

Billboard

NEWSPAPER

MAY 71

NEWSPAPER

MAY 8, 1971 • \$1.25

A BILLBOARD PUBLICATION
SEVENTY-SEVENTH YEARThe International
Music-Record-Tape
Newsweekly

CARTRIDGE TV PAGE 29

HOT 100 PAGE 72

TOP LP'S PAGES 58, 60

WB Music Mapping New Life on Catalog

By MIKE GROSS

NEW YORK—Ed Silvers, president of Warner Bros. Music, is taking a backward look to move the catalog of his new publishing domain forward. Silvers, who took over the helm of the old-line publishing firm close to four months ago, is digging into the catalog with a view to giving the firm's old songs a new life through one-hour television specials of adaptations of the original Warner Bros. movie musicals in which the songs were featured.

Silvers is holding talks with the television producing firm of Winters-Rosen Productions on the project. He's also clearing up the grand rights performance legalities with United Artists who purchased the Warner Bros. pictures in 1955. There are about 50 major musicals and hundreds of songs involved. According to Silvers, "TV exposure in a new format is the only viable way we can get new mileage out of the

Disk a Foundation of Youth To Leslie; Cites Now Trend

By PAUL ACKERMAN

NEW YORK — "Pickwick achieved its chief growth in the merchandising of reissues of big name product, and this is still its primary function, but we are developing a growing market for contemporary material done by our own people, such as 'Love Story' by the Melachrino Strings and the Pickwick version of 'Jesus Christ, Superstar.'" Thus remarked Cy Leslie, chairman of the board of Pickwick International, while surveying some aspects of the present record scene from his vantage point of 25 years in the disk industry. Leslie added that these two economy-priced albums, on a unit basis, are in the Top 10 among the majority of rack-jobbers across the nation. He also noted that other labels, such as Camden, with its own version of "Jesus Christ, Superstar," and Harmony, were also

old copyrights."

Silvers also sees the TV specials as an important boost to the firm's ASCAP take. Since TV variety shows are being minimized on the upcoming fall schedule, chances for the exposure of songs, old and new, are diminished so Silvers feels that "new doors" must be opened to keep up the level, and even increase the firm's performance money income.

Once he gets the movie mu-
(Continued on page 8)

DGG, Philips Set Up Co. as Control Center

By MIKE HENNESSEY

LONDON — To "achieve clearer lines of responsibility and a more flexible structure" the music group partnership of DGG and Philips has created an international holding company, Polygram, which will control the activities carried out by DGG, PPI and their respective subsidiaries.

The new company will have
(Continued on page 8)

Japan's Electronics Cos. Hit Taiwan Trail to Cut Costs

By BRUCE WEBER

LOS ANGELES—An increasing number of Japanese electronics companies are taking steps to shield themselves from a serious problem: a growing

labor shortage and a rising wage rate.

Some are going to unusual lengths. For example, many of Japan's giant companies, hunting for cheap labor, are fleeing the homeland to build electronics plants in Asia. Taiwan is fast becoming a haven for both Japanese and American manufacturers.

Americans, tormented by the same labor problems now besetting Japan, rushed to Taiwan to grab cheap labor and openly compete with Japanese companies for American dollars. Now Japan is playing follow the leader.

(Continued on page 12)

'Private' Piracy Plagues Chicago

By EARL PAIGE

CHICAGO—Record-tape retailers and wholesalers here are howling about the sharp increase in returns of hot chart LP's by consumers claiming they are "defective" but which, according to wholesalers, have been broken for private transferring to tape. This isn't all.

Return merchandise coming back to one-stops and racks, whether bogus defective, wrong-shipped, or not sold, can

no longer be handed over to local distributors. "We have to return goods clear to the pressing plants in Terre Haute, Pinkneyville, Richmond, Jacksonville, Indianapolis—the freight and paperwork is incredible," complained Fred Sipiore, Singer One-Stop.

Mel Kahn, general manager, London Distributing, believes the combined problem of private duplicating-return shipping

Name of \$ Game: Hit Commercial

By CLAUDE HALL

NEW YORK — One of the hottest record properties at the moment is not a hit record, but a hit radio-TV commercial. At least four record firms are in the bidding, for example, for a Clairol commercial; and Herb Eiseman, general professional manager of Jobete Music, the publishing affiliate of Motown Records, was in town visiting Foote, Cone & Belding, the advertising agency which handles the Clairol account. Eiseman also talked to five or six other ad agency executives last week. Clairol's agency, it is known, want not only a successful commercial, but a hit record.

"Music for commercials is a natural adjunct for any publisher that has copyrights and important staff writers," Eiseman said. Jobete, headed by vice president and general manager Robert Gordy, has over 5,000 copyrights and more than 100 writers capable and efficient in musical forms ranging from Broadway melodies to funky blues, said Eiseman.

(Continued on page 8)

ITA CONVENTION
SALUTE
See Page 15

IFPI Calls for Signing of Global Pact to Stop Pirates

By PHILIP PALMER

LONDON—To eliminate the manufacture of pirate records, the International Federation of the Phonographic Industry (IFPI) has drafted the "Convention for the Protection of Producers of Records Against Unauthorized Duplication," which will be published in Geneva in October at the diplomatic conference. The draft will be sent to all participating governments prior to the conference.

The document, which will be sponsored by UNESCO and the World Intellectual Property or-

ganization, calls for countries to sign an agreement saying that they will protect all other signatories against the manufacturing

(Continued on page 63)

Korvettes Tests Antitheft Unit

By ROBERT SOBEL

NEW YORK—Korvettes will test a new antitheft device on its tape product.

The device, which will be installed in several weeks in the Fulton Street, Brooklyn, store, is a browser-type bin made of durable metal, and measures 18 inches wide, 43 inches long, and two inches high. The tape, either 8-track or cassette, is inserted in one of several metal containers, and is locked in place by a spring-action mechanism. There are no mechanical parts and the mechanism, it is claimed, is trouble free.

The bin has screw attachments and can be made easily adaptable.
(Continued on page 26)

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Piracy Bill Gets Senate Approval

By MILDRED HALL

WASHINGTON—The McClellan Bill to outlaw record piracy and provide music publishers with stronger damage provisions in the copyright law, passed the Senate last week, with only one dissenting statement. The bill now goes over to the House copyrights subcommittee, where the record industry will make its plea for early

consideration of the bill, to Chairman Robert W. Kastenmeier (D-Wis.).

McClellan made an eloquent statement in behalf of the bill, which would give limited copyright protection to recordings against unauthorized duplication. He noted the seriousness of the problem of record piracy both at home and abroad, which denies performers and musicians payments due them out of sales of the recordings, as well as causing heavy losses to the record producers. He noted that the bill has the endorsement of the State Department, the Library of Congress and the Copyright Office.

Sen. Philip A. Hart (D-Mich.) raised a number of objections to the bill, which he called "noble in purpose, troublesome in design, and vague in reach." Hart admitted that he "is not an expert on copyright or the music industry," but he would like to see more study of the problem. By Congress, he would prefer a "less questionable and more precise remedy for any wrong that exists," in the pirating of records.

The senator from Michigan said he construes the copyright law to be strictly for protection of authors, but the protection granted in the antipiracy bill "is not precisely located." He said it seems to involve the record performer, the producer, and the recording itself.

Hart, one of the Senate's most ardent battlers of all forms of monopoly, feared that in an era of rapid technological change, the nonduplication rights granted the recording industry might extend beyond the exclusion of piracy alone. He suggested that Congress might consider other remedies, for the bootlegging situation. These included giving the performer the copyright protection, penalizing distributors who knowingly deal in pirated recordings, and possibly

(Continued on page 8)

Adams Again ASCAP Chief

NEW YORK—Stanley Adams has been re-elected president of the American Society of Composers, Authors & Publishers (ASCAP). Adams has been president of the Society since 1959.

Other officers elected by the ASCAP board were Sal Chiantia, vice president; Ned Washington, 2d vice president; Morton Gould, secretary; Adolph Vogel, treasurer; Arthur Schwartz, assistant secretary; Rudolph Tauher, assistant treasurer.

Push Matthews' 1st Vertigo LP

CHICAGO—Mercury Records' all-out push on Ian Matthews' first Vertigo album will include a publicity campaign so complete it will involve use of a Decca album. Matthews left the group called Matthews Southern Comfort, which is scoring with a Decca single, "Woodstock," and an LP "Later That Same Year," tributed by Mercury.

Matthews' solo Vertigo LP, "If You Saw Thro' My Eues," will be mailed out in a publicity package including the Decca album. The new album, which Matthews produced, will receive a national and regional advertising effort.

Stigwood Wins Restraining Order on 'Superstar' Dates

NEW YORK — The American Rock Opera Company has been served with a temporary restraining order preventing them from putting on "Jesus Christ Superstar" in public performance.

