

Billboard

NEWSPAPER

NEWSPAPER

MARCH 27, 1971 • \$1.25

A BILLBOARD PUBLICATION
TWO SECTIONS, SECTION ONE
SEVENTY-SEVENTH YEAR

The International
Music-Record-Tape
Newsweekly

CARTRIDGE TV PAGE 25

HOT 100 PAGE 60

TOP LP's PAGES 62, 64

Furor on One-Price Plan Racks Assail Concept—Term It 'Destructive'

By PAUL ACKERMAN

NEW YORK — Individual rackjobbers bitterly attacked the one-price concept as destructive not only to the rackjobber but to the entire industry. The NARM board of directors also expressed grave concern. (See adjoining statement.)

Here is a rundown of typical rackjobber comment:

Arnold Greenhut, executive vice president of Transcontinental, said that adoption by manufacturers of such a policy would cause the present record distribution structure to "go to hell." The logical possibility is "total chaos," he said. He added: "I don't think it would work in the long run . . . but to look back while we're all in Chapter 11 would be a hell of a consolation." Greenhut termed the one-price concept a very serious challenge to distributors and an example of restraint of oppor-

(Continued on page 8)

NARM STATEMENT

"The NARM board has received a flood of telephone calls from deeply concerned NARM members since publication of a Billboard front page story (March 20) indicating that a number of key record manufacturers were considering initiating a 'one price to all buyers' policy.

"We have consulted NARM's general counsel, Earl W. Kintner, who advises us that if such manufacturers are considering among themselves the adoption of such a drastic change in the industry, grave questions of possible antitrust law violations may arise, both from the fact that such consultation may have been held and also from the possible future destruction by some of the major manufacturers of the present distribution system in the industry, with a possible trend toward monopolization of the industry by a few major record and tape manufacturers. Mr. Kintner points out to us that individual distributors who suffer financial injury by such a policy may have possible antitrust claims against such manufacturers.

"NARM, as the trade association representing record and tape distributors, rack jobbers and one-stops, is very much concerned that some major record and tape manufacturers are considering a policy which could only lead to the destruction of a major part of the distribution system which has evolved naturally through the years to meet the economic needs of the record and tape industry, its customers, and the consumers who purchase phonograph records and tapes, and including also the needs of many small independent manufacturers who belong to NARM as associate members. NARM is fully aware, as also should be the manufacturers, that hundreds of record distribution businesses exist under the present system of distribution and that thousands of families depend upon their record distribution jobs.

"NARM will continue to watch such developments closely and to keep its members fully informed. Also, NARM will not hesitate to take any action which it properly may take under the law to insure that the industry's distribution system not be illegally destroyed."

New Orleans, Detroit Top Breakout Marts

By CLAUDE HALL

NEW YORK — The current breakout capital of the U.S. is New Orleans, but Detroit is the most successful market in the nation for exposing records by new artists, according to a two-year study by the Billboard. Out of the 27 singles that had sales breakouts in New Orleans, only four made the Billboard Hot 100 Chart, while of the 23 records that happened in Detroit, 13 made the chart. Only two of the record happenings created by New Orleans radio stations went into the top 20 of the chart, while four of the happenings in Detroit became big top 20 hits. Houston was also a very good exposure market as 19 records by new art-

ists broke out in sales; five of these made the chart and of those five there were four top 20 chart hits.

There were 111 records that were regional sales breakouts in 1969 and 106 in 1970. In 1969, 49 of these breakouts made the chart while 42 made the chart in 1970. Adding both years, it appears that about 42 percent of the work records that happen somewhere go on to make the chart and something like 12 percent become big hits and reach the top 20 of the Billboard Hot 100 Chart.

The dud markets, especially when you take into considera-

(Continued on page 31)

Black Dealers in Chicago Mount Price-Break Drive

By EARL PAIGE

CHICAGO—A new organization of mostly small record-tape dealers in the city's black neighborhoods has mailed letters to other retailers throughout the city announcing a meeting here Tuesday (23). The meeting's aim is to expand the group.

"We're just tired of being messed around," said organizer

Frank Sparks, who operates a store on East 71st St. "We're not trying to hurt anyone and this is not a crusade—we're trying to correct what has become an impossible situation."

Sparks agreed that many small stores deal almost exclusively with one-stops on a cash basis, thus never building up a

(Continued on page 8)

Col 19 Awards Sweep Grammy

By ELIOT TIEGEL

LOS ANGELES—Columbia's depth in popular, jazz, classical, country, Broadway and the children's fields, produced 19 Grammys during the 13th annual awards televised nationally

on March 16 by ABC for the first time. (One of Columbia's Grammys was for Barnaby Records, which Columbia distributes.) Columbia also picked up a special Trustee's award for

the Bessie Smith package.

"Bridge Over Troubled Water," performed by Paul Simon and Art Garfunkel, won six Grammys, including two for composer Simon as best song and best contemporary song. Other Grammys accumulated by the song were for record of the year, album of the year, best arrangement accompanying a vocalist and best non-classical engineered recording.

Columbia's other awards were for best jazz group performance (by Miles Davis); best liner notes (by Chris Albertson on a Bessie Smith package); best female country performance (by Lynn Anderson); best male

(Continued on page 16)

3M Tape Improves Video

By RADCLIFFE JOE

NEW YORK—The 3M Co., in a major bid for a slice of the cartridge TV action, has introduced a first-generation, high energy magnetic videotape designed to improve color and picture image of video reproduction.

The tape developed from a cobalt modified ferric oxide formu-

lation, and featuring a DG increase in RF output and signal-to-noise ratio, was unveiled at a specially convened press conference held at the Barbizon Plaza Hotel March 16.

The innovation with its improved short wavelength response, and accompanying ability

(Continued on page 25)

Miami Starts Youthquake

By MIKE GROSS

NEW YORK—Miami Beach will attempt to develop a youthful image through music. The Miami Beach Tourist Development Authority has earmarked \$300,000 for a concert series

designed to attract young visitors to Miami Beach.

The series, which will be called "Young Summer '71," is scheduled to kick off June 15 and with a concert scheduled for one weekend night thereafter for a total of 10 concerts. The dates will be held at Miami Beach Convention Hall, which has one auditorium whose capacity can go to 6,500 seats, and another that can hold as many as 12,000 people.

According to Sam Gyson of the Miami Beach Development Authority, the \$300,000 outlay is a revolving fund which is ex-

(Continued on page 8)

Disneyland
Records
An
Industry
Profile

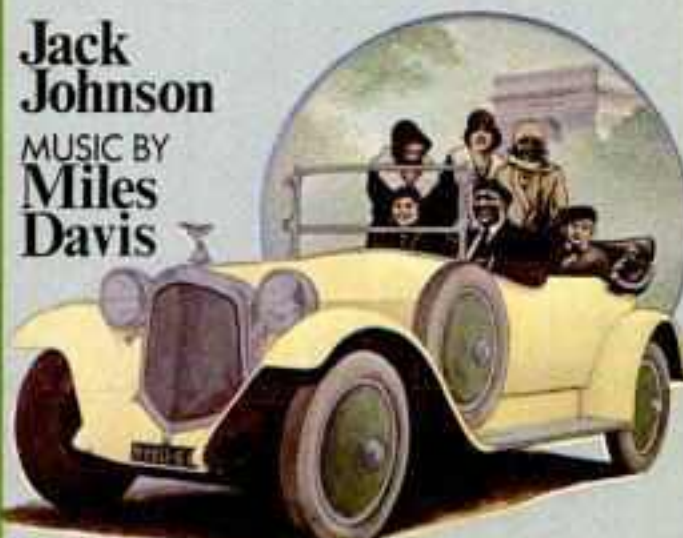
SEE CENTER SECTION

(Advertisement)

"If I was doing something that was a drag,
my body would just say Miles it's over,
you might as well lie down and die—
but my body hasn't
given me any hints yet"

Miles' new album is
named after a guy who also
knew how to use his body.

Jack
Johnson
MUSIC BY
Miles
Davis

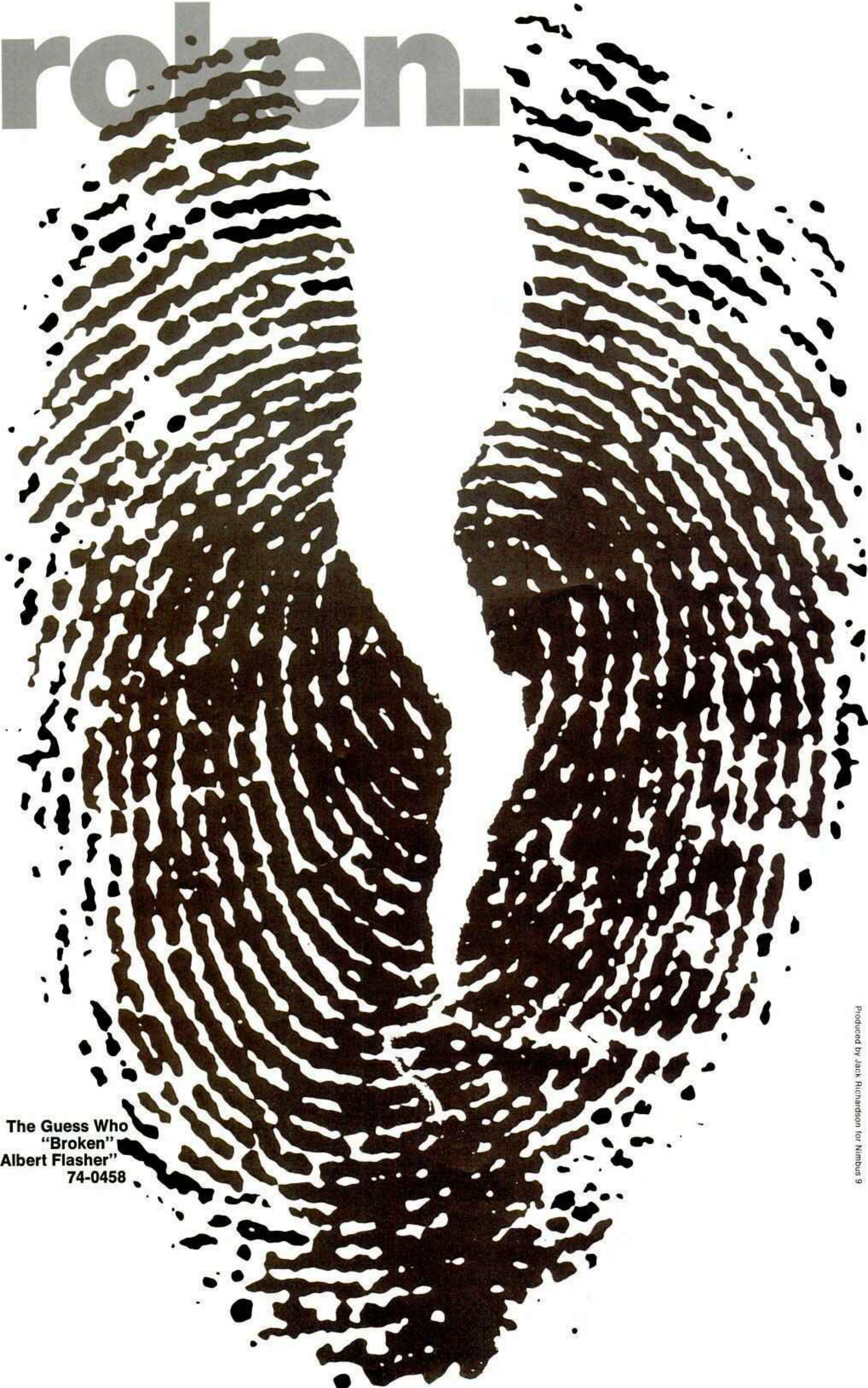


There isn't a label for
what Miles is playing on
Jack Johnson, but any-
body into rock is going
to enjoy this album.

On Columbia Records

S 30455

broken.



The Guess Who
"Broken"
b/w "Albert Flasher"
74-0458

RCA
Records
and Tapes

Produced by Jack Richardson for Nimbus 9

Copyrighted material

Chess Drafts Drives on Current, Future Product

NEW YORK—Plans for promotional, merchandising and publicity campaigns on current and forthcoming product by key Chess Records artists were discussed March 15 at the first meeting held by the company since its recent reorganization.

Among those attending were Esmond Edwards, vice president in charge of a&r; Worthy Patterson, singles manager; Chuck Fly, national promotion director; and Howard Silvers, album sales manager, and advertising and publicity counsel for Chess.

The meeting focussed on plans for the April release of "Another

Dimension" by Bo Diddley, and "Back to the Roots" by Ramsey Lewis. Radio spots on both LP's will be aired in major markets, and a schedule of trade and consumer print ads will be placed.

An engagement at the Gaslight by another Chess Records artist, Muddy Waters, from Wednesday (24) to Monday (29) will coincide with a major publicity push on this well-known blues artist.

Television and radio guest shots and interviews with many national publications are scheduled. Waters' current album, "They Call Me Muddy Waters," is being marketed across the country, and special efforts will be made in the New York area during the last week of this month.

A new Ramsey Lewis album, "Back to the Roots," will be released during the astrological sign of the Ram, March 21 to April 20, as part of the "Year of the Ram" promotion commemorating Ramsey Lewis' 15 year association with Chess.

A specially prepared press kit will accompany the album to all national press outlets, as well as to the major college publications. Point of purchase displays, television appearances, and promotions coinciding with personal appearances by Lewis are being scheduled.

Atl Advances Aretha Release

NEW YORK—Atlantic Records has moved up plans to release the Aretha Franklin live concert recording made at the Fillmore West, San Francisco, March 5-7. The album, recorded under the supervision of Jerry Wexler and Arif Mardin, will be issued in early April.

Atlantic is also planning to release her version of Paul Simon's "Bridge Over Troubled Water" as a single next week. She performed the song at the NARAS television awards dinner.

Backing Miss Franklin on her Fillmore West album is King Curtis and the Kingpins, with the Memphis Horns.

'Buffy' Pitch By Vanguard

NEW YORK—Vanguard Records is running a major promotion with distributors and dealers on the new Buffy Sainte-Marie album, "She Used to Wanna Be a Ballerina," which includes her latest original single, the title song, according to Herb Corsack, Vanguard's director of sales and promotion.

Posters, window streamers and in-store displays are being shipped. Emphasis is being placed on radio spots augmented by print ads in major underground and music papers plus dealer co-op advertising. Vanguard reports advance orders on this set have far exceeded those of all of her six previous LP's on the label. "Moratorium," another original song, backs the single.

Stereo Dimension Will Produce Lighthouse Disks

NEW YORK — Stereo Dimension Records has wrapped up a deal with Rock and Roll Inc. for the production of disks by Lighthouse, a rock orchestra from Canada. The Lighthouse records will be released on Stereo Dimension's Evolution label.

The deal, set by Loren Becker, head of Stereo Dimension, and Jimmy Jenner, of Rock and Roll Inc., involves a major cash investment and is a long-term agreement. The initial Lighthouse single, "Hats Off (To the Stranger)," goes into release this week. The first album is tentatively scheduled to be issued in early summer.

Extensive tours of the U.S. are forthcoming for 1971 and both Stereo Dimension and Rock and Roll Inc. are preparing a major promotional campaign to back up the Lighthouse's new product and appearances.

RCA Adds 7 LP's to Its Hot Series Drive

NEW YORK — RCA Records has added seven albums to its "Best Of" and "This Is" merchandising campaign which is reported to have produced multimillion dollar results in its first two weeks.

The new albums are "The Best of Guess Who," "Encore!—Jose Feliciano's Finest Performance," "This Is the Nashville Sound," "Opera's Greatest Hits—Arthur Fiedler and the Boston Pops," "Mario Lanza Sings Opera's Greatest Hits," "Music From Jesus

(Continued on page 66)

Ex-DJ Niagara Opens 2d Branch

PHILADELPHIA — Former WIBG deejay Joe Niagara, who opened his first music store five months ago in the South Philadelphia section of the city, opened a second site in the Southwest area for his planned chain of Joe Niagara Music Ltd. shops. He plans to open a branch every six months. Stores carry a full line of LP records, tapes and other music merchandise.

70 Key Execs Will Speak at ITA's First Tape Seminar

NEW YORK — More than 70 key tape industry executives will address the first industrywide international tape seminar sponsored by the International Tape Association (ITA). It is scheduled for May 12-15, at the Shoreham Hotel, Washington, D.C.

The roster of speakers includes Donald Frey, chairman of the Board and chief executive officer of the Bell & Howell Co., Virginia Knauer, special assistant to President Nixon on Consumer Affairs, and Art Buchwald, columnist and author.

Frey will be the keynote speaker at the opening session of the seminar on May 13, while Mrs. Knauer will speak at the opening luncheon meeting. Buchwald is scheduled to address the closing luncheon session on May 15.

According to Larry Finley, executive director of the ITA, the conference speakers are drawn from the world of business, education, publishing, leisure, religion, government, organized labor, and medicine. "These people, experts in their respective fields, will offer attendees an in-depth picture of the tape industry," said Finley.

Among the scheduled speakers and chairmen are Robert Jaunich, Memorex Corp.; George Simkowski, Bell & Howell; Elizabeth Hanford, deputy assistant to Vir-

ginia Knauer; Gerry Citron, North American Philips Corp.; Herbert Lowe, National Council of Churches; Frank Day, American Sound Corp.; Robert Wolf, Motorola Automotive Products, and George Sandler, TDX electronics.

Others are Anthony Palms, Time-Life Video; James Levy, Time-Life Audio; Jerry Geller, Scepter Records; Joseph Kazimer, Bell & Howell; Jeffrey Berkowitz, Panasonic; Irv Stimler, Optonics Libraries; Dr. Anna Hyer, National Education Association; Frank McLaughlin, director of Industry Relations, President's Committee on Consumer Affairs; and Enoch Light, Project 3 Records.

The workshop sessions will run from 9 a.m. to 5:15 p.m. on Thursday and Friday, with the Saturday session scheduled for 9 a.m. to 12:15 p.m. This will be followed by the Buchwald luncheon. Each of the 24 workshop sessions will include an estimated 25-minute speeches, followed by a one-hour question and answer period.

The conference will be kicked off with a cocktail party at the Shoreham Hotel on May 12. ITA members will have hospitality suites open for discussions every evening following workshop sessions.

BMI Cites Most-Played R&B Tunes

MEMPHIS — BMI (Broadcast Music, Inc.) presented 74 writers and 37 publishers with Citations of Achievement for the 51 most-performed rhythm and blues songs, licensed by BMI, from July 1, 1969, to June 30, 1970.

Special engraved glass plaques were awarded to writer Ronald B. Greaves and publisher Stellar Music Co., Inc., of "Take a Letter Maria," the most-performed BMI r&b song for the period. Edward M. Cramer, BMI president, made the awards March 19 at the Rivermount here, with the assistance of members of the writer and publisher administration division, Mrs. Theodora Zavin, senior vice pres-

ident. Mrs. Frances Preston, vice president, BMI Nashville, and Harry Warner, director of writer relations in the Nashville office, also participated.

Kenneth Gamble was the top writer-award winner with five awards, while Jobete Music Co., Inc., led publishers with 17 awards. Writers gaining four awards each were Jerry Butler, Berry Gordy

Buddah to Increase Single And LP Prices to Distributors

NEW YORK—Buddah Records has notified distributors that as of April 1 prices on singles will be raised a cent and a half. Neil Bogart, co-president of the label with Art Kass, said that the suggested list on albums will also be raised to \$5.98 on all product. "Previously, we had planned to only raise the price on new product; now we will raise the price on catalog items as well. And I don't believe we'll lose any business. A couple of distributors said that they would cut down on the purchase of marginal product. I

pointed out to them that they hadn't been buying the marginal product anyway."

Bogart also felt that the price raise would cut down on returns, since distributors would be more inclined to order only what they could actually sell.

As for the singles price, he said that distributors would have to either absorb it or pass it on. He hoped they would pass it on.

Neil Bogart, in a page one exclusive story in Billboard several months back, stirred up the current price increase movement.

BPI Acquires 45% of Japanese Weekly

NEW YORK—Billboard Publications Inc. (BPI) has acquired a 45 percent interest in Music Labo, Japan's leading music-record-tape industry weekly. Final approval by the Japanese government and the Bank of Japan climaxed months of negotiations. Announcement came from W.D. Littleford, president of BPI, and Pete Heine, BPI Far Eastern director of operations and Billboard director of sales.

Publication under the new Billboard Japan/Music Labo title will begin immediately, according to a joint announcement from Ben Okano, music journalist and critic who is publisher and president of the new corporation, and Hal B. Cook, Billboard publisher and a vice president of BPI.

"With Japan rapidly emerging as the Number 2 market for the music-record-tape industry and already one of the world's leading industry hardware producers, we enter this joint venture with great enthusiasm," Cook said.

"It will enable us to create better understanding among key executives of the industry with mutual concerns in Europe as well

as the United States and Japan.

"More important, it will mean a complete interchange of all editorial resources among all BPI businesspapers — Billboard in the U.S., Billboard Japan/Music Labo in Tokyo, Record & Tape Retailer in London and Discografia Internazionale in Milan."

A preview of the possibilities appeared in the "Spotlight on Japan" section in Billboard (Dec. 19, 1970), which was reprinted in Japanese in Music Labo shortly afterward. Billboard's highly successful book "This Business of Music," had a limited edition printed in Japan to give key music industry executives an insight as to how the U.S. music industry functions.

Billboard and Music Labo have been exchanging idea, record charts, news and features for some time, facilitating the changeover. Billboard Japan/Music Labo is being circulated on a paid subscription basis to record dealers, manufacturers, broadcasting and electronics industry executives, publishers and others in related industries.

Scepter Scores Blue Jac's Attorney for 'Leaking' Story

NEW YORK—Scepter Records' attorneys have expressed their dismay over the publication of the story concerning the label and Blue Jac in last week's Billboard. They claim they "were appalled by the appearance of the story and they seriously raise the question whether a severe breach of the canon of legal conduct has been made by Blue Jac's attorney." They said, too, that they "wanted it made absolutely clear that Scepter takes issue only with Blue Jac's attorney and not with Blue Jac's principals."

According to Sam Goff, Scepter executive vice president, both Burt Bacharach and Hal David, principals in Blue Jac, voiced dismay at the story, which they say

was delivered to the trade magazines by their lawyer without their knowledge or authorization.

A Scepter spokesman further stated, "The \$339,000 which the article described as being a royalty settlement going back to 1966 in fact covers seven years of adjustment and concessions as far back as 1963 and involves items that have nothing whatsoever to do with royalties."

Scepter president Florence Greenberg said her decision to

(Continued on page 16)

BOOK PUBS TO ATTEND VIDCA

NEW YORK — The newly formed International Audio Visual Publishers Association will participate in the First International Cartridge TV, Video-Cassette and Video Disc Conference, which is being held April 19-23 in Cannes, France. Several members of the Association have been set as speakers at the conference, including its president, Giorgio Mondadori.

The Association, which is made up of the leading European book publishers, was founded at the same time as the inception of the conference.

The conference, which is being jointly sponsored by VIDCA and Billboard Publications, Inc., has already signed more than 300 registrants.

For More Late News

See Page 66

(Continued on page 15)

ASCAP Tells FCC Don't Regulate CATV

NEW YORK—Herman Finkelstein, general counsel of the American Society of Composers, Authors & Publishers, told the Federal Communications Commission that the more than 17,000 members of ASCAP do not seek any regulation of CATV. Finkelstein's remarks were made during his appearance as a panelist at a hearing before the FCC on March 18.

Finkelstein said that the Commission should not limit the rights of copyright owners in order to exact from them a subsidy for CATV.

Finkelstein noted that both commercial broadcasters and so-called educational television broadcasters had requested that CATV be regulated "by limiting the programs that they may import from distant

television stations; by requiring CATV systems to pick up all local television programs, and by regulating the means by which CATV may pick up television programs."

Pointing out that CATV concedes the only question remaining was what constitutes reasonable payment, Finkelstein then told the Commission of how the Society's system of bulk licensing was devised, and called their attention to the 1950 Consent Decree entered between the U.S. and the Society whereby "arrangements were made to permit any user who questioned the reasonableness of ASCAP rates to have reasonable rates determined by the Federal Court."

He further noted, "If ASCAP and the cable television industry are unable to agree on reasonable

(Continued on page 66)

London to Give Aldrich Big Buildup in U.S. Tour Tie

NEW YORK—London Records has blueprinted a major merchandising drive to tie in with a projected fortnight visit to the U.S. by British pianist Ronnie Aldrich. The pianist recorded for London's phase 4 stereo line, which will issue a new two-LP package by the artist coincidentally with the start of the tour in New York on April 19.

The tour will include promotional visits to New York, Los Angeles, Chicago, and Atlanta. In each of these cities, special receptions are planned for press, and radio and TV people, during which Aldrich will stage 25-minute demonstrations on the twin-piano. Also in several of the areas, Aldrich will do guest TV appearances on both regional and national shows.

The merchandising program mapped out by London included stickers, streamers, mini cover glossie, press kits and sample albums and special salesman's order pads. Also, there will be a heavy distribution of LP samples

Lobo LP Cut at Mendes' Home

LOS ANGELES—Sergio Mendes has produced Brazilian composer-singer Edu Lobo's first album for A&M Records in his 16-track home recording studio.

The album, "Sergio Mendes Presents Lobo," was produced for Mendes' Serrich Productions and includes several members of Brasil '66, including singer Gracinha Leporace, bassist Sebastiao Neto, drummer Claudio Slon and guitarist Oscar Castro Neves. Bart Chiate, who engineers for Mendes, teamed with Larry Levine in a similar role for Lobo.

Mendes has gotten more involved in production, having produced his last LP, "Stillness," in his \$150,000 studio. He recently produced another group, Bossa Rio, for Blue Thumb Records, under his own Serrich Productions.

PHILLY DJ OUT —LYRICS CITED

PHILADELPHIA—Steve Leon, air personality on WDAS-FM here, was fired Thursday at 1:07 a.m. when an executive of the station walked in and pulled the plug on his show for playing "Coming Into L.A." by Arlo Guthrie from the "Woodstock" album. Leon claimed the firing came because management felt the record was one of those potential drug-oriented records mentioned in a recent letter from the FCC. Leon said the record could have been interpreted anyway you wanted to interpret it.

Polydor Adds Two Licensees

NEW YORK—Polydor Records has completed two licensing agreements opening access to the company's international repertoire.

Polydor has signed an agreement with Miami Records which gives Miami all rights to the catalogs of all Polydor affiliates in Latin America, Portugal and Spain. Product from these territories which is not released by Polydor will be manufactured on a selective basis and released by Miami Records. Coordination of releases will be made in cooperation with DELA, a company based in Mexico City which closely links all operations of Polydor and Philips companies in Latin America.

Another agreement reached was with Peters International. The contract gives Peters permission to import from all other Polydor companies repertoire which is available for exploitation in the U.S., but which will not be released by Polydor or its affiliates. It is expected that German-originated repertoire, which has previously been imported by German News, Palyette and Masterton Records, will continue to be handled by the aforementioned companies in cooperation with Peters International.

to middle of the road stations. The promotion will bring into play the entire Coast-to-Coast London staff of regional promotion men and district sales representatives.

The new dual-album package will carry a special suggested list price.

Coast Racks 'Don't Believe In Retailing Romance Yet'

LOS ANGELES—"It terrifies me." "I can't believe it." "I don't believe in the great retailing romance yet." These are three comments from local rackjobbers on the fact that some record companies may establish a one-price policy for racks, one-stops and dealers.

Stu Burnat of National Tape and Records of Los Angeles, said, "We already have the problem of retailers running prices down to unreal levels. If they get a rack price, they'll use it to run their advertised prices down further."

Burnat countered the criticism of racks not selling catalog by saying that his firm and others have been "concentrating" on selling other than hot titles. "We have found the demand, too, and we are buying back to the first Presleys and Glenn Millers. We haven't figured out how to just offer the current hits in locations which handle from 3,000 to 10,000 titles. Today, kids and adults are buying catalog, so the

rack has to handle this merchandise."

One rack indicated that while there were stores in this area offering advertised specials on what appeared to be catalog material—often cutouts—these same retailers weren't making a lot of money for their efforts. "It's a wild scene," the rack said.

(Continued on page 66)

Allbritten Dies, Brenda Lee Mgr.

NASHVILLE—Dub Allbritten, Brenda Lee's personal manager for many years, died March 19 of cancer. He was 54 years old. In addition to managing Miss Lee, Allbritten headed Talent Associates and the One-Niter agencies based here.

During his career, Allbritten also managed such other country artists as Red Foley, Ernest Tubb and Hank Snow.

Studio Track

By EARL PAIGE
Chicago

By CLAUDE HALL
New York

Some hot Chicago news: For the first time RCA Records will staff its new recording studios in Chicago with a permanent a&r man. The move is seen by RCA studios manager Joe Wells as reflecting the growth in studio business here.

Wells cites many factors contributing to the studio growth here, feels that RCA's two 16-track studios have started to attract new business in Chicago. Guess Who, the RCA act, has scored exceptionally well with Chicago-cut albums. The Canadian group from Winnipeg is produced by Jack Richardson, Nimbus 9 Productions, Toronto. He commutes to Chicago.

Another factor is the aggressiveness of Chicago Unlimited, an organization headed by advertising executive Dennis Altman. CU's new directory lists 22 recording studios here. Altman has set five goals for CU:

He wants to double CU's membership to about 1,000; urge every processing lab to declare on film leader "Produced in Chicago"; show off the city's best production reels to every media buyer in the city; develop a public relations campaign; stage a Chicago communications exposition.

RCA's studios also include an 8-track facility, quadrasonic mastering via Dolby systems, film facilities, disk mastering even including 78 rpm, and may soon expand beyond the present 20,000 square feet.

Wells says when rock first exploded, Chicago was bypassed, but that now many people are taking another look at the expanding facilities here and the easy availability of excellent sidemen and engineers. Chicago's geography is right and studio rates are lower than in New York or Hollywood, he added.

A veteran RCA recording expert and champion of such Chicago causes as the local chapter of the National Academy of Recording Arts and Sciences (NARAS) which often meets at RCA's symphony-size Studio A. Wells handles many acts now cutting at RCA.

Chicago studio has, since expanding to twin 16-track studios, been getting a larger share of recording work for the RCA label.

As for a so-called "Chicago Sound," Wells notes that the city's main quality is its diversity. Mercury president Irwin Steinberg has made the same point many times.

"The Nashville sound is not the studios. It's not the engineers. It's the musicians. There's enough activity there to create a rapport among musicians used to working together," Wells says.

"Our diversity is such in Chicago that everyday we have to reset the studio. This diversity works for us and against us. On the plus side, we can attract busi-

Terry Knight who produces both the Grand Funk Railroad and Bloodrock and admits "Yeah, I guess I am" to being a millionaire, says that several people are taking somebody for a ride. "The Grand Funk has never recorded anywhere but Cleveland Sound Studios in Cleveland. Several studios have been claiming that they've had secret recording sessions with the Grand Funk at late night. An engineer even told Capitol Records that he worked on such a session in a New York studio. I hate to think of the studio hours that somebody is stealing, even though I'm flattered that so many people are using our name. The reason we work only in the Cleveland Sound Studios is that this place is a highly developed—as yet undiscovered—studio. Fred Wolfe had been the original owner. John Hansen and Ken Hamann, the people who now own it, have built it up and I find it technically to be one of the five top studios in the country. Why hasn't anybody said anything about a Cleveland Sound?" He added that he's at every session. So, if Terry Knight isn't here, it's not the Grand Funk.

Robin Hood Briens, who operates a 16-track studio in Tyler, Tex., among the roses, has just acquired a new ARP Synthesizer and his assistant Randy Foutz is studying its use. Foutz, a musician, has performed on many hits, including those by Jon & Robin. Incidentally, that album produced by Mike Rabon for Abnak Records in Robin Hood Studios has now been leased to Uni Records for early April release. Title is "Mike Rabon and Choctaw."

The soundtrack for "Toys Are Not for Children" will be released in April; it was just completed at A&R Studios in New York; Cathy Lynn wrote and composed the theme song "Lonely Am I" and Jaques Urbont scored.

Badfinger's new LP called "Straight Up" was recorded at EMI and AIR studios in London; Jeff Amrek, who engineered the Beatles' "Sergeant Pepper's Lonely Hearts Club Band," is engineer on the LP. The group is remixing the LP in the U.S. as you read this, to take most of the strings out.

ness from Canada and both coasts and come up with any combination. However, if an act is looking for a particular sound it might be less inclined to come here because of the diverse music scene."

Local studios include Agency, Audio Finishers, Boulevard, Columbia, George Colburn, Custom Audio, db Studios, 8-track, Joy, National, Paragon, Program Services, Raymac, RCA, Sonic Film, Sound Studios, Streeterville, Tyler, Studio One, Universal, Webb and Zenith Cinema.

In This Issue

| | |
|---------------------------|----|
| CAMPUS | 30 |
| CARTRIDGE TV | 25 |
| CLASSICAL | 51 |
| COUNTRY | 37 |
| INTERNATIONAL | 53 |
| JUKEBOX PROGRAMMING | 41 |
| MARKET PLACE | 52 |
| RADIO | 31 |
| SOUL | 35 |
| TALENT | 26 |
| TAPE CARtridge | 18 |

FEATURES
Stock Market Quotations10
Vox Jox32

CHARTS
Best-Selling Jazz LP's50
Best-Selling Soul Albums36
Best-Selling Soul Singles35
Action Records44
Hits of the World56
Hot Country Albums39

Hot Country Singles38
Hot 10060
New Album Releases24
Tape CARtridge Charts22
Top 40 Easy Listening44
Top LP's62

RECORD REVIEWS
Album Reviews46, 48, 50
Single Reviews58



LISTENING to a playback in Advision Studios, London, are Michael Allen, right, and producer Johnny Harris. Allen is on MGM Records.

THEIR FIRST DOUGLAS ALBUM SOLD OVER 300,000 COPIES BY WORD OF MOUTH.

Most of what The Last Poets had to say on their first album the censors said couldn't be played on the radio.

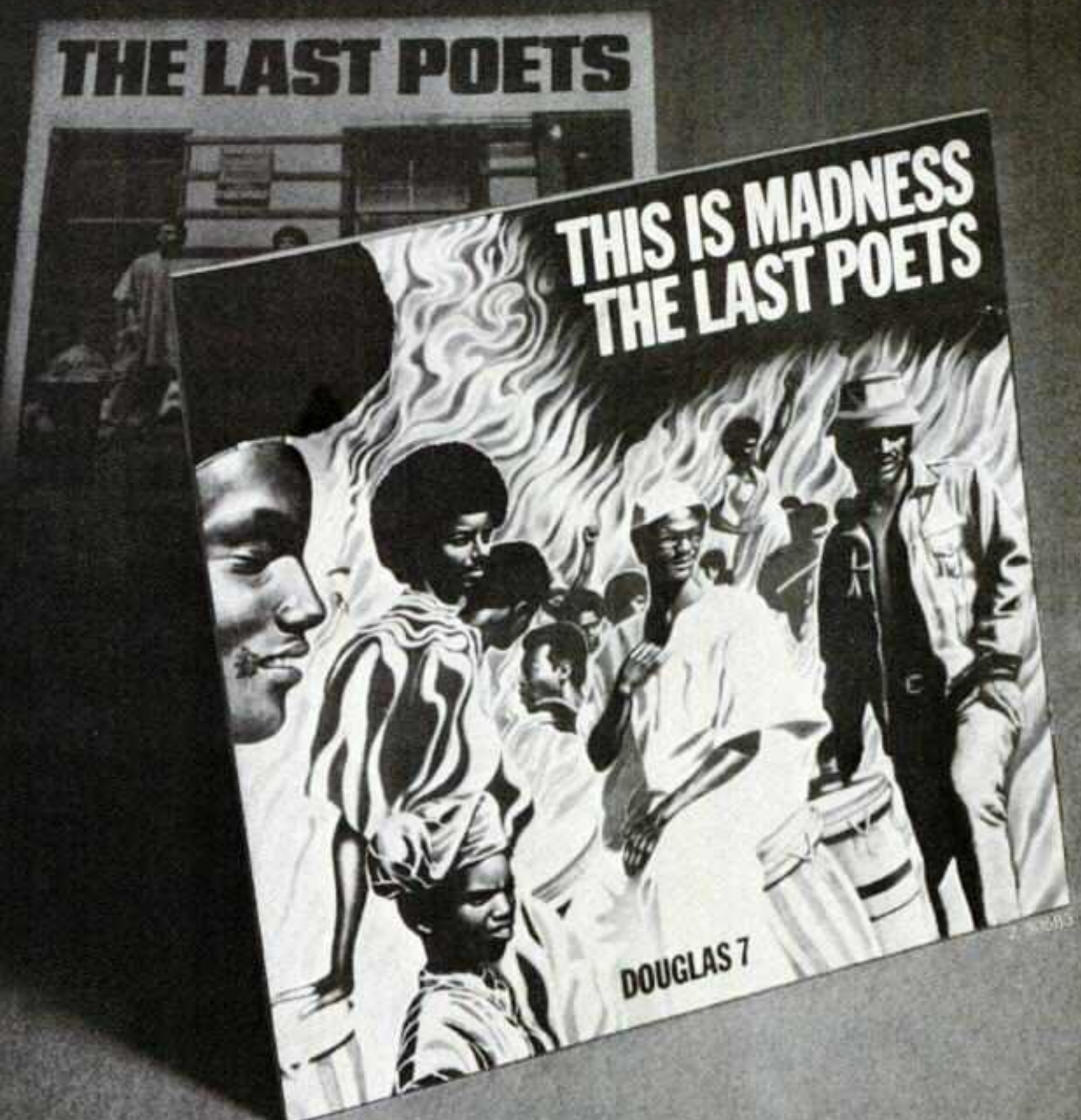
But that didn't stop us. We were determined to get the stores to stock it and we were successful.

When the press gave the album incredible reviews, people bought it. And played it for other people. Who played it for other people. Who played it for other people.

Until, to date, over 300,000 Last Poets albums have been sold.

Now "This Is Madness," the new Last Poets album, has just been released by Douglas.

But this time we have 300,000 people to help us.



ON DOUGLAS RECORDS AND TAPES

This One



P21R-9JT-QF6S

Copyrighted material

Billboard®

The International Music-Record-Tape Newsweekly



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

EDITORIAL

EDITOR IN CHIEF: Lee Zhitto

EXECUTIVE EDITOR: Paul Ackerman

DEPARTMENT EDITORS

MUSIC EDITOR: Paul Ackerman
ASSOCIATE MUSIC EDITOR: Mike Gross
RADIO & TV: Claude R. Hall
TAPE CARTRIDGE: Bruce Weber
JUKEBOX PROGRAMMING: Earl Paige
COUNTRY MUSIC: Bill Williams

GOSPEL MUSIC: Bill Williams
SOUL MUSIC: Ed Ochs
CLASSICAL MUSIC: Fred Kirby
TALENT: Mike Gross
CAMPUS: Bob Glassenberg
CARTRIDGE TV: Eliot Tiegel

INTERNATIONAL NEWS and SPECIAL ISSUES EDITOR: Ian Dove
COPY EDITOR: Robert Sobel

CHARTS: Director, Andy Tomko; Manager, Ira Trachter
REVIEWS & PROGRAMMING SERVICES: Director, Don Owens

EDITORIAL NEWS BUREAUS

CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818
Bureau Chief, Earl Paige
LOS ANGELES, Calif. 90069, 9000 Sunset Blvd. Area Code 213, 273-1555
Bureau Chief, Eliot Tiegel
NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 242-1761
Bureau Chief, Bill Williams
WASHINGTON, D.C. 20005, 733 15th St., N.W. Woodward Bldg., Rm. 533.
Area Code 202, 393-2580. Bureau Chief, Mildred Hall
LONDON: 7 Carnaby St., London W.1. Phone: 437-8090
Cable: Billboard London, Bureau Chief, Mike Hennessey
MILAN: Piazzale Loreto 9, Milan, Italy. Tel: 28.29.158., Bureau Chief, Daniele Prevignano
Tokyo: Shin-Nichibo Building 2-1, 1-Chome Sarugaku-Cho, Chiyoda-Ku. Tel: 294-76-22.
Bureau Chief, Malcolm Davis.

FOREIGN CORRESPONDENTS

ARGENTINA: Ruben Machado, Lavalle 1783, Buenos Aires.
AUSTRALIA: David Effick, 7 Myrtle St., Crows Nest, Sydney. Tel: 929-0499.
AUSTRIA: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel: 43.30.974.
BRAZIL: Henry T. Johnston, Av. Rio Branco 25, Rio de Janeiro. Tel: 223-4977.
CANADA: Ritchie Yorke, 15 Austin Crescent, Toronto 4, Ontario.
CZECHOSLOVAKIA: Dr. Lubomir Doruzka, 14, Zeleny pruh, Prague 4 Branik. Tel: 22.09.57.
EIRE: Ken Stewart, Flat 5, 141, Rathgar Road, Dublin 6. Tel: 97.14.72.
FINLAND: Kari Helopaltio, Perttula. Tel: 27.18.36.
FRANCE: Michael Way, 41, rue des Favorites, Paris 15. Tel: 532.81.23.
GREECE: Lefty Kongalides, Hellinikos Vorras, Thessaloniki. Tel: 48.000 and 43.329.
HOLLAND: Bas Hageman, Hymnestraat 9, Apeldoorn. Tel: 62735.
HUNGARY: Paul Gyongy, Derek Utca 6, Budapest. Tel: 35-88-90.
ISRAEL: Avner Rosenblum, 8 Gezzer St., Tel Aviv. Tel: 23.92.97.
JAPAN: Malcolm Davis, Shin-Nichibo Building, 2-1, 1-Chome Sarugaku-Cho, Chiyoda-Ku.
MEXICO: Enrique Ortiz, Nueleo Radio Mil, Insurgentes Sur 1870, Mexico 20, D. F.
NEW ZEALAND: J. P. Monaghan, c/o Box 79, Wellington.
PHILIPPINES: Oskar Salazar, 1032 Matimyas St., Sampaloc, Manila.
POLAND: Roman Waschko, Warszawa 45, Magiera 9 m 37. Tel: 34.36.04.
PUERTO RICO: Antonio Contreras, 26 Gertrudis St., Santurce.
SCANDINAVIA (Denmark and Norway): Espen Eriksen, Bestumveien 21d, Oslo, Norway.
Tel: 55.71.30.
SPAIN: Maria Dolores Aracil, Andres Mellado, 22, Madrid. Tel: 449.14.68.
SWEDEN: Kjell Genberg, P.O. Box 84, 137 01 Vasterhaninge, Stockholm. Tel: 075022465.
SWITZERLAND: Bernie Sigg, Rebbergstrasse 74, 8102 Oberengstringen. Tel: 051 98 75 72.
UNION OF S. AFRICA: Peter Feldman, 51 van Riebeeck Ave., Alberton, Transvaal.
URUGUAY: Carlos A. Martins, CXB Radio Sarandi, Montevideo.
U.S.S.R.: V. D. Yurchenkov, 14 Rubinstein St., Leningrad. D-25 Tel: 15-33-41.
WEST GERMANY:
Munich: Ursula Schuegraf, Prinzregentenstrasse 54, Munich 22. Tel: 29.54.32.
Hamburg: Walter Mallin, 334 Wolfenbuttel, Hermann-Lons-Weg 6. Tel: (05331) 3267.
YUGOSLAVIA: Borjan Kostic, Balkanka 30, Belgrade. Tel: 64.56.92.

SALES

EASTERN PUBLISHING DIRECTOR: Ron Carpenter

DIRECTOR OF SALES: Peter Heine EASTERN SALES MANAGER: Ronald E. Willman

ASSISTANT DIRECTOR OF SALES: Bill Wardlow PRODUCTION MANAGER: Bob Phillips

CLASSIFIED ADVERTISING MANAGER: Miles T. Killoch (New York)

CIRCULATION DIRECTOR: Milton Gorbulew (New York)

REGIONAL OFFICES

PETER HEINE, Manager of Regional Office Operations, Los Angeles

CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818

Tom Herrick, Regional Publishing Director

NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 242-1761

Robert Kendall, Regional Publishing Director

LOS ANGELES, Calif. 90069, 9000 Sunset Blvd. Area Code 213, 273-1555

Willis Wardlow, Regional Publishing Director

LONDON: 7 Carnaby St., London W.1., Phone: 437-8090

Andre de Vekey, Regional Publishing Director

INTERNATIONAL SALES

United Kingdom: Andre de Vekey, Billboard Publications, 7 Carnaby St., London W.1.

Phone: 437-8090, Cable Billboard, London

Italy: Germano Ruscitto, Billboard Gruppo s.r.l., Piazzale Loreto 9, Milan. Tel: 28.29.158

Spain: Rafael Revert, Ponzano 26, Madrid 3, Spain. Tel: 234.71.30

Benelux, Czechoslovakia, France, Hungary, Poland, Scandinavia, West Germany:

Johan Hoogenhout, Smirnoffstrat 40, s-Hertogenbosch, Holland. Tel: 47688

Japan: Hiroshi Tsutsui Shin-Nichibo Building 2-1, 1-Chome Sarugaku-Cho, Chiyoda-Ku. Tel: 294-76-22

Mexico: Enrique Ortiz, Nueleo Radio Mil, Insurgentes Sur 1870, Mexico, 20, D.F.

Puerto Rico: Antonio Contreras, 26 Gertrudis St., Santurce, Puerto Rico

Venezuela: Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal, Caracas, Venezuela

Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521
W. 43rd St., New York, N.Y. 10036. William Hutcheson, Area Code 212, 524-6374

Subscription rates payable in advance. One year, \$30 in U. S. A. (except Alaska, Hawaii and Puerto Rico) and Canada, or \$50 by airmail. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing offices. Copyright 1971 by Billboard Publications, Inc. The company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware Reporter, Merchandising Week, Record Mirror, Record Retailer, Vend, World Radio Television Handbook, American Artist, High Fidelity, Modern Photography, Photo Weekly. Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214. Area Code 513, 381-6450.



Vol. 83 No. 13

Butler, Chicago Workshop Join Chappell Group

NEW YORK—Jerry Butler and his Chicago workshop have joined the Chappell & Co., Inc., music group through a worldwide administrative agreement. The move includes the catalogs of Jerry Butler and Billy Butler compositions with Butler Music Publishing Corp. (ASCAP) and Ice Man Music Corp. (BMI) plus the entire writing staff of the Chicago workshop including John Jones Larry Wade, James Blumenberg, Terrence Callier, Robert King, Charles Jackson and Charles Jones.

The workshop was set up by Jerry Butler and his attorney, W. Yales Matheson to create a learning and working opportunity for writers in the Chicago area. Butler is creative director. Billy Butler manages the studio.

Chappell is working on Jerry Butler's latest Mercury Records single, "If It's Real What I Feel," which is drawing pop and soul success. Al Altman of the Chappell professional staff will work with the Butlers through direct contact with the Chicago group. Chappell will release a Jerry Butler folio shortly containing contents of his new Mercury album plus "You and Me" and the theme song from the film, "Joe."

RECORD REVIEW

Motown 5-LP Package Recaps Birth, Business

NEW YORK — Motown Records recaps its birth and its phenomenal decade of business in which time it created a history making sound in pop and soul music with this deluxe, limited edition, (The Motown Story MS 5-726) containing five LP's and a photo history of its stars. It is one of the best of its kind. With wide appeal for collectors, the package contains an introduction by the label's founder, Berry Gordy Jr., plus introductions by the top stars of the Motown label and then segues into the numerous hit recordings.

The limited edition should prove a top seller and an LP chart winner.

DON OVENS

Lubinsky Sued By Nap Brown

NEW YORK—Napoleon Culp Brown has filed suit in Federal District Court here charging Herman Lubinsky, head of Savoy Records and Savoy Music, to account for revenues of his compositions, especially "The Right Time," which he charges he recorded at Lubinsky's request only to have the song eventually appear with Lew Herman listed as writer.

Herman, according to the suit, is "pseudonym for Defendant Lubinsky." The complaint also seeks a money judgment against Lubinsky and to direct BMI and the Harry Fox Agency to pay all receipts for any of the compositions as directed by the court.

Dove Moves to Oklahoma City

OKLAHOMA CITY—Dove Enterprises has opened offices here in a move from Kalamazoo, Mich. Included under the banner are the Midwest Booking Agency, Dove Records and Rock Soul Records, Nandingo Music (BMI), and Midwest Music (SESAC).

Executive Turntable



MAHER



SPARGO



STEINMETZ



TANSEY

Don Graham has sold his interest in Blue Thumb and left the company. He was a partner with Bob Krasnow for over two years. He left A&M as its national promotion director to help form the label.

Jack Maher appointed advertising manager, RCA Records. Maher moved to RCA from MGM and The Music Agency. He was previously manager, rock music, East Coast for RCA. Pete Spargo named a&r producer in popular music for RCA. He was formerly an independent producer for Avco Embassy, A&R Records and other companies and was also associated with Mercury and Roulette, Time Records. . . . Ralph Kaffel, president of California Record Distributors, Los Angeles and vice president of National Tape Distributors, joins Fantasy Records as executive vice president. . . . Eric Steinmetz named executive assistant to Art Kass and Neil Bogart, co presidents of Buddah-Kama Sutra labels. He was formerly director, international sales, for MGM and executive assistant to David Pierce of Viewlex Inc.

Anne Tansey named Mercury a&r director. She left the company in 1969 to concentrate on independent production and session work with Harry Belafonte and others. She is a former bass player with John Lee Hooker, Muddy Waters and Apple Pie Motherhood. . . . Pete Puzo has left Columbia to join ABC Records, Los Angeles as national credit manager. He was with Columbia for five years and replaces Albert Genovese, a vice president who is transferring to ABC Broadcasting.

Don Casale appointed to Scepter Records' engineering staff. He was previously with Decca for two years. . . . Norman Rubin named national promotion manager, United Artists Music group. He was formerly with the Robert Stigwood Organization. . . . A.B. Rodriguez and Joseph Heslin join Capitol as Western and Eastern Division credit managers, respectively. . . . Don Blocker joins Snuff Garrett Music Enterprises as administrative vice president. He will administer Senior and Peso Music plus PixRuss Music for Bobby Russell. Blocker was formerly with Columbia Records in a&r administration. . . . Pete Senoff joins Atlantic as West Coast publicity manager. He was formerly publicity head at Blue Thumb Records for two years. . . . Judy Knight joins Paramount Records as a West Coast talent scout. She was formerly in the personal management field.

Joseph Bollon named vice president and general manager Delrez Records, New York. . . . Mark Chester named to the newly created position, director of photography, press relations, ASCAP, combining it with his present job as assistant to Dick Frohlich, director of public relations. He will be ASCAP's staff photographer. . . . Pat Davis promoted to vice president, live shows, Sid and Marty Krofft Productions. . . . Irv Greenbaum, formerly of Belltone Record studios, joins Broadway Recording studios as an engineer. . . . Hank Levine appointed executive producer and arranger for the Houston and Nashville offices of Jimmy Duncan Productions which has the Soundville and Westpark labels. He was formerly with Colpix/Dimension.

Wayne Fogle has replaced Mike Lawing as promotion representative for Mangold-Bertos Corp. . . . Mark Chomut joins the New York cartridge TV company, Dolphin Productions Inc. as creative engineer of computer animated visuals. . . . Harry Rosenblum joins the sales staff of Pickering and Company Inc., magnetic phonograph cartridge manufacturer. Moriss Saliss named manufacturer's representative in Puerto Rico for Pickering.

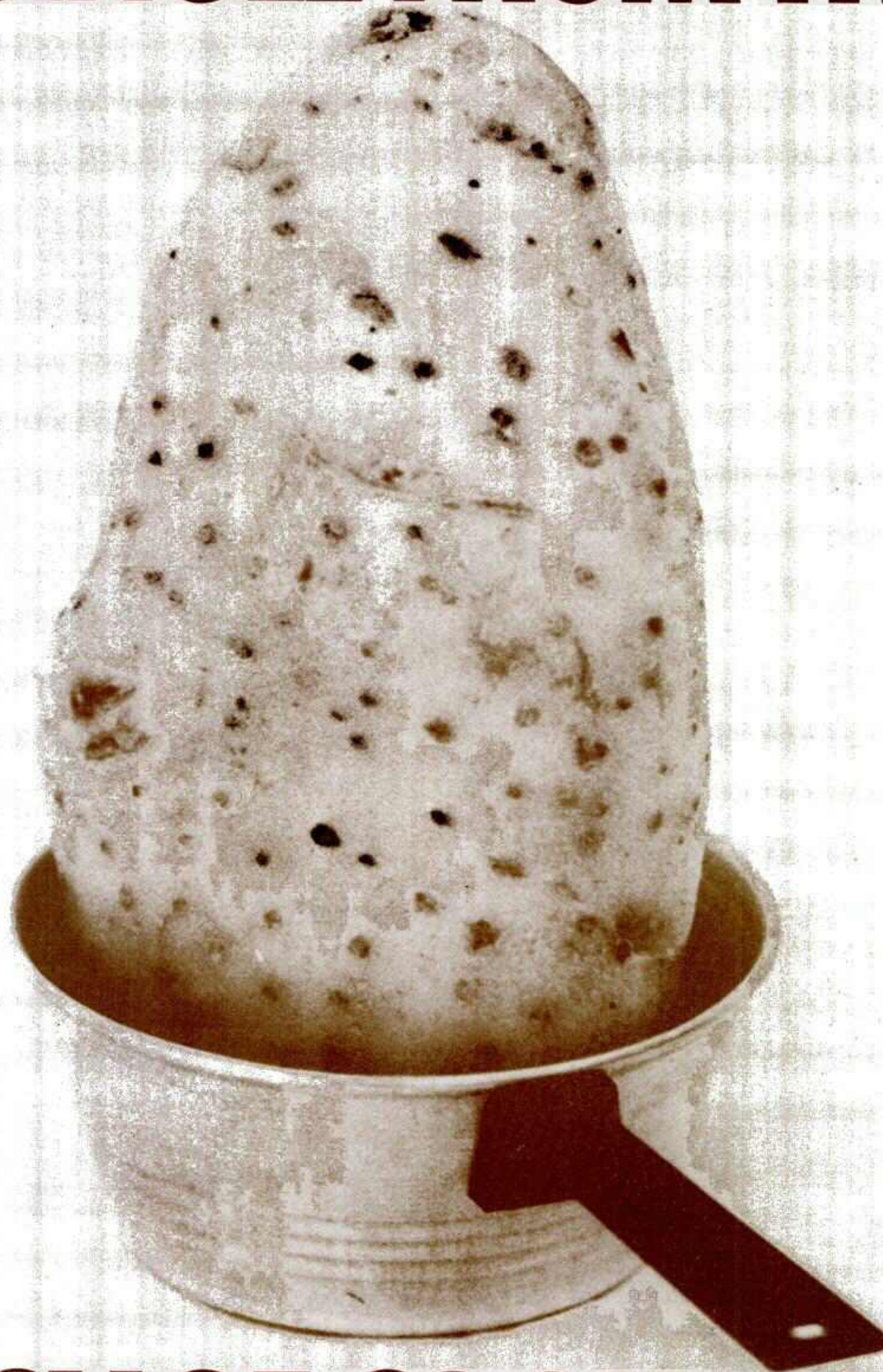
Gerald McNaulty named to the newly created post of manager syndicated sales, WSIX-TV, Nashville. He joins the station from Spar Record Co. where he was manager of export sales.

Artie Wayne appointed professional manager and director of creative services for Warner Bros. Music. Wayne had been part of Viva Music's professional staff before Viva's assimilation into the Warner Bros. fold two months ago. Prior to locating to the coast, he was a principal in the New York-based Alouette Productions. He is also a writer and an independent producer.

MARCH 27, 1971, BILLBOARD

BROWNSVILLE A SINGLE FROM THE

#3075



JOY OF COOKING ALBUM



ST-661

Capitol
A Capitol Industries Company

Furor Over One-Price Plan—Racks Call it 'Destructive'

• *Continued from page 1*

tunity in trade which would create economic dislocation.

He noted that the distributor already is on the decline and the present tendency points to some six major manufacturers who would distribute various labels. "These record powers have displaced the traditional distributor, and if you take out the independent distributor how is the small-level and independent record producer to survive except by going to these powers, such as a Kinney group, for distribution?" Regarding an incentive plan for volume merchandisers, he questioned what the volume should be and what the discount would be. "It would have to be a large discount in order to allow my customers to be competitive if the record label is also dealing direct."

Greenhut noted that the mass merchandiser, whether or not anyone likes him, has enabled the record business to grow tremendously. "But the major drawback to a one-price system would be its restraining effect on an industry which has to be dynamic and provide ease of entry for new artists," he said. He concluded: "Where will the small label go? What will happen to the new young artist without the big front money; where will he get his chance? Who is going to service the market place and do the local promotion? I am very concerned for a lot of reasons."

Bill Davis, of Davis Sales, Denver, stated that a one-price policy would be "disastrous." He added: "It is an insidious plot. We sustain many stores who otherwise could not make it. We as a rackjobber offer all sorts of service. With the present eco-

conomic trend, manufacturers will end up with fewer accounts if they adopt a one-price policy. Also, such a policy will result in the early demise of the one-stop. The manufacturers who favor such a policy want to go vertical and eliminate the middleman.

Davis added that the rackjobber was spawned for a valid reason years ago, and that that reason is just as valid today.

Schwartz Statement

Jim Schwartz of District Records, Washington, commenting on a one-price possibility, stated that "any manufacturer thinking of this is apparently not proud of his decision, otherwise he would stand up and be counted. We are putting our names on the line. Let the manufacturers do likewise." Schwartz added that such a policy would kill the rackjobber because it would destroy his customer, making it impossible for the rack location to compete with the retailer. "The manufacturer," he added, "must find a way to satisfy all segments of the industry." Schwartz said that rackjobbers were sincere in wanting to protect their segment of the record business for the good of the total industry. He pointed out that years ago when the record business was a retail business, manufacturers went to clubs and rackjobbers to build volume. . . and when tape became a factor, the retailer was the last one to put it in his store, "but the rackjobbers did, and thereby saved tape for the music business."

Schwartz averred that the need for the rackjobber is unquestioned and he urged that the industry seek progress within the present pricing structure rather than destroy what has been built up. "A period of years from the time of Edison to 1965 was required before the industry hit the one-billion dollar mark; and in not too many years we will achieve a two billion figure. Why scuttle that?" Schwartz asked. He concluded: "If a one-price for all policy is adopted, it won't be long before records are retailed at budget prices."

Jim Tietjens, head of National Tape Distributors Inc., termed a one-price to all policy "idealistic, unrealistic and completely unworkable. If this policy would be engaged in its simplest approach it would not enhance present complicated distribution methods." He added: "Our music in-

dustry has developed a unique distribution method of getting product to the market place. This method is a result of 20 years of growth and progress. To try to return to 1950 methods of distribution would be disastrous to the total industry.

"Does this mean I am for the status quo? I should say not. The new retailer and new dealer as he is now emerging is a refreshing example of the changes that are being spawned in our industry, and consideration for their particular needs should be satisfied. However, I would like to state that the distributor and the rackjobber perform a wholesaling function and should not be considered in the same breath as a retailer. If there are retailers who perform wholesale functions or have wholesale subsidiaries, or if there are wholesalers that have retail subsidiaries that is another question; but to say that wholesaler and retailer should buy at the same price is preposterous."

Musical Isle

Norm Hausfater and Norm
(Continued on page 66)

Gold Awards

Jackie Moore's "Precious Precious" was certified by the RIAA as a million seller. The disk, produced by Dave Crawford, is Miss Moore's first gold award.

Ray Price has received a gold award for his Columbia LP, "For the Good Times."

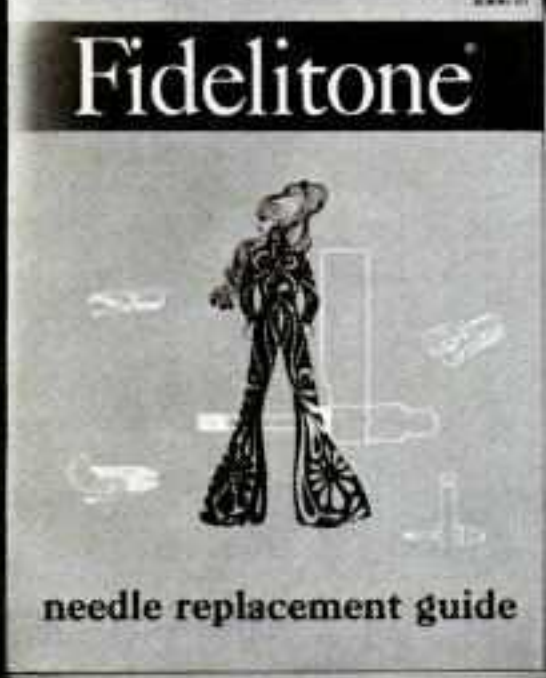
The Partridge Family's single, "Doesn't Somebody Want to Be Wanted," on Bell Records, has qualified for a gold disk by topping the million sales mark.

Musicor Acquires 'Sweetness' Master

NEW YORK—Musicor Records has bought the master "Sweetness," by artist Joe Wilson. The company will launch a nationwide promotion campaign on behalf of the record, which was produced by Tommy Couch.

He also produced the chart single "Groove Me," by King Floyd, on the Chimneyville label.

the book that SELLS...



needle replacement guide

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

The Fidelitone Needle Replacement Guide is just a part of Fidelitone's complete make it easy merchandising program that means greater sales and profits for every dealer.

Contact your Fidelitone Distributor or write...

Fidelitone®

Advancing Technology and Merchandising With THE TOUCH OF MAGIC
6415 North Ravenswood Avenue
Chicago, Illinois 60626

TOP QUALITY 8X10 PRINTS

LITHOGRAPHED ON HEAVY KROMEKOTE

BLACK & WHITE PRINTS
500 — \$20.75 1000 — \$31.75

COLOR PRINTS
1000 — \$200.00

Send for a sample 8X10 color print and black & white 8X10 plus prices for other sizes in black & white and full details on ordering.

ABC PICTURES
317 N. ROBERSON
SPRINGFIELD, MO. 65806

WAREHOUSE OPERATIONS MANAGER MUSIC RECORD/TAPE INDUSTRY

Leading Company in music industry is establishing a large automated warehouse for music records and tapes in the Midwest.

We are looking for an experienced, ambitious Operations Manager who will assume full responsibility for the administration of the warehouse, reporting directly to the president.

The successful candidate should have:

- Broad experience in the organization and operation of a record/tape distribution warehouse.
- Experience with warehouse data processing systems and procedures.
- The capacity to motivate and direct a staff responsible for warehouse receiving, picking, packing and shipping operations.

Salary, bonus and stock options.

Reply with resume to Box 709
Billboard
165 W. 46th St.
New York, N.Y. 10036

Black Drive

• *Continued from page 1*

credit situation where they have leverage on returns.

Andy Anderson, veteran dealer organization principal who attended an initial planning session of the Independent Record Dealers Association (IRDA) said: "These small dealers in the black communities are at the mercy of the chaos of the record industry."

Anderson, however, feels that larger dealers buying from distributors have distinct problems from the smaller one-stop oriented stores making up the nucleus of IRDA's initial thrust.

Latin dealer and wholesaler Marshall Frankel was another dealer who received the IRDA invitation and expressed definite interest.

The meeting will be at the El Matador, 69 E. 75th Street.

Miami's Youth

• *Continued from page 1*

pected to cover a cost of \$30,000 per concert. Gyson is looking for a promoter to put the series together and to line up the acts. He's located at 1700 Washington Ave., Miami Beach.



PRINCIPALS OF Album Graphics Inc., huddle at their recently opened New York office. The Chicago-based firm which designs and manufactures avant-garde record jackets for record companies such as Bell, Motown, Decca, Mercury and Atlantic, is expanding operations nationwide with New York as first base. Left to right are Jim Ladwig, Don Kosterka, founder and president; and Richard Block, vice president sales and head of the New York operations.

Radio-Television Programming.

(another good reason for subscribing to the #1 magazine of the international music-record-tape industry!)

In Billboard. Get Into It!



Billboard • 2160 Patterson Street • Cincinnati, Ohio 45214
Please fill me in on the latest news of the D.J. scene, programming reports across the country, selling sounds, campus news . . . and all the authoritative features that make Billboard #1 in the international music industry.

- 1 year \$30 3 years \$60 new renewal
 payment enclosed
 bill me later

above subscription rates for Continental U.S. & Canada

Please check nature of business

- | | |
|--|---|
| <input type="checkbox"/> 1. Record/Phonograph Retailer (32) | <input type="checkbox"/> 6. Booking Office or Artist Mgmt. (46) |
| <input type="checkbox"/> 2. Radio-TV Broadcaster (30) | <input type="checkbox"/> 7. Entertainer (48) |
| <input type="checkbox"/> 3. Operator/Dist. of Juke Bxs./Coin. Mach. (81) | <input type="checkbox"/> 8. Music Publisher, Song Writer (20) |
| <input type="checkbox"/> 4. One-Stops, Rack Jobber (34) | <input type="checkbox"/> 9. Newspaper, Magazine (39) |
| <input type="checkbox"/> 5. Buyer of Musical Talent (45) | <input type="checkbox"/> 10. Mfg. of Records or Phonographs (33) |
| | <input type="checkbox"/> 11. Mfg./Prts. Supplier of Juke Bxs./Coin Mach. (82) |

Name _____

Company _____ Address _____

City _____ State & Zip _____

Type of Business _____ Title _____

5066

Our Pregnancy Ends



Records are not simply made, they are born. Like everyone else these days, Warner/Reprise endures a long-term pregnancy for the birth of a hit. We are fortunate in having a good obstetrician (played here by Ron Saul, our Director of National Promotion), who has just delivered not one infant record, but a litter. Their names:

EIGHTEEN by Alice Cooper / W 7449
SOMEONE WHO CARES by Kenny Rogers and The First Edition / R 0999
FREEDOM by Jimi Hendrix / R 1000
BLUE MONEY by Van Morrison / W 7462
COUNTRY ROAD by James Taylor / W 7460

And (blushing confession) it looks like we're already pregnant again. A forward-looking company, we've picked names for our coming offspring:

HOOK AND LADDER by Nancy Sinatra / R 0991
WHEN YOU DANCE I CAN REALLY LOVE by Neil Young / R 0992
L. A. GOODBYE by The Ides of March / W 7466
THE SONG OF MY LIFE by Petula Clark / W 7467

A new litter of singles from Warner/Reprise, the fertile company.

Lowest Prices!

Only One Reason Why You Should Order From Double B Records & Tape Corp.

- Complete One Stop Service in all phases of records and tapes. LP's, 45's, 8-track, cassettes
- Oldie 45's
- Special overnight service
- Special orders receive immediate attention
- Largest inventories
- 25 years service to the trade

JUKE BOX OPERATORS

Special attention given to your orders. Free title strips included.

Complete catalog and price lists on request. Full line of accessories.

Double B Records & Tape Corp.
240 East Merrick Road, Freeport, N.Y. 11520
(516) FR 8-2222



WE NEED AN EXCELLENT SALES AND MARKETING VICE PRESIDENT

We are a mid-West Rack Jobber of Tapes and Records
Salary to \$30,000

Responsibilities include:

- Direction of National Sales staff of twenty
- Promotions
- New business

SEND A COMPLETE RESUME IN CONFIDENCE TO:

Box 710
Billboard
165 W. 46th Street
New York, N.Y. 10036

Cap Industries Slows Profit Pace for EMI in Half-Year

LONDON—Half-year profits of the EMI group reflected the predicted failure of Capitol Industries to maintain its high 1969 surplus in America.

In the report for the six months ended Dec. 31, pre-tax profit slumped sharply from \$29,644,000 to \$20,544,000. Most of this can be attributed to the plunge in the group's North American trading profits from \$11,472,000 to \$2,784,000.

However, in face of rising costs, it appears that EMI is having to

run that much harder in order to do little more than stand still. The report points to over-all results in the U.K. and other overseas countries having been maintained.

In fact, U.K. profits managed only a 2 percent increase to \$13,632,000, although the rest of the world, outside America, came up with a healthier gain of 7 percent with a surplus of \$9,686,000.

Total turnover was up from \$262,440,000 to \$288,007,000, with the U.K. contributing nearly \$120,000,000 against \$101,280,000 in 1969.

Pickwick Registers Highs In Sales, Earnings for Qtr.

NEW YORK—Pickwick International, Inc., has registered new highs in both sales and earnings for the 18th consecutive year. The new highs were recorded over the three-month period ended Jan. 31, 1971, and the nine month period ended at the same time.

According to figures just released by the company, earnings per share for the three-month period ended Jan. 31, 1971, rose 17 percent over the previous corresponding period to 61 cents from 52 cents.

Sales were \$32,933,685, compared to \$25,316,595, and net income was \$1,479,809 as against \$1,238,403, for the same period last year. The earnings per share diluted would have been 56 cents and 47 cents.

For the nine months ended Jan. 31, 1971, per share earnings reached \$1.48 as opposed to \$1.28 during the same period in 1970. Sales were \$79,345,205, and net income \$3,584,278, as compared to \$66,299,145 and net income of \$3,062,615, last year.

Waxie Maxie Peak Profits

NEW YORK — Waxie Maxie Quality Music Co. racked up record sales and profits for the six-month period ended Jan. 31. Sales for the period were up 30 percent over the same period ended in 1970. Net income before taxes increased over 50 percent for the same six-month period. The 1971 half-year figure represents earnings of 13 cents per share, on a total of 250,386 shares currently outstanding.

Waxie Maxie's now operates seven retail stores in the metropolitan Washington area, with leases signed on four additional shops planned to be opened by December, 1971. Max Silverman, president of Waxie Maxie, stated that the trends in the growth of sales and earnings should continue through the addition of more stores and increased operating efficiencies.

Karen Black Forms Firm

NEW YORK — Karen Black, Academy Award nominee for her supporting role in "Five Easy Pieces," and Peter Rachtman have formed Karpel Music Co. (ASCAP). Karpel's first property is "Ballad in C," an original composition, which Miss Black sings in the upcoming United Artists film, "Scraping Bottom," which co-stars George Segal.

Miss Black also is recording an album, with Elliott Mazer producing. Another original composition will be included.

MCA Income Up in Quarter

UNIVERSAL CITY, Calif.—MCA Inc.'s consolidated net income for the fourth quarter of 1970 was \$3,365,000 or 41 cents per share on gross revenues of \$107,378,000 as compared to the fourth quarter of 1969 in which consolidated net income was \$2,091,000 or 26 cents per share on gross revenues of \$101,400,000.

The entire 1970 net income came to \$13,272,000 or \$1.62 per share on 8,169,375 average number of common shares outstanding. Gross revenues were \$334,083,000. In 1969 the figures were \$2,514,000 consolidated net income or 31 cents per share on 8,089,095 average number of common shares outstanding and \$305,736,000 gross revenues.

The improvement in 1970 was achieved, according to Lew R. Wasserman, president of MCA, Inc., despite the fact that, in 1970, phonograph records, electronic manufacturing and saving and loan operations were seriously affected by depressed economic conditions in those industries. Interest expense, which is charged against current income was 12 cents per share higher in 1970.

Market Quotations

As of Closing, Thursday, March 18, 1971

| NAME | 1971 | | Week's Vol. in 100's | Week's High | Week's Low | Week's Close | Net Change |
|------------------------|---------|--------|----------------------|-------------|------------|--------------|------------|
| | High | Low | | | | | |
| Admiral | 147 1/2 | 6 1/2 | 1280 | 13 3/4 | 11 3/4 | 12 1/4 | - 7/8 |
| ABC | 39 1/4 | 19 5/8 | 1008 | 36 3/4 | 35 1/2 | 35 3/4 | - 1 1/2 |
| Amer. Auto. Vending | 11 | 5 1/8 | 61 | 10 | 9 1/2 | 9 7/8 | + 1/8 |
| Ampex | 48 1/2 | 12 1/2 | 2324 | 22 3/4 | 20 1/4 | 22 | + 1 3/4 |
| Automatic Radio | 27 1/2 | 5 1/4 | 501 | 14 1/4 | 12 5/8 | 13 3/4 | + 7/8 |
| ARA | 136 1/4 | 74 1/8 | 253 | 136 1/4 | 129 | 133 3/4 | + 4 1/2 |
| Avnet | 14 3/8 | 6 1/8 | 1687 | 14 3/8 | 13 1/4 | 13 1/2 | + 1/8 |
| Capitol Ind. | 53 1/2 | 12 | 816 | 20 3/4 | 19 3/8 | 20 3/4 | + 1 1/8 |
| Certron | 18 1/4 | 4 3/4 | 836 | 6 7/8 | 6 1/4 | 6 3/4 | + 1/4 |
| CBS | 49 7/8 | 23 7/8 | 1046 | 41 5/8 | 38 1/8 | 40 1/8 | + 1 1/8 |
| Columbia Pictures | 31 1/2 | 8 5/8 | 784 | 17 1/8 | 15 3/8 | 16 3/4 | Unch. |
| Craig Corp. | 15 1/2 | 4 3/8 | 1383 | 9 | 7 1/4 | 8 7/8 | + 1 1/2 |
| Creative Management | 17 3/4 | 9 3/4 | 167 | 17 1/8 | 16 1/2 | 16 7/8 | + 1/8 |
| Disney, Walt | 109 3/4 | 45 | 1698 | 104 | 99 3/4 | 101 1/8 | - 1 1/2 |
| EMI | 7 3/8 | 3 3/4 | 309 | 4 1/2 | 4 1/8 | 4 1/4 | - 1/8 |
| General Electric | 112 1/2 | 60 1/4 | 1962 | 112 1/2 | 107 7/8 | 110 3/8 | + 2 5/8 |
| Gulf & Western | 26 3/4 | 9 1/2 | 1748 | 26 1/2 | 25 | 25 5/8 | + 1/4 |
| Hammond Corp. | 16 3/8 | 7 1/4 | 337 | 13 3/8 | 13 | 13 | - 1/8 |
| Handleman | 47 3/8 | 19 3/4 | 427 | 42 7/8 | 39 1/2 | 42 1/2 | + 2 7/8 |
| Harvey Group | 12 3/4 | 3 | 79 | 7 3/4 | 7 1/8 | 7 3/4 | + 1/8 |
| ITT | 61 7/8 | 30 1/2 | 5466 | 61 7/8 | 59 1/4 | 60 1/8 | + 3/8 |
| Interstate United | 15 3/4 | 4 3/4 | 424 | 12 7/8 | 11 3/4 | 12 3/8 | + 3/8 |
| Kinney Services | 36 | 20 7/8 | 1493 | 34 3/4 | 33 1/4 | 33 1/2 | - 7/8 |
| Macke | 19 | 8 | 283 | 14 1/2 | 13 1/8 | 13 3/8 | - 7/8 |
| MCA | 29 1/2 | 11 3/8 | 273 | 29 1/2 | 27 1/2 | 29 | + 1 1/2 |
| MGM | 29 1/8 | 12 1/8 | 415 | 25 1/2 | 24 | 24 3/4 | + 1/4 |
| Metromedia | 28 1/4 | 9 3/4 | 583 | 27 3/8 | 26 | 26 3/8 | - 3/8 |
| 3M | 114 3/4 | 71 | 1174 | 114 3/4 | 106 1/2 | 114 1/4 | + 6 3/4 |
| Motorola | 74 7/8 | 31 | 724 | 74 7/8 | 65 | 72 1/2 | + 5 1/2 |
| No. Amer. Philips | 54 3/4 | 18 | 132 | 29 3/4 | 27 7/8 | 28 5/8 | + 1/4 |
| Pickwick International | 54 3/4 | 18 | 104 | 46 1/2 | 44 | 46 1/2 | + 2 1/4 |
| RCA | 36 1/4 | 18 1/8 | 4113 | 36 1/4 | 34 1/8 | 36 1/4 | + 1 3/4 |
| Servmat | 32 1/2 | 12 | 229 | 31 3/4 | 30 3/4 | 30 3/4 | - 1/2 |
| Superscope | 40 3/8 | 8 | 219 | 32 3/8 | 30 1/2 | 30 3/4 | - 3/8 |
| Tandy Corp. | 72 | 30 | 691 | 72 | 68 1/4 | 72 | + 3 1/2 |
| Telex | 25 7/8 | 9 1/8 | 5588 | 20 1/2 | 18 3/4 | 19 7/8 | + 1 |
| Tenna Corp. | 20 3/4 | 3 7/8 | 1337 | 11 | 9 | 10 3/4 | + 1 1/4 |
| Transamerica | 26 3/4 | 11 3/8 | 2273 | 18 3/8 | 17 1/2 | 17 5/8 | - 1/8 |
| Transcontinental | 24 1/2 | 4 1/2 | 1267 | 10 3/4 | 9 7/8 | 10 | - 1/4 |
| Triangle | 22 3/4 | 10 3/8 | 114 | 20 7/8 | 18 3/4 | 19 3/4 | - 1 1/4 |
| 20th Century-Fox | 20 1/2 | 6 | 1491 | 14 1/8 | 12 3/4 | 13 1/2 | - 1/8 |
| Vendo | 17 1/4 | 10 | 224 | 17 1/4 | 15 3/4 | 17 1/4 | + 1 1/2 |
| Viewlex | 25 3/8 | 5 3/4 | 1276 | 10 3/4 | 9 5/8 | 10 | Unch. |
| Wurlitzer | 15 | 7 1/8 | 53 | 14 1/4 | 12 1/8 | 14 1/4 | + 2 1/8 |
| Zenith | 47 3/4 | 22 1/4 | 763 | 47 1/2 | 45 | 47 3/8 | + 2 1/8 |

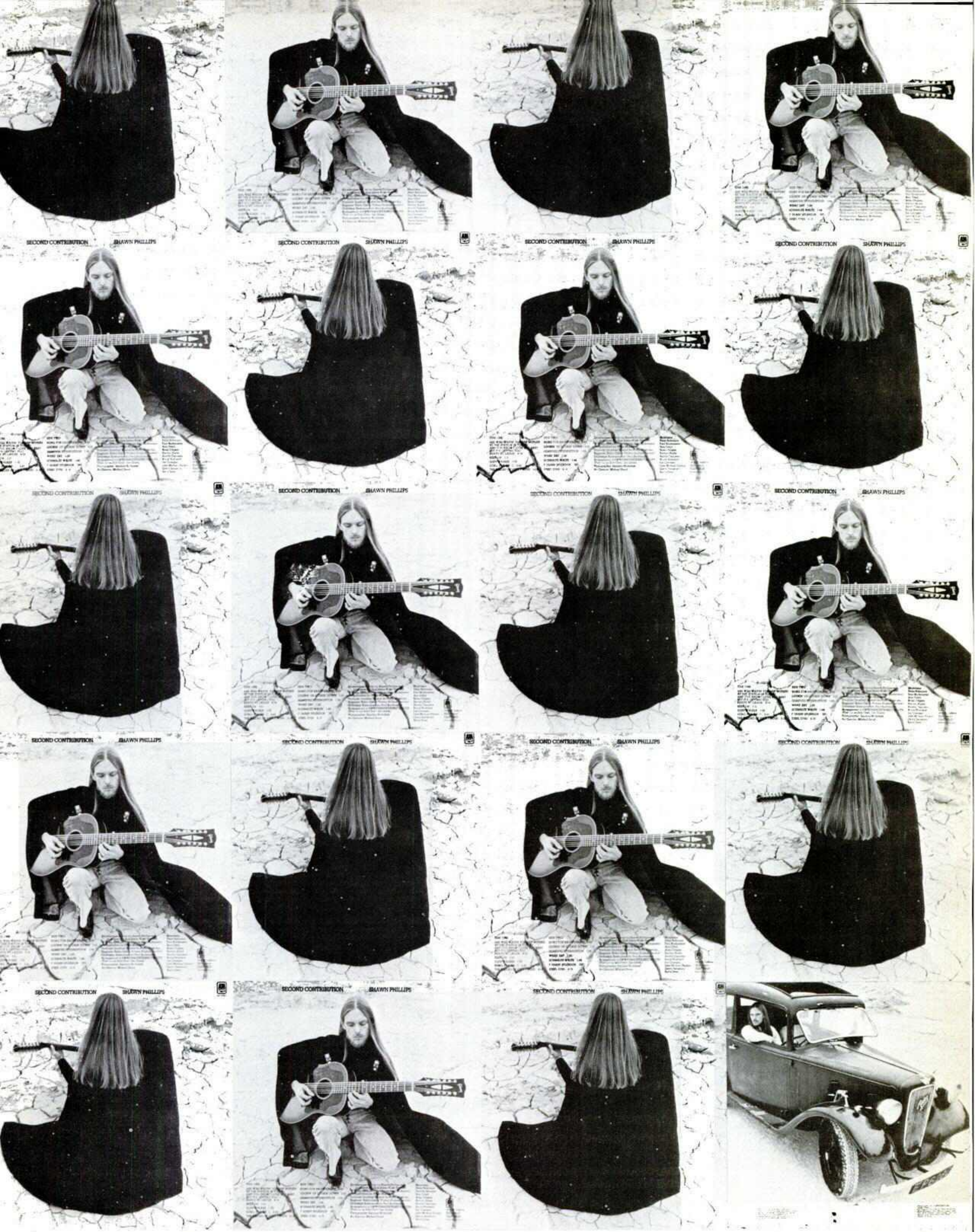
As of Closing, Thursday, March 18, 1971

| OVER THE COUNTER* | Week's | | | OVER THE COUNTER* | Week's | | |
|---------------------|--------|--------|--------|----------------------|--------|--------|--------|
| | High | Low | Close | | High | Low | Close |
| ABKCO Ind. | 12 3/8 | 8 1/4 | 12 3/8 | Koss Electronics | 3 7/8 | 3 5/8 | 3 3/4 |
| Alltapes Inc. | 4 1/8 | 3 3/8 | 3 3/8 | Lin Broadcasting | 12 3/8 | 12 1/8 | 12 3/8 |
| Amer. Prog. Bureau | 5 1/2 | 4 1/2 | 5 1/2 | Mills Music | 14 3/4 | 14 1/4 | 14 1/4 |
| Audiophones Inc. | 4 3/4 | 4 | 4 | NMC | 6 7/8 | 5 3/8 | 6 7/8 |
| Bally Mfg. | 18 1/2 | 17 | 18 1/2 | National Tape Dist. | 5 | 4 3/4 | 5 |
| Data Packaging | 8 1/2 | 8 | 8 | Perception Ventures | 5 | 5 | 5 |
| Gates Learjet | 6 5/8 | 4 3/4 | 6 5/8 | Recoton | 5 5/8 | 4 7/8 | 5 |
| GRT Corp. | 5 3/4 | 3 3/8 | 5 3/4 | Schwartz Bros. | 6 3/4 | 5 5/8 | 5 5/8 |
| Goody, Sam | 13 1/2 | 12 7/8 | 13 1/2 | United Record & Tape | 4 3/8 | 4 3/8 | 4 3/8 |
| Kirshner Entertain. | 6 1/4 | 5 | 5 | | | | |

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

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

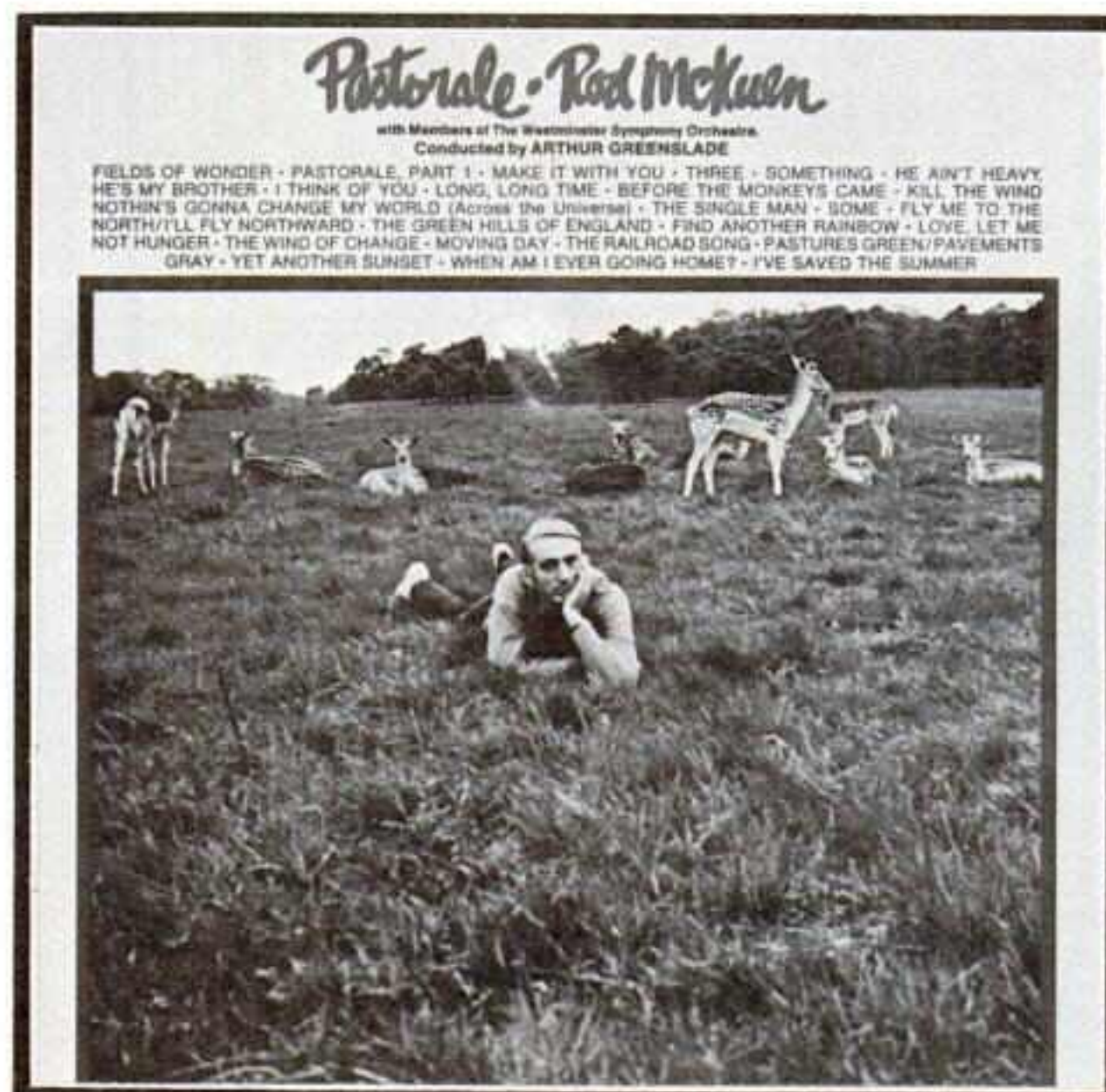
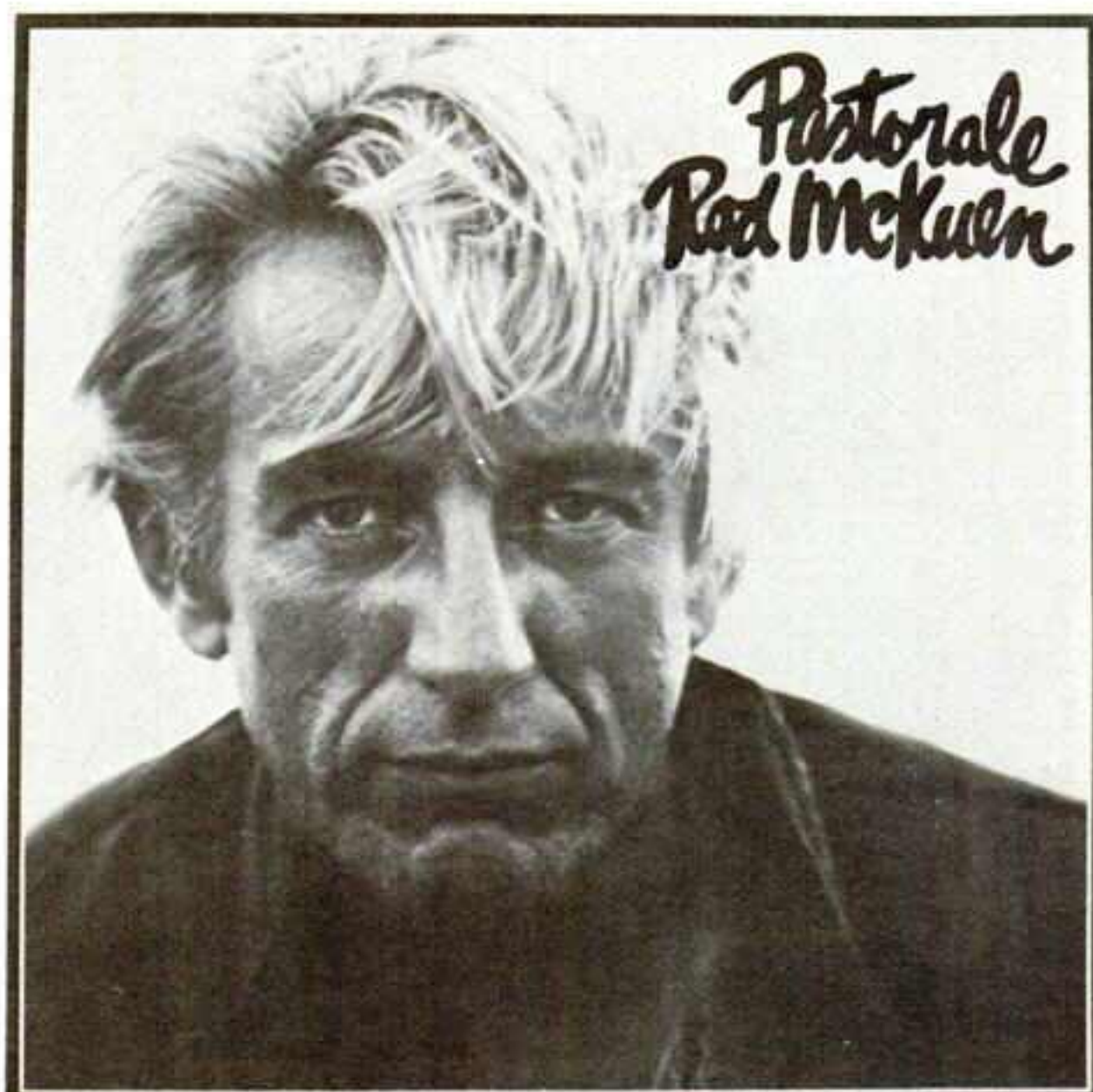
MARCH 27, 1971, BILLBOARD



Shawn Phillips/Second Contribution. He Comes from Texas, plays the guitar and makes spellbinding music on A&M Records and Tapes. Produced by Jonathan Weston for Philjo Music Inc. **SP 4282**

Copyrighted material

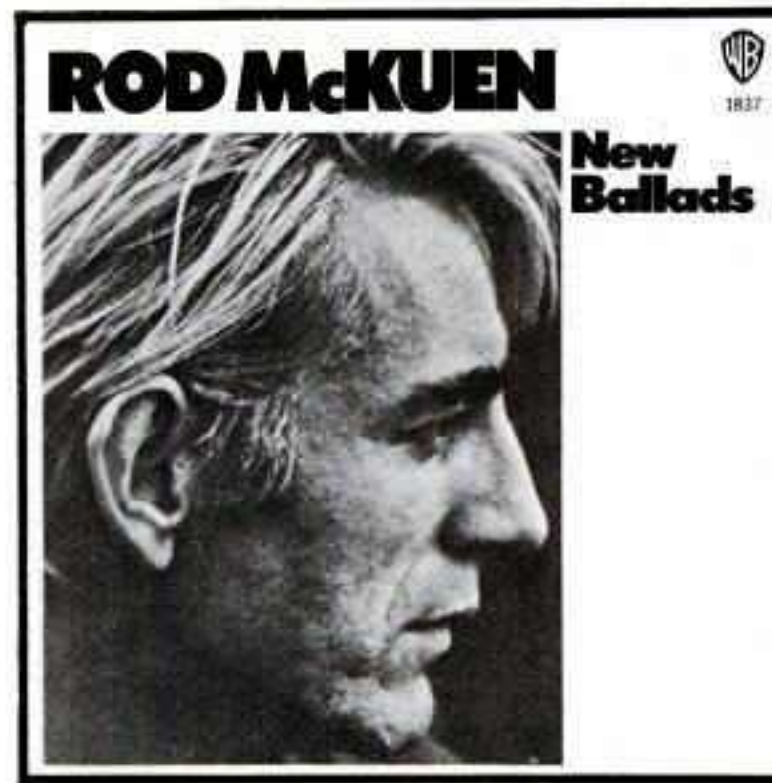
Last week Rod McKuen sold 17,931 books.* This week he'll sell three times that many albums—most of them will be on Warner Bros. and most of them will be his latest two record set "Pastorale."



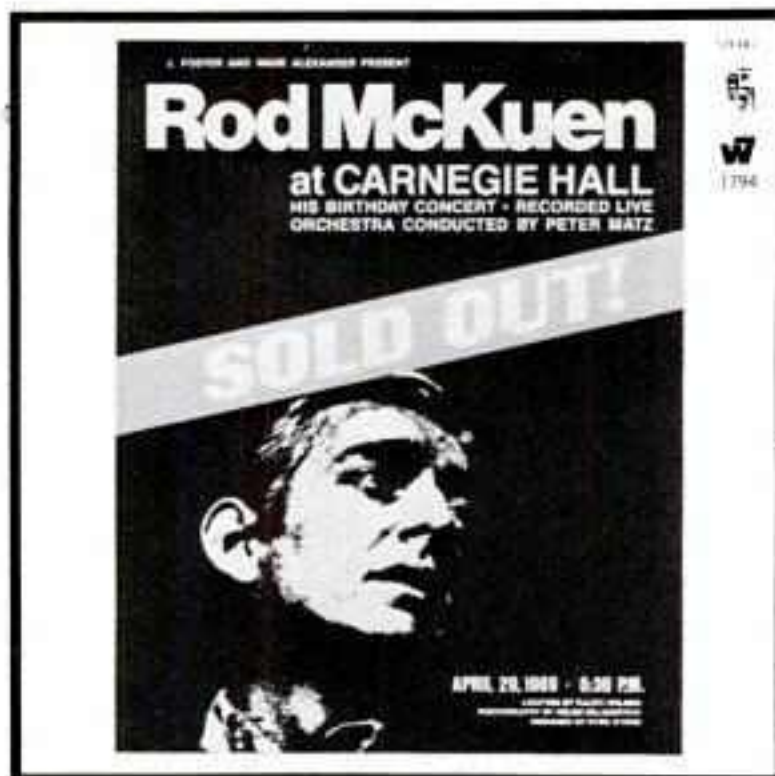
**Consumer ads • Special radio spots • A Random House book of PASTORALE with an initial printing of 100,000
A major Rod McKuen college concert tour
A special "Short Cuts Album" designed especially for radio play sent to every radio station, major and minor, in the United States • All to help make this the biggest selling Rod McKuen album ever.**

*Actual figures from Random House

ROD McKUEN'S standard catalog of Warner Bros. Records



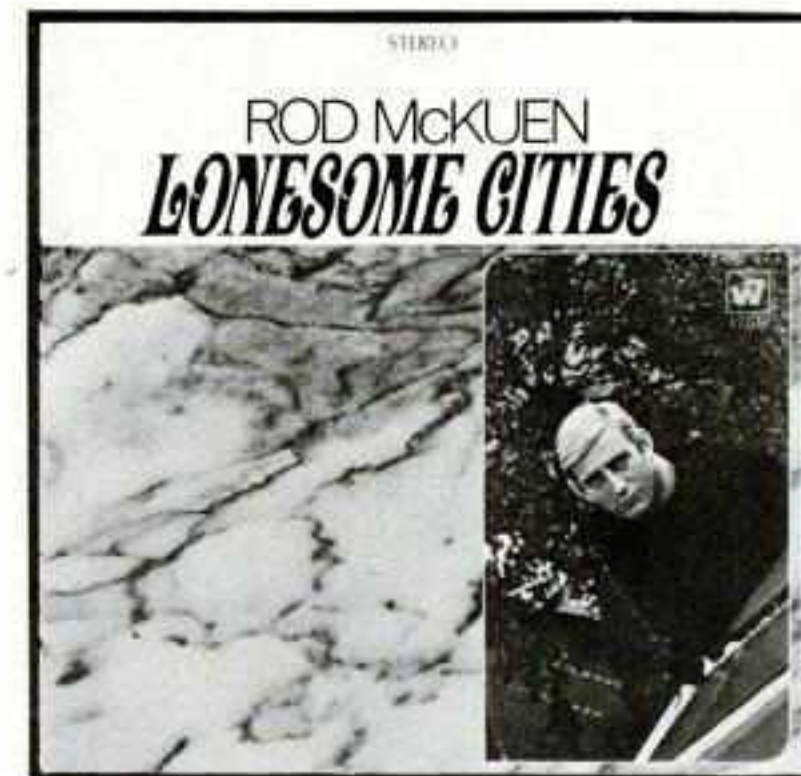
Million Seller



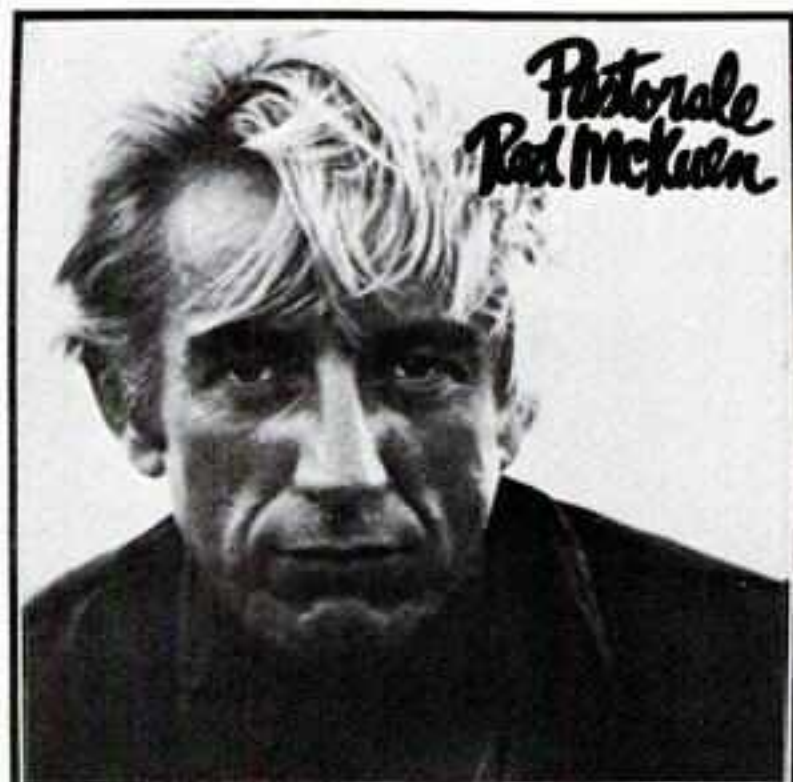
Million Seller



Academy Award Nominee



Grammy Award Winner



Warner Bros. is the home of Rod McKuen, James Taylor, Joni Mitchell, Randy Newman, Jimmy Webb and all of today's most important singer-songwriters.

A Pictorial View of



The Fifth Dimension and Simon & Garfunkel on stage to receive awards; Art Garfunkel talks to the TV audience.



A surprise acceptor was Paul McCartney, accompanied by his wife. McCartney won for "Let it Be" film score. Presenting at right is John Wayne.



Henry Mancini, a double winner, receives accolades from TV host Andy Williams, right. Williams performed during the event.



Paul West, left, recipient of a special award, listens with program chairman Dave Pell while host Gary Owens reads the scroll.



National NARAS president Irv Townsend greets the nation on TV.



Osmond Brothers perform "Everything Is Beautiful," one of the nominated tunes.



B.B. King, named top soul performer, holds his Grammy.



Lynn Anderson holds her country music Grammy.



Aretha Franklin was named top female soul singer.



The Carpenters, who scored with two Grammys.



Marty Robbins gives a national TV audience a taste of modern country music.



Dionne Warwick, center, with her Grammy for being the best contemporary female performer. Presentors are Bobby Sherman and Nancy Sinatra.



Goddard Lieberson, president of CBS/Group, and Father Norman O'Connor, right, first vice president of the New York Chapter of NARAS, team up to open the annual Grammy Awards ceremonies in New York.



John Hammond accepts the NARAS Trustee Award on behalf of himself, Chris Albertson, Larry Heller. Award was for the Bessie Smith LP series. Goddard Lieberson is at right.

MARCH 27, 1971, BILLBOARD

Grammy Highlights



Cleveland Mayor Carl Stokes, right, accepts spoken word Grammy on behalf of the late Dr. Martin Luther King. Presenting were Betty Comden and Adolph Green.



John McClure of Columbia Masterworks, accepts. Presenting is Joanna Simon.



Father Norman O'Connor watches from the sidelines.



Producer Alexander Cohen, left, presents a Grammy to Tom Shepard, Columbia Records. Shepard accepted for the original cast of "Company" as well as best classical orchestra performance.



Larry Uttal, president of Bell Records, and Stan Watson, right, accept award for Delphonic disk.



Clive Davis, president of Columbia Records, talks with Jay Morgenstern, right, of Metromedia music group.



Jack Loetz, executive vice president of MCA Records, talks with Jerry Schoenbaum, president of Polydor Records, right. Schoenbaum accepted on behalf of T-Bone Walker and on behalf of the award for Dietrich Fischer-Dieskau.



Curtis Mayfield performed during an intermission at the New York event.

BMI Cities Most-Played R&B Tunes

• Continued from page 3

Special Commendations of Excellence were given four leading Memphis music pioneers at the BMI Rhythm and Blues dinner. Receiving the awards for "long and outstanding contribution" were Gus Cannon, pioneer Memphis recording artist and writer; Chips Moman, president of American Recording Studios; Sam Phillips, whose Sun Records first brought to prominence Elvis Presley, Johnny Cash, Jerry Lee Lewis, Roy Orbison, Carl Perkins and others; and Jim Stewart, president of Stax Records.

Gulf + Western Sales, Earnings Up in Periods

NEW YORK—Gulf+Western Industries, Inc., parent company of Famous Music, which includes Famous Publishing and Paramount Records, reports higher sales and earnings for the three and six-month periods, which ended Jan. 31.

The three-month period showed a \$1,530,000 hike in net earnings to \$12,656,000, equal to 59 cents a share, compared to \$11,126,000 and 50 cents for the same period last year. Sales rose to \$402,717,000 from last year's quarter of \$399,671,000.

The six-month period showed an \$873,000 rise to \$27,862,000 or \$1.32 a share from last year's first half of \$26,989,000 or \$1.21 a share. Sales for the half were

(Continued on page 66)

MARCH 27, 1971, BILLBOARD

A list of the award winners follows:

- ABC. Deke Richards, Berry Gordy Jr., Frederick Perren, Alphonso Mizell; Jobete Music Co., Inc.
- Baby I'm for Real. Marvin Gaye, Anna Gaye; Jobete Music Co., Inc.
- Backfield in Motion. Herbert McPherson, Melvin Harden; Cachand Music, Inc., Patcheal Music.
- A Brand New Me. Kenneth Gamble, Theresa Bell, Jerry Butler; Assorted Music Corp., Parabut Music Corp.
- Brown-Eyed Handsome Man. Chuck Berry; Arc Music Corp.
- Color Him Father. Richard Spencer; Holly Bee Music Co.
- Cotton Fields. Huddie Ledbetter; Folkways Music Publishing, Inc.
- Cupid. Sam Cooke; Kags Music Corp.
- Didn't I (Blow Your Mind This Time) Thomas R. Bell, William Hart; Nickel Shoe Music Co., Inc., Belly Boy Music.
- (Sittin' On) the Dock of the Bay. Otis Redding, Steve Cropper, East/Memphis Music Corp., Redwal Music Co., Inc., Time Music Co., Inc.
- Don't Let Love Hang You Up. Kenneth Gamble, Leon A. Huff, Jerry Butler; Assorted Music Corp., Parabut Music Corp.
- Get Ready. William Robinson; Jobete Music Co., Inc.
- Going in Circles. Jerry Eugene Peters, Anita Poree; Porpete Music.
- Gotta Hold on to This Feeling. Johnny W. Bristol, Pamela Sawyer, Joe Hinton; Jobete Music Co., Inc.
- Grazing in the Grass. Philemon Hou, Harry James Elston; Cherio Music Corp.
- Hot Fun in the Summertime. Sylvester Stewart; Stone Flower Music.
- I Can't Get Next to You. Barrett Strong, Norman Whitfield; Jobete Music Co., Inc.
- I Want You Back. Frederick Perren, Alphonso Mizell, Deke Richards, Berry Gordy Jr.; Jobete Music Co., Inc.
- I'm Gonna Make You Love Me. Jerry Ross, Kenneth Gamble, Jerry A. Williams; MRC Music Corp., Downstairs Music Co., Inc.
- It's Just a Matter of Time. Clyde Otis, Brook Benton, Belford Hendricks; Eden Music, Inc.
- Johnny B. Goode. Chuck Berry; Arc Music Corp.
- Land of 1,000 Dances. Chris Kenner, Antoine (Fats) Domino; Thursday Music Corp., Anatole Music, Inc.
- Love on a Two-Way Street. Sylvia Robinson, Bert Keyes; Gambi Music, Inc.
- Love or Let Me Be Lonely. Anita Poree, Jerry Eugene Peters, Clarence A. Scarborough; Porpete Music.
- The Love You Save. Deke Richards, Frederick Perren, Alphonso Mizell, Berry Gordy Jr.; Jobete Music Co., Inc.

- Moody Woman. Kenneth Gamble, Jerry Butler, Theresa Bell; Parabut Music Corp., Assorted Music Corp.
- My Cherie Amour. Henry Cosby, Sylvia Moy, Stevie Wonder; Jobete Music Co., Inc.
- Never Had a Dream Come True. Henry Cosby, Sylvia Moy, Stevie Wonder; Jobete Music Co., Inc.
- Oh, What a Night. Marvin Junior, John Funches; Arc Music Corp.
- Psychedelic Shack. Barrett Strong, Norman Whitfield; Jobete Music Co., Inc.
- A Rainy Night in Georgia. Tony Joe White; Combine Music Corp.
- Reach Out and Touch (Somebody's Hand). Valerie Simpson, Nickolas Ashford; Jobete Music Co., Inc.
- Reconsider Me. Mira Smith, Margaret Lewis; Shelby Singleton Music, Inc.
- Since I Met You Baby. Ivory Joe Hunter; Hill and Range Songs, Inc.
- Someday We'll Be Together. Harvey Fuqua, Johnny W. Bristol, Jackey Beavers; Jobete Music Co., Inc.
- Soul Deep. Wayne Carson Thompson; Earl Barton Music, Inc.
- Soufful Strut. Eugene Record, William Sanders; Dakar Productions, Inc., BRC Music Corp.
- Swingin' Tight. Robert F. Barash, Mark Barkan; Pam-Bar Music Ltd.
- Take a Letter Maria. Ronald B. Greaves; Stellar Music Co., Inc.
- Thank You (Falletin Me Be Mice Elf Again). Sylvester Stewart; Stone Flower Music.
- That's the Way Love Is. Norman Whitfield, Barrett Strong; Jobete Music Co., Inc.
- These Eyes. Burton Cummings, Randall C. Bachman; Dunbar Music, Inc.
- Too Busy Thinking About My Baby. Janie Bradford, Norman Whitfield; Barrett Strong; Jobete Music Co., Inc.
- Turn Back the Hands of Time. Jack Daniels, Bonnie F. Thompson; Dakar Productions, Inc., Jadan Music, Julio-Brian Music, Inc.
- Up the Ladder to the Roof. Frank Wilson, Vincent Dimico; Jobete Music Co., Inc.
- Viva Tirado. Gerald Wilson; Amestoy Music, Ludlow Music, Inc.
- Walk a Mile in My Shoe. Joe South; Lowery Music Co., Inc.
- What Does It Take (to Win Your Love). Harvey Fuqua, Vernon Bullock, Johnny W. Bristol; Jobete Music Co., Inc.
- What's the Use of Breaking Up. Theresa Bell, Kenneth Gamble, Jerry Butler; Assorted Music Corp., Parabut Music Corp.
- Your Good Thing (Is About to End). David Porter, Isaac Hayes; East/Memphis Music Corp.
- You've Made So Very Happy. Frank Wilson, Berry Gordy Jr., Brenda Holloway, Patrice Holloway; Jobete Music Co., Inc.

TOMORROW

By ED OCHS

WHEN THE MUSIC business is at its most efficient, it seems to disappear in the wheel of the deal when the wheel is especially most with us and in full view where least expected. When executives between conferences flash past each other helplessly in jet planes, in the most magnificent Aluminum Heaven? Complete with transcontinental cloudcities, then Hermann Hesse was giving away years when he said, "In 50 years, the earth will be a graveyard of machines, and the soul of the spaceman will simply be the cabin of his own rocket." And while corporate images over nothing but to keep the wheel of the turntable spinning, peaked-out rock writers are blowing down Sixth Avenue inside a cold rain; and royalties for a Canadian country singer—a songwriter with two million selling songs to his credit—arrives from Los Angeles on the installment plan, the last one to be paid, the last one on their minds. The year's biggest trends may not be towards a new sound, but rather towards old-fashioned monopoly and the decline of originality and individuality as its policy. Never has the technical end of recording been so dominant as to bring more attention to the production than the music, and as the standardization of rock "parts" accelerates the machine selection and machine synthesis of the musical experience, the narrowing spectrum of pop artistry will continue to disappear into uniformity. Not so incredibly, the industry has united in the main behind a controlled sound, the big crowded sound of the super session, and only those p.r.-certified superstars who can shoot around the world in their spaceship cum country club are permitted to join in the play of paradoxes. The looming prefabrication of rock in sections brings to our music only the most commercial product, the least spontaneous and the most transitory snapshot of the industry in action on the telephone. And we are not even in the picture, as we, too, who have turned our days in with it, disappear in the corporate dream, sucked into the space-age with hardly a protest and out of sight.

Why the Machines Are Winning

NOW I AM watching James Taylor. At the Garden, a rip-off if there ever was one. His face, absent from the rest of his body and presumed lost in endless dusk and cloudy corners of the Garden void, was look up! Televised (for long-distance ticket holders of \$7 seats) on a giant screen suspended from the ceiling like a rear-view

(Continued on page 66)

Col 19 Awards Sweep Grammy

• *Continued from page 1*

country performance (by Ray Price); best country duo (Johnny Cash and June Carter); best country song (by composer-performer Marty Robbins); best Broadway original cast ("Company"); best children's record ("Sesame Street"). Additionally, Columbia swept four of the eight classical categories, taking best orchestral performance (Pierre Boulez and the Cleveland Orchestra); best chamber performance (Eugene Istomin, Isaac Stern and Leonard Rose); best choral performance (Gregg Smith Singers and the Columbia Chamber Ensemble) and best engineered disk (Fred Plaut, Ray Moore and Arthur Kendy with the Cleveland Orchestra).

The telecast, as produced by Pierre Cossette and Burt Sugarman, with Marty Pasetta's direction, proved that show business award galas can be turned into valid entertainment.

The 90-minute show was geared to showcasing to the public the excitement of the music industry. Performing the nominated songs were the Osmond Brothers, Anne Murray, the Carpenters (who sang their nominated tune, "We've Only Just Begun"), Aretha Franklin and Dionne Warwick.

In showcasing the five top country song nominees, Charley Pride, Marty Robbins, Conway Twitty, Wanda Jackson and Hank Williams Jr. were effectively blended into a smoothly flowing production number.

Three Dog Night

In addition, Three Dog Night performed a hard rock tune, "Joy to the World" and Andy Williams

RIAA to Cite Nancy Hanks

WASHINGTON—Nancy Hanks, chairwoman of the National Endowment for the Arts and the National Council on the Arts, will be the recipient of the RIAA's Third Annual Cultural Award. The presentation will take place at the Washington Hilton during the RIAA's Cultural Award Dinner, Thursday (25).

The RIAA's Cultural Award is presented annually to a government employee who has notably contributed to the advancement of culture in the U.S. Miss Hanks will receive the award for her work as chairwoman of the Endowment. Previous recipients include Sen. Jacob Javits and Willis Conover, director of the Voice of America's radio program "Music, U.S.A."

L.A. Local Mulls Recruitment of Young Players

LOS ANGELES—Local 47 of the musicians union is studying whether a new category for young players should be established. The goal is to zero in on rock players who proliferate this area.

The union claims that much music is being played here under "non-union conditions." Young musicians are "taken by managers and club owners because they are not associated with Local 47."

The local wants to establish a program that will allow these musicians to become professionals, moving into such areas as recording and concerts.

The union is asking its membership to give a questionnaire to young musicians. Among the questions being asked are: Would you like to see a special category of membership for young players? What should minimum and maximum ages be? Should these special members be restricted to certain specified types of employment? What scales should be instituted for this employment? What percentage of the regular dues should be paid?

tributed Henry Mancini's 52 Grammy nominations in song. As host of the TV show, Williams was in expert form, smoothing out some flubs by several presenters.

The show's format revolved around music, with several production numbers added for visual impact. Seventeen of the 43 awards were announced to the public. The remainder were announced at dinner shows following the TV special which were conducted by NARAS chapters locally, in New York, Chicago, Nashville and Atlanta.

Adding excitement to the TV presentation were the appearances by Simon and Garfunkel to accept three awards, the Carpenters who accepted Grammys for best new artists of 1970 and best contemporary vocal performance by a duo. And Paul McCartney, who, along with his wife Linda ran down the aisle to accept the Grammy for "Let It Be," judged the best picture score. McCartney said two words, "Thank You" in accepting the trophy from presenter John Wayne and disappeared out of the Palladium.

Other artists accepting their awards on TV were B.B. King for best male rhythm and blues performance; Aretha Franklin for best female r&b performances, Dionne Warwick for best contemporary performance and Lynn Anderson for best female country performance.

In company competition, RCA was a distant second, with statues for Henry Mancini's "Theme From Z" LP, which won as best instrumental arrangement and best contemporary instrumental performance; best country instrumental (Chet Atkins and Jerry Reed) and top sacred performance (Jake Hess).

The Los Angeles chapter's show, put together by program chairman Dave Pell, was also geared to en-

tertainment. Host Gary Owens parlayed a series of original categories which could not be announced on TV into a funny introductory monolog.

Artists performing between award announcements included Sugarloaf, Linda Ronstadt, B.B. King, Freda Payne and Glen Campbell.

A special trustees award was tendered to Paul Weston, the first national president and one of NARAS' founding fathers. Harry Betts' orchestra provided the music for the Los Angeles dinner, marking the first time in many years that Les Brown was not associated with the event. Jack Elliot's orchestra provided the backing for the TV show.

A significant number of people left after the TV show and did not stay for the local presentations. Among the presenters was Phil Spector, marking another significant move by the local chapter to involve contemporary figures in the music industry.

New York

Only the wit of host Goddard Lieberson, president of CBS Group and emcee of the event, kept the New York Grammy Awards dinner from resembling some tedious suburban charity event in honor of a dignitary. A slide show was boring and time-consuming and parts of the "show" were less than valid show business. Father Norman O'Connor, was warm and wonderful as ever, tried to put more sparkle into the event, but when the time for the awards came, it seems that although 13 awards were accepted in New York, the real creative action was mostly in Los Angeles. Most of the awards accepted here were in the classical field. And, as a rule, they were accepted by

(Continued on page 66)

Deal Steps Up Biograph's Piano Roll-to-Disk Pace

NEW YORK—Biograph Records is stepping up its activity for its piano roll-to-disk series. The label has an exclusive deal with the QRS Piano Roll Co. of Buffalo to reproduce the QRS piano rolls on disk.

Biograph is centering its piano roll-to-disk push on early blues and jazz releases. The label is currently preparing an album featuring Scott Joplin to be released in conjunction with the release of a two-volume set on the ragtime pianist to be published by the New York Public Library. The disk and book release is scheduled for this summer. Also upcoming on Biograph's schedule is another Fats Waller package which will com-

plete on disk all known piano rolls made by Waller.

Biograph has 84 piano roll-to-disk LP's on the market. Arnold Caplin, the label's president, said, "Our aim is to preserve the heritage of black artists in the U.S."

Reshen to Represent Kornfeld, Eluthra

NEW YORK—Neil C. Reshen, who expanded the activities of his management firm recently, will act as personal representative for Artie Kornfeld and Eluthra Records, the company of which Kornfeld is president. Reshen will also interests for Kornfeld's publishing firm.

Franklin Music Plans Store For Atlanta; Fourth in Chain

PHILADELPHIA — Al Franklin, president of Franklin Music, will open a store in Atlanta, the fourth in the chain.

Lease was signed this week for a store that will be just under 8,000 square feet in the new Perimeter Mall being built by the Rouse Co. in Interstate #285 just north of Atlanta. Franklin said that several more stores are being planned for the Atlanta area.

On his own after managing the Sam Goody store here, Franklin started with one store in the Neshaminy Mall. This past year, he opened a location in the Plymouth Meeting Mall and one on the New Jersey side in the Eschalon Mall.

Franklin Music is as heavy on classical records as on pop and rock, plus it has a full line of stereo and components along with instruments and sheet music.

Sales volume for the Neshaminy Store reached \$2 million last year, and sales indicators point to a \$1 million volume for the first year's operation for his two other locations. Franklin also reports that all stores are running in the black. The fourth store is expected to be ready by Aug. 12.

Attorney Scored

• *Continued from page 3*

settle this matter now and to sacrifice arbitration was based on the fact that a contract renewal between Dionne Warwick and Scepter is imminent.

It was also noted that "as a direct result of the article's publication in Billboard, Scepter is considering withdrawing its settlement and sending the matter to arbitration to settle the issues."

1970 GRAMMY CHAMPIONS

RECORD OF THE YEAR (Awards to the Artist and A&R Producer)

Bridge Over Troubled Water—Simon & Garfunkel
A&R Producers: Paul Simon, Arthur Garfunkel, Roy Halee (Columbia)

ALBUM OF THE YEAR (Awards to the Artist and A&R Producer)

Bridge Over Troubled Water—Simon & Garfunkel
A&R Producers: Paul Simon, Arthur Garfunkel, Roy Halee (Columbia)

SONG OF THE YEAR (A Songwriters' Award)

Bridge Over Troubled Water
Songwriter: Paul Simon (Columbia)

BEST NEW ARTIST OF THE YEAR

Carpenters (A&M)

BEST INSTRUMENTAL ARRANGEMENT (An Arranger's Award)

Theme From "Z"—Henry Mancini
Arranger: Henry Mancini (RCA)

BEST ARRANGEMENT ACCOMPANYING VOCALIST(S) (An Arranger's Award)

Bridge Over Troubled Water—Simon & Garfunkel
Arrangers: Paul Simon, Arthur Garfunkel, Jimmie Haskell, Ernie Freeman, Larry Knechtel (Columbia)

BEST ENGINEERED RECORDING (Other than Classical) (An Engineer's Award)

Bridge Over Troubled Water—Simon & Garfunkel
Engineer: Roy Halee (Columbia)

BEST ALBUM COVER (Awards to the Art Director, Photographer and/or Graphic Artist)

Indianola Mississippi Seeds—B.B. King
Cover Design: Robert Lockart
Photography: Ivan Nagy (ABC)

BEST ALBUM NOTES (Non-Classical Albums) (An Annotator's Award)

The World's Greatest Blues Singer—Bessie Smith
Annotator: Chris Albertson (Columbia)

BEST CONTEMPORARY VOCAL PERFORMANCE, FEMALE

I'll Never Fall in Love Again—Dionne Warwick (Album) (Scepter)

BEST CONTEMPORARY VOCAL PERFORMANCE, MALE

Everything Is Beautiful—Ray Stevens (Single) (Barn)

BEST CONTEMPORARY VOCAL PERFORMANCE BY A GROUP

Close to You—Carpenters (A&M)

BEST CONTEMPORARY INSTRUMENTAL PERFORMANCE

Theme From "Z" and Other Film Music—Henry Mancini (RCA)

BEST CONTEMPORARY SONG (A Songwriters' Award)

Bridge Over Troubled Water
Songwriter: Paul Simon (Columbia)

BEST RHYTHM & BLUES VOCAL PERFORMANCE, FEMALE

Don't Play That Song—Aretha Franklin (Single) (Atlantic)

BEST RHYTHM & BLUES VOCAL PERFORMANCE, MALE

The Thrill Is Gone—B.B. King (Single) (ABC)

BEST RHYTHM & BLUES VOCAL PERFORMANCE BY A DUO OR GROUP

Didn't I (Blow Your Mind This Time)—The Delfonics (Philly Groove)

BEST RHYTHM & BLUES SONG (A Songwriter's Award)

Patches. Songwriters: Ronald Dunbar and General Johnson (Atlantic)

BEST SOUL GOSPEL PERFORMANCE

Every Man Wants to Be Free—Edwin Hawkins Singers (Buddah)

BEST COUNTRY VOCAL PERFORMANCE, FEMALE

Rose Garden—Lynn Anderson (Single) (Columbia)

BEST COUNTRY VOCAL PERFORMANCE, MALE

For the Good Times—Roy Price (Single) (Columbia)

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP

If I Were a Carpenter—Johnny Cash & June Carter (Columbia)

BEST COUNTRY INSTRUMENTAL PERFORMANCE

Me & Jerry—Chet Atkins & Jerry Reed (RCA)

BEST COUNTRY SONG (A Songwriters' Award)

My Woman, My Woman, My Wife
Songwriter: Marty Robbins (Columbia)

BEST SACRED PERFORMANCE (Non-Classical)

Everything is Beautiful—Jake Hess (RCA)

BEST GOSPEL PERFORMANCE (Other Than Soul Gospel)

Talk About the Good Times—Oak Ridge Boys (Heart Warming)

BEST ETHNIC OR TRADITIONAL RECORDING (Including Traditional Blues)

Good Feelin'—T-Bone Walker (Polydor)

BEST INSTRUMENTAL COMPOSITION (A Composer's Award)

Airport Love Theme
Composer: Alfred Newman (Decca)

BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL (A Composer's Award)

Let It Be
Composers: John Lennon, Paul McCartney, George Harrison (Apple)

BEST SCORE FROM AN ORIGINAL CAST SHOW ALBUM (Awards to the Composer and A&R Producer)

Company
Composer: Stephen Sondheim
A&R Producer: Thomas Z. Shepherd (Columbia)

BEST RECORDING FOR CHILDREN

Sesame Street—Joan Cooney, Producer (Columbia)

BEST COMEDY RECORDING

The Devil Made Me Buy This Dress—Flip Wilson (Little David)

BEST SPOKEN WORD RECORDING

Why I Oppose the War in Vietnam
Dr. Martin Luther King, Jr. (Black Forum)

BEST JAZZ PERFORMANCE—SMALL GROUP OR SOLOIST WITH SMALL GROUP

Alone—Bill Evans (MGM)

BEST JAZZ PERFORMANCE—LARGE GROUP OR SOLOIST WITH LARGE GROUP

Bitches Brew—Miles Davis (Columbia)

ALBUM OF THE YEAR, CLASSICAL (Awards to the Artist and A&R Producer)

Berlioz: Les Troyens
Colin Davis conducting Royal Opera House Orchestra and Chorus
A&R Producer: Erik Smith (Philips)

BEST CLASSICAL PERFORMANCE, ORCHESTRA (A Conductor's Award)

Stravinsky: Le Sacre Du Printemps
Pierre Boulez conducting the Cleveland Orchestra (Columbia)

BEST CHAMBER MUSIC PERFORMANCE

Beethoven: The Complete Piano Trios
Eugene Istomin, Isaac Stern, Leonard Rose (Columbia)

BEST CLASSICAL PERFORMANCE — INSTRUMENTAL SOLOIST OR SOLOISTS (With or Without Orchestra)

Brahms: Double Concerto (Concerto in A Minor for Violin and Cello)
David Oistrakh & Mstislav Rostropovich (Angel)

BEST OPERA RECORDING (Awards to the Conductor and A&R Producer)

Berlioz: Les Troyens
Colin Davis conducting the Royal Opera House Orchestra and Chorus
A&R Producer: Erik Smith (Philips)

BEST CHORAL PERFORMANCE (Other Than Opera) (Awards to the Conductor and Choral Director)

(Ives) New Music of Charles Ives
Gregg Smith conducting the Gregg Smith Singers and Columbia Chamber Ensemble (Columbia)

BEST VOCAL SOLOIST PERFORMANCE, CLASSICAL

Schubert: Lieder
Dietrich Fischer-Dieskau (DGG-Polydor)

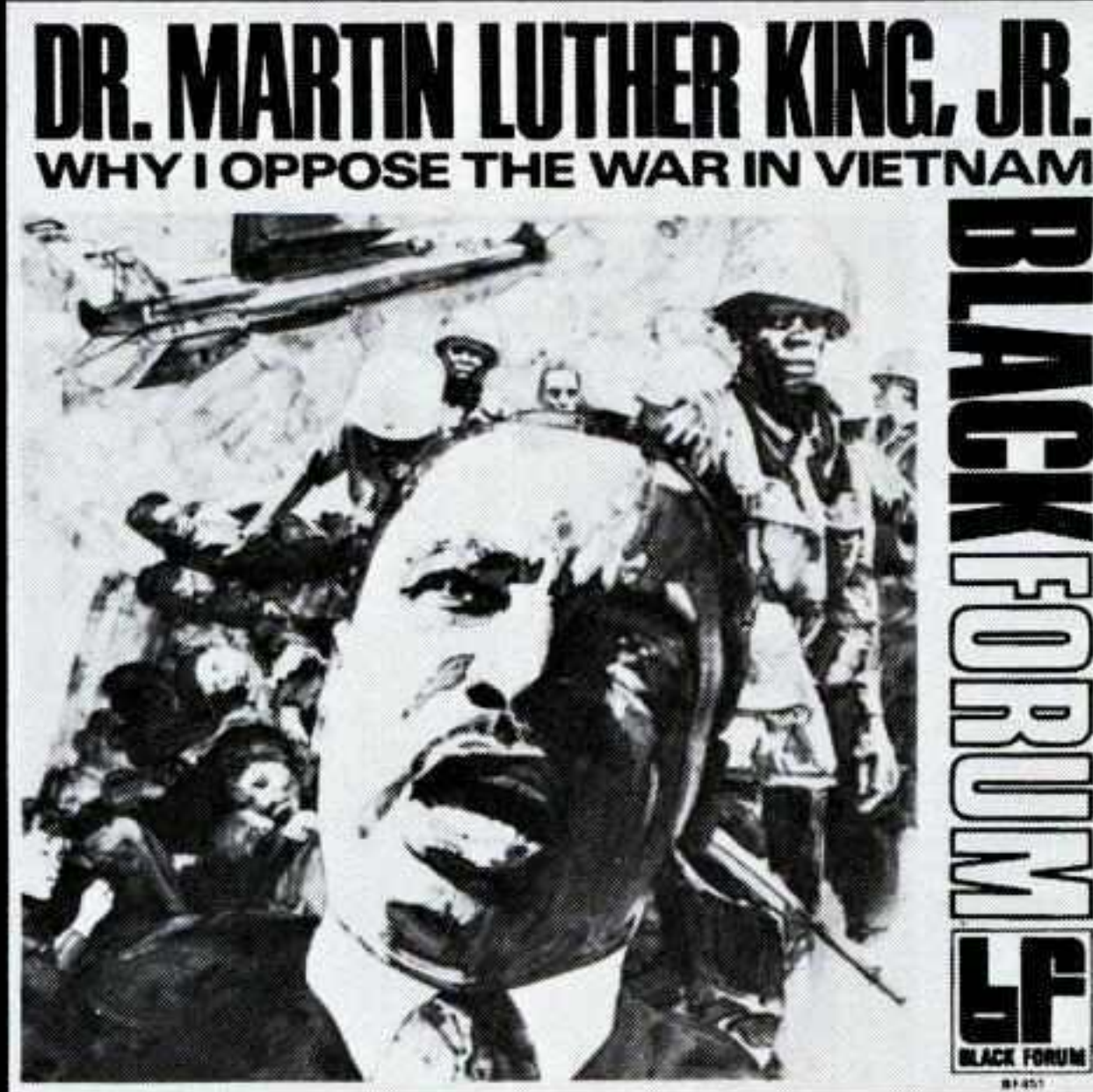
BEST ENGINEERED RECORDING, CLASSICAL (An Engineer's Award)

Stravinsky: Le Sacre Du Printemps
Pierre Boulez conducting the Cleveland Orchestra
Engineers: Fred Plaut, Ray Moore, Arthur Kendy (Columbia)

BLACK FORUM

THE MOTOWN EDUCATIONAL AND CULTURAL LABEL

VICTORIOUS FIRST VENTURE



BF-451

1971 GRAMMY AWARD WINNER

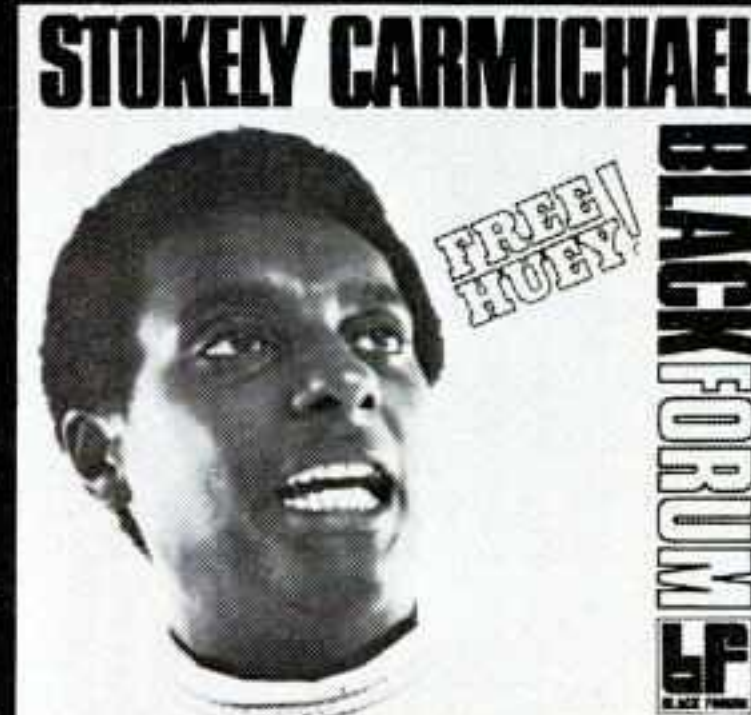
(Best Spoken Word Recording)

"Black Forum is a medium for the presentation of ideas and voices of the worldwide struggle of Black people to create a new era. Black Forum also serves to provide authentic materials for use in schools and colleges and for the home study of Black history and culture. Black Forum is a permanent record of the sound of struggle and the sound of the new era."

ALSO AVAILABLE



BF-452



BF-453

AVAILABLE WHEREVER RECORDS ARE SOLD



ALL RIGHTS RESERVED

Available soon: "BLACKS IN VIETNAM", "BLACK UNITY"—JAMES BALDWIN. "THE GOOD COLORED MAN" (Poems by Ted Joans)

GRT CLOSING N.J. PLANT IN COST-CUTTING MOVE

SAN FRANCISCO—GRT Corp. is closing GRT Tapes East, a duplicating facility in Fairfield, N.J., as a cost-cutting move.

Most of the duplicating equipment will be shipped to Sunnyvale, Calif., where GRT headquarters. In conjunction with the closing of its eastern duplicating wing, GRT is adding one work shift to its West Coast duplicating operation.

A spokesman for GRT Corp. said the phaseout of the plant is in keeping with a general policy to consolidate operations.

GRT had established an eastern operation and shipping facility in late 1968 by acquiring the assets of Tape Handling Products Inc. (Billboard, Oct. 5, 1968).

It continues to maintain offices in Chicago, New York City (GRT Records Group) and Mamaroneck, N.Y., where it owns Magnetic Media Corp., a manufacturer of blank audio and computer tape.

APAA Study on Returns Policy

CHICAGO—The national auto accessory association will conduct a study which may lead to a unilateral approach to returns of auto tape players.

In a meeting here, manufacturers claimed they are being clobbered by "oil drums full of returned players"—mostly from mass merchandisers; mostly not really defective.

Manufacturers confronted representatives from retail outlets during the Automotive Parts and Accessories Association (APAA) gathering.

APAA executive director Julian Morris had to insist several times that a motion be made to initiate a return costs study and a feasibility outline as to how a unilateral approach could be funded equitably.

The stormy meeting ended when Morris announced another meeting (on a separate matter) was due to begin and that APAA's tape recorder was empty, which he said meant that everything that went down from then on would be subject to "interpretation" and not word for word.

The problem of returned players is complex.

Complicating the problem is the lack of costs figures on returned goods. Morris promised anonymity for manufacturers supplying such figures after Tenna's Stan Goss said:

"I want to see all the manufac-

ELECTRODYNE'S NEW Q-8 UNIT

LOS ANGELES — Electrodyne introduced a Record-A-Tape dispenser/duplicator with 4-channel quadrasonic capability at the National Association of Record Merchandisers convention here in the Century Plaza Hotel.

The vendor-like machine can dispense either regular stereo or quadrasonic product merely by selecting a 4-channel master tape.

The company demonstrated its unit by duplicating 4-channel product by Roger Williams ("Love Story" on Kapp Records) and stereo titles by a variety of artists on Uni, Decca, Kapp and Alshire Records.

"We realize quadrasonic is downstream as a mass consumer item," said Lee Grundies, president of Electrodyne, "but we feel Record-A-Tape should be equipped with quadrasonic capability, at least for buyers who already own 4-channel players."

Electrodyne utilized a 4-channel home player manufactured by the Craig Corp. to play quadrasonic 8-track tapes reproduced by Record-A-Tape.

(Continued on page 20)

Motorola Is Geared to 8-Track In New Product Marketing

By EARL PAIGE

CHICAGO—Even though Motorola Automotive Products Inc. is supplying Chrysler with a cassette player, the firm's focus in its new products just announced and in its total marketing strategy is clearly on 8-track. Even in the cassette, where it will offer an optional auto-reversing feature, the dominance of 8-track is reflected.

Motorola Automotive Products president Oscar P. Kusisto said that it isn't true that Chrysler will offer cassette only, as its brochure and advertisement on television might indicate. As for a combination automobile cassette 8-track, he said: "I think the better approach would be an adapter in an 8-track for cassette." He said the cassette for Chrysler "will have an optional feature for automatic reverse." Thus, Chrysler will offer both cassette and 8-track.

Of course, the vanguard of Motorola's confident drive in 8-track is its 4-channel TM920S, which has an optional list price of \$159.95 including four speakers for each discreet sound channel.

Other new products being launched are the "Side-Track," which features a side-loading cartridge slot that is illuminated leaving the front of the player with no protrusion; the TM716S with a dash of color; two promotion priced 8-track players.

Big Push

A big push is being put behind a new anti-theft device. Motorola distributors saw a masked "burglar" try unsuccessfully to unmount a player secured by the kit, which features a tubular outer casing of tool steel.

Special displays for all size dealers and special packaging that features full color and a graphics link between any two cartons placed on the shelf side-by-side are all part of the 1971 product launching unveiled at a series of cross-country presentations.

The Side Track TM717S including two speakers has a suggested list price of \$99.95; the TM716S

without speakers lists for \$79.95; the security lock kit lists for \$9.95 and adapts to the new players only.

Even though Motorola is offering promotion-priced units, director of sales and marketing C. J. (Red) Gentry took strong exception to a point raised about low-priced players dominating the 8-track car player market.

He said, "Our best sellers have been in the \$100 and up category—our \$159 list FM and 8-track combination was our second best seller."

Kusisto predicts that total hardware and software tape sales will break the \$1 billion point during 1971.

\$100 Mil Rise

"During 1971, industry estimates project stereo 8 equipment sales to be almost \$500 million at retail, up from \$400 million in 1970. . . . Factory and dealer installations on new cars currently are running at about 5 percent of domestic new

car sales. During 1971, factory or dealer installed units will reach about 450,000."

Kusisto expects aftermarket car stereo sales for 1971 will be about 3,000,000 units and said the home tape market "will experience the greatest growth rate during 1971." He predicted that home sales will probably exceed one third of the 8-track market and sees auto-home compatibility as the key factor. Quadrasonic will be particularly important and will not conflict with regular 8-track.

Kusisto said hi fi firms such as Fisher are now interested in quadrasonic 8-track and that there is a "high probability" that 4-channel sound will be offered as factory or dealer installed options in 1972 or 1973 car models.

Further: "Artists, arrangers and composers are now challenged to utilize fully the almost infinite recording dimensions available to them."

LeVitus Cites 3 Factors In Auto Cassette Sales

LOS ANGELES—Auto cassette players, said Jim LeVitus, president of Car Tapes, will not gain mass consumer acceptance until manufacturers and retailers realize three things:

—Pricing must be reduced to offer stereo units in the \$49.94 to \$99.95 range.

—Detroit has to accept the cassette configuration as a factory installed optional item and be prepared to spend dollars in promotion.

—Pricing on prerecorded cassettes must be more realistic.

"Only after these requisites are met," LeVitus said, "can cassettes achieve any measure of success as an auto item."

"There is some evidence that

auto-oriented cassette players are gaining some momentum," he said, "but progress is slow and a more concerted drive by manufacturers and retailers will be needed to establish any sales volume."

LeVitus also believes there should be more auto cassette units with radios, especially AM-FM combination models, or at least players with FM radios.

"The key, right now, is Chrysler's approach to marketing its factory installed cassette player," LeVitus said. "If it's willing to properly market and promote the concept," he said, "it could give auto cassettes a very much needed thrust in the marketplace."

The executive is in Japan to in-

(Continued on page 66)

Ampex Bids McClellan Press U.S. To Take Legal Action Vs. Piracy

SAN FRANCISCO — A letter postmarked Redwood City, Calif., to Sen. John L. McClellan, Washington, was received by the lawmaker with more than passing interest.

It was from William L. Roberts, president and chief executive officer of Ampex Corp. He also sent letters to Sens. Alan Cranston and John Tunney, both of California.

The notes amplify a dilemma in the tape industry: piracy.

In his letter to McClellan, Roberts urged "whatever action you can do to bring this matter to the floor of the Senate and to assist in its legislative enactment."

Roberts said: "In the fairly recent past, we (Ampex) have noted an extraordinary growth in the unauthorized duplication of music to which this company and other legitimate organizations have the contractual right to reproduce and distribute. This 'tape piracy' is already very substantial indeed and is growing in an unrestrained fashion.

"There is no question that protection for phonograph and tape recordings is needed for legitimate business enterprises; not only for manufacturers but for those throughout the distribution chain to the level of the retail outlet.

"The proposed limited copyright is noncontroversial and has been

endorsed by the Copyright Subcommittee, the Copyright Office and the House of Representatives as a whole when it passed the Copyright Revision Bill."

Ampex already has taken internal steps to enact the corporate policy, like:

—All distributors have received the company's posture on bootlegging and counterfeiting.

—The magnetic tape division has taken steps to safeguard products falling into the arms of "tape pirates."

—The consumer equipment division is issuing directives to its personnel.

Instructs Attorneys

Ampex has instructed its attorneys to enforce all of the civil remedies, including injunctive relief and claims for compensatory and punitive damages, in every instance it discovers any illegal practice.

"It is extremely difficult for me to relate with any degree of confidence the impact that this tape piracy is having on the business of this company," Roberts admitted. "However, I have seen published reports that this illegal business may amount to as much as \$100-\$150 million a year," he said.

"For those of us who are substantial factors in the legitimate marketplace, a dollar level anywhere near this published level has a

very significant affect on our ability to realize the expected results of the license contracts we have entered into; in many cases of which we have made very substantial advance royalty payments to the library owner."

Licensing agreements with various recording companies to manufacture and market tape versions of their disk products increased in last year to include more than 60 individual record companies, according to Ampex's annual report.

Kinney Deal

(An Ampex arrangement with the Kinney family of labels, Atlantic and Warner Bros.-Reprise, will yield (from Ampex) a \$60 to \$70 million in revenue over the next two to three years from distribution of tapes, according to Ted Ashley, chairman and chief executive officer of Warner Bros., Inc., a subsidiary of Kinney.)

"It's not difficult to see why this problem (tape piracy and counterfeiting) has reached corporate level," said a spokesman for Ampex.

Roberts' concern centers on Ampex Stereo Tapes, the company's prerecorded tape division. "One of our divisions is a substantial factor in the manufacture and sale of prerecorded tapes, generally for the private musical enjoyment of persons owning tape recorders," Roberts said in his letter to McClellan.

"This Is Love"

A new single by

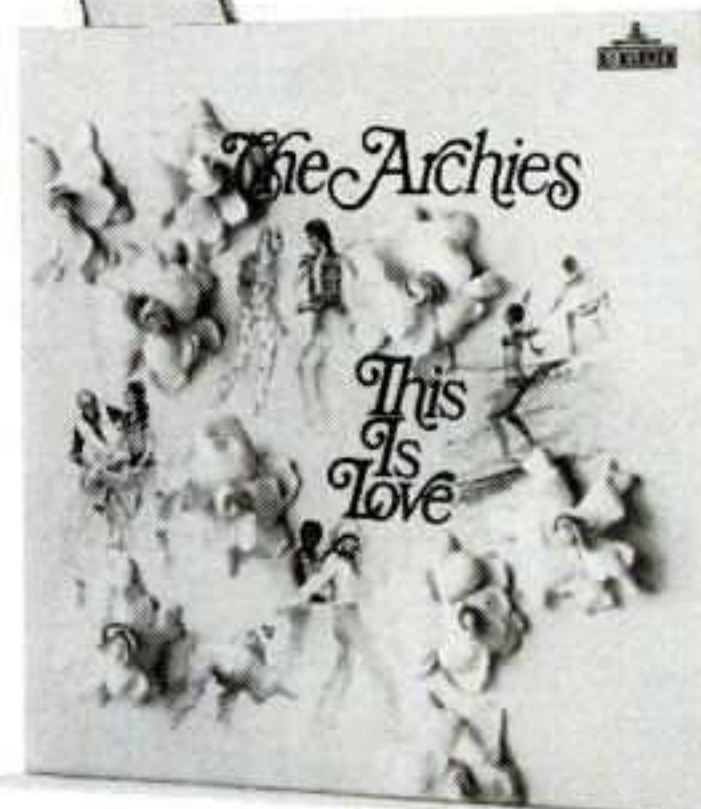
The Archies



The Archies' sound has grown—and so have the people who listen to them. Listen to the change yourself: "This Is Love," the Archies' new single, from the soon-to-be-released album of the same name. It's young love music, softer, happier, with that positive wonder only young love knows.

"This Is Love" b/w "Throw A Little Love My Way"
#63-5011 both from the album "This Is Love"

Music Supervision—Don Kirshner/Produced by Ritchie Adams and Ron Dante



KES-110
P8KO-1009
PKKO-1009



Manufactured and distributed
by RCA Records
© 1969 Archie Comic Publications, Inc.



PINCH ROLLS and PRESSURE PADS

Buy Direct From Manufacturer
Standard Sizes In Stock!

- Silicon Or Urethane Pinch Rolls
- Four Lb. Density Foam Heat Tested Pressure Pads
- Specials Made To Order

TROY MACHINERY CORP.
114 Beach St., Rockaway, N. J. 07866
201 627-4456

WANTED

4 TRACK MACHINES
IN DECENT LOTS,
AND 4-TRACK TAPES

Contact:
HOUSE OF SOUNDS INC.
10 N. 9th Street
Darby, Pa. 19023

Attention:
JOHN LA MONTE

Tape Happenings

STP Corp., manufacturer of automotive accessory products, is using car tape players produced by Car Tapes, Chatsworth, Calif., as prizes in a nationwide contest. STP is using Car Tapes' new Competition 8 stereo 8-track line as part of its promotion. . . . Infonics, Santa Monica, Calif., is introducing an 8-track master recorder, model MR-8, at \$2,495. It is designed to produce the master tape to be used on its 8-track duplicator, model D-8. . . . Ampex has released a two-cassette package of Donizetti's opera "Lucia di Lammermoor" from ABC/Dunhill's Audio Treasury label. . . . Ampex has been signed by Decca Dischi Italia for distribution of the company's tape line in Italy. The contract gives Ampex exclusive rights to service automotive outlets and non-exclusive distribution in certain other types of non-conventional tape outlets. Ampex will duplicate cartridges at its Nivelles, Belgium, plant, while Decca will supply cassettes. In addition to the Decca arrangement, Ampex also has similar contracts with Carosello, Ducale, Fonit-Cetra and Ricordi to duplicate and distribute tape product in Italy. . . . Boman Astrosonix, Downey, Calif., is offering a \$5,000 reward for information leading to the recovery of merchandise purchased at its East Coast office in Moonachie, N.J., with a fraudulent stolen bank cashier's check. The FBI is investigating, said a spokesman at Boman.

Tape CARtridge

Ampex 4-Track Tapes To Music Distributors

LOS ANGELES—Ampex Stereo Tapes has assigned the exclusive distribution of its backlog of 4-track music tapes to Music Distributors of Torrance. Music Distributors president Leo David estimates there are over 3 million 4-track players in the United States, hence his interest in selling this configuration, which has just about ceased to be a sales factor in the growth of "cartridge-ized" music. Music Distributors will sell 4-track tapes to retail accounts around the country. The firm is a stereo products distributor. Last February, Ampex initiated a program of no longer accepting returns on prerecorded 4-track tapes in a move to reduce its mas-

sive inventory of merchandise in that configuration. The material which Music Distributors is warehousing is principally dated tapes, although there is some trickle of new tapes from Apple, Capitol and Fantasy, according to a Music Distributors representative. Lines being handled include: ABC/Dunhill, Amos, Apple, Atco, Atlantic, Bang, Bell, BluesWay, Bravo, B.T. Puppy, Capitol, Chart, Collisus, Command, Dakar, Deram, Elektra, Enterprise, Fantasy, Hi, Impulse, London, Mainstream, Parrot, Philly Grove, Polydor, Pompeii, Scepter, Skye, Stax, Tetragrammaton, Threshold, Vanguard, Vault, Viva, Wand and White Whale.

ATTENTION DEALERS!

THE MOST COMPLETE
TAPE & RECORD

ONE-STOP SERVICE IN THE WORLD!

INSTANT SERVICE!
ORDERS PROCESSED DAY RECEIVED
OUR PRICES ARE LOW
OUR SERVICE & FILL IS HIGH—
TEST US!
BUY ITEMS YOU'VE HAD TROUBLE GETTING AND SEE IF WE DON'T CONVINCE YOU!

WE HAVE EVERYTHING!
Especially items not found elsewhere!
8 TRACK • CASSETTES
LARGE OPEN REEL INVENTORY
LP'S AND POPS
COMPLETE CATALOG OF ALL LABELS ALWAYS AVAILABLE
YOU NAME IT—WE'LL GET IT FOR YOU!

DON'T LOSE SALES
WE CAN SUPPLY ANY ITEM—IMMEDIATELY!
WE SHIP ALL OVER THE WORLD!

QUEENS, LONG ISLAND, ETC.
Same fabulous service available at
40-46 Main Street, Flushing
Open for pickups 10 a.m. to 8 p.m.
everyday except Sunday.

FREE CATALOG AND PRICE LIST SENT ON REQUEST
KING KAROL
Main Branch: 444 West 42nd St., N.Y.C. 10036



APAA Slates Study On Returns Policy

Continued from page 18

Minneapolis Crown Auto Stores' Stuart Belkin said there is blame on both sides in regard to defective players being dumped into "drums" and that both manufacturers and retailers must attack the returns problem. "The retailer must satisfy the customer—there's too many other places where he can go." He called for an "idiot proof sheet" in each player package and more educa-

tion of the consumers apt to install their own machines. Mfr.'s Role The manufacturer's role was a much discussed topic. Goss said Tenna built a store testor for players, but that retailers weren't cooperating. As for factory warranty stations, he said, that considering Motorola's volume and its ability to amortize costs over \$3-\$4 million worth of radios a year, they can turn tricks no one here can. He said many manufacturers could not build in a price to guarantee return and warranty costs. Automatic Radio's James Russo answered: "Do you want a Utopia?"

3M's HE Cassette Tapes Ready July 1

NEW YORK—The 3M Co's new high energy cassette tapes will be available in commercial quantities by July 1, this year, according to Daniel E. Denham, general manager of 3M Magnetic Products Division. The tape, which was demonstrated at a special press conference held at the Barbizon Plaza Hotel, March 16, embodies the same cobalt modified ferric oxide formulation utilized in the firm's high energy videotape. The oxide, developed after years of research at 3M's laboratories in St. Paul, Minn., is aimed at providing the maximum undistorted output and dynamic range possible. Commenting on the breakthrough Denham noted that many manufacturers have attempted to overcome the problem of high frequency response by adjusting the electro-magnetic performance of the cassette. "While some improvement was gained at the high end, it was paid for by a decrease in sensitivity at the low frequency end, resulting in a loss of bass," he said. Denham continued, "We felt that this artificial realignment of the tape response left much to be desired, and in formulating the new high energy cassette tape avoided making this tradeoff. In the final analysis, what we have accomplished is an increase at both the low and high end." The new tape yields an output which 3M claims is 3 to 5 Dbs better than conventional product, is comparable to reel-to-reel product, and totally compatible with available equipment. Other features of the new line include controlled winding of the tape that eliminates scatter wind and the possibility of the tape's edge catching, creasing or jamming. The backing material used was specially designed to eliminate the static buildup that cause sticking in other cassettes. This feature also

reduces attraction of dust particles which would cause signal loss or dropouts, and provide an even, accurate tape path across the heads eliminating azimuth problems which cause loss of output. The tape is also impregnated with a lifetime lubrication designed to lessen head wear. Denham assures that this new product which will sell at a price slightly above that of its "Dyna-range" line, will not phase out its other cassette tape products. A full scale marketing and merchandising program is being developed for the new tape, beginning with presentations at the upcoming Consumer Electronics Show in Chicago.

But another manufacturer present said that his firm increased its price 5 percent and lost 30 percent in sales. Goss said: "This 5 percent cost factor just doesn't exist." Niesi countered by saying (Continued on page 66)



OVERLAND PRODUCTS

The Secrets to Smooth, True Fidelity in Cartridge and Cassette Operation

No. 201
CASSETTE SPRING PAD
Phosphor Bronze Spring with wool felt pad—Fits all standard Cassettes.

No. 470A
CASSETTE FULL SHIELD
Standard dimensions. Made from any nickel alloy or Silicon steel.

No. 510
FLAT-FOAM SHIELD
Size and material to customer specifications.

No. 410
FLAT SHIELD
Any size—Any material.

No. 570
FULL-FOAM SHIELD
Standard Shield with foam pad—Nickel alloy or Silicon steel. Foam specifications to customer requirement.

No. 208
8 TRACK CARTRIDGE SPRING PAD
Phosphor Bronze Spring with wool felt pads.

No. 508
8 TRACK FOAM PAD
Mylar face—Styrene base—dimensions to customer specifications.

No. 901
SPECIAL FOAM SHIELD
An example of special production to individual customer design.

SPECIAL DESIGNS ON REQUEST

P. O. Box 6
515 North Pierce Street
Fremont, Nebraska 68025
Phone 402-721-7270



OVERLAND PRODUCTS

Dolby and 3 Japanese Mfrs in Licensee Deal

TOKYO—Dolby Laboratories of London has reached licensing agreements with three major Japanese manufacturers giving them rights to the manufacture of equipment incorporating the Dolby Noise Reduction System. The agreements were signed by Dr. Ray Dolby, head of Dolby Labs, and the firm's licensing manager, Adrian Horne. According to the two executives who have just completed a three-week visit here, demonstrations, technical and legal information was passed on to more than 20 firms desirous of using the Dolby System. Although no names were disclosed, Dolby disclosed that the three new licensees include two large manufacturers of equipment for private brand sale in the United States, and one major high fidelity component manufacturer already well-established in Europe and the U.S. Horne also said that other Japanese companies are well advanced in their engineering evaluation of the Dolby System and are expected to sign licensing agreements soon.

In addition to their meetings with manufacturers who had requested licensing or technical information, Dolby and Horne also visited two existing Japanese licensees, Hitachi Ltd. and Nakamichi Research, the first company to produce cassette decks incorporating the Dolby System for private brand sale. Horne said his organization will participate in the Consumer Electronics Show scheduled for Chicago, Ill., in June; and revealed that a number of new products using the Dolby System will be announced at that time. "These," he said, "will include additional cassette decks, open reel recorders and separate noise reduction units, as well as the first receivers with Dolby circuitry built into them." In its expanding operations Dolby Labs has established a new office here, headed by Atsushi Suzuki. The facilities located at Tiger Building, 30-7, 4-chome, Kuramae, Taito-Ku, Tokyo, will be used to direct various activities for the company in the Far East.

A LEGEND
IN HIS OWN LIFETIME

SAMMY DAVIS JR.

"IN MY OWN LIFETIME" #E-1000

THE PREMIERE RELEASE ON
HIS BRAND NEW LABEL



PRODUCED BY
JIMMY BOWEN

SOON TO BE RELEASED AS PART
OF THE FORTHCOMING ALBUM



"IN MY OWN LIFETIME"
#ES-100

DISTRIBUTED BY MOTOWN RECORD CORPORATION

Seminar Workshops for D.C. Parley

NEW YORK — Twenty-four different seminar workshops are included in the program schedule of the first industry-wide tape seminar, sponsored by the International Tape Association (ITA) and slated for the Shoreham Hotel, Washington, D.C., from May 13-15, 1972.

The agenda, according to Larry Finley, executive director of the

ITA, will concentrate on significant developments in the innovative uses of tape.

He said that although sales of prerecorded music tapes continue to grow at the predicted rate, yet it is the general feeling that non-music tapes will soon equal, and eventually surpass their musical counterparts.

"Collectively," said Finley, music and non-music tapes will make the audio industry one of the most important factors in our economy."

He added that the video software industry, which will be extensively covered in the seminar, is also an area which will add greatly to the nation's economy.

Commenting on the seminar's program which will encompass many of the untapped areas of tape's potential, Oscar Kusisto, president of Motorola Automotive

Products and chairman of the Board of ITS, said that there is much to be learned about tape's amazing versatility, and that the seminar workshops will explore and define many of those areas.

Audio Magnetics Gets 2 Patents

LOS ANGELES — Audio Magnetics has received two U.S. patents on its cassette liners.

The patents cover anti-friction liners used in the company's cassette products and are trademarked, Audiofoil. Audio is making the cassette liners available to other cassette manufacturers, said Robert Harris, special products vice president.

Harris expects to produce more than 150,000,000 of the patented liners during the next year.

Allison Audio Stepping Up Duping; Expands Education

LOS ANGELES — Allison Audio is increasing its custom duplicating work and expanding its educational/industrial operation.

The New York-based company is custom duplicating product for MGM and Polydor, both in 8-track and cassette, and Deutsche Grammophon (DGG) in 8-track. It also has contracts with Jubilee and Caytronics.

Abe Chayet, general manager, said the company has added R. Zopfy, a salesman, to direct educational/industrial accounts. "We're not supplying blank tapes to the educational market," Chayet explained, "but instead we're duplicating prerecorded educational tapes for school districts."

Allison Audio also plans to intensify its blank tape cassette line, where Chayet expects volume to increase between 20 and 25 percent this year over 1970.

To handle its blank tape business, the company has between 18 and 20 independent distributors. Chayet plans to add a few more in specialty locations. "We're even thinking of adding a plastics operation," he said.

Business at Allison Audio is about 20 to 25 percent ahead of last year, with the plant, a 22,000-square-foot facility, with an 8,000-square-foot warehouse, operating on two shifts.

**duplicating
duplicating
duplicating
supplies**

FACTORY DIRECT SAVINGS

- 8-TRACK PLASTICS
- CASSETTE PLASTICS
- PRELEADERED CASSETTES
- DUPLICATOR TAPE—8-TRACK, CASSETTE
- 3 1/4", 5", 7" REELS
- BLANK TAPE CASSETTES, 8-TRACK, OPEN REEL
- FAST SERVICE WAREHOUSES CHICAGO/LOS ANGELES HIGH POINT, N.C.

certtron
1701 S. State College Blvd.
Anaheim, Ca. 92806
(714) 633-4280

Goya

THE SOUND OF WOOD

The origin of the Goya guitar dates back several hundred years—within the majestic trees producing the precious woods for today's Goya.

To craft a truly fine guitar, pure hard precious woods are a must. Like a fine violin, only solid woods will produce a great guitar.

Goya tops are made of light, close grain Spruce—found only on the northern slopes of the European Alps. Other hand selected hard woods, including birch, mahogany, flamed maple and rosewood are used to make the many models available from Goya.

All of these flawless woods are blended in perfect harmony to give you a single masterpiece of guitar excellence.

See your Kustom/Goya dealer today—and experience for yourself the SOUND OF WOOD.