The order was issued by the U.S. District Court, New York, in behalf of the Robert Stigwood Group, who hold the rights to the production, the writers Tim Rice and Andrew Lloyd Webber, Leeds Music and MCA Records.

"Jesus Christ Superstar" was previously performed in St. Louis, featuring the St. Louis Symphony Orchestra, and further performances had been advertised by the American Rock Opera Company across America.

Arnold Rich, of Hoffer and Rich, Stigwood's counsel, said that numerous requests had been made to present "Jesus Christ Superstar" and had all been turned down.

Robert Stigwood's affidavit stated: "The amounts which could have been received for these licenses amount to about \$250,000 to date. These requests were rejected because we wish to present

For More Late News
See Page 74

Capitol to Keep 98¢ List Price

HOLLYWOOD — Capitol Records will retain the 98-cent list price on its singles records. Last month, Capitol announced its intention to raise the list price to \$1.19 effective May 1.

Capitol, however, will increase the price to dealers of its single records from 60 cents to 63 cents. This new price structure went into effect May 1. Regular terms and discounts remain unchanged.

In regard to the pricing, Brown Meggs, Capitol's marketing head, said, "We must face the competitive realities. Unfortunately, despite the need for increased price margins at all levels of distribution, the market today seems unalterably wedded to the old 98-cent list price for singles."

RCA Bolstering Distrib Setup

NEW YORK — RCA Records will be establishing direct sales organizations in certain markets around the country to supplement the activities of the distributors in those areas. In explaining the move to direct sales organizations, Mort Hoffman, RCA division vice president, commercial operations, said it was not a branch distribution setup that RCA was establishing and that the RCA line was not being pulled from any of its current distributors. RCA is now represented by 92 full-line distributors.

The decision, said Hoffman, stems from RCA's desire to get more exposure for its products in local markets. RCA will launch its direct sales organization in Los

Angeles. Within the next several weeks, RCA plans to increase its Los Angeles field structure to full strength and have a complete direct sales organization covering the entire Los Angeles market, making available the entire Los Angeles market. Hoffman said, "We plan to continue selling our present accounts in the Los Angeles market under our current terms, but we are enlarging our direct sales approach to give us complete market coverage."

In a letter sent to distributors last week, Hoffman said, "There are presently several problem markets where we may take this action and there is always the possibility of other market changes in the future. One point should be stressed and made perfectly clear . . . it is not our intention, nor is it our desire to completely change the face of our present distribution organization. We will, however, continue to supplement areas with a larger direct sales organization where we feel it is needed. It is our intention to get the best coordinated, most effective sales organization in the industry. We do want you to be a part of it."

Meet Set on Grammy Plans

LOS ANGELES — Plans for next year's telecast of the Grammy Awards will be discussed at the three-day meeting of the trustees of the National Academy of Recording Arts and Sciences (NARAS) beginning Saturday (8) in Palm Springs, Calif.

All 24 trustees of the Academy from the five chapter cities will attend, along with Pierre Cossette and Burt Sugarman, packagers of this year's Grammy Awards show, and Reyn Parke, director of specials for ABC television.

This year's Grammy show was seen by an estimated 55 million people and was the top rated show in its two-week time period.

Also to be discussed are the educational plans of the NARAS Institute for presenting comprehensive overview sessions covering the field of recording. These would be held for one week in each of the chapter cities for the benefit of talented and underprivileged children. The first of these will be held starting June 28 in New York.

ABKCO, Inc. Keeps Apple

NEW YORK—ABKCO Industries, Inc., is continuing as the business managers of Apple Corps Ltd., and the Apple Group of Companies. James Douglas Spooner has been appointed only as receiver and manager of the partnership of The Beatles & Co. pending trial of the action to dissolve that partnership. According to Allen Klein, head of ABKCO, neither Spooner nor any other person has been appointed receiver or receiver and manager of Apple Corps. Ltd. or any of the Apple Group of Companies.

UA Upheld in Piracy Suit Vs. 3 in N.C.

CHARLOTTE, N.C. — The North Carolina Court of Appeals upheld a preliminary injunction granted to Liberty/UA against Eastern Tape Corp., G. and G. Sales, Inc., and J.M. Pettus, principal of both firms. They were enjoined by a lower court for pirating Liberty/UA recordings.

MUSIC FETE ACCENTS 'SOUND OF MEMPHIS'

MEMPHIS—"The sound of Memphis" will be heavily accented at the first annual dinner ceremonies of Memphis Music Inc. on May 21. Dale Warren, the conductor and arranger for Isaac Hayes and who has just signed a long-term producer's contract with Stax, will write and conduct the overture. Ernie Bernhardt, who recently opened his own production company, Sweep Productions, and is the new general manager of Sounds of Memphis, will write and conduct the musical program. A special composition by Bernhardt will incorporate the five songs nominated for "Outstanding Record." In addition, 30 of the top musicians in Memphis will make up the orchestra playing for the event.

The talent lineup set so far includes Dionne Warwick, Isaac Hayes, the Gentrys, Willie Mitchell and B.J. Thomas.

Fillmore E & W to Shutter: Graham Scores Talent Cos.

NEW YORK—Bill Graham is throwing in the towel on his Fillmore operations on the East and West Coasts. The rock impresario is closing Fillmore East in New York on June 27 and Fillmore West in San Francisco sometime during the summer.

Graham's decision to shutter his citadels of rock stems from his unhappiness with the current state of the rock music scene. At a press conference at Fillmore East on April 29, where he announced his move, Graham took swipes at the talent agencies for their practice of packaging, which forces promoters to hire unknown and/or unqualified performers as opening acts if they want to get the major headliners on their bill; audiences who don't seem to have the sophistication of the early days of rock and whose screams for "more" today is in total disregard to whether or not the act has any quality; the press who've pictured him as "the anti-Christ of the

underground"; and for the totally destructive inflation of the live concert scene.

The Fillmore East was opened in March 1968; the Fillmore West preceded it by several years.

Graham has made no decision yet about his record companies or his management business.

Lavsky Expands —Forms Label

NEW YORK — Music House Records, a new label, has been formed by Dick Lavsky, president of the Music House, commercial music and sound effects firm.

The first release on Music House will be "Music Moustro Please" b/w "The William Tell Under-Underture," featuring the Happy Mice and conducted by Arturo Mouscaninin. The record will be distributed by Dome and A&L in New York and Philadelphia, respectively.

Avco Arm Now a Separate Unit

NEW YORK — Avco Embassy Records, Avemb Songs, Inc. (BMI) and Avco Embassy Music Publishing, Inc. (ASCAP) have been restructured so that they now become a separate division of the Avco Corp. Avco's music division, which includes the record company and the publishing firms, has been an arm of Avco Embassy Pictures since its inception over a year and a half ago.

The music division will operate completely independent of the motion picture division. To reflect the change in the internal corporate structure, Avco Embassy Records will be renamed Avco Records Corp. Hugo Peretti and Luigi Creatore (Hugo & Luigi) will continue to helm the record and music

publishing division and will now report directly to the Avco Corp. and its president, James R. Kerr.

Plans are to expand the firm's growth potential with the creation of a number of subsidiary labels, the first of which will be a rhythm and blues label, as yet to be named.

Another move will be the company's plans to enter into the national distribution of outside labels. Until now, the company has avoided securing product that involved distribution deals. The company now feels that it is in a stronger position to handle the marketing functions of other labels, thereby broadening its over-all sales base and activities.

The main thrust of the expansion plans is focused on securing a stronger continuity of product and, in this connection, Avco Records plans to negotiate a number of independent production deals with producers of contemporary product.

To gear itself for both the setup of new labels and production and distribution deals, Avco Records will also expand its promotional force at the national, regional and local levels. This will be accomplished over the next several months as product and deals are developed.

Hugo and Luigi noted that despite the company's expansion, the company would continue to operate with a tight team. The team will function through Bud Katznel, the label's general manager.

CHED, MLS Battle Shapes Over Boycott

By RITCHIE YORKE

TORONTO—A major battle is shaping between CHED in Edmonton and the Maple Leaf System, following last week's announcement that CHED would begin an immediate boycott against members of SRL.

SRL is seeking a pay-for-play royalty provision in the new Copyright Act, which would mean stations would have to cough up an annual 2.6 percent of gross revenue for the right to program recorded music.

CHED (the top station in Alberta) this week voted nil to all disks from SRL-affiliated companies on the Maple Leaf System call. It's understood that CHED's operations manager Keith James is urging MLS members to join his boycott against SRL companies. If the MLS members do not join the boycott, it is likely that action would be taken by the MLS against CHED for not cooperating in the MLS calls.

The MLS is a network of 13 major market rock stations, which each week votes on new Canadian product, and guarantees two

weeks national exposure to records in the vote. The CHED statement on SRL was released to the record industry here this week. CHED has dropped its chart, will not communicate with SRL companies, votes nil to SRL members on the MLS, and has barred SRL company promotion men from its premises.

Any company not affiliated with SRL has been told to notify CHED in writing of its intention not to support SRL, should it become law because of the current Copyright Appeal Board hearings. This week, the record industry continued to present its case for SRL in Ottawa.

The hearings are expected to continue until the end of the month.

The only labels not publicly associated with SRL are Ampex, Daffodil, Nimbus, Dominion, A&M, Musimart, World and MUCH. RCA, which had previously dropped out of SRL, this week said that it would remain a part of the organization.



THE NEW Procol Harum album on A&M Records was the first item off the press at Shorewood Packaging's new automated jacket plant in Scarborough, Ontario. From left, Gerry Prochaska, general manager of Shorewood Packaging of Canada; Joe Woodhouse, Canadian national promotion director; Floyd Glinert, vice-president of Marketing, Shorewood Packaging Corp., U.S.

WB Music, James Deal

NEW YORK—Warner Bros. Music will control all print and distribution rights to the Dick James Music, Inc. catalog for the U.S. and Canada. WB Music is rush releasing an Elton John song folio featuring compositions by Elton John and Bernie Taupin which were included in John's three gold record albums: "Elton John," "Tumbleweed Connection" and "Friends." This will represent the first collection of the songwriting team's material.

The James catalog also includes songs written by Shawn Phillips and Uriah Heep. WB has previously made a separate deal with Dick James' Maribus Music Inc. granting them the rights to material by the Hollies, Graham Nash and Roger Cooke and Roger Greenaway.

Musicor Tapes to Licensees

NEW YORK — Musicor Records will provide master tapes to all foreign licensing affiliates so they can "tailor" records to fit their individual markets. Musicor president Art Talmadge announced last week. First label to use the "tailoring" method is Pye Records in England, which has just released a remixed version of Gene Pitney's "Stand By the One You Love."

"The executives of Pye wanted to have Gene's voice more out front," Talmadge said. "So, we decided to tell all affiliates that they can remix from the master 8-track or 16-track tapes, whichever they want, themselves."

Talmadge made a special trip to visit with Nobby Verenholtz, head

of international for Ariola-Eurodisc, Munich, Germany; Ettore Seppegno, a&r coordinator, a&r man Sandro Marauda, and publishing chief Mario Cantini at RCA Italiano, Italy; and Peter Prince, Pye Records, London. Pitney has been releasing Italian versions of his songs in Italy; they cut the tapes there and send them to the U.S. for overdubbing his voice in Groove Sound Studios in New York. Pitney's current U.S. release is "Higher and Higher."

Schlitz to Salute the Blues At Newport Jazz Festival

NEW YORK — The Schlitz Brewing Co. will sponsor a "Salute to the Blues" evening at the 18th Newport Jazz Festival, which reverts back to the July 4 weekend this year, July 2-5. Featured will be B.B. King, Ray Charles, T. Bone Walker, Joe Turner, Eddie Vinson, Buddy Tate, James Cotton and the Allman Brothers.

The Festival opens with a big band evening, with Duke Ellington, Stan Kenton and Buddy Rich as attractions along with Roberta Flack, the Voices of East Harlem and Dave Pike.

The July 3 headliner is Dionne Warwick and the bill includes Dave Brubeck, Paul Desmond, Gerry Mulligan and a jam session featuring Jimmy Smith, Cannonball Adderley, Herbie Mann, Dizzy Gillespie, Roland Kirk and Freddie Hubbard, Sonny Stitt and Gerry Mulligan, Rock-Jazz group, and Chase complete the bill.

The blues evening is set for July 4 and the Festival closes with the July 5 bill—Billy Eckstine, George Shearing, Cannonball Adderley, Herbie Mann, Air, Dizzy Gillespie and the Louis Bellson orchestra.

Ornette Coleman and Charles Mingus are featured in the Saturday afternoon (July 3) concerts with the New York Bass Violin Choir and Freddie Hubbard.

Aretha Franklin is top billed on the Sunday afternoon concert with Les McCann and Eddie Harris and the King Curtis orchestra in support. The final afternoon concert, July 5, has Miles Davis, Weather Report and Soft Machine billed.

WB Music Deal With Kirshner

NEW YORK — Warner Bros. Music will print and distribute all music managed and controlled by the ATV-Kirshner Music Corp. This will include ATV Music Corp., Comet Music Corp., Don Kirshner Music Inc., KEC Music Inc., and Welbeck Music Corp. Maclen Music Inc. controls the North American publishing rights of the Beatles, including over 200 John Lennon and Paul McCartney songs. The ATV-Kirshner complex also controls such copyrights as "Sugar, Sugar," "In the Summertime," "Fool on the Hill" and "Ramblin' Rose."

Studio Track

By EARL PAIGE

The question of whether artists should be concerned about the difference between their recordings and live performances often comes up in the area of microphones, according to Roger Ponto, sales manager, Shure Bros., Evanston, Ill. Shure is at both ends of the question through its sales of microphones to studios and its sales of the Vocalmaster amplifier much in use by performers at concerts. Shure also makes phonograph arm cartridges, so it has a special angle there, too.

Artists and recording engineers are very subjective about microphones," Ponto said. We tried once to develop special microphones for certain instruments. Later, we found that one artist tried our horn microphone on a piano and told us it was a great 'piano' mike."

He said he is often amazed that a studio session set up for two identical music groups—same instrumentation—will be miked "all together differently."

Both Ponto and Howard Harwood, advertising manager, agree that the recording artist need not fear if there is a difference between the recorded and live performance. Said Ponto: "Actually, the recording engineer today is part of the group—he is a musician."

Harwood mentioned such great classical music conductors as Toscanini whom people could appreciate both in concert and on recordings. "People just don't hear the same sound the same way. There's great difference between individual tastes. People are buying records because they're buying a sound and they are not concerned so much with how that sound was made."

Shure, which makes three lines of microphones, cartridges and its amplifier line, just doubled the space of its warehouse here to over 70,000 square feet. It markets products in over 70 countries.

London Records' pianist Ronnie Aldrich is traveling round the U.S. with a "recording studio." Well, not quite. But he is demonstrating the techniques he and engineer Arthur (Butch) Bannister employ to record Aldrich on "two pianos simultaneously. But that's not quite it either.

Aldrich explains it very simply. First, a 50-piece London Festival orchestra records a background track (actually comprising several tracks) on the 8-track equipment in London's studios. Then Aldrich puts down a "left" piano track; later, he adds the "right" piano track. These are mixed to combine the "dual" piano effect heard on "Love Story," Aldrich's current release.

Local Piano

For the demonstration in Chicago, Aldrich and Bannister used a local piano. Aldrich actually played the piano as Bannister played the appropriate tape sequences. "We had a devil of a time tuning the piano so it would correspond with mine in London. Finally after two hours, this very good blind tuner got it just right," Aldrich said.

Aldrich said it sometimes takes a month to complete an album. Studio time must be booked well in advance. Usually, they try to record the orchestra parts of three tunes in the morning, the left piano in the afternoon and then the right piano. "We may be there mixing until 4 a.m. Sometimes it's dreadfully hard to get just the orchestra part right. Some bloody fool is always dropping a mute and a whole portion must be re-recorded."

Aldrich said critics are now "Kinder" toward him, not criticizing him for "gimmickry," as in the beginning. "One woman wrote

me a letter—she said she loves the albums but believes the 'other' pianist is not as good, he joked.

He believes an organ-piano combination recording might deteriorate the quality he strives for, but he may try a harpsichord-piano combination.

He is already achieving interesting effects with other added instruments. For example, he's using a tubephone, which has brass tubes instead of metal bars. "It has peculiar harmonics—sometimes it sounds a little sour, but I get it just right before I'm satisfied."

As for interpreting piano classics, he said the works of Rachmaninoff and Bach are particularly suited to his dual piano technique. Aldrich did say he has attempted some quadrasonic recordings. He seemed to be delighted with the idea of going from 16-track to 4-track and said that soon the London studios will be equipped with 16-track equipment. So far, with 8-track, he has not been satisfied with his quadrasonic experiments.

Bannister, too, said that London is very interested in 4-channel. "We have been watching with interest the question of a matrixing approach. In the early 2-channel stereo days, we had a matrixing system and we could well resuscitate it."

Old Studios

Both Aldrich and Chicago London distributor Mel Kahn speak respectively of London's old studios in England. Said Aldrich: "We use a very old microphone, something we call the 'ball and biscuit.'" He said studio costs were ameliorated because London owns its own. The musician rate, in terms of U.S. currency, works out to about \$39 for three hours. But, of course, Aldrich is using a large orchestra and hours and hours of studio time until he and Bannister, both perfectionists, are satisfied.