Kustom
Kustom Electronics, Inc.
Ottawa, Kansas 66720

TOP Billboard Tape Cartridges

(Based on Best Selling LP's)

| This Week | Last Week | Title, Artist, Label (8-Tr. & Cassette Nos.) (Duplicator) |
|-----------|-----------|---|
| 1 | 1 | PEARL Janis Joplin, Columbia (CA 30322; CT 30322) |
| 2 | 2 | LOVE STORY Soundtrack, Paramount (PA 8-6002; PA C-6002) |
| 3 | 5 | CRY OF LOVE Jimi Hendrix, Reprise (Ampex M82034; M52034) |
| 4 | 4 | CHICAGO III Columbia (CA 30110; CT 30110) |
| 5 | 3 | JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-206; 73-206) |
| 6 | 6 | ABRAXAS Santana, Columbia (CA 30130; CT 30130) |
| 7 | 7 | LOVE STORY Andy Williams, Columbia (CA 30497; CT 30497) |
| 8 | 8 | TUMBLEWEED CONNECTION Elton John, Uni (8-73096; 2-73096) |
| 9 | 9 | ALL THINGS MUST PASS George Harrison, Apple (8XWB 639; 4XWB 639) |
| 10 | 10 | STONE ISLAND Barbra Streisand, Columbia (CA 30378; CT 30378) |
| 11 | 17 | GOLDEN BISQUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT 8023-50098; 5023-50098) |
| 12 | 21 | TEA FOR THE TILLERMAN Cat Stevens, A&M (8T 4280; CS 4280) |
| 13 | 14 | GREATEST HITS Sly & the Family Stone, Epic (Columbia) (KO 30325; ET 30325) |
| 14 | 16 | THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050) |
| 15 | 12 | PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887) |
| 16 | 11 | CLOSE TO YOU Carpenters, A&M (8T 4271; CS 4271) |
| 17 | 15 | IF YOU COULD READ MY MIND Gordon Lightfoot, Reprise (Ampex M86392; M56392) |
| 18 | 25 | IF I COULD ONLY REMEMBER MY NAME David Crosby, Atlantic (TP 7203; CS 7203) |
| 19 | 13 | PENDULUM Creedence Clearwater Revival, Fantasy (Ampex M88410; M58410) |
| 20 | 19 | OSMONDS MGM (Allison M84724; M54724) |
| 21 | 30 | EMERSON, LAKE & PALMER Cotillion (Ampex M89040; M59040) |
| 22 | 22 | IT'S IMPOSSIBLE Perry Como, RCA Victor (PBS 1667; PK 1667) |
| 23 | 18 | ELTON JOHN Uni (8-73090; 2-73090) |
| 24 | 38 | GOLD/THEIR GREATEST HITS Steppenwolf, Dunhill (Ampex M85099; M55099) |
| 25 | 35 | LIVE AT COOK COUNTY JAIL B.B. King, ABC (GRT 8022-723; 5022-723) |
| 26 | 26 | MANCINI PLAYS THE THEME FROM LOVE STORY Henry Mancini, RCA Victor (PBS 1660; PK 1660) |
| 27 | 27 | WORKIN' TOGETHER Ike & Tina Turner, Liberty (9112; C-1112) |
| 28 | 29 | SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843) |
| 29 | 20 | ELVIS COUNTRY Elvis Presley, RCA Victor (PBS 1655; PK 1655) |
| 30 | 32 | ROSE GARDEN Lynn Anderson, Columbia (CA 30411; CT 30411) |
| 31 | 31 | TO BE CONTINUED Isaac Hayes, Enterprise (EN 8 1014; ENC 1014) |
| 32 | 33 | WHALES & NIGHTINGALES Judy Collins, Elektra (ET 8 5010; TC 5010) |
| 33 | 24 | NANTUCKET SLEIGHRIDE Mountain, Windfall (Bell) (GRT 8119-5500; 5119-5500) |
| 34 | 46 | HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega (M81-1000; M41-1000) |
| 35 | 23 | SWEETHEART Engelbert Humperdinck, Parrot (London) (Ampex M871043; M571043) |
| 36 | 36 | DELIVERIN' Poco, Epic (Columbia) (EA 30209; ET 30209) |
| 37 | 28 | LIVE Grand Funk Railroad, Capitol (8XWW 633; 4XWW 633) |
| 38 | 45 | LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell (Ampex M86060; M56060) |
| 39 | 41 | CHAPTER TWO Roberta Flack, Atlantic (Ampex M81569; M51569) |
| 40 | 40 | CURTIS Curtis Mayfield, Curtom (Ampex M88005; M58005) |
| 41 | 39 | THIRD ALBUM Jackson 5, Motown (M8-1718; M 75718) |
| 42 | 44 | JOHN LENNON/PLASTIC ONO BAND Apple (8XW 3372; 4XW 3372) |
| 43 | 47 | MELTING POT Booker T. & the MG's, Stax (ST82035; STC2035) |
| 44 | 34 | FOR THE GOOD TIMES Ray Price, Columbia (CA 30106; CT 30106) |
| 45 | — | LONG PLAYER Faces, Warner Bros. (Ampex M81897; M51897) |
| 46 | — | TARKIO Brewer & Shipley, Kama Sutra (Buddah) (Ampex M82024; M52024) |
| 47 | 48 | WORST OF Jefferson Airplane, RCA Victor (PBS 1653; PK 1653) |
| 48 | 49 | THE POINT! Nilsson, RCA Victor (PBS 1623; PK 1623) |
| 49 | — | DAVE MASON & CASS ELLIOT Blue Thumb (Capitol) (8XW8825; 4XW8825) |
| 50 | — | SEA TRAIN Capitol (8XW659; 4XW659) |

Billboard SPECIAL SURVEY For Week Ending 3/27/71

the new seekers



“BEAUTIFUL PEOPLE”

Includes their hits,

“LOOK WHAT THEY’VE
DONE TO MY SONG, MA”

and

“BEAUTIFUL PEOPLE”

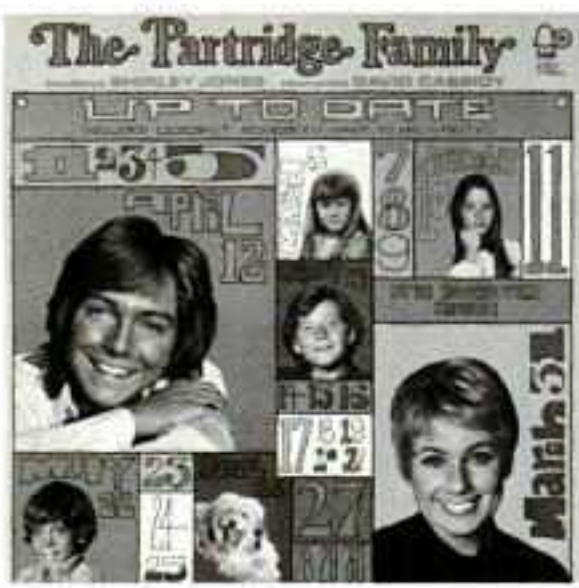
*and be sure to hear
The New Seekers' new hit,
"The Nickel Song"
EKS-45719*

The New Seekers' first Elektra album, "Beautiful People"
EKS-74088/Produced by David Mackay for Leon Henry Pro-
ductions, Ltd./Also available on Elektra 8-track and cassette.



Billboard Album Reviews

MARCH 27, 1971



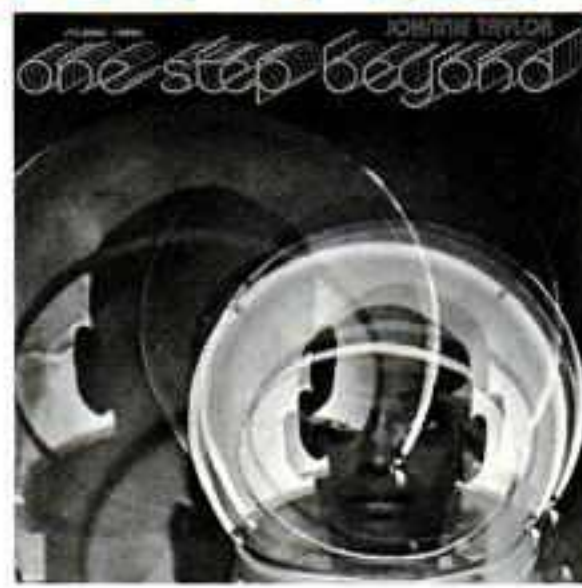
POP
PARTRIDGE FAMILY—
Up to Date.
Bell 6059

The TV star's first LP took them right into the Top 10 of the album chart. This followup, with the spotlight on their current Top 10 single, "Doesn't Somebody Want to Be Wanted," has all the play and sales appeal to equal the success of their initial entry. Other strong cuts are "I'll Meet You Halfway," "Morning Rider on the Road," and "That'll Be the Day."



POP
RAY CONNIFF & THE SINGERS—
Love Story.
Columbia C 30498 (S)

The Conniff singers excel here, starting with "Love Story" to "It's Impossible" to "For All We Know," their concluding number. They've got purity of sound, natural talents and, of course, the Conniff insight and knowledge to blend it all together properly and tastefully.



POP
JOHNNIE TAYLOR—
One Step Beyond.
Stax STS 2030

With one LP of "Greatest Hits" behind him and still cooking, funky Johnnie Taylor takes the next soulful step towards another volume of hits. His latest album features those long Stax cuts and Isaac Hayes lead-ins, with Taylor tearing up the vocals on "Jody's Got Your Girl and Gone," "I Am Somebody," "Party Life" and "Will You Love Me Forever." With the hits coming one after another, Taylor's certainly becoming one of the greats of soul.



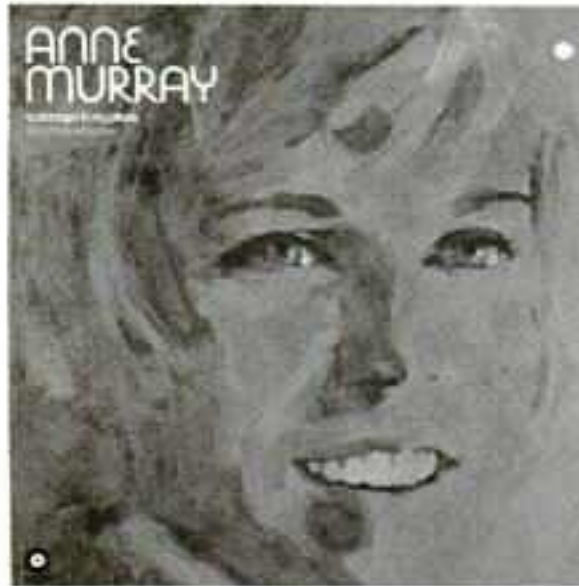
POP
DELANEY & BONNIE & FRIENDS—
Motel Shoot.
Atco SD 33-358 (S)

More jumping Jesus-rock from Delaney and Bonnie, who tighten up behind Leon Russell, Bobby Whitlock, Duane Allman and the now-crowd for some easy-going, non-electric gospel jams. This is what they were playing when they first hit the scene, and the down-home duo keep the faith and keep rockin' on "Never Ending Love," "Talkin' Bout Jesus" and "Lonesome Long Way From Home."



POP
JIM NABORS—
For the Good Times/The Jim Nabors Hour.
Columbia C 30449 (S)

Jim Nabors' popularity on television and on previous disk outings will take this new song roundup right up the charts. His big voice and easy-going manner are perfectly suited to the arrangements on "For the Good Times," "With Pen in Hand," "Release Me," "With These Hands" and "Until It's Time for You to Go."



POP
ANNE MURRAY—
Capitol ST 667 (S)

"Snowbird" Anne Murray was recently named Canada's top female artist, where her "Sing Hi-Sing Low" disk was top ten. Producer Brian Ahern was also named the best in his field, and his highly original arrangements of Brent Titcomb's hit, his "Peoples Park" and "Sycamore Slick," plus Anne's fresh voice, marks this LP as a poignant advance over her debut.



POP
JOE SOUTH—
So the Seeds Are Growing.
Capitol ST 637 (S)

South's latest LP includes six of his own material and the remaining songs come from among today's important songwriters. Of his own material, "No Fence Around Me" and "So the Seeds Are Growing" rank with his best songs, while "Drown in My Own Tears" and "Lady Moon Walker" are commercial entries.



POP
STAPLE SINGERS—
Staple Swingers.
Stax STS 2034 (S)

The Staples have another winner here. It's an album of haunting material which includes their hit single, "Heavy Makes You Happy (Sha-Na-Boom Boom)," as well as "How Do You Move a Mountain," "This is a Perfect World" and others.



POP
HOG HEAVEN—
Roulette SR 42057 (S)

Hog Heaven explodes; this progressive rock group, an outgrowth of the old Shondells, targets today's movement of music specifically and heavily. "Happy" is already getting solid airplay on progressive rock FM stations, but "Prayers" and "Wilma Mae" are standouts and could be hits. Great LP.



POP
ARTHUR FIEDLER/CHET ATKINS/
DUKE ELLINGTON/AL HIRT/
PETER NERO—
Fiedler & His Friends.
RCA Red Seal LSC 3199 (S)

There's no way in the world this album could miss. It focuses all of the power and impact and name-appeal of Fiedler, Atkins, Ellington, Hirt and Nero in such tunes as "Caravan," "Scarborough Fair," and "Mood Indigo." Sort of an elite "best of..." LP, pop and classical peak at the highest level.



POP
GREASE BAND—
Capitol SHE 8904 (S)

Backing Joe Cocker, they were a dynamite rock band, and on their own the Grease Band moves right to the head of the class, in the funky company of the Band and Small Faces. The Grease boys, featuring the singing, songwriting and guitar of Henry McCullough, are loose movers who specialize in foot-stomping country-rock. "Mistake No Doubt," "All I Wanna Do" and "The Visitor" are original work-outs that won't miss.



POP
LAST POETS—
This Is Madness.
Douglas 7 Z 30583 (S)

Collectively, the Last Poets are one of the strongest artistic expressions of black awareness. Alafia Pudim, Omar Ben Hassen and percussionist Niliya are fierce critics of black self-indulgence and white racism, and their attack on drugs on "O.D." is a classic argument against waste. The Poets knife through jive and pretense on "Related to What," "White Man's Got a God Complex" and the title chant.



COUNTRY
MERLE HAGGARD—
Hag.
Capitol ST 735 (S)

Already a legend, Merle Haggard's latest LP is a powerhouse package of a few of his past hits like "Jesus, Take a Hold," and "Sidewalks of Chicago," blended with some newer cuts such as "I've Done It All" and his current smash "Soldier's Last Letter." The sales appeal is built in.



COUNTRY
JEAN SHEPARD—
Here & Now.
Capitol ST 738 (S)

Jean has long been a top seller, but in this album she is showcased as an artist in the contemporary bag. The package includes her hit single "Another Lonely Night," "For the Good Times," "Season for Sin" and other strong items. Well produced.



CLASSICAL
BELLINI: IL PIRATA—
Caballe/Various Artists/RAI
Orch., Rome (Gavazzeni).
Angel SCL 3772 (S)

Here's a three-LP package that's full of the excitement of castles and high seas adventure. Caballe's spirit and zeal provides the spark, and performances by husband Bernabe Marti, and those by Cappuccilli, Raimondi, Baratti and Flora Raffinelli are, for the most part, excellent. Gavazzeni's conducting helps make this a swashbuckling set.



CLASSICAL
HISTORIC ORGANS OF ENGLAND—
E. Power Biggs.
Columbia M 30445 (S)

Biggs takes his musical talents to England this time, in another highly rewarding organ-playing tour. Selections included here are "Packington's Pound," "A Trumpet Tune," "Allemande," and many shorter pieces. All display the performer's dexterity and his versatility.



CLASSICAL
BERNSTEIN'S GREATEST HITS—
New York Philharmonic (Bernstein) Andre Kostelanetz.
Columbia M 30304 (S)

While excerpts from "On the Town" and his "Fancy Free Ballet" are the main attractions in this all-Bernstein program, the shorter "On the Waterfront" Love Theme and "Candide" Overture are outstanding. Andre Kostelanetz also conducts some of the most popular melodies from "West Side Story."



CLASSICAL
TCHAIKOVSKY: SYMPHONY No. 4—
New York Philharmonic (Barenboim).
Columbia M 30572 (S)

This brilliant recording captures the deep, somber tones as well as the delicate nuances, culminating in a warm quality of sound. Truly a marriage made in heaven between composer, conductor and musicians. An excellent recording in all respects. Bravos to all concerned.



CLASSICAL
MOZART: JUPITER & LINZ SYMPHONIES—
New York Philharmonic (Bernstein).
Columbia M 30444 (S)

Bernstein sends up a musical rocket of his own here, in the first side, the "Jupiter." He captures the reflective, the good humor, the festiveness and the joy, with excitement and understanding. Side two, "Linz," gets some typical Bernstein play and comes off dazzlingly, too.



CLASSICAL
R. STRAUSS: ALSO SPRACH ZARATHUSTRA—
New York Philharmonic (Bernstein).
Columbia M 30443 (S)

A welcome addition to the combined artistry created by Leonard Bernstein and the New York Philharmonic. We may not have Mr. Bernstein on the podium at present, but we are blessed with his many recordings, of which this is one of the finest. Fortunately, he has not found himself too busy to continue recording with one of the greatest orchestras.

For Programming

Motorola Looks to Indie For 3 Specialty Markets

LOS ANGELES—Motorola, initially, is looking to independent film producers here for programming for three specialty markets where it distributes.

These areas include state and local government in which it sells two-way radio systems; hospitals, in which it sells paging systems, and the nation's top 500 companies for whom it supplies closed circuit security systems and two-way radio systems for vehicles.

"We have interests in these markets because of the strength of our distribution," said Frank Havlicek, Motorola's manager of program development, during a recent visit here with filmmakers.

Motorola has 200 salesmen selling two-way radios to police agencies, for example, and this force will be harnessed to sell films which deal with community relations topics

and other subjects relevant to community organizations.

In the hospital field, Motorola's 50 salesman anticipate offering entertainment fare for patients (football films, music reflecting the average patient's age of 55, comedy shows) plus business oriented films on the rising costs of medical care. For the staff, the films will cover nurses training and administration.

Motorola's initial hospital package encompasses a Teleplayer plus 20 hours of programming for \$4,300 on a yearly or two year lease. Pyramid Films, Screen Gems, Warren Miller Productions and Rowan and Martin Productions, all local firms, have begun offering Motorola entertainment for the hospital program.

For business and industry, Motorola's films will cover a wide variety of topics. (Continued on page 52)

Ampex New Contact Duplicating System

By ELIOT TIEGEL

LOS ANGELES—The Ampex Video Institute in Elk Grove Village, Ill., has developed a high-speed videotape "contact" duplicating system. This process will be used on home cartridge television tapes.

The new contact system for 1/2-inch tape, explains Dick Elkus, general manager of Ampex's educational, industrial products division, involves two tapes running by each other. The tapes make contact and the information which is passed through a magnetic field is transferred electronically. The sound is transferred separately on a one-to-one basis.

The contact system allows for a much swifter transfer of information, similar to the way audio tapes are duplicated.

In the duplication of 1-inch videotape for professional purposes, the process is slow.

It takes 30 minutes to duplicate a half-hour tape. Thus the new contact system is a major step forward, Elkus said.

Ampex plans offering this contact duplicating service to customers using its Insta-video system, Elkus said at the recent NARM convention.

The Ampex Video Institute (AVI) operates a course on tele-productions and service training. While it costs about \$11-\$13 to duplicate a 1-inch tape, the costs for a 1 1/2-inch tape on a mass run basis have not yet been determined.

Ampex has four 1-inch VTR units, a complete system costing \$5,800. These units are being purchased by firms for producing master tapes for CTV. A home system will sell in the \$800-\$1,000 range.

Color, Picture Gain

• Continued from page 1

to operate at reduced speeds, automatically paves the way for miniaturization of equipment and/or storage of twice the amount of information carried by currently available tapes. It also brings into reality the concept of practical video cassette recording.

Initial use of the new tape is expected to be in areas of closed-circuit educational/instructional and cable television applications, as well as on professional broadcast recorders.

To complement the tape, 3M is also developing a high-speed videotape duplication system, described as critical to economical mass copying of tapes for the new cartridge TV industry.

There is also the possibility of the Wollensak Division of 3M developing a CTV hardware system as part of the organization's overall thrust into the cartridge TV field.

In explaining 3M's move to produce a new generation high energy videotape, Daniel E. Denham, general manager of the firm's Mag-

netic Products Division, said, "Within the last year we have seen a growing trend towards making the release copies of commercial material on videotape, and in almost all cases the tape that is put on the air is a third or fourth generation copy.

"Since picture quality is the name of the game in the television business, there was a desire on the part of tape users for a videotape that could be copied and re-copied several times and still possess the ability to render a picture as good as the master tape. This is exactly what we set out to achieve."

Denham explained that what (Continued on page 52)

Contact Distrib: CTV Sales Next

SAN DIEGO—Al Jones, president of Contact Distributors, which services the military with records and tapes, realizes cartridge TV is his next sales item.

But after attending the NARM convention and hearing Ampex state they feel the home market is four years away, Jones has re-evaluated his own eagerness. "It will be some time before we get into CTV," he said. "But I will have to be in videotape because of the military. They'll eventually start buying equipment. As long as the players are over \$500, they won't order any. Orders for such expensive pieces of equipment are on a special order basis."

Already a distributor of Ampex sound equipment and blank tape, Jones firm services Navy and Marine installations in the local area and has other military customers throughout the state.

Stocking an inventory of CTV software or machines will be prohibitive unless the cost is low. You'd have to be quite wealthy to stock a library."

Southwest in Videotape Deal

By LAURA DENI

LAS VEGAS — The Southwest Radiation Laboratory will videotape an important part of the national Environmental Protection Agency to which it belongs. The federal agency was formed by President Nixon Dec. 2, 1970.

Geneva Douglas, public information officer, said that video tape would be a more useful means for distributing information rather than films which the government feels is too expensive to produce. Appropriations come from the federal budget. At present, the lab has a Sony recorder. Requests have been made for additional equipment which, it is hoped, will be received during the next fiscal year.

Upon establishment of the videotape system, the lab will use videotape to educate people taking tours of the lab, instruct state and local health officials, civil defense workers, medical technicians and environmental students.

Videotape will also be used as a public information tool for demonstrations at exhibits and conventions. According to Miss Douglas sending a videotaped program to another state would be much cheaper than flying in somebody, for making a film.

"Videotape will also be a useful media for getting information from an experimental dairy farm which conducts experiments in radiation," said Miss Douglas.

The locally based laboratory is responsible for the surveillance of the environment, research involving radiation and its effects on people, plants and animals and radiation control of all atomic tests in all states west of the Mississippi including Hawaii, Guam and Samoa.

TELE CARTRIDGE SERIES ON HOW TO LOOK BETTER

SAN FRANCISCO — Tele Cartridge, Motorola's Teleplayer distributor in San Rafael, is producing a five-part color grooming series for women.

The series will discuss the basics of makeup, wardrobe and hairstyling. It is being designed for training departments of large companies with large numbers of female employees. The series will utilize forward and back framing techniques, enabling instructors to stress and review specific parts of the course.

Tele Cartridge will have creative control of all its programs, but will farm the actual production work to local area companies. Al-Wen Productions is handling the grooming course for Tele Cartridge, which plans to convert 100 films to CTV and to produce other programs.

Since the high cost of the Motorola unit (\$795) prohibits widespread home use initially, Tele Cartridge's primary concentration will be in the industrial, commercial and educational fields rather than on entertainment topics.

Vice president and general manager Jules Becker is negotiating for a 400-unit Bay Area motel to install the Motorola unit in their rooms. The company expects to receive its first demonstration models late this month. Delivery had been held up while color adjustments were being made on the players at Motorola's Quincy, Ill. plant.

Dolphin New Color System

NEW YORK—A new electronic color system for recording computer animation directly on videotape in color has been developed by Dolphin Productions. When used in conjunction with the company's Scanimate computer, the system instantly creates and records animated color images on videotape.

According to Allan Stanley, president of Dolphin, the new installation makes it possible to create an animated commercial or other tape visual in a single day.

He added, "Unlike the film Scanimate which creates graphics is three dimensional motion on black and white high contrast film

with color added in finishing, the Scanimate direct color system obtains the colors simultaneously with the animation.

"Up to five distinctive images can be converted into electronic signals by the computer," he said. "These can then be animated and fed into the new color-adding console."

Stanley said that at this point the animated sequences are "painted" on the spot in any desired combination of five colors. "To accomplish this, the artist or director simply manipulates the dials on the console until he creates the desired color combination," he said.

Bob Blansky, Dolphin design director, disclosed that the number of animated color effects the new system can produce is extensive.

He explained, "If you change a color 10 times within 50 seconds, you've seen 50 color combinations in less than a minute, and then you've only just begun to explore the possibilities. The end result is an electronic animation with electronic color that has a space age look."

Dolphin, a division of Computer Image Corp., has its new direct color video animation system tied into the Bell Telephone switching center in here. This permits full two-way interconnection of broadcast standard color video with major networks, tape production facilities and major agencies in this city.

CTV for Europe? It Depends on Stereo's Impact

STOCKHOLM — Stereophonic sound and high fidelity equipment, which have made strong inroads in Europe during the past two years, will have a direct effect on the speed with which cartridge television emerges on the Continent.

"It's just been within the last two to three years that we have had good stereo and hi fi equipment and people are still excited about good stereo sounds. In America, people have had stereo for a long time so they can look forward to some new electronic invention."

These thoughts reflect the attitude of veteran disk executive Borje Eckberg, managing director of Metronome Records. Eckberg claims stereo sound is the darling all over Europe, not just in Sweden, and this interest will delay the public's jumping with joy for a new electronic medium. "It's also a matter of money and how long it takes for standardization."

What will Metronome's role be in CTV? "Programs will need music," Eckberg answers. The company's local production activity results in the creation of from six

to 10 albums a year and about 15 singles annually.

Record player sales are surging in Sweden, Eckberg points out, indicating concomitant LP sales. An album sells for 28.50 Swedish crowns (\$5.60 American) and this is way below what CTV tapes will undoubtedly sell for. "A cartridge television system will be very expensive for the average European," according to Eckberg, who feels that leasing shows can work. He leans toward a subscription service as the means of enjoying CTV at home.

There are about 800 record dealers in the country, with 300 very

important. These dealers could be the source for CTV cartridges, Eckberg feels. Additionally, there are some 300 racked locations which are also potential outlets for software.

The average Swede doesn't know anything about CTV, Eckberg says. But the unions certainly know about the emerging new medium. "The musicians and actors' unions are the ones who are out to protect themselves."

Metronome, too, is out to gain protection for itself in CTV. It will henceforth have written into its contracts a clause giving it CTV rights with its performers.

Talent

Pitney Back in Studio Track, Overseas Track

NEW YORK — Gene Pitney, Musicor artist, has set his career in motion again. After completing a heavy schedule of recording at Groove Sound Studios, New York, Pitney flew to England for a month and a half of personal appearances in the U.K. During his visit, Musicor's licensee for the U.K., Pye Records, will host a press, radio and TV party in his honor and, at that time, will introduce his new release for England. Now under consideration is the possibility of Pitney headlining one of the upcoming "Sunday Night" at the Palladium" series of concerts recently reinstated by the London showplace.

Rick Talmade will join Pitney in London for discussions with Pye's Peter Prince regarding a

schedule of future release by Pitney for England, as well as planning several recording sessions for him in London. Additionally, Talmade will hold meetings with a number of English producers to arrange the U.S. release of their product on the Musicor label. He will also visit the firm's German licensee, Ariola, to discuss release schedules on company product in Germany.

Pitney recorded a special release in Italian for Musicor's licensee, RCA Italiana — "Bisogna Amare Per Vivere" and "Una Ragazza Nel Cuore" — which has just been released in Italy. In June, Pitney embarks on a tour of Australia and Japan, followed by a projected U.S. tour in fall similar to his successful one-nighter swing cross-country last year.

From The Music Capitals of the World

DOMESTIC

NEW YORK

Stormy Forest's **Richie Havens** and Blue Thumb's **Mark/Almond** play Bill Graham's Fillmore East, Friday (26) and Saturday (27). Columbia's **Santana** and **Rahsaan Roland Kirk** are slated for Thursday (1), Friday (2) and Saturday (3). Reprise's **Jethro Tull** and Epic's **Edgar Winter** perform April 5-6.

Walter Wager, editor of "ASCAP Today," will have "Viper Three," his new book, published by Macmillan next month. . . . Octave's **Erroll Garner**, who appeared on the "Pearl Bailey Show," March 20, has an April 10 repeat. He also is taping a "Steve Allen Show" before leaving to open at Toronto's Royal York Hotel, April 16.

Sergio Franchi and **Ronnie Martin** open a three-week engagement at the Americana Hotel's Royal Box, April 13. . . . Pathway Music, directed by **Bret Kennedy**, will head promotion-management activities for Scott-Gillin, Ltd. and Reflection Records, their London-based label. . . . **Bobby Scott** was a presenter at the recent Songwriters Hall of Fame banquet. Mrs. William S. Paley accepted for **Ira Gershwin**. . . . **Jimmy Clanton**, whose latest recording is Gladys Shelley's "The Coolest Hot Pants" for Spiral, headlines at Palisades Amusement Park, Saturday (3) and Sunday (4).

ABC's **James Gang** plays Carnegie Hall, May 5. . . . Uni's **Brian Hyland** left last week for England, Holland, West Germany and Sweden to promote "Gypsy Woman," his new single. . . . **Norm Riggins** will assist **John Mack** as sales representative of John Mack Presents, Inc. . . . Broude/Bregman Music, Inc. and Hexachord Music, Ltd. has concluded a co-publishing deal with **David Lipton**, who recently signed **Steve Reinhardt**, whose first song, "Get Smart Girl," has been recorded by **Beverly Ann Bremers** for Scepter. Westview Industries has been named the new Metropolitan New York area representative for Quatron Corp. . . . **Cannon Ball** will be the musicians in the Seattle Opera's presentation of the Who's "Tommy," which opens a three-week run at Seattle's Moore Theater, April 27. A multi-media, ballet version of the work opens a two-week stint at the City Center here, April 13, with Les Grands Ballets Canadiens.

Flamenco guitarist **Carlos Montoya** gives two concerts at Alice Tully Hall, Saturday (27). **Marion Love**, a&r artist, opens Friday (26) at the Monticello Inn, Framingham, Mass., for one week with **Jerry Lewis**. . . . **Poppy's Dick Gregory** lectures at Virginia Commonwealth University, April 19; Winston-Salem (N.C.) University, April 20; and the University of San Francisco, April 21. . . . **Curton's Impressions** open a one-week engagement at PJ's, Los Angeles, April 30 after a date at San Francisco's Harding Theater. . . . **Garry Sherman's "Viet Nam Cantata"**

(Continued on page 28)

Talent In Action

JOHNNY WINTER AND, ALLMAN BROTHERS ELVIN BISHOP GROUP

Fillmore East, New York

Smashing performances marked the early show at Bill Graham's Fillmore East March 12, the third of six performances of the program featuring **Johnny Winter** and the **Allman Brothers** and the **Elvin Bishop Group**. Blues, rock and exceptional guitar playing were the keynote as **Johnny Winter** and **Rick Derringer**, **Duane Allman** and **Elvin Bishop** all shone.

The **Allman Brothers**, operating with an expanded eight and nine-man unit, were recorded live for Capricorn Records. The resulting album should be a beauty judging by their fine set. **Greg Allman**, on organ and piano, was excellent at lead vocals. The guitar work of **Dicky Betts** stood out as did the tricky playing of **Duane Allman**, one of the best. **Drummers Jai Johanny Johanson** and **Butch Trucks** were assisted by **Joe Lala**, percussion, and bass guitarist **Berry Oakley** for a strong rhythm section. **Thom Doucette**, harmonica, and a saxophonist named **Juicy** contributed splendidly, especially the latter.

Winter and **Derringer**, formerly with the **McCoys**, are two of the most active rock performers today as they led the Columbia Records group through an exciting set, a combination of blues and rock. Strength followed strength, whether it was **Winter** leading in "Highway 61 Revisited" or **Derringer** leading in "Great Balls of Fire." Bass guitarist **Randy Hobbs**, also a former **McCoy**, and drummer **Bobby Caldwell** also were assets for **Johnny Winter** and.

The **Three Pointer Sisters** belted out rhythm and soul numbers with **Jo Baker** in the solid **Elvin Bishop Group** set. The four girls helped make the set move. **Bishop** and the other instrumentalists also were first rate for the Fillmore Records unit. **FRED KIRBY**

DADA, MELTING POT

Whisky a Go Go, Los Angeles

Dada could be a very big group within coming months if it can get a p.a. system that doesn't overwhelm the room that the group is playing. **Melting Pot**, also on the bill, was impressive, but plagued with the same p.a. troubles.

In between the feedback and distortion, **Dada** showed its members can cook with the best of groups. The nine-member **Atlantic Records** group features a strong three-piece horn section and strong vocals of **Elkie Brooks** and **Robert Palmer**. Both the vocal and horn harmonies are tight and the horn soloists were good, especially a flute exploration by **Malcolm Capewell**. If **Dada** can get its p.a. straightened out it can make a large impression.

Melting Pot is another nine-member outfit featuring a five-piece horn section. The group isn't too daring, relying on fairly simple arrangements, but still manages to get across a lively sound. The group records for **Ampex**.

GEORGE KNEMEYER

RICHIE HAVENS

Civic Auditorium, Santa Monica, Calif.

Richie Havens' spiritual, magnetic and dynamic qualities fused at his performance on March 14 and the result was a magnanimous display of contact between performer and audience. His first appearance here in many years must be classified as a milestone in his career for the excitement he created within the audience indicates he has been "discovered" finally, fully and completely.

If only for two selections, "Where Have All the Flowers Gone" and "Freedom," the evening was a masterful, artistic triumph. With these two songs, totally diverse, an intense and completely opposite in feeling, **Havens** proved his power as a communicator.

Havens had bothered some people in the sellout crowd with ad lib ramblings between the majority of his songs and "Flowers" was the first tune he did which was not preceded by some free-wheeling bull. His voice was full of the hurt and questioning of the field hand asking when his freedom will come. He began softly, strumming gently on his acoustic guitar and then breaking into 4/4 which got the crowd clapping along. So significantly did **Havens** interpret this song that a girl next to me began to cry and others nearby were also affected deeply.

"Freedom" was unique. He combined lines like "Sometime I feel Like a Motherless Child" and such repeat phrases like "You Got it, you got it"/"you got love, you got love."

The tension-building phrases raised the audience to its feet; there was spontaneous clapping and swaying, people surged toward the stage, responding to **Havens'** rallying cry for youth to "know what we have to do . . . do it . . . do it . . . do it." **Havens'** encore was more of "Freedom," with his guitarist, bassist and congaist joining in the excitement. **Ravens** left the stage exhausted, the audience wanting for more. **ELIOT TIEGEL**

JAMES TAYLOR CAROLE KING JO MAMA

Madison Square Garden, New York

James Taylor was much impressed by the mammoth fullness of **Madison Square Garden** on March 10. The crowd's massive affection must have weighed upon him; he will not accept them as followers, yet they insist on being more than fans. The enormous strangeness of the situation showed in **Taylor's** singing; pressured and inspired, he remembered why he wrote those songs.

Sitting under a huge simultaneous projection of himself (effectively done by **Joshua Television** for the benefit of the far-distant ones) **Taylor** quietly sang his songs, fables of the mind's agony. He never raises his voice. **Taylor** is not without humor; he is the first to laugh at himself, but from a level of pain which is beyond laughter. How sad that so many should find so much to identify with in "Fire and Rain."

Appearing with **Taylor**, and joining him for the grand finale, were **Danny Kortchmar's** group, **Jo Mama**, and **Ode '70** recording artist **Carole King**. The concentration of talent in one show was

(Continued on page 28)

'Little Big Horn' Blows With Too Much Strain

NEW YORK—In this age of experimentation, a new rock cantata is as welcome as a new treatment of the then old sonata form was to Mozart's contemporaries. Unfortunately, "Little Big Horn" at Carnegie Hall on March 14 did not work. Even with its rhythmic variety, its lovely opening section, its good use of various instruments, it failed due to its often muddy orchestration, **Genya Ravan's** singing of all parts, and its ambiguous qualities: Is it jazz? Is it rock? Is it anything definable? Other works on the program besides this attempt by **Ten Wheel Drive** were presented by the **American Symphony** under the direction of **Stephen Simon**. They were: "Batuque" by a foremost composer of Brazil, **Fernandez**; "Art of the Fugue" by **Bach** and **Kanon** by **Pachelbel**, the second arranged by **Simon**, and both jazzed up when played a second time; and, "El Salon Mexico" by **Aaron Copland**. Despite the somewhat matter-of-fact comments made by **Simon** in this **World of Music** program about "rhythm," it was adequate for its purposes. **CHRIS GARTEN**

Tears' Agency In Expansion

NEW YORK—**Blood, Sweat & Tears Ltd.**, New York based talent agency, has opened an international department headed by **Fred Heller**. The purpose of the new department is to develop the talent of **Blood, Sweat and Tears Ltd.**, on an international level. **Heller** will find new talent, both in the U.S. and abroad, and coordinate the growth and tours of that talent and the artists already represented by the firm.

Heller is a graduate of **Adelphi University**, Garden City, L.I., and attaining a Masters Degree in international business affairs at **New York University School of Business**.

WFWR Is Going to Country April 1

FORT WAYNE, Ind.—**WFWR** will switch from their current MOR format to country beginning Thursday (1). **Gary Beck**, program director, explained that the switch will be made to fill the listening gap in the Indiana market and **Beck** plans to the "up and coming, hot new releases." **WFWR** will be the market only full-time country station. Plans are to blend an equal amount of instrumental and vocal tracks.



JERRY SCHOENBAUM, president of **Polydor Records**, pleads with **Lily Tomlin** to take a break from writing orders for her newly released LP, "This Is a Recording." **Miss Tomlin** in on a New York tour to promote the LP and to prepare for her debut at the **Bitter End** in New York on Wednesday (24).

Unsurpassed in Quality at any Price

GLOSSY PHOTOS

100—8x10 \$13.95
1000—8x10 \$95.00
1000 Postcards \$55.00

COLOR PRINTS

100—8x10 \$89.00

1,000 8x10 COLOR \$175.00

3,000 Postcards \$120.00

Special Color Process

MOUNTED ENLARGEMENTS

20"x30" \$6.50
30"x40" \$9.50

COPY ART PHOTOGRAPHERS

A Division of **JAMES J. KRIEGSMANN**
165 W. 46th St., N.Y. 36 PL 7-0233

VESUVIO RESTAURANT

YOUR HOST: TONY

The Gourmet's Haven for Italian Cuisine
163-65 WEST 48TH ST. NEW YORK, N.Y. 10036
245-6138

SALUTES!

ELLIOT BLAINE

President of
Berjadel Enterprises, Inc.

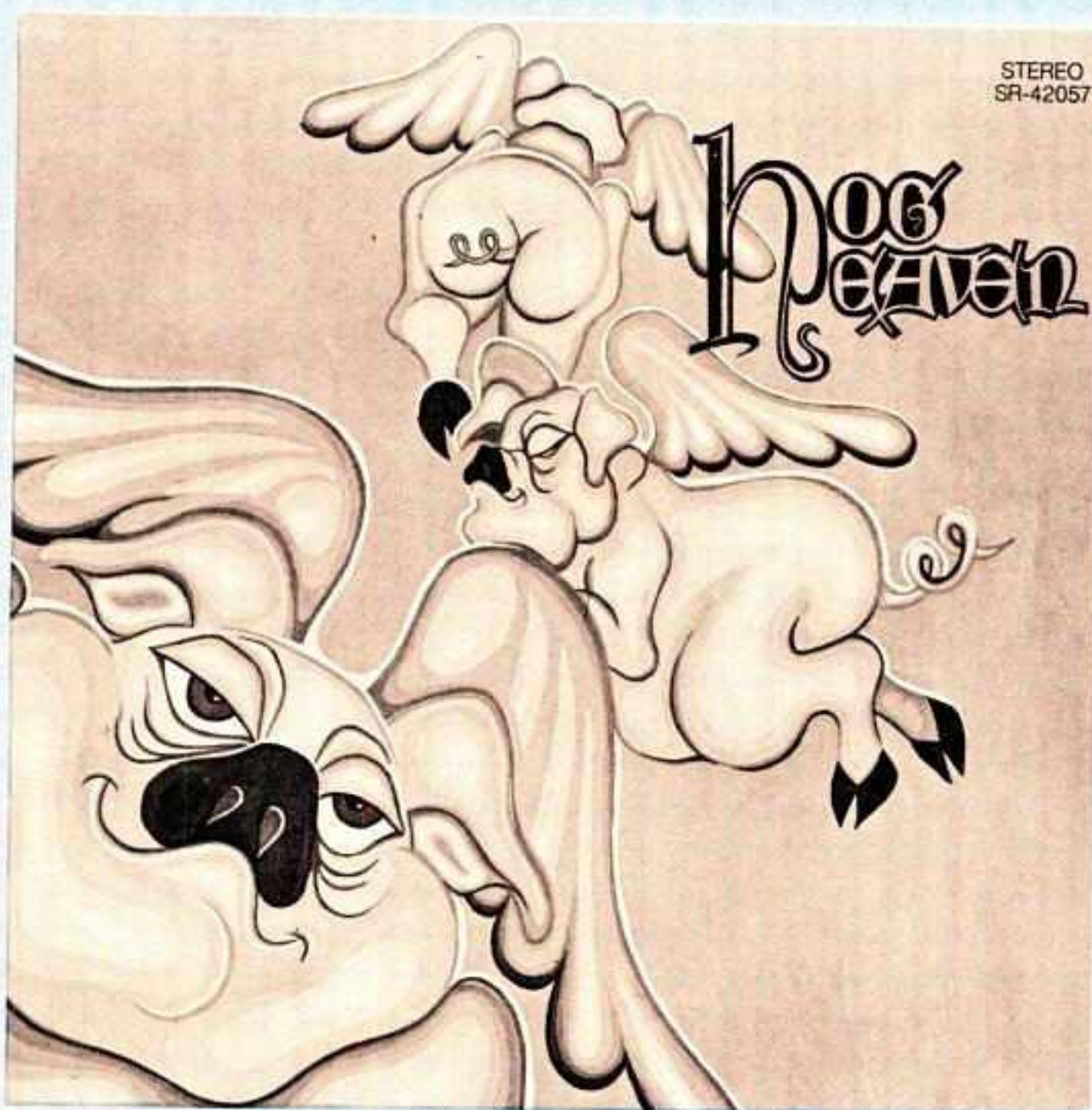
• Diners' Club • American Express • Carte Blanche •

HAPPY

R-7101

by

HOG HEAVEN



Arranged & Produced by Micheal Vales & Peter Lucia

**Forced Out of
the LP and
Already Busting
in Milwaukee
Chicago
Cleveland
New York**



17 WEST 60th STREET, NEW YORK, N.Y. 10023

Copyrighted material

Do your
thing
with
an AKG.



D-707TS
\$49.50
Net

It will
sound
better!

For complete information on
AKG quality performance
at prices ranging from
\$40. to \$75. net. See your
qualified dealer or write to:



MICROPHONES • HEADPHONES
DISTRIBUTED BY
NORTH AMERICAN PHILIPS CORPORATION
100 EAST 42ND STREET, NEW YORK, NEW YORK 10017

From The Music Capitals of the World

DOMESTIC

• *Continued from page 26*

has been nominated for a Pulitzer Prize for music.

Gershon Kingsley's First Moog Quartet appears with Abraham Kaplan and the Camerata Chorale at Philharmonic Hall, Sunday (28). . . . Buddy Kaye has opened a writers workshop for Diamond Jim Productions of Los Angeles. . . . Roulette's Hog Heaven, Apple's Badfinger and Dunhill's Grass Roots play the Civic Auditorium, Kingsport, Tenn., Friday (26). Hog Heaven also plays Knoxville's Civic Auditorium, Saturday (27); and join Badfinger at the Charlotte (N.C.) Coliseum, Saturday (3). . . . Cab Calloway into the Jersey Steak Pit, April 10. . . . Mrs. Claire Peri, the wife of Franc Peri, president of Roper Records, is recuperating from an illness at St. Francis Hospital, Miami Beach. **FRED KIRBY**

LOS ANGELES

A&M's Cat Stevens will score the motion picture "Harold and Maude" for Paramount Pictures. . . . "Joe Cocker/Mad Dogs and Englishmen" film will premier shortly in New York. . . . Stormy Forest's Richie Havens and Warner Bros. James Taylor sold out concerts in the Los Angeles area two and three weeks in advance.

Dunhill's Three Dog Night set for April 10 concert at the Anaheim Convention Center. . . . Shelter's Leon Russell in midst of tour helping to promote his new single "Home Sweet Oklahoma." . . . Capitol's Badfinger has moved its concert here to April 30 at the Pasadena Civic Auditorium. . . . Parrot's Savoy Brown, Warner Bros.' Faces and Shelter's Grease

Band just completed six dates in California. . . . Columbia's It's a Beautiful Day, Fillmore's Elvin Bishop and San Francisco's Cold Blood set for concert April 16 at the Santa Monica Civic Auditorium. . . . Reprise's Fanny has been added to benefit show for the Los Angeles Free Clinic slated May 1 at the Hollywood Bowl. Other acts included Atco's Blues Image, Brother's Beach Boys, Warner Bros.' Association, Reprise's Kinks and Russell.

Humble Pie starting U.S. tour with the release of its new A&M album, "Rock-On Humble Pie," due shortly. . . . The Grease Band recording material for its next Shelter LP. . . . Jay Senter, head of Nix Nox Productions, producing John Manning's LP for Columbia. . . . The second Letterman has released a solo single on Capitol. Tony Butala followed Jim Pike's single. . . . Joe Reisman, manager of pop A&R for RCA, will produce Jack Jones next recording session in late March. . . . Electra's Lonnie Mack has cut a single with an acoustic guitar, a departure for him. . . . Decca's Kenny Lauber and Buddah's Evie Sands next albums to be produced by Val Christian Garay for Just Us Productions.

Warner Bros.' Van Morrison cutting a new album in the studios in his home near San Francisco. . . . Ernie Freeman to produce Society of Seven for Uni Records. . . . "Mansanto Presents Mancini" television special has sold out in the first 33 market it was offered to. **GEORGE KNEMEYER**

(Continued on page 35)

Signings

Ersel Hickey signed with Janus with his first release being a contemporary version of his earlier million seller, "Bluebirds Over the Mountain," produced by Bob Gallo for Lou Lofredo Associates. . . . Steve Baron to Bell. . . . Woody Herman joined Fantasy, where Ray Shanklin produced his initial album with appearance by guitarist Mike Bloomfield. . . . Pat Woodell to be produced by Don Perry. . . . Marlene Shechter to Catalyst Management, Ltd., with future disks to be produced by Victrix Productions. . . . Steve Metz and Charles Conrad are producing Silver for Jubilee with "What Are You Doing Sunday?" as debut disk.

The Woodstock Band signed with CMG Records. . . . Motor City Music, a Detroit management firm, signed Paramount's Mitch Ryder, and Lycky Dog & Pride. Barry Kramer heads Motor City Music. . . . The Catherine Mitchell Lord group has signed with Tyme Productions, Inc. . . . Val Christian Garnay to produce exclusively with Just Us Productions. . . . Eve Meyer producing Ron Wiggins' "He Gives Us All His Love" for Beverly Hills Records. . . . Signed to Dynamic Entertainment, Inc., of Columbus, Ohio: Alias Smith & Jones, Cincinnati Kids, Cress, and Hung Jury. . . . Jimmy Druit signed a production deal with Dale Frashuer with product slated for Vanguard. . . . Kathleen Emery will cut her first album for Love Records. . . . Billy Don Burns to Shane Wilder Record Productions. . . . Russ Regan, managed by Gil Enterprises, Inc., signed with Uni.

Damnation, United Artists group, has signed an exclusive contract to be represented by C.M.A.

Evie Sands has signed a three-year contract with Buddah Records. Her first single release is due Thursday (1). It was produced by Val Gary of Just Us Productions.

Talent



SMALL FACES is feted by Warner Bros. Records at the Sherry Netherlands Hotel, New York, recently. From left are Lou Dennis, Warner Bros./Reprise Eastern sales manager; Alan Rosenberg, Eastern artists relations; Rod Stewart, Ron Wood, Ronnie Lane and Ken Jones of the group; Russ Shaw (partly hidden) Warner Bros. representative traveling with the Faces; Stuart Love, Warner Bros. regional promotion manager; Mike Oliveri, New York promotion; and Ian MacLean of the group.

Talent In Action

• *Continued from page 26*

overwhelming. Both Miss King and Jo Mama gave excellent performances of superb material, and would have been called back for an encore if the audience had had its way. **NANCY ERLICH**

LARRY CORYELL

Ash Grove, Los Angeles

Larry Coryell's new group is one of those that is helping to break down the musical barriers. His music neither strictly rock or strictly jazz or strictly anything. It is just music.

Coryell, playing unbelievable guitar, was aided by Buddy Lee on electric bass and (Harold) Wilkenson on drums. Bill McFearson added soprano sax during two numbers. Coryell blistered his guitar, using distortion to good effect. His playing was lyrical or harsh, depending on the direction of the song. McFearson's soprano work was good. The band usually eased its way into a song and built to several climaxes, each higher than the previous one. Coryell records for Vanguard Apostolic.

GEORGE KNEMEYER

PEGGY LEE

Waldorf-Astoria, New York

Peggy Lee has long been a professional of first rank. In her opening at the Waldorf-Astoria March 16 she displayed a proliferation of skills which also makes her the First Lady of the club circuit.

She is a restless entertainer, never satisfied, always seeking new elements to enrich her singing and her act, a striking reason for her being a singer for all times and for all generations. This willingness to move into new areas keys her act and make it not simply alive but kicking as well. Even the oldies are given new life.

Whatever she sings, therefore, whether it's "Fever," "It's Impossible," "Make It With You," "Sing Our Song," "You'll Remember Me," from her Capitol Records release, or "Goodbye," she shapes it into a new freshness of its own. She simply adds a nuance, puts in a gentle thrust or changes her phrasing a shade. Then the subtlety of her manner and in her vocal lines takes control, energizing and fusing. The eyes provoke, the fingers snap, the body suggests, and the words come out with color, all coordinated, all seemingly effortless. The image lingers long after the act is over.

ROBERT SOBEL

GREASE BAND

Forum, Los Angeles

The performance here of the Grease Band March 10 should dispel all memories of its one-

time existence as Joe Cocker's backing band. The group has its own style and sound and proved a perfect opening act for the dynamic Savoy Brown and the Faces.

The band is led by Henry McCullough on guitar and Chris Stainton on piano/organ. McCullough handles the vocal chores and does them admirably. The band really sounds like no one else, performing its own material and showing themselves to be good instrumentalists. The rest of the Shelter Records' group consists of Neil Hubbard, guitar; Alan Spenser, bass, and Bruce Rowland, drums.

The Grease Band is a team effort. They proved strong enough to overcome the terrible atmosphere of the Forum, which has been disastrous for some better known groups.

GEORGE KNEMEYER

JIMMY HELMS

Shepherd's, New York

It is difficult to label an entertainer like Jimmy Helms, and this is one of his major assets. The Capitol Records artist currently at Shepherd's is extremely versatile, slipping with ease and confidence from soul to country/rock to straight pop.

Although little known to the national music scene, Helms has been making waves for sometime as part of the Boston cast of "Hair." On stage he uses no gimmickry, instead he projects a personality that is vital, involved and winsome; a quality which lends added credence to his performance.

His show, backed by a closely knit, highly musical five member group called Rhythm, includes such selections as, Elton John's "Your Song," James Taylor's "Fire and Rain," the one-time chart-rider "I'm Gonna Make You Love Me," and a couple of his own compositions. **RADCLIFFE JOE**

SIEGEL-SCHWALL BAND

Fillmore West, San Francisco

The Siegel-Schwall Band is one of the best visual acts in America today, and, thankfully, the group also has the music to back up the visual excitement. The group easily topped Poco, the headliner, during its stay there.

Siegel-Schwall Band was very big here several years ago, as the Chicago-based band played for several months in the area. It was a new audience March 13 however, but they quickly were caught up in the dynamic music of the group. Corky Siegel writhed and jumped while playing the harmonica, adding an intensity to the music that has to be seen. Jim Schwall played exceptional guitar and added some nice vocals during the set. **AL**

(Continued on page 44)

FOR IMMEDIATE SALE

Beautiful, New, Modern, Fully-Furnished

FIRE ISLAND HOME

Owner long-time music industry executive now based on West Coast. Excellent location in fine family community of Seaview, the Westchester of Fire Island. Convenient to New York City and neighboring suburbs.

Six large rooms;

3 Bedrooms;

Full Kitchen with All Major Appliances;

Spacious Living Room with Wood-burning fireplace;

2 Baths

2 Beautiful Sundecks;

Adjoining Utility House with Shower;

Fully and tastefully furnished;

Built-in Electrical Heating System throughout;

100 X 100 Plot;

Convenient to Ferry, Bay and Ocean.

A great buy at \$60,000. Easy terms. Must be seen to be appreciated.

Write, wire, phone for appointment to:

Box 708, Billboard

165 W. 46th Street, New York, N. Y. (212) 757-6341

We think Rod Stewart
has made a hit
with "Country Comfort"
73196

We know Rod Stewart
has made a hit with
the country's critics.

"The two Rod Stewart albums are together the most important listening experience I've had since the Band's first album... Stewart's version of this song (Country Comfort) is the only recording I can remember that awakens in me the genuine nostalgia for the rural life of my own childhood."
Langdon Winner, Rolling Stone

"...the most intriguing voice in rock... better than any other new album I've heard so far this year... Country Comfort is superb." John Gray, Big Fat Magazine

"Rod Stewart is quickly becoming... the premier rock vocalist of our time." Stuart Werbin, The Phoenix, Boston's Weekly Newspaper

"...the album of the year." Gary Kenton, Fusion

"Add Rod Stewart to your list of immortal voices of today's music... Stewart and his sidemen treat Country Comfort... as pure rock... an exciting hybrid of country feeling and city excitement."
Al Rudis, Chicago Sun-Times

"...I played it three times, which I haven't done with anything since 'Moondance.' Tim Jurgens, Fusion

"Country Comfort, written by Elton John, is the best best..." J. J. Jabbar, Los Angeles Free Press

"...the finest rock singer in the world, Rod Stewart..." Record Mirror

"...can transform anything in the pop-rock vein into a unique personal statement..." Newsweek

"...one of the best albums of the year."
Lew Harris, Chicago Tribune

"The records I've heard in the last year that I liked better than this one (Gasoline Alley) can be counted on the fingers of one thumb... Rod Stewart emerges as a major songwriting talent."
Deday LaRene, Creem

"The new British darling has unseated Joe Cocker as the top vocalist extant..." Bruce Vilanch, Chicago Today

"...unusually gifted singer and writer... Stewart is an artist of originality and sensitivity as well as power." Bud Scoppa, Circus

"You have to hear Rod Stewart's Gasoline Alley... to believe it." Jim Knippenberg, Denver Post

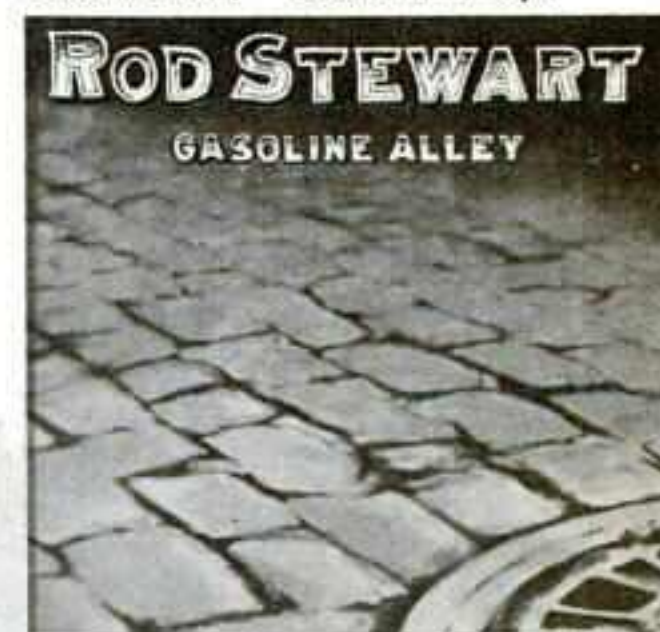
"...as fine a rock album as this year's crop has to offer..." Jim Pagliasotti, Denver Post

"...Stewart can't be denied his rightful place alongside the best of rock vocalists."
Jack Lloyd, Philadelphia Inquirer



Rod Stewart currently on a sellout tour of America. Show stopper? You guessed it. His new single, "Country Comfort", written by Elton John.

"Country Comfort" from Rod's latest album, "Gasoline Alley."



SR 61264 8-track MC8-61264
Musicassette MCR4-61264

From The Mercury Record Corporation Family of Labels / Mercury • Phillips • Smash • Fontana • Limelight • Intrepid • Peachtree • Virtue • Mister Chand
A Product Of Mercury Record Productions, Inc. / 35 East Wacker Drive, Chicago, Illinois 60601 / A North American Phillips Company



Copyrighted material

Campus Show Easier Than the Usual Road Date: Impressions

NEW YORK—A campus show is easier to work than the usual road show tours, according to the Impressions, Curtom Records group. "There is more responsiveness from the campus audience and we really don't have to work as hard at a campus show," said Fred Cash, member of the group. "It is a question of working one show a night on a campus and four shows a day at the Apollo, for example. We also have more reign of the house on a campus," added Cash.

Sam Godden said that a show at the Apollo had to be performed mainly with an uptempo style in mind. "Most of the tunes we do up there or at any theater on that circuit are straight soul stuff. But on the campus we are able to vary our act extensively. We can go from a standard tune, to deep rock to anything, really. The campus audience is quite responsive and generally has a more open collective mind."

The Impressions' style and delivery has not really changed over the years. "We have added tunes with a wider appeal, but our delivery is still basically the same as the delivery that made us famous," Godden said. "The campus audience today is much more responsive and really, has just begun to pick up on the lyrics of tunes in the r&b vein," he said.

In order for a black act to be

successful today, most of them have to go to the pop scene. "The black acts are not as widely supported as their white counterparts," Cash said. Godden added that the black youth cannot afford to economically support their own singing groups. "Most black youngsters have to spend their money on something other than singles and LP's so many acts have to go to the white audience to gain economic recognition," he said. "The campuses are great for us because the people there are aware and alive and understand social and economic issues. They also buy many records and give us good money to perform. Black kids have to rely on radio for their home entertainment. Since these are our people, we will never stop performing for them. This audience is what our lyrics are about. So the black man is our real audience," he added.

Godden summed up the Impressions' career and professionalism by defining their attitude towards the audience. "We try to sing anything that anyone else sings if it fits our image. We put it in our own style and go with it. We also attempt some type of subconscious education for our audience by mixing the tunes and blending with the audience's preferences. We are true to our people and try to spread the philosophies without high-pressure politics. That can be left to the professional politicians."

The Head Count

Jumping Jack Flash serves the campus community of the University of North Carolina, Chapel Hill. The store manager, Mark Masker, is 22 and a graduate of the university. "I stayed on here because I wanted to open a store in which the students would feel comfortable and enjoy themselves," he said. The store sells tapes and some equipment. The prices of albums are about 30 cents lower than the competitors' in the area. The best selling LP's include:

- "Sister Kate," Kate Taylor, Cotillion.
- "Motel Shot," Delaney and Bonnie and Friends, Atco.
- "Lizard," King Crimson, Atlantic.
- "Pearl," Janis Joplin, Columbia.
- "Tumbleweed Connection," Elton John, Uni.
- "Crazy Horse," Crazy Horse, Reprise.
- "Hooker 'N Heat," John Lee Hooker and Canned Heat, Liberty.
- "Love It to Death," Alice Cooper, Warner Bros.
- "Tarkio," Brewer and Shipley, Kama Sutra.
- "If I Could Only Remember My Name," David Crosby, Atlantic.

Berklee COLLEGE OF MUSIC



The International College For the Study of Modern American Music course offerings include

- IMPROVISATION
- FILM SCORING
- ELECTRONIC MUSIC
- ROCK ARRANGING
- LEGAL PROTECTION
- EDUCATOR WORKSHOPS

... and all the relevant subjects essential to the development of the creative contemporary musician.

BERKLEE COLLEGE OF MUSIC
Div. B
1140 Boylston Street
Boston, Mass. 02215

Attends Seminar At Okla State

STILLWATER, Okla. — Johnny Rivers represented the entertainment industry at Oklahoma State University's "Discovery '71," study and research seminar. Rivers joined a group of high government officials and academic experts in a seminar discussing various topical social and economic aspects of contemporary life in the U.S.

The highlight of the seminar was a concert featuring the top rock, folk-rock and country musicians from Oklahoma and surrounding states. Rivers was chosen to participate because of his contributions to the field of contemporary music as a singer, composer, publisher and record company executive.

Mobile Jazz Fest April 2-3

MOBILE, Ala.—The Sixth Annual Mobile Jazz Festival will be held here this year Friday (2) through Saturday (3) as a prelude to the National Jazz Festival to be held at the University of Illinois, Urbana, May 14-16. Seven bands representing seven schools will be featured at the festival event. There

(Continued on page 34)

Letters To The Editor

Product Policy

Dear Jim:

It has been the policy of Warner Bros. Records to supply campus radio stations with product on a no-charge basis. This policy applied to catalog merchandise as well as new releases.

Due to an overwhelming number of requests during the past six months for back catalog, the following program is being initiated immediately: (1) All new releases will continue to be supplied on a no-charge basis; (2) all catalog orders will be filled at \$1.25 per album, and at \$2.50 for double LPs.

The campus market is extremely vital to Warner Bros. Records, and we want to help out in every way possible. But, we cannot possibly continue to reserve over 600 college radio stations free of charge. We receive, on an average, 20-30 requests each day for reserving. Somehow you campus radio broadcasters have to find a way to prevent the records from being "ripped off."

It will make things easier for us if you will enclose a check made out to Warner Bros. Records, Inc. when you send in requests for product. It also helps us when you indicate the albums by number (if you have them) . . . for example: WS 1843, RS 6408, etc.

We love you but have to charge you.

Ron Goldstein
Director of Special Projects
Warner Bros. Records, Inc.

On FCC Rule

Dear Sir:

The Federal Communications Commission has announced its decision on the question of radio airplay of songs which tend to "promote or glorify" use of illegal drugs such as marijuana, LSD, speed, etc. The Commission, in a 5 to 1 decision, stated that complaints against stations which air such songs "raise serious questions as to whether continued operation of the station is in the public interest."

I personally consider this action completely reprehensible and nothing short of outright censorship, and as such, the Commission's decision must be considered "an unconstitutional action by a Federal agency aimed clearly at controlling the content of speech" to quote Nicholas Johnson, the lone dissenting Commissioner on the FCC.

The Commission's decision represents the action of a group of men reacting to a state of near hysteria in this country on the question of drug abuse. They feel that by censoring those songs which frankly discuss drugs such as marijuana, that they can then mold and direct our thoughts to the golden path of purity. This is 1971, not 1984!

Nicholas Johnson, the only Commissioner apparently with enough moral fiber to stand up against this Orwellian threat, commented that if the FCC was really interested in curbing drug abuse "They surely would choose not to ignore song lyrics 'strongly suggestive of, and tending to glorify' the use of alcohol, which is the number one drug abuse problem in this country." Of course, the logic of Commissioner Johnson's remarks escapes the other FCC members.

FCC's decision is a very blatant attempt to control our minds. Today they can justify censorship of drug lyrics. Tomorrow it may be political thoughts, like a ban on all anti-war songs. And by 1984, who knows.

James Cameron
Program Director
WLVR
Lehigh University
Bethlehem, Pa.

What's Happening

By BOB GLASSENBERG

Picks and Plays: **WNUR-FM**, Northwestern University, Evanston, Ill., **Mark Kassof** reporting: "Highway Song," Alex Taylor, Capricorn. . . . **WPEA**, Exeter College, Exeter, N.H., **Bill Densmore** reporting: "Where You Lead," (Sister Kate, LP), Kate Taylor, Cotillion. . . . **WNTC**, SUNY at Potsdam, **Jon Wolfert** reporting: "Paranoid," (LP), Black Sabbath, Warner Bros. . . . **WWBC**, Brandywine College, Wilmington, Del., **Fred Honsberger** reporting: "Joy to the World," Three Dog Night, Dunhill. . . . **WNIU**, Northern Illinois University, DeKalb, **Curt Stalheim** reporting: "We Can Work It Out," Stevie Wonder, Tamla. . . . **WAYN**, Wayne State University, Putnam, Mich.: "Never Ending Song," Delaney and Bonnie & Friends, Atco. . . . **WFAL**, Bowling Green State University, Bowling Green, Ohio, **Carl Navarro** reporting: "L.A. Goodbye," Ides of March, Warner Bros. . . . **WMOT-FM**, Middle Tennessee University, Murfreesboro, **Bob Mather** reporting: "300 Watt Music Box," Michaelangelo, Columbia. . . . **WVBU-FM**, Bucknell University, Lewisburg, Pa., **James Morrell** reporting: "She Come in Colors," Fever Tree, Ampex.

WMMR, University of Minnesota, Minneapolis, **Mike Wild** reporting: "Lover, Lover, Be My Lover," Joe Morton, Mediarts. . . . **KRC**, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "The Daddy," Tony Joe White, Warner Bros. . . . **KCFR**, University of Denver, Denver, Colo., **Mark Sherwood** reporting: "Emerson Lake and Palmer," (LP) ELP Cotillion. . . . **WKUL**, Waynesburg College, Waynesburg, Pa., **Gary Olson** reporting: "Each Day Is a Lifetime," David Ruffin, Motown. . . . **KSMU**, Southern Methodist University, Dallas, Tex., **Bill Harwell** reporting: "T-Rex," (LP), T-Rex, Warner Bros. . . . **KICR**, University of Iowa, Iowa City, **Bruce Tidball** reporting: "Never Ending Song of Love," Delaney and Bonnie & Friends, Atco. . . . **WSUA**, SUNY, Albany, **Eric Lonschein** reporting: "Emerson, Lake and Palmer," (LP), ELP, Cotillion.

Programmed albums: "Journey in Satchidananda," Alice Coltrane, Impulse; "Endless Boogie," John Lee Hooker, ABC; "Cruel Sister," Pentangle, Warner Bros.; "If Only I Could Remember My Name," David Crosby, Atlantic; "Long Player," Faces, Warner Bros.; "Friends," (soundtrack), Elton John, Paramount.

★ ★ ★

A new campus station, **WOMB**, is scheduled to go on the air at the end of March. It is located at Franconia College, Franconia, N.H. The entire station was built by the students and will supply the 250 students living in dormitories at the college with needed underground, free form music. Anyone at the school may sign up for air time. Actually, the builder and designer of the station, **Peter Shortridge**, offers a course at Franconia on obtaining an FCC license. He is building and operating **WOMB** as his Senior Thesis or "Outrage," as it is called. He used to work for **KWNO** and **KWNE** in Minnesota. The engineer at the station, **Howie Lyte**, was the chief engineer at the Colby College Radio station in Iowa. They have already applied to the FCC for an FM license since there is no radio station in the vicinity that programs rock and free form. It might also be noted that the students have to go to Boston, a three hour ride, to buy any type of blues, jazz, rock or contemporary music, so the radio station will be a definite pleasure to the sound-starved students at Franconia. Record service here would be a great advantage for the companies who get on it.

★ ★ ★

A suggestion to campuses across the country from Tony Williams, drummer with Polydor's Lifetime and ex-Miles Davis drummer. He played with Davis from the age of 16 until he was 23. "More schools should have things in their curriculum like libraries with John Coltrane solos written out so that a young saxophone student can go in and learn them. Some schools now, like Berklee College of Music, the New England Conservatory, and Eastman, have these charts and records and allow their students to take them home and analyze them. The establishment, the people outside the schools,

(Continued on page 32)



NEIL DIAMOND, center, Uni Records artist, receives thanks from Bob Burke, left, Student Administration Board chairman, University of Oregon, and Carl Blackburn, Social Division chairman at the student union, after a recent concert at the university, in Eugene.

MARCH 27, 1971, BILLBOARD

Radio-TV programming

New Orleans, Detroit Share Poll Spero Back as TV Producer

• Continued from page 1

tion their size, are New York, Los Angeles, Chicago, Boston, Washington, St. Louis, Minneapolis, and perhaps Atlanta. In fact, since the demise of WMCA as a Top 40 station in New York, the city has become a disaster area for breaking new records. In fact, the only breakout registered in 1970 was a Brenda and the Tabulations record called "The Touch of You" that more than likely got its chance on one of the soul radio stations such as WWRL or WLIB. It's true that the FM Top 40 stations in New York today play a fair amount of new records (they lean, generally, toward LP's), but they don't have the combined impact on record sales as did WMCA. For example, the city had seven singles that broke out in sales in 1969 and five of these made the chart. In a 1968 survey that only encompassed about nine months, New York had several breakouts. It is still true, according to many record men, that you need the airplay of WABC in New York on a record to help reap those cream sales on a single that make profits soar, but the market seems to be a dead issue for giving new artists and new records a chance.

LA Worse

Los Angeles is even worse. In two years, only three new records have broken out there. While all three made the chart, the most successful of these only went to No. 91 on the Hot 100 chart. KHJ, with a lot of audience, sits content and is willing to let other stations in the nation "make the hits." Record stores in the market, obviously, don't have much faith in the playlist of the other Top 40 radio stations in the market. But, it's interesting to note, while 1969 was a blank year for new records to breakout in Los Angeles, the three records that broke out in 1970 all made the chart even though none of them became top 20 hits.

A Mystery

It's a mystery to many record promotion men why Chicago is not more active in breaking records. There are two giant-power Top 40 stations—WLS and WCFL—but neither has shown much inclination to step outside the boundaries of tight formats. Ironically, WCFL has been fighting WLS for years—and never winning—but has not used the traditional methods of combat: The concept of being a happening stations. Jim Hilliard, when he was program director of WFIL in Philadelphia and en route to knocking off long-time fat cat WIBG, stated

that one of the key "tools" he used was finding and exposing good new records. But Chicago had no breakouts of new records in 1969 and, of the two records that had sales breakouts in 1970, only one made the chart ("I Dig Everything About You," by the Mob on Colossus Records, which went to only No. 83 on the chart).

It should be noted that this survey by the Billboard research department covered only the so-called "work" records—those by new artists or artists who aren't "automatics." There are some records which get automatic airplay on even the super-tight playlists of WABC and KHJ, such as disk by former Beatle members or good new records by an artist who has just come off a hit. But it doesn't take much ambition or courage to play a new Neil Diamond or Simon & Garfunkle record.

People Say

Some people say that Top 40 stations will kill themselves off unless they assume once again the role that made them what they were—the role of being the most exciting music radio station in the market. A recent comparison of the playlist of WWDC in Washington, an easy listening station, and WABC, a New York Top 40 station, showed they were very similar. The only difference was that WWDC was playing a few more records because its programming orientation was toward adults as well as young adults and WABC aims at mostly just young adults.

There is some feeling that perhaps the New York market will improve once again as a breakout market with the advent of WJAZ going rock under the direction of Pacific and Southern Broadcasting, which also owns rockers such as WSAI in Cincinnati and WQXI in Atlanta. However, Atlanta, where WQXI has almost no competition (a daytimer in the suburbs also rocks), was 13th breakout market in the nation and of the seven records that happened there only four made the chart and none of them went into the top 20 of the chart.

Top 10 Areas

As far as breakouts are concerned, here are the top 10 and the number of records that have happened in the past two years: New Orleans 27, Detroit 23, Houston 19, Seattle 17, Philadelphia 14, San Francisco 11, Cleveland 11, Dallas 11 and Milwaukee 11 tied, Memphis 11, Miami 10, Dallas and Fort Worth were rated together, since records seem to happen almost simultaneously in

both towns and it's difficult to pinpoint whether KFJZ in Fort Worth or KLIF in Dallas really deserves the credit for being first on new hits. It's interesting to note that if Washington and Baltimore were considered a one-market area, the area would have rated close behind Philadelphia as a breakout area. Memphis, Cleveland, Dallas-Fort Worth, Milwaukee and Miami were all neck-and-neck as being good breakout cities. The strength and vigor of Memphis is surprising, considering its market size; here WMPA, an old-line rocker, competes against WHBQ, a rocker consulted by Bill Drake. Two of the records that happened there in 1970, incidentally, were "Nobody's Fool," by Dan Penn on Happy Tiger and "A Rose By Any Other Name," by Ronnie Milsap on Chips Records. Penn has to be considered a "native son" and Chips Records headquarters in Memphis.

One of the saddest things revealed by the Billboard survey is that Hartford, once one of the most exciting breakout markets in the nation when Bertha Porter was a power on her throne as music director of WDRC, is now a trivial area for exposing new "work" records. Only one record experienced a sales breakout there in the past two years—"Birds of All Nations," by George McCannon III on Amos Records; the record never made the chart.

Several years ago, the whole nation watched Hartford; record men in New York often took acetates hot off the press immediately to Hartford as fast as their souped up Fords could pay the tolls on the New England Thruway. The trip is evidently not worth the tolls today.

One of the most unusual happenings of 1970 is an obscure record that just won't roll over and play dead. The disk—"Little Black Egg," by the Nightcrawlers on Kapp Records happened in Seattle early in 1970. It didn't make the chart, but that, in itself, is a surprise. The record first happened a few years ago in Florida and had considerable sales. A year later, the record broke out again in Florida and again experienced considerable sales. Both times, it either made the chart or bubbled under.

Here are the big hits of 1969 and 1970—those records that went into the top 20 of the Billboard Hot 100 Chart—and the markets where they happened. The stations that made the records, according to Billboard, are listed where known.

1970

- "The Rapper," Jaggerz, Kama Sutra—KQV, Pittsburgh.
- "Give Me Just a Little Time," Chairman of the Board, Invictus—WKNR, CKLW, WCHB, Detroit.
- "House of the Rising Sun," Frijid Pink, Parrot—WKNR, CKLW, WABX-FM, Detroit.
- "Love Grows," Edison Lighthouse, Bell—WFUN, WQAM, Miami.
- "For the Love of Him," Bobbi Martin, UA—WFIL, WIBG, Philadelphia.
- "Which Way You Goin' Billy," Poppy Family, London—CKLW, WKNR, WABX-FM, Detroit.
- "Ride Captain Ride," Blues Image, Atco—WTIX, WBOK, WYLD, New Orleans.
- "My Baby Loves Lovin'," White White Plains, Deram—CKLW, WKNR, Detroit.
- "Snowbird," Anne Murray, Capitol—WSLR, Akron; WIXY, Cleveland.
- "Green-Eyed Lady," Sugarloaf, Liberty—KJR, Seattle.
- "We Gotta Get You a Woman," Runt, Ampex—WFIL, WIBG, Philadelphia.

1969

- "Time of the Season," Zombies, Date—KNUZ, KILT, Houston.
- "Hot Smoke & Sassafras," Bubble Puppy, International Artists—KNUZ, KILT, Houston.
- "Only the Strong Survive," Jerry Butler, Mercury—KILT, KUNZ, Houston.
- "It's Your Thing," Isley Brothers, T-Neck—WDAS, WHAT, WFIL, WIBG, Philadelphia.
- "Grazing in the Grass," Friends of Distinction, RCA—KXOK, KATZ, KIRL, St. Louis.
- "More Today Than Yesterday," Spiral Staircase, Columbia—WTX, New Orleans.
- "Morning Girl," Neon Philharmonic, Warner Bros.—KJR, Seattle.
- "Love (Can Make You Happy)," Mercy, Sundi—WQAM, WFUN, Miami.
- "Little Woman," Bobby Sherman, Metromedia—WKBW, WYSL, Buffalo.
- "Going in Circles," Friends of Distinction, RCA—KQV, Pittsburgh.
- "Evil Woman, Don't Play Games With Me," Crow, Amaret—KJR, Seattle.
- "Na Na Hey Kiss Him Goodbye," Steam, Fontana—KILT, KNUZ, Houston.
- "Hey There Lonely Girl," Eddie Holman, ABC—WFIL, WDAS, WIBG, Philadelphia.
- "Which Way You Goin' Billy," Poppy Family, London—WCAO, Baltimore.
- "Walk a Mile in My Shoes," Joe South, Capitol—KYA, KFRC, San Francisco.

In the case of the Poppy Family's "Which Way You Goin' Billy," credit is being given to breaking the record to both Baltimore, where it happened first, and Detroit because of the long time between sales breakouts. In the two-year period covered by the survey, only two other records stayed as long on the Billboard chart—17 weeks. These other records were "Green-Eyed-Lady," by the Sugarloaf which went to No. 3 and "We Gotta Get You a Woman," by Runt which went to No. 20. The Poppy Family Hit went to No. 2. A total of eight other records were on the chart 15 or 16 weeks. This was especially the case in such records as "Gazing in the Grass," by the Friends of Distinction which went to No. 3 on the chart during its 16 weeks of life.

Although several of these "work" records went into the top five on the chart, only one became a No. 1 record—"Na Na Hey Hey Kiss Him Goodbye," by the Steam, which started in Houston, probably through airplay on KILT or KNUZ.

AMERICAN TOP 40 RATED TOP SHOW IN L.A. AREA

LOS ANGELES—"American Top 40" has become the top-rated show in the Los Angeles metropolitan area according to survey figures released by ARB.

The three-hour, weekly syndicated show which airs on KRLA here (it is in 71 other markets) came out with a 7.5 ARB to top KIAI's 7.4; all-news KFVB 7.1 and KABC, the conversation station, 6.0.

Prior to the survey, "American Top 40" had been the top-rated rock music show but with the new results the show now tops all programming in the metro area (the metro area comprises Los Angeles and Orange Counties).

Tom Rounds of Watermark Inc., the company that produces the show, also said that "American Top 40" has been chosen by Yamaha for a test campaign for the company's 14 new motorcycles for 1971. The test, which will air through March and April, will feature three to six commercials per week on the show. Casey Masem narrates the top 40 countdown which is based on Billboard's Hot 100 chart.

Record Happenings by Market

| | 1969 | | | 1970 | | |
|--------------------|------|-------|--------|------|-------|--------|
| | HAP | CHART | TOP 20 | HAP | CHART | TOP 20 |
| 1—New Orleans | 13 | 3 | 1 | 14 | 1 | 1 |
| 2—Detroit | 10 | 5 | 0 | 13 | 8 | 4 |
| 3—Houston | 11 | 4 | 4 | 8 | 1 | 0 |
| 4—Seattle | 10 | 5 | 2 | 7 | 2 | 1 |
| 5—Philadelphia | 8 | 4 | 2 | 6 | 5 | 2 |
| 6—San Francisco | 7 | 5 | 1 | 4 | 1 | 0 |
| 7—Cleveland | 3 | 1 | 0 | 8 | 2 | 1 |
| 8—Dallas, tie | 3 | 1 | 0 | 8 | 2 | 0 |
| 8—Milwaukee, tie | 6 | 2 | 0 | 5 | 1 | 0 |
| 9—Memphis | 5 | 0 | 0 | 6 | 2 | 0 |
| 10—Miami | 5 | 3 | 1 | 5 | 3 | 1 |
| 11—Baltimore | 7 | 2 | 1 | 2 | 1 | 0 |
| 12—N.Y.C. | 7 | 5 | 0 | 1 | 1 | 0 |
| 13—Atlanta | 4 | 3 | 0 | 3 | 1 | 0 |
| 14—Pittsburgh | 2 | 1 | 1 | 3 | 3 | 1 |
| 15—Washington | 1 | 0 | 0 | 4 | 2 | 0 |
| 16—St. Louis | 3 | 2 | 1 | 1 | 1 | 1 |
| 17—Boston | 3 | 2 | 0 | 1 | 1 | 0 |
| 18—Los Angeles | 0 | 0 | 0 | 3 | 3 | 0 |
| 19—Minneapolis | 2 | 1 | 0 | 1 | 0 | 0 |
| 20—Chicago | 0 | 0 | 0 | 2 | 1 | 0 |
| 21—Hartford | 0 | 0 | 0 | 1 | 0 | 0 |
| 22—Providence, tie | 0 | 0 | 0 | 1 | 0 | 0 |
| 22—Albany, tie | 1 | 0 | 0 | 0 | 0 | 0 |

Vox Jox

By CLAUDE HALL
Radio-TV Editor

I seldom ask for favors, but I need one now. Will all program directors and/or general managers who have vacancies or who need a new air personality and/or program director please drop me a note or give me a phone call. I have several good stable men with families who've been knocked out of a job because of the economic recession. If you call me, I'll pass the word along. Thanks.

I really dig **Allen Dennis'** Southern Hotline record news sheet. For a sample, write him at P.O. Box 2532, Nashville, Tenn. 37219. . . . **KCCO-FM** in Lawton, Okla., programs country music with the exception of three hours each night and program director **Bill Riley** says he could use more records—

especially oldies. Lineup includes **Glynn Beam, Joe Thompson, Stoney Burt, and Ed Lloyd**, with **Del Brewer** handling weekends. . . . The lineup at **WOOW**, a Top 40 station in Greenville, N.C., include music director **Johnny Carros**, engineer **Jack Fisher, Jim Diamond, Jim Stephens**. Weekend men are **Royal Bruce** and **Bob Page**. Stephens operates a progressive rock show midnight-1 a.m. and needs albums; says show is geared to the 10,000 university students in the town.

Rich Pauly called up to say he was now at **WSOC** in Charlotte. He'd been at **WBT**, same city. . . . **Lance D. (Tac) Hammer** has been named operations manager of **KRSI** in St. Louis Park, Minn.;

he'd been program director of the station since 1969. Station serves Minneapolis with a request format. . . . **Bob Cuhnan** has returned to **WPON** in Pontiac, Mich., after a short leave; he does a Sunday evening request show; **Mike Harz**, who'd been doing the show, is now doing a remote setup from Pontiac. . . . **B. J. Clarke**, program director of **KDAN** in Newport, Minn., needs all of the data on **Johnny Cash** and **Glen Campbell** for a couple of specials.

Lineup at **KELI** in Tulsa now include production manager **Dave Harrigen**, operations manager **Jon**

Steele, Les Garland, Dean Kelly, Ken Douglas and Dick Daniels. Steele says that due to popular demand the station has reintroduced its printed playlist and is now distributing to clothing stores and restaurants as well as record stores. . . . My old buddy **Boo Frazier** of Perception Records came up and wanted me to put **WAAA-FM**, Winston-Salem, into the column. Seems that the station has expanded its programming under **Larry Williams**, who has just been put in charge of the station, will be programming live shows from the **Cheer Club**, a local jazz outlet each Sunday and will be blending soul music, easy listening and jazz the rest of the time. The station features separate programming from **WAAA**, leading soul power in the market. Williams had been with the AM station.