Alfa Romeo Spots' Pact

NEW YORK—What is said to be the first contract for commercials on videocassettes has been signed by Alfa Romeo with Midwest Video Systems, Inc., for showing on a special EVR cassette network later this year in the Southwest. The agreement was made through Ross Roy of New York, Inc., the U.S. advertising agency for the Italian car manufacturer.

According to Jack Burnett, Midwest Video president, the Alfa Romeo commercials will be shown over a 40-location EVR motel network through the Middle and Southwest, using special programs designed to test the effectiveness of videocassette commercials. The spots will run approximately one minute in 26-week cycles. Studies will be made simultaneously with the showings to determine message penetration.

Marks Acquires 6 U.K. Standards

NEW YORK—Edward B. Marks Music has acquired six British standards for the U.S. and Canada. The songs are "Show Me the Way to Go Home," "Garden in the Rain," "Let's All Sing Like the Birdies Sing," "Moonlight on the Ganges," "Telesat" and "Glad All Over." Marks is now publishing vocal and other arrangements of these songs.

The deal was set between Roy Berry, director of Campbell-Connelly and Co., Ltd., and executives of Marks.

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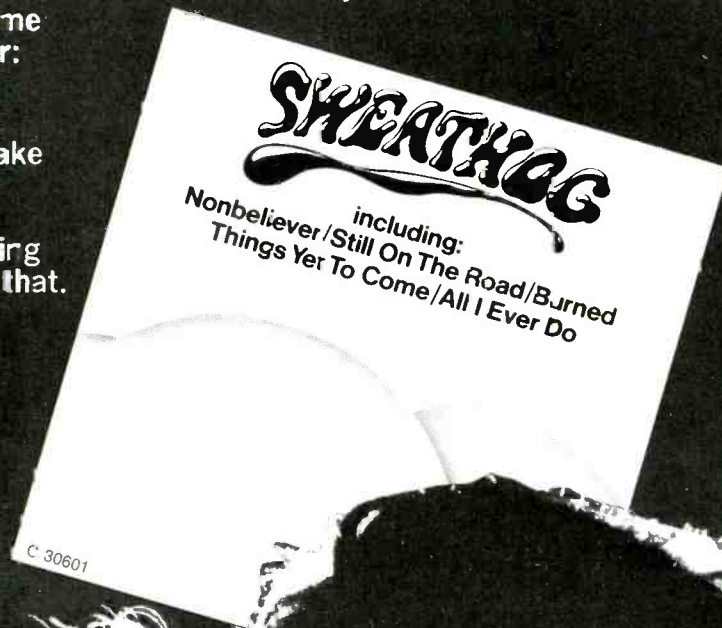
INTRODUCING A NEW ALBUM THAT PEOPLE HAVE BEEN ROCKING TO FOR MONTHS.

Mention Sweathog's name to anyone in the San Fernando Valley and they're liable to get downright excited.

Sweathog is a new group from the West Coast that's gaining fame with something you can't pay for: word of mouth.

They play what has been described as, "get on up and shake your moneymaker" music. And the songs you're gonna hear on their new album have been making freaks on the West Coast do just that.

Of course with the introduction of their new album, we think Sweathog will be getting an audience they could never play for live: the entire country.



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

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Vol. 83 No. 19

Country Radio Seminar Spotlights All Areas

NASHVILLE—The Second Annual Country Music Radio Seminar touched all bases during its two-day session, with the topics of formats, formulas, general managing, trade journals, promotion, economics, ratings and selling country music on a national level coming into the spotlight.

There was the usual disagreement among panelists of methods of presentation of country music formats. One of the more spirited exchanges came in the session dealing with the general manager's role in programming. Chris Lane, of the I.G.M. Corp., stressed the theme of working "with" rather than "for" management.

Moderators were Bob Alou, national country promotion director of the Shelby Singleton Corp.; Dave Olson, general professional manager of Singleton Music; Bill Collie, producer and promoter for UA Records; Jerry Seabolt, currently unaffiliated; Tom McEntee, country promotion director, MGM; Mac Allen, program manager WKDA; Cecil Whaley, of CCMA; Dr. Will Miles, Middle

Tennessee University of Management, and Rory Burke, songwriter.

Dr. Miles said that the future of this particular seminar depends upon whether continuity is developed. "The same format cannot be repeated each year because seminars die if they become repetitive," he said. He noted the continuation also depends on whether the participants have learned from preceding seminars, and are ready to move on to new areas.

A country music show, highlighting the event, featured Peggy Little, Bill Rice, Earl Richards, Bobby Harden, Bobby G. Rice, Crystal Gale, Dave Wilkins and Murray Kellum. A Country Music Association film, "For My Next Number," which will be available shortly for rental by CMA membership, was shown at the event. Several of those in attendance requested use of the film.

Record Firm Is Formed by Kyser

NEWARK—Silver Dollar Records has been formed with Paul Kyser, president, and Tom Vetri, executive vice president. The first record is "Ain't It Good Enough," b/w "I've Been Trying," by the Nu-Sound Express. The two executives recently produced Devotion, an r&b pop-style group, for Colossus Records.

Distribution is being established across the country. Silver Dollar has distributors in New York, Baltimore/Washington, Buffalo, Chicago, New Jersey and Philadelphia. Offices are at 17 Academy St., Suite 500, Newark 07102. Phone number is (201) 642-8666.

Hayton, Writer, Arranger, Dies

NEW YORK—Lennie Hayton, composer, arranger and conductor, died of a heart ailment at Palm Springs, Calif., on April 24. He was 63 years old. He was the husband of singer Lena Horne. He received Academy Awards for his scoring assignments on "Star" and "On the Town."

Starting out as a pianist, Hayton played in bands of Frankie Trumbauer, Bix Beiderbecke, Red Nichols, Joe Venuti and Paul Whiteman. He later became arranger and accompanist for Miss Horne.

In addition to his widow, a sister survives.

Nice Together for New Merc Album

CHICAGO—Nice, a group that disbanded over a year ago, has gotten back together just long enough to complete a new Mercury album. "Elegy" combines two songs previously recorded live at Fillmore East with Bob Dylan's "My Back Pages" and Tchaikovsky's "Pathetique Symphony Third Movement."

FEIST RECEIVES NIXON AWARD

NEW ORLEANS — The National Music Publishers' Association and its president, Leonard Feist, received a special Presidential Citation here at the awards ceremony of the national biennial convention of the National Federation of Music Clubs.

The presentation was made in recognition of the NMPA's "exemplary service to music," during the organization's celebration of its 72d anniversary.

ELISCU NOTES THE 'UNDER-28'

NEW YORK—Speaking before a session of the Congress of American Writers at Town Hall last week, AGAC president Edward Eliscu spoke on behalf of another minority, the under-28 set and its songwriters, who Eliscu said are "not to be silenced." Eliscu traced the repression of rock from 1967, when Pete Seeger was censored from performing "Waist Deep in Big Muddy" on television, to the present FCC notice that "raises serious questions as to whether continued operation of the station is in the public interest" if the FCC determines that the music promotes or glorifies drugs. In between quotes from free speech defender Nicholas Johnson, Eliscu warned that the notice "violates our democratic tradition," adding, "Just because our young read Charles Reich and William Reich, I hope the government does not respond with a Third Reich."

Executive Turntable



BARRATTA



RINDE



STRAHL



LOGGINS

Paul Barratta, general manager, Fillmore West, named assistant to the vice president, Columbia a&r, Jack Gold. Allan Rinde promoted to director, contemporary music, West Coast. He was previously associate manager, contemporary product, West Coast, for Columbia. Allan Strahl, previously head of the contemporary music department, International Famous Agency, named director, contemporary music, a&r East Coast for Columbia. Dan Loggins appointed director, talent acquisition, U.K. and will also act as creative liaison for Columbia with CBS in England. He was previously associated with the record operations of the Fillmore Corp.

★ ★ ★

Louis Newman appointed national promotion director, Blue Thumb Records. He was previously Midwest regional promotion director, Buddah Records. . . . Barry Shaw named director of publicity, Metromedia Records. He was formerly assistant advertising and sales promotion manager, Ampex Stereo Tapes. . . . Shelley Benoit appointed West Coast publicity coordinator for Warner/Reprise and will serve as liaison with the company's New York based publicity department. She is a former associate editor of Show Magazine. . . . Penny Ross is handling public relations for the seven ABC owned FM stations, working out of ABC in New York. She has her own company, Barnaby.



SHAW



BENOIT



PERRY

Roger Perry has joined the professional staff in Hollywood of Jobete Music Co. Inc. . . . Thomas Reynolds named vice president and general manager, Snow Productions Inc., New York. . . . Carl C. Maduri, Kapp Records national promotion director, named vice president, Belkin Productions, Cleveland, concert booking firm.

★ ★ ★

John M. Hill and James Stevens named regional sales managers for consumer products division, Motorola Inc.

★ ★ ★

Fred Kirby, whose duties included classical editor, is leaving Billboard. He joined the magazine in 1966.

★ ★ ★

Leonard West, formerly with Automatic Radio, has joined Boman Astrosonix as sales and marketing director and is guiding the company's new consumer products division. . . . Steve Resnick has joined ABC/Dunhill as director of national college promotion. His special emphasis will be the college radio market. . . . Howard Alperin, special sales director of United Artist Records has resigned. . . . Norm Goodwin, national accounts director of Capitol Records, has left. . . . Don Buday has joined the Jay Bernstein Public Relations music department. He will continue writing for trade journal and underground papers.

MAY 8, 1971, BILLBOARD



**His new
single are:
HIGH
TIME
WE WENT
BLACK
EYED
BLUES**

**Joe Cocker
AM 1258**

Produced by Denny Cordell
for Tarantula Productions Ltd.
on A & M Records and Tapes.

Industry Is a Fountain of Youth To Leslie; Cites a Now Approach

• Continued from page 1

cards records ("We wrote the material ourselves, worked seven days and slept in the plant") recalled that by 1951 the record industry's dollar volume was \$200 million—about one-eighth of today's volume. He attributed the spectacular increase to changes in distribution, the growth of the economy, the surge in creativity and the increased intellectual maturity of executives in the business.

But Leslie considers the era of 25 years ago as the bedrock upon which the present era is based. In the middle 1940's, for instance, the depression years,



LESLIE

when E.R. (Ted) Lewis, now Sir Edward and his original group of Decca executives did so much to restore the American record industry, and the 1940's and 1950's when the great expansion of the indie record business occurred through the growth of labels Atlantic, King, Aladdin, Imperial, Modern, Liberty, Sun, and many others, the true foundations were laid. And the colorful pioneers who were the builders then should be honored in a Hall of Fame—the men like Lewis, Ted Wallerstein, Lou Chudd, Sam Phillips, Eli Oberstein, the Erteguns, Syd Nathan, Jack and Dave Kapp—as well as the great indie distributors like Harry Schwartz, Jimmy Martin and many more—deserve to be remembered for what they contributed to the industry. They were renaissance men, many were pro-

ducers, merchandisers and administrators simultaneously. "They loved what they were doing, and fun was as important as profit," Leslie said.

Computer Age

He continued: "Today we are in the computer age, and the need for this sophistication is valid, but the industry will lose something vital if it loses the joy of adventure and pioneering."

Leslie, at the age of 48, has spanned both eras, the old and new, and he feels that the "spirit of the entrepreneur, the fun of the road," must be maintained in this age of business sophistication.

While giving great credit to the rack jobber for his role in increasing dollar volume in the past decade, Leslie sees many new industry opportunities in distribution and technology. Examples are cartridge television and cable TV. "The future, in fact, will see geometric growth, so that the pace of change in the next five years may equal the progress of the last 25.

From an annual volume of \$3.5 million several years ago, Pickwick International now does a volume of over \$100 million annually "as a result of merger, acquisition and a mature approach," said Leslie. Others can point to great growth, such as the Handelman Co. and ABC. "But we cherish the human touch in building a team which functions in all segments of the music-record business."

He added: "We are fortunate to be in an industry whose romance and glamour keeps us young; an industry whose roots, soul and country music, are constantly nourished and the sound recycled; it is all like a natural resource which must be treasured. . . . We are also fortunate to be in an industry which is not merely an entertainment form but a key communications medium and segment of world culture."

Cap to Distribute 'Aguaviva' LP In U.S., Canada

NEW YORK—The "Aguaviva" album which is scoring in Spain and Italy, has been set for distribution in the U.S., Canada, and other English-speaking countries by Capitol Records. The album consists of selected poems by Lorca and other well-known Spanish poets set to music by Manolo Diaz, a top Spanish record producer.

For release in the U.S., the narrative portion of seven of the tracks has been over-dubbed in English by Raul Julia, a Broadway-TV actor. The vocal tracks by the Aguaviva group remain untouched. The album was produced for English release by Chan Daniels, a&r coordinator for Capitol in New York.

WB New Life on Catalog

• Continued from page 1

sical project off the ground, Silvers will begin to look into the firm's catalog to develop similar TV specials for old Broadway musicals.

Nanette

The new disk action on the songs from "No, No, Nanette," a 1925 musical that got a new life in its current Broadway revival, indicates to Silvers that contemporary coverage isn't too difficult once there's exposure to create the demand.

Name of \$ Game: Hit Commercial

• Continued from page 1

One of the major record operations in the commercial field today is the Wes Farrell Organization. Farrell, the president of the firm and producer of the string of hit records, including the Partridge Family disks on Bell Records, set out about two years ago to "take a song into every possible area it can be merchandised."

Today, Steve Bedell, who heads the publishing and commercial activities of the Farrell organization, stated that commercials alone account for about 10 percent of the firm's total business. This is quite considerable when you consider that Farrell is constantly on the charts with either records he produced or songs he published, and often both. Some of the recent songs published by Farrell include "Candida," "Knock Three Times," "I Think I Love You" and "Doesn't Somebody Wanta Be Wanted." Writers for the firm include Tony Romeo, Toni Wine, Irwin Levin, Michael Appel & Jim Cretecos and Tommy Kaye.

Farrell Catalog

Although Farrell's catalog has more than 200 attractive copyrights, "we rarely use copyrights as commercials," said Bedell. An exception is "Indian Lake," which Dodge paid an "excellent" figure to use on TV commercials. Bedell pointed to the broad scope of writing talent and producers that the firm could offer a client.

A lot of ad agencies are interested in Farrell's firm because of the possibility of getting the extra mileage from product identification that a follow-up hit record would bring from the same tune used in a commercial.

A spokesman for Foote, Cone & Belding said last week that the agency was "anxious to reassign the publishing rights to its 'Loving Care' hair lotion by Clairol.

We are interested in having a record put on on the tune," he said. "It's a hell of a good piece of music." First words in the commercial go: "And I tell you, you're not getting older. . . ."

Laurie Records president, Robert Schwartz, who has been in the commercials field almost four years, pointed out that commercials are a way of keeping the door open between hit records. Commercials are a steady business, while the record business for

an independent label has its ups and downs, he said. Laurie Productions has produced commercials for such products as Ballantine Beer, Esso, and Gallo Wines. It won a Cleo Award once for a Clairol commercial.

"Commercials are a natural diversification," Schwartz said. "We have a certain expertise in music which can be correlated in other fields . . . we have the songwriters the arrangers, and the producers." He said that Laurie Productions is now setting up a division to also produce the film or videotape portions of TV commercials as well as the music. Laurie Production does mostly original music in its commercials and uses writers such as Sid Wayne and Lou Zeroto.

From Pepsi

Bob Crewe, producer, wrote one of the most successful records from - commercials releases — "Music to Watch Girls By," by the Bob Crewe Generation or DynaVoice Records. It was taken from a Pepsi commercial. Crewe wrote the tune with Bob Gaudin of the Four Seasons; Crewe produced the record.

Jobete Music will be "very selective" in its commercial business, Eiseman said, and will be producing mostly original material. The reason is that "I Heard It Through the Grapevine" was a million-selling hit three different times, and Eiseman felt it could be a hit several times more in years to come so "we'd be reluctant to let it go for a commercial because saturation exposure could use it up." At any rate, an advertising agency would have to pay dearly for a copyright of that nature. But the firm's writers have created more than a 100 top 10 chart hits over the years and have enormous talent to give a commercial.

He said that their latest effort were a new tune called "Love," which will have the first two lines used as a TV commercial for the Love doll developed by Hasbro Toys. This record will be released by the Supremes this summer in conjunction with the release of the TV commercial.

Commercials are another avenue of merchandising a song and making considerable money without having a hit record of the tune, he said.

Senate OKs Piracy Bill

• Continued from page 3

setting up compulsory licensing for the right to duplicate records.

McClellan said the bill in no way restricts fair business competition in the production of records and tapes, by virtue of the compulsory licensing provisions of the copyright law. "Any of the so-called 'pirates' who wish to make the investment in production and talent that is being made by the legitimate record companies may make use of the same copyrighted songs."

McClellan added that the "ex-

tension of the copyright protection to recordings has been recommended by the copyright office after protracted study in connection with the general revision of the copyright law." The bill also has the support of all segments of the artistic community, he said including authors, composers, performers, music publishers and record companies.

ABC/Dunhill Holds Area Promo Meet

LOS ANGELES—ABC/Dunhill Records recently held a meeting of its regional promotion staffs. Attending were Dominic Yumetta Boston; Paul Ellis, Cleveland; Mik Conwisher, Chicago, and Clin Wilson, San Francisco. Purpose of the meeting was to discuss more effective methods of promotion and to elevate the influence of FM radio on sales.