Danny Moffatt called to say he'd left **WYMQ-FM** in Miami; they told him he didn't scream loud enough, he said. . . . **Bob Zix**, former program director of **WOXR** in Oxford, Ohio, has been moonlighting at **KELP** in El Paso while stationed at **Flort Bliss** there. **Johnny Thompson Jr.** is the program director of the El Paso rocker. . . . **Gary Webster** is now music director at **KMDO** in Fort Scott, Kan. . . . Here's the poop on that **WDAS-FM** skirmish in Philadelphia: The deejays were asked to sign a paper saying they would not play drug-oriented records. **Jay Mark** and **Steve Marko** refused to sign it and left the station. **Steve Leon** signed it and was playing **Arlo Guthrie's** "Coming Into L.A." from the "Woodstock" album March 11 at 1:07 a.m. when management pulled the plug out from under his show and he was zipped. The unusual aspect of the whole scene is that **Steve's dad** owns the station. **Steve** is threatening lawsuit—not against **WDAS-FM** but against the FCC. Lots of luck, fella!

The citizens of Jacksonville, Fla., on May 2 will honor one of the greats in radio—**Adrian (Ken) Knight** of **WOBS**. Ken, one of the first blacks in radio, was one of the founders of the National Association of TV and Radio Announcers. The tribute will be held in the **Duval County Armory**. For further details, if you'd like to join in, call **Bernard Casanova Jones**, 904-356-4554.

Joe Sherwood of **WWCO**, Waterbury, Conn., says that jackets for singles can be obtained from the **Cohoes Carrybag Co.**, Cohoes, N.Y. One-day service. About a 1,000 for \$25. . . . First ticket country deejay needed for **WVOJ**, Jacksonville, Fla.; talk to program director **Gene Pope**. . . . **Steve Kahn**, promotion manager of **International Recotape Distributors**, wants all his radio buddies to know he's a papa; wife is **Gloria**; new girl is **Stacey** and she weighs seven

pounds three ounces. . . . **Sean McKay**, formerly with **WFBG**, Altoona, Pa., now doing the all-night show with **WAKR**, Akron.

Larry Black reports "Scott Ross Show" is now on 30 stations, including **WINZ** in Miami. Call 607-272-8080 if you're interested; it's a two-hour Sunday night pop-oriented religious show that I recommend. Fits in well with rock-format stations. . . . **Bruck Clark** has been appointed program director of **WXIT** in Charleston, W. Va., a 24-hour contemporary radio station that dips into heavy album play at night and early morning. Rest of staff includes **Larry Dean, John Griffith**, who has just moved in from **WBSR** in Pensacola, Fla.; **Charlie Brown** and **Jay Jarrell**. Clark guarantees good feedback information on records for record companies who'll send him their product.

Gary Mercer reports in from **WNDR** in Syracuse, N. Y., where he's doing news; says he misses programming and being a disk personality. . . . I can't remember which station discovered the group, but **Bernard Stollman** of **ESP Records** has signed the **Emerson's Old Timey Custard Suckin' Band** and put out an album by the group. This group was one of the entrants in the nationwide talent search **Billboard** conducted in association (Continued on page 36)

Vanguard Duo Off On Debut Tour

NEW YORK—Mike Baldwin and Richard Leps, Vanguard Records duo, have taken off on their first series of concert and television appearances. The duo already has dates booked into July. In addition to college and concert dates, Baldwin & Leps provided the music for an NET special, "Take Me Out of the Ballgame," aired March 15.

WEYE Play Shift

SANFORD, N.C.—WEYE, a rock station for nine years, has switched to a blend of country, easy listening and rock. They are building a new record library to accommodate the new blend format. Their line-up now includes **Wayne Howell, Jimmy Stephens, Tim Kennedy, Ed Swaggerty** and **Debera Marion**. **Chuck Sherman** is news and public affairs director.

WETU Shifts Format

MONTGOMERY, Ala.—WETU, a 5,000-watt station located in the nearby suburb of Wetumpka, has changed its format from MOR to full time country. It is building a record library of old and new albums and singles to suit the new format, according to **Reuben Jackson** at the station.

RADIO-TV Job Mart

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

Radio-TV Job Mart
Billboard
165 W. 46th St.
New York, N.Y. 10036

POSITIONS OPEN

Attention, Top 40, MOR or modern country air personalities. If you have a first-class FCC license and are interested in moving to a major Midwest market, then send tape and resume now to **Box 370, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036**. We are an equal opportunity employer. mh20

"Are you up to date in the radio medium as the hot pants are in the fashion world?" Have you the experience, maturity, talent, and ability of a pro? Immediate opening in Midwest for a newsmen and for a contemporary styled jock, Top 40 or Country. Send resume, air check, glossy photo, and related material that will prove you are a pro to **Disc-Jockey Placement Service Inc., Box 1023, Nashville, Tenn. 37202**, or call (615) 895-5240. mh27

Country music in Pittsburgh, Pa., **WEPP, AM & FM**, recently went 50,000 watts. Opening for a morning drive jock. Opportunity for medium market country jock to move up to one of the Top 10 markets. Rush air check to **Bid Causey, WEPP, Fulton Building, Pittsburgh, Pa. 15222**. Phone 412-471-9950. Replies confidential. mh27

Sharp, experienced Program Director looking for air shift and production challenge at rock or uptempo MOR station, with or without a title. Will also consider news. Background of dependability, good track record, and excellent references. Working presently, but available immediately. Prefer NYC, Eastern or Central N.Y., but will answer all interested inquiries. Medium market and up only. Reply to **Box 377, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036**. ap3

Talented morning personality, single, young, witty, draft exempt. MOR, Country, Easy Listening and experience at News and Program Director. Desires challenging position in the Carolinas, but will consider other areas. Interested? Write: **TRH, P.O. Box 26102, Charlotte, N.C. 28213**. ap3

Black Jock trying to break into Top 40 Radio!! More than a beginner, though seeking first opportunity anywhere. Third endorsed. Broadcast school grad, single. Will relocate anywhere!! **Digs Rock, Top 40, R&B**. Willing to work for peanuts to get needed experience. Write: **Dean Reynolds, 1231 Sheridan Ave., Bronx, New York 10456**. ap3

Sincere desire to become affiliated with the recording business or broadcasting in the Nashville, Tenn., area only. I am long on potential and enthusiasm. Recent college graduate in electronics with AS degree. Four years of electronics in the U.S. Air Force. Three-year graduate in the electronics trade school. Currently enrolled in electronics correspondence course with **Cleveland Institute of Electronics**. 26 years of age and military obligation fulfilled. Short period of board experience with recording studio in Sacramento, Calif. There will be no objection, whatsoever, to my doing odd jobs in addition to tasks related directly to my work. No reasonable offer turned down. I will make trip for any interview. Resume and references will be sent on request. **Vic Gabny (801) 522-2207, 317D W. 4th Ave., Dugway, Utah 84022**. ap3

Wanted—An experienced production man who is capable of doing morning drive on modern country operation. The station currently rated #2 in the market and needs a man who can run a tight show with a lot of enthusiasm. The operation is located in the tri-state area of Ohio, Kentucky and West Virginia and serves over a quarter million people. Send tape and resume along with picture to **Gregg Elliot, WTCR Radio, Box 1420, Ashland, Ky. 41101**. Phone (606) 828-6424. ap3

Radio Job Finder: Small or medium mkt. D.J.'s, are you good enough to move up to a major Texas mkt.? Morning drive, good pay. Must be funny, a little different. Run easy, but tight show. With well-known c&w. If you're ready, call now or write **Radio Job Finder, 318 Blaze, San Antonio, Tex. 78218**. 512-655-1144. ap3

We are looking for sharp young man that can travel May 30 thru Labor Day. We want this man to work on own initiative P.R. work at local stations. This man will shine at local, county and state fairs as announcer for top automotive events. Big voice a must. New car furnished. Talk to us about salary requirements. Send tape, photo and resume to: **Variety Attractions, Inc., P.O. Box 2276, Zanesville, Ohio 43701**. ap3

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

If you have first-class ticket, a mature voice, are good at production, and have a few years in the biz, then read on. **KTAC, Tacoma**, is looking for a man like you. We do prefer Northwest or West Coast men. **KTAC** is a 10,000-Watt Rocker at 85; and we're number one. Rush resume, tape and pic to: **Derek Shannon, KTAC, Box 11335, Tacoma, Wash. 98411**. ap3

POSITIONS WANTED

Can you help me? . . . I'm looking for a growing station in a stable small or medium market that offers the opportunity for advancement and a new challenge. . . . In return I can give you 3 years' experience, 1st class F.C.C. license, excellent references along with a talented and dedicated Top 40 personality. Want more? . . . I'm single, 23 years old, and willing to go where the job is. Now what can you do for me? (319) 556-2077. mh27

Young D.J. with excellent voice looking for position in New York, New Jersey, Long Island or Connecticut. Will also consider relocating in other states if offer is good. I am presently employed as a D.J., and host of my own interview program in all areas including News, Weather, Sports, etc. Plenty of experience in all mediums and a great deal of energy and interest. I am now attending college and am draft exempt. If you have no opening available now, please keep me on file for the future. Call (212) 428-3439 for tape and resume or write: **Box 36, Oakland Gardens, Flushing, N. Y. 11364**. mh27

Location South—10 years' experience program director, news and production. Family man. Permanent position desired. Write **Box 374, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036**.

Nota Bene: Small and medium market Rock or C&W. I am a 4-year "seat-of-the-pants-trained" guy looking for a level-headed station. If I fit your needs, I will work hard for you. I have run the gamut of duties including light repair of transmitters and studio equipment to writing and announcing. Prefer East Coast but will consider all. **Box 375, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036**. Resume and tape on request. mh27

I am presently working at a MOR/Top 40 station in Maine and would like to move into medium market. 24, 3rd, tight board, single, strong on production, hard working and dependable. Send for tape and see. **Box 376, Billboard, Radio-TV Job Mart, 165 W. 46th St., New York, N.Y. 10036**. mh27

Say You Saw It in
Billboard

What's Happening

• Continued from page 30

and the record companies say this music isn't viable. While white kids are studying it and playing it, the companies say it doesn't sell. You feel as if you are being exterminated, but really, someone else is going to pick it up, I hope."

WMOT-FM has added two new shows and would like to receive record service for them. "Sunday Folk," and "Sunday Concert," feature folk and classical music respectively. Send records for these shows to **Robert Mather, WMOT-FM, Middle Tennessee University, Murfreesboro, 37130**.

To all distributors and campus record services: **Michael Mullen** is the newly appointed music promotions director at **WVBC**, Boston College. He has sole responsibility for dealing with record companies and distributors and the only authorized representative to record distributors and companies for **WVBC**. Write to him care of the station in Chestnut Hill, Mass., 02167.

Tennessee Ernie Ford

sings

Happy Songs Of Love

(Capitol single #3079)

b/w

Don't Let The Good Life Pass You By.

Produced by Jack Fascinato
Conducted by Mike Deasey



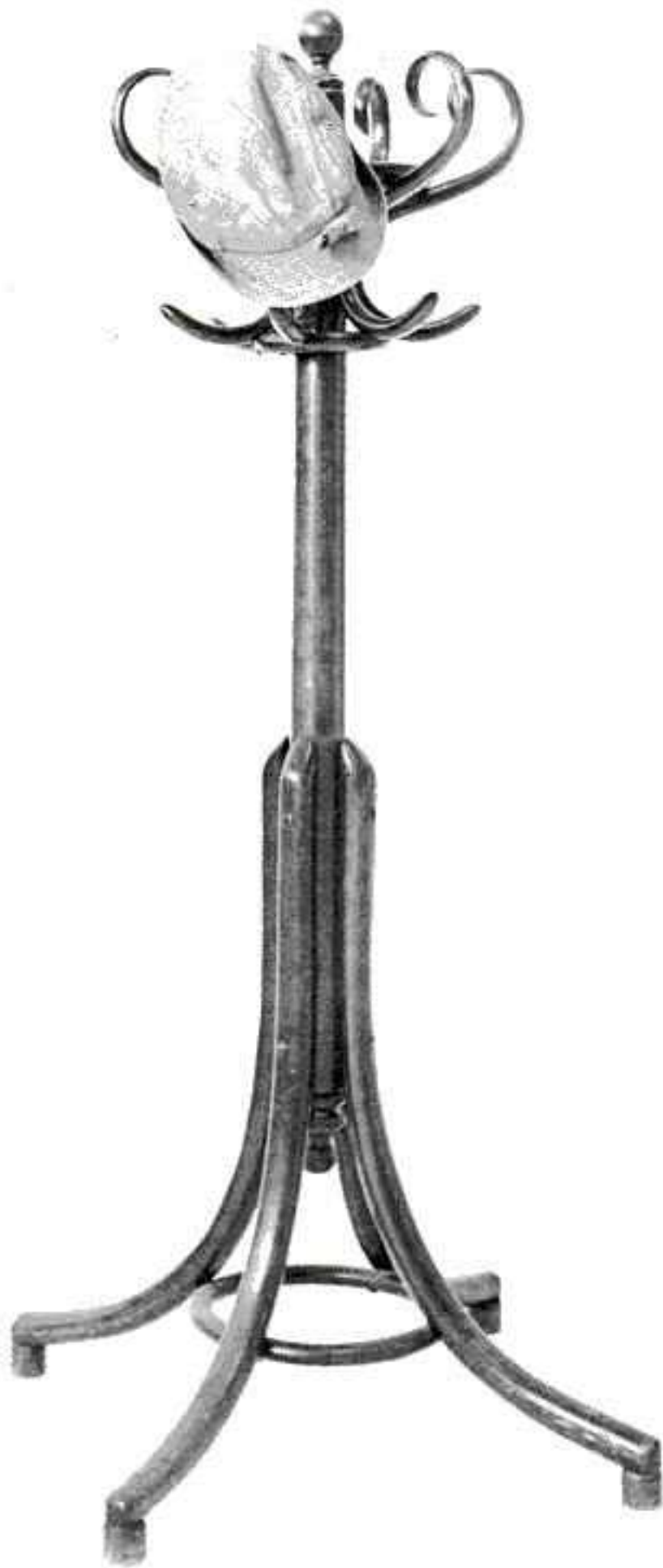
ARTISTS' MANAGER

ESTABLISHED 1988

Personal Management: Jim Loakes
Public Relations: Freeman and Best

Capitol Records exclusively for 23 years.

EDDIE BRACKETT now hangs his HIT-HAT at POPPI RECORDING STUDIOS



To all my friends...

| | | |
|------------------|--------------------|-----------------|
| Frank Sinatra | Leslie Uggums | Louie Belson |
| Nancy Sinatra | Noel Harrison | Phil Spector |
| Dean Martin | Fever Tree | Bert Bacharach |
| Sammy Davis, jr. | Mel Carter | Everly Brothers |
| Andy Williams | New Establishment | Hal Blaine |
| James Brown | Brook Benton | Earl Palmer |
| Jimmy Smith | Stella Stevens | Al Martino |
| Jimmy Rodgers | Sally Fields | Dick Glasser |
| Jerry Lewis | Jimmy Darrin | Jimmy Bowen |
| Monkees | Bobby Darin | Lee Hazelwood |
| Beach Boys | Pat Boone | Billy Strange |
| Jan & Dean | Lovin' Spoonful | Ernie Freeman |
| Bobby Vee | Frankie Avalon | Marty Paich |
| Della Reese | Allen Copeland | Bob Thompson |
| Steve Allen | Turtles | Shorty Rogers |
| Walter Brennan | Righteous Brothers | Snuff Garrett |
| Glen Campbell | Blossoms | Joe Saraceno |
| Oliver Nelson | Keely Smith | Russ Regan |
| Nelson Riddle | Louie Prima | Jackie Mills |
| Ernie Freeman | Lou Adler | Lee Lasseff |
| Rod McKuen | Johnny Rivers | Jesse Kaye |
| John Stewart | Lee Dresser | Mike Post |
| Linda Ronstadt | Chipmonks | Sonny Burke |
| Buddy Rich | Johnny Ray | Jack Keller |
| Glen Yarbrough | Gene McDaniels | Jerry Fielding |
| Johnny Tillitson | Bobby Vee | Dave Axelrod |
| Duane Eddy | Mason Williams | Ahmet Ertegun |

"POPPI RECORDING STUDIOS IS THE
STUDIO YOU HAVE TO HEAR AND SEE
TO BELIEVE"

Eddie

POPPI RECORDING STUDIOS
7317 ROMAINE ST. / HOLLYWOOD, CALIF. 90048
(213) 874-0500

Radio-TV programming

'Free Single Survey' Losing Ground

By EARL PAIGE

PEORIA, Ill.—The problem of stores receiving free singles in order to hype radio station playlists has now spread to smaller markets. WIRL program director Robin Walker here has discontinued surveying stores and is stepping up his use of other methods to determine his playlist.

The WIRL move is one contemplated at other stations around the country. Ted Atkins, program director, KHJ, Los Angeles, recently spoke on the difficulty of obtaining "legitimate store reports" at the National Association of Record Merchandisers convention (Billboard, Mar. 13).

Walker said: "Stores here in Peoria are buying singles from a jukebox programmer-oriented list in Milwaukee. WIRL music director Jeff Lee added that some stores here are racked out of New Jersey.

"Actually, there has always been a problem with surveying stores. But is used to be possible for us to pick up a hype. Now it's just ridiculous. There's only a couple of stores here that gave us an honest rating and they don't sell that many singles," Lee said.

"When we call a store here and are told about singles that are not

being played on WLS in Chicago or in St. Louis we know something is wrong," Walker said. "It's a shame that this hype of product has grown to such proportions."

Both Lee and Walker said that so far there has been no evidence of albums being hyped. WIRL is increasingly going to album cuts, especially as a result of a new method of surveying now that store calls have been discontinued.

WIRL has switched from store surveys to a more aggressive telephone survey of consumers and a new cooperative effort with Les Montooth Phonograph Service, the local jukebox operating company. The WIRL request line and "good, common horse sense" further back up the station's decisions, Walker said.

"We're making about 50 random telephone calls to consumers every two or three days. This is turning up some very interesting demographics. We're asking people if they have purchased an album or single recently, what cut they like in an album, what neighborhood they live in, how old they are and other similar questions.

"We're coming to the point where we can even determine the

economic bracket of listeners we telephone.

"One thing we've discovered is that very young kids are highly knowledgeable about albums—I'm taking about kids 14-15. We've determined, for instance, that listeners like 'Mercedes Benz' from the new Janis Joplin album, a sort of novelty cut that has just been passed over."

Reasons for Cut

Essentially, WIRL's telephone survey is helping the station prove to listeners that it is offering album cuts and is not playing the same records over and over. Additionally, it is showing listeners that WIRL does have solid reasons for picking a certain album cut.

As for the jukebox survey, WIRL gains several benefits. First, it informs Montooth Phonograph's programmer Bill Bush of the picks so that these can be programmed on jukeboxes and a popularity measurement made; secondly, WIRL is getting feedback on the popularity of oldies.

Oldies have become important. In fact, WIRL has now determined that many singles become what Walker calls "instant standards" (see story in Jukebox Programming section).

KDAY Looks to Change as Answer

By GEORGE KNEMEYER

LOS ANGELES — After two years of fighting the two leading AM rockers, KHJ and KRLA, program director Bob Wilson of KDAY thinks the station has found a solution. KDAY recently switched from Top 40 to a combination of Top 40 and FM-style progressive rock and Wilson thinks the station has come up with the next trend in AM radio.

The station's format features 52 minutes of music per hour, with the music selected from a playlist of approximately 100 album cuts and 15 singles, featuring a triple set of three records of related qualities played in a row. KDAY has also dropped all jingle ID's from the new format.

The format change resulted from a survey taken by the station late last year. With a combination of phone interviews and campus polls, KDAY determined what the 18 and over audience thought were the worst parts of AM and FM radio. The station then set out to eliminate as many of these as possible, according to Wilson.

"At the end of last year we realized that being the third Top 40 station in the Los Angeles market was not where it was at," Wilson said. "We wanted a format that reflect the life style of the 1970's. The radio audience has changed. They have been overhyped. The station wanted to find a new way of showcasing rock that is more in the style of today."

The triple set, or "Segue Set," as it is termed on the air, is a fairly new feature to KDAY. It consists of three records that tie together. "For instance, the first record may start fast and end in a medium tempo," Wilson stated. "The second record would be in a medium tempo and possibly the same key. The third record would reflect the end of the second record." There are many variables to this, Wilson said.

Example

An example of these songs put together are: "Something in the Way She Moves" by Matthew's Southern Comfort, "Something" by the Beatles, and "My Lady" by Mountain.

The music is selected for its attractiveness to the format and not on the basis of popularity. "We search hard for album cuts," Wilson said. "Each album is listened to."

Although it only has been a month since the new format took effect, Wilson said listener response has been great. "Some people are

calling the station an 'oasis on AM' and one said 'thank you for bringing the greatest music to AM.'

Wilson said the potential drawing audience is from the two AM rockers, four FM progressive rock stations and a couple of MOR stations. "We thought about being patterned after an FM station exclusively, but then we'd be competing against four stations.

Wilson predicted the new format would catch on with other stations. "This may be the saving of AM," he said. "The days of the screening disk jockey are over. The deejay must communicate."

The format is very low key, with no contests offered like other AM stations. The lineup of disk jockeys include Sam Riddle, Nathan Roberts, Mike Lundy, Greg Shannon, Jimmy O'Neil and B. Bailey Brown. Riddle, Lundy and Shannon are new to KDAY.

Specials

The station is also presenting specials. It recently presented a col-

lage of Nillson songs, based around "1941" by Nillson. "Many of his songs have personal experiences and just about each line of '1941' was about a separate incident," Wilson pointed out. "We found other songs by Nillson that corresponded with a verse or line in '1941,' and linked them together for a half hour show." There were no commercials to break the flow of the special.

Also presented without interruption was the opening night performance of Seals and Crofts at the Troubadour. The Bell recording artists were recorded during opening night and aired the following evening on KDAY.

KDAY is working on other specials of this type. An upcoming one is called "Beatles: Their Long and Winding Road," which will run four hours without interruption.

KAY is using rock to create a flowing atmosphere so the listener won't switch the dial. "We are striving for a two-hour hold on the listeners," Wilson said. "Rock music fits together."

There is no time length limit on the songs, with KDAY sometimes playing the 17-minute version of "In-a-Gadda-da-Vida" by the Iron Butterfly.

In the station's own way, it is trying to combine the different forms of rock music and present it to the public. As Wilson said, "There is no reason why album cuts by the Grateful Dead and the Fifth Dimension cannot be played back to back."

Mobile Jazz Fest April 2-3

• Continued from page 30

will also be workshops with well-known jazz artists.

For the third consecutive year a high school stage band competition will also be included in the activities. Professional musicians, including Larry Ridley, bassist; Urbie Green, trombonist; Mundell Lowe, guitarist, and Al Belleto, alto saxophonist, will judge the competition, along with Charles Suber, publisher of Downbeat Magazine.

WWOD-FM Stereo

LYNCHBURG, Va. — WWOD-FM has gone stereo and increased power to 3,000 watts, according to George Thompson. Station features uptempo easy listening and country until 5 p.m., then slates dinner music until 8 p.m. Thereafter, it stays fairly soft. The station is probably one of the very few in the nation rigged to program 8-track cartridges as well as albums, Thompson said. The AM affiliate programs Top 40 music.

when answering ads . . .
**Say You Saw It in
Billboard**

**45 rpm RECORDS
oldies by mail**

**OLDIES
from
1955
to
1970**

All original artists.

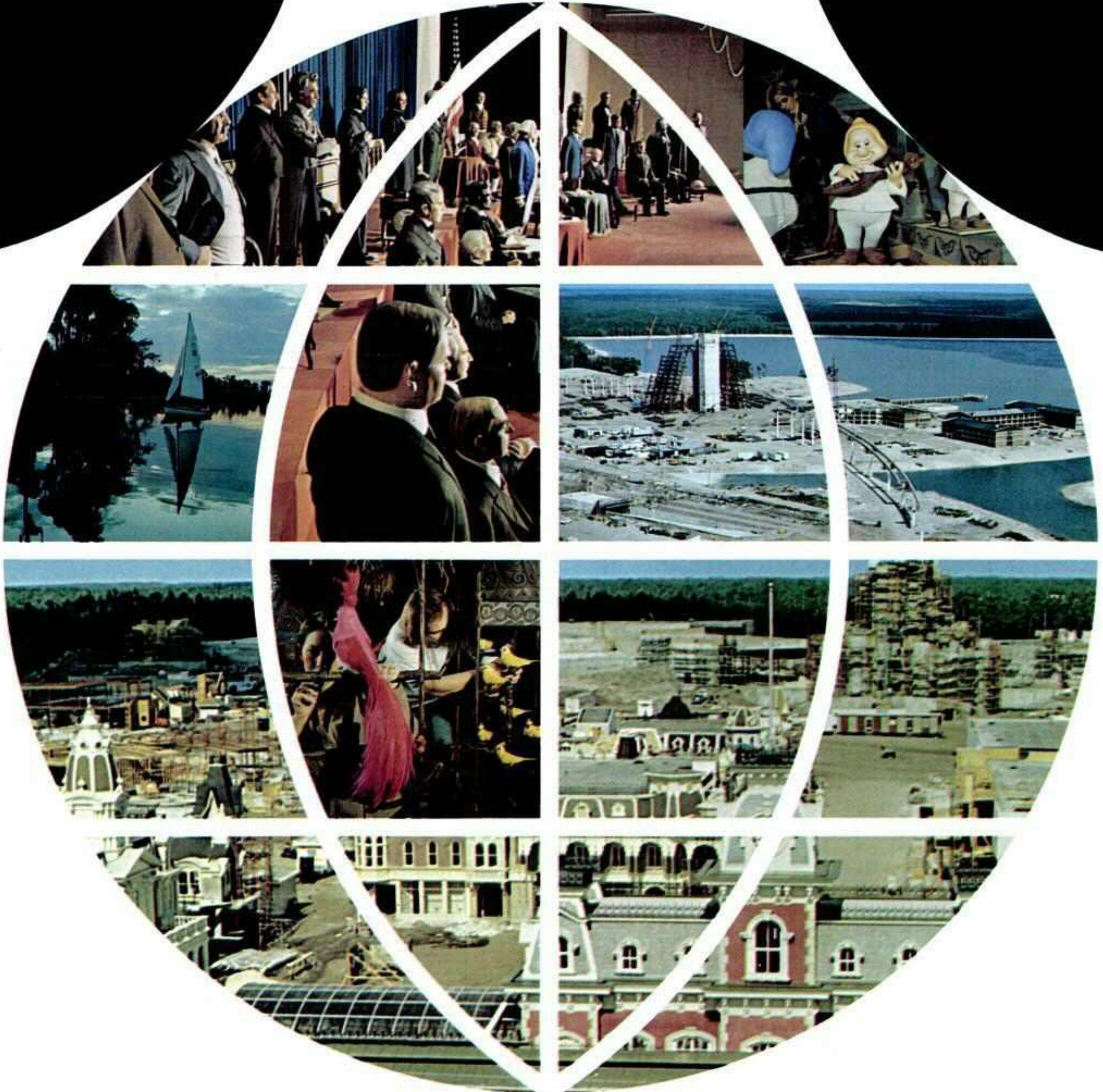
For complete catalog send \$1.00
(deductible from any subsequent order)

to:

BLUE NOTE SHOP
156 Central Ave., Albany, N.Y. 12206

MARCH 27, 1971, BILLBOARD

It's a Walt Disney World in 1971



The Disneyland Records Story

By Jimmy Johnson
President, Disneyland/Vista Records

DISNEYLAND RECORDS' TEAM

| | | WITH DISNEYLAND RECORDS | IN RECORD BUSINESS |
|--|-------------------|-------------------------------|--------------------------|
| President | Jimmy Johnson | 15 years | 21 years |
| Administrative Asst. | Rose Mussi | 10 years | 10 years |
| A & R | Tutti Camarata | 15 years | 35 years |
| National Sales Mgr. | Jerry Weiner | 3 years | 23 years |
| Southern Sales Mgr. | Sandy Strohbach | 8 years | 23 years |
| Middlewest Sales Mgr. | Bob Kahn | 1 year | 6 years |
| Eastern Sales Mgr. | Irv Schwartz | 5 months | 10 years |
| Western Sales Mgr. | Ray Watson | 1½ years | 1½ years |
| Publicity & Advertising Promotion | John Shea | 3½ years | 3½ years |
| Production Mgr. | Jim Dalby | 1 year | 1 year |
| Asst. Production Mgr. | John Wood | 10 years | 10 years |
| N.Y. Office Mgr. | Jack Wood | 2 years | 2 years |
| Eastern Warehouse | Sue Imbrogno | 10 years | 10 years |
| Western Warehouse | Len Giuliano | 4 years | 4 years |
| Controller | Dan Gianatasio | 7 weeks | 7 weeks |
| Asst. Controller | John Moohr | 5 months | 5 months |
| International V.P. | Chef Swenson | 2 weeks | 2 weeks |
| International Asst. | Phil Sammeth | 13 years | 13 years |
| Manager United Kingdom and Supervisor Continental Activities | Betty Hulon | 5 years | 5 years |
| Assistant | Frank Weintrop | 7 years | 7 years |
| Manager France | Tony Owtrim | 4 years | 4 years |
| Manager Germany | Joseph Geoffray | 2 years | 2 years |
| Manager Italy | Rudi Ludwig | 2 years | 7 years |
| | Luciano Montesion | 2 years | 5 years |

In France, Germany and Italy, record personnel report directly to an overall Disney head in that country. In other countries of the world, the Disney Character Merchandising personnel also handle and supervise music and record activities as a part of their overall jobs.

INDEX

| | |
|-------------------------------------|-----------|
| DISNEYLAND RECORD STORY | Pages 2-3 |
| MILLION DOLLAR DUCK | Page 3 |
| BEDKNOBS AND BROOMSTICKS | Pages 4-5 |
| SCANDALOUS JOHN | Pages 6-7 |
| DISNEY WORLD | Pages 8-9 |
| INTERNATIONAL | Page 10 |
| DISNEYLAND PARK ATTRACTIONS | Page 11 |
| ALL TIME BEST SELLING RECORDS | Page 13 |
| PINOCCHIO | Page 15 |

Davy Crockett is the father of Disneyland Records.

The first recordings made by Disneyland were released on the Columbia label.

Two extraordinary statements and yet, true. Here's how it all came about: The Disney organization first went on television on a regular basis in the fall of 1954. Included in the first season's programs were three one-hour episodes on the life of Davy Crockett. The first aired in December, the second early in February, and the third in March. The song, "The Ballad of Davy Crockett," was used in all three segments.

The first use of the Disneyland Record label was on a promo record of Davy Crockett, which was mailed to television and radio stations in December, 1954. In addition to Fess Parker's record of the song, we had recorded three storytelling records utilizing the original cast from the television show, matching each of the three one-hour episodes. We intended to go into the record business with these Davy Crockett properties, but our management felt we could not gear up quickly enough, and therefore, the masters were leased to Columbia on a short time basis.

The rest is history.

Fess Parker's single sold just under a million copies, and sales of the three Davy Crockett storytelling records were in blockbuster figures never before enjoyed by any children's records.

Thus, it was the success of the Davy Crockett records that emboldened the Disney organization to embark on the perilous seas of the record business.

The first LP released on Disneyland was "A Child's Garden of Verses." Robert Louis Stevenson's poems set to music by Gwyn Conger and artfully performed by Francis Archer and Beverly Gile. This LP is still in the line and is a consistent seller.

It was to the classic Disney soundtracks of "Snow White," "Pinocchio," "Bambi," "Cinderella," etc., that we looked to form the backbone of our new Disneyland line. Tutti Camarata, who has been our a&r man since we started in business, shocked some of the people at the Studio by sitting in projection rooms and viewing these classic films with his eyes closed. He was, of course, listening to the music and making notes of which background cues were melodic enough to be included with the songs on the soundtrack albums. In the first year of our operation, the soundtracks of "Snow White," "Pinocchio," "Bambi," "Dumbo," "Song of the South," "Peter Pan," "Cinderella," were released. We all believed that these soundtracks would have immense nostalgic appeal to adults as well as pleasing children. Therefore, we packaged them in a way which we felt would appeal to adults, and we priced them at \$4.98 suggested retail. We believed they would take their place in the sections of the record store marked, "soundtracks and original cast albums." We were mistaken. To our distributors, to retailers, to the trade generally, these were children's records, and they were automatically placed in the children's departments where they were over-priced compared with competition. Thus, in our first year, they didn't sell as well as they should have.

In our first year, we also had another misfortune. We had a hit single with Fess Parker sing-

ing the song, "Wringle Wrangle" from our film, "Westward Ho the Wagons." I use the words misfortune advisedly and intend no disparagement to Fess Parker. It's just that the easy profits resulting from a hit single encouraged us to adventure further into the pop field. We signed up outside talent, not having anything to do with Disney, and recorded regular straight pop material. We made some excellent masters, but with the exception of very few of them, they didn't sell very well. "Tutti's Trumpets" was one exception, but even it never sold to the potential of its airplay.

Meanwhile, anything we put the Disneyland label on to seemed to be categorized by the trade as a children's record. I remember seeing our "Fantasia" soundtrack with Stokowski and the Philadelphia Orchestra (three LP's plus elaborate book), which retailed for \$19.50 in the kiddie rack in department stores.

So in 1959, we decided not to buck the trend any further and made Disneyland strictly a children's label. We created the Buena Vista label for occasional pop records we may have had. With a little Mouseketeer named Annette Funicello, we began to have some success in the pop field. Annette had a string of five singles on Vista all of which were substantial hits, and her album sales were also excellent.

In turning Disneyland into a children's line, we enlisted the aid of our character merchandising division, notably Vince Jefferds and Phil Sammeth. We redesigned and repackaged our original classic soundtracks, and put them back out onto the market at a suggested retail of \$1.98. As we had anticipated at first, they became the backbone of our line.

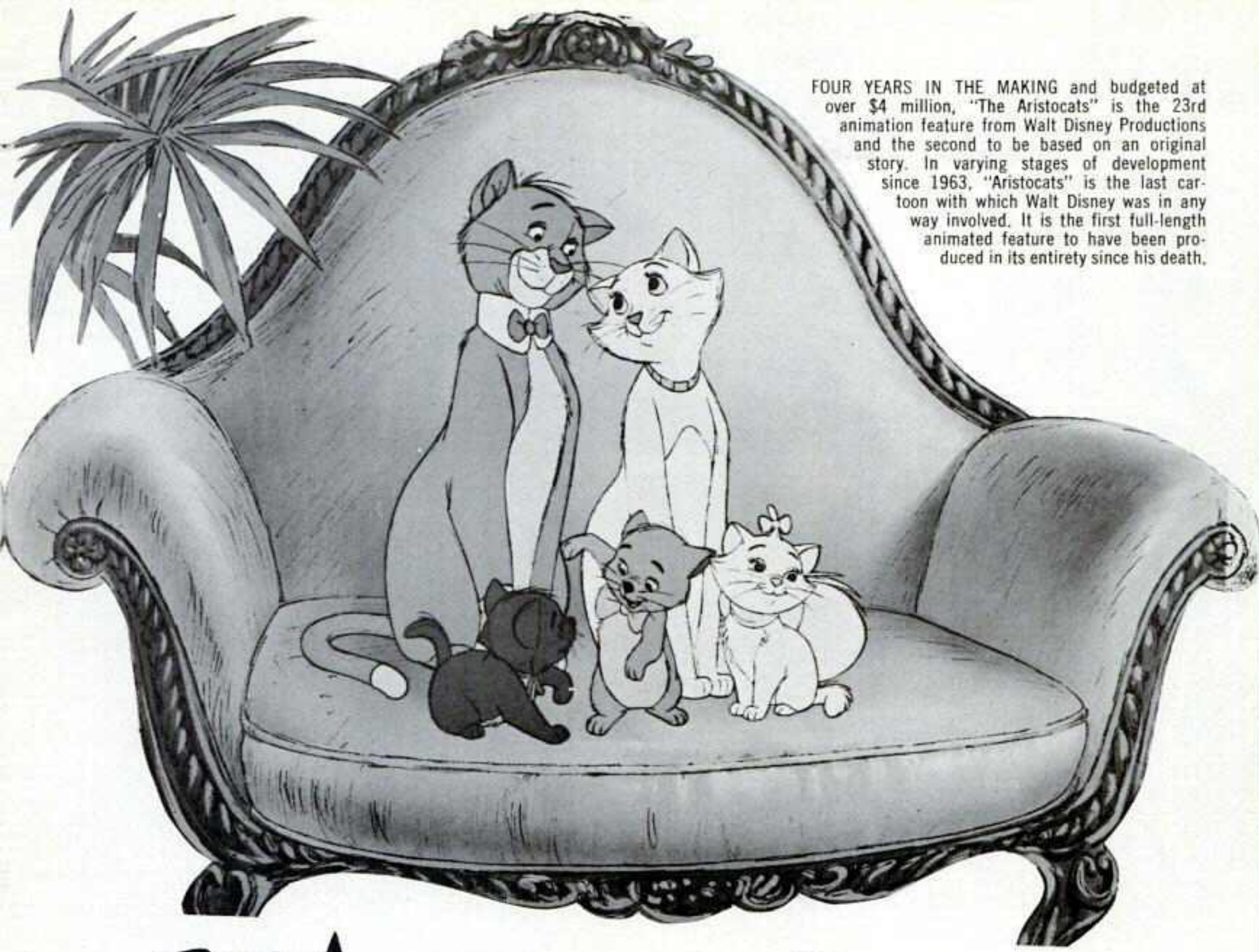
In 1959, the children's record business was in the doldrums. This was due to several factors. First and most important was the feeling on the part of the record companies that television would have an adverse effect on the children's record business. As it turned out, the contrary was the case. Another factor is that with our Disney entry into the record business, the new Disney titles were made unavailable to the record companies.

Realizing the sad situation of the children's record business, we at Disneyland began the slow and tedious process of re-educating distributors and retailers alike that the children's record business could be a solid and worry free segment of their businesses. Return problems with children's records are minimal. The ordinary kind of promotion is unnecessary since Disney films and television and merchandise and publications continually remind the public of things Disney, and all that is necessary for the record retailer to do is give prominent display to the Disneyland records and they will sell. We think that today we have pretty well won this battle, but even with the strength we have now, when there comes a pinch, children's records are the first to go because they are not essential to the retail business whereas the top pop hits must be in stock for the dealer to stay afloat.

By fiscal 1964, which was a year in which we had no hit motion pictures, our company had achieved a substantial gross and was netting a solid 10 percent profit before taxes. Then came "Mary Poppins." As "Mary Poppins" was shooting in Burbank, the word began spreading like wildfire that Disney has a real hot one. Both Columbia and RCA came after us for rights to the soundtrack album. But this is what we had been waiting for. We had built a solid organization over the past nine years. "Mary Poppins" afforded the opportunity to really take advantage of it. The "Mary Poppins" soundtrack was released on Vista and the 1965 fiscal year our gross tripled over what it had been before and profits were five times as large as the year before.

While 1966 and 1967 found us with grosses not what they had been in the "Mary Poppins" year, they were still more than double the 1964 year.

We expect 1971 to be the biggest year we have ever enjoyed. "Aristocats" is already off and running at pace much faster than "Jungle Book." "Scandalous John" will have songs composed and performed by Rod McKuen with the soundtrack album on Vista. This summer we'll see the release of "Bed knobs and Broomsticks," a musical in the "Mary Poppins" tradition and of course, in October will be the opening of Disney World in Florida.



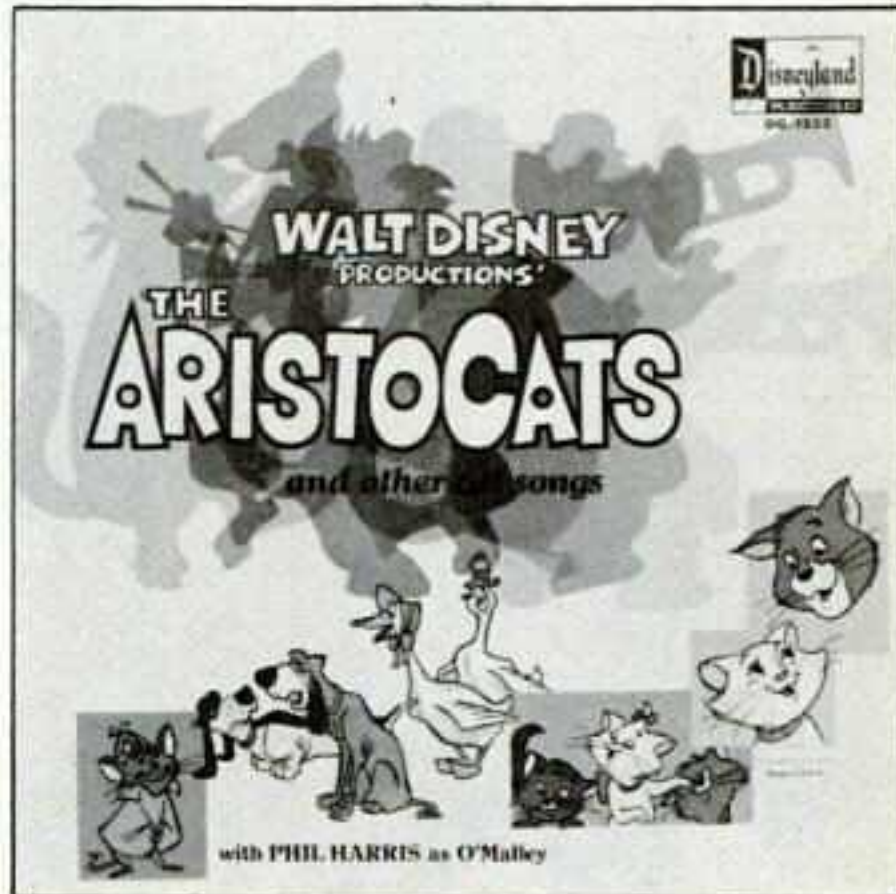
FOUR YEARS IN THE MAKING and budgeted at over \$4 million, "The Aristocats" is the 23rd animation feature from Walt Disney Productions and the second to be based on an original story. In varying stages of development since 1963, "Aristocats" is the last cartoon with which Walt Disney was in any way involved. It is the first full-length animated feature to have been produced in its entirety since his death.



ST/STER-3995 THE ARISTOCATS—12" Story-teller packaged with an 11 page book of full color illustrations. Suggested retail \$3.98

THE ARISTOCATS

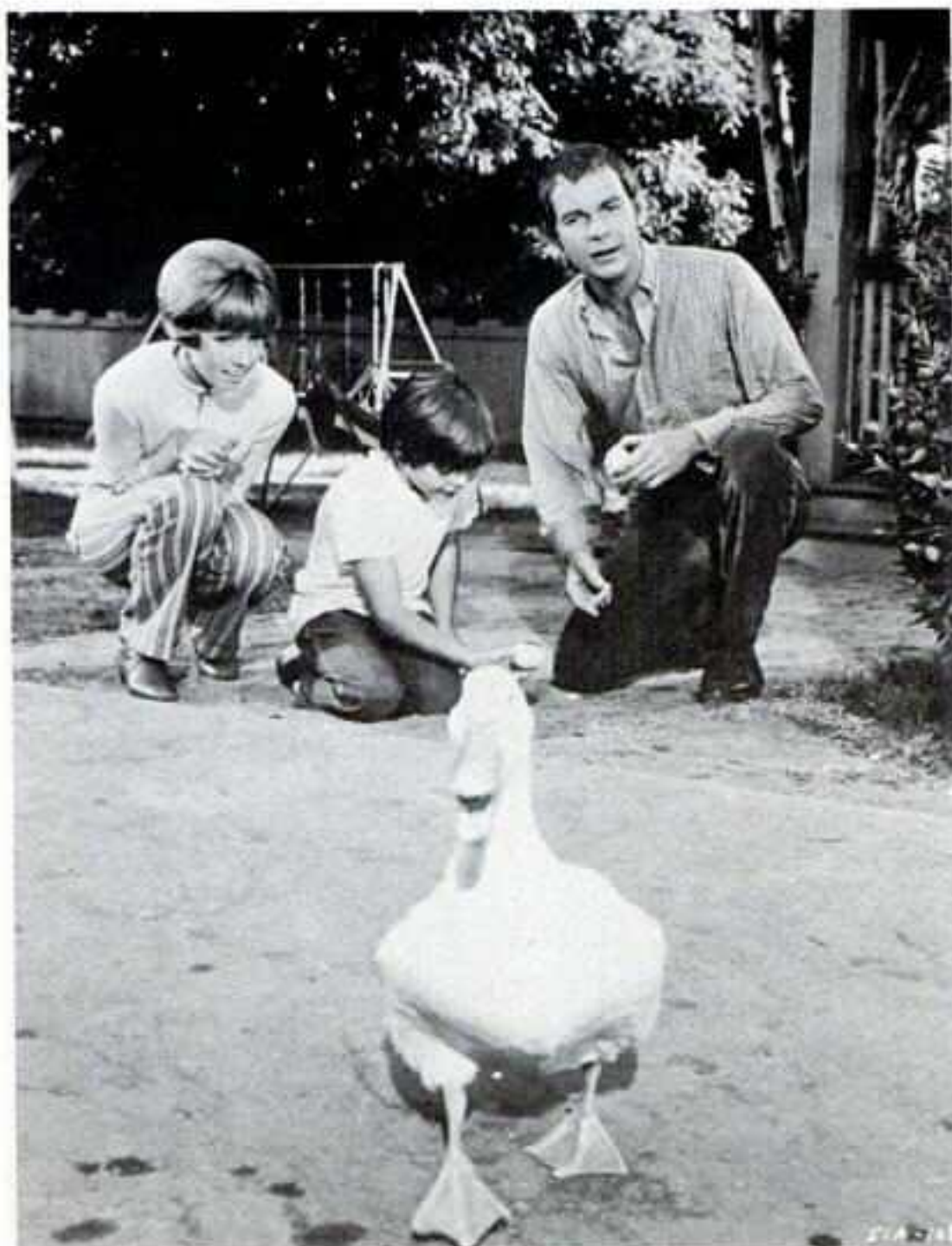
ON DISNEYLAND RECORDS



DQ-1333 SONGS FROM THE ARISTOCATS and other cat songs—12" 33 1/3. Suggested retail \$1.98

\$1,000,000 DUCK

Starring:
Dean Jones, Sandy Duncan, Joe Flynn and Tony Roberts



TIME OUT: Charley, a gold egg laying duck, does another good turn for his owners (Sandy Duncan, Lee Harcourt Montgomery and Dean Jones), then wanders off for a swim in a neighbor's pool, in this scene from Walt Disney Productions' comedy feature, "\$1,000,000 Duck," starring Jones, Miss Duncan, Joe Flynn, Tony Roberts and James Gregory. In color by Technicolor, "\$1,000,000 Duck" was directed by Vince McEveety and produced by Bill Anderson. Roswell Rogers wrote the screenplay based on an original story by Ted Key. Buena Vista releases.



It's a Walt Disney World in 1971

FASTEN YOUR SEAT BELT . . . Amateur witch, Eglantine Price (ANGELA LANSBURY) and her mentor, Emelius Browne (DAVID TOMLINSON) apprehensively wait as Paul, Carrie and Charlie Rawlins (ROY SNART, CINDY O'CALLAGHAN and IAN WEIGHILL) try to make their magic bed take flight in this scene from Walt Disney Productions' musical fantasy "Bedknobs and Broomsticks."



Bedknobs *and* Broo



DANCING FEET . . . Amateur witch Eglantine Price (ANGELA LANSBURY) brings a pair of shoes to life with a magic spell in this scene from Walt Disney Productions' musical fantasy "Bedknobs and Broomsticks."



FIRST BROOM . . . ANGELA LANSBURY stars as Eglantine Price, an amateur witch who teems with excitement over her first broom in this scene from Walt Disney Productions' musical fantasy "Bedknobs and Broomsticks."

Salt Lake City, Utah

ALTA DISTRIBUTING CO.

167 North 3rd Street
Salt Lake City, Utah

801—328-8211

Los Angeles, Calif.

LONDON RECORDS OF CALIF.

1555 Rosecrans Ave.
Gardena, Calif. 90247

213—770-8200

The best double-play
combination in the country

**Disneyland to audi •
to All Disc**

AUDIO MATRIX, INC.

915 Westchester Ave., The Bronx, N.Y. 10459
212 LU 9-3500/CABLE: AUDIOMATIC



THE CUSTOM SERVICE ARCHITECTS
ARE PROUD OF THEIR CLOSE ASSOCIATION
WITH DISNEYLAND RECORDS
AND THEIR #1 TOP CHILDREN'S LINE
OF PRODUCT AS VOTED BY NARM

"Bedknobs and Broomsticks" is pure fantasy and great entertainment. In the tradition of "Mary Poppins," the film combines live action and animation.

As might be imagined, chaos abounds when a prim and proper amateur English witch, a con man of the W. C. Fields school and three Cockney waifs who band together to help save war-torn England from a Nazi invasion.

Angela Lansbury heads the cast which includes David Tomlinson, Sam Jaffe, Roddy McDowall, Tessie O'Shea and Reginald Owen. Making their U.S. film debut are 13-year-old Cindy O'Callaghan, 13-year-old Ian Weighill and 7½-year-old Roy Snart.

The musical comedy, based on the book "The Magic Bedknob" by Mary Norton, has been adapted for the screen by producer Bill Walsh and Don DaGradi. Robert Stevenson directs in Technicolor. Second unit production is in the hands of Art Vitarelli.

Academy Award-winning designer Bill Thomas has supervised the wardrobe which reflects the mood of England at war.

THE MUSIC

"Bedknobs and Broomsticks" features music and lyrics by the Academy Award winning brother team of Robert M. Sherman and Richard B. Sherman. The prolific talents of the Sherman brothers was duly acknowledged when their scores for Walt Disney's "Mary Poppins" and "The Jungle Book" earned RIAA Gold Records.

Their music and songs are an important part of Walt Disney's newest all-cartoon feature "The Aristocats." For "Bedknobs and Broomsticks," the Shermans have created a score that promises to equal or surpass the great popularity and success of their prior musical contributions to Walt Disney productions.

"Bedknobs and Broomsticks"

on Vista

and Disneyland Records

**SOUNDTRACK
VISTA
STER-4037
\$4.98**

**STORYTELLER
DISNEYLAND
STER-3804
\$3.98**

**DQ
DISNEYLAND
DQ-1326
\$1.98**

plus a 7" Little LP with 24 page book and two 7" LP's.

mssticks

*Our Deepest
Appreciation
for
the privilege
of
merchandising
your beautiful line
since
our first year
in business.*

Jack White Seymour Greenspan
Harold Davis Frank Giuliano
"Deek" Atkins

SUMMIT DISTRIBUTORS, INC.

7447 N. Linder Ave.
Skokie, Ill. 60076
(312) 463-1833

211 E. 4th Street
Cincinnati, Ohio 45202
(513) 241-6361

To
Disneyland Records
with
15 CHEERS
for
15 YEARS
from

SCI sound classics, incorporated
5550 PROGRESS ROAD
PARK FLETCHER INDUSTRIAL PARK
INDIANAPOLIS, INDIANA 46241

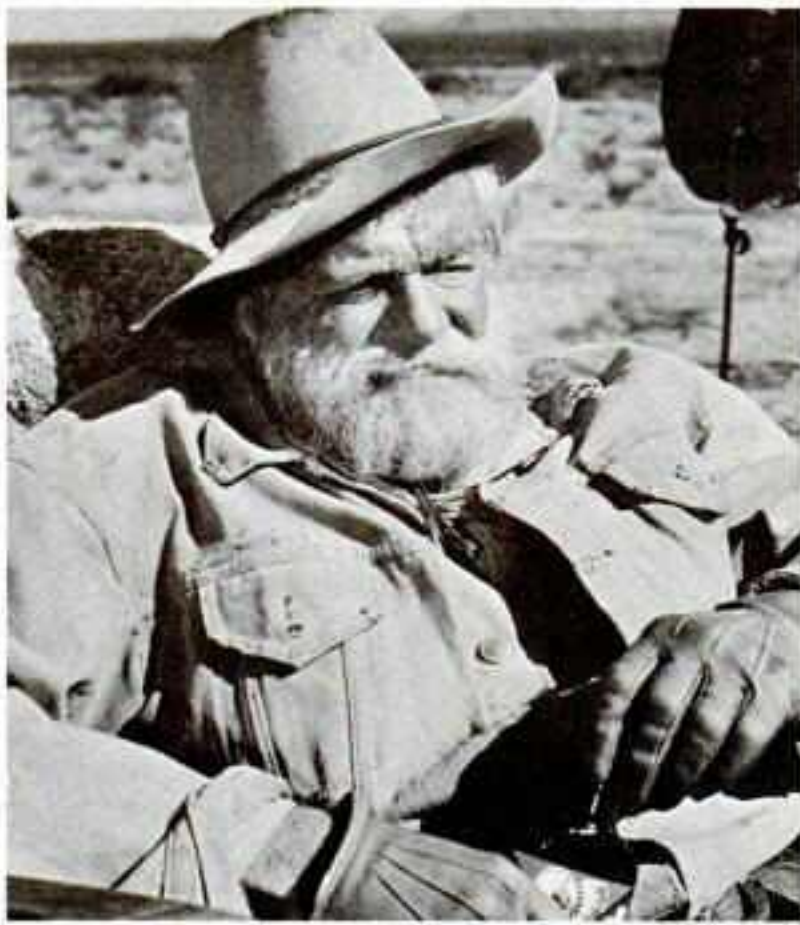
317-247-8491

**MIDWEST'S MOST COMPLETE
ONE-STOP, RACK JOBBER & DISTRIBUTOR
OF RECORDS AND TAPES**

One of the largest inventories of 45 rpm OLDIES in the U.S.
Every label, hundreds of hard-to-get items.
Write for free Oldies catalog.



ON THE TRAIL . . . Brian Keith rides point and Alfonso Arau rides drag as they drive their one-cow herd to market in this scene from Walt Disney Productions' "Scandalous John" in which Keith plays the title role.



OLD TIMER . . . Brian Keith in "Scandalous John."

"Scandalous John"

THE PRODUCTION

The 79-year-old hero of the off-trail western, "Scandalous John," is a truly gritty rancher with the prettiest granddaughter, ugliest horse, scrawniest herd and puniest partner in the district.

He's a human stampede who lives in a wild, cantankerous world of his own. But, as he says, "Just between you and me, hombre, it don't hurt to have folks think you're a midge out of your head. They keep out of your way, savvy?"

Starring Brian Keith in the title role, Alfonso Arau as his Mexican sidekick, Michele Carey as his granddaughter and Rick Lenz as the cause of it all, "Scandalous John" is the story of a one-cow cattle drive and the efforts of an old man to save historic land from obliteration.

Bill Walsh produces and Robert Butler directs from a screenplay by Bill Walsh and Don DaGradi based on Richard Gardner's novel. The production, in Panavision and color by Technicolor, is for Buena Vista release.

Congratulations
Jimmy





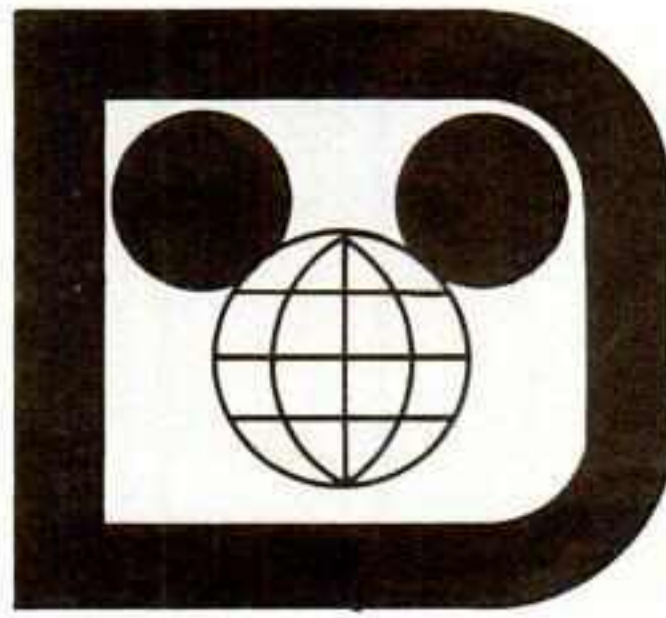
NO NONSENSE . . . Brian Keith draws on mortgage collector Rick Lenz in "Scandalous John."



READY TO GO . . . Alfonso Arau as his hired hand agrees to accompany Brian Keith on a wild one cow cattle drive in this scene from "Scandalous John."

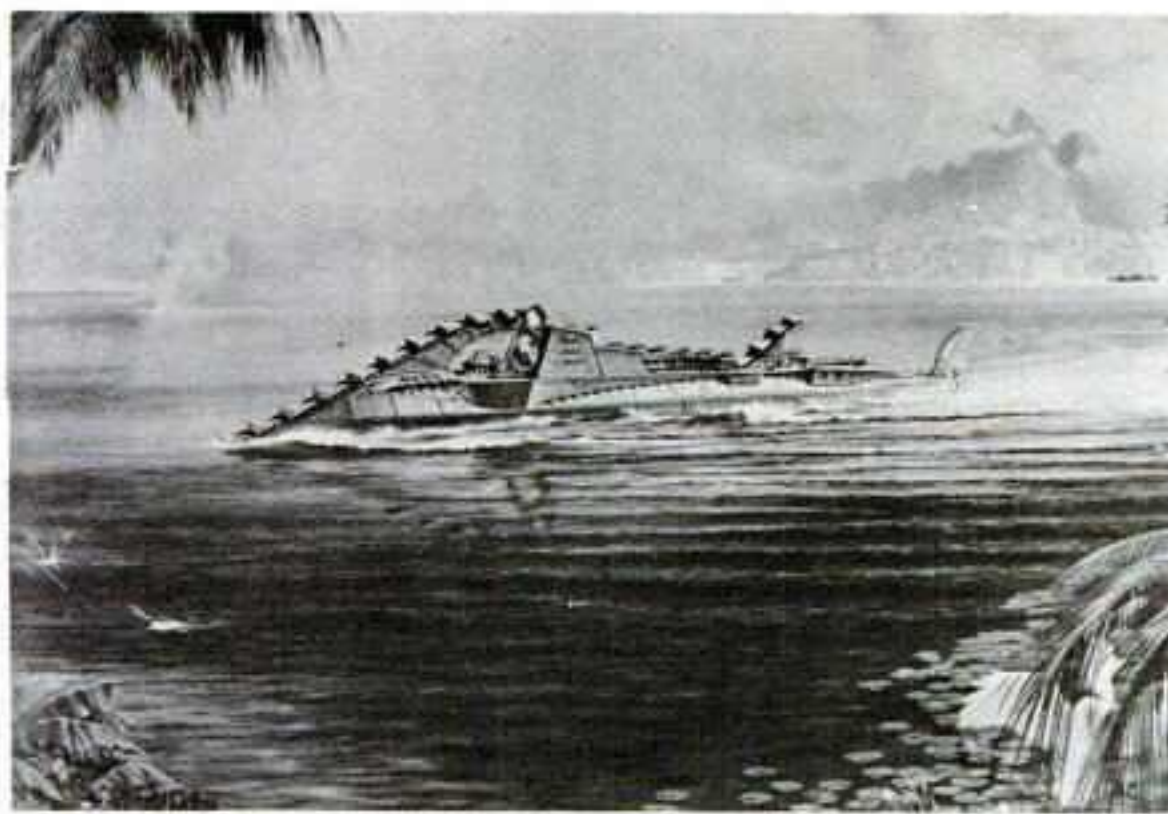


**WE MANUFACTURE THE
 FINEST PHONOGRAPH RECORDS
 IN THE WORLD**
H. V. WADDELL CO.
 231 WEST OLIVE
 BURBANK, CALIFORNIA
 Victoria 9-1738 Victoria 9-6501



For tourists, 1971 is the year for the opening of Walt Disney World in Central Florida.





WALT DISNEY WORLD OPENING WILL BE 1971 HIGHLIGHT

More than 4,000 construction workers are now rushing completion of the \$300-million destination vacation resort near Orlando scheduled to open next October.

Everything from a medieval castle and "Alpine" skyway to paddlewheel steam boats and luxury hotels already are visible on the horizon.

Although the opening is still months away, more than 600,000 guests have visited the site to see a preview of the new "Vacation Kingdom."

A preview center—open daily at the intersection of Interstate 4 and Highway 535—presents in film, models and artists' drawings an exciting look at things to come—things now taking shape on the construction site four miles to the west.

Currently the nation's largest non-governmental construction project, the "Vacation Kingdom" includes a new "Magic Kingdom" theme park similar to Disneyland plus theme resort hotels, championship golf courses, riding trails, lakes and recreational opportunities of every kind.

In the "Magic Kingdom" theme park, the gothic spires of Cinderella's Castle are already more than 100-feet high.

On Main Street U.S.A., with its ornate Victorian architecture, exterior work has already been finished on a steam railroad station and city hall. Shops, arcades and restaurants are close behind.

In Adventureland, lush tropical vegetation shades the twisting path of a Jungle River. Launches soon will travel past man-made waterfalls and "ancient" Cambodian ruins now nearing completion.

A small ocean has been formed to encircle submarines for the "20,000 Leagues Under the Sea" adventure while a foreboding "Haunted Mansion" for retired ghosts has taken shape on the banks of the Rivers of America.

Future homes are virtually complete for such attractions as the "Country Bear Band," "Mickey Mouse Musical Revue," "It's a Small World" and the "Hall of Presidents" where all 36 of the nation's chief executives will be re-created in life-like movement and realism.

And this is just a small part of the construction activity.

America of Colonial times is being re-created in Liberty Square, and huge sections of steel pipe are being welded together to form the towering Swiss Family Isle Treehouse.

In all, approximately 2,500 acres of the vast "Vacation Kingdom" project are being developed as part of Phase I, which will include the theme park—similar to California's Disneyland—plus resort hotels, camping, entertainment and water and land recreation facilities of almost unlimited variety and scope.

This includes 450-acre Bay Lake, rimmed by a beach of sparkling white sand, and a connecting 200-acre man-made lagoon. Across the lagoon will travel a variety of water craft to transport visitors from the main parking area to the theme park entrance.

Among these craft will be two new 200-passenger sidewheel steamboats, replicas of boats of early 1900.

The blue water lagoon will be encircled by a monorail system, part of the unique transportation network that will serve the entire "Vacation Kingdom."

Concrete beams, transported 3,400 miles on railroad flat cars from the state of Washington, are being craned into place on huge T-shaped pylons to form the monorail system.

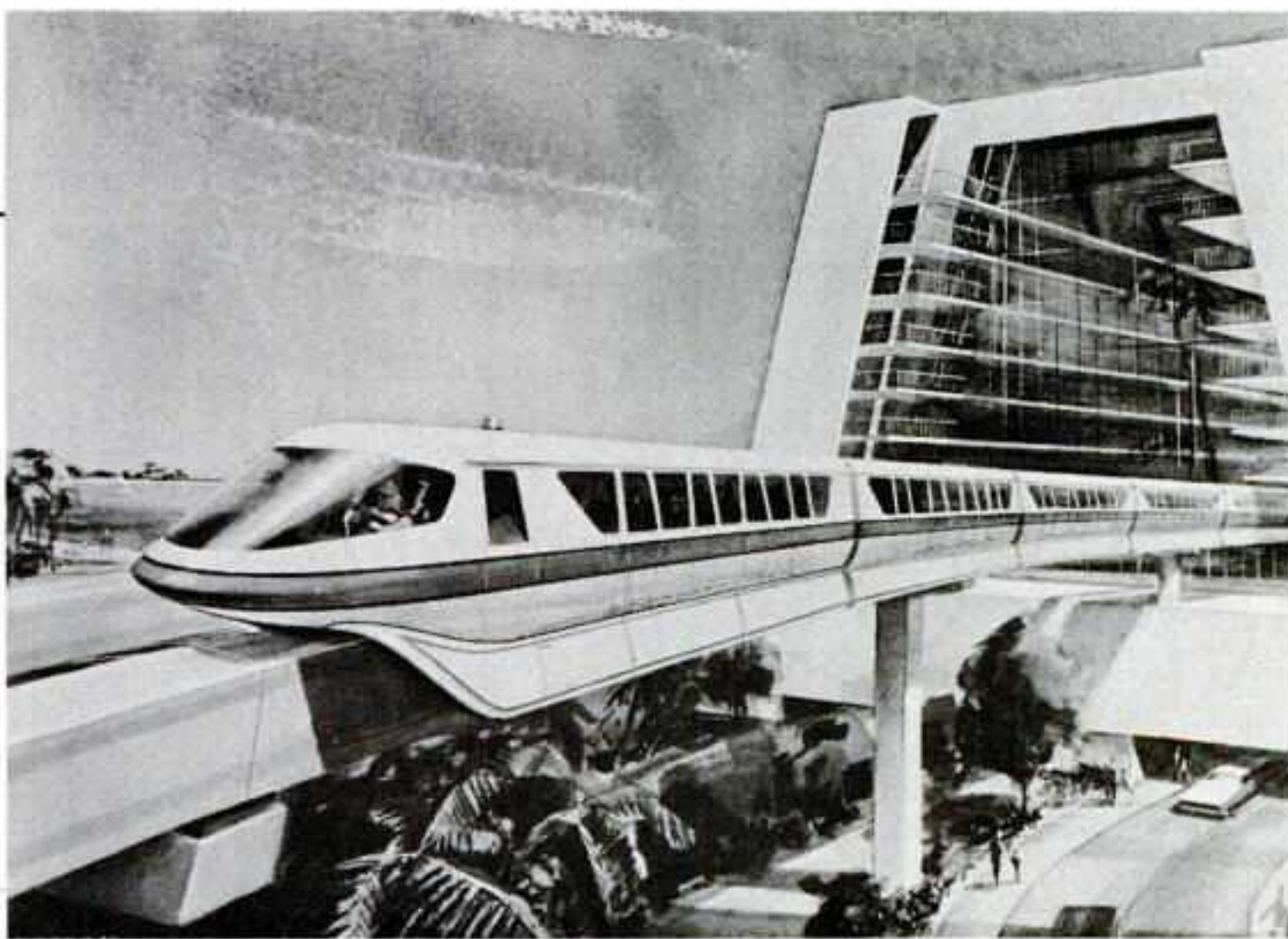
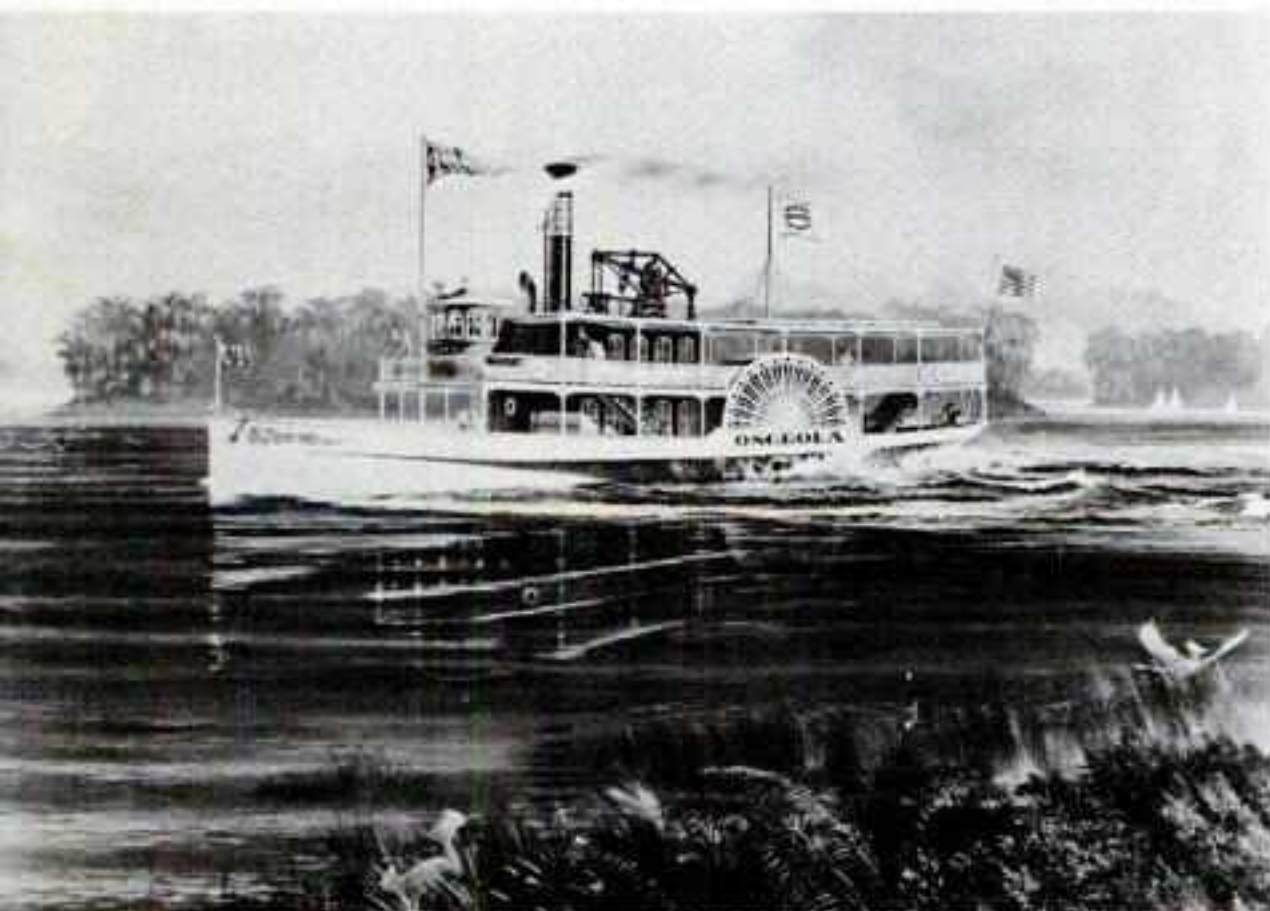
A ride aboard the monorail trains, another way for guests to travel from the parking area to the theme park, will involve sleek trains soaring as high as 60 feet above ground and reaching speeds up to 45 miles per hour on their 2½-mile journey.

Highlight of the trip will be when the monorail train passes through the 10-story-high lobby of the Contemporary Resort Hotel, now rising on the west shore of Bay Lake, its steel girders forming a giant "A" frame.

The 1,057-room Contemporary Hotel and the 500-room Polynesian Village will be open in October. Three additional theme hotels—the Asian, Persian and Venetian—are planned later for Phase I.

Two 18-hole championship golf courses are already planted with grass and thousands of trees . . . in keeping with the names of the courses, "Palm" and "Magnolia."

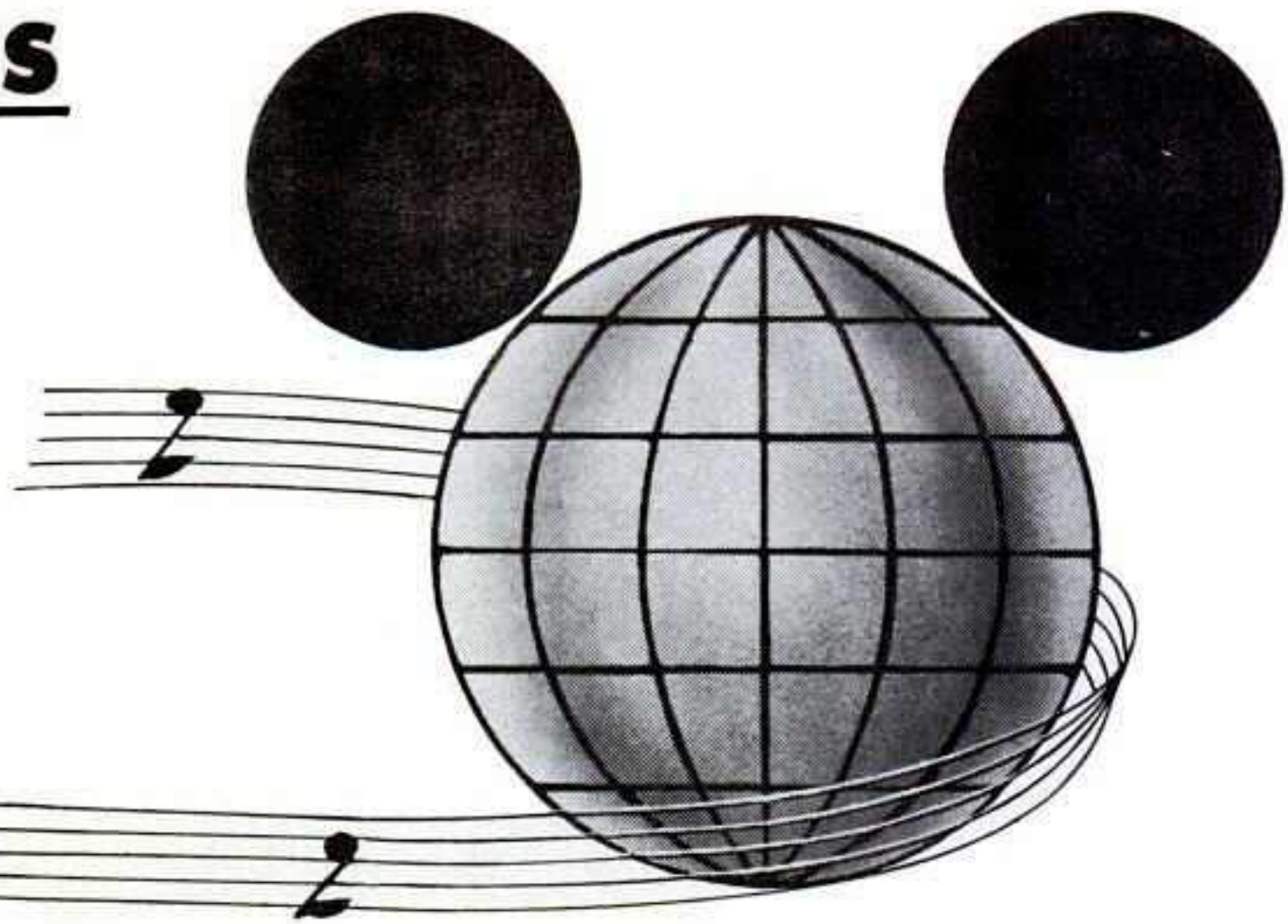
Campsites for vacationers who prefer the outdoors are being placed on the south shore of Bay Lake. These will include sites for camper trucks, trailers and tents. In the same area bridle and hiking trails are being laid out.



DISNEYLAND RECORDS

THE LEADER IN CHILDREN'S RECORDS

ALL AROUND THE WORLD



DISNEYLAND RECORD MANUFACTURER and/or LICENSEE
and

WALT DISNEY MUSIC COMPANY/WONDERLAND MUSIC CO., INC. PUBLISHING AFFILIATES

ARGENTINA

Licensee
Phonogram S.A.I.C.
Publishing Affiliate
Editorial Musical
Korn S.A.I.C.

AUSTRALIA

Licensee
E.M.I. Australia Ltd.
Publishing Affiliate
Walt Disney
Productions Pty. Ltd.

BRAZIL

Licensee
RCA Electronica
Abril S.A. Cultural E. Industrial
Publishing Affiliate
Edicoes Musicals Victor Ltda.

CANADA

Licensee
Walt Disney Music of Canada Ltd.
Distributor: Capitol Records
(Canada) Ltd.
Publishing Affiliate
Walt Disney Music of Canada Ltd.

CHILE

Licensee
Corporacion de Radio de Chile S.A.

COLOMBIA

Licensee
Discoteca, LTDA.

DENMARK

Licensee
Electric & Musical Industries
(Dansk-Engelsk) A/S
Publishing Affiliate
Musikforlaget Imudico
A/S Kobenhaven

EL SALVADOR, C.A.

Licensee
Discos Centroamericanos S.A.

ENGLAND

Licensee
Walt Disney Productions Ltd.
Distributor: Pye Records Ltd.
Publishing Affiliate
Walt Disney Productions Ltd.

FINLAND

Licensee
EMI-Suomen

FRANCE

Licensee
Walt Disney Productions (France)
Distributor: A.D.E.S., S.A.
Publishing Affiliate
Walt Disney Productions (France)

GERMANY

Licensee
Walt Disney Musikverlag Gmbh
Distributor: Electrola Gmbh
Publishing Affiliate
Walt Disney Musikverlag Gmbh

ISRAEL

Licensee
Hataklit Limited.
Publishing Affiliate
Israzemer Music Publishers

ITALY

Licensees
Creazioni Walt Disney S.A.I.
Distributor: Fonit-Cetra
Publishing Affiliate
Edizioni Curci S.R.L.

JAPAN

Licensee
King Record Company Ltd.
Publishing Affiliate
Walt Disney Enterprises of Japan
Ltd.

MEXICO

Licensee
CBS/Columbia Int'l S.A.
Publishing Affiliate
Brambila Musical Mexico S.A.

NETHERLANDS

Licensee
Bovema

NEW ZEALAND

Licensee
EMI Manufacturing Ltd.

NORWAY

Licensee
EMI Norsk A/S

PERU

Licensee
El Virrey S.A.

PUERTO RICO

Licensee
Kelvinator Sales of Puerto Rico, Inc.

SOUTH AFRICA

Licensee
Gallo (Africa) Ltd.

SPAIN

Licensee
Hispanvox S.A.
Publishing Affiliate
Ediciones Musicales Hispanvox, S.A.

SWEDEN

Licensee
Electric & Musical Industries Ltd.
Publishing Affiliate
Edition Odeon

VENEZUELA

Licensee
Venevox, c.a.

DISNEYLAND/VISTA RECORDS
800 Sonora Avenue, Glendale, California 91201, U.S.A.



DISNEYLAND PARK ATTRACTIONS ON DISNEYLAND RECORDS

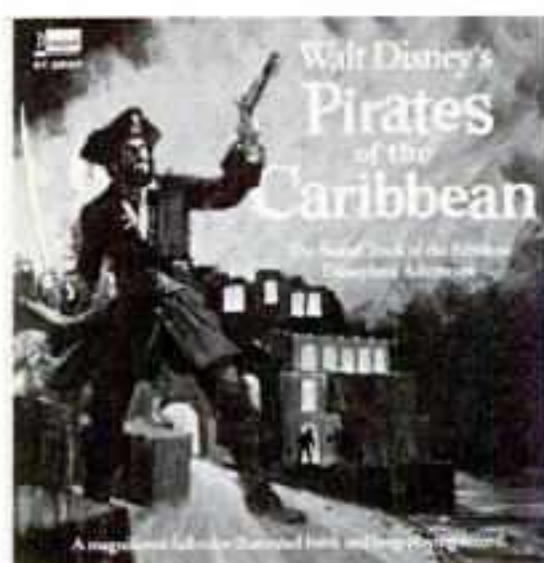
12" LP Storytellers
with full color
illustrated books

- ST-3925 IT'S A SMALL WORLD
- ST-3937 PIRATES OF THE CARIBBEAN
- ST-3947 THE HAUNTED MANSION
- ST-3966 THE ENCHANTED TIKI ROOM
- ST-3981 GREAT MOMENTS WITH MR. LINCOLN

\$3.98 each



ST-3925 IT'S A SMALL WORLD



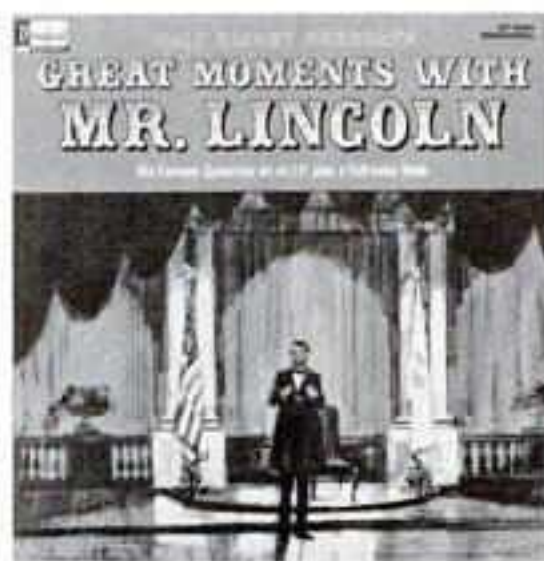
ST-3937 PIRATES OF THE CARIBBEAN



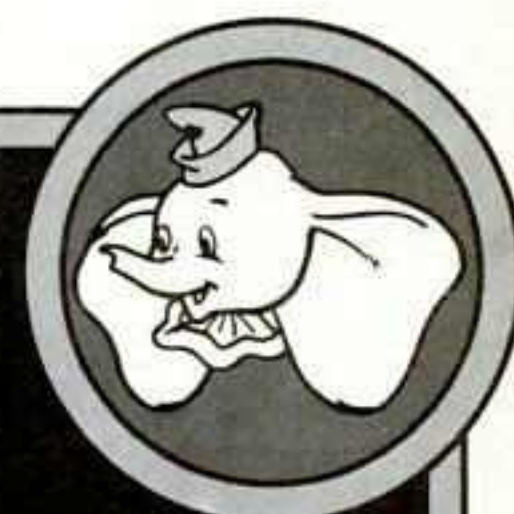
ST-3947 THE HAUNTED MANSION



ST-3966 TIKI ROOM AND JUNGLE RIDE



ST-3981 GREAT MOMENTS WITH MR. LINCOLN



**Ampex Stereo Tapes
presents
10 Walt Disney
best sellers in the
revolutionary new
Listen/Read/See package**



**Two winners team up
to bring you a new high-volume,
high-profit innovation!**

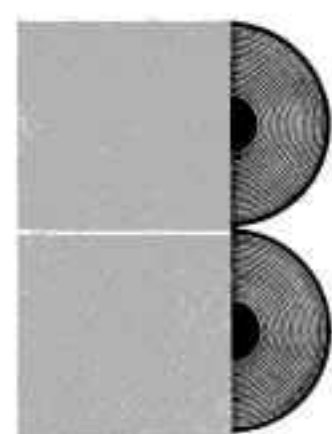
Available now in the revolutionary new listen/read/see Storyteller package... 10 great Disney original soundtrack albums... on cassette and 8-track cartridge, together with 24 page illustrated book. Mary Poppins, Peter Pan, Cinderella, Bambi, Snow White, Pinocchio, Winnie the Pooh, Jungle Book, Peter and the Wolf and Aristocats available now in this self-shipping counter display complete with header card. More to come. Contact your Ampex Stereo Tapes distributor now.



AMPEX

STEREO TAPES
555 Madison Ave., New York, N.Y. 10022

Congratulations and Continued Success



THE BERT-CO ENTERPRISES
A DIVISION OF THE WALTER READE ORGANIZATION, INC.

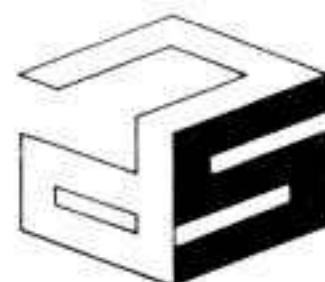
1855 GLENDALE BOULEVARD, LOS ANGELES, CALIFORNIA 90026 ■ TELEPHONE 665-5137 ■ TWX 910-321-4453

**We are proud to be associated
with one of the pioneer users
of Shorepak and Unipak jackets**

CONGRATULATIONS TO

THE WONDERFUL WORLD OF

Disney



SHOREWOOD PACKAGING CORPORATION

New York • Los Angeles • London • Toronto

It's a Walt Disney World in 1971

ALL TIME BEST SELLING DISNEYLAND RECORDS

STORYTELLERS \$3.98

| NUMBER | TITLE | YEAR RELEASED |
|----------|----------------------------------|---------------|
| 1. 3948 | JUNGLE BOOK | 1967 |
| 2. 3922 | MARY POPPINS | 1964 |
| 3. 3906 | SNOW WHITE | 1958 |
| 4. 3903 | BAMBI | 1958 |
| 5. 3908 | CINDERELLA | 1958 |
| 6. 3905 | PINOCCHIO | 1958 |
| 7. 3910 | PETER PAN | 1958 |
| 8. 3909 | ALICE IN WONDERLAND | 1958 |
| 9. 3928 | WINNIE THE POOH & THE HONEY TREE | 1965 |
| 10. 3911 | SLEEPING BEAUTY | 1959 |
| 11. 3925 | SMALL WORLD | 1964 |
| 12. 3904 | DUMBO | 1958 |
| 13. 3995 | ARISTOCATS | 1970 |
| 14. 3913 | BABES IN TOYLAND | 1961 |
| 15. 3907 | UNCLE REMUS | 1958 |

DQ'S \$1.98

| NUMBER | TITLE | YEAR RELEASED |
|----------|----------------------------------|---------------|
| 1. 1256 | MARY POPPINS | 1964 |
| 2. 1257 | SOUNDS OF THE HAUNTED HOUSE | 1964 |
| 3. 1304 | JUNGLE BOOK | 1968 |
| 4. 1207 | CINDERELLA | 1959 |
| 5. 1201 | SNOW WHITE | 1959 |
| 6. 1223 | ACTING OUT THE ABC'S | 1962 |
| 7. 1242 | PETER & THE WOLF | 1963 |
| 8. 1211 | MOTHER GOOSE | 1960 |
| 9. 1202 | PINOCCHIO | 1959 |
| 10. 1253 | HANSEL & GRETEL | 1964 |
| 11. 1277 | WINNIE THE POOH & THE HONEY TREE | 1965 |
| 12. 1228 | SLEEPING BEAUTY | 1962 |
| 13. 1203 | BAMBI | 1959 |
| 14. 1232 | INSTRUMENTS OF THE ORCHESTRA | 1963 |
| 15. 1209 | FUN WITH MUSIC | 1959 |

LLP'S \$.69

| NUMBER | TITLE | YEAR RELEASED |
|---------|------------------------------|---------------|
| 1. 319 | JUNGLE BOOK | 1968 |
| 2. 302 | MARY POPPINS | 1966 |
| 3. 303 | THREE LITTLE PIGS | 1966 |
| 4. 304 | PETER PAN | 1966 |
| 5. 308 | CINDERELLA | 1966 |
| 6. 309 | BAMBI | 1966 |
| 7. 306 | ALICE IN WONDERLAND | 1966 |
| 8. 310 | SNOW WHITE | 1966 |
| 9. 301 | SLEEPING BEAUTY | 1966 |
| 10. 307 | LADY & THE TRAMP | 1966 |
| 11. 313 | WINNIE THE POOH | 1967 |
| 12. 312 | MOTHER GOOSE | 1966 |
| 13. 311 | PINOCCHIO | 1966 |
| 14. 305 | 101 DALMATIANS | 1966 |
| 15. 315 | GOLDILOCKS & THE THREE BEARS | 1967 |

**RE-ISSUES OF WALT DISNEY
MOTION PICTURES AND CARTOONS
SPUR DISNEYLAND RECORD SALES!**

Many of Disneyland Records all-time best selling records are based on the Walt Disney time honored classics. Disneyland Records from these productions sell steadily year in and year out in America and around the world. When the Disney classics are re-released to theaters and television a new or rekindled interest in the recorded versions results in a sharp rise in the sale of Disneyland Records.

HAP-HAP-HAPPY



BIRTHDAY,



**CAMPUS RECORD
DISTRIBUTING
CORP.**

MIAMI, FLA.

PHONE (305) 691-3140

TO DISNEYLAND-VISTA RECORDS

**HEARTY
CONGRATULATIONS
ON
YOUR
FIFTEENTH
ANNIVERSARY.**

**LET'S
CONTINUE
MAKING
BEAUTIFUL
MUSIC
TOGETHER.**

All Disc Records Inc 
A Service of
Transamerica Corporation

In Preparation: The Music Folios From
"Bedknobs and Broomsticks"



Proud
to have enjoyed a fifteen year relationship
with the Walt Disney Music Company
and Disneyland Records...
looking forward to the next fifteen

*Hansen
Publications*

MIAMI BEACH • NEW YORK • LOS ANGELES • LONDON

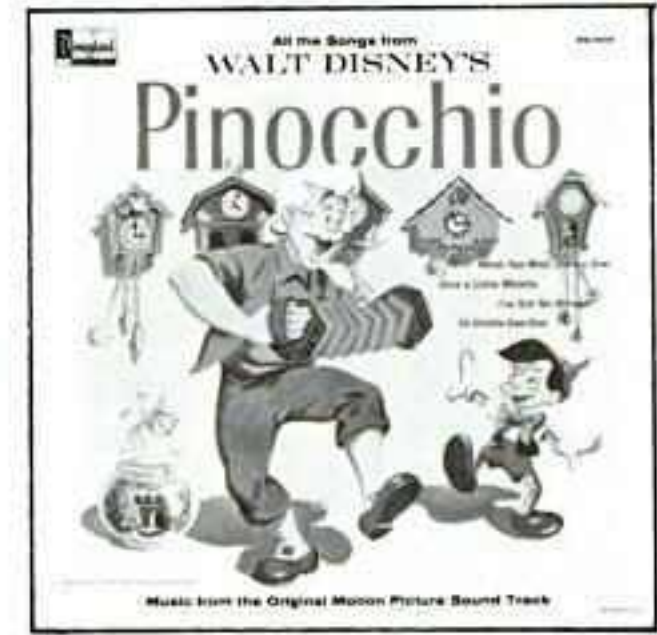
It's a Walt Disney World in 1971

1971 *Film Reissues* PINOCCHIO

"PINOCCHIO" ON RECORDS



ST-3905—12" Story-teller packaged with an 11 page book of full color illustrations. Suggested retail \$3.98



DQ-1202—12" 33 $\frac{1}{3}$. Suggested retail \$1.98



LLP-311—7" Little LP packaged with a 24 page book of full color illustrations. Suggested retail 69¢

**Congratulations
to
DISNEYLAND RECORDS**
The Specialists in Children's Records
from

Midwest, Ltd. Inc.

2140 Hamilton, Cleveland, Ohio 44114
Tel: 216-696-7666

**The
Specialists
in
Disneyland
Records**

for Northern Ohio & Western Pennsylvania
Are Proud to Represent
Disneyland Records

**CONGRATULATIONS to
Disneyland Records**

from

**Edizioni Curci &
Carosello C.E.M.E.D.**

Milan



*When Walt Disney World opens in October, 1971, a new kind of
vacation experience will be offered to families and visitors
from around the world. Whether guests come for the day
or plan to stay for their entire vacation, they'll find
a whole new "world" of recreation, entertainment, and relaxation*

... they'll be in

Walt  Disney World

"THE VACATION KINGDOM OF THE WORLD"

Soul Sauce

BEST NEW RECORD
OF THE WEEK:

**"You Make Me
Want to Love You"**
EMOTIONS
(Volt)



By ED OCHS

SOUL SLICES: When Aretha Franklin plays the Apollo Theatre in June, it will cap something of a spring soul festival in New York, for between now and then, James Brown's at the Copa till March 31, Muddy Waters crams into the Village Gaslight (24-29) and the sweet refrains of Isaac Hayes swell Philharmonic Hall on March 26, the same night King Floyd's at the Manhattan Center and Muddy Waters appears on TV with David Frost. Then there's always the Apollo, where stage shows resume April 7 with the Supremes, Chuck Jackson and the Manhattans. Got any dates? Shoot 'em in to Soul Sauce. . . . Pop play was precious, but Jackie Moore was too much with "Precious, Precious" and hit a million for her first gold record and first record for Atlantic. An album is due, produced by Dave Crawford and Brad Shapiro, and so is a new single. . . . New Dorothy Morrison: "It's So Beautiful (on Top of the Mountain)" on Buddah. . . . New Willie Mitchell: "Too Sweet," on Hi. He's also a producer at his peak, riding hits by Bill Coday, Anne Peebles, Al Green and O.V. Wright. Ace Cannon is his next assignment, plus an LP of his own group. . . . Meanwhile, back in Muscle Shoals, Rick Hall is turning out that hot wax. This week's specials include Candi Staton's "Mr. & Mrs. Untrue" and Tommy Strand's "I Wanna Testify," both on Fame via Capitol. Last week's specials, Willie Hightower's "Back Road Into Town" and Bettye Swann's "I'm Just Living a Lie," are putting a mess of muscle into Muscle Shoals and making Rick Hall one of the strongest producers on the scene. He's got that groove. . . . The O'Jays have formed their own label, Saru Records, and are set to go with "LaDeDa (Means I'm Out to Get You)." Effie Smith will handle the account. . . . Warner Bros. is grooming a new group from Chicago, Earth, Wind & Fire, for big things. The group, led by Maurice White, came to Warners via Jim Brown, who also manages RCA's Friends of Distinction. . . . Aretha's Fillmore West spectacular will result in a new album, "Aretha Franklin: Live at Fillmore West."

ON THE HOTLINE: Soul Sauce picks & plays: Honey Cone, "Want Ads" (Hot Wax); Little Milton, "I Play Dirty" (Checker); Tyrone Davis, "Could I Forget You" (Dakar); Whispers, "Your Love Is So Doggone Good" (Janus); Patti Austin, "Are We Ready For Love" (Columbia); Stairsteps, "Snow" (Buddah); Syl Johnson, "Get Ready" (Twinight); Loyd Price, "Hooked on a Feeling" (Scepter); Festivals, "Baby Show It" (Colossus); Ernie Andrews, "Fire & Rain" (Phil-L.A. of Soul); Emotions, "You Make Me Want to Love You" (Volt); Ted Taylor, "Can't Take No More" (Ronny); Fantastics, "Something Old, Something New" (Bell); Sam Dees, "Can You Be a One Woman Man" (Chess); Soul Children, "Make a Sweet Thing Sweeter" (Stax); The 8th Day, "She's Not Just Another Woman" (Invictus); Chi-Lites, "Power to the People" (Brunswick); Main Ingredient, "Spinning Around" (RCA); Jackie Ross, "Glory Be" (Mercury); Johnny Adams, "Something Worth Leaving For" (SSS); Tower of Power, "Sparkling in the Sand" (San Francisco); Funkadelic, "You and Your Folks" (Westbound); Electras, "Another Man's Woman" (DeLite); Pharoahs, "Tracks of My Tears" (Capitol); Chick Willis, "Things I Used to Do" (LaVal); Bobby Hutton, "More Than Yesterday" (Phillips). . . . WLIB is talking with Frankie Crocker about filling the program directorship, left empty by the death of Jack Walker. . . . Columbia is moving behind producer Billy Jackson. He'll produce the Brothers & Friends, and will score with the new Patti Austin. . . . Mike Kelly at Starday/King reads Soul Sauce. Do you?



JOE FRAZIER, who also answers to Champ, polishes off a recording session with producer Bob Yorey, right, and arranger Richard Rome, lower left. Joe will have a single out on "My Way," and on April 10 he kicks off a tour of South America and Europe with his group, the Knockouts, and the Glories.

MARCH 27, 1971, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 3/27/71

BEST SELLING Soul Singles

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

| This Week | Last Week | Title Artist, Label, No. & Pub. | Weeks on Chart | This Week | Last Week | Title Artist, Label, No. & Pub. | Weeks on Chart |
|-----------|-----------|---|----------------|-----------|-----------|--|----------------|
| 1 | 2 | WHAT'S GOING ON Marvin Gaye, Tamla 54201 (Jobete, BMI) | 6 | 26 | 13 | JUST SEVEN NUMBERS Four Tops, Motown 1175 (Jobete, BMI) | 9 |
| 2 | 1 | JUST MY IMAGINATION (Running Away With Me) Temptations, Gordy 7105 (Jobete, BMI) | 7 | 27 | 30 | IF IT'S REAL WHAT I FEEL Jerry Butler, Mercury 73169 (Ice Man, BMI) | 4 |
| 3 | 4 | YOU'RE ALL I NEED TO GET BY Aretha Franklin, Atlantic 2787 (Jobete, BMI) | 4 | 28 | 29 | LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 965 (April, ASCAP) | 3 |
| 4 | 7 | SOUL POWER James Brown, King 6368 (Cited, BMI) | 4 | 29 | 35 | COOL AID Paul Humphrey & His Cool Aid Chemists, Lizard 1006 (Wingate, ASCAP) | 4 |
| 5 | 3 | DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett, Atlantic 2781 (Assorted, BMI) | 10 | 30 | 34 | PLAIN & SIMPLE GIRL Garland Green, Cotillion 44098 (Cotillion/Syl-Zel, BMI) | 3 |
| 6 | 5 | MAMA'S PEARL Jackson 5, Motown 1177 (Jobete, BMI) | 8 | 31 | 27 | I CAN'T HELP IT Moments, Stang 5020 (Gambi, BMI) | 5 |
| 7 | 8 | PROUD MARY Ike & Tina Turner, Liberty 56123 (Jondora, BMI) | 5 | 32 | — | I DON'T BLAME YOU AT ALL Smokey Robinson & Miracles, Tamla 54205 (Jobete, BMI) | 1 |
| 8 | 14 | DO ME RIGHT Detroit Emeralds, Westbound 172 (Bridgeport, BMI) | 6 | 33 | — | BOOTY BUTT Ray Charles Orch., TRC 1015 (Tangerine, BMI) | 1 |
| 9 | 15 | HEAVY MAKES YOU HAPPY Staple Singers, Stax 0083 (Unart, BMI) | 12 | 34 | 38 | LOVE MAKES THE WORLD GO ROUND Odds & Ends, Today 1003 (Jobete, BMI) | 4 |
| 10 | 10 | CHAIRMAN OF THE BOARD Chairmen of the Board, Invictus 9086 (Gold Forever, BMI) | 6 | 35 | — | RIGHT ON THE TIP OF MY TONGUE Brenda & Tabulations, Top & Bottom 407 (McCoy/One Eye, BMI) | 1 |
| 11 | 11 | CHERISH WHAT IS DEAR TO YOU Freda Payne, Invictus 9085 (Gold Forever, BMI) | 5 | 36 | 36 | YOU WANT TO PLAY Oscar Weathers, Top & Bottom 405 (One Eye Soul/Dandelion, BMI) | 5 |
| 12 | 12 | AIN'T GOT TIME Impressions, Curtom 1957 (Curtom, BMI) | 6 | 37 | 40 | ONE MAN'S LEFTOVERS (Is Another Man's Feast) 100 Proof Aged in Soul, Hot Wax 7009 (Gold Forever, BMI) | 3 |
| 13 | 9 | ONE BAD APPLE Osmonds, MGM 14193 (Fame, BMI) | 8 | 38 | 44 | MY CONSCIENCE Love-Lites, Lovelite 01 (Master Key, BMI) | 10 |
| 14 | 18 | GET YOUR LIE STRAIGHT Bill Coday, Galaxy 777 (Ardene, BMI) | 8 | 39 | 39 | GO ON FOOL Marion Black, Avco Embassy 4559 (Danmo, BMI) | 4 |
| 15 | 24 | WE CAN WORK IT OUT Stevie Wonder, Tamla 54202 (Maclen, BMI) | 2 | 40 | 47 | DON'T CHANGE ON ME Ray Charles, ABC 11291 (United Artists, ASCAP) | 2 |
| 16 | 22 | I'M GIRL SCOUTIN' Intruders, Gamble 4009 (World War III, BMI) | 5 | 41 | 41 | ELECTRONIC MAGNETISM (That's Heavy, Baby) Solomon Burke, MGM 14221 (Kids, BMI) | 2 |
| 17 | 17 | DON'T MAKE ME PAY FOR HIS MISTAKE Z. Z. Hill, Hill 222 (Respect, BMI) | 7 | 42 | 42 | SHE'S A LADY Tom Jones, Parrot 40058 (Spanka, BMI) | 2 |
| 18 | 19 | ASK ME NO QUESTIONS B.B. King, ABC 11290 (Pamco/Sounds of Lucille, BMI) | 5 | 43 | 43 | SAVE MY LOVE FOR A RAINY DAY Undisputed Truth, Gordy 8106 (Jobete, BMI) | 2 |
| 19 | 21 | I PITY THE FOOL Ann Peebles, Hi 2186 (Lion, BMI) | 4 | 44 | 45 | BE MY BABY Cissy Houston, Janus 5145 (Trio/Mother Bertha, BMI) | 3 |
| 20 | — | BABY LET ME KISS YOU King Floyd, Chimneyville 437 (Malaco/ Roffignac, BMI) | 1 | 45 | — | OYE COMO VA Sanfana, Columbia 4-45330 (Planetary, ASCAP) | 1 |
| 21 | 28 | GIRLS IN THE CITY Esquires, Lamar 1001 (McLaughlin, BMI) | 5 | 46 | 46 | THE BELLS Bobby Powell, Whit 6907 (Show Figure, BMI) | 3 |
| 22 | 23 | WHEN YOU TOOK YOUR LOVE FROM ME O.V. Wright, Back Beat 620 (Don, BMI) | 4 | 47 | — | DRIVING WHEEL Al Green, Hi 2188 (Prestige, BMI) | 1 |
| 23 | 16 | YOU'RE A BIG GIRL NOW Stylistics, Avco Embassy 4555 (Aveb/Sharsnock, BMI) | 13 | 48 | 50 | I'D RATHER STAY A CHILD Ritchie's Room 222 Gang, Scepter 12305 (Roker, BMI) | 2 |
| 24 | 6 | JODY GOT YOUR GIRL AND GONE Johnnie Taylor, Stax 0085 (Groovesville, BMI) | 12 | 49 | — | BABY SHOW IT Festivals, Colossus 136 (Collage, BMI) | 1 |
| 25 | 33 | COULD I FORGET YOU Tyrone Davis, Dakar 623 (Julio-Brian/Glo Co., BMI) | 2 | 50 | — | THAT EVIL CHILD B.B. King, Kent 4542 (Modern, BMI) | 1 |

From The Music Capitals of the World

DOMESTIC

• Continued from page 28

NASHVILLE

David Ward, formerly with Certron, now is doing some promotional work with Mega. . . . Former Billboard staffer Jimmie Buffet, now a Barnaby recording artist, spends another week in Denver, this time at Marvelous Marv's, March 22-27. . . . Buzz Cason, one of this city's outstanding talents in virtually every phase of the business, is doing an album for Bell. . . . Paul Hampton of Barnaby is in for a session this week. . . . Henry Glover flew in from New York with

material he wrote entitled "California Earthquake," and immediately co-produced a session with Hal Neely for Starday-King. The single, with Drew David the artist, is already on the market. . . . Arranger Don Tweedy and producer Bob Montgomery worked together at Woodland Sound Studios last week. With a 35-piece orchestra, they turned out a dynamic single for Avation Records of Chicago. Engineering the sessions were Lee Hazen and Rex Collier. . . . Independent producer Charlie Daniels produced Jerry Corbitt for Capitol and Roy Buchanan for Polydor.

Ernie Winfrey engineered. . . . While in Nashville, Reprise artist Neil Young decided to do a session. He went to Quadrafonic Sound Studios, and ended up with a pretty impressive grouping. Kenneth Buttrey played drums, Tim Drummon bass, Tony Joe White played guitar as did Troy Seals, Ben Keith played steel, and James Taylor also played guitar. His back-up singers consisted of Linda Ronstadt and James Taylor, and he wound up recording for three full days with three songs for his new LP. Elliot Mazer did the engineering. BILL WILLIAMS

SAN FRANCISCO

Stoneground's debut album on Warner Brothers is in the final mixing stages and will be released this month. The group is planning a one-month East Coast tour this spring. . . . Ron Nagle's (formerly with Fast Bucks) first solo album,

(Continued on page 36)

Billboard SPECIAL SURVEY For Week Ending 3/27/71

BEST SELLING
Soul LP's

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

| This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart | This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|--|----------------|
| 1 | 2 | TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014 | 16 | 26 | 48 | SOUNDS OF SIMON Joe Simon, Spring SPR 4701 | 2 |
| 2 | 1 | CURTIS Curtis Mayfield, Curtom CRS 8005 | 25 | 27 | 27 | INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713 | 23 |
| 3 | 6 | B. B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723 | 4 | 28 | 29 | LIVE DOIN' THE PUSH & PULL AT P.J.'S Rufus Thomas, Stax STS 2039 | 3 |
| 4 | 4 | CHAPTER TWO Roberta Flack, Atlantic SD 1569 | 30 | 29 | 31 | THE MOMENTS' GREATEST HITS Stang ST 10004 | 3 |
| 5 | 10 | MELTING POT Booker T. & the MG's, Stax STS 2035 | 11 | 30 | 23 | OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804 | 21 |
| 6 | 9 | WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650 | 18 | 31 | — | LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 6060 | 1 |
| 7 | 8 | MARGIE JOSEPH MAKES A NEW IMPRESSION Volt VOS 6012 | 7 | 32 | 26 | TASTEFUL SOUL Main Ingredient, RCA Victor LSP 4412 | 3 |
| 8 | 3 | THIRD ALBUM Jackson 5, Motown MS 718 | 26 | 33 | — | ONE STEP BEYOND Johnnie Taylor, Stax STS 2030 | 1 |
| 9 | 5 | SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325 | 19 | 34 | 37 | JERRY BUTLER SINGS ASSORTED SOUNDS BY ASSORTED FRIENDS AND RELATIVES Mercury SR 61320 | 8 |
| 10 | 7 | ABRAXAS Santana, Columbia KC 30130 | 24 | 35 | 44 | SUGAR Stanley Turrentine, CTI CTI 6005 | 5 |
| 11 | 12 | TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954 | 26 | 36 | 39 | BOBBY WOMACK LIVE Liberty LST 7645 | 3 |
| 12 | 14 | KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008 | 7 | 37 | 40 | THE ISAAC HAYES MOVEMENT Enterprise ENS 1010 | 50 |
| 13 | 19 | SUPER BAD James Brown, King KS 1127 | 9 | 38 | 34 | BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol SKAO 472 | 45 |
| 14 | 15 | CRY OF LOVE Jimi Hendrix, Reprise MS 2034 | 3 | 39 | 33 | 5-10-15-20 (25-30 Years of Love) Presidents, Sussex SXBS 7005 | 13 |
| 15 | 13 | PEARL Janis Joplin, Columbia KC 30322 | 6 | 40 | — | NEW GENERATION Chambers Brothers, Columbia C 30032 | 1 |
| 16 | 16 | OSMONDS MGM SE 4724 | 7 | 41 | 18 | PORTRAIT Fifth Dimension, Bell 6045 | 24 |
| 17 | 11 | NOW I'M A WOMAN Nancy Wilson, Capitol ST 451 | 15 | 42 | 42 | WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270 | 28 |
| 18 | 32 | BLACK ROCK Bar-Kays, Volt VOS 6011 | 6 | 43 | 46 | RIGHT ON Last Poets, Juggernaut JUG-ST/LP 8802 | 7 |
| 19 | 20 | VERY DIONNE Dionne Warwick, Scepter SPS 587 | 16 | 44 | 47 | BLACK DROPS Charles Earland, Prestige PR 7815 | 15 |
| 20 | 17 | INTO A REAL THING David Porter, Enterprise ENS 1012 | 19 | 45 | 36 | JOHNNIE TAYLOR'S GREATEST HITS Stax STS 2032 | 17 |
| 21 | 22 | SEX MACHINE James Brown, King KS 7-1115 | 26 | 46 | 38 | TEARS OF A CLOWN Smokey Robinson & the Miracles, Tamla TS 246 | 12 |
| 22 | 25 | CHICAGO III Columbia C2 30110 | 7 | 47 | 50 | STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007 | 2 |
| 23 | 24 | IMPRESSIONS' GREATEST HITS ABC ABCS 72 | 2 | 48 | 35 | SOUL LIBERATION Rusty Bryant, Prestige PR 7798 | 5 |
| 24 | 30 | BURNING Esther Phillips, Atlantic SD 1565 | 20 | 49 | 21 | STAND BY YOUR MAN Candi Staton, Fame ST 4202 | 12 |
| 25 | 28 | WE GOT TO LIVE TOGETHER Buddy Miles, Mercury SR 61313 | 18 | 50 | — | STAPLE SWINGERS Staple Singers, Stax STS 2024 | 1 |

From The
Music Capitals
of the World

DOMESTIC

• Continued from page 35

produced by Jack Mitzsche, is out on Warners. All tunes were composed by Nagle. . . . "Only Time Will Tell Me" and "Brownsville" will be the single from "Joy of Cooking's" album. They play in Portland, Seattle and Spokane this month.

Soon to be released Michael O'Barra's "Smiling Witches" with Smiley Winters, Raphael Garrett and Don Balestrieri. . . . Gospel and spiritual singer Walter Hawkins (brother of Edwin Hawkins) first single, "Do Your Best," will be on the Studio 10 label.

Santana performed with Ike and Tina Turner, the Staples Singers, Wilson Pickett and Les McCann and Eddie Harris in Accra, Ghana at that country's three-day independence celebration. Willie Bobo made the trip in place of percussionist Jose Chepito Areas who is recovering from an illness at Mount Zion Hospital here.

Fred Catero is working on an album with Dennis Tracy's group "Jump" for Janes Records. . . . Stevie Nicks will play on Booker T. and the MG's next album, which will be a conglomeration of various artists jamming with the group. . . . Herbie Hancock joins Victoria on her next album. David Rubinson is producing. . . . Lamb's album "Cross Between" will be released in April. . . . Pat Gleason and John Vieira of the Different Fur Trading Company play moog on the next Jefferson Airplane album. . . . "Little John" on Epic is the first LP out of the new Columbia studios here.

MARY TURNER

LAS VEGAS

Jack Entratter, 57, died in Sunrise Hospital March 11 after a heart attack the previous day. Entratter started the Sands Hotel in 1953. Until the Howard Hughes purchase in 1967 he served as president of the hotel corporation. At the time of his death Entratter was in charge of entertainment for the Hughes hotels in Las Vegas.

Karen Wyman, Decca recording artist, was held over a week with Rowan and Martin at the Sands. Don Adams and the Carpenters follow. . . . Harry James took over the Desert Inn Lady Luck Lounge. . . . Bell Records' Connie Stevens returned to the Flamingo Thursday (25) from appearances in New York and Miami. . . . Merrilee Rush made her debut at the Sands. Her show is produced by Joe Guercio, who has the orchestra at the International.

Debbie Reynolds opened in a dynamic musical review at the Desert Inn. She is assisted by Jerry Antes and Jeff Parker with Rudi Render, accompanist, Howard Jeffrey the choreographer and musical director Steven Dweck directing the Carlton Hayes Orchestra. Recreation Corp. president Norris Goldman signed Pat Buttram's two year 10-week per annum contract which also calls for Buttram to serve as spokesman for the Fremont Hotel. . . . Goldie Hawn has postponed her May engagement at Caesars Palace until late this year or early next. . . . Mike Douglas signed by the Sahara for two weeks beginning July 27. . . . Las Vegas resident Rouvaun opens at the Fairmont Hotel in San Francisco July 17 for three weeks. . . . The Clark County Democratic Central Committee will present a rock concert Saturday (27) at the Nevada Sports Palace. Event will be for local youngsters who'll be reminded to register to vote. . . . The Las Vegas Ambassadors will record another album on the King label next month.

Little Richard is now appearing for four weeks opposite Red Foxx

at the International. . . . Boots Randolph opened in the Sahara Congo Room. Julie London and Roger Kay are at the Tropicana. . . . Jerry Vale appearing at the Frontier while Jerry Lewis and the Osmond Brothers headline at Caesars Palace. LAURA DENI

CINCINNATI

Jim Belt, West Virginia pianist-songwriter, hopped into Cincy Sunday (7) to participate in the dinner-show tribute to Harry Carlson, Fraternity Records president, at the Sheraton-Gibson Roof Garden. Belt continues as the feature at the Mouse Trap, popular Atlanta watering place. . . . Texas Bill Strength's new single on Starday is titled "Hillbilly Hades," a parody on Tex Ritter's big click of a few years back, "Hillbilly Heaven."

The Casinos, five-man singing and instrumental group, formerly on the Fraternity label and recently signed by Certron Music, opened Monday (15) for a three-week stand in the Little Club of the Lookout House, Covington, Ky. The lads regrouped recently after a brief hiatus following an extended nitery tour on the heels of their Fraternity hit, "Now You Can Say Goodbye," a few seasons back.

Top country singles on local stations at the moment are Conway Twitty-Loretta Lynn's "After the Fire Is Gone" (WUBE); Merle Haggard's "Soldier's Last Letter" (WCLU), and Sonny James' "Empty Arms" (WZIP). . . . Janis Ames and Ronnie Martin bowed Monday (15) at Dick Schilling's new Beverly Hills Country Club, Southgate, Ky. They'll be followed by the Partners March 29. . . . Tom Jones returns to Cincinnati Gardens for a concert date May 28, with ducats again scaled from \$7.50 to \$25. Jones chalked the Gardens' box-office record on his showing there last season. . . . Wendelyn, young folk singer, is in her seventh week in the Midnight Sun Room of the Hospitality Motor Inn in suburban Kenwood. She was originally penciled in for a fortnight's stand.

The Oola Khan Grotte is offering a package featuring Al Hirt and orchestra, the Irish Rovers and Danny Davis and the Nashville Brass in three performances at the Taft Theater April 3, with tickets pegged from \$3 to \$5. . . . The Lookout House, Covington, Ky., follows the Casinos' current three-week stand with the Four Aces, April 5-17; the Kim Brothers, April 29-May 8; Big Tiny Little, May 10-22; the Sun Spots, May 24-June 12; Al Morgan, June 14-26; the Kim Brothers, Sept. 20-Oct. 9, and the Zaras, Oct. 17-Nov. 6.

BILL SACHS

PHOENIX

Singer Shay Dennis at the Play-boy Club with Professor Backwards. . . . Robert Goulet headlined four nights at Buster Bonoff's Phoenix Star Theater. Comedian Charley Callas was featured. . . . Dixieland jazz group, The Firehouse Five Plus Two, entertains at the German-American Club Friday (26) in a Rotary Club-Junior Achievement benefit show. . . . Herb Lieb and Bill Saufley set June 1 as the target date for the opening of their new discotheque, The Underground, with a capacity of 190 for dancing. . . . The Versatility '71 group is the spotlighted attraction at the Islands. . . . Merle Haggard signed to concertize May 14 at the Memorial Coliseum. . . . The Musica Nova, contemporary music from Romania, perform in the Arizona State University Chamber Music Series Monday (29).

PHIL STRASSBERG

MARCH 27, 1971, BILLBOARD

Vox Jox

• Continued from page 32

with the Tea Council of the U.S.A. a year ago. Stollman says the LP is already breaking in Baltimore.

★ ★ ★
Bobby Dark, who'd been program director of WIIN in Louisville, is now doing an air gig at WNYR in Rochester, N.Y. He said he'd visited KBOX in Dallas the other day and found Russ Knight doing a morning air show on the country music station. "I didn't believe it—the old funky weird beard. But what I heard seemed like he was going to come off all right. . . . Bobby (Bob Kaye) Holland, 912-375-4512, is looking for a Top 40 job in a small market. . . . WVEM-FM, stereo station in Springfield, Ill. 62701, programs easy listening with rock most of the day, then goes progressive rock at 8 p.m.

and DOUG LANE needs LPs. He also says: "Paul Gallis' conclave in Chicago was really beautiful! Our record service has increased 100 percent since then."

★ ★ ★
Walter P. Sheppard is the station manager of WITF-FM, the new non-commercial stereo station that will go on the air in Hershey, Pa., by early summer. He'd been general manager of WRVR-FM, New York, N.Y. . . . John Harper writes that the WSSV, Petersburg, Va., staff locked themselves in a glass carousel in a local shopping center in support of the local heart fund. "Luckily, the quota was reached in only about 12 hours. Taking part in this escapade were Bob Osburn, Paul Scott, Gary Hoffman, and me. And our newest member on the staff, Mike Dawson, stayed on the board the entire broadcast day."



CHUCK BERRY, a living legend who continues to grow with each new album, looks and listens during a record session at Sound Exchange Studios in New York. He is working on a followup to his recent Chess album, "Back Home."

Country Music

Nashville Scene

Billy Edd Wheeler unveiled his newly formed show group at this year's National Entertainment Conference. His back-up musicians, all Nashville-based, are **Beggie Cruiser**, **John Darnell**, **Jack Williams** and **Bill Harris**. His new single and album on RCA will be "Love," and will feature his own songs. . . . A CBS news team here to film **Kris Kristofferson** in a jam session and ended up with such notables as **Cris Gantry**, **Mickey Newberry** and **Dennis Linde**. . . . **Bobby Lewis**, UA artist, has held a private screening for a movie for which he did the soundtrack. It's titled "Cold Turkey." . . . **Kenny Roberts** now has a good portion of his family working with him. Roberts, who played 153 dates last year, has taught his sons, **Bob Mike** and **Jeff**, the business, and they now perform as the **Roberts Brothers**. They're in college and are working weekends. When school's out, they'll join their dad on the road. . . . **Archie Campbell** has received the key to the city of Las Vegas from Mayor **Oran Gragson**.

Merle Haggard performed in a special concert for San Quentin inmates at Sunday morning services at the maximum security prison. CBS's "Merv Griffin Show" filmed the event, and will include it on a television show featuring Haggard. . . . **Buck Owens** has bought another airplane, this one a Beechcraft Duke. It will be piloted by his son, **Mike**, and by his promotion director, **Bob Woods**. . . . **Juliet Prowse** and **George Lindsey** have been set as presenters at the Sixth Annual Academy of Country & Western Music Awards show by president **Bill Ward**. . . . **Roy Acuff Jr.** has signed with ASCAP. He writes for **Milene Music**. . . . **Bill Anderson** was honored by **KBBQ** in Los Angeles, in a **Bill Anderson Day**. . . . The **Clyde Beavers** show is off on a long swing west which includes fairs, parks, races and military clubs. . . . Metropolitan Music has added **Larry Rogers** of Memphis to the staff. Larry formerly was the **Lyn Lou** studio, and has worked with most of the name



GERALD McNAULTY, left, is the newly named **WSIX-TV** syndicated sales manager. With him are **Hugh X. Lewis**, GRT artist; **Bud Beal**, Heil-Quaker's director of advertising and co-producer of the **Hugh X. Lewis** show, and **Ray Shouse**, vice president and general manager of **WSIX-TV** AM and FM.

SOUNCOT IS CO. IN ORLANDO

ORLANDO, Fla. — **Souncot Records**, a firm operating here for approximately one year, was incorrectly identified in **Billboard** (March 13, 1971) as **Souncrest Records**.

Souncot, owned by businessman **Glenn W. Turner**, has had about 20 releases, most of them in the country field.

artists. . . . **Mega's Sami Smith** is on an extensive tour of clubs and concerts. She's heavily booked now that she has made it so big. . . . **George Jones** and **Tammy Wynette** spent a week at **Music City Records'** studio completing a number of U.S. Navy transcriptions.

One of the most attractive ladies in Nashville is **Moneen Carpenter**, secretary to **Bill Anderson**. Now her talent is coming through again. She has written the new **Slim Whitman** single, "Something Beautiful to Remember." She previously wrote tunes by **Anderson** and **Ray Price**. . . . **Buck Owens** has been set for two weeks at the **Landmark** in Las Vegas at the end of June. . . . **Faron Young** has had another big session at **Mercury** with **Jerry Kennedy**. The new LP will be released Monday (15) and the single from it already has been selected. It's titled "Step Aside." . . . **Diana Trask**, who plays **Disneyland** April 4, has formed her own band, called the **V.I.P.s**. That stands for **Very Important Pickers**. . . . **Marty Robbins** is expecting a rush release out momentarily. . . . **Bob Johnstone** has completed an LP with **Pete Seeger**, and it will contain some of his stage favorites. . . . **Howard Jordan** and **Doolee Faulk** of **WSIZ** brought **David Houston** and his show to the **South Georgia** area for a Sunday performance last week. . . . **Cindrich** productions has signed two new groups at **Sarasota**. They are **Ice** and **Flight**. Both will record on **Cindri Records**. . . . **Shelby Singleton** has moved capable **Herb Shucher** up the ladder again. **Herb**, who once managed **Jim Reeves** and **The Browns**, is now—among his other duties—in charge of the company's credit and collections. . . . **Shelby C. Riley** are back together again after nine months, and the result is her greatest outpouring since "Harper Valley."

Longines Symphonette Record Club is featuring a special five-record set for its members which includes LP's by **Miss Riley** and **Johnny Cash**. . . . **Chuck Rogers** has signed an exclusive writers' contract with **Ensign Music**, a division of **Famous Music Corp.** The announcement was made by **Howard White**.

Archie Campbell, who had been driving hard on the **Easter Seal Campaign** (of which he is chairman), was sidelined by a kidney stone attack. Once recovered, he went back to work at once for the charity. . . . **LeRoy Van Dyke** assisted in a cattle auction at, of all places, the "Grand Ole Opry" House. It was the first time to anyone's knowledge such animals were ever in the building. . . . **Tree** writer **Glenn Martin** and his wife are expecting their sixth child. . . . After a hiatus from the recording business, **Johnny Paycheck** is back. He has signed as a writer with **Bannock Music**, a division of **ACTS**, has reaffiliated with **BMI**. will be booked by **Bob Neal**, and is negotiating a recording contract. . . . Members of the **Tennessee 4-H Club** have presented a citation for meritorious service to the **Country Music Hall of Fame and Museum**. . . . The **Compton Brothers**, **Bill** and **Harry**, have purchased a plane. Both are checked out to fly it, and **Bill** is now working on his commercial license. . . . The **Tactical Air Command** has presented to the **CMA** a special plaque honoring the organization for its support of the **Command's** musical programs.

Decca's Webb Pierce is very much on the road again. He and **Koko the Clown**, his sidekick, are winding up a cross-country personal appearance tour. **Decca** is rushing additional tracks for his forthcoming album. . . . **Faron Young**, **Sammi Smith**, **Diana Trask**, **Don Gibson**, **Lefty Frizzell** and the **Geisenslaw Brothers** have taped

(Continued on page 39)

Allison Indie Production Co.

NASHVILLE—Former **Dot** producer **Joe Allison** has set up his own independent production office here and will branch to several labels.

Allison will continue to produce **Roy Clark**, **Hank Thompson** and **Curtis Potter** for **Dot**, but will add others. He is producing **Thompson** in an album of old **Mills Brothers** songs, "The Mills Brothers Get the Thompson Touch."

The office will be located at 1710 17th Ave. South.

Emmons to Host Pilot

NASHVILLE — Canadian-born artist **Blake Emmons**, lately connected with **Show Biz, Inc.**, has signed an agreement with **Rai Purdy Productions** of **Vancouver, B.C.**, to host a half-hour network pilot.

The film, to be shot on location in **Vancouver**, will be titled "The Uptight, Downtown, Psychedelic, Hillbilly Flower-Power, Country Sing-In."

Hank Corwin, also of **Nashville**, has been signed as music director for the proposed series. **Emmons** will fly to **Canada** next month for initial production work on the series.

Tex Clark Sues Ebb-Tide Prod

NASHVILLE—**Tex Clark**, promotion director of **Brite-Star** promotions here, has filed a slander suit against **Ebb K. Harrison, Sr.**, doing business in **Baton Rouge** as **Ebb Tide Promotions**.

The \$150,000 suit was filed in **District Court**. It stems from articles in the **Ebb-Tide Music Newsletter** which was published and distributed nationwide on **Dec. 8**.

The articles, according to **Clark's** suit, contain slanderous and libelous comments that damage **Clark's** professional and personal reputation among those connected with the music field and also laymen in the profession.

Champ Fiddlers' Parley April 8-10

UNION GROVE, N.C. — The 47th annual **World's Champion Old-Time Fiddlers' Convention** will be held **April 8-10** at **J. Pierce Van Hoy's Farm**, **Union Grove, N.C.**

In the past few years the event has been attended by the nation's leading country string bands and some 15,000-plus fans. For details, contact **J. Pierce Van Hoy**, program director, **Box 38**, **Union Grove, N.C. 28689**.



PAT DAISY, new **RCA** artist, receives a painting of daisies during her first **Nashville** recording session. Making the presentation are **Jimmy Bowen**, **Green Grass Music**; **Jerry Bradley**, her producer; and publisher **Curley Putman**.



FRANCES PRESTON, vice president of **BMI**, talks to some of the outstanding performers in the **Cerebral Palsy Telethon** in **Nashville**, which she co-chaired with **Mrs. Chet Atkins**. Shown, left to right, are **Earl Morrall** of the **Baltimore Colts**, **James Brolin** of the **Marcus Welby Show**, **Mrs. Preston** and **Barnaby's Ray Stevens**. This is **Mrs. Preston's** fifth year of leadership in the telethon.

S.P.E.B.S.Q.S.A.

INC.

(Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.)

now offers Retail Outlets of Records and Tapes, Rack-Jobbers and One-Stops an efficient means of obtaining outstanding, hard-to-get, barbershop quartet and chorus albums, 8-track cartridges, cassettes and reel-to-reel tapes . . . all in stereo . . . and at prices that open up a new profit center for your firm.

To name just a few of the **S.P.E.B.S.Q.S.A.** releases now available:

THE TOP 10 BARBERSHOP QUARTETS OF 1970

THE TOP 5 BARBERSHOP CHORUSES OF 1970

and

BOURNE BARBERSHOP BLOCKBUSTERS

For further information use coupon below or call **Barrie Best (414) 654-9111**



Mail to:

Barrie Best, S.P.E.B.S.Q.S.A., Inc., International Office
6315 Third Avenue, Kenosha, Wisconsin 53141

Dear **Barrie**:

Please send me full details on how we can get the above described recordings for distribution and sale. My firm is a (check appropriate box):

Record & Tape Retailer Rack-Jobber (record & tape)
 One-Stop (record & tape)

Send to:

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

PHONE _____

Hot Country Singles

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

Sue's new single is a very important production by Glenn Sutton (producer of "Rose Garden"). And it's already a hit in all these cities:

Denver; New Orleans; Memphis; Wichita; Jacksonville; Cleveland; Detroit; Syracuse; Baltimore; Washington; Norfolk; Richmond; Roanoke; Fort Worth; Nashville; Pittsburgh; Wheeling; Rochester.

Add Sue Richards to your list of VIP's in Country country.



"Feel Free To Go" (5-10709) by Sue Richards On Epic.

| 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 | AFTER THE FIRE IS GONE Conway Twitty & Loretta Lynn, Decca 32776 (Twitty Bird, BMI) | 8 | 37 | 64 | SOMETIMES YOU JUST CAN'T WIN George Jones, Musicor 1432 (Glad, BMI) | 2 |
| 2 | 1 | I'D RATHER LOVE YOU Charley Pride, RCA Victor 47-9952 (Pi-Gem, BMI) | 8 | 38 | 56 | THE BUS FARE TO KENTUCKY Skeeter Davis, RCA Victor 47-9961 (Crestmoor, BMI) | 4 |
| 3 | 5 | SOLDIER'S LAST LETTER Merle Haggard, Capitol 3024 (Noma, BMI) | 6 | 39 | — | I WANNA BE FREE Loretta Lynn, Decca 32796 (Sure-Fire, BMI) | 1 |
| 4 | 3 | HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega 615-0015 (Combine, BMI) | 15 | 40 | — | A MAN IN BLACK Johnny Cash, Columbia 4-45339 (House of Cash, BMI) | 1 |
| 5 | 6 | EMPTY ARMS Sonny James, Capitol 3015 (Melody Lane/Desiard, BMI) | 5 | 41 | 44 | JUKEBOX MAN Dick Curless, Capitol 3034 (Moss-Rose, BMI) | 6 |
| 6 | 7 | KNOCK THREE TIMES Bill "Crash" Craddock, Cartwheel 193 (Pocketfull Of Tunes/Jillbern/Saturday, BMI) | 7 | 42 | 52 | CRAWDAD SONG Lawanda Lindsey & Kenny Vernon, Chart 5114 (Sue-Miri, ASCAP) | 5 |
| 7 | 13 | BETTER MOVE IT ON HOME Porter Wagoner & Dolly Parton, RCA Victor 47-9958 (Blue Echo, BMI) | 5 | 43 | 26 | RAININ' IN MY HEART Hank Williams Jr. & the Mike Curb Congregation, MGM 14194 (Excellorec, BMI) | 15 |
| 8 | 16 | WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic 5-10707 (Algee/Altam, BMI) | 4 | 44 | 51 | DON'T WORRY 'BOUT THE MULE Carl Smith, Columbia 4-45293 (Acuff-Rose, BMI) | 7 |
| 9 | 9 | THE ARMS OF A FOOL Mel Tillis, MGM 14211 (Sawgrass, BMI) | 9 | 45 | 46 | SO THIS IS LOVE Tommy Cash, Epic 5-10700 (House of Cash, BMI) | 3 |
| 10 | 10 | BRIDGE OVER TROUBLED WATER Buck Owens & the Buckaroos, Capitol 3023 (Charing Cross, BMI) | 8 | 46 | 40 | IF YOU THINK I LOVE YOU NOW Jody Miller, Epic 5-10692 (Algee, BMI) | 13 |
| 11 | 4 | A WOMAN ALWAYS KNOWS David Houston, Epic 5-10696 (Algee, BMI) | 12 | 47 | 49 | BIG MABLE MURPHY Dallas Frazier, RCA Victor 47-9950 (Blue Crest, BMI) | 5 |
| 12 | 8 | I'M GONNA KEEP ON LOVING YOU Billy Walker, MGM 14210 (Two Rivers, ASCAP) | 10 | 48 | 66 | A STRANGER IN MY PLACE Anne Murray, Capitol 3059 (TRO-First Edition, BMI) | 2 |
| 13 | 20 | L.A. INTERNATIONAL AIRPORT Susan Raye, Capitol 3035 (Blue Book, BMI) | 6 | 49 | 54 | CARELESS HANDS Dottie West, RCA Victor 47-9957 (Melrose, ASCAP) | 4 |
| 14 | 11 | COME SUNDOWN Bobby Bare, Mercury 73148 (Combine, BMI) | 14 | 50 | 61 | TELL HIM THAT YOU LOVE HIM Webb Pierce, Decca 32787 (Tuesday, BMI) | 3 |
| 15 | 12 | LOVENWORTH Roy Rogers, Capitol 3016 (Champion, BMI) | 9 | 51 | 60 | OH, LOVE OF MINE Johnny & Jonie Mosby, Capitol 3039 (Central Songs, BMI) | 4 |
| 16 | 45 | I WON'T MENTION IT AGAIN Ray Price, Columbia 4-45329 (Seaview, BMI) | 2 | 52 | 41 | FREIGHT TRAIN Jim & Jesse, Capitol 3026 (Maurice, ASCAP) | 7 |
| 17 | 15 | WATCHING SCOTTY GROW Bobby Goldsboro, United Artists 50727 (BNB, BMI) | 13 | 53 | 62 | THERE'S SOMETHING ABOUT A LADY Johnny Duncan, Columbia 4-45319 (Pi-Gem, BMI) | 3 |
| 18 | 14 | THERE GOES MY EVERYTHING/ I REALLY DON'T WANT TO KNOW Elvis Presley, RCA Victor 47-9960 (Hill & Range/Blue Crest, BMI) | 12 | 54 | 57 | I'M ON THE ROAD TO MEMPHIS Buddy Alan & Don Rich, Capitol 3040 (Commander/Tinkerbell, ASCAP) | 4 |
| 19 | 19 | GUESS AWAY THE BLUES Don Gibson, Hickory 1588 (Acuff-Rose, BMI) | 10 | 55 | 55 | THE KIND OF NEEDIN' I NEED Norma Jean, RCA Victor 47-9946 (Stallion, BMI) | 9 |
| 20 | 24 | IT WASN'T GOD WHO MADE HONKY TONK ANGELS Lynn Anderson, Chart 5113 (Peer Int'l, BMI) | 8 | 56 | 69 | BIG ROCK CANDY MOUNTAIN Bill Phillips, Decca 32782 (Warner Tamerlane, BMI) | 5 |
| 21 | 39 | DREAM BABY (How Long Must I Dream) Glen Campbell, Capitol 3062 (Combine, BMI) | 3 | 57 | 67 | BABY WITHOUT YOU/MARRIAGE HAS RUINED MORE GOOD LOVE AFFAIRS Jan Howard, Decca 32778 (TRO/First Ed/Nion, BMI/Stallion, BMI) | 8 |
| 22 | 17 | ANYWAY George Hamilton IV, RCA Victor 47-9945 (Acuff-Rose, BMI) | 9 | 58 | 73 | TRAVELIN' MINSTREL MAN Bill Rice, Capitol 3049 (Jack & Bill, ASCAP) | 2 |
| 23 | 23 | DO RIGHT WOMAN—DO RIGHT MAN Barbara Mandrell, Columbia 4-45307 (Press, BMI) | 3 | 59 | 71 | IT COULD 'A BEEN ME Billie Jo Spears, Capitol 3055 (Chestnut, BMI) | 2 |
| 24 | 28 | AFTER YOU/SHE'LL REMEMBER Jerry Wallace, Decca 32777 (Four Star, BMI/Four Star, BMI) | 7 | 60 | 74 | GEORGIA PINEYWOODS Osborne Brothers, Decca 32794 (House of Bryant, BMI) | 3 |
| 25 | 27 | WITH HIS HAND IN MINE Jean Shepard, Capitol 3033 (Copper Basin/Twig, BMI) | 6 | 61 | 68 | SHE'S AS CLOSE AS I CAN GET TO LOVING YOU Hank Locklin, RCA Victor 47-9955 (Blue Crest/Hill & Range, BMI) | 3 |
| 26 | 37 | ALWAYS REMEMBER Bill Anderson, Decca 32793 (Forrest Hills, BMI) | 3 | 62 | 59 | HERE COME THE ELEPHANTS Johnny Bond, Starday 916 (Sawgrass, BMI) | 6 |
| 27 | 33 | DID YOU EVER Charlie Louvin & Melba Montgomery, Capitol 3029 (Tree, BMI) | 7 | 63 | — | ANGEL Claude Gray, Decca 32786 (Vanio, BMI) | 1 |
| 28 | 29 | I'M A MEMORY Willie Nelson, RCA Victor 47-9951 (Nelson, BMI) | 8 | 64 | 70 | AT LEAST PART OF THE WAY Stan Hitchcock, GRT 39 (Jack & Bill, ASCAP) | 3 |
| 29 | 30 | SLOWLY Jimmy Dean & Dottie West, RCA Victor 47-9947 (Cedarwood, BMI) | 9 | 65 | — | ONE MORE TIME Ferlin Husky, Capitol 3069 (Dixie Jane/Twig, BMI) | 1 |
| 30 | 18 | PROMISED LAND Freddie Weller, Columbia 4-45276 (Arc, BMI) | 16 | 66 | — | IS IT ANY WONDER THAT I LOVE YOU Bob Luman, Epic 5-10699 (Jack & Bill, ASCAP) | 1 |
| 31 | 21 | THE LAST ONE TO TOUCH ME Porter Wagoner, RCA Victor 47-9939 (Owepar, BMI) | 13 | 67 | — | WHERE DID THEY GO, LORD Elvis Presley, RCA Victor, 47-9980 (Presley/Blue Crest, BMI) | 1 |
| 32 | 38 | I LOVE THE WAY THAT YOU'VE BEEN LOVING ME Roy Drusky, Mercury 73178 (Music City, ASCAP) | 4 | 68 | — | TOUCHING HOME Jerry Lee Lewis, Mercury 73192 (Hill & Range/Blue Crest, BMI) | 1 |
| 33 | 47 | NEXT TIME I FALL IN LOVE Hank Thompson, Dot 17365 (Central Songs, BMI) | 4 | 69 | — | FEEL FREE TO GO Sue Richards, Epic 5-10709 (Stallion, BMI) | 1 |
| 34 | 22 | WHERE IS MY CASTLE Connie Smith, RCA Victor 47-9938 (Blue Crest, BMI) | 13 | 70 | — | CORPUS CHRISTI WIND Dale McBride, Thunderbird 539 (Tupper/Soulsongs, BMI) | 1 |
| 35 | 36 | YOU MAKE ME FEEL LIKE A MAN Warner Mack, Decca 32781 (Page Boy, SESAC) | 7 | 71 | — | ANGEL'S SUNDAY Jim Ed Brown, RCA | 1 |
| 36 | 75 | HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca 32801 (Bros. 2, ASCAP) | 2 | 72 | 72 | FIRST LOVE Penny DeHaven, United Artists 50742 (Unart, BMI) | 9 |
| | | | | 73 | — | STEP ASIDE Faron Young, Mercury 73191 (Blue Echo, BMI) | 1 |
| | | | | 74 | — | LOVE STORY Roy Clark, Dot 17370 (Famous, ASCAP) | 1 |
| | | | | 75 | — | GOODBYE JUKEBOX Bobby Lord, Decca 32797 (Contension, ASCAP) | 1 |

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 3/27/71

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

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 1 | ROSE GARDEN Lynn Anderson, Columbia C 30411 | 14 |
| 2 | 2 | FOR THE GOOD TIMES Ray Price, Columbia KC 30160 | 30 |
| 3 | 3 | WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251 | 5 |
| 4 | 4 | FROM ME TO YOU Charley Pride, RCA Victor LSP 4468 | 9 |
| 5 | 6 | HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000 | 9 |
| 6 | 5 | COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75353 | 10 |
| 7 | 7 | BED OF ROSE'S Statler Brothers, Mercury SR 61317 | 11 |
| 8 | 9 | 15 YEARS AGO Conway Twitty, Decca DL 75248 | 17 |
| 9 | 8 | ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460 | 9 |
| 10 | 10 | MORNING Jim Ed Brown, RCA Victor LSP 4461 | 9 |
| 11 | 16 | GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4381 | 20 |
| 12 | 11 | BRIDGE OVER TROUBLED WATER Buck Owens, Capitol ST 685 | 4 |
| 13 | 13 | THE TAKER/TULSA Waylon Jennings, RCA Victor LSP 4487 | 3 |
| 14 | 15 | THE JOHNNY CASH SHOW Columbia KC 30100 | 20 |
| 15 | 12 | WITH LOVE George Jones, Musicor MS 3194 | 5 |
| 16 | 14 | TWO OF A KIND Porter Wagoner & Dolly Parton, RCA Victor LSP 4490 | 4 |
| 17 | 17 | PORTRAIT OF MY WOMAN Eddy Arnold, RCA Victor LSP 4471 | 8 |
| 18 | 27 | FOR THE GOOD TIMES Chet Atkins, RCA Victor LSP 4464 | 3 |
| 19 | 18 | A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Salute to Bob Wills) Merle Haggard, Capitol ST 638 | 16 |
| 20 | 21 | THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury SR 61323 | 10 |
| 21 | 23 | SNOWBIRD Anne Murray, Capitol ST 579 | 26 |
| 22 | 24 | FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451 | 35 |
| 23 | 31 | GOLDEN STREET OF GLORY Dolly Parton, RCA Victor LSP 4398 | 3 |
| 24 | 22 | THE FIRST LADY Tammy Wynette, Epic E 30213 | 23 |
| 25 | 19 | I'VE GOTTA SING Wanda Jackson, Capitol ST 669 | 6 |
| 26 | 26 | ALL FOR THE LOVE OF SUNSHINE Hank Williams Jr. & the Mike Curb Congregation, MGM SE 4750 | 13 |
| 27 | 29 | CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367 | 26 |
| 28 | 28 | WHERE HAVE ALL THE HEROES GONE Bill Anderson, Decca DL 75254 | 4 |
| 29 | 30 | LOOK AT MINE Jody Miller, Epic E 30382 | 14 |
| 30 | 20 | SHE WAKES ME WITH A KISS Nat Stuckey, RCA Victor LP 4477 | 5 |
| 31 | 35 | GUESS WHO Slim Whitman, United Artists UAS 6783 | 4 |
| 32 | 33 | WATCHING SCOTTY GROW Bobby Goldsboro, United Artists UAS 6777 | 7 |
| 33 | 37 | HELLO DARLIN' Conway Twitty, Decca DL 75209 | 40 |
| 34 | 36 | #1 Sonny James, Capitol ST 629 | 18 |
| 35 | 32 | THAT'S THE WAY IT IS Elvis Presley, RCA Victor LSP 4445 | 14 |
| 36 | 25 | I WALK THE LINE Soundtrack/Johnny Cash, Columbia S 30397 | 15 |
| 37 | — | SOMETHING ELSE Danny Davis & the Nashville Brass, RCA Victor LSP 5576 | 1 |
| 38 | 38 | OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384 | 62 |
| 39 | 39 | GOODTIME ALBUM Glen Campbell, Capitol SW 493 | 26 |
| 40 | 34 | JIM REEVES WRITES YOU A RECORD RCA Victor LSP 4475 | 7 |
| 41 | 42 | FOR THE GOOD TIMES Dean Martin, Reprise RS 6428 | 2 |
| 42 | — | DOGGIN' IT Dick Curless, Capitol ST 689 | 1 |
| 43 | — | BEST OF ROY CLARK Dot DOS 25986 | 1 |
| 44 | 44 | THIS, THAT & THE OTHER Wendy Bagwell, Canaan CAS 9697 | 2 |
| 45 | 45 | SOMETHIN' TO BRAG ABOUT Charlie Louvin & Melba Montgomery, Capitol ST 686 | 1 |

Country Music

Colorado Fest June 7-12

DENVER—The Ninth Annual Country Music Festival of Colorado will be held at the 4 Seasons Club in nearby Aurora, June 7-12.

Director of the festival will be Mrs. Gladys Hart, organizer and promoter of the event since its inception. Several business sessions are scheduled this year to complement the entertainment. A Tuesday (June 8) meeting will involve distributors, record shops, recording studios, club owners and radio personnel.

A Wednesday show will honor the Country Music Association and

the city of Nashville. A Thursday meeting is for songwriters and publishers. On Friday, sessions will cover promotion, bookings and personal management.

The week is proclaimed Country Music Week in Colorado, the purpose of the festival is the over-all promotion of country music, particularly in the West.

The festival concludes with a massive show on Saturday, preceded by a 5 p.m. awards banquet. Curley Rhodes of Cedarwood Publishing in Nashville will be an honored guest.

Nashville Scene

• Continued from page 37

recent appearances on the Hugh X. Lewis syndicated show, which is fast approaching 100 markets. . . . **Danny Davis** and the **Nashville Brass** ran into weather trouble on three consecutive appearances, which grounded his plane. It happened in Florida, Nebraska, and North Carolina. . . . **MGM's Billy Walker** has concluded a tour to Alaska, and got more rave notices. . . . **Ray Griff** and his newly-formed group, **The Rays of Sunshine**, are set for an appearance at the Golden Nugget in Las Vegas. . . . Promotion men **Rudy Hickman** and **Jim Harper** have joined the staff of **Target Records** of New Bern, N.C., with their first assignment a nationwide campaign to cover the current **Jack Reno** release, "When Strangers Say Good-bye." . . . **Lucky Moeller** again is booking the **Houston Professional Fire Fighters Association** show in the big Texas city. The two-day affair celebrates its 12th consecutive year under the same guidance, although the show has a new chairman, **Bill Fehmer**. Headlining this year's show are **Porter Wagoner**, **Dolly Parton**, **Speck Rhodes**, **Bill Anderson**, **Jan Howard**, **Jimmy Gately**, the **Stonemans** and **Bob Luman**. **Bill Bailey** will be the master of ceremonies.

New releases on **Danrite Records** of Dallas are by **Irene Danner**, **Matt McKinney** and **Clay Martin**. National distribution for the label is now under the supervision of veteran music man **Murray Nash** of Nashville. . . . **Bob Reynolds** of **Snap Records** is said to be getting strong air play in many parts of the country on his new release, "The Reaper." The **Miller Talent Agency** of Beverly, Ohio, is interested in a major picking up the song. . . . **Al Jason**, president of **Terrace Music**, announced the appointment of **B.G. Braithwaite** as a director. He's chairman of the **Board of Nalco Chemical**. **Ricci Mareno**, vice president and head of the Nashville operation of **Terrace**, said regular quarterly board meetings would be held in Music City. . . . **Jim Ed Brown** plays eight dates in the next 18 days in five states. His new song, "Angels Sunday," was written by **Hank Mills**, who now bills himself as **Hank Million**. . . . **Shelby Singleton** reports that the new **Jeannie C. Riley** single, "Oh, Singer," has some 100,000 copies ordered already. It's the best thing she's done since "Harper Valley," and one of the finest things **Shelby** has produced since coming back from his months of research. . . . **Roy Horton** of **Peer International**, points out that **Elvis Presley** has recorded "Little Cabin Home on the Hill" which was written by **Lester Flatt** and **Bill Monroe** when they were together many long years ago. . . . The **Tampa/St. Petersburg** area will get its first 24-hour country music station this month when **WQYK-FM** goes on the air. **Marshall Rowland**, owner, said he was gratified with the success and acceptance of the AM station by the Bay area's people since it switched to modern country a year ago. It's now number one in the market. . . . The **Bakersfield California**

Brass has been set to play the **Landmark** in Las Vegas in June and July, and then the **Sparks Nugget** near Reno. . . . **Jack Clement** has expanded his **Pinwheel Art and Photography Studio**, to include full commercial photographic facilities, studio and darkroom. It's an addition to his recording studio and his publishing firm, **Jack Music, Inc.** . . . **Bobby Lewis** did a superb job with the soundtrack in "Cold Turkey," a UA movie featuring **Dick Van Dyke**. . . . **Songwriter Phyllis Hiller** has set up an office on **Music Row** in Nashville. Her works are beginning to emerge. . . . **Larry Scott** has been appointed program director of **KBBQ Radio**. The announcement comes from **Bill Ward**, vice president and general manager. **Scott** had spent the past two years at **WIL** in St. Louis.

Danny Harrison, a leading **BMI** songwriter, begins his fifth year doing a live show over **WVOW** at **Logan, W. Va.**, this year. Same sponsor, too. . . . **Ace Records** of **High Point, N. C.**, has signed **Julie Jones** of Nashville. The first release was produced in Nashville by **Jim Vest**. . . . **Merle Haggard**, **Sammi Smith** and **Tom T. Hall** play the **Anaheim Convention Center** Saturday (20). . . . **Brad McCuen**, president of **Mega**, has added **Larry Rogers**, formerly general manager of **Lyn-Lou Recording** in Memphis, to his staff. Also **Steve Whaley**, son of **CMA's** public relations director, joins **Mega** in its training program in sales and merchandising. . . . **Mega** has new singles out by **Weldon Myrick** and **Canada**, and will be doing their first sessions for **Capitol** shortly. . . . **Texas oil millionaire Clay Martin** of Dallas will record on **Danrite**, with **Charles Wright** producing. . . . **Woodland Studios** is a busy place again. Among others in for sessions were **Bill Purcell**, **Buddy Killen** with **Diana Trask** and with **Joe Tex** and the **Nashville Edition**; **Ray Griff**, with **Dick Heard** producing and **Rick Horton** engineer. . . . **Tommy Allsup** has a great new sound with his **Tennessee Saxes**. . . . **David Lardin** of **WACA** in **Camden, S. C.** has been presented the distinguished **Lt. Governor Award** by the **Optimists**.

GREAT REACTION . . .
to two Great Songs

"THE PAIN
WILL
GO AWAY"

c/w

"WHEN YOU
PLAY
IN DIRT"

Priceless Record
#1001

By

RUDY
WESLEY



Great Country Artist
With Soul
Produced by
Kenny Price

Personal Management:
Kenny Price &
Tom Anthony
3703 Dickerson Road,
Nashville, Tenn.
Phone: (615) 865-5921

ROOST RECORDS PRESENTS
PAUL COLEMAN
Singing
"Goodmorning
Sunshine"

Distributors: Some areas still open.

DJ's copies available. Write:
BRITE STAR PROMOTIONS
728 16th Avenue S.
Nashville, Tenn. 37203
(615) 244-4064

MONEY MAKING
OPPORTUNITY

GREAT FOR
PROMOTION OR
GIVE AWAYS

COUNTRY WESTERN 45's—
GREAT ASS'T OF 10 RECORDS
IN ONE PACKAGE—
50 CENTS PER PACKAGE
TOP LABELS AND ARTISTS!

B. B. RECORDS
257 BAYARD RD.
UPPER DARBY, PA. 19082
215-LE 2-4473

IT'S A
ROUTE
REVIVER



WURLITZER ZODIAC

Brings New Life To Locations
New Earnings For Operators

Put this super star of sound and beauty to work in your top spots and it will top the earnings of any phonograph it replaces. That's a promise—based on the experience of Wurlitzer operators everywhere. No phonograph in history has so rapidly and resoundingly established its ability to tune 'em in, turn 'em on, and accelerate the "take." THE WURLITZER COMPANY • 115 Years Of Musical Experience • North Tonawanda, N.Y. 14120.

Copyrighted material

Jukebox programming

Phoenix Programmer Builds Solid Rapport With Location

By ROBERT LATIMER

PHOENIX, Ariz.—Jukebox programmers with more varied route requirements might well envy Wayne Clark here at Watkins Cigarette Service. Most of Clark's locations are in the country music category. However, Clark takes very little for granted. He spends what some programmers might term an inordinate amount of time with his location owners and their employees in an attempt to determine the best possible selections for the firm's 116 jukebox stops. This close rapport with locations not only keeps requests to a reasonable level due to the careful gauge he has on each business' requirements, but additionally, builds a better understanding of Clark's problems.

Despite its cigarette-vending history, extending back to 1934, Watkins Cigarette Service has become one of the Arizona city's largest jukebox operations, expanding from an all-vending complex to a music and games mix two years ago. Anxious to expand operations, Jerry Roseland, Watkins president, took the unusual step of buying existing routes for a quick entry into the music field, rather than merely attempting to capitalize on the hundreds of long-established cigarette locations which the company had serviced for as much as three decades. Currently, Watkins Cigarette Service is operating with 116 stops, all but a handful developed through established-route purchases, and primarily remarkable for the sameness of the music market they represent.

"We probably have the most stable music market in the country," said Clark, who joined the firm as the routes expanded, as general manager of Watkins Cigarette Service's then new phonograph division. "For example, out of 116 stops, we have only 12 which require any rock music programming; the rest are made up almost entirely of country locations."

Clark is delighted with the fact that it is necessary to change only two records per week, on weekly collection stops. Every other week stops require more, of course. Requests for a 24-month period have never averaged more than ten per week. "Perhaps the fact that Phoenix, despite its large size, has never supported a nightclub successfully has something to do with our programming," Clark said. "At any rate, there is no doubt that the city has an almost universal preference for country-style music, to the point that we can make up the menu at every location from country, easy listening (primarily ballads) and a few novelties."

Clark has a different approach to programming the 116 stops. Because there is no demand for rock 'n' roll, he cannot follow the business publications and charts so thoroughly. Nor does he depend too much on radio station programming. However, the majority of stations in Phoenix are offering the same sort of country music which appeals to the jukebox patron. Instead, he gets excellent co-operation from location owners in the matter of prognosticating the probable popularity of a country hit.

Also, he depends upon his own long-established understanding of the market.

Thus, location requests and his own judgment form most of the criteria for programming.

Location Rapport

Equally important is the fact that Clark spends a lot of time with the location owners and their customers. He visits an average of seven to eight locations per day, making himself known to both location owners and patrons of the country-style bars. Surprisingly, this is not a "let me buy you a drink" type of social visit. Watkins Cigarette Service puts forth a stern policy on this subject so that no routeman in either the vending or phonograph divisions ever takes a drink with a location owner or offers to buy one. Instead, Clark sees to it that all calls are "strictly business." He does a lot of handshaking, ensures that location owners all know him, and keeps the relation personal.

"We've never felt that it was good business to attempt to buy location-owner goodwill," Clark said. "Instead, we would rather build our relationship on the basis of service. Service, of course, means more than mere machine quality and holding to appointed arrival times. It means making a sincere attempt to get the record which the location owner needs for his machine, and making sure that he knows that we have tried. Naturally, we have made a continuing effort to discourage too many calls for specials, pointing out that it involves a lot of expense, much letter-writing, telephone calls and so forth. Gradually, our location owners have cut down on such requests so that they average less than 10 per week."

Location Voice

Naturally, requests reflect location desires. But owners and employees are invited to speak their minds on new records, too. "We have found it extremely valuable

(Continued on page 52)

Stations Mull Jukebox Poll

CHICAGO—Radio stations are increasingly skeptical about the accuracy of retail record outlet surveys and in some cases are considering that those 500,000 jukeboxes in America may represent an untapped barometer of record popularity.

Station representatives complained at the recent National Association of Record Merchandisers rack jobber convention that stores receive free singles in order to "hype" radio playlists (Billboard, Mar. 13). Quite apart from this aspect is the problem of stores in a given market being serviced from a rack jobber located across the continent. Also, many stores are no longer concentrating on singles.

While several radio station programmers have always been conscious of jukebox popularity, some

(Continued on page 52)

Ill. Station Identifies LP Cuts

PEORIA, Ill.—Like radio stations everywhere, WIRL here is stepping up its playing of cuts from 12-inch albums. However, since the station is cooperating with the local Les Montooth Pho-

Jukebox Meters Help Station Determine 'Instant Standards'

By EARL PAIGE

PEORIA, Ill.—There is a period of about six months after radio stations stop playing a hit when about the only way to gauge its continuing popularity is on jukeboxes, according to Robin Walker, music director, WIRL here. By checking jukebox meter readings, Walker has found a way to identify what he calls "instant standards."

Walker is working with the local Les Montooth Phonograph Service jukebox programmer Bill Bush. The Montooth firm has jukeboxes in every conceivable type of business place here, so that Bush can supply Walker not only with popularity meter readings but with important demographic data relating to where certain standards are getting heavy play.

Walker admits that in some cases the various songs that received heavy airplay are from 12-

inch albums, thus making it impossible for a jukebox reading. He mentioned the case of "Renegade," from the "Steppenwolf" album which he now classifies as an instant standard but which never was available as a single.

"However, most of the big album cuts are finally released as singles and then we can start following them on the jukebox after we've stopped playing them on the air," Walker said.

Another inconsistency is the single edited from a long album cut. He said "Judy Blue Eyes Suite" from a Crosby, Stills & Nash album is seven minutes long and is preferred by radio listeners over the shorter single version.

Walker also employs the term "heavy standard" to some singles, indicating that they are heavily preferred as well as being more in the hard rock vein. One such single is Jimi Hendrix's "Purple Haze." Others include "Ohio" by Crosby, Stills & Nash, "Combination of the Two" from the "Cheap Thrills" album, and "Hope You're Feeling Better" from Santana's "Abraxas" LP.

The jukebox meter feedback also revealed that although there are many versions of "My Way," the Frank Sinatra single, is most popular. The song is on the flip side of Tom Jones' "She's a Lady" and has been performed by numerous artists including Glen Campbell.

"But Sinatra's has been on the jukeboxes for over a year and getting good play, according to Bill Bush, so that's the version we're playing over the air," Walker said.

7-In. LP Fills Gap

CHICAGO — Now that radio stations are concentrating heavily on 12-inch album play, the role of the Little LP jukebox album is becoming increasingly important. At least this is the opinion of the two producers of such product.

Both Richard Prutting of Little LP's Unlimited here and Bernie (Y) Yudkofsky of Gold Mor Dist. in Englewood, N.J., are concentrating on 7-inch jukebox albums with songs never before on singles. For example, Yudkofsky's new Chicago package contains "To Be Free," a cut that Peoria, Ill., station WIRL has been programming consistently.

FM-Jukebox Link

PEORIA, Ill. — Jukebox programmer Bill Bush, Les Montooth Phonograph Service here, will soon be furnishing data to WIVC-FM, which is changing its format from background type music to what music director Tom Brown calls progressive foreground. Brown will program singles as well as LP cuts.

nograph Service Jukebox Co. in various programming areas, WIRL always identifies the album cuts.

Music director of WIRL Robin Walker said it is more difficult for a station to play an album cut and he urges record manufacturers to supply singles whenever possible. "Our telephone surveys is showing that listeners want to hear album cuts. During the day we program about one cut per hour until 7 p.m., and then three or four per hour."

Since album cuts are identified, listeners have less chance to request them for the jukebox, thus helping to solve a headache for Montooth Phonograph Service's Bill Bush.

Bush said: "Often a location will insist that a certain record was played by a radio station and that it must be available as a single. They won't believe me when I say it's a cut from a big album. WIRL's identifying the cuts is a big help."

Bow Jazz Singles Aimed at Jukebox

NEW YORK—CTI Records will release three jazz singles in their new "Operator Jazz Series," aimed primarily at the jukebox programmers throughout the country. Featured singles include "Sugar, Pt. 1 and 2," by Stanley Turrentine from his CTI LP, "Sugar"; "Here's That Rainy Day Pt. 1 & 2," by Freddie Hubbard featuring George Benson on guitar and Hubbard on trumpet, and "Fire and Rain" b/w "Theme From Love Story," featuring Huber Laws on flute.

Jukebox Popularity Meters Not Limited By Technology

CHICAGO—As more attention is focused on jukebox popularity of recordings, the meters that register each time a disk plays can easily be made more sophisticated, according to Rock-Ola Manufacturing Corp. engineer William Findlay here.

Findlay points out that up until now, jukebox programmers have looked to the popularity meter as little more than a guideline to determine not so much which records are popular but which ones to remove.

He said Rock-Ola machines utilize a lever that is moved out one notch at a time as a disk is played. There are graduations up to 30 plays and at that point the meter remains fixed until the programmer snaps it back.

The meters register only that a disk has played—not which side.

"We're certainly open-minded about any advances the operators might wish," Findlay said. "Anything's possible in today's technology."

He indicated that it would conceivably be possible to design popularity meters that would measure each side that is played and that would measure beyond 30 plays.

In some cases, radio stations are beginning to utilize data from jukebox programmers. Most programmers feel that the current popularity meters are reliable barometers.

"If there's a demand for something else, we'll certainly investigate it," Findlay said.

Tell Vital Role of Popularity Meters

PEORIA, Ill. — Alert jukebox programmers should have no problem supplying radio stations with backup information based on jukebox popularity meter readings, according to Bill Bush, Les Montooth Phonograph Service here. He sees little need for improved meters and wonders if jukebox programmers are taking full advantage of present meter technology.

Bush, who is supplying information to WIRL here, takes strong exception to the notion that jukebox popularity meters are designed primarily to point out what poor playing records should be removed from jukeboxes.

"The jukebox programmer who is looking at only the low meter readings is really doing only half a job. We have always proceeded on the basis of first wanting to know what records are getting the best play," Bush said.

"It goes without saying that if you're checking the meter in a

teen stop and see a record that is getting heavy play you should make sure that all your other teen stops have that record.

"In fact, high meter readings on records is the best barometer as to where the records might be more profitably programmed."

Bush mentioned the instance of a 24-hour restaurant that has at least three types of jukebox audiences during a given day. High school students play a different type of music in the morning than the 10 a.m.-2 p.m. lunch crowd, when adult type easy listening and country records get most of the action. In the midnight-4 a.m. period, people returning from taverns nearby concentrate almost totally on harder country records.

"This is a case where meter readings are especially critical because of the tremendous cross-section of customers. The readings here help you determine programming for other more distinct jukebox locations," he pointed out.

Bush backs up the meter checks made routinely by his other routemen by dropping into five or six different type locations each day. Sometimes he reads meters and sometimes he just jots down playing habits.

"Early one morning recently, I watched a girl play five songs that are near the top of the WIRL list—obviously she's a radio fan. Bush clicked off: "Pushbike Song," "Blue Money," "She's a Lady," "Me and Bobby McGee" and "Proud Mary."

While quick to admit that many jukebox firms do not have the time or take the time to gather such demographic information, Bush points out that his firm specializes in jukeboxes only. "Still, we wouldn't take the time if it wasn't paying off—obviously it is. Let's face it, we're in this business for one reason, to make money."

As to the advances of meter design, Bush feels that it is not necessary for meters to measure each side of a record. However, he would like to see all manufacturers have numbered meters. On a Seeburg or Wurlitzer you can look and tell if a record has played

(Continued on page 52)



WAYNE CLARK finds jukebox programming in Phoenix easier than most programmers because the majority of his locations prefer country music.

Jukebox programming

Coin Machine World

NASHVILLE

Rock-Ola's service seminar with William Findlay in charge at Sanders Dist. Co. with host

George Happell. Attending: Lewis Brown, James Ladd, Tom Collier, Frank May and W.R. Basham, Sanders; Raymond Lauper and Ron Stanley, Play-Mor Music; Don Maddox, A.J. Davis and H.P. Kee, Nashville; Frank Walker, Columbia, Tenn.; Eddie Whitaker and Al Samples, Spann Amusement Co.; Edwin Spencer, Burns, Tenn.; T.R. Gayton, Chattanooga, Tenn.; M.W. Nichols, Chattanooga, Tenn.; Perry Shockley; Bobby G. Sanders and Jim Richardson, Sanders Amusement; Tom Kaelin and E. Suddett, Kaelin Amusement; Frank Connor and Harry J. Russell, Tommy's Dist.; Harold Woosley, David Ring and Willard Murphy, Southland Novelty; James Jones and Jerry Cathey, J&W Amusement; Fletcher Elliott, Ray Lane and Carl Lawson, Lawson Enterprises; C.E. Porter, Service Novelty; B.L. Beard, Service Vending; A.R. Vetter, Jr., Al's Music; R.W. Fletcher, Claxton Amusement; Jim and Bob Roberts, Volunteer Amusement; M.E. Bowers, Atlas Amusement; Bobby Sloan, Sloan Bros.