Ashley Bros. Not Signed to Capitol

NEW YORK — The Ashley Brothers have not signed with Capitol Records as erroneously reported in last week's Billboard. According to Eddie Jason's Dar Troy Productions, the act has a new recording deal set.

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DGG, Philips Set Up Co.

• Continued from page 1

two divisions—one in West Germany and one in Holland—with the same management as before; i.e., Coen Solleveld, Dr. Hans Werner Steinhausen, Dr. Johannes Van Der Velden, plus former DGG managing director Kurt Kinkele. In both holding company divisions, the parent companies, Siemens AG and NV Philips Gloeilampenfabriek, hold a 50 percent interest each.

All these various activities—record production, music publishing, television films and videocassettes—will be handled by operating companies grouped into various divisions. Central administration of the music activities—a&r, manufacture and distribution of records and prerecorded tapes—will be handled by subsidiaries of the two Polygram divisions, Polydor International GmbH, Hamburg, and NV Phonogram International, Daarn.

These two companies will be responsible for all 45 affiliated companies engaged in the music field, most of them operating under the name of Polydor or Phonogram.

The management of Polydor In-

ternational GmbH will be Dr. Werner Vogelsang, president, and J. Dieter Bliersbach, senior vice president. Management of NV Phonogram International will be Pieter Schellevis, president, and Willem Zalsman, senior vice president, with Joop Buinink as vice president. Jan Van Houten will be vice president in both companies responsible for manufacture.

The new move represents a major promotion for Kurt Kinkele, now replaced as managing director of Polydor International by Dr. Werner Vogelsang and also concentrates more power in the top floor management executives of the holding company covering the whole range of entertainment activity.

The title, Philips Records, is being phased out for affiliates, and will be replaced by Phonogram. Equally, the Polydor affiliates will all carry the Polydor name except in West Germany where the DGG designation is to be preserved. Although the new holding company, Polygram, is required to be run in two divisions because of the legal situation inherent in its jointly owned structure, it will operate essentially as one company.

Cartridge Television

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

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Carpenters: Rainy Days And Mondays.

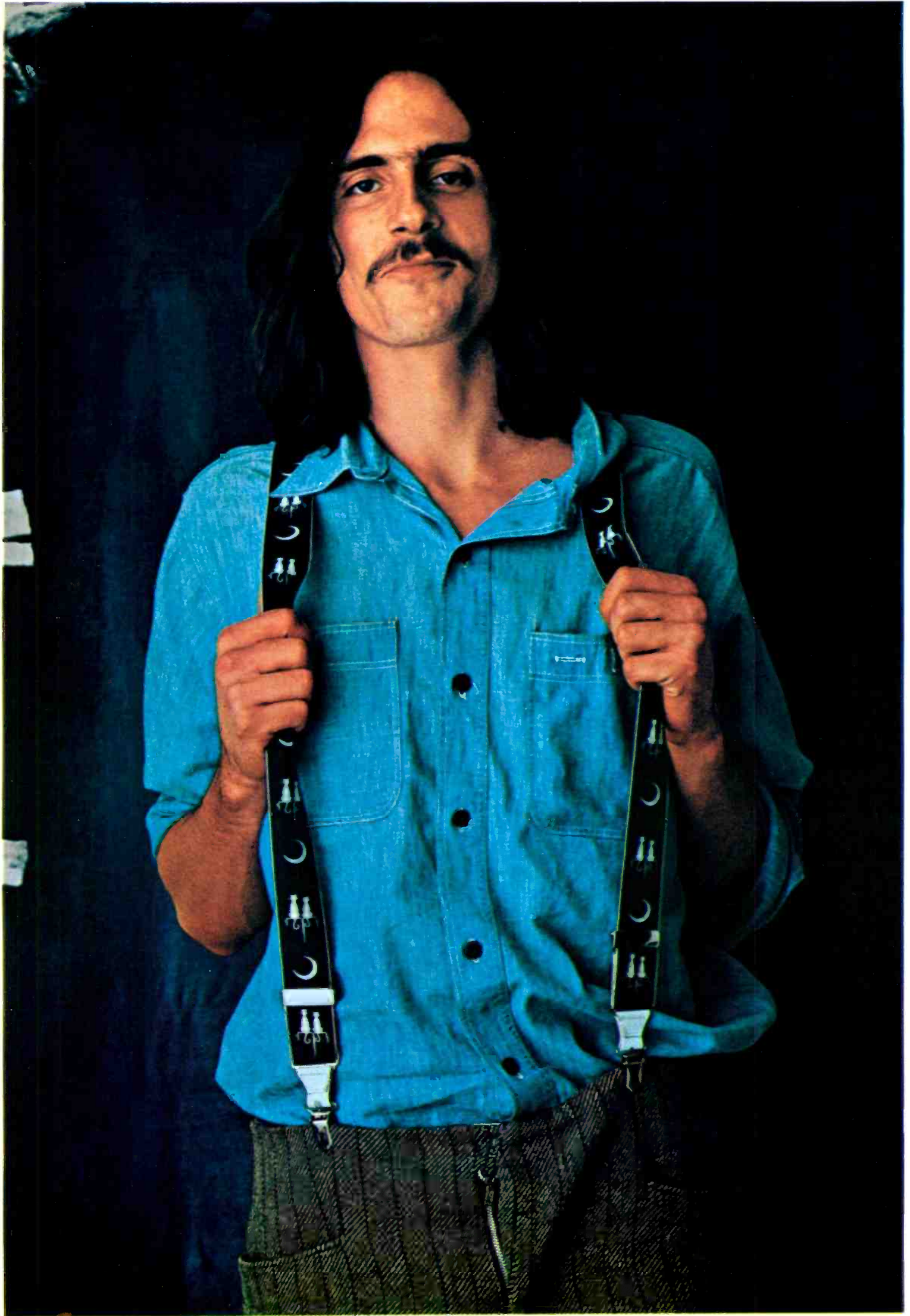
Relax. And let your mind play-back all of the Carpenters great hits: "Close to You," "We've Only Just Begun," "For All We Know"... Select the best ingredients from their past performances, add a dynamic dash of something new, roll them all into one, and you'll have some idea of the fluid grace that is "Rainy Days and Mondays." That's the name of Karen and Richard's new single—it's warm, introspective, essential. It's Carpenters. Haunting lyric, flowing musical arrangement, and the intangible spirit that makes their songs Music for All Seasons. "Rainy Days and Mondays" is a song you're going to remember for a long time.

And that's the truth. AM 1260



Produced by Jack Daugherty

A&M Records and Tapes



JAMES TAYLOR'S NEW ALBUM IS CALLED "MUD SLIDE SLIM AND THE BLUE HORIZON."

Available now on Warner Bros. records (and tapes, via Ampex). BS 2561

Peace Rally: Tone Quiet, Range Wide

By MILDRED HALL

WASHINGTON — Rock and protest songs were once again part of an anti-war demonstration here, in the peace rally that brought an estimated half million people to the West front of the Capitol on April 24. But it was not the kind of musical outpouring that fused and fired the thousands rallying on the Monument grounds in the Moratorium of 1969.

There was a quieter pace and tone in this, the sixth year of such peace marches and rallies to be held in the nation's capital. The crowd was more heavily sprinkled with mature people and family couples, and even the young who came were older.

Like the parade of speakers at the rally, the music makers—who included Pete Seeger, Peter, Paul and Mary, Country Joe MacDonald, John Denver — followed a somber week of protest by grimly garbed Vietnam war veterans on crutches and canes and in wheelchairs, some without limbs, some without sight. No music but a single playing of Taps was heard when they flung their medals and citations over the wire and wood barricade set up against them at the Capitol — and shouted their bitter invective for a "dirty" war over their microphone.

At the mass gathering the next day, the music was able to rouse the crowd to response, as none of the speakers could—but it was not a wild response, and there were no prolonged ovations.

Thousands sang along with John Denver's "Last Night I Had the Strangest Dream." They roared and clapped and stamped response to Country Joe's "One, Two, Three—What are we fighting for? Don't ask me—I don't give a damn. Next is Viet Nam."

Schwartz Lists Sales, Net Rise

WASHINGTON — Schwartz Brothers reported increases in sales, income and earnings-per-share for the first quarter of 1971 over the same period for 1970. First quarter net sales were \$4,207,095, up from \$3,812,905 for the same period in 1970—an increase of over 10 percent. Net income rose by more than 26 percent. Earnings per share increased by more than 33 percent for the same number of shares outstanding. Earnings per share for the first quarter of 1971 were 12 cents as compared to 9 cents per share for the same period of 1970.

Lorber Enters Atlantic & Bell Production Deals

NEW YORK — Alan Lorber Productions has set production deals with Atlantic and Bell Records.

In the Atlantic deal, Lorber has signed the seven-member "rock chamber" group Papa Nebo. The group features violin, vocals, woodwinds, guitars and drums.

In the Bell deal, Lorber signed the New England group Orpheus. The group, headed by Bruce Arnold, was previously with MGM.

Two albums have already been completed. The Papa Nebo album was released last week, and the Orpheus album ships mid-May.

M'media Registers Revenue Decline

NEW YORK—Metromedia reported 1971 first quarter revenues of \$35,675,638 compared to \$37,764,156 last year. Net income was \$160,921, or 3 cents per share, versus \$308,982, or 5 cents per share in 1970.

The somber "Feel Like I'm Fixin' to Die" reflected the mood of sadness, irony, disappointment — a mood of dutiful protest but frayed-out hope of achieving a turn-around of this government's policies with song or rally, in the wake of Cambodia, Laos, Mylai.

This time of a great march—and it was a great march—there was less singing and more chanting of slogans. There was little tension, and no violence of any significance. This time the songs sung at the rally did not reach all the way to a barricaded White House where the President watched TV sports, as in 1969. Nor was he around to slip out in the pre-dawn hours to have a look at the music and lovemaking couples who had come to protest Cambodia and Kent.

This year, the President was far off in the peaceful mountain retreat of Camp David. There were still the impregnable walls of stolid government buildings, and the Capitol—but little was done about them except by the veterans, and the post-rally small groups of sit-in and charade disrupters. Even the greetings from a sizeable number of liberal senators and congressmen gave little real satisfaction. The peace move-

ment's voice was lower, its aim at the rally seemed to be just to show numbers opposed, and to seek some catalyst of coalition.

No significant massing of music groups, of singers, players, rockers, came to trumpet down the walls of this government Jericho. The gallant handful who showed up and sang, largely resorted to old songs, heartfelt, but inevitably dimmed by repetition.

A rock concert which got under way late that night, held over about 20,000 of the younger contingent, who braved a chill, gritty wind to lap themselves all night in the sounds of their own music. There were no rushes to the Sylvan theater's open-air platform, no massive roars and embraces by standing ovations. The music was not the stimulant and rouser on this occasion, but a friend and a comforter.

In fact, this all-night concert—the type ordinarily banned at public places—was used not as an instigator to action or feeling, by the organizers, but to siphon off some thousands of the younger crowd so that they would, the next day, disperse more sporadically and quietly through the streets of the capital on their way back to their homes and schools.

Market Quotations

As of Closing, Thursday, April 29, 1971

NAME	1971		Week's Vol. in 100's	Week's		Week's Close	Net Change
	High	Low		High	Low		
Admiral	14 3/4	8	1441	13 1/2	11 3/4	14 3/4	+ 3 3/8
ABC	45 1/2	25	763	45 1/2	44 3/4	45 1/2	+ 2
Amer. Auto Vending	10 1/2	6 7/8	100	10	8 1/2	9 5/8	+ 5/8
Amplex	25 3/8	16 1/2	5863	22 1/8	21 1/4	21 3/8	- 5/8
Automatic Radio	14 1/4	8 1/8	237	12 1/2	11 1/2	11 5/8	- 1/4
ARA	139	117	97	137 1/2	135 1/2	137	- 1
Avco Corp.	18	12 3/8	949	17 1/4	15 1/2	16 5/8	+ 3/4
Avnet	15 7/8	8 1/4	1328	14 3/4	13 7/8	13 7/8	+ 1/8
Capitol Ind.	21 7/8	16 5/8	443	18 1/2	16 5/8	16 5/8	- 1 1/8
Certron	8 3/8	6 67/8	478	6 5/8	6	6 1/8	- 1/4
CBS	45 5/8	30 1/8	1623	45 5/8	42 5/8	45 5/8	+ 3 3/8
Columbia Pictures	17 3/4	14 1/4	729	15 3/8	13 3/8	14 3/8	+ 7/8
Craig Corp.	9	5 1/8	218	7 3/8	6 5/8	6 7/8	- 1/8
Creative Management	17 3/4	10 7/8	120	16	15 1/8	15 5/8	- 1/4
Disney, Walt	121 7/8	77	2929	121 7/8	107	113	+ 5 1/4
EMI	5 1/8	4	366	4 5/8	4 3/8	4 3/8	- 1/8
General Electric	124 3/8	93	2244	124 3/8	119 3/4	123 3/4	+ 3 3/8
Gulf + Western	31	19	1105	30 1/4	28 1/2	28 5/8	Unch.
Hammond Corp.	13 7/8	9 1/2	667	13 1/8	12	12 5/8	- 1/8
Handleman	46 1/2	35 3/8	423	46 1/2	40 1/4	45 3/8	+ 4 7/8
Harvey Group	8 7/8	7	111	8	7	8	+ 1/4
ITT	66 3/4	49	2535	65 1/8	63 3/8	64 7/8	+ 3/8
Interstate United	13 1/2	8 7/8	243	13	11	12 3/8	+ 1/2
Kinney Services	39 3/8	28 1/4	2249	38 7/8	36 1/8	37 7/8	+ 2 5/8
Macke	16 5/8	10 1/2	121	12 3/4	11 3/4	12 3/4	+ 1/2
MCA	30	21 3/8	319	29 3/8	28	28 1/4	- 5/8
MGM	26 7/8	15 1/2	146	25 3/4	24 1/8	24 5/8	- 5/8
Metromedia	28 1/4	17 3/8	386	26 1/2	24 3/8	25 3/4	+ 5/8
3M	118 3/4	95 1/8	933	118 3/4	114	115 1/8	- 1 3/4
Motorola	86	51 1/2	1159	86	74	84 3/4	+ 10 1/2
No. Amer. Philips	31 7/8	23	505	27 1/4	25 3/4	27	- 1/8
Pickwick Internat.	49	38	58	46 3/4	45 3/4	46	+ 3/4
RCA	39 7/8	26	3557	39 7/8	36 3/8	39 1/4	+ 2 7/8
Servmat	32 1/2	25 1/2	199	32	30 1/2	31 1/4	+ 1/8
Superscope	32 5/8	19 7/8	407	28 1/4	26 1/4	26 1/4	- 1 3/4
Tandy Corp.	74 7/8	51	336	74 7/8	73 1/4	74	- 1/4
Telex	22 3/8	13 3/4	5174	22 3/8	20 1/8	20 5/8	+ 5/8
Tenna Corp.	11 1/2	8	715	9 3/4	8 1/4	8 3/4	- 1
Transamerica	19	15 1/4	5537	18 5/8	16 5/8	17 7/8	+ 5/8
Transcontinental	11	6 1/2	3408	9 1/4	8 1/8	8 3/8	- 3/4
Triangle	22 3/4	16	74	18 1/4	17 3/4	18	Unch.
20th Century-Fox	15 7/8	8 5/8	2785	15 7/8	13 1/2	14 5/8	+ 5/8
Vendo	17 1/2	12 3/4	128	16 5/8	15 1/4	16 1/2	+ 1/8
Viewlex	10 3/4	7 3/8	2038	9 7/8	8 1/4	9 1/4	- 7/8
Wurlitzer	16 7/8	10 1/8	33	16 7/8	14 5/8	14 5/8	Unch.
Zenith	51 7/8	36 3/8	563	49 3/8	48 1/2	48 5/8	- 1

As of Closing, Thursday, April 29, 1971

OVER THE COUNTER*	Week's			OVER THE COUNTER*	Week's		
	High	Low	Close		High	Low	Close
Alltapes Inc.	3 7/8	3 1/8	3 1/2	Koss Electronics	5 1/2	5 1/8	5 1/8
Amer. Prog. Bureau	6	4 1/8	4 1/4	Mills Music	19	16 1/2	17 1/4
Audiophonics, Inc.	4	3 1/8	3 1/8	NMC	5 3/4	5 1/8	5 1/8
Bally Mfg. Corp.	21 3/8	19 3/4	21 1/2	National Tape Dist.	4 1/2	4 3/8	4 3/8
Data Packaging	9 1/8	8 3/4	8 3/4	Perception Ventures	5 1/2	5 1/4	5 1/4
Gates Learjet	7 5/8	6 1/2	7 1/4	Recoton	6 1/4	5 1/8	5 3/8
Goody, Sam	9 3/8	8 1/2	9 3/8	Schwartz Bros.	6 7/8	6 5/8	6 5/8
Kirshner Ent.	4 3/4	3 1/2	3 1/2	United Record & Tape	4 7/8	4 1/2	4 1/2

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

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

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and Consultants who believed in this record...

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Money Prompted Ampex, Motown Tape Contract

DETROIT—In a step apparently designed to enhance its "bottom line," Motown Records has signed a non-exclusive three-year tape contract with Ampex Stereo Tapes.

It was money—lots of it—that convinced Motown to give up its tape independence and allow Ampex to share in duplicating, distributing and marketing its tape product.