MAKE MONEY

Your Used Juke Box Records Are Worth Money.

No Quantity Too Big.

Contact:
HOUSE OF SOUNDS INC.
10 N. 9th Street
Darby, Pa. 19023

Attention:
JOHN LA MONTE

KING'S One Stop BARGAINS

Filled Capsule Mixes
All 250 per bag

- 5¢ Economy Mix\$3.90
- 5¢ De Luxe Mix 5.00
- 5¢ Ring Mix 4.50
- 10¢ Big Dice Mix 8.00
- 10¢ Economy Mix 7.00
- 10¢ Super Ball Mix 8.00
- Laugh-In Books & Buttons...12.00 M
- 25¢ Jewelry Mix, 100 Bag
V1 or V210.00
- 25¢ V2 Rubber Animals.....10.00
- Baseball Buttons for 1¢
Vending12.00 M

T. J. KING & CO. INC.
2700 W. Lake St., Chicago, Ill. 60612
Phone: 312/533-3302

PENNSYLVANIA

Wurlitzer engineer H.W. Peteet conducting: Modesto Cortopassi, National Novelty Co., Harrisburg, Pa.; Thomas Riedmiller, Riedmiller Enterprises, Shamokin, Pa.; P.H. Smith and Richard Smith, Harrisburg, Pa.; Abraham Russell, R & S Sales Co., Pottsville, Pa.; Ernest Simonsen, Fairmore Music, Reading, Pa.; James F. Schlegel, Shay's Vending Co., Lebanon, Pa.; Ray Koch and Frank Fancovic, Friday's Amusement Co., Lebanon, Pa.; Kenneth Noll, Mello Dee Music Co., Lebanon, Pa.; Rueben Sheaffer, King Amusement Co., Shippenburg, Pa.; Ralph Beller, Paula Vending, Allentown, Pa.; Larry Warriner, L & M Music Co., Williamsport, Pa.

Coming Events

April 2-3—Indiana Vending Council meeting, Hospitality Inn, Indianapolis, Ind.

April 10—Illinois Coin Machine Operators Association Board of Directors, Holiday Inn East, Springfield, Ill.

April 16—Illinois Coin Machine Operators Association Board of Directors, Holiday Inn East, Springfield, Ill.

April 22-25—Georgia Automatic Merchandising Council meeting, Savannah Inn and Country Club, Savannah, Ga.

April 23-24—Kentucky Automatic Merchandising Council meeting, Executive Inn, Louisville, Ky.

April 29-30, May 1-2—Illinois Merchandising Council meeting, Lake Lawn Lodge, Delavan, Wis.

May 14-15—Ohio Automatic Merchandising Association meeting, Pick Fort Hayes Hotel, Columbus, O.

May 14-16—Music Operators of New York Convention, Granit Hotel, Kerhonkson, N.Y.

May 14-15—Tennessee Automatic Merchandising Council meeting, Hilton, Inn, Nashville, Tenn.

May 21-22—Automatic Merchandising Council of New Jersey meeting, Holiday Inn, Atlantic City, N.J.

May 21-22—Wisconsin Automatic Merchandising Council Meeting, Delview Hotel, Lake Delton, Wis.

June 11-12—Minnesota Automatic Merchandising Council meeting, Voyager and Pine Portage, Rutgers, Minn.

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

June 18-20—Pennsylvania Automatic Merchandising Council meeting, Pocano Manor Inn, Pocano Manor, Pa.

Sept. 5-7—California Automatic Vendors Council installation meeting, Palm Springs Hotel, Palm Springs, Calif.

Sept. 11—Maryland Automatic Merchandising Council annual meeting, site to be announced.

Sept. 17-18—Illinois Coin Machine Operators Association meeting, Wagon Wheel, Rockford, Ill.

Oct. 7-10—California Automatic Vendors Council meeting, Del Monte Hyatt House, Monterey, Calif.

Oct. 15-17—Music Operators of America Exposition, Sherman House, Chicago.

Oct. 15-17—National Automatic Merchandising Association Show, McCormick Place, Chicago.

GUARANTEED USED MACHINES MERCHANDISE & SUPPLIES

CAPSULES

- 250 PER BAG with MONEY MAKING DISPLAYS
- 5¢ All Ring Mix\$ 4.60
 - 5¢ Trick & Game Mix 5.00
 - 5¢ Creepy Bugs 5.00
 - 5¢ Northwestern Mix 4.25
 - 5¢ Latest Assorted Mixes 5.00
 - 10¢ Jewelry Mix 8.00
 - 10¢ Assortment Mix 8.00
 - 10¢ Western Mix 8.00
 - 25¢ V2 Assortment, 100 per box 10.00
 - 25¢ V2 Bugs, 100 per box 10.00
 - Empty V-VI-V2 CAPSULES

- Wrapped Gum—Fleets 2000 pcs. \$7.40
Rain-Bio Ball Gum, 2400 per ctn. 8.28
Rain-Bio Ball Gum, 2100 printed per carton 7.85
Rain-Bio Ball Gum, 3550 per ctn. 9.40
Rain-Bio Ball Gum, 4350 per ctn. 9.50
Rain-Bio Ball Gum, 3550 per ctn. 9.50
Maltettes, 2400 per carton 8.65
20 Cartons minimum prepaid on all Leaf Brand Rain-Bio Ball Gum
Adams Gum all flavors, 100 ct. .55
Beech-Nut, All Flavors, 100 ct. .55
Minimum order, 25 boxes, assorted.

CHARMS AND CAPSULES

Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.

Everything for the operator. One-Third Deposit, Balance C.O.D.

If your competition is giving you location trouble... you may find the answer to this problem by operating the most advanced idea in bulk vending...

The new Victor SELECTORAMA 77-88 CONSOLE



Write for Beautiful Illustrated Circular and Prices.

Stamp Folders, Lowest Prices, Write

MEMBER NATIONAL VENDING MACHINE DISTRIBUTORS, Inc.

NORTHWESTERN SALES & SERVICE CORP.

446 W. 36th St., New York, N.Y. 10018
(212) L0ngacre 4-6467

Ets. RENE PIERRE Automatic Coin Games Mfr.

B.P. 338, 71 Chalon-Sur-Saone, France



FOOT-BALL DERBY

Competition Lux Export Non coin games also available

Exclusive representative for USA & Canada
Call: (212) MU 9-0547

CHARLES RAYMOND & CO., INC.
Suite 1527, 250 W. 57th Street
New York, N.Y. 10019

Proven Profit Maker!



CHICAGO COIN'S NIGHT BOMBER

NOTHING LIKE IT!

- No one else has DIVE... CLIMB! Bank to left or right—zoom in all directions!
- Authentic... player sees and hears bombs and rockets dropping to targets.
- SIZED TO FIT ANY LOCATION! Less depth than any other similar game now made.

Mrs. of PROVEN PROFIT MAKERS Since 1931

CHICAGO COIN MACHINE DIV
CHICAGO DYNAMIC INDUSTRIES, INC.
1723 W. DIVERSEY BLVD. CHICAGO, ILLINOIS 60614

What's Playing?

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

Beaver Dam, Wis.; Adult Location

Ruth Sawejka, programmer,
Coin Operated Amusement Co.



Current releases:
"What Am I Living For," Conway Twitty, MGM 14205;
"Help Me Make It Through the Night," Sammi Smith, Mega 0015;
"L. A. International Airport," Susan Raye, Capitol 3035;
"Here Come the Elephants," Johnny Bond, Starday 45916.

Oldies:
"The Old Lamplighter," Browns.

Buchanan, Mich.; Adult Location

Frank Fabiano, programmer,
Fabiano Amusement Co.



Current releases:
"Watching Scotty Grow," Bobby Goldsboro, UA 50527;
"For All We Know," Carpenters, A & M 1243;
"Theme From Love Story," Henry Mancini, RCA Victor 9927.

Oldies:
"Knock Three Times," Dawn, Bell 938;
"Rose Garden," Lynn Anderson, Columbia 45252.

Fremont, Neb.; Country Location

Ted Nichols, programmer,
Automatic Vending



Current releases:
"Rose Garden," Lynn Anderson, Columbia 4-45252;
"Empty Arms," Sonny James, Capitol 3015;
"I'd Rather Love You," Charley Pride, RCA Victor 9952.

Oldies:
"Release Me," Engelbert Humperdinck, Parrot 45-40011;
"One Has My Name," Jerry Lee Lewis, Mercury 35023.

Galion, Ohio; Country Location

Larry Foust, programmer,
Hopkins Music Co.



Current releases:
"Come Sundown," Bobby Bare, Mercury 74148;
"Rainin' in My Heart," Hank Williams Jr., MGM 14194;
"After the Fire Is Gone," Loretta Lynn and Conway Twitty, Decca 32776.

Oldies:
"Empty Arms," Sonny James, Capitol 3015;
"It Wasn't God Who Made Honky Tonk Angels," Lynn Anderson, Chart 5113.

Kingsport, Tenn.; Country Location

Buddy Morrison, programmer,
Coin Machine Dist., Inc.

Current releases:
"After the Fire Is Gone," Loretta Lynn & Conway Twitty, Decca 32776;
"15 Beers Ago," Ben Colder, MGM 14205;
"Baby Without You," Jan Howard, Decca 32778.

Oldies:
"For the Good Times," Ray Price;
"Release Me," Jerry Lee Lewis.

Missoula, Mont.; Young Adult Location

Eva Shelhamer, programmer,
Montana Music Rentals



Current releases:
"Theme From Love Story," Henry Mancini, RCA Victor 9927;
"Sweet Mary," Wadsworth Mansion, Sue 209;
"Mr. Bojangles," Nitty Gritty Dirt Band, Liberty 56197.

Oldies:
"Looking Out My Back Door," Creedence Clearwater Revival;
"I've Lost You," Elvis Presley.

Philadelphia, Pa.; Soul Location

Melvin Epstein, programmer,
Blue Ribbon Vending



Current releases:
"Proud Mary," Ike & Tina Turner, Liberty 56216;
"All for Johnny 'B'," Ann Robinson, Virtue 2516;

"I Don't Blame You at All," Smokey Robinson & the Miracles, Tamla 54205.

Rochester, Ind.; Country & Western Location

George E. Pollock, programmer,
Pollock Music Co.



Current releases:
"Soldier's Last Letter," Merle Haggard, Capitol 3024;
"Rose Garden," Lynn Anderson, Columbia 4-45252;
"Morning," Jim Ed Brown, RCA Victor 47-9909.

Oldies:
"Beer Barrel Polka," Myron Floren, Ranwood R-885;
"Shiek of Araby," Jolly Chollys, Cuca J-1407.

Springfield, Ill.; Country Location

Bud Hashman, programmer,
Star Novelty Co.



Current releases:
"It Wasn't God Who Made Honky Tonk Angels," Lynn Anderson, Chart 5113;
"Here Come the Elephants," Johnny Bond, Starday 916;
"After the Fire Is Gone," Loretta Lynn and Conway Twitty, Decca 32776.

Oldies:
"Is Anybody Goin' to San Antone," Charley Pride.

Wichita, Kan.; Teen Location

Dwight (Doc) Clement, programmer,
Music Service Co.



Current releases:
"Me and Bobby McGee," Janis Joplin, Columbia 45314;
"Joy to the World," Three Dog Night, Dunhill 4272;

"Help Me Make It Through the Night," Sammi Smith, Mega 0015.

Oldies:
"Knock Three Times," Dawn, Bell.



**Rock-Ola introduces the 446.
It goes where no other coin-operated
phonograph has ever gone before.**

Some places wouldn't even let you in the front door, right? "Too classy for a phonograph," they said. "We're not ready for the bright lights and all that jazz." Now it's your turn to show them what stuff the new 446 is made of . . . the new 446 Rock-Ola Console Deluxe, musicmaker for the elegant people. Fact of the matter is, when the lid is down, most people don't even realize the 446 is a coin-operated phono. It looks like just another beautiful piece of furniture to set a drink on or to serve hors d'oeuvres from . . . buffet-style.

After all, the Patrician walnut-veneer cabinet is stain-resistant and aristocratically styled to fit perfectly into any elegant corner. But don't let its beauty fool you. The 446 plays for keeps, with all the features that have made Rock-Ola famous. Features like our Compute-A-Flash Record-Now-Playing Indicator that makes choosing records just a little more . . . grand. Plays for keeps, with all the other accessories, hard-working snap-out components and security measures that keep Rock-Ola sounding great, performing without a stop.

Let the 446 Rock-Ola Console Deluxe open some new doors for

you. To all the elegant places that weren't ready for a phono before. Use it to broaden your line. To give yourself more sales, more profits, more prestige.



Go out with the 446 and mingle a little. With all the elegant people. Ain't nobody can say you don't have enough class now.

*The 446 Rock-Ola
Console Deluxe from*
ROCK-OLA
The Sound One

800 North Kedzie Avenue
Chicago, Illinois 60651

BILLBOARD PREDICTS

NEXT WEEK'S FASTEST MOVERS

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

- WHAT IS LIFE . . . George Harrison, Apple
- ANOTHER DAY . . . Paul McCartney, Apple
- WILD WORLD . . . Cat Stevens, A&M
- ONE TOKE OVER THE LINE . . . Brewer & Shipley, Kama Sutra (Buddah)
- NO LOVE AT ALL . . . B.J. Thomas, Scepter
- LOVE'S LINES, ANGLES & RHYMES . . . Fifth Dimension, Bell
- JOY TO THE WORLD . . . Three Dog Night, Dunhill
- WE CAN WORK IT OUT . . . Stevie Wonder, Tamla (Motown)
- WHERE DID THEY GO, LORD/RAGS TO RICHES . . . Elvis Presley, RCA Victor
- PUT YOUR HAND IN THE HAND . . . Ocean, Kama Sutra (Buddah)
- STAY AWHILE . . . Bells, Polydor
- SIT YOURSELF DOWN . . . Stephen Stills, Atlantic
- DREAM BABY (How Long Must I Dream) . . . Glen Campbell, Capitol
- I AM . . . I SAID . . . Neil Diamond, Uni
- FRIENDS . . . Elton John, Uni
- I DON'T BLAME YOU AT ALL . . . Smokey Robinson & the Miracles, Tamla (Motown)
- I PLAY & SING . . . Dawn, Bell
- IF . . . Bread, Elektra
- SOMEONE WHO CARES . . . Kenny Rogers & the First Edition, Reprise

ACTION Records

NATIONAL BREAKOUTS

SINGLES

I AM . . . I SAID . . . Neil Diamond, Uni 55278 (Prophet, ASCAP)

ALBUMS

LILY TOMLIN . . . This Is a Recording, Polydor 24-4055
 FRIENDS . . . Soundtrack/Elton John, Paramount PAS 6004
 KATE TAYLOR . . . Sister Kate, Cotillion SD 9045
 BREAD . . . Manna, Elektra EKS 74086

REGIONAL BREAKOUTS

SINGLES

YOU & YOUR FOLKS, ME & MY FOLKS . . . Funkadelic, Westbound 175 (Janus) (Bridgeport, BMI) (Detroit)
 MAKE IT EASY . . . Pinkooshins, Mercury 73164 (MRC/Fifty, BMI) (Buffalo)

ALBUMS

There are no Regional Breakouts this week.

Bubbling Under The HOT 100

101. CHIRPY CHIRPY CHEEP CHEEP . . . Lolly Stott, Philips 40695 (Mercury)
102. SUPER STAR . . . Murray Head With the Trinidad Singers, Decca 732603
103. RIGHT ON THE TIP OF MY TONGUE . . . Brenda & the Tabulations, Top & Bottom 407 (Jamie/Guyden)
104. TOAST & MARMALADE FOR TEA . . . Tin Tin, Atco 6794
105. IF IT'S REAL WHAT I FEEL . . . Jerry Butler, Mercury 73169
106. I DON'T KNOW HOW TO LOVE HIM . . . Kimberleys, Happy Tiger 572
107. 13 QUESTIONS . . . Seatrain, Capitol 3067
108. TREAT HER LIKE A LADY . . . Cornelius Brothers & Sister Rose, United Artists 50721
109. WHEN YOU DANCE I CAN REALLY LOVE . . . Neil Young, Reprise 0992
110. EMPTY ARMS . . . Sonny James, Capitol 3015
111. GET YOUR LIE STRAIGHT . . . Bill Cody, Galaxy 777
112. TULSA . . . Billy Joe Royal, Columbia 4-45289
113. WHO DO YOU LOVE . . . Tom Rush, Elektra 45718
114. ARMS OF A FOOL . . . Mel Tillis, MGM 14211
115. ANYTIME SUNSHINE . . . Crazy Paving, Kapp 2117
116. I CAN'T HELP IT . . . Moments, Stang 5020 (All Platinum)
117. WE SURE CAN LOVE EACH OTHER . . . Tammy Wynette, Epic 5-10707 (Columbia)
118. WHEN YOU TOOK YOUR LOVE FROM ME . . . O.V. Wright, Back Beat 620 (Duke/Peacock)
119. NATURE'S WAY . . . Spirit, Epic 5-10701 (Columbia)
120. GIRLS IN THE CITY . . . Esquires, Lamar 1001
121. BRIDGE OVER TROUBLED WATER . . . Buck Owens, Capitol 3023
122. GETTIN' IN OVER MY HEAD . . . Badge, Exhibit 4600 (Janus)
123. INDIAN RESERVATION . . . Raiders, Columbia 4-45332
124. GO ON FOOL . . . Marian Black, Avco Embassy 4559
125. YOU WANTS TO PLAY . . . Oscar Weathers, Top & Bottom 405 (Jamie/Guyden)
126. MY HEART IS YOURS . . . Wilbert Harrison, 555 International 830
127. I WAS WONDERING . . . Poppy Family, London 148
128. DO RIGHT WOMAN—DO RIGHT MAN . . . Barbara Mandrell, Columbia 4-45307

Bubbling Under The TOP LP'S

201. TOWER OF POWER . . . Easy Ray Grease, San Francisco SD 204 (Atlantic)
202. VIRGIL FOX . . . Bach Live at the Fillmore, Decca DL 75263
203. BENNY GOODMAN TODAY . . . London Phase 4 SPB 21
204. ISLEY BROTHERS & JIMI HENDRIX . . . In the Beginning, Buddah TNS 3007
205. EDDY ARNOLD . . . Portrait of My Woman, RCA Victor LSP 4471
206. CAT STEVENS . . . Mona Bone Jakon, A&M SP 4260

(Continued on page 51)

Talent In Action

• Continued from page 28

(Rollo) Radford played some amazing bass lines, especially during his solo and Shelly Plotkin on drums added the necessary drive.

One of the most outstanding numbers (all were good) was "I'm a King Bee." When the Stones did this Slim Harpo song, Mick Jagger implied a mild seduction. Siegel implied something much stronger. Schwall's bottleneck guitar work was perfect. The group is between recording contracts.

JUNIOR MANCE QUARTET

Colony Club, Phoenix

Pianist Junior Mance and his quartet made an auspicious debut in the Valley of the Sun, turning on opening-nighters at the Colony with clever shadings. Nurtured in the musical tradition of progressive and soul jazz, Junior's one of the cats who has had the good ear to weave some of the best rock elements into the jazz subtleties he displays on the piano.

Appearing with a highly skilled bassist, guitarist and drummer, he's effectively interpolated many of today's sounds into the jazz mood he's exemplified for two decades. The rhythm and beat has one straining for each nuance.

Mance offers an excitingly sly jazz version of "Home on the Range," which gives the traditional cowboy tune the same zestful flavoring and feeling of Jose Feliciano's "Star Spangled Banner" interpretation. He's probably the best new experience in this idiom to come to a Phoenix nitery in a long time. **PHIL STRAUSSBERG**

THE CASINOS

Lookout House, Covington, Ky.

The Casinos, well remembered for their Fraternity Records clinic, "Then You Can Tell Me Good-bye," returned to the nitery circuit here Monday (15) after a brief hiatus for recycling. Current engagement is for three weeks.

The all-male singing-instrumental group, scored handily on their opening, presenting three shows, each with a change of sets and wardrobe. Their youthful and clean-cut appearance and exciting style, set them in good stead. In the line-up are lead singer Gene Hughes; Bob Armstrong, organist; Mickey Denton and Ray White, guitars, and Denny Feicke on drums.

The lads sport solid arrangements and an extensive repertoire and run the gamut from mild rock to country bluegrass. All participate in the choral work, with effective solo stints by Hughes, Armstrong, Denton and White.

Offered such items as "Don't Be Afraid to Live," "Everybody's Talkin'," "My Way," "Swingin' On a Star," "Lodi," "Ticket to Ride," "I Just Can't Help Believin'," "Does Anybody Know What Time It Is?," "Swingin' On a Star," "Your Song," and others of a similar vein, with Hughes leading the pack.

Group could add to its effectiveness by injecting a few comedy gems between numbers to break the lull. They have the style and knack for it. **BILL SACHS**

Trapeze to Begin U.S. Tour March 26

NEW YORK—Trapeze, British rock group, will begin a cross-country tour beginning Friday (26). The Threshold recording group, are currently represented with their album "Medusa."

The tour opens at the Warehouse in Kirkwood, N.Y., Friday (26) and swings across country to a date at Fillmore West, May 6-9.

Billboard TOP 40 Easy Listening

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

| THIS WEEK | Wks. Ago | | | TITLE, Artist, Label & Number | Weeks On Chart |
|-----------|----------|----|----|---|----------------|
| | 1 | 2 | 3 | | |
| 1 | 1 | 2 | 3 | LOVE STORY (Where Do I Begin) 8 Andy Williams, Columbia 4-45317 (Famous, ASCAP) | 8 |
| 2 | 2 | 1 | 1 | FOR ALL WE KNOW 7 Carpenters, A&M 1243 (Pamco, BMI) | 7 |
| 3 | 3 | 7 | 7 | HELP ME MAKE IT THROUGH THE NIGHT . . . 10 Sammi Smith, Mega 615-0015 (Combine, BMI) | 10 |
| 4 | 5 | 11 | 27 | WHEN THERE'S NO YOU 4 Engelbert Humperdinck, Parrot 40059 (Drummer Boy, ASCAP) | 4 |
| 5 | 4 | 4 | 13 | NO LOVE AT ALL 5 B. J. Thomas, Scepter 12307 (Rosebridge/Press, BMI) | 5 |
| 6 | 6 | 8 | 11 | LOVE'S LINES, ANGLES & RHYMES 5 Fifth Dimension, Bell 965 (April, ASCAP) | 5 |
| 7 | 15 | 17 | — | DREAM BABY (How Long Must I Dream) . . . 3 Glen Campbell, Capitol 3062 (Combine, BMI) | 3 |
| 8 | 7 | 3 | 2 | THEME FROM LOVE STORY 15 Henry Mancini, His Orch. and Chorus, RCA Victor 47-9927 (Famous, ASCAP) | 15 |
| 9 | 8 | 5 | 4 | SHE'S A LADY 8 Tom Jones, Parrot 40058 (Spanka, BMI) | 8 |
| 10 | 18 | 33 | — | I THINK OF YOU 3 Perry Como, RCA 74-0444 (Editions Chanson, ASCAP) | 3 |
| 11 | 10 | 6 | 8 | DOESN'T SOMEBODY WANT TO BE WANTED 7 Partridge Family, Bell 963 (Screen Gems-Columbia, BMI) | 7 |
| 12 | 12 | 9 | 9 | COUNTRY ROAD 7 James Taylor, Warner Bros. 7460 (Blackwood/Country Road, BMI) | 7 |
| 13 | 13 | 18 | 31 | NICKEL SONG 4 New Seekers featuring Eve Graham, Elektra 45719 (Kama Rippa/Amelanie, ASCAP) | 4 |
| 14 | 31 | — | — | TIME AND LOVE 2 Barbra Streisand, Columbia 4-45341 (Tuna Fish, BMI) | 2 |
| 15 | 32 | — | — | WHO GETS THE GUY 2 Dionne Warwick, Scepter 12309 (Blue Seas/J.C., ASCAP) | 2 |
| 16 | 9 | 10 | 10 | CRIED LIKE A BABY 7 Bobby Sherman, Metromedia 206 (Almo, ASCAP) | 7 |
| 17 | 29 | 37 | — | ANOTHER DAY 3 Paul McCartney, Apple 1829 (McCartney/Maclean, BMI) | 3 |
| 18 | 21 | — | — | WHERE DID THEY GO LORD 2 Elvis Presley, RCA 47-9580 (Presley/Blue Crest, BMI) | 2 |
| 19 | 19 | 25 | 40 | PUSHBIKE SONG 4 Mixtures, Sire 350 (Right Angle, ASCAP) | 4 |
| 20 | 34 | — | — | SOMEONE WHO CARES 2 Kenny Rogers and the First Edition, Reprise 0999 (Beechwood, BMI) | 2 |
| 21 | 28 | 40 | — | ME & MY ARROW 3 Nilsson, RCA 74-0443 (Dunbar/Golden Syrup, BMI) | 3 |
| 22 | 16 | 16 | 26 | MORNING OF OUR LIVES 8 Arkade, Dunhill 4268 (Wingate, ASCAP) | 8 |
| 23 | 23 | 24 | 29 | IT WAS A GOOD TIME 6 Eydie Gorme, MGM 14213 (Feist, ASCAP) | 6 |
| 24 | 24 | 28 | 38 | CHARLIE 4 Copperfield Brass, RCA 74-0433 (SCS, ASCAP) | 4 |
| 25 | 26 | — | — | LOVE MAKES THE WORLD GO ROUND 2 Kiki Dee, Rare Earth 5025 (Jobete, BMI) | 2 |
| 26 | 11 | 13 | 16 | OYE COMO VA 7 Santana, Columbia 4-45330 (Planetary, ASCAP) | 7 |
| 27 | 37 | — | — | I WON'T MENTION IT 2 Ray Price, Columbia 4-45329 (Seaview, BMI) | 2 |
| 28 | 14 | 12 | 5 | IF YOU COULD READ MY MIND 13 Gordon Lightfoot, Reprise 0973 (Early Morning, ASCAP) | 13 |
| 29 | — | — | — | I AM . . . I SAID 1 Neil Diamond, Uni 55278 (Prophet, ASCAP) | 1 |
| 30 | 30 | 31 | — | COME INTO MY LIFE 3 Al Martino, Capitol 3056 (Marbo, BMI) | 3 |
| 31 | 36 | — | — | PUT YOUR HAND IN THE HAND 2 Ocean, Kama Sutra 519 (Beechwood, BMI) | 2 |
| 32 | — | — | — | IF 1 Bread, Elektra 45720 (Screen Gems-Columbia, BMI) | 1 |
| 33 | 33 | 34 | — | JUST MY IMAGINATION 3 Temptations, Gordy 7105 (Jobete, BMI) | 3 |
| 34 | 35 | 36 | — | WHAT IS LIFE 3 George Harrison, Apple 1828 (Harrisongs, BMI) | 3 |
| 35 | — | — | — | MAN IN BLACK 1 Johnny Cash, Columbia 4-45339 (House of Cash, BMI) | 1 |
| 36 | — | — | — | STAY AWHILE 1 Bells, Polydor 15023 (Coburt, BMI) | 1 |
| 37 | 39 | — | — | WHERE THERE'S A HEARTACHE 2 Carnival, United Artists 50749 (Blue Seas/Jac/20th Century, ASCAP) | 2 |
| 38 | — | — | — | WILD WORLD 1 Cat Stevens, A&M 1231 (Irving, BMI) | 1 |
| 39 | — | — | — | FRIENDS 1 Elton John, Uni 55277 (James, BMI) | 1 |
| 40 | 40 | — | — | WHY? 2 Roger Whittaker, RCA 74-0442 (Arcola, BMI) | 2 |

Billboard SPECIAL SURVEY For Week Ending 3/27/71

A Message to the People

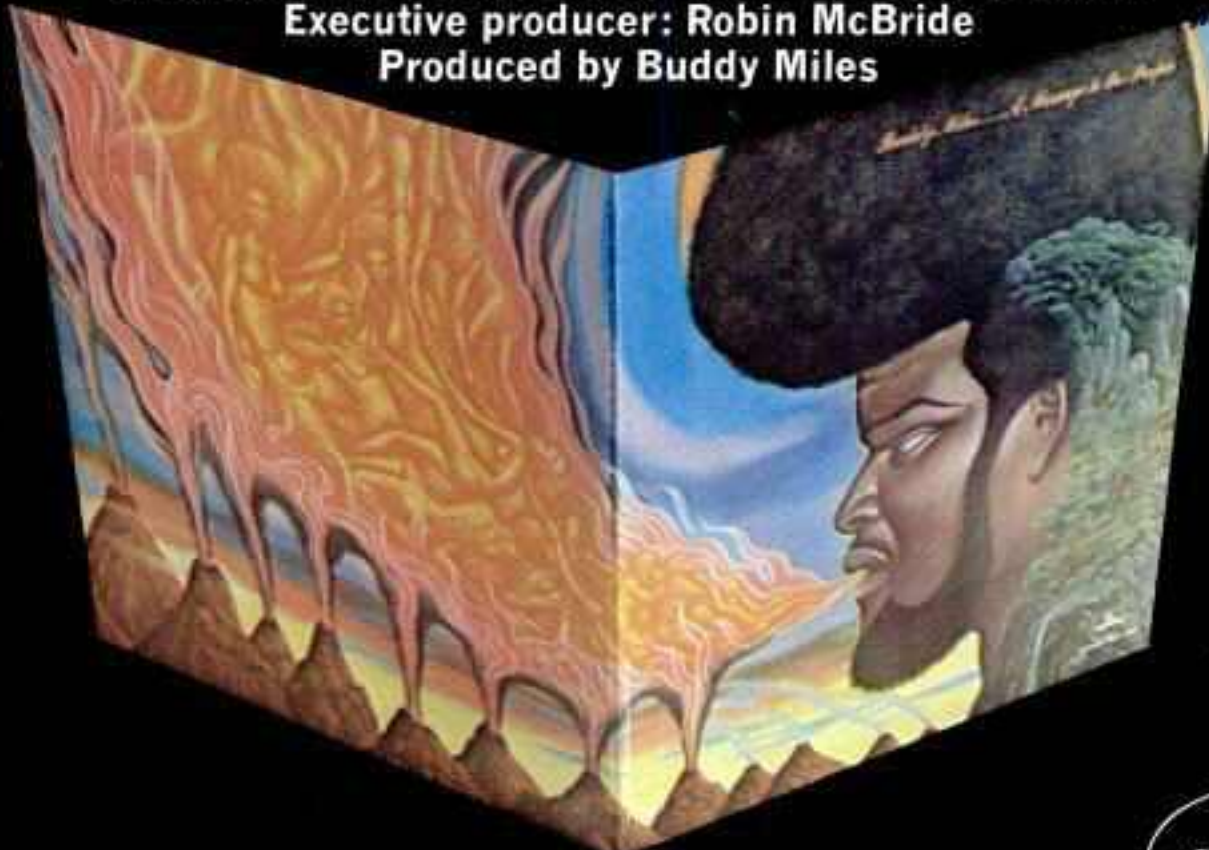


SR 61334 Musicassette—MCR4-61334 8-Track—MC8-61334

Buddy Miles Delivers Again

Buddy Miles follows his two chart busting albums, "Them Changes" and "We Got To Live Together" with his best yet. This message will be traveling up the charts, not by inches, but by Miles.

Production assistance: Jack Adams & Gary Kellgren
 Executive producer: Robin McBride
 Produced by Buddy Miles



A Product of Mercury Record Productions, Inc., A North American Phillips Company



New LP/Tape Releases

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

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

POPULAR

| ARTIST, Title | Config., Label, No., List Price |
|---|----------------------------------|
| A | |
| ADDERLEY, CANNONBALL, QUINTET The Price You Got to Pay to Be Free | (LP) Capitol SWBB 636 \$6.29 |
| ARMSTRONG'S, LOUIS, Greatest Hits Recorded Live | (LP) Brunswick BL 754169 \$4.98 |
| ARCHIES This Is Love | (LP) Kirshner KES 110 \$4.98 |
| (BT) PKKO 1009 \$6.95 | |
| (CA) PKKO 1009 \$6.95 | |
| ATKINS, CHET Mr. Atkins—Guitar Picker | (LP) RCA Camden CASX 2464 \$1.89 |
| (BT) CBS 114 \$4.95 | |
| ALICIA, JOSE ALFREDO Y (LP) RCA Victor MKS 1903 \$3.98 | |
| B | |
| BLACKWOOD BROTHERS QUARTET Featuring London Parris | (LP) RCA Victor LSP 4484 \$4.98 |
| C | |
| COOPER, ALICE Love If to Death | (LP) Warner Bros. WS 1883 \$4.98 |
| CARR, LEROY Blues Before Sunrise | (LP) Columbia C 30496 \$4.98 |
| CLARK-HUTCHINSON Retribution | (LP) Deram DES 18055 \$4.98 |
| CONNIFF, RAY, & THE SINGERS Love Story | (LP) Columbia C 30498 \$4.98 |
| CARTER FAMILY, Featuring A.P. Carter Lonesome Pine Special | (LP) RCA Camden CAS 2473 \$1.89 |
| CRAMER, FLOYD Sounds of Sunday | (LP) RCA Victor LSP 4500 \$4.98 |
| (BT) PBS 1709 \$6.95 | |

| ARTIST, Title | Config., Label, No., List Price |
|--|----------------------------------|
| D | |
| DONOVAN Hear Me Now | (LP) Janus JLS 3025 \$4.98 |
| DONALD (LP) RCA Victor FSP 270 \$3.98 | |
| DANDYS, LOS Los Dandys, Vol. IV | (LP) RCA Victor MKS 1499 \$3.98 |
| DENVER, JOHN Poems, Prayers and Promises | (BT) RCA Victor PBS 1711 \$6.95 |
| E | |
| EL CHICANO REVOLUTION (LP) Kapp KS 3640 \$4.98 | |
| F | |
| THE FLAME (LP) Capitol ST 6360 \$5.29 | |
| FRUIT Keep on Truckin' | (LP) Westbound WB 2005 \$4.98 |
| FRYE, DAVID Radio Free Nixon | (LP) Elektra EKS 74085 \$4.98 |
| FORD, TENNESSEE ERNIE Abide With Me | (LP) Capitol ST 730 \$4.98 |
| FLATT, LESTER Flatt On Victor | (LP) RCA Victor LSP 4495 \$4.98 |
| (BT) PBS 1704 \$6.95 | |
| (CA) PK 1729 \$6.95 | |
| FELICIANO, JOSE Finest Performance Encore | (LP) RCA Victor LSPX 1005 \$4.98 |
| (BT) PBS 1729 \$6.95 | |
| (CA) PK 1729 \$6.95 | |
| G | |
| GREEN, LLOYD (LP) Prize PRS 498-01 \$4.98 | |
| GOSH, BOBBY (LP) Polydor 24-4061 \$4.98 | |
| GREASE BAND (LP) Capitol SHE 8904 \$4.98 | |
| GIL, LOS HNOS MARTINEZ Carinosamente | (LP) RCA Victor MKS 1247 \$3.98 |

| ARTIST, Title | Config., Label, No., List Price |
|--|-------------------------------------|
| GUESS WHO, The Best of (LP) RCA Victor LSPX 1004 \$4.98 | |
| (BT) PBS 1710 \$6.95 | |
| (CA) PK 1710 \$6.95 | |
| J | |
| JOSE JOSE (BT) RCA Victor PBS 1702 \$6.95 | |
| L | |
| LUNSFORD, MARY CATHERINE (LP) Polydor 24-4051 \$4.98 | |
| LOS IRACUNDOS Va Cayendo Una Lagrima | (LP) RCA Victor FSP 269 \$3.98 |
| LO MEJOR DE BENY MORE, Best of (LP) RCA Victor VPS 3001 \$3.98 | |
| LO MEJOR DE TONA LA NEGRA, Best of (LP) RCA Victor VPS 3000 \$3.98 | |
| LOS INDIOS TABAJARAS The Very Thought of You | (LP) RCA Victor LSP 4496 \$4.98 |
| LAST POETS This Is Madness | (LP) Douglas 7 Z 30583 \$5.98 |
| LANDIN Orquideas Vocales Por Ma Luisa Landin | (BT) RCA Victor PBS 1701 \$6.95 |
| M | |
| MAKEM, TOMMY Love Is Lord of All | (LP) GWP ST 2033 \$4.98 |
| MATTHEWS SOUTHERN COMFORT Later That Same Year | (LP) Decca DL 75064 \$4.98 |
| MODUGNO, DOMENICO (LP) RCA Victor FSP 268 \$3.98 | |
| MURRAY, ANNE Straight, Clean and Simple | (LP) Capitol ST 6359 \$5.98 |
| (BT) BXT 6359 \$7.98 | |
| (CA) 4XT 6359 \$7.98 | |
| MURRAY, LARRY Sweet Country Suite | (LP) Verve/Forecast FTS 3090 \$4.98 |

| ARTIST, Title | Config., Label, No., List Price |
|--|----------------------------------|
| MacLELLAN, GENE Street Corner Preacher | (LP) Capitol ST 660 \$4.98 |
| MEJIA, MIGUEL ACEVES Canciones De Jose Alfredo Jimenez | (BT) RCA Victor PBS 1689 \$6.95 |
| N | |
| NAGLE, RON Bad Rice | (LP) Warner Bros. WS 1902 \$4.98 |
| NABORS, JIM For the Good Times/The Jim Nabors Hour | (LP) Columbia C 30449 \$4.98 |
| NELLY, PLUM Deceptive Lines | (LP) Capitol ST 692 \$4.98 |
| THE NITE-LITERS Morning, Noon & The Nite-Liters | (LP) RCA Victor LSP 4493 \$4.98 |
| NASHVILLE STRING BAND (BT) RCA Victor PBS 1666 \$6.95 | |
| O | |
| OWENS, CHARLES MOTHER LODE I Stand Alone | (LP) Vault 9012 \$5.98 |
| P | |
| PRETTYWITCH (LP) Janus JLS 3015 \$4.98 | |

| ARTIST, Title | Config., Label, No., List Price |
|--|---------------------------------|
| PRYOR, RICHARD "Craps!" After Hours | (LP) Laff LAFF A146 \$4.98 |
| PREVIN, DORY Mythical Kings and Iguanas | (LP) Mediarts 41-10 \$4.98 |
| PRIDE, CHARLEY Did You Think to Pray | (LP) RCA Victor LSP 4513 \$4.98 |
| (BT) PBS 1723 \$6.95 | |
| PARTON, DOLLY Joshua | (LP) RCA Victor LSP 4507 \$4.98 |
| (BT) PBS 1715 \$6.95 | |
| (CA) PK 1715 \$6.95 | |
| R | |
| RAGPICKERS Those Were the Days | (LP) RCA Camden CAS 2467 \$1.89 |
| RIO GRANDE (LP) RCA Victor LSP 4454 \$4.98 | |
| REED, JERRY When You're Hot, You're Hot | (LP) RCA Victor LSP 4506 \$4.98 |
| (BT) PBS 1712 \$6.95 | |
| (CA) PK 1712 \$6.95 | |
| REED, JERRY Alabama Wild Man | (BT) RCA Victor PBS 1724 \$6.95 |

| ARTIST, Title | Config., Label, No., List Price |
|--|---------------------------------|
| S | |
| SAINTE-MARIE, BUFFY She Used to Wanna Be a Bal-lerina | (LP) Vanguard VSD 79311 \$4.98 |
| STATUS QUO Ma Kelly's Greasy Spoon | (LP) Janus JLS 3018 \$4.98 |
| STEPHENS, HENRY Carita Mimada | (LP) RCA Victor FSP 271 \$3.98 |
| SOUTH, JOE So the Seeds Are Growing | (LP) Capitol ST 637 \$4.98 |
| SNOW, HANK Tracks and Trains | (LP) RCA Victor LSP 4501 \$4.98 |
| (BT) PBS 1708 \$6.95 | |
| SARSTEDT, CLIVE Freeway Getaway | (LP) RCA Victor LSP 4509 \$4.98 |
| SHEA, GEORGE BEVERLY There Is More to Life | (BT) RCA Victor PBS 1713 \$6.95 |
| SANTOS, DANIEL La Despedida | (BT) RCA Victor PBS 1703 \$6.95 |
| T | |
| THOMAS, RUFUS Live Doing the Push & Pull at P.J.'s | (LP) Stax STS 2039 \$4.98 |
| THE THIRD WORLD (LP) RCA Victor LSP 4502 \$4.98 | |
| (BT) PBS 1707 \$6.95 | |
| (CA) PK 1707 \$6.95 | |
| V | |
| VARIOUS ARTISTS The Motown Story/The First Decade, Vol. 1-5 | (LP) Motown MS 5-726 \$4.98 |
| VARIOUS ARTISTS Great Hits of R&B | (LP) Columbia G 30503 \$4.98 |
| VARIOUS ARTISTS British Archives, Vol 3 | (LP) RCA Victor LSP 4488 \$4.98 |
| (BT) PBS 1716 \$6.95 | |
| VARIOUS ARTISTS This is the Nashville Sound | (LP) RCA Victor VPS 6037 \$4.98 |
| (BT) PBS 5094 \$6.95 | |
| W | |
| WAGONER, PORTER Simple As I Am | (LP) RCA Victor LSP 4508 \$4.98 |
| (BT) PBS 1714 \$6.95 | |
| (CA) PK 1714 \$6.95 | |
| WHITTAKER, ROGER A Special Kind of Man | (LP) RCA Victor LSP 4505 \$4.98 |
| WOLFE, RICHARD, CHILDREN'S CHORUS The Aristocats & Other Favorite Songs About Cats | (LP) RCA Camden CAS 1124 \$4.98 |
| Z | |
| ZEHM, BOBBY Without Your Love | (LP) Z BZ 101 \$4.98 |

| ARTIST, Title | Config., Label, No., List Price |
|--|-----------------------------------|
| H | |
| HISTORIC ORGANS OF ENGLAND E. Power Biggs | (LP) Columbia M 30445 \$5.98 |
| HEIFETZ, JASCHA Heifetz on Television | (LP) RCA Red Seal LSC 3205 \$5.98 |
| (BT) RBS 1181 \$6.95 | |
| K | |
| KODALY: CHAMBER MUSIC 1 Various Artists | (LP) Hungaroton SLPX 11449 \$5.98 |
| KODALY: PSALMUS HUNGARICUS / PEACOCK VARIATIONS Various Artists/Hungarian State Orch. (Simandy) | (LP) Hungaroton SLPX 11392 \$5.98 |
| L | |
| LISZT: ANNEES DE PELERINAGE / ST. FRANCIS LEGENDS Wilhelm Kempff | (LP) Turnabout TV-S 34385 \$2.98 |
| LOVE AND DANCE IN RENAISSANCE FRANCE Cambridge Consort (Cohen) | (LP) Turnabout TV-S 34380 \$2.98 |
| LULLY: SUITE/XERXES BALLE / CAMBRA: BAL INTERROMPU / LES AGES La Grande Eurie/La Chambre du Roy | (LP) Turnabout TV-S 34376 \$2.98 |
| LANZA, MARIO, Sings Opera's Greatest Hits (LP) RCA Red Seal VCS 7073 \$5.98 | |
| (BT) RBS 5070 \$6.95 | |
| M | |
| MUSSORGSKY: PICTURES FROM AN EXHIBITION/LISZT: FIRST MEPHISTO WALTZ Peter Pertis | (LP) Qualiton SLPX 11430 \$5.98 |
| MOZART: JUPITER & LINZ SYMPHONIES New York Philharmonic (Bernstein) | (LP) Columbia M 30444 \$5.98 |
| O | |
| OPERATIC RECITAL Jozsef Simandy | (LP) SLX 11428 \$5.98 |
| OPERA'S GREATEST HITS Arthur Fiedler/Boston Pops | (LP) RCA Red Seal VCS 7072 \$5.98 |
| (BT) RBS 5069 \$6.95 | |
| R | |
| RAVEL/DVORAK: STRING QUARTETS Sebestyen Quartet | (LP) Hungaroton SLPX 11464 \$5.98 |
| S | |
| SCHUMANN: KREISLERIANA/SECOND SONATA Walter Klien | (LP) Turnabout TV-S 34317 \$2.98 |
| SHOSTAKOVICH: TRIO OP. 67 / ROMANCES, OP. 127 Pracht/Nieuw Amsterdam Trio | (LP) Turnabout TV-S 34280 \$2.98 |
| STRAUSS: ALSO SPRACH ZARTHUSTRA New York Philharmonic (Bernstein) | (LP) Columbia M 30443 \$5.98 |
| SHOSTAKOVICH: SYMPHONY NO. 14 The Philadelphia Orch. (Ormandy) | (LP) RCA Red Seal LSC 3206 \$5.98 |
| T | |
| TCHAIKOVSKY: SYMPHONY NO. 4 New York Philharmonic (Bernstein) | (LP) Columbia M 30572 \$5.98 |
| V | |
| VERDI: AIDA Price/Domingo/Milnes/London Symphony Orch. (Leinsdorf) | (LP) RCA Red Seal LSC 6198 \$5.98 |
| W | |
| WILDER: CHILDREN'S PLEA FOR PEACE/BEETHOVEN: PLEA FOR BROTHERHOOD Eastman Children's Chorus/Eastman Wind Ensemble (Fargo)/Wilder | (LP) Turnabout TV-S 34413 \$2.98 |

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

POPULAR
Name of Artist
Name of Album
(LP) Label & Number...Price
(BT) Number...Price
(CA) Number...Price
(OR) Number...Price

CLASSICAL
Name of Composer & Title of Album
Name of Artist
(LP) Label & Number...Price
(BT) Number...Price
(CA) Number...Price
(OR) Number...Price

Please send information to Helen Wirth, Billboard, 165 West 46th St., New York, N.Y. 10036.

WHEN YOU SELL RECORDS SELL RECORD PROTECTION

Increase your profits with this hot-selling line of carrying cases

Rugged construction with beautiful designs and colors to suit every taste in LP and 45 RPM sizes. No. 1252 holds forty-two LP's and is available in blue, red or green design on white background. The 752 holds a library of seventy-five 45 RPM records and has same color schemes. The 702 series has a nesting feature designed for stacking and to conserve warehouse space. Holds fifty records of 45 RPM size. All have nickel-plated hardware and plastic handles. They're covered in a plastic-coated, moisture-resistant material, the same as used in covering luggage. 15 other designs and sizes from which to choose.

Write for information and literature.



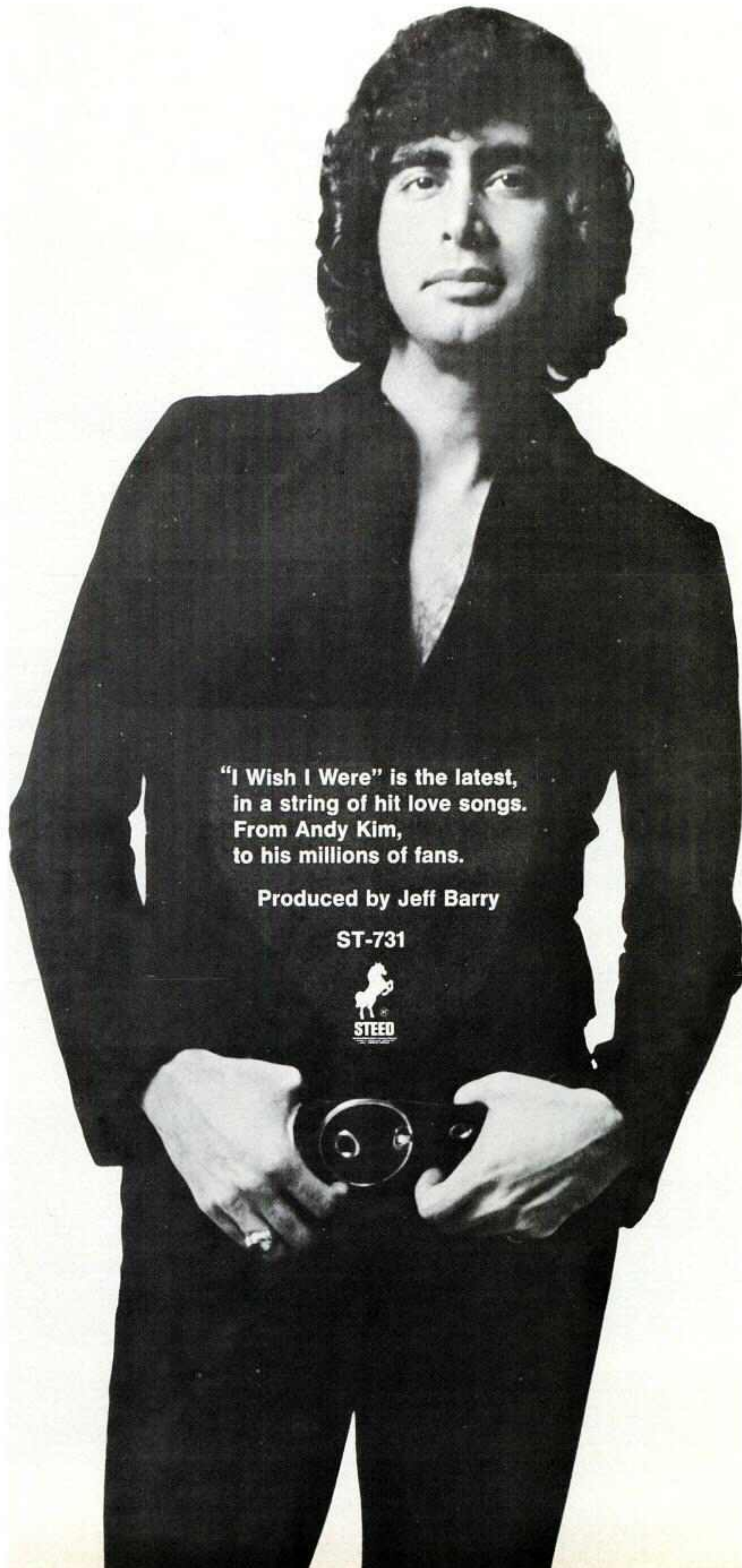
platter-pak

AMBERG FILE & INDEX CO.
1625 Duane Blvd., Kankakee, Illinois 60901

IT'S HIM...
ANDY KIM

"I WISH I WERE"

STA-731



"I Wish I Were" is the latest,
in a string of hit love songs.
From Andy Kim,
to his millions of fans.

Produced by Jeff Barry

ST-731



Released last week

Record World (70)

Cash Box (76)

Billboard 99

Billboard Album Reviews

Continued



POP
BOBBY GOSH—
 Polydor 24-4061 (S)
 Bobby Gosh, veteran writing partner to Paul Anka, succeeds Anka as a more contemporary attraction with a strong rough-cut voice, the latest rock arrangements and an all-around comfortable performance. "As Long As She Will Stay," "Alice Blue," "Song for Erik" and "Gonna Be Somebody" are middle of the road swingers with pop appeal, while Bob Mann on guitars and Denny Seiwell on drums add to "now" flavor of this opener for Gosh.



POP
DORY PREVIN—
 Mythical Kings and Iguanas, Mediarts 41-10 (S)
 Miss Previn's "On My Way to Where" effected much talk and play and this sensitive and introspective continuation, with such hard-hitting and frank material as "Angels and Devils the Following Day" and "Lemon Haired Ladies" should attract the same audience. "Going Home (Mythical Kings and Iguanas)" is an especially commercial cut.



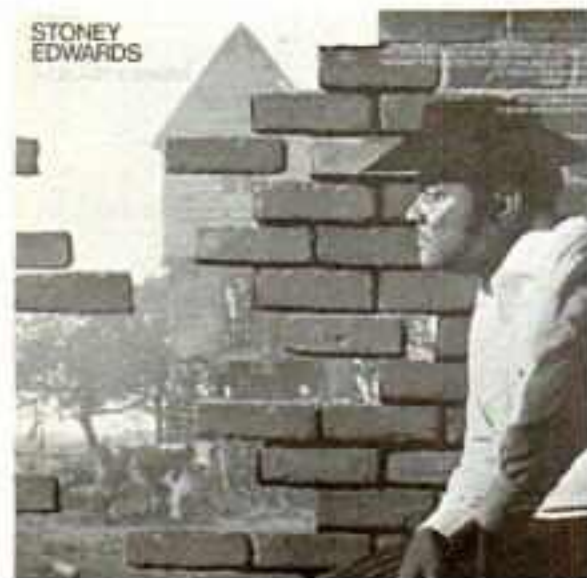
POP
PLUM NELLY—
 Deceptive Lines, Capitol ST 692 (S)
 There's nothing deceptive about this recording by Plum Nelly except the title. Everything else is quite clear. Dance to this record or simply sit quietly and listen to what they're saying and you'll hear some groovy instrumental sounds. Take note and watch this one move. It's a goodie.



COUNTRY
OSBORNE BROTHERS—
 Decca DL 75271 (S)
 This is a powerful package, with exciting vocals and outstanding instrumental work. The performances reflect authenticity and root influences. Included are several tunes of Hank Williams—"My Sweet Love Ain't Around," "My Heart Would Know" and "Kaw-liga," the latter by Hank and Fred Rose, as well as Driftwood's "Tennessee Stud," the Bryant's "Georgia Pineywoods" and others.



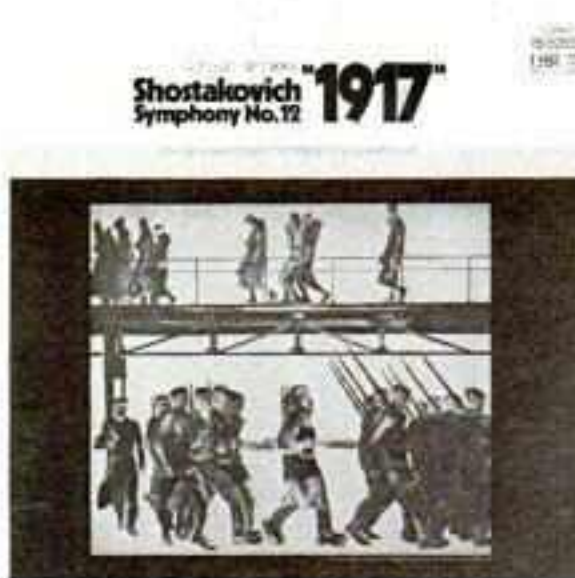
COUNTRY
JOHNNY & JONIE MOSBY—
 Oh, Love of Mine, Capitol ST 737 (S)
 Johnny & Jonie Mosby get fairly hip in "Oh, Love of Mine," a country tune with progressive rock overtones and solid mass appeal for today's young adult. They also pack some heavy punch into some old tunes redone—"Pick Me Up on Your Way Down" and "Don't Let Me Cross Over." An excellent LP.



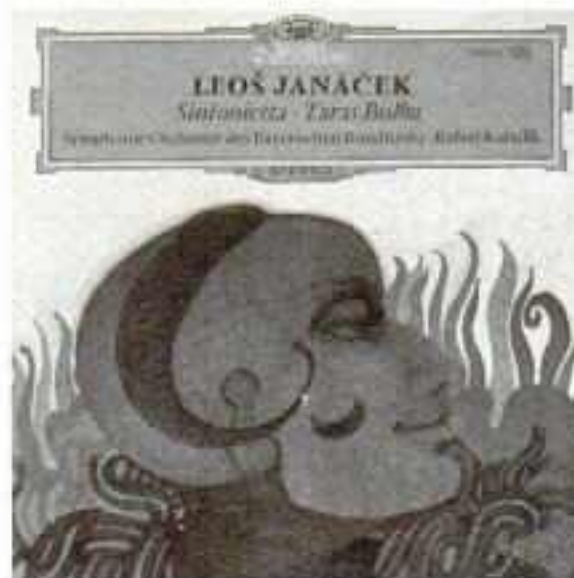
COUNTRY
STONEY EDWARDS—
 A Country Singer, Capitol ST 741 (S)
 Stoney Edwards, a relatively new artist, should do well in the country field. His vocal style and arrangements are essentially in the traditional groove, and he sings with sincerity and conviction. The tunes, a good many of which are his own, include "An Old Mule's Hip," "A Two Dollar Toy" and "The Cute Little Waitress."



CLASSICAL
BALLET FANTASTIQUE—
 Philadelphia Orch. (Ormandy), Columbia M 30463 (S)
 Here's a marvelously crafted LP from beginning to end which features the high stepping "Magic Toy Shop" ballet, the one-act "Les Patineurs" and the "Giselle Suite," the melodic and moving "opera." Ormandy shapes both sides with the finesse and taste of a Nureyev, and the orchestra seems to enjoy itself thoroughly.



CLASSICAL
SHOSTAKOVICH: SYMPHONY No. 12 (1917)—Leningrad Philharmonic (Mravinsky), Melodiya/Angel SR 40128 (S)
 Shostakovich's symphony is subtitled "1917: In Memory of Lenin" and was completed in August 1961. It is a work of broad appeal—and was actually intended thus. It moves from serenity to violent overthrow and should prove a worthy addition to the other Shostakovich works in Russia's Melodiya catalog.



CLASSICAL
JANACEK: SINFONIETTA/TARAS BULBA—Bavarian Radio Symphony (Kubelik), DGG 2530 075 (S)
 In the wide range of Rafael Kubelik's conducting experience a special place belongs to the music of his fellow Czech, Leos Janacek. This coupling with his excellent Bavarian Radio Symphony, has Kubelik doing justice to two of Janacek's finest works: "Sinfonietta" and rhapsody, "Taras Bulba."



CLASSICAL
BERG: VIOLIN CONCERTO/MARTINON: VIOLIN CONCERTO No. 2—Szerlyng/Bavarian Radio Symphony (Kubelik), DGG 2530 033 (S)
 Violinist Henryk Szerlyng, a supreme artist, is brilliant as he realizes the subtleties of these two modern violin concertos under the superb direction of conductor Rafail Kubelik and his fine Bavarian Radio Symphony. Martinon's "Violin Concerto No. 2" was dedicated to Szerlyng, who performed in its 1961 world premiere with the French composer conducting.



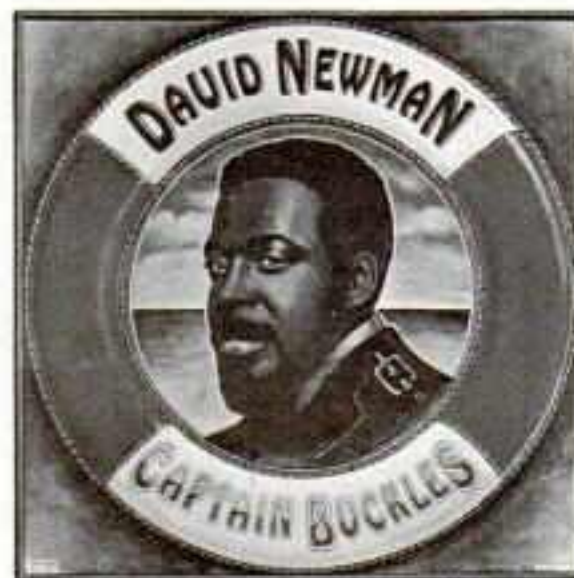
CLASSICAL
MUSIC OF LIADOV—
 USSR Symphony (Svetlanov), Melodiya/Angel SR 40159 (S)
 Anatol Konstantinovich Liadov, who died in 1914, is treated venerably here by the USSR Symphony, conducted by Yevgeny Svetlanov, who, using a wide palette, pick their collective way through the ballads, folk songs and symphonic poems of the composer (once considered enough of a radical to get kicked out of Rimsky Korsakov's harmony class). Revelant and Russian.



CLASSICAL
PORTRAIT THOMAS STEWART—
 DGG 135 150 (S)
 This "Portrait" of Thomas Stewart has the internationally-acclaimed Texas baritone in excerpts from his previous Wagnerian albums for Deutsche Grammophon. The excerpts from "Die Walkure" and "Siegfried" are with Herbert von Karajan and the Berlin Philharmonic. Alto Oralia Dominguez also is in the "Siegfried" scene, while Evelyn Lear, James King, Christa Emde and Kim Borg are on the "Dutchman" side with Hans Loewlein and Bamberg Symphony.



JAZZ
LOU DONALDSON—
 Pretty Things, Blue Note BST 84359 (S)
 A cleaner, more direct Donaldson, sharing front line honors with Blue Mitchell's trumpet, "Tennessee Waltz" shows off its ability to be transformed into a chug-chug stomp. Donaldson's success lies in the fact that he keeps plenty of rhythm going all the time and he is aided in this by Lonnie Smith's organ playing.



JAZZ
DAVID NEWMAN—
 Captain Buckles, Cotillion SD 18002 (S)
 Saxman Dave Newman is into some fiery jazz-rock on the title tune, plus "Something," "Blue Caper," "The Clincher" and "Negus," and the band is tight behind Blue Mitchell on trumpet, Eric Gale on guitars, Steve Novosel on bass and Bernie Purdie on drums. The group really can take off, and with the contemporary rhythm section, Newman & Co. could make it on progressive stations as well as on the charts. Newman's sax work is tops.



JAZZ
GARY BURTON & KEITH JARRETT—
 Atlantic SD 1577 (S)
 Burton's vibes and Jarrett's piano, plus some steady bass work from Steve Swallow give this album—essentially explorations by the two leaders that are searching introverted statements—a full sound. Sam Brown's guitar ties several things together, not least the amount of influences contained in the playing of the two leaders.



JAZZ
MONGO SANTAMARIA—
 Mongo's Way, Atlantic SD 1581 (S)
 Mongo is back with a bigger sound and the same conga accents and Latin twists that have rhythimized his sound for years. Stanley Turrentine plays tenor sax on "The Letter" and "Featherbed Lane," while Cissy Houston, Judy Clay & Friends add their voices to the percussive pace. Neal Creque stands out on piano, as does Eric Gale on guitar and Roger Glenn on flute and vibes.



JAZZ
JIMMY McGRIFF—
 Something to Listen To, Blue Note BST 84364 (S)
 McGriff digs in with his all-in organ sound on a set of familiar licks and some of his originals. "Indiana" is taken at a fast tempo while things get funkier on "Satin Doll" a tune that lends itself to the organ. The deep vein of the blues runs through everything McGriff plays. The accompanying group could have been named on the sleeve.



COMEDY
ALEN ROBIN—
 Super Shrink, Janus KXS 7001 (S)
 President Nixon, Mayor Lindsay, Governor Rockefeller, Governor Reagan, Senator Humphrey and former President Johnson hit the psychiatrist's couch in this merry and irreverent album compiled by Alen Robin. Live phrases are spliced on after Robin's queries and they work so well that after the laughter you begin to wonder about the men in charge.



RELIGIOUS
TENNESSEE ERNIE FORD—
 Abide with Me, Capitol ST 730 (S)
 Tennessee Ernie does a beautiful job in interpreting these great hymns, which include "Abide With Me," "Be Still My Soul," "No Night There." The arrangements are by Jack Fascinato with the Jimmy Joyce Singers. The package has a beautiful cover carried on the Saturday Evening Post 30 years ago, drawn by Norman Rockwell.



INTERNATIONAL
GASTON RUBIO & LOS CONCO ASES—
 ORC ORCS LP 036 (S)
 Good rousing Latin music. tunes include "La Cumbia del Conejo Blanco," plus the expansive "Mosaico Tropical Colombiano" and "Mosaico Nacional Ecutoriano" consisting of several portions of song. The beat is exotic; the production is good.

**"Stay Awhile"
is being played in
every major market.**

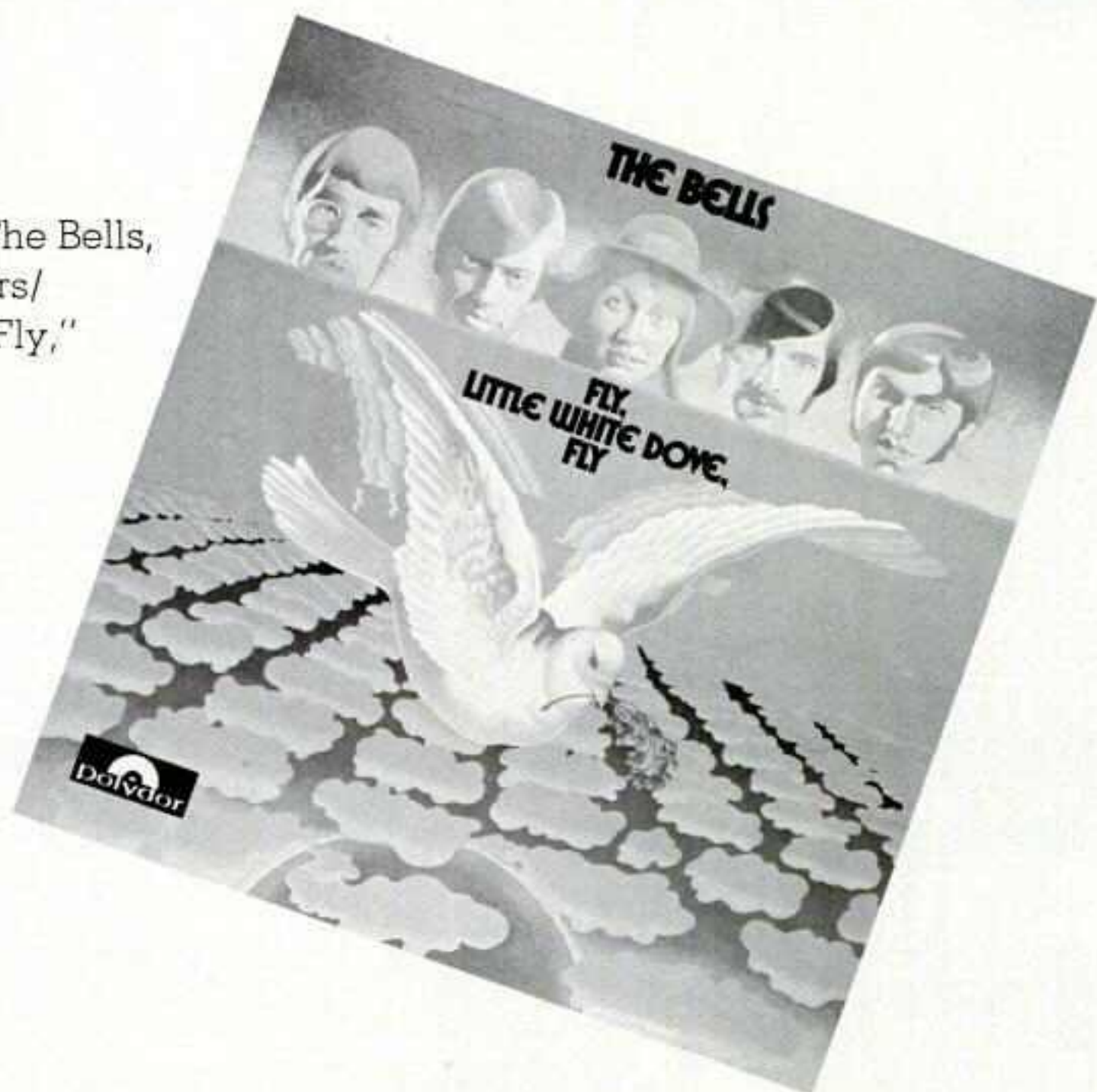
"Fly Little White Dove, Fly"
is breaking right behind it.
It looks like hugging
and kissing and peace and
quiet are catching on.

"STAY AWHILE" (PD-2-15023)

The soft rock, hard love song from The Bells,
Canada's award winning songwriters/
performers. "Fly Little White Dove, Fly,"
(24-4510) The Bells first album.



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



SPECIAL MERIT PICKS

POPULAR

THIS IS STEVE & EYDIE—RCA Victor VPS 6035 (S)

The husband-wife team of Gorme and Lawrence have moved on to another label, but this double RCA record set, at a low price, should garner healthy sales, none the less. The material includes Eydie Gorme's hit "Tonight I'll Say a Prayer," plus many of their duets such as "Dear World," "You're My Soul and Inspiration," and "The Two of Us." Lawrence's "Groovin'," and their duet on "Can't Take My Eyes Off You" are also strong cuts.

LOUIS ARMSTRONG'S GREATEST HITS RECORDED LIVE—Brunswick BL 754169 (S)

Louis Armstrong was in great shape at the English concert date where these songs were recorded. The Armstrong charm once again takes "Mack the Knife," "Hello, Dolly," and "That's My Desire," among others for a captivating ride.

LENNY DEE—Remember Me. Decca DL 75255 (S)

Organist Lenny Dee always turns in a fine performance, and this latest collection should find immediate programming and good sales. All the tunes have been recent hits, such as "One Less Bell to Answer," "1900 Yesterday," "Help Me Make It Through the Night" and "Watching Scotty Grow," and the occasional vocal choruses enhance the smooth arrangements. Topnotch album.

TOE FAT—Rare Earth RS 525 (S)

Toe Fat's second Rare Earth album is another strong one. This British quartet is a powerful one. They made a fine impression in their recent U.S. tour, which will help this set gain deserved attention. "A New Way" and "There'll Be Changes" are good extended cuts, as is "Stick Heat." "Three Time Loser" and "Midnight Sun" are other winners.

GENE MacLELLAN—Street Corner Preacher. Capitol ST 660 (S)

The composer of "Snowbird" makes his album debut here, and the Canadian writer should soon have a good following. The tunes are all originals and his performances should do much to establish him as an artist in his own right. Along with "Snowbird," the other winners here include "Thorn in My Shoe," "The Call" and "Face in the Mirror." MacLellan has a good middle-of-the-road sound that should appeal to pop as well as country markets.

CLARK-HUTCHINSON — Retribution. Deram DES 18055 (S)

"Best Suit" is fairly heavy, as Andy Clark and Mick Hutchinson exhibit vast skill in exploring music themes; undoubtedly this whole LP will get considerable airplay on FM progressive rock stations, thus building sales potential. "Free to Be Stoned," however, is one of these tunes that may create trouble if given airplay.

JOHN & BEVERLY MARTYN—The Road to Ruin. Warner Bros. WS 1882 (S)
"Auntie Aviator" is good, as is "Sorry to Be So Long," and "Primrose Hill" and "Parcels" are substantial tunes. While the sound is not hard or progressive, the softer sounds of John & Beverly Martyn are poised and musically deep and enjoyable.

THIS IS HUGO MONTENEGRO—RCA Victor VPS 6036 (S)

A recap of Hugo Montenegro's hits is a good thing, and highly salable, especially when it includes "The Good, The Bad and The Ugly," "A Fistful of Dollars" and "For a Few Dollars More." The Montenegro arranging and conducting flair shines through many more and gives the two LP's an unusual musical dash.

BLUES

LEROY CARR—Blues Before Sunrise. Columbia C 30496 (S)

Pianist-singer Carr wrote his own material, most of it based on his own experiences and with tracks like "Midnight Hour Blues," "Blues Before Sunrise" (on this album) and "How Long Blues" (not included) worked his way into the blues hall of fame. Sixteen tracks on this album, previously issued, recorded between 1932 and 1934 have Carr's longtime accompanist Scrapper Blackwell on guitar and also Josh White. With the resurgence of interest in authenticity, this album should score.

CLASSICAL

R. STRAUSS: A HERO'S LIFE—Concertgebouw Orch., Amsterdam (Haitink). Philips 6500 048 (S)

The grand sweeping gestures and striking nobility make this symphonic tone poem a joy to rediscover. The beauty of the violin solo adds but one more dimension to this grandiloquent work. A fine recording with excellent orchestration and masterful conducting.

LOW PRICE CLASSICAL

LISZT: ANNEES DE PELERINAGE/ST. FRANCIS LEGENDS—Wilhelm Kempff. Turnabout TV-S 34385 (S)

The first two books of Liszt's "Annee de Pelerinage," Switzerland and Italy, are marvelously played here by Wilhelm Kempff, a master pianist. Kempff also brilliantly surmounts Liszt's difficulties in his "St. Francis Legends."

COUNTRY

BILLY EDD WHEELER—Love. RCA Victor LSP 4491 (S)

Two things stand out in this LP—"Love" and "Don't Hold Your Breath." The latter tune certainly demands radio exposure. In any case, Wheeler's stature continues to grow. And this LP proves his first class status as an artist and observer of our time.

SOUL

VARIOUS ARTISTS — Great Hits of R&B. Columbia G 30503 (S)

Columbia repackages two previously issued r&b anthologies and comes up with big hits and blues hits, classics and sleepers. Highlights include: "Please, Please, Please," by James Brown; "Only You," by the Platters; "Fever" by Little Willie John; "Finger Poppin' Time" and "The Twist," by Hank Ballard; and other r&b blasts from the past by Otis Redding, Freddie King, Lonnie Johnson, Billy Ward, Ivory Joe Hunter and Joe Tex.

RELIGIOUS

CARMICHAEL & KAISER — Natural High LS 5558-LP (S)

One tune on this religious LP—"What Gives You the Right?"—has not only considerable message impact, but has definite pop potential; it's a gutsy rock-style tune. "When I Think of the Cross" is also fairly good. All in all, a highly illuminating LP that could receive ample sales with promotion.

★★★★ 4 STAR ★★★★★

POPULAR ★★★

ARTHUR FIEDLER / BOSTON POPS—Fiddler on the Roof. RCA Red Seal LSC 3201 (S)
ROUVAUN—A Song of Joy . . . and Love. RCA Victor LSP 4498 (S)
WADE MARCUS—A New Era. Cotillion SD 9043 (S)

LOW PRICE POPULAR ★★★★★

LIVING STRINGS PLUS TWO PIANOS—Theme Love Story. RCA Camden CAS 2477 (S)
SAMMY KAYE—Theme from "Love Story" and other Great Hits. Vocalion VL 73919 (S)

JAZZ ★★★★★

GRANT GREEN—Alive! Blue Note BST 84360 (S)

LOW PRICE CLASSICAL ★★★★★

BRAHMS: RHAPSODIES, Op. 79/INTERMEZZI Op. 117/SCHUMANN: PAVILLONS, Op. 2/ARABESQUE, Op. 18—Wilhelm Kempff. Turnabout TV-S 34386 (S)
BEETHOVEN: ATCHDUKE TRIO — Casals/Vegh/Horszowski. Turnabout TV-S 34411 (S)
SCHUMANN: KREISLERIANA/SECOND SONATA—Walter Klien. Turnabout TV-F 34317 (S)
LULLY: SUITE/XERXES BALLETT/CAMPRA: BAL INTERROMPU/LES AGES—La Grande Ecurie/La Chambre du Roy. Turnabout TV-S 34376 (S)
SHOSTAKOVICH: TRIO, Op. 67/ROMANCES, Op. 127—Pracht/Nieuw Amsterdam Trio. Turnabout TV-S 34280 (S)
LOVE AND DANCE IN RENAISSANCE FRANCE — Cambridge Consort (Cohen). Turnabout TV-S 34380(S)
MENDELSSOHN: OCTET/SEXTET — Bamberg Symphony Chamber Ensemble—Collegium con Basse. Turnabout TV-S 34403 (S)

ROUSSEL / RAVEL: PIANO CONCERTOS — Liffauer/Hamburg Symphony (Springer). Turnabout TV-S 34405 (S)
BEETHOVEN: SYMPHONY No. 6 — Vienna Philharmonic (Furtwaengler). Turnabout TV-S 4408 (M)
WILDER: CHILDREN'S PLEA FOR PEACE/BEETHOVEN: PLEA FOR BROTHERHOOD—Eastman Children's Chorus/Eastman Wind Ensemble (Fargo)/Wilder. Turnabout TV-S 34413 (S)

RELIGIOUS ★★★★★

ARTIES—Peace. Beegee BGS 1039 (S)

ALBUM REVIEWS

BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

Squires in New Tie With Stars

HOUSTON—Art and Barbara Squires of Southwest Concerts, Inc., have formed a new association with Foley's Department Store for the Critic's Choice Series, the Broadway Series and several special events with Foley's acting as co-sponsor and ticket agent.

The Critic's Choice Series presented a concert by James Taylor on March 16, and will present concerts by Engelbert Humperdinck on May 29 and Tom Jones,

on Aug. 15. All concerts will be held at Hofheinz Pavilion in association with the University of Houston Program Council.

The sponsorship by Foley's of the series marks an extension of the firm's continuous interest in the art and entertainment scene. Foley's is sponsoring "Sounds of the 70s" a 10 concert series featuring popular headliners with the Houston Symphony.

Tops on English Charts

"THE YES ALBUM"

SD 8283

#7 MELODY MAKERS

#10 NEW MUSICAL EXPRESS

#1 SOUNDS

#6 DISC

. . . coming this week on

ATLANTIC RECORDS & TAPES



BEST SELLING Jazz LP's

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 2 | BITCHES BREW Miles Davis, Columbia GP 26 | 47 |
| 2 | 3 | MILES DAVIS AT FILLMORE Columbia G 30038 | 17 |
| 3 | 4 | SUGAR Stanley Turrentine, CTI CTI 6005 | 7 |
| 4 | 1 | TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014 | 16 |
| 5 | 5 | CHAPTER TWO Roberta Flack, Atlantic SD 1569 | 29 |
| 6 | 10 | TJADER Cal Tjader, Fantasy 8406 | 3 |
| 7 | 7 | OLD SOCKS, NEW SHOES . . . New SOCKS, OLD SHOES 20 Jazz Crusaders, Chisa CS 804 | 20 |
| 8 | 9 | GULA MATARI Quincy Jones, A&M SP 3030 | 33 |
| 9 | 11 | STILLNESS Sergio Mendes & Brasil '66, A&M SP 4284 | 8 |
| 10 | 12 | THE ISAAC HAYES MOVEMENT Enterprise ENS 1010 | 49 |
| 11 | 18 | B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723 | 2 |
| 12 | 6 | THE PRICE YOU GOT TO PAY TO BE FREE Cannonball Adderley Quintet, Capitol SWBB 631 | 5 |
| 13 | 8 | THEM CHANGES Ramsey Lewis, Cadet LPS 844 | 22 |
| 14 | 14 | BENNY GOODMAN TODAY London Phase 4, SPB 21 | 2 |
| 15 | 13 | BLACK DROPS Charles Earland, Prestige PR 7815 | 15 |
| 16 | 16 | AFRO-CLASSIC Hubert Laws, CTI CTI 6006 | 2 |
| 17 | 20 | STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007 | 7 |
| 18 | — | MEMPHIS TWO STEP Herbie Mann, Embryo SD 531 | 1 |
| 19 | — | JOURNEY IN SATCHIDANANDA Alice Coltrane, Impulse AS 9203 | 1 |
| 20 | 19 | THE OTHER SIDE OF JIMMY SMITH MGM SE 4709 | 3 |

Billboard SPECIAL SURVEY For Week Ending 3/27/71

Classical Music

DGG PUSHING 2 LIMITED EDITIONS AT SPECIAL PRICE

NEW YORK—Deutsche Grammophon Records is promoting two new limited edition packages, both specially priced, this month. The other four sets all feature the Boston Symphony, which goes on a European tour next month.

The specially-priced sets are nine LP's of Bach organ works with Helmut Walcha. Both will list for about \$4.50 a disk. The price is not affected by DGG's recent price increase.

Two of the three conductors, who will lead the Boston in Europe, William Steinberg and Michael Tilson Thomas, have pressings in the Boston release. The third tour conductor is Arthur Fiedler, who will direct the Boston Pops.

Paul Zukofsky is the soloist with Tilson Thomas in the first stereo recording of William Schuman's "Violin Concerto," which is coupled with Piston. Another Tilson Thomas album contains Tchaikovsky. Steinberg conducts the Boston in Holst. A pressing by the Boston Symphony Chamber Players has Elliott Carter, Charles Ives and Quincy Porter.

Kirsten Plays 'Boheme' Mimi With Personal Splendor

NEW YORK—Dorothy Kirsten, celebrating her 25th season at the Metropolitan Opera, is a marvel as she demonstrated as Mimi in Puccini's "La Boheme" March 10. The performance had other assets, including tenor Luciano Pavarotti, whose Rodolfo ranked with today's best.

Miss Kirsten, still an attractive stage personality, was in splendid voice throughout. And she can always be counted on for the most sensitive of interpretations. Pavarotti, a lyric tenor, has a superb high register, which he used with distinction.

London Records promoted him with a program ad, which included plugs for his new "Primo Tenore" album and a forthcoming Verdi "Un Ballo in Maschera" with Renata Tebaldi and Sherrill Milnes. The tenor also was boosted in Angel's ad, which also included boosts for Miss Kirsten on Capitol Records, and baritone Mario Sereni, whose Marcello was artistic and well sung.

Conductor Fausto Cleva, whose wide operatic experience includes countless performances of "La Boheme," had the opera well in hand. Bass Jerome Mines and tenor Andrea Velis also excelled. Capable performances were registered by soprano Judith DePaul, a replacement for the indisposed Colette

Boky as Musetta; baritone Robert Goodloe, and bass Andrij Dobrian-sky. **FRED KIRBY**

New Album By Endo

NEW YORK — The Peer-Southern Organization has two compositions, Lukas Foss' "Concerto for Oboe and Orchestra" and Halsey Stevens' "Concerto for Clarinet and String Orchestra" on a new album by Akira Endo, a winner of the Dimitri Mitropoulos International Competition for Conductors, and the Crystal Chamber Orchestra on Crystal Records, both first recordings. Oboist Bert Gassman and clarinetist Mitchell Lurie are the soloists.

New publications of the Serious Music Division of the Peer-Southern Organization are "Six Irish Poems" by Ned Rorem, "Improvisations No. 3" by Eduardo Mata, "Sonata No. 9" by Anis Fuleihan, "Dos Pequenas Corales" by Roque Cordeor, "String Quartet No. 3" by Domingo Santa Cruz, and the first publication of the orchestral score of Charles Ives' "Symphony No. 1."

Van Cliburn in Winning Solo

NEW YORK—Pianist Van Cliburn, especially in the Largo, turned in an excellent interpretation of Beethoven's "Concerto No. 3" with Eugene Ormandy and the Philadelphia Orchestra at Philharmonic Hall, March 9. Chances are the artists will record the work under their contracts with RCA Red Seal.

While Cliburn was pianistic in the two Allegro sections, it was in the Largo where he displayed some of the most graceful, sensitive playing the experienced young virtuoso has displayed here. Ormandy and his superb Philadelphia also were in fine form in this work, which is considered by many Beethoven's finest piano concerto.

Ormandy and the Philadelphia also presented one of the best Elgar "Enigma Variations" possible as a spirited pace added to the work's natural lyricism. The New York premiere of Persichetti's "Janiculum Sinfonia," a contemporary piece not too difficult to take, opened the concert. **FRED KIRBY**

Fiedler Conducts D.C. Symphony With Aplomb

NEW YORK—Arthur Fiedler conducted an exuberant concert of the Washington National Symphony at Philharmonic Hall March 14. From the opening overture to Berlioz's "Benvenuto Cellini" to the fourth encore, Sousa's "Stars and Stripes Forever," the "Pops" style program sang.

Fiedler, who has been recording with the Boston Pops on Polydor, is the subject of a major RCA Red Seal promotion this month. Among the concert's gems were Johann Strauss' "Emperor Waltzes," a Lennon-McCartney medley, including a vibrant "Eleanor Rigby," and selections from "Hair."

The other encores, especially a delightful version of "Raindrops Keep Fallin' on My Head," also sparkled. The other two were "In the Mood" and "Spanish Flea." Jeffrey Siegel was the soloist in McDowell's "Piano Concerto No. 2," which he played strongly. The

fast sections were his forte as they were in the afternoon, when he replaced the ill Byron Janis in Rachmaninoff's "Piano Concerto No. 2" with the orchestra under Howard Mitchell, the National's former music director. Slower sections such as the Adagio in the Rachmaninoff, did not yet have the right feel, which Siegel should gain with experience.

Mitchell, who has recorded with the National for RCA and Westminster, expertly conducted Handel's "Royal Fireworks Music," Ravel's "Le Tombeau de Couperin," and a suite from Richard Strauss' "Der Rosenkavalier." **FRED KIRBY**



Bartok to Be Honored

BUDAPEST — To commemorate Bela Bartok's 90th birthday, Thursday (25), the Association of Hungarian Musicians, the Hungarian Music Council and the Hungarian section of the ISCM arranged the International Musicology Conference "In Memory of Bela Bartok," which will be held in the Congress Hall of the Budapest between Wednesday (24) and Saturday (27). This conference will be attended by the Executive Committee of UNESCO's musical top organization, the International Musical Council.

The president of the conference is composer and professor Tibor Sarai, general secretary of the Association of Hungarian Musicians and the conference will be inaugurated by Dr. Laszlo Orban, first deputy minister of culture. Presidents of the various *(Continued on page 66)*

PHILHARMONIC SERIES SET FOR UNION MEMBERS

NEW YORK—The New York Philharmonic will offer a series of nine concerts in cooperation with the New York City Labor Council AFL-CIO Performing and Cultural Project. The concerts, designed especially for union members and their families, will be given at community union halls and at Philharmonic Hall.

The "Experience in Music" will offer members a selection of five two-concert series and will include a guided tour of Lincoln Center, which can be taken at any time. The complete price will be \$6, of which \$1 will benefit the Performing Arts and Cultural Project.

The schedule will consist of three programs given three times each. Aaron Copland will conduct the first program with violinist Michael Rabin and bass-baritone William Warfield as soloists. Pianist Lorin Hollander will be the soloist in the second program with Robert Shaw conducting. The third program, conducted by Michael Tilson Thomas will feature pianist Misha Dichter. The programs will be presented June 17-27.

All Right!
DAN HICKS
AND HIS
HOT LICKS
have signed with
Blue Thumb
Records.
What is
there to say
but:
KRAZ,
DON,
TODAY
Gimme
some
skin
man



Bubbling Under The TOP LP'S

• Continued from page 44

- 207. ROD STEWART . . . Gasoline Alley, Mercury SR 61264
- 208. McDONALD & GILES . . . Cotillion SD 9042
- 209. PETULA CLARK . . . Warm & Tender, Warner Bros. WS 1885
- 210. CROW . . . Mosaic, Amaret ST 5009
- 211. JOHN ROWLES . . . Cheryl Moana Marie, Kapp KS 3637
- 212. IF² . . . Capitol SW 676
- 213. RASCALS . . . Search & Nearness, Atlantic SD 8276
- 214. IKE & TINA TURNER . . . Her Man—His Woman, Capitol ST 571
- 215. BALLIN' JACK . . . Columbia C 30344
- 216. NEW SEEKERS . . . Beautiful People, Elektra EKS 74088
- 217. BERT KAEMPFER . . . Orange Colored Sky, Decca DL 75256
- 218. NASHVILLE STRING BAND . . . Identified, RCA Victor LSP 4472
- 219. JOE SIMON . . . Sounds of Simon, Spring SFR 4701 (Polydor)
- 220. MAIN INGREDIENT . . . Tasteful Soul, RCA Victor LSP 4412
- 221. JIM REEVES . . . Writes You a Record, RCA Victor LSP 4475
- 222. MAMA CASS ELLIOTT . . . Mama's Big Ones, Dunhill DS 50093
- 223. AL GREENE . . . Gets Next to You, Hi 5HL 32062 (London)
- 224. RUFUS THOMAS . . . Live Doin' the Push & Pull at P.J.'s, Stax STS 2039
- 225. BLUES IMAGE . . . Red, White & Blues Image, Atco SD 33-348
- 226. ROGER WILLIAMS . . . Golden Hits, Vol. 2, Kapp KS 3635
- 227. GLASS HARP . . . Decca DL 75261
- 228. HEAVENLY STARS . . . Various Artists, Cotillion SD 052
- 229. CCS . . . Whole Lotta Love, RAK Z 30559 (Columbia)
- 230. RITA COOLIDGE . . . A&M SP 4291
- 231. WISHBONE ASH . . . Decca DL 75249
- 232. MATTHEWS' SOUTHERN COMFORT . . . Later That Same Year, Decca DL 75064
- 233. JOSEPH CONSORTIUM . . . Joseph & the Amazing Technicolor Dreamcoat, Scepter SCE 12308
- 234. BUFFY SAINTE-MARIE . . . She Used to Want to Be a Ballerina, Vanguard VSD 79311
- 235. MOMENTS . . . Boz Scaggs, Columbia C 30454

MARCH 27, 1971, BILLBOARD

MARKETPLACE

CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED—50¢ a word. Minimum \$10.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD—One inch, \$25.00. Each additional inch in same ad, \$18.00. Box rate around all ads.

Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

DEADLINE—Closes 5 p.m. Monday, 12 days prior to date of issue.

CASH WITH ORDER, Classified Adv. Dept., Billboard.

ADDRESS ALL ADS—BILLBOARD, 165 W. 46th St., New York, New York 10036, or telephone Classified Adv. Dept., 212/757-2800.

Check heading under which ad is to appear

- | | |
|---|---|
| <input type="checkbox"/> Distribution Services | <input type="checkbox"/> Business Opportunities |
| <input type="checkbox"/> Record Mfg. Services, Supplies & Equipment | <input type="checkbox"/> Professional Services |
| <input type="checkbox"/> Help Wanted | <input type="checkbox"/> For Sale |
| <input type="checkbox"/> Used Coin Machine Equipment | <input type="checkbox"/> Wanted to Buy |
| <input type="checkbox"/> Promotional Services | <input type="checkbox"/> Publishing Services |
| | <input type="checkbox"/> Miscellaneous |

Enclosed is \$ _____ Check Money Order.

PAYMENT MUST ACCOMPANY ORDER

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

TELEPHONE # _____

PROFESSIONAL SERVICES

BC MUSIC TYPE—ROUND AND shaped notes. Leadsheets, Arranging, Sheet Music and Folio Design and Printing. Fast, quality service. 914 19th Ave. South, Nashville, Tenn. 37212. (615) 327-3094. ap3

PROMOTIONAL SERVICES

RECORD PRESSING. NO JOB TOO small. House of Wax, 1650 Broadway, N.Y.C. 10019. CI 7-2159. eow

NATIONAL RECORD PROMOTION

- (You Record It—We'll Plug It)
- Distribution Arranged
 - Major Record Label Contacts
 - Dee Jay Coverage
 - Magazine and Newspaper Publicity
 - Booking Agent Contacts
 - Public Relations Service
 - Record Pressing
 - Movie Promotion
 - Masters Leased
 - Nashville Sessions Arranged

Send all records for review to:
BRITE STAR PROMOTIONS
728 16th Ave. S.
Nashville, Tenn. 37203
Call: Nashville: (615) 244-4064 tfn

HELP WANTED

WANT EXPERIENCED MECHANIC ON juke boxes and games. Must be good. Top wages for good man. Paid life insurance and Blue Cross. 40 hours' work of more if you want it. Please write to G. O. Coin Service, 1076 Parsons Ave., Columbus, Ohio 43206. ap3

WANTED

Models for studio work. Go-Go Dancers, Belly Dancers and unusual Acts. (Amateurs considered.) Local and Overseas.
Send photo and resume to (or call):
HOLIDAY HOSTESSES
Suite 906, 400 Madison Ave.
New York, N.Y. 10017
Phone: (212) 486-1772 ap10

LIGHTING

PSYCHEDELIC LIGHTING, ADVANCED electronics, rock concerts, nightclubs, stages. Send \$1 (credited), world's largest catalog: RockTronics, 22-BB Wendell, Cambridge, Mass. 02138. tfn

FOR SALE

AMAZING NEW WATER BEDS—FIVE-year guarantee. Our mattress features a completely new design. Sheets will fit. Fun and relaxation for everyone. King size, \$45. Full size, \$35. Bob Vickers Enterprises, 16623 Falda, Torrance, Calif. 90504. mh27

OLDIE ALBUMS: OLD MOR SEMI-classical, country LP's, over 2,000. Must sell lot. Highest bidder. WECU Radio, Joyner Library, Greenville, N.C. 27834. (919) 758-6656. mh27

FOR SALE

RARE CLASSICAL MUSIC LIBRARY
Collectors, libraries, radio stations, musicologists—a one-in-a-lifetime opportunity to purchase one of the most complete monaural classical music libraries in existence. Nearly 5,000 long-play records from the pre-stereo era. All labels. In mint condition. Many out-of-print collectors' items. Cross-indexed card file included. Records alphabetically arranged by label.
Write: **BOX 5068—BILLBOARD**
165 W. 46th Street
New York, N.Y. 10036 mh27

FOR LEASE

DRIVE-IN THEATER, 1,000 CARS, Kansas City area, for sale or lease. Box 5072, Billboard, 165 W. 46th St., New York, N.Y. 10036. mh27

CARTRIDGES—TAPES

SHRINK PACKAGING EQUIPMENT

- \$795 complete, Tunnel & Sealer
- \$30/month lease/rental available to accredited accounts
- Packages 300-400 tapes per hour
- Film costs only 1/10¢/Cartridge
- Portable, 110-volt current
- Used by leading West Coast Tape Duplicators

STEVENSON PKG. EQPT. CO. INC.
Box 3444, Granada Hills, Calif.
(213) 349-1710 ap3

PRICE EXPLOSION! TAPES & RECORDS

Leading distributor member of NARM will sell current goods at lowest prices.

Would you believe
\$3.69 for all **CAPITOL** \$6.98 tapes
\$2.45 for all **CAPITOL** \$4.98 records
CANDY STRIPE RECORDS

17 Alabama Avenue
Island Park, N.Y. 11558
(516) 432-0047; 0048 tfn

TAPE—CARTS.—LABELS

Large manufacturer of carts, will sell premium Ampex Lube Tape @ 7½¢ Hundred.
Our Own Carts 27¢ each
Lear Carts 32¢ each
Dust Clips (1,000 lot) \$15.00/M
Labels \$20.00/M
C.O.D. Only.
MC Enterprises
P.O. Box 1294
Merchantville, N.J. 08109
(609) 665-3326 ap10

CASSETTE & 8-TRACK

Head Cleaners 39¢
Lulu Head Cleaner 79¢
Maintenance Kits 69¢
Loaded Blanks—Lear:
32-35-42 79¢
60-64-70 89¢
75-80 99¢
KIMCO TAPE ACCESSORIES
P. O. Box H
Pennsauken, N.J. 08110
(609) 665-3325 ap10

REAL ESTATE

NASHVILLE, TENN.—LARGE, VERY desirable tract of land on 16th Avenue, South. Priced for quick sale. Write Box 5069, Billboard, 165 W. 46th St., New York, N. Y. 10036. ap3

DISTRIBUTING SERVICES

ATTENTION, RECORD OUTLETS. WE have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 1135 W. Elizabeth Ave., Linden, N. J. 07036. tfn

WHOLESALE POSTERS, BACKLIGHTS, Strobes, Light Shows, Pipes, Patches, and much more. Send for free catalog. The Joker Psychedelic Distributors; 15238 Greenhawk Blvd., Gardena, Calif. 90249. (213) 532-9813 or 676-5414. Have a nice day. mh27

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as 75¢. Write for free listings. Scorpio Music Distributors, 6720 Broad St., Philadelphia, Pa. 19128. ap24

SERVICES

FREE LITERATURE: ADDRESS Labels, business cards, printing, rubber stamps. Jordan's, 552 West O'Connor, Lima, Ohio 45801. tfn

MISCELLANEOUS

D.J.'s 120 TAPED VOICE DROP-INS, m&f with guide, \$8. Renault, P. O. Box 157, Dover, Del. 19901. ap3

GET MORE PROFIT FROM OLDIES. Send for new profit builder Oldies list. Price and selection is guaranteed to put more profit in your business. Global Record Sales, P. O. Box 287, Jenkintown, Pa. 19046. Phone: (215) 789-0900. mh27

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

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

SEVEN HILLS RECORDS

905 N. Main St.
Evansville, Ind. 47711
(812) 423-1861 ap3

M-O-R STATIONS

Programming Oldies should be using our **OLDIES GUIDE**. The 1958 issue lists 108 records and is priced at \$5; the 1959 issue contains 110 titles for \$5; 1960 thru 1969 features nearly 1,500 oldies and is priced at \$25, and our 1970 **OLDIES GUIDE** lists 218 records for \$5. Information on programming and obtaining **OLDIES** also included. Make check payable to: **THE MUSIC DIRECTOR**, Box 177, Chestnut Hill, Mass. 02167. mh27

COMICS, MC's OR DJ's—A NEW GAG service. Send \$3 to LSD, Box 612, Turnersville, N. J. 08012, for 2 issues (160 gags). eow

ATTENTION, COLLECTORS: A NEW oldies shop has opened. Thousands of rare R & B rock, pop 45's, 78's, LP's. All original labels. Send one dollar, deductible from first order. Roy's Memory Shop, 2312 Bissonnet, Houston, Tex. 77005. 713-526-5819. mh27

AFTER HOURS POETRY—READ around the world. Nothing else like it. Send \$1 to Jake Trussell, Box 951, Kingsville, Tex. mh27

DEIBLER TRACKLESS TRAINS, 914 Claflin Road, Manhattan, Kans. 66502. Phone: (913) JE 9-5781. mh27

BUSINESS OPPORTUNITIES

TWO NEW SONGS: SLOW BALLAD "Feeling the Sun," Ecology Song & Jump Tune "Do the One-Eyed Lady Bug," composed by talented eleven-year-old girl. Hear Demo Tape. Need arranger, promoter, distributor. Participation deal with Artist Manager R. A. McKelvey, 274 Taconic Rd., Greenwich, Conn. 06830. (203) TO 9-8438. mh27

Big Profits! WATER BEDS

20 Year Guarantee

WATER BEDS ARE THE HOTTEST SELLING ITEM in the country today. Many Record Dealers have found big profits in carrying Water Beds.

Very low prices are available for dealers. For information call:

The Water Bed Company of Ohio
1609 West Fifth Ave.
Columbus, Ohio 43212
(614) 488-0073

The Midwest Leading Manufacturer of Water Beds mh27

when answering ads . . .
Say You Saw It in Billboard

SITUATIONS WANTED

COPYWRITER (HIP)—IF YOU NEED someone to translate the English language into "under 30" talk, I'm the one. You'll find me inventive, creative and ambitious. At 22 I have 5 years of professional experience in advertising, music and editorial work. I've written numerous radio commercials and have produced them. I was a feature story writer and record reviewer for a top pop magazine. If you have a challenging position open, please contact me. Box #600, c/o Billboard, 2160 Patterson St., Cincinnati, Ohio 45214. mh27

SCHOOLS & INSTRUCTIONS

F.C.C. 1ST CLASS LICENSE IN 5 weeks. R.E.I. will train you. For more information call toll free: 1-800-237-2251. V. A. approved. tfn

F.C.C. TYPE EXAMS . . . GUARANTEED to prepare you for F.C.C. 3rd, 2nd and 1st phone exams. 3rd class, \$7; 2nd class, \$12; 1st class, \$16; complete package \$25. Due to demand, allow 3 weeks for mailing. Research Co., Box 22141, Tampa, Fla. 33622. tfn

TAPE RECORDED LESSONS FOR FCC first phone with final week personal instruction in Detroit, Washington, St. Louis, Seattle, Los Angeles. Bob Johnson Radio License Training, 1060D Duncan, Manhattan Beach, Calif. 90266 FR9-4461. tfn

COMEDY MATERIAL

COMMAND COMEDY . . . THE "BEST" deejay comedy collection available anywhere! You must agree or your money back! Volume #1, \$7.50. Command, Box 26348-B, San Francisco 94128. tfn

NEW COMEDY! 11,000 RIOTOUS CLASSIFIED gag lines, \$10. Unconditionally guaranteed. Comedy catalog free. Orrin Edmund, Mariposa, Calif. 95338. tfn

PROFOUND, HILARIOUSLY ABSURD "Full Length" comedy commercials. Built-in-Balderdash! Set of 15. \$5. Communicaster Productions, 826 15 St. South, Lethbridge, Alta., Canada. mh27

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

DISTRIBUTORS WANTED

STATE AND AREA DISTRIBUTORS needed for adult-type films. States net approximately \$50,000—area \$1,000 a month upward. Add to your present line and it will pay all your present expenses and overhead. Since last ad, several dealers netting \$3,000 per month. Hurry! United Film Industries, P. O. Box 3278, College Station, Tex. Phone: (713) 846-4801. mh27

WANTED TO BUY

WANTED—CARTRIDGES AND TAPES closeout! 8-track cartridges, tapes. Use us as your dumping ground. All types of music needed immediately. Cash payment available. Stereo World, 3250 Duke St., Alexandria, Va. 22314. (703) 370-1854. ap24

WANTED: INDOOR AND OUTDOOR theater equipment, seats, projection, drapes, etc. Prices and description, also ice skating equipment. Temple, P.O. Box 631, State College, Pa. 16801. Phone: (814) 238-6761. mh27

15,000 45s WANTED. CASH PAID. 5,000 LPs and Tapes. LO 7-6310, King Export, 15 N. 13th St., Philadelphia, Pa. mh27

INTERNATIONAL EXCHANGE

UNITED STATES

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

ENGLAND

PAUL McCARTNEY'S NEW LP, ALSO "Sentimental Journey" by Ringo, all English Underground Groups, or any other English album, \$6.50, airmailed. Singles, \$2. Record Centre Ltd., Nuneaton, England.

Phoenix Programmer Builds Solid Rapport With Location

• Continued from page 41

to get the bartender on our side, for example," Clark said. "Inasmuch as 95 percent of our locations are bars, we make certain that the bartender understands our problems as well as his own. If we tend to program a record which he doesn't like personally, we are doing it because we know that the pay meter is going to show a better return. It takes a bit of diplomacy of course to carry out this sort of operation, but eventually it gets results."

Clark uses no samples whatsoever, and expresses no interest in Little LP's. To his way of thinking "easy listening" means popular ballads. He prefers singles by such artists as Dean Martin, Elvis Presley, Engelbert Humperdinck and Tom Jones. None of these, however, has anything like the pull of Johnny Cash's recordings. Cash currently is sharing the spotlight on 104 of the locations with Charley Pride. Both have been responsible for spectacular collections on all locations over the past two years, and are so dependable that Watkins Cigarette Service immediately programs any new Cash or Pride record without any pre-selection whatsoever.

Clark constantly circulates among his locations, leaving nothing to chance. He regularly sched-

Ponder Jukebox Poll

• Continued from page 41

are stepping up their efforts to work with jukebox programmers. One of the most notable examples is the WIRL-Lies Montooth Phonograph Service tie in Peoria, Ill.

(A more complete story on the over-all problem of radio playlist surveys appears in the Radio-TV Programming section of this issue).

Popularity Meters

• Continued from page 41

41 times—on Rock-Ola or Rowe AMI this is estimated by a lever or pin pushed on.

"But jukebox meters are still the most true and accurate gauge of record popularity because you're measuring it where it counts—as people dig into their pockets."

ules the day's calls so that every location owner can count upon a visit at least once a month or more often. Clark devotes the conversation entirely to music, after the opening pleasantries, and doesn't waste time at any stop. Such ceaseless contact with location owners, of course, automatically ensures that the phonograph is kept clean, well located and that title strip appearance is neat.

Such careful attention to detail makes for an easygoing and even-paced programming routine. This same philosophy characterizes almost every aspect of Watkins Cigarette Service's operations. There are very few problems with location loans and shill or "red" money has not been used at all since music operations began. To date, the Arizona phonograph firm has programmed no two-for-25-cent units, primarily because returns have been consistent on standard 10-cent play.

Specialty Markets

• Continued from page 25

"These three markets know our company and its service organizations," Havlicek said. "As a result of our years of association with them, we know their needs."

Motorola will have 400 service centers to handle the \$795 EVR Teleplayers. Although its exclusive manufacturing pact with CBS expires this year, it can produce the machines for the next 20 years.

Color, Picture Gain

• Continued from page 25

was needed was an oxide that could provide a meaningful increase in output so that a greater signal-to-noise ratio could be provided. "We have succeeded in formulating such an oxide, and in so doing have achieved the greater output through an increase in the magnetic properties of coercive force and remanence," he said.

when answering ads . . .

Say You Saw It in Billboard

International News Reports

S. African Broadcastmen Lift 4-Year Record Ban on Beatles

By PETER FELDMAN

JOHANNESBURG—The South African Broadcasting Corp.'s four-year record ban on the Beatles has been lifted. The ban was placed on all the group's recordings in 1966 when John Lennon said the Beatles were more popular than Jesus.

C. Douglas Fuchs, director-in-chief of programs, said: "Since the Beatles no longer exist as a group, the corporation has decided that records made by the individual members and recordings previously made by the group may be broadcast subject to the normal criteria of decency and good taste."

When the ban was enforced, even compositions by the Beatles recorded by other artists were ruled out as well.

Clive Calder, pop division chief of the Beatles recording company in South Africa, was "knocked out" that the ban had been lifted. "Within two days of the ban being announced, sales of Beatles records were already being stimulated," he said.

Marketing manager Dave du Preez said: "The unbanning is fantastic for the entire record industry in South Africa. It's a great breakthrough."

To celebrate the unbanning,

Awit Awards Reorganized

MANILA — The Philippine Academy of Recording Arts and Sciences (PARAS) is due for reorganization in time for the third annual presentation of the Awit Awards in May. The Awit Award is the local version of the U.S. Grammy.

Cropping up is the new move to retain the foreign division which was scrapped last year. When introduced in 1969, the foreign division had six categories.

Backing up the retention of the foreign division are Danny Villanueva, chairman of PARAS last year; Danny Yson, who is being groomed for chairmanship this year, and Oskar Salazar, who founded the awards. The retention is supposed to effect a bigger participation in this year's awarding and to include licensees which do not venture in local productions.

In the reorganization of PARAS, two other major maneuvers are on the table, the complete separation of the academy from record producers and manufacturers and the naming of Salazar as academy co-chairman for life.

The exclusion of record producers and manufacturers in the academy is deemed to minimize pressure and politicking and to create an untarnished image for the body. Due recognition is being given Salazar who is nationally known as "Father of the Awards."

The presentation in May will be theater style and will be held at the Araneta Coliseum in Quezon City. Some 25,000 people are expected to attend. It is foreseen as the biggest awarding affair of any kind in the Philippines.

Stein Wraps Up Foreign Outlets

LONDON—Blue Horizon executive Seymour Stein has completed distribution arrangements for the label in Holland and Scandinavia in negotiations concluded March 5. Following alignment with Polydor in Britain, the label will now also be handled by Polydor in those two continental territories. Only remaining major market to be tied up is Japan, where negotiations are in process with the Japanese Victor Co. and Polydor.

3 UA ARTISTS TO MEXICOFEST

NEW YORK—Three of United Artists' contemporary acts are scheduled to headline a pop music festival near Mexico City April 6, 7 and 8. The label's new rock group, War, will join Sugarloaf, Canned Heat and several local acts.

Arrangements are being made for the Mexico performances to be recorded for possible album consideration.

W. German Industry In Equal Tax Fight

HAMBURG—The West German record industry's fight for equal tax rights entered another phase with a letter sent to all MPs and Government executives by the Bundesverband der Phonographischen Wirtschaft, the body appointed by the industry to promote its cause.

The letter, accompanied by "a sound polemical pamphlet," stresses that the disk has "democratized," preserving culture and history with

its recordings of the voices of such as Churchill and Caruso, Kennedy or La Monroe, and folklore from Pakistan and China. It asks, too: "Are you against culture?"

The West German record industry charges that records are being discriminated against, in relation to books, the press and movies. The record industry is forced to pay, says the Federal Phono Association, added value tax of 11 percent, whereas books, press and films pay only 5.5 percent.

The industry's letter adds that it is earnestly concerned in relation to new audio-visual media which have far-reaching significance to culture and civilization. New aspects would be presented to politicians in the shape of personal presentation without physical appearance.

The first side of the "sound polemical pamphlet"—a specially made LP—give examples of voices of various personalities and comments and explains the discrimination against the sound-carrying medium. Side 2 has a Mozart Divertimento.

The record industry's petition coincides with discussions on the possibility of a supplementary law to AVT. If the inequality of the taxation can be rectified, the West German record industry argues, disks and cassettes could become cheaper, as reduced AVT would be passed on to the consumer.

And bearing in mind that the turnover of disks, cassettes, cartridges, etc., is no more than 500,000,000 DM, the reduced tax would represent only .001 percent of all tax revenues.

A complaint against the constitutional law, according to the Bundesverband, is that there has been "an alarming misestimation in judging sound-carriers as publicizing medium." This aspect should be considered in relation to the Federal Finance Ministry's arguments against the industry's quest AVT tax parity.

Ertegun Sets French Outlet And Licensee

NEW YORK—Nesuhi Ertegun, president of Kinney Music International, and Daniel Filipacchi, French magazine publisher have reached an agreement for the establishment of Kinney-Filipacchi Music, SA, to act as licensee and distributor of the Kinney record labels in France. The deal goes into effect July 1. The Kinney record labels include Atlantic, Atco, Cotillion, Warner Bros., Reprise and Elektra.

Filipacchi, who will continue his activities in his publishing business, has had previous connections with the music business. He has served in various capacities with a number of other large record companies and was for several years a leading radio personality.

Pascal Moves To New Office

PARIS—As from Monday ext (Mar. 31), French independent music publisher, Editions Claude Pascal will be based at a new office. The new address is 5 rue Denis Poisson, Paris XVIIème. (Telephone numbers: 754 43 72; 754 43 77; 754 43 99).

McGrath Hits S. African Control Board; Seeks Reasons for Bans

JOHANNESBURG — Gerald McGrath, chief of Teal Records, has hit the South African Publications Control Board, calling for "intelligent and enlightened" censorship and an explanation for the banning of a record or a book. McGrath was speaking at the opening of the company's new headquarters, Teal Center.

McGrath told the large gathering of record company executives, radio and press executives, as well as Sam Moss, mayor of Johannesburg, who officially opened the center, that it was high time Parliament prescribed the limits and authority of the Publications Control Board.

He complained because no explanations were given for the bannings and he said that interested parties had great difficulty in obtaining redress.

"Now there is the possibility that the Publications Control Board will be strengthened by stronger legislation and it is possible it will be placed above criticism. This will be a retrogressive step in our social life.

He added: "We all appreciate the need for censorship, but let it be intelligent and enlightened, and let reasons be given for the banning of a record or book."

Biggest Supplier

Founded 18 years ago and now the largest group of its kind in South Africa, Teal is the biggest supplier of records, cassettes and cartridges in the country. Through its subsidiary—the Associated Book Club—the group is also the largest mail-order distributor of books in South Africa.

Teal Centre houses the record company on two floors, the R.C.A. Record Club, the Associated Book Club, and a computer company serving the overall requirements of Teal. An innovation is a "drive-in" cartridge tape player installation depot in the basement, where

customers can have 8-track stereo cartridges installed in their cars while they wait. Teal have also incorporated a discount center on the ground floor where book and record club members can buy a wide variety of merchandise at special discount prices.

The new building is a logical step in the growth of Teal Holdings. In the four years since the group was first listed on the

Johannesburg Stock Exchange, profits have escalated from 400,000 Rand dollars to over \$1 million.

Today the group includes Teal Record Co., with branches throughout South Africa and offices in Rhodesia, Zambia and the U.K., Artone Press, Manley Van Nierkerk Studios, the RCA Record Club and the Associated Book Club.

Scotia Move Into Records

LONDON—Scotia Investments is entering the U.K. music business with its own division, Scotia Music, and as a first step the company has acquired the Recorded Sound Studios for a reported \$360,000 which will be headed by independent record producer Shel Talmy, who has joined Scotia.

The group which is already involved in the leisure business—operating bingo halls, zoos, caravan parks and holiday camps—is currently in the final stages of acquiring two music publishing companies which should be announced within the next few weeks.

Scotia managing director John Bishop told Billboard that the company would also be launching its own label and the music division would operate from new premises in the West End of London.

The company already has a film division run by the co-producer of "The Battle of Britain" film, Benny Fisz, and current films in production are "A Town Called Bastard" starring Robert Shaw and Telly Savalas, "Captain Apache" and "Bad Man's River" starring James Mason. The scores from the films are the first copyrights in the company's publishing company, Scotia Music.

The company is also in the commercial radio field with a subsidiary called Network. Network will have a twofold function; to bid for a commercial station and to act as a servicing company supply programs and coordinating advertising for local stations. Chief executive of Scotia is Neil French Blake.

HMV marketing manager, Barry Peace, commented, "The fair was very well attended and our sales were considerably up on previous periods. On top of it all, we all had a ball."

EMI Division Holds a Fair

AUCKLAND, New Zealand—The New Zealand division of EMI International, His Master's Voice (NZ) Ltd., kicked off their 1971 trading period with a week long dealers' fair.

HMV took over the largest race course in the country and transformed it into a Victorian race meeting. A special totalisator was installed, and dealers placed orders by casting "bets" in certain combinations. Dividends included special discounts to mark the occasion and when the orders reached a certain level dealers became eligible for "double dividends"—free radios, record players, and appliances.

HMV marketing manager, Barry Peace, commented, "The fair was very well attended and our sales were considerably up on previous periods. On top of it all, we all had a ball."

West German Turnover Up

FRANKFURT — West German music instrument manufacturers report a turnover last year totaling 280,000,000 DM—20,000,000 DM more than in 1969. The increase in turnover was, however, due in the main to increased prices.

The German manufacturing quota of 24,000 pianos was at a level of stagnation, but the price index figure for the larger instruments rose from 118.5 to 126.9 (1962 figure equals 100).

Imports went up from 8,900,000 in 1969 to 14,000,000 last year.

According to the Association of German Music Instrument Manufacturers, imports, with regard to large instruments, rose by 57 percent. In respect of the small instruments, the import figure rose by 17 percent.

Commenting on the figures at the start of the Frankfurt Spring Fair, the Association said that the Japanese was the biggest exporter of instruments to West Germany.



THE SPECIAL totalisator board erected by HMV, New Zealand, for their special 1971 week-long dealers' fair. Theme for the meeting was a Victorian racecourse.

International Executive Turntable

Robin Turner, head of publicity, has been made a director of the Robert Stigwood Organisation. Also joining the board of RSO is **Brian Maller** from the ALS film management company. . . . **George White** has been appointed divisional manager for MFP's Classics for Pleasure label, reporting to **Tony Morris**. Formerly CFP sales manager, White has been with MFP since the label was launched and held the position of national accounts manager.

John Carr has joined Philips to work in the pop product department. He will be responsible for co-ordination and progress chasing. **Howard Tomney** joins the company next month in a similar capacity. Both men come to Philips from outside the business. **Keith Pilling**, currently with EMI, joins Philips next month to head the research and market planning department.

Bron Company Leaves Philips

LONDON — A brief statement from Philips U.K. this week disclosed termination of the production deal with Gerry Bron's Hit Records company. Without comment, the statement said that Philips will continue to promote existing HR material until later this year and will retain rights to the Gentle Giant group, to be released in North America by Mercury, which has rights to another HR act, Uriah Heep.

End of the agreement, which still had over one year to run, means that Philips lose two major Vertigo acts, Golosseum and Juicy Lucy, plus singer Richard Barnes and, also Uriah Heep.

Fred Marks, Philips managing director, was unavailable for comment, but Gerry Bron told Billboard that the parting was "completely amicable — and that is genuine." He declined to specify reasons.

Having severed ties with Philips, Bron is now readying an announcement regarding the future of his Bronze label in about four weeks time.

Dutch Pirates in Court Action

AMSTERDAM—Holland's two pirate radio stations—Radio Veronica and Radio Nord See International—are involved in a court action whose outcome will have a critical bearing on the future of both stations.

So far the Dutch government has not signed the Strasbourg treaty outlawing pirate radio transmissions and Radio Veronica over the years has achieved a degree of respectability and popularity which has made the Dutch government reluctant to outlaw it.

However, with the advent of Radio Nord See International, the Radio Veronica chiefs were concerned that the 100 kw transmissions from Mebo II might complicate the situation and create such international repercussions that the Dutch government would be pressured into ratifying the treaty.

Therefore, eight or nine months ago, Radio Veronica hired Mebo II for \$300,000 over a one-year period and promptly shut the station down.

Kinney-CBS Enters Joint Distrib And Pressing Deal in England

By BRIAN BLEVINS

LONDON — In a far-reaching move in the British record industry, CBS and the Kinney Group forces will unite in a pressing and distribution operation beginning July 1. Using facilities already owned by CBS, which will be greatly expanded to cope with the tremendous increase in product volume, the two companies should account for a market share of 25-30 percent when the Atlantic label comes into the Kinney U.K. fold early in 1972.

Under the deal, which will run for three years with options to continue after that, all product on Kinney labels, Warner Brothers, Reprise, Elektra, Dandelion, Bizarre and Valiant, will be shipped together with CBS product on label CBS, Epic, Harmony and Straight. The Rolling Stones label should also join the list as one of the Kinney-distributed labels.

All aspects of joint operation will be conducted under the name

CBS-Kinney, although no new company is being formed. Legally, there is no partnership; Kinney managing director Ian Ralfini refers to the union as a cohabitation. But there is a partnership in spirit.

The deal covers only manufacture and distribution. Each company will continue to have its own sales force, its own telephone selling staff (although they will share the same staff receiving orders from dealers), separate warehouse space within the same William Road depot owned by CBS, and separate promotion staff.

Kinney will be increasing its current staff of eight representatives to some 25 or 30 between now and the July 1 date that the new arrangement takes effect. The current CBS distribution arrangement with EMI ends in June, and will not be renewed.

Kinney retains an option to arrange for distribution and manu-

facture of tape product. Existing non-exclusive deals with Philips and Precision are being terminated, but future outlets have yet to be decided.

CBS managing director Richard Robinson told Billboard that the company has added an additional 20,000 square feet of warehouse space to existing facilities at the Aylesbury pressing plant and the William Road depots, which effectively doubles the firm's capacity. Robinson said CBS is also looking for additional property.

The CBS-Kinney deal doesn't hinder CBS from taking on further pressing and distribution deals, of which two or three have been under discussion.

The new deal follows a pattern already set between the two companies in Canada and Australia, where CBS manufactures and distributes Kinney product. But it does not necessarily lead to further unions in European territories where respective countries operate with autonomy. It is interesting to note, however, that in the United States, where CBS parent Columbia and Kinney are major rivals in the marketplace, that Columbia presses product for the Warner and Reprise labels.

Also in the U.S. the Straight label, an adjunct of Frank Zappa's Bizarre label, had been distributed by CBS before it was bought by Warner Brothers together with Bizarre. But in other world markets, Straight remains with CBS for another two years. At the end of that time it will reunite with Bizarre in the Kinney Group.

Discussions between Kinney and CBS about the joint endeavor have been going on informally for some time, although it is only in the past month that it was seriously negotiated. In searching for a new distribution outlet, Ralfini had also talked with EMI and Phonodisc, as well as considering a renewal of the Pye contract.

Loses Largest Account

In Warner-Reprise, Pye has lost its major account. Pye general manager Geoffrey Bridge told RTR that his company was "sorry to see Warner-Reprise leave after so many years of association. But the departure was amicable.

"It will be difficult to compensate overnight for a big label like Warner-Reprise," Bridge continued. "American companies of that size just aren't available for licensing here anymore because they've all set up their own offices. We negotiated a licensing deal with Musicor a short time ago, but the accent here now will be on building up our own catalog.

"As and when new labels come along and they like us and we like them, and the terms are right, then we'll do a licensing deal. But any new labels we take on will have to be meaningful—they won't be acquired as a desperation move," Bridge said.

From The Music Capitals of the World

AUSTRALIA

David Jones has been appointed managing director and chairman of RCA Ltd Australia. Prior to this appointment, he was general manager of RCA in Brazil for fifteen years. Warner Bros. organization in Australia has appointed **Phil Greenop** as product and promotions manager. Phil has just arrived in the country from England where he was an a&r man for Polydor, his initial record experi-

ence in all departments of EMI London. **Tony Gaha**, Sydney musician and bandleader, has become professional manager of Warner's Quaver Music. . . . **Barry Peacher** named New South Wales PR manager Festival Records.

SYDNEY

U.K. group **Vanity Fair** begins an Australian tour and their Sydney season has been extended for a week. . . . **Infinity**, the new label created by Festival Records for original Australian acts, has proven successful with its three initial releases. The next Infinity album is from **Blackfeather** titled, "Mountains of Madness." The **Zoot** who won the 1969 Go Set National Pop Poll Award were awarded a silver disk award for their single "Eleanor Rigby." It is the first award for the group. . . . **Flying Circus** lead singer and rhythm guitarist **Jim Wynn** has quit the group. The group is currently doing a campus tour of Canada after winning an overseas trip in last year's "Battle of the Sounds."

Festival Records have launched five new labels in Australia. Sussex and Mediarts from the U.S., Transatlantic from the U.K., Dafodil from Canada and Hispavox from Spain. . . . **March** is Festival's Moog month with a concentrated promotion on nine Moog albums being mounted. **David Elfick**.

LONDON

The winners of EMI's 'Going Places' campaign which was announced at last year's sales conference will leave for America for their two week holiday at the beginning of May. Itinerary includes New York, Detroit, where they will visit Tamla Motown, (Continued on page 55)

U.K. RCA's Neon Label U.S. Launch

LONDON — RCA's progressive Neon series is being launched in the U.S. in May under its own logo.

Neon will appear in the U.S. with albums by Brotherhood of Breath, Indian Summer and Fair Weather, which made up the UK launch and the same promotional material and concept will be used in America.

It is understood that RCA in this country will provide all the promotional material to the RCA office in New York.

'Song of Joy' Biggest Selling Spanish Disk

MADRID—"A Song of Joy" by Miguel Rios (Hispavox)—which has sold more than 3,000,000 copies throughout the world—has become the biggest-selling Spanish-produced record in history.

Based on the last movement of Beethoven's Ninth Symphony, the Rios recording was produced at Hispavox's Madrid studios, where it was recorded both in Spanish and English. The production was directed by Rafael Trabuchelli, with arrangement supplied by Waldo de los Rios—both of whom have collaborated on a large majority of recordings of Spanish artists made by the Hispavox label.

Chartwise, "Song of Joy" went to No. 1 in Germany, Switzerland, Malaysia, Portugal, Austria, Israel, Canada and New Zealand; to No. 2 in Sweden, Brazil, France and Australia; to No. 3 in Spain, Belgium, Holland and Hongkong; No. 4 in South Africa. At also placed highly in Singapore (7), the U.S. and Mexico (9), Chile (11), Eire (15), U.K. (16), and Japan (19).

In Germany alone, Polydor sold over 1,000,000 copies of the Rios hit. Rios has made five TV programs and a film in Germany.

Recently, Miguel spent two months in the U.S. in order to study the scene and also to promote his new single, "Like an Eagle," which has been released in Spain, both in its Spanish (Como el viento) and English versions. These are two different recordings of a song composed by Fernando Arbex, author of "El Rio" (B side of "Song of Joy").

Rios has been assembling a new group this month in preparation for a series of personal appearances throughout Europe.

JOAQUIN LUQUI

Radio Talks Break Down

LONDON—Talks between the British Broadcasting Corp. and the Performing Right Society to renew the contract for the payment of copyright performances have broken down.

For some months, PRS general manager Michael Freegard has been discussing with the BBC a revision of the contract, which has been in existence since 1961 and which is due to expire at the end of this month.

The PRS claims that the payment of around \$4,200,000 is inadequate.

Freegard says that a Tribunal to discuss the claim should be set up in the autumn. The BBC pays the PRS for the use of all copyrighted music played on radio and TV.

CBS-SUGAR EXEC SHOCKED BY HIGH FEES BID BY U.S.

MILAN—Giuseppe Giannini, CBS-Sugar manager, following MIDE—where CBS-Sugar singer Massimo Ranieri was a big success at the gala—said he was "shocked" by the very high royalties (up to 16 percent) asked for U.S. record catalogs which, at such costs, would not yield any profit.

"These kind of figures would have been considered absurd only five or six years ago and it is incredible that in the course of a few years royalties might have risen by 5-6 percent. And, amazingly, European record and publishing companies accept such terms," he stated.

Following Ranieri's success in Cannes several European producers (including French and German ones) are interested in the possibility of representing Ranieri in their respective countries. The singer will take part in the Eurovision Song Festival in Dublin April 3. CBS is planning a worldwide promotion for Massimo Ranieri.

From The Music Capitals of the World

• Continued from page 54

Las Vegas, Los Angeles and San Francisco. . . . A&M's publishing company, Rondor, is currently promoting U.S. writers **Roger Nichols** and **Paul Williams**. The company has had manufactured copies of an album featuring their songs which is being sent to record producers. **Clodagh Rodgers** has already recorded one of their songs and **Pet Clark** has cut one for a forthcoming album. . . . **Mojo**, the specialist blues label, distributed by Polydor has the rights to all the Roulette r&b material and has the sub-licensing rights to certain Atlantic product. **Mojo** has also formed its own Contempo Music Company which is being handled by Carlin. . . . Island has signed a three-year U.K. deal with **Mountain**. The U.S. act is the first to appear on Island. The group previously had an album issued on Bell.

A new London recording studio has been opened by Sound Developments whose other business activities include mobile discotheques and a factory radio station. . . . Revolution, the label headed by producer **Dave Hadfield**, is giving away a free EP to promote a classical album by Russian opera singer **Oda Slobodskaya**.

The Evolution label has concluded a deal with **Jerry Ross'** Colossus and Heritage labels for the release of material by **Linus and Little People**. The company has also concluded a deal whereby the label's catalog will be handled by **Disques Vogue** in France and by **Deutsche Vogue** in Germany and the Benelux countries. **Jonathan King**, who recently figured in the charts with a single by **The Weathermen**, has updated the **Archies** hit "Sugar Sugar" which RCA has released. The single is credited to a group called **Sacharin**. . . . A & M has rush-released a single, "Mozart's Symphony Number 40" by **Harold Lanz** following numerous requests for the record. The record was acquired from Spain and is arranged by **Waldo de Los Rios** who was responsible for the "Song of Joy" record. There is also another version of the record on the market by the **Sovereign Collection** on Capitol. **PHILIP PALMER**

TORONTO

GRT out with a special carry case prepack offer (suggested list \$29.95) of ten 8-track tapes. . . . GRT is hosting a party for **Ronnie Hawkins** this week, on the occasion of a new album release. . . . **Tom Northcott** performed a 30-minute set at MCA press reception this week. . . . True North's **Bruce Cockburn** played to SRO crowds every night of his week-long engagement at the Riverboat. . . . CJME Regina first Canadian station where **Bells' "Stay Awhile"** has hit No. 1.

Handleman, Canadian rackjobber, placed an order for 100,000 copies of "Do the Fuddle Duddle" by the **House of Commons**. . . . Ampex has released the first album by **Jericho**, a Canadian group recording for Bearsville in the U.S. . . . **Delaney and Bonnie** at Massey Hall (6). . . . **Muddy Waters** and **Lottie Golden** open at the Colonial Monday (8). . . . Van Records' **John Murray** playing the Psychedelic Buddha in Vancouver. . . . Lionel Records in the U.S. have re-issued the **Five Man Electrical Band** single, "Signs."

JOHANNESBURG

Aprelevsky plant, Melodiya's biggest pressing factory and research center, was recently decorated with the Order of Lenin in recognition of its achievements in

records production over the past five years. Aprelevsky produces over 60 million units per year. . . . Muzychna Ukraina Publishers is launching a new series, "Jazz." Initial issue will comprise five original pieces for a Dixieland band. . . . Melodiya's 1970 subscription series has a stereo-monaural record featuring USSR Radio Symphony Orchestra and Chorus under **G. Rozhdestvensky** playing Prokofiev; another current issue of the series features Fourth Tchaikovsky Competition's laureate U.K. pianist **John Lill**.

VIENNA

Austria will participate in the Eurovision Song Contest, to be held in Dublin on April, after a two-year absence. The Austrian Television company (ORF) has delegated **Marianne Mendt** (EMI/Columbia) to appear in the contest. . . . WM Produktion released the single "John von Johnston" in Feb. by **Wolfgang**, who topped the Austrian charts in December with his song, "Abraham". . . . **Freddy Quinn** (Polydor), the Vienna-born singer, visited the Austrian capital, in company with the Renaissance Theater, starring in the musical, "Der Junge von St. Pauli," which was a great success in Germany. . . . In the series "Voices of the World," British pop group **Jethro Tull** came to Vienna for a concert appearance. . . . Polydor has a newly-developed Priester Package for cassette now on sale in Austria. The package has been developed in conjunction with Germany and Switzerland. . . . All 19,000 tickets have been sold for the Salzburg Easter Festival (Apr. 3-12), which is being organized by conductor **Herbert von Karajan**. At the festival, **Karajan** will present the opera "Fidelio," by **Beethoven**, plus six concerts. . . . The Vienna Philharmonic Orchestra will this year record for Decca, CBS and Deutsche Grammophon Gesellschaft under the conductors **Leonard Bernstein**, **Karl Boehm**, **Karajan** and **Georg Solti**. . . . The VPO, led by **Bernstein**, recently completed a tour of Germany, Switzerland and Italy (Feb. 27-Mar. 11). . . . Opera singer, **Susan Wold**, who came from Minnesota, performs in "The Telefon," by **Menotti**, in the Vienna Kammeroper. . . . **Jascha Horenstein** will conduct **Marcel Rubin's** Fifth Symphony with the BBC Symphony Orchestra. All British radio stations will transmit the concert. **Rubin** was given an award in Austria for his composition. **MANFRED SCHREIBER**

HAMBURG

Phonogram has launched a new label, ECM Records, which will feature progressive music only. . . . At a presentation ceremony held on March 9 at the General Consulate, Paraguay, **Los Paraguayos** received a Golden World Globe award, to mark the accomplishment of a "1,000,000-kilometer tour." **Los Paraguayos** is at present engaged on a Phonogram-sponsored tour of West Germany which commenced March 30 and ends April 30. . . . **Uriah Heep** made a nine-city tour of West Germany earlier this month. . . . Prior to the visit by **Brian Auger's** group — company with **Mogul Thrash**, from May 16-26—Teldec has released the LP, "Brian Auger's Oblivion Express." . . . The **Hamburger Staatsoper** will give three concerts at the Ruhrfestspiele Recklinghausen, May 7-9. The **Staatsoper** celebrates its 25th anniversary this year. . . . **Katja Ebstein** was the first star personality to be featured in a two-page, color-printed poster supplement inside the daily newspaper, "Hamburger

Reggae Outlet Forms Label

LONDON—Trojan the joint B&C Island reggae outlet is planning to launch a new label which will be aimed at the pop market. Name of the label is Horse and it will be introduced next month.

Although exact details of the acts on the label have yet to be fixed, pop singles recorded by **Desmond Dekker** and **Bob Andy** will be released on Horse.

Trojan is also planning to reactivate the old Duke label which will be used for West Indian music. Trojan itself will be used for pop reggae.

It is understood that the company is also contemplating the introduction of a label which will be devoted to rock 'n' roll. Tentative name for the label is Wild Cat.

Bachman Forms A New Group

WINNIPEG—Randy Bachman, ex-guitarist of Canada's **Guess Who**, has formed a new band called **Brave Belt**, signed to **Warner Bros**.

The group's first album has already been completed and will be released in May. **Brave Belt** comprises **Chad Allen**, **Fred Turner**, **Robin Bachman** and brother **Randy**.

Allen was with the original **Expressions**, which had an international hit with "Shakin' All Over," shortly after changing their name to **Guess Who** in 1965.

Cocker Single Follows Rule

TORONTO—A&M Records has released a new **Joe Cocker** single which qualifies as Canadian content. The side is "Bird on the Wire," which was written by **Leonard Cohen** and is featured on **Cocker's** second album.

There are no immediate plans to release "Bird on the Wire" in the U.S.

Tuesday Music Expansion Set

TORONTO—As part of its current expansion program, **Greg Hambleton's Tuesday Music Productions** has relocated to larger premises.

Four affiliated companies will be housed at 125a Danforth Ave., Toronto 279 (416-466-2184). The companies are **Tuesday Music Productions**, **Belsize Park Music**, **Blue-nose Music** and **September Productions, Ltd.**

Spring Thaw in Toronto Date

TORONTO—The latest version of Canada's longest running annual revue, **Spring Thaw**, has just opened at Toronto's **Global Village**.

Spring Thaw is produced by **Andrew Alexander** and composed by **Robert Swerdlow**. There are plans to produce an original cast album during this year's run.

The 1971 cast includes **Kathy Kelly**, **Johnathan Welsh**, **Claudette**, **Alan Jordan**, **Sylvia Tucker**, **Patsy Rahn**, **Robert Ainslie**, **Vinette Stromberg**, **Nita-Marie Smith**, **Paul Ryan** and **Jay Jackson**. Music direction is by **Peter Mann**.

Abendblatt. . . . Phonogram has introduced new prices for its cassette product. The "Sonic Series" (pop) will retail at 15.75 DM (\$4.28) and 19.80 DM (\$5.40) for classical material. At the same time, the series has been launched on a worldwide basis.

WALTER MALLIN
(Continued on page 56)

Contest Rule Boon For Local Artists

By RITCHIE YORKE

TORONTO—Two months after the start of Canadian content on the country's airwaves, the local music scene has never looked better. Not at any time in the past 15 years have so many Canadian records been released, pressed and charted.

A number of important new acts such as the **Stampeders**, **Crowbar**, **Ocean** and the **Bells** have reached the national best selling lists because of the CRTC ruling. It is difficult to establish if these records would have received such mass exposure if there was no local content legislation, but few producers will deny that the CRTC has been of immense help.

There are only a handful of stations still trying to pass off dubious U.S. records as Canadian content. The majority are behind Canadian artists in unprecedented fashion.

According to the ruling, the stations themselves have to prove that 30 percent of the musical compositions aired daily are of Canadian origin. So far there has been no test case of any station breaking the law, which has left speculation as to the bona fide nature of some records.

Many stations are claiming that **Janis Joplin** single, "Me and Bobby McGhee" has Canadian content because two members of **Janis Joplin's** backing group, the **Full Tilt Boogie Band**, are Canadian.

Ampex has released an old **R. Dean Taylor** single, "Gotta See Jane," which was a hit in the D.K. last year, to cash in on the feelings of a few major market stations. Several program directors would still rather play a U.S.-produced disk, regardless of individual merit, than risk playing an unproven Canadian single. Never has old citizenship meant so much. A few stations are also giving frequent exposure to old U.S. hits with vague Canadian connections. The **Mamas and Papas** are one example.

But in the main, stations are granting Canadian artists a fair chance and the results speak for themselves.

CKLW Windsor has been a vital

link with the U.S. market. Although its listeners are primarily American, CKLW is a Canadian station and must comply with the CRTC regulations.

Two years ago, CKLW did not program any Canadian disk. Now it is breaking a new Canadian single every other week. The **Bells** and **Ocean** came through CKLW. The station also broke "Woodstock" by **Matthew's Southern Comfort**. A British record, "Woodstock," qualifies as Canadian content because it was written by **Joni Mitchell**, a native of **Saskatoon**.

There are currently four Canadian singles on the **Billboard Hot 100**. **Gordon Lightfoot's** "If You Could Read My Mind," the **Guess Who's** "Hang Onto Your Life," "Stay Awhile," by the **Bells**, and **Ocean's** "Put Your Hand in the Hand."

Richard Riendeau has joined **London Records of Canada**, Montreal, as director of marketing and sales. **Riendeau** has had more than 20 years' experience in the Canadian record business, including 12 years at **Capitol**, where he was sales representative, Quebec sales manager and national product manager.

Lightfoot Dates Are Sold Out

TORONTO—**Gordon Lightfoot's** three concerts at Toronto's **Massey Hall** on March 19-21 were sold out.

With his "If You Could Read My Mind" single nearing the million sales mark and his "Sit Down Young Stranger" album ready to be certified, **Lightfoot** is enjoying unprecedented success.

Al Mair of **Early Morning Productions** reports that **Lightfoot** will play his first French Canadian concert in **Quebec City** April 1-2.

Lightfoot has also been working on his second album for **Reprise**, "Summerside of Life," which will be released early this summer.



DONNA HIGHTOWER,

a fabulous American singer resident in Spain, has won recently the First Prize at the 4th International Song Contest of Costa del Sol-Malaga, with

"IF YOU HOLD MY HAND,"

a song written by herself and Spanish composer **Danny Daniel**. The picture shows, from left to right, the Mayor of Malaga, **Danny Daniel**, **Donna Hightower**, the speaker of the Festival, and **Ivor Raymonde**, conductor of the orchestra. "If You Hold My Hand" is a catchy tune, which will enter soon the Spanish hit-parade, and will — be also a great success all over the world.

Fabrica de Discos Columbia, S.A., Madrid.

HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera a la Fama)

- | This Week | |
|--|---|
| 1 | 2 |
| GIRL, I'VE GOT NEWS FOR YOU—Mardi Gras (Fania)—Fermata | SENORA—Joan Manuel Serrat (Odeon) |
| TE QUIERO, TE QUIERO—Nino Bravo (Polydor) | CHIRPY CHIRPY, CHEEP CHEEP—Lally Stout (Philips); Punch (RCA) |
| MY SWEET LORD—George Harrison (Odeon) | ME LIFE AND I—Bob Christian (M. Hall); Tremeloes (CBS) |
| NEGRA, NO TE VAYAS DE MI LADO—Banana (M. Hall) | MOLINA—Creedence Clearwater Revival (EMI); Meeting (Microfon) |
| LET'S JUMP THE BROOMSTICK—Brenda Lee (MCA) | KNOCK THREE TIMES—Dawn (EMI); Las Sandias (CBS) |

AUSTRALIA

SINGLES

(Courtesy Go-Set)

- | This Week | |
|---|--|
| 1 | 2 |
| MY SWEET LORD/ISN'T IT A PITY—George Harrison (Apple) | PUSHBIKE SONG—Mixtures (Fable) |
| KNOCK THREE TIMES—Dawn (Bell) | ELEANOR RIGBY—Zoot (Columbia) |
| I HEAR YOU KNOCKING—Dave Edmunds (MAM) | BAND OF GOLD—Freda Payne (Invictus) |
| APEMAN—Kinks (Astor) | HAVE YOU EVER SEEN THE RAIN/HEY TONIGHT—Creedence Clearwater Revival (Liberty) |
| I THINK I LOVE YOU—Partridge Family (Bell) | LONELY DAYS—Bee Gees (Spin) |

AUSTRIA

SINGLES

- | This Week | |
|---|--|
| 1 | 2 |
| MY SWEET LORD—George Harrison (Apple) | HIER IST EIN MENSCH—Peter Alexander (Ariola) |
| APEMAN—Kinks (Ariola) | FUER DICH ALLEIN—Roy Black (Polydor) |
| ICH BIN VERLIEBT IN DIE LIEBE—Chris Roberts (Polydor) | I HEAR YOU KNOCKING—Dave Edmunds (MAM/Telefunken) |
| IMMIGRANT SONG—Led Zeppelin (Atlantic) | KNOCK THREE TIMES—Dawn (Bell) |
| OH, WANN KOMMST DU—Daliah Lavi (Polydor) | GANZ PARIS IST EIN THEATER—Mireille Mathieu (Ariola) |

BRITAIN

(Courtesy Record Retailer)

*Denotes local origin

(ONLY 40 POSITIONS BECAUSE OF POSTAL STRIKE)

- | This Week | |
|--|--|
| 1 | 2 |
| HOT LOVE—Tyrannosaurus Rex (Fly)—Essex Int'l (Tony Visconti) | BABY JUMP—Mungo Jump (Dawn) Our Music (Barry Murray) |
| ANOTHER DAY—Paul McCartney (Apple)—McCartney/Maclen (Paul McCartney) | ROSE GARDEN—Lynn Anderson (CBS)—Chappell (Glen Sutton) |
| IT'S IMPOSSIBLE—Perry Como (RCA)—Sunbury (Ernie Altschuler) | MY SWEET LORD—George Harrison (Apple)—Harrisons (Harrison/Spector) |
| PUSHBIKE SONG—*Mixtures (Polydor)—Leon Henry/Carlin (David MacKay) | STRANGE KIND OF WOMAN—Deep Purple (Harvest)—H.E.C./Feldman (Deep Purple) |
| SWEET CAROLINE—Neil Diamond (Uni)—KPM (Tom Catalano/Neil Diamond) | RESURRECTION SHUFFLE—Ashton, Gardner & Dyke (Capitol)—Edwards Coletta (Tony Ashton) |
| TOMORROW NIGHT—Atomic Rooster (B&C)—Essex (Atomic Rooster) | POWER TO THE PEOPLE—John Lennon/Plastic Ono Band (Apple)—Northern (Phil Spector/John & Yoko) |
| AMAZING GRACE—Judy Collins (Elektra)—Harmony (Mark Abramson) | BRIDGET THE MIDGET—Ray Stevens (CBS)—Ahab (Ray Stevens) |
| ROSE GARDEN—New World (Rak)—Lowery (Mike Hurst) | WHO PUTS THE LIGHTS OUT—Dana (Rex)—Ryan (Bill Landis) |
| STONED LOVE—Supremes (Tamla-Motown)—Jobete/Carlin (Frank Wilson) | EVERYTHING'S TUESDAY—Chairmen of the Board (Invictus)—KPM (Holland/Dozier/Holland) |

- | 25 | |
|--|---|
| 1 | 2 |
| WILL DRINK THE WINE—Frank Sinatra (Reprise)—Ryan (Don Costa) | RUPERT—Jackie Lee (Pye) ATV/Kirshner (Len Beadle) |
| WALKING—C.C.S. (Rak)—Donovan (Mickie Most) | GRANDAD—Clive Dunn (Columbia)—In Music/Dolmyn (Ray Cameron/Clive Dunn) |
| JACK IN THE BOX—Clodagh Rodgers (RCA)—Southern (Kenny Rogers) | IF NOT FOR YOU—Olivia Newton John (Pye)—B. Feldman (Festival) |
| FORGET ME NOT—Martha Reeves & the Vandellas (Tamla-Motown)—Jobete/Carlin (Norman Whitfield) | YOUR SONG—Elton John (DJM)—DJM (Gus Dudgeon) |
| COULD'VE BEEN A LADY—Hot Chocolate (Rak)—Rak (Mickie Most) | CHESTNUT MARE—Byrds (CBS)—April (Melcher/Bickson) |
| THERE GOES MY EVERYTHING—Elvis Presley (RCA)—Burlington Carlin (Tokens/Appell) | I THINK I LOVE YOU—Partridge Family (Bell)—Screen Gems (Wes Farrell) |
| COME AROUND HERE I'M THE ONE YOU NEED—S. Robinson (Tamla-Motown)—Jobete/Carlin | FUNNY FUNNY—Sweet (RCA)—Phil Wainman (Phil Wainman) |
| SONG OF MY LIFE—Petula Clark (Pye)—Warner Bros. (Claude Wolfe) | NO MATTER WHAT—Badfinger (Apple)—Apple (Mal) |
| YOU DON'T HAVE TO SAY YOU LOVE ME—Elvis Presley (RCA)—Feldman | STONEY END—Barbra Streisand (CBS)—Tuna Fish (Richard Perry) |
| LOVE THE ONE YOU'RE WITH—Stephen Stills (Atlantic)—Gold Hill (S. Stills/B. Halverson) | WHERE DO I BEGIN) LOVE STORY—Andy Williams (CBS)—Famous Chappell (Dick Glasser) |
| HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty) | |

CANADA

SINGLES

(Courtesy Maple Leaf System)

- | This Week | |
|---|---|
| 1 | 2 |
| ONE BAD APPLE—Osmonds (Polydor) | STAY AWHILE—Bells (Polydor) |
| SHE'S A LADY—Tom Jones (London) | HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Musimart) |
| PUT YOUR HAND IN THE HAND—Ocean (Arc) | ME AND BOBBY MCGEE—Janis Joplin (Columbia) |
| AMOS MOSES—Jerry Reed (RCA) | WATCHING SCOTTY GROW—Bobby Goldsboro (MCA) |
| DOESN'T SOMEBODY WANT TO BE WANTED—Partridge Family (Quality) | TEMPTATION EYES—Grass Roots (RCA) |

FINLAND

ALBUMS

- | This Month | |
|---|--|
| 1 | 2 |
| PENDULUM—Creedence Clearwater Revival (Liberty) | LED ZEPPELIN III—Led Zeppelin (Atlantic) |
| ABRAXAS—Santana (CBS) | COSMO'S FACTORY—(CCR) (Liberty) |
| ST. PAULI & REBERBAHN—Irwin Goodman (Philips) | TOIVEKONSERTTI 41—Various Arts (Rytmi) |
| IN ROCK—Deep Purple (Harvest) | WATT—Ten Years After (Deram) |
| I (WHO HAVE NOTHING)—Tom Jones (Decca) | PARANOID—Black Sabbath (Vertigo) |

FINLAND

SINGLES

- | This Week | |
|--|--|
| 1 | 2 |
| ST. PAULI & REBERBAHN—Irwin Goodman (Philips)—Fazer | YELLOW RIVER—*Christie (CBS)—Scandia |
| IN THE SUMMERTIME—Mungo Jerry (Pye)—Fazer | TUULENSUOJAAN (Yellow River)—*Danny (Scandia)—Scandia |
| MY SWEET LORD—George Harrison (Apple)—Scandia | KISSANKULTAA—*Matti ja Teppo (Polydor) |
| VAIN KOTKA LENTAA AURINKOON (El Condor Pasa)—*Markus (Fontana)—Fazer | HYVANNAKOINEN (You're Such a Good-Looking Woman)—*Markku Aro (CBS)—Fazer |
| SYMPATIAA (Sympathy)—*Fredri (Philips)—Fazer | AMMUIN HANET (Today I Killed a Man I Didn't Know)—*Markku Suominen (Polydor) |

HOLLAND

(Courtesy Radio Veronica)

*Denotes local origin

- | This Last Week | |
|---|--|
| 1 | 2 |
| DU—Peter Maffay (Telefunken) | NOTHING RHYMED—Gilbert O'Sullivan (MAM)—April |
| BUTTERFLY—Danyel Gerard (CBS)—Veronica | HUP DAAR IS WILLEM—*Ed en Willem Bever (Philips) |
| ROSE GARDEN—Lynn Anderson (CBS)—World | BRIDGET THE MIDGET—Ray Stevens (CBS)—April |
| HAVE YOU EVER SEEN THE RAIN/HEY TONIGHT—Creedence Clearwater Revival (Liberty)—Basart | HOLY HOLY LIFE—*Golden Earring (Polydor)—Dayglow |
| SILVER MOON—Michael Nesmith & the First National Band (RCA)—Screen Gems Benelux | YOUR SONG—Elton John (DJM)—Leeds/Basart |

HUNGARY

SINGLES

(Courtesy Gyongy, Budapest)

- | This Week | |
|--|--|
| 1 | 2 |
| PORLEPTE ABLAKOK—Eszter Balas | JO, HOGY/TE VAGY NEKEM—Livia Nagy |
| EGY SZAL HARANGVIRAG—Paul Szechi-Paul Moro | NEKEM SEM KELL MONDANI—Kyri Ambrus |
| ELUNK ES MEGHALUNK—Illes Beat Group | VADOLOM—Bela Bakacsi |
| KOSZA SZEL—Paul Szechi-Paul Moro | NEM VAGY TE NERO—Marika Kesmarky-Edina Pop |
| VOLTAN EN IS FARAMASZO KISGEYREK—Laszlo Aradszky | AZZURRO—Laszlo Aradszky |

ITALY

SINGLES

(Courtesy Discografia Internazionale)

*Denotes local origin

- | This Last Week | |
|--|---|
| 1 | 2 |
| MARZO 1943—*Lucio Dalla (RCA Italiana)—RCA | IL CUORE E' UNO ZINGARO—*Nicola di Bari (RCA Italiana)—RCA |
| CHE SARA'—Jose Feliciano (RCA Victor)—RCA | IL CUORE E' UNO ZINGARO—*Nada (RCA Italiana)—RCA |
| SOTTO LE LENZUOLA—*Adriano Celentano (Clan)—Margherita | MY SWEET LORD—George Harrison (Apple)—Aromando |
| CHE SARA'—*Ricchi e Poveri (Apollo)—RCA | COM'E' DOLCE LE SERA—*Donatello (Ricordi)—Fonofilm |
| STORIA D'OGGI—*Al Bano (Voce del Padrone)—Voce del Padrone/Primato | ROSE NEL BUIO—*Gigliola Cinquetti (CGD)—April |
| UN FIUME AMARO—*Iva Zanicchi (Ri-Fi)—Curci | VENT'ANNI—*Massimo Ranieri (CGD)—Arion |
| SING SING BARBARA—Laurent (Joker)—Saar | ANONIMO VENEZIANO—*Stelvio Cipriani (CAM)—Campi |
| BIANCHI CRISTALLI SERENI—*Don Backy (CGD)—Di Lazzaro | MARZO 1943—*Equipe 84 (Ricordi)—RCA |
| LA FOLLE CORSA—*Formula 3 (Numero Uno)—Due/Acqua Azzurra | LA FOLLE CORSA—*Little Tony (Little Record)—Due/Acqua Azzurra |
| MALATTIA D'AMORE—*Donatello (Ricordi)—Come Il Vento/Pegaso | NINNA NANNA—*Dik Dik (Ricordi)—Ritmi E Canzoni |
| COME STAI?—Domenico Modugno (RCA Italiana)—RCA | BIANCHI CRISTALLI SERENI—*Gianni Nazzaro (CGD)—Di Lazzaro |
| COM'E' DOLCE LE SERA—*Marisa Sannia (CGD)—Fonofilm | PARANOID—Black Sabbath (Vertigo)—Aromando |
| NINNA NANNA—*Caterina Caselli (CGD)—Ritmi E Canzoni | |

JAPAN

SINGLES

(Courtesy Music Labo Co., Ltd.)

*Denotes local origin

- | This Week | |
|---|--|
| 1 | 2 |
| SHIRETOKO RYOJOYO—*Tokiko Kato (Grammophon) | HANAYOME—*Norihiko Hashida & the Climax (Express)—G.C.M. |
| YUKI GA FURU—(TOMB LA NEIGE)—*Salvatore Adamo (Odeon)—Toshiba | |

- | | | | |
|---|---|---|--|
| 4 BOKYO—*Shinichi Mori (Victor)—Watanabe | 5 I DREAM OF NAOMI—Hedva and David (RCA)—Yamaha | 6 KYOTO BOJOYO—*Yuko Nagisa (Toshiba)—Taiyo/U.A. | 7 SAIHATE NO ONNA—*Keiko Fuji (RCA)—Nihon Geino |
| 8 MY SWEET LORD—George Harrison (Apple)—Folster | 9 ONNA NO IJI—*Sachiko Nishida (Grammophon)—Nichion | 10 ZANGE NO NEUCHI MO NAI—*Mirei Kitahara (Toshiba)—J&K | 11 SHIRETOKO RYOJOYO—*Hisaya Morishige (Columbia) |
| 12 SEASONS—Earth & Fire (Polydor) Aberbach | 13 DAISHOBU—*Kiyoko Suizenji (Crown)—Crown | 14 AS THE YEARS GO BY—Mashmakhan (CBS/Sony)—April | 15 YOU DON'T HAVE TO SAY YOU LOVE ME—Elvis Presley (RCA) |
| 16 TOMENAI—*Ayumi Ishida (Columbia)—Geiei | 17 KNOCK THREE TIMES—Dawn (Bell)—Aberbach | 18 HANA NO MARCHEN—*Dark Ducks (King)—J.C.M. | 19 ONNA NO ASA—*Kenichi Mikawa (Crown)—Crown |
| 20 BLACK MAGIC WOMAN—Santana (CBS/Sony)—Folster | | | |

MALAYSIA

(Courtesy Radio Malaysia)

*Denotes local origin

- | This Last Week | |
|--|---|
| 1 | 2 |
| MY SWEET LORD—George Harrison (Apple) | SUNNY HONEY GIRL—Cliff Richard (Columbia) |
| YOUR SONG—Elton John (DJM) | KNOCK THREE TIMES—Dawn (Bell) |
| HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty) | I THINK I LOVE YOU—Partridge Family (Bell) |
| LONELY DAYS—Bee Gees (Polydor) | MIDDAY SUN—*Strollers (CBS) |
| APEMAN—Kinks (Pye) | I JUST DON'T KNOW WHAT TO DO WITH MYSELF—Gary Puckett & the Union Gap (CBS) |

MEXICO

SINGLES

(Courtesy Radio Mil)

- | This Last Week | |
|--|--|
| 1 | 2 |
| MY SWEET LORD (Mi dulce Senor)—George Harrison (Apple) | NASTY SEX—Revolucion de Emiliano Zapata (Polydor) |
| YELLOW RIVER—(Rio Amarillo)—Christie (Epic) | KNOCK THREE TIMES (Toca Tres Veces)—Dawn (Capitol) |
| BLACK MAGIC WOMAN (Mujer da Magia Negra)—Santana (CBS) | CANDIDA—Dawn (Capitol) |
| PUENTE DE PIEDRA—Los Chicanos (RCA) | CUANDO LOS HUARACHES SE ASABAN—Los Baby's (Peerless) |
| LO QUE TE QUEDA—Los Pulpos (Capitol) | REFLECTIONS OF MY LIFE (Reflexiones de mi vida)—Marmalade (London) |

SINGAPORE

(Courtesy Rediffusion, Singapore)

- | This Last Week | |
|---------------------------------------|--|
| 1 | 2 |
| MY SWEET LORD—George Harrison (Apple) | LONELY DAYS—Bee Gees (Polydor) |
| KNOCK THREE TIMES—Dawn (Bell) | YOU DON'T HAVE TO SAY YOU LOVE ME—Elvis Presley (RCA) |
| THE PUSHBIKE SONG—Mixtures (Polydor) | HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty) |
| NO MATTER WHAT—Badfinger (Apple) | STONED LOVE—Supremes (Motown) |
| ONE BAD APPLE—Osmonds (MGM) | HEAVY MAKES YOU HAPPY—Bobby Bloom (Polydor) |

SOUTH AFRICA

SINGLES

(Courtesy the Southern African Record Manufacturers' and Distributors' Assn.)

- | This Last Week | |
|--|--|
| 1 | 2 |
| KNOCK THREE TIMES—Dawn (Stateside)—Intersongs, EMI (The Tokens & Dave Apple for 3 Dimensions Mgt. Corp.) | ROSE GARDEN—Lynn Anderson (CBS)—Chappell, GRC (Glen Sutton) |
| NO MATTER WHAT—Badfinger (Apple)—Essex, Gallo | I HEAR YOU KNOCKING—Dave Edmunds (MAM)—Francis, Day S. A., Gallo |

- | | | |
|----|----|---|
| 5 | 5 | LOOK OUT HERE COMES TOMORROW—Deallians (Gallotone)—Laetrec, Gallo |
| 6 | — | DO IT—Neil Diamond (IRC) Armore & Beechwood, Intercontinental (Jeff Varry/ Ellis Greenlich) |
| 7 | 8 | SEE ME, FEEL ME—Who (Polydor)—Essex, Trutone |
| 8 | 8 | MENDOCINO—Mike Holm (Ariola)—Intersongs, Teal |
| 9 | 10 | SAILING—Fuzz (Gallotone)—Laetrec, Gallo (Peter Lotis) |
| 10 | 6 | GYPSY WOMAN—Brian Hyland (MCA)—Essex, Gallo (Del Shannon) |

SPAIN

SINGLES

(Courtesy of El Musical)

*Denotes local origin

- | This Last Week | |
|---|---|
| 1 | 2 |
| MY SWEET LORD—George Harrison (Odeon)—Musica del Sur | CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Fontana |
| WANDERIN' STAR—Lee Marvoain (Hispavox)—Chapel Iberica | LA LONTANA—Domenico Modugno (RCA)—RCA |
| SAN BERNARDINO—Christie (CBS)—Grupo Editorial Armonico | CANDIDA—Dawn (Odeon)—Fontana |
| SONAR, BAILAR Y CANTAR—*Los Pop Tops (Movieplay)—Symphy | SAN ANTON—*Andres do Barro (RCA)—RCA |
| SHE'S COMING BACK—Alfie Khan (Poplandia-RCA)—Symphy | TE QUIERO, TE QUIERO—*Nino Bravo (Fonogram)—Sagitario |

SWEDEN

(Courtesy Radio Sweden)

- | This Last Week | |
|--|---|
| 1 | 2 |
| MY SWEET LORD—George Harrison (Apple)—Essex | SOLDIER BLUE—Buffy Sainte-Marie (Vanguard)—Nordiska |
| ALL THINGS MUST PASS (LP)—George Harrison (Apple)—Essex | COWBOY IN SWEDEN (LP)—Lee Hazlewood & Others (LHI)—Sweden |
| PEARL (LP)—Janis Joplin (CBS) | ELVIS COUNTRY (LP)—Elvis Presley (RCA) |
| CHICAGO III (LP)—(CBS) | CANDIDA—Dawn (Bell)—Sonora |
| I HEAR YOU KNOCKING—Dave Edmunds' Rockpile (MCA)—Felix Stahl | PENDULUM (LP)—Creedence Clearwater Revival (Liberty)—Palace |

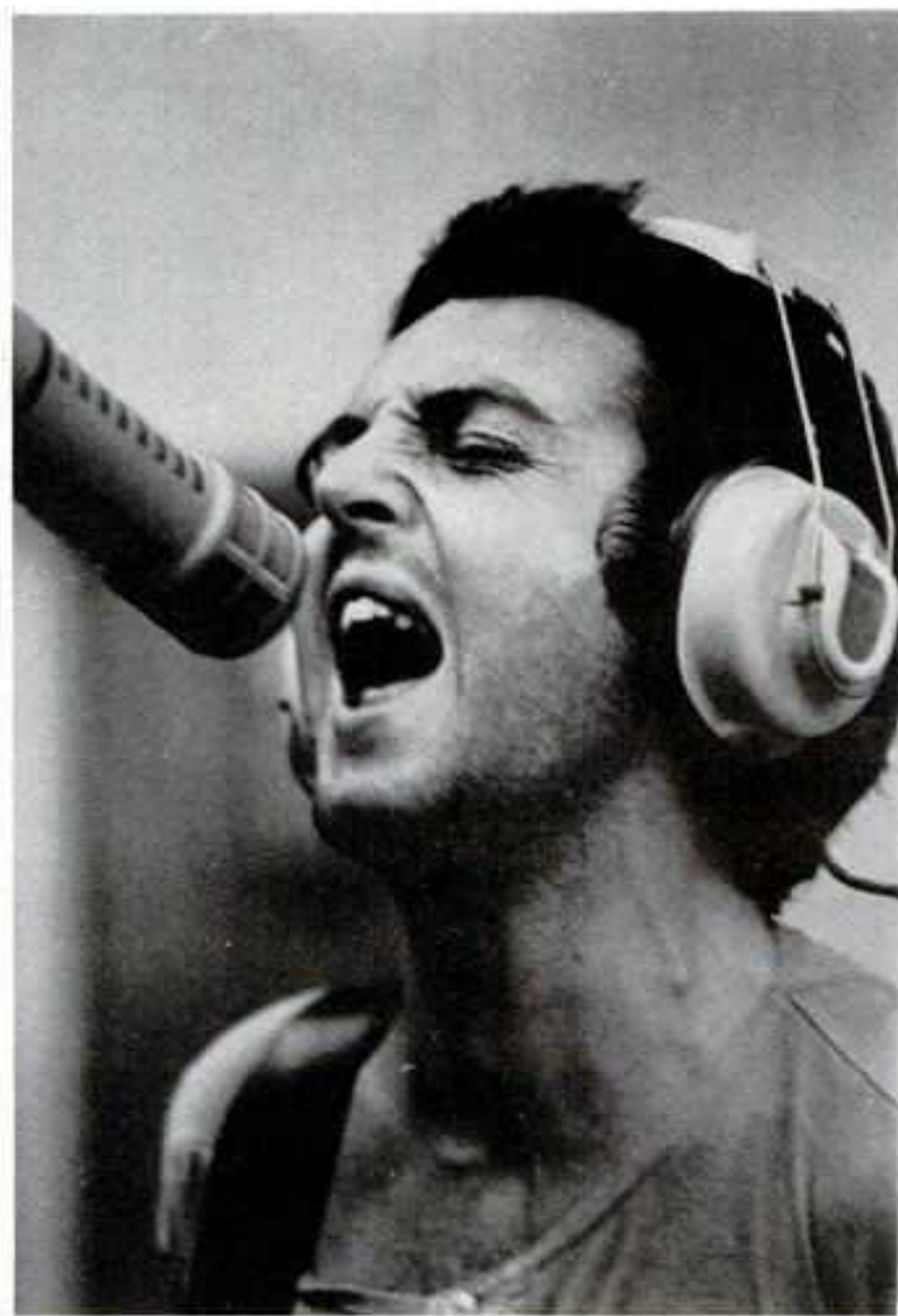
From the Music Capitals Of the World

* Continued from page 55

DUBLIN

Billy Brown and the Freshmen have parted company after several years together. The Ballymena band will get a replacement, but in the meantime Derek Dean is doing most of the vocals. . . . Thin Lizzy, whose only previous release was a single, "The Farmer," for EMI, will have a first album out on Decca shortly. On March 18 the Dublin group moved to London for at least six months. . . . Disk jockey Mike Murphy cut an LP for Release Records. It will be out in a month or so. . . . Forthcoming singles on Release include the Albany Brothers' "Lough Sheelin Side," the Supremes Sound's "If You Do, You'll Break My Heart" and the Jim Cantwell Big Band's "Noreen Bawn." . . . Some People will be going to Spain for club dates shortly. Their latest single for Pye is a revival of Paul Simon's "Flowers Never Bend With the Rainfall." . . . The Wexford Festival of Living Music was held from March 18-21, with John Peel as host. Among those appearing at the weekend festival were Matthews Southern Comfort, Curved Air, Danny Doyle, the Johnstons, the Strawabs, the Chieftains, the RTE String Quartet, Principal Edwards Magic Theatre, Mellow Candle, Dr. Strangely Strange and Fairport Convention. KEN STEWART

Oh Woman
Oh Why?
is on the other
side of
ANOTHER DAY.



Paul + Linda

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

117

LAST WEEK

108

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

JACKSON 5—NEVER SAY GOODBYE (2:56)

(Prod. Hal David) (Writer: Davis) (Jobete, BMI)—The consistent Top 10 winners come up with another emotion packed ballad performance a la "I'll Be There" with every bit of that chart and sales potency. Group performs this one on the Diana Ross TV show April 18th. Flip: "She's Good" (2:59) (Jobete, BMI), Motown 1179

DOORS—LOVE HER MADLY (2:45)

(Prod. Bruce Botnick & the Doors) (Writers: Doors) (Doors, ASCAP)—Here's the rhythm item that will put the Doors back in their sales bag of "Touch Me" and "Light My Fire." Funky beat swinger is newly recorded, a cut from a forthcoming LP. Flip: "You Need Meat" Don't Go No Further" (3:37) (Arc, BMI), Elektra 45726

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

ARCHIES—THIS IS LOVE (2:35)

(Prod. Ritchie Adams & Don Dante) (Writers: Adam-Levine) (Kirshner/ATV, BMI)—Group's first outing for the year has all the sounds of a springtime smash. Top bubblegum rhythm material, well performed and produced by Ron Dante. Flip: "Throw a Little Love My Way" (2:33) (Kirshner/ATV, BMI), Kirshner 63-5011 (RCA)

CANDI STATON—MR. AND MRS. UNTRUE (3:23)

(Prod. Rick Hall) (Writers: Wine-Levine) (Pocketful of Tunes/Jillbern, BMI)—Followup to her "He Called Me Baby" is a heavy blues ballad with a wild lyric idea from Toni Wine and Irwin Levine. Top performance for pop and soul charts. Flip: "Too Hurt to Cry" (2:58) (Fame, BMI), Fame 1478 (Capitol)

REDEYE—RED EYE BLUES (2:45)

(Prod. Al Schmitt) (Writer: Hodgekins) (Screen Gems-Columbia/Dimensions, BMI)—First time out group rode high with "Games." Followup, funky beat rocker is loaded with the same sales potency. . . and then some. Strong item. Flip: "The Making of a Hero" (4:58) (Screen Gems-Columbia/Dimensions, BMI), Pentagram 206 (MCA)

RUNT—Todd Rundgren—BE NICE TO ME (3:12)

(Prod. Todd Rundgren) (Writer: Rundgren) (Earmark, BMI)—Rundgren's initial entry "We Gotta Get You a Woman" took him high on the Hot 100. This folk rock ballad offers much of that sales and chart potential. Flip: (No Information Available), Bearsville 31002

EMITT RHODES—LIVE TILL YOU DIE (2:44)

(Prod. Emitt Rhodes & Harvey Bruce) (Writer: Bruce) (Thirty Four, ASCAP)—Culled from his chart winning LP, Rhodes has a strong follow-up to his "Fresh As a Daisy" hit in this easy beat rock ballad with a well done lyric line. Flip: "Promises I've Made" (3:21) (Thirty Four, ASCAP), Dunhill 4274

MAIN INGREDIENT—SPINNING AROUND

(I Must Be Falling in Love) (3:12)

(Prod. Silvester, Simmons, McPherson) (Writers: Silvester-Simmons-McPherson) (L.T.D., BMI)—Smooth blues ballad material followup and sure-fire chart topper for their recent "I'm So Proud." Potent outing. . . pop and soul. Flip: (No Information Available), RCA 74-0456

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

HENRY MANCINI, HIS ORCH. & CHORUS—Whistling Away the Dark (2:52)
(Prod. Joe Reisman) (Writers: Mancini-Mercer) (Holmby/Famous, ASCAP)—Last year, Mancini released this "Darling Lili" film tune with Julie Andrews on vocal. Now the Academy Award song nominee is done effectively with a smooth chorus and follows his "Love Story" smash. Heavy programming appeal here. RCA 74-0454

TOMMY ROE—Pistol Legged Woman (2:39) (Prod. Steve Barri) (Writer: Roe) (Low-Twi, BMI)—Roe snaps back with a bubble gum rocker that should bring him back to the Hot 100 in short order. A sure bet for discotheque play. ABC 11293

BOX TOPS—King's Highway (2:40) (Prod. Chips Moman & Tommy Cogbill) (Writer: Thompson) (Rosebridge, BMI)—Good rock ballad performance that has all the potential to prove an airplay winner and bring them right back to the best selling charts. Bell 981

***ANNE MURRAY—It Takes Time (3:15)** (Prod. Brian Aherne) (Writer: Elkhart) (Beechwood, BMI)—Exceptional vocal performance by Canada's Miss Murray should prove an airplay, jukebox and sales winner. Good ballad material penned by Shirley Elkhart. Flip: "Put Your Hand in the Hand," riding the charts by Ocean, also offers much airplay potential. Capitol 3082

FIVE FLIGHTS UP—Like Monday Follows Sunday (2:58) (Prod. John Florez) (Writers: Lambert-Potter) (Cents & Pence Musique, BMI)—Group follows up their recent "After the Feeling is Gone" Hot 100 rider with a solid rock ballad that has all the potential to bring them right back. Good performance and material. T.A. 212 (Bell)

***BERT KAEMPFFERT & HIS ORCH.—In Apple Blossom Time (2:35)** (Prod. Milt Gabler) (Writers: Fleeson-Tilzer) (Broadway/Vogel, ASCAP)—The Andrews Sisters' classic of the forties gets a lush instrumental treatment by the German composer-conductor and it's sure to prove an airplay and jukebox smash. Exceptional arrangement. Decca 32809

***POZO SECO SINGERS—He's a Friend of Mine (2:30)** (Prod. Buffalo Bill Prod.) (Writer: Williams) (Aldrich, BMI)—Good rhythm ballad material gets an outstanding performance by the group and it has all the earmarks of riding high on the Easy Listening charts and sliding over to the Hot 100. Certron 10033

JESUS MADE ME HIGHER (Writer: Omartian) (Grob, ASCAP)—Jimmy Druitt (3:00) (Prod. Dale Frasher) (Vanguard 35132/Justus Tarmar (2:35) (Prod. Justus Tarmar & Michael Rabon) Abnak 152—Two equally appealing treatments of the Michael Omartian rock ballad that offers a positive theme, and they both have possibilities for Hot 100 action.

MICHAELANGELO—300 Watt Music Box (2:35) (Prod. Rachel Elkind) (Writer: Angel) (Tempi, ASCAP)—Exciting instrumental featuring an electronic autoharp has all the potential to prove an Easy Listening chart winner and ride high on the Hot 100. Production by the "Switched On Bach" producer. Top programmer. Columbia 4-45328

58

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

ROY CLARK—A SIMPLE THING CALLED LOVE (3:14)
(Prod. Joe Allison) (Writer: Hartford) (Glaser, BMI)—Clark's "Thank God for Greyhound" took him to the Top 10, and this exceptional Johnny Hartford rhythm ballad has all of that sales potency and more. Will prove a pop item as well. Top performance. Flip: "I'd Fight the World" (3:11) (Tree, BMI), Dot 17368

JACK GREENE—THERE'S A WHOLE LOT ABOUT A WOMAN (2:54)
(Writer: Stewart) (Forrest Hills, BMI)—Greene rode right into the chart teens with his "Something Unseen" and this top rhythm ballad will hit with the the same sales impact. Flip: "Makin' Up His Mind" (2:17) (Jaray, BMI), Decca 32823

DOLLY PARTON—COMIN' FOR TO CARRY ME HOME (2:59)
(Prod. Bob Ferguson) (Trad./arr: Parton) (Owepar, BMI)—Currently climbing the chart with her Porter Wagoner duet, "Better Move It On Home" the stylist follows her No. 1 winner "Joshua" with an exciting updating of the classic. Certain to prove a giant. Flip: (No Information Available). RCA 47-9971

WYNN STEWART—BABY, IT'S YOURS (2:23)
(Prod. Earl Ball) (Writer: Hickman) (Freeway, BMI)—Stewart's "Heavenly" took him high on the chart, but this ballad beauty with an infectious beat has it to put him right back in the teens. Flip: "I Was the First One to Know" (2:43) (Freeway, BMI), Capitol 3080

ROGER MILLER—TOMORROW NIGHT IN BALTIMORE (2:50)
(Prod. Jerry Kennedy) (Writer: Price) (Tree, BMI)—Kenny Price wrote this powerhouse rhythm number and Miller sings it for all it's worth. A sure-fire topper for "South" it will spiral the chart with sales impact. Flip: "A Million Years Ago" (2:20) (Tree, BMI), Mercury 73190

EDDY ARNOLD—A PART OF AMERICA DIED (3:03)
(Prod. Jim Malloy) (Writer: Koch) (Lair, BMI)—Arnold's "Portrait of My Woman" took him high on the chart. This potent message lyric set to the music of "Old Rugged Cross" a change of pace for him, could easily prove an important pop item as well. Flip: "Call Me" (1:59) (Lair, BMI), RCA 47-9968

JUDY LYNN—MARRIED TO A MEMORY (3:09)
(Writer: Harvey) (United Artists, ASCAP)—Her initial outing for the label, a powerful Alex Harvey rhythm ballad should hit hard and fast, country, pop and easy listening. A new commercial bag for Miss Lynn that has it to go all the way. Flip: (No Information Available), Amaret 131

BARBARA FAIRCHILD—WHAT DO YOU DO (2:55)
(Prod. Jerry Crutchfield) (Writer: Cassidy) (Champion, BMI)—The fine stylist has been coming close to the top of the chart the past year, but this compelling ballad, delivered in an equally compelling emotional performance should prove the one to put her on top. Flip: (No Information Available), Columbia 4-45344

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

JOHNNY BUSH—City Lights (2:53) (T. & T., BMI), SOP 392 (Scepter)
CONNIE EATON—Leave Me (3:20) (Yonah, BMI), CHART 5120
RED SOVINE—Violets Blue (2:38) (Tarheel/Hill & Range, BMI), STARDAY 926

CHERYL POOLE—Dirty Little 4 Letter Word (2:09) (Central Songs, BMI), PAULA 1237
JOHNNY CARVER—Three Little Words (Too Late) (2:10) (Riley, BMI), UNITED ARTISTS 50767

LEON ASHLEY—Mama's Ten (2:05) (Gallico, BMI), ASHLEY 35005 (London)
RED LANE—The World Needs a Melody (3:37) (Tree, BMI), RCA 47-9970
RAY KIRKLAND—Let It Ride (2:07) (Peach, SESAC), CHART 5121
BEN STORY—Let That Big Plane Carry You (3:00) (Green Isle/Burch, BMI), PLANTATION 69

TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

JACKSON 5—NEVER CAN SAY GOODBYE (See Pop Pick)

CANDI STATON—MR. AND MRS. UNTRUE (See Pop Pick)

MAIN INGREDIENT—SPINNING AROUND (I Must Be Falling in Love) (See Pop Pick)

LLOYD PRICE—HOOKED ON A FEELING (See Pop Pick)

BETTY EVERETT—AIN'T NOTHING GONNA CHANGE ME (2:42)
(Prod. Calvin Carter) (Writers: Erwin-Farr) (Roker, BMI)—Her first for the label, "I Got to Tell Somebody" took her high on the chart. This funky beat blockbuster will spiral her right to the top and move over to pop as well. Flip: (No Information Available), Fantasy 658

MARCH 27, 1971, BILLBOARD

Copyrighted material

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

O'JAYS—Shattered Man (3:15) (Real Deal/Brown, BMI), SARU 1220
FRED HUGHES—Don't Let This Happen to Us (2:23) (Dakar/BRC, BMI), BRUNSWICK 55446

PATTI AUSTIN—Are We Ready for Love (2:35) (Twin Girl, ASCAP), COLUMBIA 4-45337

PATTI LABELLE & THE BLUEBELLS—Impossible (2:58) (Wednesday, BMI), TRIP 400

WILLIE MITCHELL—Too Sweet (2:19) (Jec, BMI), HI 2190
ELECTRAS—Another Man's Woman (2:41) (Klark/Kama Sutra, BMI), DE-LITE 535

BO DIDDLEY—The Shape I'm In (2:31) (Canaan, ASCAP), CHECKER 1238
JOE WILSON—Sweetness (2:20) (Malaco/Alotta, BMI), DYNAMO 147
BROOKS O'DELL—Predicament No. 2 (3:57) (Williams, BMI), MANKIND 12000 (Nashboro)

A shameful bribe to get you to consider trading stamps



Consider all the nice things you can get with S&H Green Stamps. We'll give you 1200 free stamps—that's a full book—if you also promise to consider all the nice things a stamp program can do for your business.

I accept your "bribe." Send me 1200 free S&H Green Stamps—along with an S&H Representative to tell me how a trading stamp program can help my business.

Name _____

Firm Name _____

Business _____

Firm Address _____

City _____ State _____ Zip _____

Phone _____ Area Code _____

Mail to: The Sperry and Hutchinson Company, Dept. B-40,
330 Madison Avenue, New York, New York 10017



BILLBOARD

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|--|--|
| 1 | | 1 ME AND BOBBY McGEE | Janis Joplin (Paul Rothchild), Columbia 4-45314 |
| 2 | 3 | 2 JUST MY IMAGINATION (Running Away With Me) | Temptations (Norman Whitfield), Gordy 7105 (Motown) |
| 3 | 2 | 3 SHE'S A LADY | Tom Jones (Gordon Mills), Parrot 40058 (London) |
| 4 | 6 | 4 PROUD MARY | Ike & Tina Turner (Ike Turner), Liberty 56216 |
| 5 | 5 | 5 FOR ALL WE KNOW | Carpenters (Jack Daugherty), A&M 1243 |
| 6 | 7 | 6 DOESN'T SOMEBODY WANT TO BE WANTED ● | Partridge Family (Wes Farrell), Bell 963 |
| 7 | 8 | 7 WHAT'S GOING ON | Marvin Gaye (Marvin Gaye), Tama 54201 (Motown) |
| 8 | 9 | 8 HELP ME MAKE IT THROUGH THE NIGHT | Sammi Smith (Jim Malloy), Mega 615-0015 |
| 9 | 4 | 9 ONE BAD APPLE ● | Osmonds (Rick Hall), MGM 14193 |
| 10 | 15 | 10 WHAT IS LIFE | George Harrison (George Harrison & Phil Spector), Apple 1828 |
| 11 | 14 | 11 LOVE STORY (Where Do I Begin) | Andy Williams (Dick Glasser), Columbia 4-45317 |
| 12 | 11 | 12 AMOS MOSES | Jerry Reed (Chet Atkins), RCA Victor 47-9904 |
| 13 | 10 | 13 IF YOU COULD READ MY MIND | Gordon Lightfoot (Lenny Waronker & Joe Wissert), Reprise 0974 |
| 14 | 20 | 14 ANOTHER DAY/OH WOMAN OH WHY OH WHY | Paul McCartney (Paul McCartney), Apple 1829 |
| 15 | 24 | 15 OYE COMO VA | Santana (Fred Catero/Santana), Columbia 4-45330 |
| 16 | 18 | 16 TEMPTATION EYES | Grass Roots (Steve Barri), Dunhill 4263 |
| 17 | 12 | 17 HAVE YOU EVER SEEN THE RAIN | Creedence Clearwater Revival (John Fogerty), Fantasy 655 |
| 18 | 13 | 18 MAMA'S PEARL | Jackson 5 (The Corporation), Motown 1177 |
| 19 | 22 | 19 WILD WORLD | Cat Stevens (Paul Samwell-Smith), A&M 1231 |
| 20 | 16 | 20 CRIED LIKE A BABY | Bobby Sherman (Ward Sylvester), Metromedia 206 |
| 21 | 27 | 21 YOU'RE ALL I NEED TO GET BY | Aretha Franklin (Jerry Wexler & Arif Mardin), Atlantic 2787 |
| 22 | 26 | 22 ONE TOKE OVER THE LINE | Brewer & Shipley (Nick Gravenites-Good Karma Prod.), Kama Sutra 516 (Buddah) |
| 23 | 23 | 23 FREE | Chicago (James William Guercio), Columbia 4-45331 |
| 24 | 28 | 24 NO LOVE AT ALL | B. J. Thomas (Buddy Buie & Steve Tyrell), Scepter 12307 |
| 25 | 25 | 25 BLUE MONEY | Van Morrison (Van Morrison), Warner Bros. 7462 |
| 26 | 17 | 26 MR. BOJANGLES | Nitty Gritty Dirt Band (William E. McEuen), Liberty 56197 |
| 27 | 19 | 27 THEME FROM LOVE STORY | Henry Mancini, His Orch. & Chorus (Joe Reisman), RCA 47-9927 |
| 28 | 33 | 28 LOVE'S LINES, ANGLES AND RHYMES | 5th Dimension (Bones Howe), Bell 965 |
| 29 | 21 | 29 SWEET MARY | Wadsworth Mansion (Jim Calvert & Norman Marzano), Sussex 209 (Buddah) |
| 30 | 32 | 30 SOUL POWER | James Brown (James Brown), King 6368 |
| 31 | 40 | 31 HEAVY MAKES YOU HAPPY | Staple Singers (Al Bell), Stax 0083 |
| 32 | 38 | 32 EIGHTEEN | Alice Cooper (Bob Ezrin & Jack Richardson for Nimbus 9), Warner Bros. 7449 |
| 33 | 29 | 33 DON'T LET THE GREEN GRASS FOOL YOU | Wilson Pickett (Staff), Atlantic 2781 |

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|--|--|
| 34 | 45 | 34 JOY TO THE WORLD | Three Dog Night (Richard Podolor), Dunhill 4272 |
| 35 | 52 | 35 WE CAN WORK IT OUT | Stevie Wonder (Stevie Wonder), Tama 54202 (Motown) |
| 36 | 49 | 36 WHERE DID THEY GO, LORD/ RAGS TO RICHES | Elvis Presley, RCA 47-9980 |
| 37 | 71 | 37 PUT YOUR HAND IN THE HAND | Ocean (Greg Brown), Kama Sutra 519 (Buddah) |
| 38 | 56 | 38 STAY AWHILE | Bells (Cliff Edwards), Polydor 15023 |
| 39 | 48 | 39 SIT YOURSELF DOWN | Stephen Stills (Stephen Stills), Atlantic 2790 |
| 40 | 47 | 40 DREAM BABY (How Long Must I Dream) | Glen Campbell (Al DeLory), Capitol 3062 |
| 41 | 37 | 41 -COUNTRY ROAD | James Taylor (Peter Asher), Warner Bros. 7460 |
| 42 | 35 | 42 THEME FROM LOVE STORY | Francis Lai With His Orchestra (Tom Mack), Paramount 0064 |
| 43 | 46 | 43 ASK ME NO QUESTIONS | B.B. King (Bill Szymczyk), ABC 11290 |
| 44 | 42 | 44 CHAIRMAN OF THE BOARD | Chairmen of the Board (Holland-Dozier-Holland), Invictus 9086 (Capitol) |
| 45 | - | 45 - I AM ... I SAID | Neil Diamond (Tom Catalano), Uni 55278 |
| 46 | 39 | 46 BURNING BRIDGES | Mike Curb Congregation (Perry Botkin, Jr.), MGM 14151 |
| 47 | 50 | 47 WHEN THERE'S NO YOU | Engelbert Humperdinck (Gordon Mills), Parrot 40059 (London) |
| 48 | 44 | 48 CHERISH WHAT IS DEAR TO YOU | Freda Payne (Holland-Dozier-Holland), Invictus 9085 (Capitol) |
| 49 | 70 | 49 BABY LET ME KISS YOU | King Floyd (E. Walker), Chimneyville 437 (Cotillion) |
| 50 | 51 | 50 I LOVE YOU FOR ALL SEASONS | Fuzz (Carr-Cee Prod.), Calla 174 (Roulette) |
| 51 | 58 | 51 DON'T CHANGE ON ME | Ray Charles (Joe Adams), ABC/TRC 11291 |
| 52 | 53 | 52 DO ME RIGHT | Detroit Emeralds (Katauzion Prod.), Westbound 172 (Janus) |
| 53 | 54 | 53 AIN'T GOT TIME | Impressions (Curtis Mayfield), Curtom 1957 (Buddah) |
| 54 | 55 | 54 LONELY TEARDROPS | Brian Hyland (Del Shannon), Uni 55272 |
| 55 | 41 | 55 D.O.A. | Bloodrock (Terry Knight), Capitol 3009 |
| 56 | 63 | 56 CHICK-A-BOOM | Daddy Dewdrop (Dick Monda and Don Sciarrotta), Sunflower 105 (MGM) |
| 57 | 57 | 57 ANGEL BABY | Dusk (Tokens & Dave Appell), Bell 961 |
| 58 | 59 | 58 TONGUE IN CHEEK | Sugarloaf (Frank Slay), Liberty 56218 |
| 59 | 73 | 59 FRIENDS | Elton John (Gus Dudgeon), Uni 55277 |
| 60 | 79 | 60 I DON'T BLAME YOU AT ALL | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson), Tama 54205 (Motown) |
| 61 | 61 | 61 AFTER THE FIRE IS GONE | Conway Twitty & Loretta Lynn (Owen Bradley), Decca 32776 |
| 62 | 62 | 62 DON'T MAKE ME PAY FOR HIS MISTAKE | Z. Z. Hill (Matt Hill & Miles Grayson), Hill 222 |
| 63 | 64 | 63 WOODSTOCK | Matthews' Southern Comfort (Ian Matthews), Decca 32774 |
| 64 | 67 | 64 TIMOTHY | Buoys (Michael Wright), Scepter 12275 |
| 65 | 82 | 65 TIME AND LOVE | Barbra Streisand (Richard Perry), Columbia 4-45341 |
| 66 | 66 | 66 SNOW BLIND FRIEND | Steppenwolf (Richard Podolor), Dunhill 4269 |

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|---------------------------------------|---|
| 67 | 68 | 67 PUSHBIKE SONG | Mixtures (David MacKay), Sire 350 (Polydor) |
| 68 | 78 | 68 LUCKY MAN | Emerson, Lake & Palmer (Greg Lake), Cotillion 44106 |
| 69 | 74 | 69 WHO GETS THE GUY | Dionne Warwick (Burt Bacharach-Hal David), Scepter 12309 |
| 70 | 72 | 70 I WON'T MENTION IT AGAIN | Ray Price (Don Law Prod.), Columbia 4-45329 |
| 71 | - | 71 - I PLAY AND SING | Dawn (Tokens & Dave Appell), Bell 970 |
| 72 | - | 72 - IF | Bread (David Gates), Elektra 45720 |
| 73 | 76 | 73 HOT PANTS | Salvage (Vance/Pockriss Prod.), Odax 420 (Mercury) |
| 74 | 75 | 74 GIVE IT TO ME | Mob (Jerry Ross Prod.), MGM/Colossus 134 |
| 75 | 77 | 75 I DON'T KNOW HOW TO LOVE HIM | Helen Reddy (Larry Marks), Capitol 3027 |
| 76 | 88 | 76 COULD I FORGET YOU | Tyrone Davis (Willie Henderson), Dakar 623 (Cotillion) |
| 77 | 80 | 77 A MAN IN BLACK | Johnny Cash (Johnny Cash), Columbia 4-45339 |
| 78 | 81 | 78 BAD WATER | Raeletts (Joe Adams), TRC 1014 |
| 79 | 84 | 79 I'D RATHER LOVE YOU | Charley Pride (Jack Clement), RCA 47-9952 |
| 80 | 86 | 80 I THINK OF YOU | Perry Como (Don Costa Prod.), RCA 74-0444 |
| 81 | - | 81 - SOMEONE WHO CARES | Kenny Rogers & the First Edition (Jimmy Bowen & Kenny Rogers), Reprise 0999 |
| 82 | 83 | 82 COOL AID | Paul Humphrey & His Cool Aid Chemists (Gabriel Mekler), Lizard 1006 |
| 83 | 92 | 83 BOOTY BUTT | Ray Charles Orchestra (Joe Adams), ABC/TRC 1015 |
| 84 | 89 | 84 L.A. GOODBYE | Ideas of March (Frank Rand & Bob Destocki), Warner Bros. 7466 |
| 85 | 85 | 85 I PITY THE FOOL | Ann Peebles (Willie Mitchell), Hi 2186 (London) |
| 86 | 100 | 86 ME AND MY ARROW | Nilsen (Nilsen), RCA 74-0443 |
| 87 | 87 | 87 LOVE MAKES THE WORLD GO ROUND | Odds & Ends (Martin & Bell), Today 1003 (Perception) |
| 88 | - | 88 - SWEET AND INNOCENT | Donny Osmond (Rick Hall), MGM 14227 |
| 89 | - | 89 - LOVE MAKES THE WORLD GO ROUND | Kiki Dee (Duke Browner), Rare Earth 5025 (Motown) |
| 90 | 90 | 90 NICKEL SONG | New Seekers Featuring Eve Graham (David Mackay), Elektra 45719 |
| 91 | 91 | 91 SOLDIER'S LAST LETTER | Merle Haggard (Ken Nelson), Capitol 3024 |
| 92 | 94 | 92 MELTING POT | Booker T. & the MG's (Booker T. & the MG's), Stax 0082 |
| 93 | 93 | 93 I'M GIRL SCOUTIN' | Intruders (Gamble-Huff Prod.), Gamble 4009 |
| 94 | 96 | 94 HERE COMES THE SUN | Richie Havens (Richie Havens & Mark Roth), Stormy Forest 656 (MGM) |
| 95 | 95 | 95 ADRIENNE | Tommy James (Tommy James & Bob King), Roulette 7100 |
| 96 | 97 | 96 1927 KANSAS CITY | Mike Reilly (Richard Landis for Sound City Staff Prod.), Paramount 0053 |
| 97 | - | 97 - C'MON | Poco (Jim Messina), Epic 5-10714 (Columbia) |
| 98 | - | 98 - LAYLA | Derek & the Dominos (Tom Dowd & the Dominos), Atco 6809 |
| 99 | - | 99 - I WISH I WERE | Andy Kim (Jeff Barry), Steed 731 (Paramount) |
| 100 | - | 100 - THE ANIMAL TRAINER AND THE TOAD | Mountain (Felix Pappalardi), Windfall 533 (Bell) |

HOT 100 A TO Z—(Publisher-Licensee)

| | | | | | | | |
|--|-----|--|----|--|----|---|----|
| A Man in Black (House of Cash, BMI) | 77 | D.O.A. (Ledgefield, BMI) | 55 | Lucky Man (TRO/Total, BMI) | 68 | Soldier's Last Letter (Noma, BMI) | 91 |
| Adrienne (Big Seven, BMI) | 95 | Do Me Right (Bridgeport, BMI) | 52 | Mama's Pearl (Jobete, BMI) | 18 | Someone Who Cares (Beechwood, BMI) | 81 |
| After the Fire Is Gone (Twitty Bird, BMI) | 61 | Doesn't Somebody Want to Be Wanted (Screen Gems-Columbia, BMI) | 6 | Me and Bobby McGee (Combine, BMI) | 1 | Soul Power (Cited, BMI) | 30 |
| Ain't Got Time (Curtom, BMI) | 53 | Don't Change on Me (Roc-A-Fella/United Artists, ASCAP) | 51 | Me and My Arrow (Donbar/Golden Syrup, BMI) | 1 | Stay Awhile (Cortum, BMI) | 38 |
| Amos Moses (Vector, BMI) | 12 | Don't Let the Green Grass Fool You (Assorted, BMI) | 33 | Melting Pot (East/Memphis, BMI) | 86 | Sweet and Innocent (Tree/Tune, BMI) | 88 |
| Angel Baby (Pocket Full of Tunes/Saturday, BMI) | 57 | Don't Make Me Pay for His Mistake (Respect, BMI) | 62 | Morning of Our Lives, The (Wingate, ASCAP) | 92 | Sweet Mary (Kama Sutra/Big Hawk, BMI) | 29 |
| The Animal Trainer and the Toad (Upfall, ASCAP) | 100 | Dream Baby (How Long Must I Dream) (Combine, BMI) | 40 | Mr. Bojangles (Cotillion/Danet, BMI) | 26 | Temptation Eyes (Trousdale, BMI) | 16 |
| Another Day (McCartney/McAon, BMI) | 14 | Eighteen (Bizarre, BMI) | 32 | Nickel Song (Kama Sutra/Amelonia, ASCAP) | 90 | Theme From Love Story (Henry Mancini) | 27 |
| Ask Me No Questions (Pamco/Sounds of Lucille, BMI) | 42 | For All We Knew (Pamco, BMI) | 3 | 1927 Kansas City (Chromosky, ASCAP) | 96 | Time and Love (Tune Fish, BMI) | 42 |
| Baby Let Me Kiss You (Malaco/Roffignac, BMI) | 49 | Free (Aurelia, ASCAP) | 23 | No Love at All (Rosebridge/Press, BMI) | 14 | Timothy (Plus Two, ASCAP) | 65 |
| Bad Water (Unart, BMI) | 78 | Give It to Me (Legacy/Swan, BMI) | 74 | Oh Woman Oh Why Why Why? (Maden, BMI) | 24 | Tongue in Cheek (Unart, BMI) | 58 |
| Blue Money (Van Jan/WB, ASCAP) | 25 | Have You Ever Seen the Rain (Jondora, BMI) | 17 | One Bad Apple (Pamco, BMI) | 22 | We Can Work It Out (Mackin, BMI) | 35 |
| Boaty Butt (Tangerine, BMI) | 33 | Heavy Makes You Happy (Unart, BMI) | 31 | One Take Over the Line (Talking Beaver, BMI) | 9 | What's Going On (Jobete, BMI) | 10 |
| Burning Bridges (Hastings, BMI) | 46 | Help Me Make It Through the Night (Combine, BMI) | 8 | Oye Como Va (Planetary, ASCAP) | 15 | When There's No You (Drummer Boy, ASCAP) | 47 |
| Chairman of the Board (Gold Forever, BMI) | 54 | Here Comes the Sun (Harrison, BMI) | 94 | Proud Mary (Jandora, BMI) | 84 | Where Did They Go, Lord (Presley/Blue Crest, BMI) | 36 |
| Chick-a-Boom (Sherrilyn, ASCAP) | 48 | Hot Pants (Vance/Emily, BMI) | 73 | Pushbike Song (Right Angle, ASCAP) | 67 | Who Gets the Guy (Blue Sens/J.C., ASCAP) | 49 |
| C'Mon (Little Dickson, ASCAP) | 97 | I Am ... I Said (Prophet, ASCAP) | 45 | Put Your Hand in the Hand (Beechwood, BMI) | 37 | Wild World (Irving, BMI) | 19 |
| Cool Aid (Wingate, ASCAP) | 82 | I Don't Blame You at All (Jobete, BMI) | 60 | Rags to Riches (Saunders, ASCAP) | 36 | Woodstock (Siquomb, BMI) | 63 |
| Could I Forget You (Julio-Brian/Glo-Co., BMI) | 76 | I Love You for All Seasons (Farnoff/JAMF, BMI) | 50 | She's a Lady (Spanka, BMI) | 3 | You're All I Need to Get By (Jobete, BMI) | 21 |
| Could I Forget You (Julio-Brian/Glo-Co., BMI) | 76 | I Play the Fool (Lion, BMI) | 85 | Sh Yourself Down (Goldhill, BMI) | 39 | | |
| Cried Like a Baby (Alamo, ASCAP) | 20 | I Think of You (Edifone Chanson, ASCAP) | 80 | Snow Blind Friend (Lady Jane, BMI) | 66 | | |
| | | I Wish I Were (Haines, BMI) | 70 | | | | |
| | | I Won't Mention It Again (Scoview, BMI) | 70 | | | | |
| | | I'd Rather Love You (Pi-Gems, BMI) | 79 | | | | |
| | | If (Screen Gems-Columbia, BMI) | 72 | | | | |
| | | If You Could Read My Mind (Early Morning, ASCAP) | 13 | | | | |
| | | I'm Girl Scoutin' (World War III, BMI) | 93 | | | | |
| | | Jay to the World (Lady Jane, BMI) | 34 | | | | |
| | | Just My Imagination (Running Away With Me) (Jobete, BMI) | 45 | | | | |
| | | L.A. Goodbye (Bald Medusa, ASCAP) | 84 | | | | |
| | | Layla (Cosentino, BMI) | 84 | | | | |
| | | Lenny Teardrops (Nowlinac, BMI) | 98 | | | | |
| | | Love Makes the World Go Round (Odds & Ends) (Jobete, BMI) | 87 | | | | |
| | | Love Makes the World Go Round (Kiki Dee) (Jobete, BMI) | 89 | | | | |
| | | Love Story (Where Do I Begin) (Famous, ASCAP) | 11 | | | | |
| | | Love's Lines, Angles and Rhymes (April, ASCAP) | 28 | | | | |

A giant new LP by TRAPEZE.

Medusa Trapeze

THS-4

**SEE TRAPEZE IN PERSON, BRINGING "MEDUSA"
ALIVE ON THEIR 2nd U.S. TOUR:**

| | |
|-------------|--------------------------------------|
| March 26 | THE WAREHOUSE, Kirkwood, N.Y. |
| March 27 | QUEENS COLLEGE, Flushing, N.Y. |
| March 30 | PHILHARMONIC HALL, New York |
| March 31 | McGONIKAL HALL, Philadelphia, Pa. |
| April 2-3 | THE ROCK PILE, Island Park, N.Y. |
| April 7 | ATHENA THEATRE, Athens, Ohio |
| April 8 | THE AGORA THEATRE, Columbus, Ohio |
| April 9 | THE PUBLIC THEATRE, Dayton, Ohio |
| April 10 | TOLEDO DRAFT HOUSE, Toledo, Ohio |
| April 16-17 | EASTOWNE THEATRE, Detroit, Mich. |
| April 23 | SYNDROME, Chicago, Ill. |
| May 2 | THE WHISKEY, Los Angeles, Calif. |
| May 6-9 | FILLMORE WEST, San Francisco, Calif. |

**MEDUSA. An LP that excels in the tradition of today's
heaviest rock sound. Just released...already jolting
underground radio audiences across the country.**

TRAPEZE
on



Available also on **AMPEX**
STEREO TAPES

Billboard

TOP

POP

LP'S

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 | JANIS JOPLIN Pearl Columbia KC 30322 | 9 |
| 2 | 2 | LOVE STORY Soundtrack Paramount PAS 6002 | 13 |
| ★ | 5 | JIMI HENDRIX Cry of Love Reprise MS 2034 | 4 |
| 4 | 4 | CHICAGO III Columbia C2 30110 | 9 |
| 5 | 3 | JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7205 | 19 |
| 6 | 6 | SANTANA Abraxas Columbia KC 30130 | 25 |
| 7 | 7 | ANDY WILLIAMS Love Story Columbia KC 30497 | 6 |
| 8 | 8 | ELTON JOHN Tumbleweed Connection UNI 73096 | 10 |
| 9 | 9 | GEORGE HARRISON All Things Must Pass Apple STCH 639 | 15 |
| 10 | 10 | BARBRA STREISAND Stoney End Columbia KC 30378 | 6 |
| ★ | 17 | THREE DOG NIGHT Golden Biscuits Dunhill DS 50098 | 5 |
| ★ | 21 | CAT STEVENS Tea for the Tillerman A&M SP 4280 | 8 |
| 13 | 14 | SLY & THE FAMILY STONE Greatest Hits Epic KE 30325 (Columbia) | 21 |
| 14 | 16 | THE PARTRIDGE FAMILY ALBUM Bell 6050 | 22 |
| 15 | 12 | BLACK SABBATH Paranoid Warner Bros. WS 1887 | 6 |
| 16 | 11 | CARPENTERS Close to You A&M SP 4271 | 28 |
| 17 | 15 | GORDON LIGHTFOOT If You Could Read My Mind Reprise RS 6392 | 16 |
| ★ | 25 | DAVID CROSBY If I Could Only Remember My Name Atlantic SD 7203 | 2 |
| 19 | 13 | CREEDEnce CLEARWATER REVIVAL Pendulum Fantasy 8410 | 14 |
| 20 | 19 | OSMONDS MGM SE 4724 | 9 |
| ★ | 33 | EMERSON, LAKE & PALMER Cotillion SD 9040 | 8 |
| 22 | 22 | PERRY COMO It's Impossible RCA Victor LSP 4473 | 11 |
| 23 | 18 | ELTON JOHN Uni 73090 | 26 |
| ★ | 38 | STEPPENWOLF Gold/Their Great Hits Dunhill DSX 50099 | 4 |
| ★ | 35 | B.B. KING Live at Cook County Jail ABC ABCS 723 | 6 |
| 26 | 26 | HENRY MANCINI Mancini Plays the Theme From Love Story RCA Victor LSP 4466 | 10 |
| 27 | 27 | IKE & TINA TURNER Workin' Together Liberty LST 7650 | 17 |
| 28 | 29 | JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843 | 55 |
| 29 | 20 | ELVIS PRESLEY Elvis Country RCA Victor LSP 4460 | 10 |
| 30 | 32 | LYNN ANDERSON Rose Garden Columbia C 30411 | 12 |
| 31 | 31 | ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt) | 17 |
| 32 | 33 | JUDY COLLINS Whales & Nightingales Elektra EKS 75010 | 17 |
| 33 | 24 | MOUNTAIN Nantucket Sleighride Windfall 5500 (Bell) | 8 |
| ★ | 46 | SAMMI SMITH Help Me Make It Through the Night Mega M31-1000 | 7 |
| 35 | 23 | ENGELBERT HUMPERDINCK Sweetheart Parrot XPAS 71043 (London) | 6 |

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 36 | 36 | POCO Deliverin' Epic KE 30209 (Columbia) | 8 |
| 37 | 28 | GRAND FUNK RAILROAD Live Album Capitol SWBB 633 | 17 |
| ★ | 45 | FIFTH DIMENSION Love's Lines, Angles & Rhymes Bell 6060 | 3 |
| 39 | 41 | ROBERTA FLACK Chapter Two Atlantic SD 1569 | 31 |
| 40 | 40 | CURTIS MAYFIELD Curtis Curton CRS 8005 (Buddah) | 26 |
| 41 | 39 | JACKSON 5 Third Album Motown MS 718 | 27 |
| 42 | 44 | JOHN LENNON/PLASTIC ONO BAND Apple SW 3372 | 14 |
| 43 | 47 | BOOKER T. & THE MG'S Melting Pot Stax STS 2035 | 7 |
| 44 | 34 | RAY PRICE For the Good Times Columbia C 30106 | 29 |
| ★ | 57 | FACES Long Player Warner Bros. WS 1897 | 3 |
| ★ | 53 | BREWER & SHIPLEY Tarkio Kama Sutra KS85 2024 (Buddah) | 4 |
| 47 | 48 | JEFFERSON AIRPLANE Worst of RCA Victor LSP 4459 | 16 |
| 48 | 49 | NILSSON The Point! RCA Victor LSPX 1003 | 4 |
| ★ | 61 | DAVE MASON & CASS ELLIOT Blue Thumb BTS 8825 (Capitol) | 3 |
| ★ | 69 | SEA TRAIN Capitol SMAS 659 | 9 |
| 51 | 52 | WOODSTOCK Soundtrack Cotillion SD 3-500 | 43 |
| 52 | 42 | CHARLEY PRIDE From Me to You RCA Victor LSP 4468 | 8 |
| 53 | 58 | BLOODROCK II Capitol ST 491 | 21 |
| 54 | 51 | CREEDEnce CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402 | 36 |
| 55 | 55 | JOHNNY MATHIS Love Story Columbia C 30499 | 3 |
| 56 | 43 | BEE GEES Two Years On Atco SD 33-353 | 9 |
| 57 | 50 | NEIL DIAMOND Tap Root Manuscript UNI 73092 | 19 |
| ★ | 127 | ALICE COOPER Love It to Death Warner Bros. WS 1883 | 2 |
| 59 | 37 | STEPHEN STILLS Atlantic SD 7202 | 18 |
| 60 | 62 | LED ZEPPELIN III Atlantic SD 7201 | 23 |
| 61 | 64 | KENNY ROGERS & THE FIRST EDITION Greatest Hits Reprise RS 6437 | 6 |
| 62 | 65 | JAMES BROWN Super Bad King KS 1127 | 9 |
| ★ | — | LILY TOMLIN This Is a Recording Polydor 24-4055 | 1 |
| 64 | 59 | DAWN Candida Bell 6052 | 15 |
| 65 | 54 | PAUL KANTNER & THE JEFFERSON STARSHIP Blows Against the Empire RCA Victor LSP 4448 | 15 |
| 66 | 68 | NITTY GRITTY DIRT BAND Uncle Charlie & His Dog Teddy Liberty LST 7642 | 17 |
| 67 | 67 | TONY BENNETT Love Story Columbia C 30558 | 4 |
| ★ | 84 | NO, NO, NANETTE Original Cast Columbia S 30563 | 3 |
| 69 | 72 | SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914 | 59 |
| 70 | 70 | EMITT RHODES Dunhill DS 50089 | 16 |

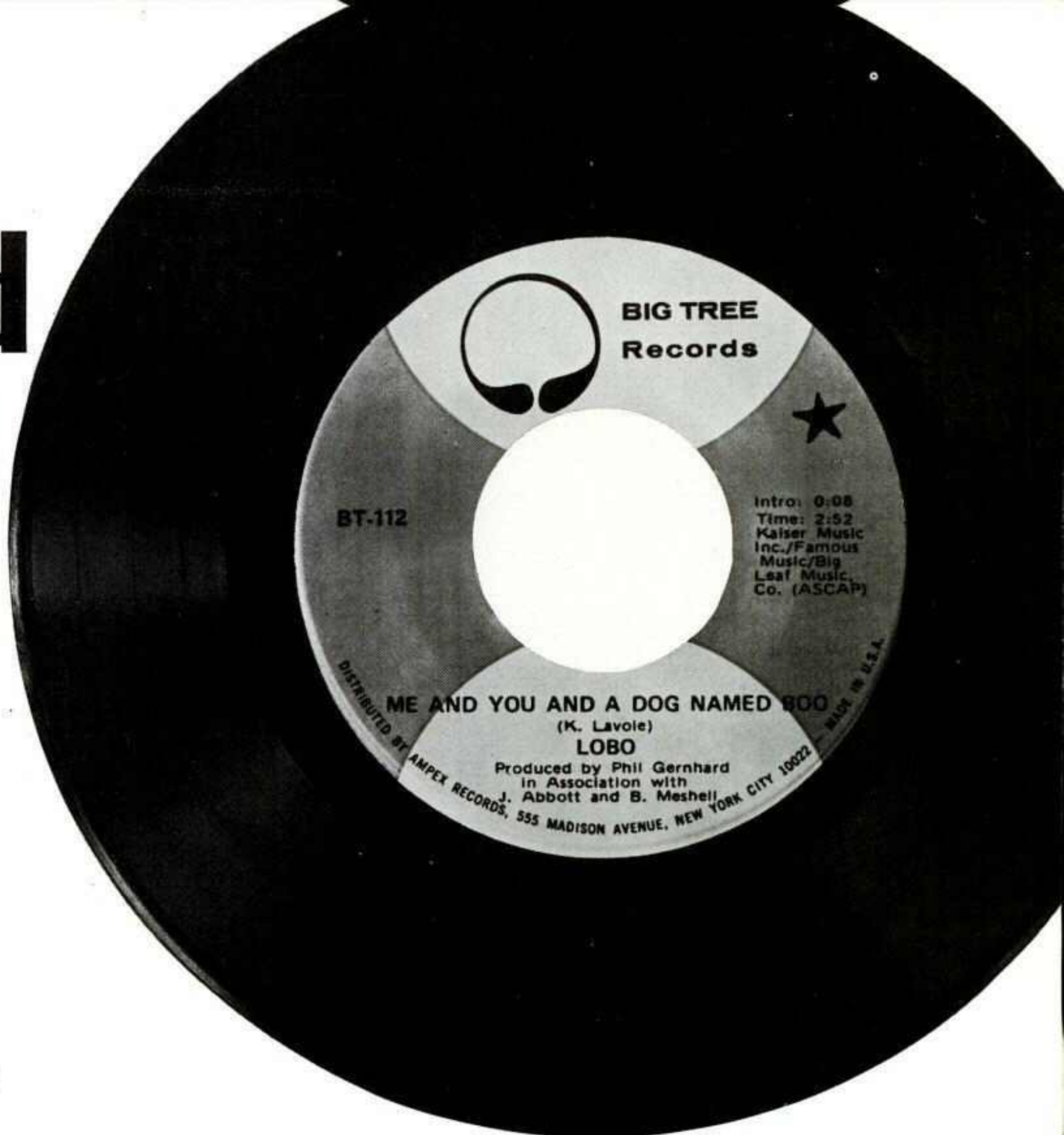
| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 71 | 73 | CHICAGO TRANSIT AUTHORITY Columbia GP 8 | 98 |
| 72 | 75 | ELVIS PRESLEY That's the Way It Is RCA Victor LSP 4445 | 16 |
| 73 | 76 | DEREK & THE DOMINOS Layla Atco SD 2-704 | 19 |
| 74 | 81 | JOHN LEE HOOKER/CANNED HEAT Hooker 'n' Heat Liberty LST 35002 | 5 |
| ★ | 87 | JOHNNY WINTER AND Live Columbia C 30475 | 3 |
| 76 | 60 | FIFTH DIMENSION Portrait Bell 6045 | 40 |
| 77 | 71 | NANCY WILSON Now I'm a Woman Capitol ST 579 | 18 |
| 78 | 82 | MARGIE JOSEPH MAKES A NEW IMPRESSION Volt VOS 6012 | 8 |
| ★ | — | FRIENDS Soundtrack Paramount PAS 6004 | 1 |
| 80 | 66 | NEIL YOUNG After the Gold Rush Reprise RS 6383 | 28 |
| 81 | 56 | TEMPTATIONS Greatest Hits, Vol. II Gordy GS 954 (Motown) | 27 |
| 82 | 63 | BLACK SABBATH Warner Bros. WS 1871 | 31 |
| ★ | 101 | LORETTA LYNN Coal Miner's Daughter Decca DL 75253 | 7 |
| 84 | 74 | VAN MORRISON His Band & the Street Choir Warner Bros. WS 1884 | 14 |
| 85 | 85 | WHO Tommy Decca DXSW 7205 | 80 |
| 86 | 88 | DIFFERENT STROKES Various Artists Columbia AS 12 | 3 |
| ★ | 190 | ELVIS PRESLEY You'll Never Walk Alone RCA Camden CAS 2472 | 2 |
| ★ | — | KATE TAYLOR Sister Kate Cotillion SD 9045 | 1 |
| 89 | 78 | CONWAY TWITTY & LORETTA LYNN We Only Make Believe Decca DL 75251 | 3 |
| 90 | 93 | BAR-KAYS Black Rock Volt VOS 6011 | 5 |
| 91 | 95 | BOB DYLAN New Morning Columbia KC 30290 | 20 |
| 92 | 80 | MELANIE The Good Book Buddah BDS 95000 | 5 |
| 93 | 97 | DOORS 13 Elektra EKS 74079 | 15 |
| 94 | 86 | TOM JONES I (Who Have Nothing) Parrot XPAS 71039 (London) | 20 |
| 95 | 92 | DIONNE WARWICK Very Dionne Scepter SPS 587 | 16 |
| 96 | 96 | JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STAO 472 | 48 |
| 97 | 98 | QUICKSILVER MESSENGER SERVICE What About Me Capitol SMAS 630 | 10 |
| 98 | 79 | THREE DOG NIGHT Naturally Dunhill DSX 50088 | 16 |
| 99 | 99 | BILL COSBY When I Was a Kid UNI 73100 | 4 |
| 100 | 94 | JAMES BROWN Sex Machine King KS 7-1115 | 29 |
| ★ | — | BREAD Manna Elektra EKS 74086 | 1 |
| 102 | 77 | CHICAGO Columbia KGP 24 | 59 |
| 103 | 112 | CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200 | 52 |
| 104 | 105 | NEIL DIAMOND Gold UNI 73084 | 32 |
| 105 | 83 | BUDDY MILES We Got to Live Together Mercury SR 61313 | 20 |

(Continued on page 64)

"Me And You And A Dog Named Boo"

By LOBO

Produced by PHIL GERNHARD



Is a

HOME RUN

GAVIN'S—"Record To Watch", March 12th / HAMILTON—"Best Of New Records", March 8th
KAL RUDMAN—"Boo, is an oasis of sensitivity."

WCFL—Chi
WLS—Chi
WDGY—Mpls
KDWB—Mpls
WOKY—Milw
WKY—Okla City
WKNX—Saginaw, Mich.

WSRF—Ft. Lauderdale
WLAV—Grand Rapids
WLS—Lansing
KIOA—Des Moines
KSO—Des Moines
KBZY—Salem, Ore
WLCY—Tampa

KISD—Sioux Falls, S.D.
KOIL—Omaha
WHOT—Youngstown
WJET—Erie
WKWK—Wheeling, W. Va.
WZZM—FM—Grand Rapids
WAKR—Akron

WIBM—Jackson, Mich.
WAIL—Baton Rouge
WIP—Phila
WINZ—Miami
WQAM—Miami
WLEE—Richmond
WBBQ—Augusta

KLWW—Cedar Rapids
KEYS—Corpus Cristi
KTGR—Columbia, Mo.
WCAR—Detroit
WISM—Madison

On



BIG TREE RECORDS

DISTRIBUTED BY

AMPEX

RECORDS

555 MADISON AVENUE/NEW YORK CITY 10022

Billboard **TOP LP'S**

TOP LP'S A-Z (LISTED BY ARTIST)

Continued from page 62

POSITIONS 106-200

| THIS WEEK | LAST WEEK | ARTIST | Weeks on Chart |
|-----------|-----------|--|----------------|
| | | Title, Label, Number (Distributing Label) | |
| 106 | 110 | RARE EARTH Ecology Rare Earth RS 514 (Motown) | 38 |
| 107 | 100 | SANTANA Columbia CS 9781 | 81 |
| 108 | 91 | HENRY MANCINI Mancini Country RCA Victor LSP 4307 | 15 |
| ★ 109 | 163 | LAST POETS Right On Juggernaut JUG ST/LP 8802 | 4 |
| 110 | 115 | JERRY REED Georgia Sunshine RCA Victor LSP 4391 | 4 |
| 111 | 103 | THE SESAME STREET BOOK & RECORD Original TV Cast Columbia CS 1069 | 36 |
| 112 | 107 | FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/United Artists) | 46 |
| 113 | 119 | DEAN MARTIN For the Good Times Reprise RS 6428 | 5 |
| ★ 128 | 128 | ROGER WILLIAMS Love Story Kapp KS 3645 | 4 |
| 115 | 109 | ANNE MURRAY Snowbird Capitol ST 579 | 25 |
| 116 | 118 | ESTHER PHILLIPS Burnin' Atlantic SD 1565 | 13 |
| ★ 189 | 189 | CACTUS One Way or Another Atco SD 33-356 | 2 |
| 118 | 89 | GRATEFUL DEAD American Beauty Warner Bros. WS 1893 | 16 |
| 119 | 122 | COLD BLOOD Sisyphus San Francisco SD 205 (Atlantic) | 10 |
| 120 | 124 | GUESS WHO Share the Land RCA Victor LSP 4359 | 24 |
| 121 | 108 | BLOOD, SWEAT & TEARS 3 Columbia KS 30090 | 37 |
| 122 | 117 | BEATLES Let It Be Apple AR 34001 | 43 |
| 123 | 125 | BUTTERFIELD BLUES BAND Live Elektra 75-2001 | 11 |
| 124 | 120 | PAUL McCARTNEY McCartney Apple STA0 3363 | 47 |
| 125 | 114 | NEIL DIAMOND Do It! Bang 224 | 5 |
| ★ 153 | 153 | ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt) | 50 |
| 127 | 123 | MOODY BLUES A Question of Balance Threshold THS 3 (London) | 29 |
| 128 | 121 | MIKE CURB CONGREGATION Burning Bridges & Other Great Motion Picture Themes MGM SE 4761 | 3 |
| 129 | 129 | TED NUGENT & THE AMBOY DUKES Survival of the Fittest/Live Polydor 24-4035 | 4 |
| 130 | 90 | JAZZ CRUSADERS Old Socks, New Shoes . . . New Socks, Old Shoes Chisa CS 804 (Motown) | 16 |
| ★ 131 | — | CRAZY HORSE Reprise RS 6438 | 1 |
| 132 | 132 | JIMI HENDRIX & LONNIE YOUNGBLOOD Two Great Experiences/Together Maple 6004 | 2 |
| 133 | 106 | BUDDY MILES Them Changes Mercury SR 61280 | 38 |
| 134 | 136 | RICHIE HAVENS Alarm Clock Stormy Forest SFS 6005 (MGM) | 12 |
| ★ 180 | 180 | B. J. THOMAS Most of All Scepter SPS 578 | 16 |

| THIS WEEK | LAST WEEK | ARTIST | Weeks on Chart |
|-----------|-----------|---|----------------|
| | | Title, Label, Number (Distributing Label) | |
| 136 | 131 | GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471 | 38 |
| 137 | 113 | JOE COCKER Mad Dogs & Englishmen A&M SP 6002 | 30 |
| 138 | 138 | JOY OF COOKING Capitol ST 661 | 4 |
| 139 | 142 | JAMES TAYLOR Apple SKAO 3352 | 26 |
| 140 | 143 | B. B. KING Indianola Mississippi Seeds ABC ABCS 713 | 24 |
| 141 | 141 | HAIR Original Cast RCA Victor LOC 1150 (M); LSO 1150 (S) | 139 |
| 142 | 144 | PORTER WAGONER & DOLLY PARTON Two of a Kind RCA Victor LSP 4490 | 3 |
| 143 | 137 | CROSBY, STILLS, & NASH Atlantic SD 8229 | 92 |
| 144 | 147 | MOODY BLUES On the Threshold of a Dream Deram DES 18025 (London) | 95 |
| 145 | 139 | RARE EARTH Get Ready Rare Earth RS 507 (Motown) | 68 |
| ★ 146 | — | GENE CHANDLER & JERRY BUTLER One & One Mercury SR 61330 | 1 |
| ★ 147 | 184 | CHAMBERS BROTHERS New Generation Columbia C 30032 | 5 |
| 148 | 140 | BURT BACHARACH Make It Easy on Yourself A&M SP 4188 | 82 |
| 149 | 149 | SLY AND THE FAMILY STONE Stand Epic BN 26456 (Columbia) | 101 |
| 150 | 146 | JAMES GANG Rides Again ABC ABCS 711 | 36 |
| 151 | 152 | BEATLES Abbey Road Apple SO 383 | 76 |
| 152 | 148 | CHARLEY PRIDE 10th Album RCA Victor LSP 4367 | 37 |
| ★ 153 | — | JOHN LEE HOOKER Endless Boogie ABC CD 720 | 1 |
| 154 | 155 | LED ZEPPELIN II Atlantic SD 8236 | 73 |
| ★ 155 | 193 | STAPLE SINGERS Staple Swingers Stax STS 2034 | 2 |
| 156 | 133 | BOBBY SHERMAN With Love, Bobby Metromedia KMD 1032 | 23 |
| 157 | 135 | BUTCH CASSIDY & THE SUNDANCE KID Burt Bacharach/Soundtrack A&M SP 4227 | 70 |
| 158 | 169 | NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349 | 73 |
| 159 | 111 | SUGARLOAF Spaceship Earth Liberty LST 11010 | 7 |
| 160 | 154 | GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406 | 61 |
| 161 | 161 | CREEDENCE CLEARWATER REVIVAL Green River Fantasy 8393 | 81 |
| 162 | 157 | JACKSON 5 ABC Motown MS 709 | 43 |
| 163 | 159 | NEIL DIAMOND Greatest Hits Bang 219 | 24 |
| 164 | 165 | THREE DOG NIGHT It Ain't Easy Dunhill DS 50078 | 48 |
| 165 | 179 | LETTERMEN Everything's Good About You Capitol ST 634 | 8 |
| 166 | 145 | ENGELBERT HUMPERDINCK We Made It Happen Parrot PAS 71038 (London) | 38 |
| 167 | 174 | TONY JOE WHITE Warner Bros. WS 1900 | 4 |

| THIS WEEK | LAST WEEK | ARTIST | Weeks on Chart |
|-----------|-----------|--|----------------|
| | | Title, Label, Number (Distributing Label) | |
| 168 | 164 | STEPPENWOLF LIVE Dunhill DS 50075 | 50 |
| 169 | 166 | LAURA NYRO Christmas & the Beads of Sweat Columbia KC 30259 | 14 |
| 170 | 172 | CARPENTERS Ticket to Ride A&M SP 4205 | 4 |
| 171 | 170 | THREE DOG NIGHT Was Captured Live at the Forum Dunhill DS 50068 | 70 |
| 172 | 130 | TEN YEARS AFTER Watt Deram DES 18050 (London) | 16 |
| 173 | 167 | BURT BACHARACH Reach Out A&M SP 4131 | 50 |
| 174 | 134 | BEST OF FERRANTE & TEICHER United Artists UAS 73 | 4 |
| 175 | 177 | GRASS ROOTS More Golden Grass Dunhill DS 50087 | 15 |
| 176 | 173 | JIM ED BROWN Morning RCA Victor LSP 4461 | 8 |
| 177 | 182 | KOOL & THE GANG Live at the Sex Machine De-Lite DE 2008 | 4 |
| 178 | 185 | STATLER BROS. Bed of Rose's Mercury SR 61317 | 9 |
| 179 | 183 | LAWRENCE WELK Candida Ranwood RLP 8083 | 12 |
| 180 | 176 | WHO Live at Leeds Decca DL 79175 | 44 |
| 181 | 186 | KING CRIMSON Lizard Atlantic SD 8278 | 2 |
| 182 | 158 | TRAFFIC John Barleycorn Must Die United Artists UAS 5504 | 38 |
| 183 | 104 | DAVID PORTER Into a Real Thing Enterprise ENS 1012 (Stax/Volt) | 9 |
| 184 | 192 | BOBBY GOLDSBORO Watching Scotty Grow United Artists UAS 6777 | 9 |
| 185 | — | DAVID FRYE Radio Free Nixon Elektra EKS 74085 | 1 |
| 186 | 116 | URIAH HEEP Salisbury Mercury SR 61319 | 9 |
| 187 | 151 | FLIP WILSON SHOW Little David LD 2000 | 13 |
| 188 | 102 | JAMES TAYLOR & THE ORIGINAL FLYING MACHINE 1967 Euphoria EST 2 (Jubilee Group) | 8 |
| 189 | 126 | SPIRIT Twelve Dreams of Dr. Sardonicus Epic E 30267 (Columbia) | 14 |
| 190 | 191 | ALEX TAYLOR With Friends & Neighbors Capricorn SD 860 (Atco) | 2 |
| 191 | — | SONGS OF THE HUMPBAC WHALE Capitol ST 620 | 1 |
| 192 | 195 | IMPRESSIONS 16 Greatest Hits ABC ABCS 515 | 2 |
| 193 | 150 | ARISTOCATS Various Artists Disneyland 3995 | 10 |
| 194 | 194 | ROD MCKUEN Pastorale Warner Bros. 2WS 1894 | 2 |
| 195 | — | MANTOVANI From Monty With Love London XPS 585/6 | 1 |
| 196 | — | RAY CONNIFF & THE SINGERS Love Story Columbia C 30498 | 1 |
| 197 | — | JIM NABORS For the Good Times Columbia C 30449 | 1 |
| 198 | — | TOM RUSH Classic Rush Elektra EKS 74062 | 1 |
| 199 | — | MOMENTS Greatest Hits Stang ST 10004 (All Platinum) | 1 |
| 200 | 200 | STANLEY TURRENTINE Sugar CTI 6005 | 2 |

| | |
|---------------------------------------|-------------------|
| Lynn Anderson | 30 |
| Aristocats | 193 |
| Burt Bacharach | 148, 157, 173 |
| Bar-Kays | 90 |
| Beatles | 122, 151 |
| Bee Gees | 56 |
| Tony Bennett | 67 |
| Black Sabbath | 15, 82 |
| Blood, Sweat & Tears | 121 |
| Bloodrock | 53 |
| Booker T. & the MG's | 53 |
| Bread | 101 |
| Brewer & Shipley | 46 |
| James Brown | 62, 100 |
| Jim Ed Brown | 176 |
| Butterfield Blues Band | 123 |
| Cactus | 117 |
| Carpenters | 16, 170 |
| Chambers Brothers | 147 |
| Gene Chandler & Jerry Butler | 146 |
| Chicago | 4, 71, 102 |
| Joe Cocker | 137 |
| Cold Blood | 19 |
| Judy Collins | 32 |
| Perry Como | 22 |
| Ray Conniff | 196 |
| Alice Cooper | 58 |
| Bill Cosby | 99 |
| Crazy Horse | 131 |
| Creedence Clearwater Revival | 19, 54, 161 |
| David Crosby | 18 |
| Crosby, Stills, & Nash | 15 |
| Crosby, Stills, Nash & Young | 103 |
| Mike Curb Congregation | 128 |
| Dawn | 64 |
| Derek & the Dominos | 73 |
| Neil Diamond | 57, 104, 125, 163 |
| Different Strokes | 86 |
| Doors | 93 |
| Bob Dylan | 91 |
| Emerson, Lake & Palmer | 21 |
| Faces | 45 |
| Ferrante & Teicher | 174 |
| Fifth Dimension | 38, 76, 112 |
| Roberta Flack | 39 |
| David Frye | 185 |
| Bobby Goldsboro | 184 |
| Grand Funk Railroad | 37, 136, 160 |
| Grass Roots | 175 |
| Grateful Dead | 118 |
| Guess Who | 120 |
| George Harrison | 9 |
| Richie Havens | 134 |
| Isaac Hayes | 31, 126 |
| Jimi Hendrix | 113 |
| Jimi Hendrix, Buddy Miles & Billy Cox | 96 |
| Jimi Hendrix & Lonnie Youngblood | 132 |
| John Lee Hooker | 153 |
| John Lee Hooker/Canned Heat | 74 |
| Humpback Whales | 191 |
| Engelbert Humperdinck | 35, 166 |
| Impressions | 192 |
| Jackson 5 | 41, 162 |
| James Gang | 150 |
| Jazz Crusaders | 135 |
| Jefferson Airplane | 47 |
| Jesus Christ, Superstar | 5 |
| Elton John | 8, 23 |
| Tom Jones | 94 |
| Janis Joplin | 1 |
| Margie Joseph | 78 |
| Joy of Cooking | 138 |
| Paul Kantner & the Jefferson Starship | 65 |
| B.B. King | 25, 140 |
| King Crimson | 181 |
| Kool & the Gang | 177 |
| Last Poets | 109 |
| Led Zeppelin | 60, 154 |
| John Lennon/Plastic Ono Band | 42 |
| Lettermen | 165 |
| Gordon Lightfoot | 17 |
| Loretta Lynn | 83, 88 |
| Henry Mancini | 26, 108 |
| Mantovani | 195 |
| Dean Martin | 113 |
| Dave Mason & Cass Elliot | 49 |
| Johnny Mathis | 55 |
| Curtis Mayfield | 40 |
| Paul McCartney | 124 |
| Rod McKuen | 194 |
| Melanie | 92 |
| Buddy Miles | 105, 133 |
| Moments | 199 |
| Mood & Blues | 127, 144 |
| Van Morrison | 33 |
| Mountain | 33 |
| Anne Murray | 115 |
| Jim Nabors | 197 |
| Neilson | 48 |
| Nitty Gritty Dirt Band | 66 |
| Ted Nugent & the Amboy Dukes | 129 |
| Laura Nyro | 169 |
| Original Cast: | |
| Hair | 141 |
| No, No, Nanette | 68 |
| Original TV Cast: | |
| The Sesame Street Book & Record | 111 |
| Osmonds | 20 |
| Partridge Family | 14 |
| Esther Phillips | 116 |
| Poco | 36 |
| David Porter | 183 |
| Elvis Presley | 29, 72, 87, 124 |
| Ray Price | 44 |
| Charley Pride | 52, 152 |
| Quicksilver Messenger Service | 97 |
| Rare Earth | 106, 145 |
| Jerry Reed | 110 |
| Emit Rhodes | 70 |
| Kenny Rogers & the First Edition | 61 |
| Tom Rush | 198 |
| Santana | 107 |
| Sea Train | 50 |
| Bobby Sherman | 156 |
| Simon & Garfunkel | 69 |
| Sly & the Family Stone | 13, 149 |
| Sammi Smith | 34 |
| Soundtracks: | |
| Butch Cassidy & the Sundance Kid | 157 |
| Friends | 79 |
| Love Story | 2 |
| Woodstock | 51 |
| Spirit | 189 |
| Staple Singers | 155 |
| Stallier Brothers | 178 |
| Steppenwolf | 24, 168 |
| Cat Stevens | 12 |
| Stephen Stills | 59 |
| Barbra Streisand | 19 |
| Sugarloaf | 159 |
| Alex Taylor | 190 |
| James Taylor | 28, 139, 188 |
| Kate Taylor | 88 |
| Temptations | 81 |
| Ten Years After | 172 |
| B.J. Thomas | 135 |
| Three Dog Night | 11, 98, 164, 171 |
| Lily Tomlin | 63 |
| Traffic | 182 |
| Ike & Tina Turner | 27 |
| Stanley Turrentine | 200 |
| Conway Twitty | 89 |
| Uriah Heep | 186 |
| Porter Wagoner & Dolly Parton | 142 |
| Dionne Warwick | 95 |
| Lawrence Welk | 179 |
| Tony Joe White | 167 |
| Who | 85, 180 |
| Andy Williams | 7 |
| Roger Williams | 11 |
| Flip Wilson | 187 |
| Nancy Wilson | 77 |
| Johnny Winter | 75 |
| Neil Young | 80, 158 |

FANTASY'S ORIGINAL SUPERIOR HIT OF THE WEEK

Fantasy 657

**CALIFORNIA
BLUES***

C/W

**DARK
THURSDAY****

introducing

REDWING

*A modern version
of the old Jimmie Rogers (The Singing Brakeman) classic

**A modern classic by Redwing

Watch for their first album
inventively entitled
"REDWING" Fantasy 8409

Past weeks' hits:

GET YOUR LIE STRAIGHT
sung by BILL CODAY
Galaxy 777

AIN'T NOTHING GONNA CHANGE ME
sung by BETTY EVERETT
Fantasy 658

ANOTHER HIT FROM FANTASY

HIT BOUND ON KHJ

Col 19 Awards Sweep Grammy

• Continued from page 16

friends or someone else with the record label. Curtis Mayfield performed during intermission, then came a screening of the TV show from Los Angeles. C.H.

Nashville

Despite a financial disaster brought about by an incredibly small crowd, and a sound system which ranged between malfunction and garble, the faithful few who showed up for the Grammy Awards-banquet and show here were rewarded with top entertainment.

There is no question that the Los Angeles-originated network show took the edge off the Nashville production. The local chapter viewed the West Coast production on a 20-foot screen in the Municipal Auditorium, and watched many of its own top attractions perform. A lot of others stayed home and watched it. The chapter here then segued directly into its own live, color show (telecast by WSIX-TV and broadcast by WSM Radio), and the hour-long package was a pleasure to behold. Listening was something else. The fickle sound system did an injustice to the performers.

Nonetheless, Danny Davis was magnificent, playing the dual role

of master of ceremonies and entertainer. With his Nashville Brass he showed why he is one of the most sought-after entertainers in the U.S., and his work in the double-duty capacity did not dull his ability in either. Sammi Smith, the Mega artist who has soared to the top with her recent recordings, also captivated the audience. So did the Oak Ridge Boys, who showed the stature attained in the Gospel field, and Rufus Thomas and the Bar-Kays really turned on a rather subdued audience (who had already gone through 90 minutes of watching the network) with fast-moving rhythms. Finally, the Vogues, representing easy listening pop, also won acclaim. In quality, the performance matched anything the network had to offer.

The presentors also were tops, including Brenda Lee, Chet Atkins, David Cobb, Jerry Reed, Freddie North, Jim Myers and Billy Sherrill. Sherrill took the occasion to voice his feelings about the origination of the network show in Los Angeles.

Last year, with a turn-away situation, 1,400 attended the Grammy Awards here. This year the figure was 720. The chapter took a financial bath.

Among those who did show up were newly-elected Gov. Wilfield Dunn and Nashville Mayor Beverly Briley. Don Tweedy's or-

chestra performed flawlessly, again pointing out that Nashville's musicians rank among the greatest in the world. SESAC's decorations also were magnificent. B.W.

Chicago

If NARAS offered an award for the chapter with the most different show the local group would win. Billed as the "Magical Mystery Tour," it commenced on the Soldier Field parking lot where 450 people were eventually shuttled by Greyhound buses to Chiam's restaurant in Chinatown. From then on, it was as coordinator Chuck Lishon put it, "off the wall."

Once the bars at both ends of the banquet room were going and the Mason Proffitt group had scolded everyone for not applauding its opening number, the actual awards ceremony, blinking from six color television sets, was incidental. Chicago NARAS wanted its own thing. E.P.

Atlanta

Nearly doubling the size of its first-year attendance, the Atlanta chapter of NARAS put on its own 90-minute show following the network presentation. The evening was a overwhelming success.

The 850 persons viewed the ABC-TV program on individual color sets provided by RCA distributors here, and mingled during the production. The bars were kept open.

The only disappointment was that, once the network show was finished, there was only one award to pick up in Atlanta. This was done by Ben Perry, news director of WAOK radio, on behalf of Mrs. Martin Luther King.

One of the highlights, however, was the presentation of a governor's award to Sam Wallace, the "Mr. Sam" of RCA Victor, who received some 60 telegrams from all parts of the country.

The entertainment, hosted by Nashville's Archie Campbell, included Roy Rogers, backed by the WPLO band; Billy Joe Royal and B.J. Thomas, representing the pop field; Wendy Bagwell, who performed his famous "Rattlesnake" story, and William Hightower. An impromptu performance was provided when Mississippi Fred McDowell came from the audience to do a set. B.W.

West Coast Racks

• Continued from page 4

Los Angeles has become a low, low priced market. The Music Odyssey chain recently advertised \$5.98 LP's from \$2.67 up to \$2.99. Front line tapes were being sold for \$3.99 and some \$2.64. "Even a rack can't do that," lamented one local figure, who added he felt that retailers would be advertising first-issue product below \$2.44 if they got a price break—or rack's lost theirs.

ASCAP Warns FCC

• Continued from page 4

rates, they can bring the dispute to the Federal court for determination, just as other users can. Thus there is no necessity for having any other regulation of the rates charged by members of ASCAP."

Finkelstein added that "the essential question is one of compensation, not of control; that the means of determining reasonable compensation already exist, and there is no need for setting up additional means in the case of CATV."

RCA Series Drive

• Continued from page 3

Christ Superstar" and "Atkins Guitarpicker." The last two albums are on Camden.

The actual merchandising campaign ends Friday (26), but the huge advertising-promotion support which has been a key to its success will continue through April 30.

LeVitus Cites 3 Factors In Auto Cassette Sales

• Continued from page 18

investigate a new concept in auto cassettes, among other things. He also is setting up a program to increase production for the company's auto, home and portable models.

Although concerned about cassette's growth in the auto field, LeVitus is bullish about the 8-track market. "It continues to increase its sales margin," he said, "and its growth pattern is healthy in otherwise slow business times."

Car Tapes sales in 8-track is about 25 percent ahead of last year, when it achieved record margins.

"The reason is simple," LeVitus said. "The price is right. You can buy an 8-track unit at \$29.95 and a good one at \$69.95."

Generally speaking, though, he feels that software pricing can stimulate equipment sales if record and tape manufacturers are willing to reduce prices.

"Pre-recorded tapes should be the same as disks," he said. "The sales volume of blank cassettes prove the consumer is interested in the configuration, but he is not willing to buy pre-recorded tapes at \$5.98 or \$6.98."

According to LeVitus, what is needed in the industry, especially by manufacturers, is a more grass roots feel on the needs of the consumer.

"Instead of concentrating so much energy—and dollars—on the state-of-the-art," he said, "the industry should put some thought be-

hind learning the desires of the consumer.

"I'm very much aware of the needs in advancing the state-of-the-art, but we desperately require a promotion and marketing campaign to strengthen the configuration at the retail-consumer level.

"If we don't," LeVitus said, "we won't have to worry about the technological advances. The consumer is just now beginning to understand the cassette concept, and now we're beginning to throw more advanced and expensive products at him."

To Honor Bartok

• Continued from page 51

sessions are Professor Ladislav Burlas (Czechoslovakia), Dr. Erich Kapst (East Germany), Professor Ivan Martinov (USSR), Professor Walter Salmen (German Federal Republic), Professor Halsey Stevens (United States), Professor Robert Schollum (Austria) and Professor Dr. Jozsef Ujfalussy (Hungary). There will be 22 lectures and three round table discussions.

Gulf-Western Up

• Continued from page 15

\$793,481,000 compared to \$785,586,000 a year earlier. Chairman Charles G. Bluhdorn and president David N. Judelson reported all of the company's 11 major groups operated profitably for the first half of the current fiscal year.

Furor Over One-Price Plan—Racks Call It 'Destructive'

• Continued from page 8

Wienstroer, Musical Isle, St. Louis, said that branches really cannot perform the services of the rack-jobber. They said: "The manufacturer wants to have his cake and eat it too. That cannot be done. They are missing the boat. The rackjobber came into being because the branch could not handle that function and the situation is the same today. The manufacturer must motivate us with a price so that we can make a living. If they do not moti-

vate the rackjobber, he won't push their product." They added: "Many retailers are like infants and need guidance. You do everything for them except collect the money."

They noted that there undoubtedly are bad areas in the country, but they urged that in those areas, the manufacturer would be wise to get a good rackjobber in place of a mediocre one. They concluded: "The rackjobber is a customer of the manufacturer. If he is a valued customer, that is worth something."

A key midwest rackjobber who wished to remain anonymous stated: "A bad situation will result if there is one price for the rackjobber and dealer. This would destroy the rackjobber. The price structure as it is today should be maintained, with functional discounts." He urged, however, that the manufacturer and distributor put their own houses in order. "Some distributors are transshipping and otherwise doing a poor job and many manufacturers are contributing to the depression of certain markets by selling cheaply and making deals." He averred that a price of \$3.22 or \$3.50 on a \$4.98 album, as an everyday price, could only be regarded as destructive. "We need a decent price at the retail level and a decent price at the rackjobber level. We need the maintenance of the functional."

Another large anonymous rackjobber remarked that top manufacturers have lost touch. "In the past 18 months, not one of them has visited me out here. I see them at NARM, where they say 'How are you, baby? How was your plane trip?'"

APAA Slates Study

• Continued from page 20

that if the cost factor isn't extracted some people will be out of business."

Still other problems were raised by Panasonic's Mike Perpall, who said many manufacturers have 25 models coming in and out of a product line and that an all-brand warranty stations system would entail "100,000 different parts."

Gross added that EOM suppliers come and go, too. "We have a manufacturer we give \$20 million in business to who is hard to get parts from."

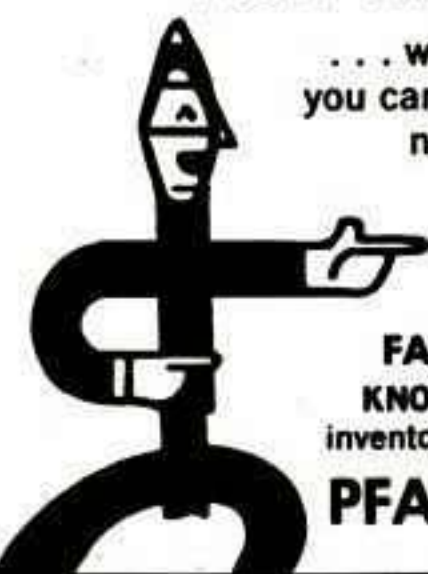
Still, the delegates seemed impressed when Collins said Broadmore's costs on returns and warranties "is about half what it used to be since we set up 700 warranty stations." He added that some chain retailers Broadmore sells have their own warranty stations.

Morris promised to have ready for the next meeting figures on returns costs so that APAA can move toward some unilateral approach "however funded and however formed."

WRITE FOR SALES PLAN INFORMATION!

ASK THE MAN WHO KNOWS

... what phono needles will sell and how you can merchandise diamond and sapphire needles at extra long profits ...



Pfunstiehl

FACTORY-TO-YOU SALES REPS.

KNOW and will help you order ... provide inventory control and other valuable know-how.

PFANSTIEHL 3300 WASHINGTON ST. • BOX 498 WAUKEGAN, ILLINOIS 60085

At Songwriters Hall of Fame



THE FIRST ANNUAL Songwriters Hall of Fame dinner and awards ceremonies at the New York Hilton on March 8 was the occasion for the election of 10 songwriters to the Hall of Fame. Shown are (upper left) Johnny Mercer holding his piano player award as pianist Charlie Singleton looks on; (upper right) Eubie Blake entertains at the piano; (lower left) Kris Kristofferson and Carol Hall present awards; (lower right) Frank Sinatra presents piano statuette to Richard Rodgers.

TOMORROW

By ED OCHS

• Continued from page 15

mirror. "He's the real James Taylor down there," he pointed downwards to keep the distinction, and then pointed up at the TV likeness, adding something about "it" being just an electronic transmission, the enlargement of a snapshot. But, remember, he was the original! Cheers, rising like cries for help at that distance, had already sprang up for his wit. After all, hadn't he even incorporated that closed-circuit simultaneous replay machine into his act? Yet the screen prevailed, while down below on a platform barricaded with television cameras and prowled by three hand-cameramen, here at one end of the cavernous Garden, James Taylor played out his sad songs, while the other James Taylor filled in his face, an image larger than all of the man lost below in his voice. But it's too late. They are already moving down the country road, marching to the beat of a mechanical drummer without even asking: what shall I do with this great opportunity to fly? Before the music business grinds, churns, booms, presses, racks and rolls so efficiently, that a small part of it can hardly see that the other part is blind.



hitchin' another hit ride....



VANITY FARE

their newest single

"WHERE DID ALL THE GOOD TIMES GO"

Produced by Roger Easterby & Des Champ

DJM #70,024



DJM RECORDS

Exclusively distributed by

BELL RECORDS

A Division of Columbia Pictures Industries, Inc.

Copyrighted material

BLOODROCK