(The Kinney family of labels, Warner Bros.-Reprise and Atlantic-Atco, also was lured by dollars to give up its tape independence last year. Ted Ashley, chairman and chief executive officer of Warner Bros., Inc., a subsidiary of Kinney, said a tape distribution arrangement with Ampex will yield \$60 to \$70 million in revenue over the next two to three years.)

Although Motown refused to state its financial position in the agreement, a spokesman for the label said it would "run in the millions."

According to Phil Jones, sales director of Motown, the label will continue to sell, market, promote and merchandise its tapes in regular distribution channels, primarily music outlets.

Ampex will service the non-music areas, covering specialty outlets and fields where Motown is not reaching. In only a few cases will there be a conflict in distribution areas, claims Jones.

"The arrangement will give us (Motown) coverage in new areas of distribution," Jones said.

Motown plans to continue its own duplicating arrangements, while Ampex will have non-exclusive rights to Motown product in cassette and 8-track. Motown doesn't bother to duplicate 4-track, and Ampex always had exclusive rights to reel-to-reel titles.

The label has three custom duplicators: RCA, Eastern Record Co. and Tapetronics (Billboard, Jan. 23).

'Down' Reports Continue To Reflect Low Economy

LOS ANGELES—The sluggishness in the economy continued this week as evidenced by actions on the financial front by three tape companies.

A&E Plastik Pak Co., parent of Kraco Products, manufacturer of tape players, said it obtained \$10 million in long-term financing, including \$7 million of convertible debentures and \$3 million of bank loans.

Craig Corp., producer of tape players and motion picture equipment, reported a net loss of \$142,000 on sales of \$42,354,000 for nine months ended March 31. Loss is equivalent to 5 cents a share, compared to profit of 22 cents a share for a similar period last year.

Ampex Corp. announced that in view of new anticipated sales and earnings in the fourth quarter ending May 1, estimated results for the year will be a loss of approximately \$1 a share.

The announcements by the three companies follows closely two previous "down" reports, one by Transamerica Corp., parent company of United Artists' tape and record firm. It stated that its music operation suffered a loss for the first quarter despite increased revenues.

GRT Corp., down in the stock market dumps (a year ago it touched \$25.75 a share then

skidded to \$3.50), recently gained a reprieve from its financial commitment by receiving additional working capital. (Billboard, April 3.)

Reports by Robert Craig, president of Craig, and William E. Roberts, chairman of Ampex, state:

"Sales during the fourth quarter are not expected to pick up sufficiently to turn profit on fiscal 1971. Prospects for fiscal 1972 appear brighter and the company expects to resume its growth posture as consumer spending picks up," Craig said.

From Roberts: Sales for the year are estimated to be approximately \$300,000,000 compared with \$313,582,000 the prior year. Earnings from operations prior to (several) charges are estimated to be slightly above breakeven.

Loss results can be contributed to two factors:

—Reevaluation of assets in certain of the company's divisions amounting to \$9,500,000, or 48 cents a share.

—The accounting policy change which resulted in the writeoff of approximately \$10,000,000 of capitalized engineering, or 50 cents a share.

Part of A&E's financing will be (Continued on page 62)

GRT TO DUP & HANDLE TAPE PRODUCTS FOR MGM

SAN FRANCISCO—GRT has signed a long-term contract with MGM Records to exclusively duplicate and distribute the record company's tape product.

MGM tapes had been distributed by Ampex Stereo Tapes, until termination of their contract on Dec. 31, 1970.

Alan J. Bayley, president of GRT, said that the dollar volume of the MGM tapes is expected to run between \$6 and \$7 million, on an annual basis. GRT expects a somewhat higher initial sales rate as depleted inventories and distribution pipelines are filled.

Initial product to be duplicated will be MGM's 35 best sellers.

The MGM contract is the latest of several tape arrangements GRT has made in recent months. The tape duplicator signed exclusive agreements with Windfall Records, Stormy Forest Records, Sunflower Records, Earth Records and Exhibit Records.

Having recently sold several companies not directly related to the music business—and which took management time and company dollars—Bayley said GRT is prepared to devote more time to music related properties.

GRT sold Magnetic Media Corp., of Mamaroneck, N.Y., a blank tape manufacturer; several tape retail stores in California and Texas, and closed a duplicating facility in Fairfield, N.J.

Japanese Cos. Hit Taiwan Trail to Cut Output Costs

• Continued from page 1

It all started when Japan's giant companies began paying higher wages and to improve working conditions. To keep pace, smaller firms had to offer bigger raises to hold their workers in a tight labor market.

The smaller companies failed when, with their lower productivity, they were unable to pay the higher wages and survive. That's when the exodus to Taiwan began.

What makes Taiwan the momentary mecca it has become is, of course, the cheap labor supply. Too, some Japanese producers are making an attempt to resolve their labor shortage by subcontracting work to Taiwan and even Hong Kong, where labor is for hire at substantially lower overhead.

Lack Skills?

Many contend, however, that subcontractors and factories in Taiwan, Hong Kong, Singapore and Korea are not equipped to produce sophisticated players, and their manpower lacks skills generally found at major Japanese plants.

But, besides its labor pool, Taiwan offers foreign companies such benefits as:

—Wages are half those in Hong Kong, a third of Japan's, and a twentieth of those in the U.S.

—Workers earn between \$30 and \$50 a month—women earn even less. (Unions in Japan recently won monthly raises of \$25, boosting the national average to more than \$200.)

—Unions offer few problems, since strikes are outlawed.

—A five-year reprieve from income tax, 100 percent foreign ownership, low-interest loans and duty-free import of most material and machinery.

Nearly \$100 million worth of electronics products were made last year in Taiwan. There are no figures available to measure other Asian markets.

There is no question that manufacturing and other costs are rapidly rising in Japan. According to the Electronic Industries Association of Japan, labor costs have tripled in the last 10 years and doubled in the last five years. The labor shortage, in turn, has resulted in an estimated three job openings for every job seeker. Tied to this is a dizzying wage spiral that has averaged increases of 10 to 14 percent annually over the last five years.

Control Prices

The result of all this was to control rising prices through boosting imports, hoping that tariff reductions will increase imports and thus help check the inflationary trend of price increases.

(Japan's gross national product for calendar 1969 reached \$166.3 billion in nominal terms and \$140.8 billion in real terms. The Economic Planning Agency said Japan's GNP marked a nominal increase of 17.3 percent and a real increase of 12.5 percent. The preliminary annual national income report also showed that Japan's per capita income rose to \$1,289 from \$1,233 for 1968.)

The electronics boom in Japan is almost unbelievable, said one American manufacturer. Production in Japan has been climbing at a rate of 35 to 38 percent a year. One U.S. Government official estimated Japan's output (in electronics) will reach more than \$9 billion this year.

And it is not with cheap labor. Although the Japanese wage scale is nowhere near that of the U.S.—(what nation is?)—it is up to Italy's level and moving toward England's. What's more, Japanese companies take on costs and responsibilities for their employes beyond anything the U.S. dreams of.

In short, the wage boom is busting many small businessmen in Japan, and some of the giant companies have moved to help the small suppliers on which they depend.

Why? Because the small suppliers serve Japan's giants.

Hitachi has helped by encouraging automation by its parts suppliers and introducing labor-saving techniques," because it's becoming a problem to get supplies from them," said a spokesman from Hitachi.

To guard against failures by small subcontractors and suppliers—most of the 24,000 company bankruptcies recorded in Japan in the past two years involved small businesses—the giants are thus moving to Taiwan.

In Taiwan, the Japanese majors are running into the American fleet of manufacturers, many of whom insist they are engaged in a life-and-death business struggle with the Japanese.

Zenith, Ampex, Admiral, Leco Electronics, Motorola, RCA, Philco-Ford, Arvin Industries, among others, are taking refuge in Taiwan. Not only are American companies fleeing Taipei, but several European firms are building factories there.

Taiwan a Base

Philips is expected to use Taiwan as a base to move into all of Asia, except Japan, where it has a working agreement with Matsushita Electric Industrial Co. (Matsushita

has a similar arrangement not to compete with Philips in Holland.)

There are more than 200 electronic plants in Taiwan, of which more than 80 are foreign owned or joint ventures, including about 8 Japanese companies. Hitachi Ltd. of Japan has seven subsidiaries on the island with an estimated investment of more than \$5 million.

Production Gain

Electronic production last year surpassed \$150 million, compared with \$100 million in 1969. More than 80 percent of Taiwan's electronic production is export and that 10 percent of Taiwan's total exports is electronic products.

The U.S. is the largest market for Taiwan's electronic exports, with 80 percent shipping to America and only 20 percent going to other countries.

What does it all mean?

According to many American manufacturers, Japan is beginning to feel the same labor-business-competition pinch that torments U.S. electronic producers.

Joseph S. Wright, Zenith Radio Corp. chairman, said it bluntly: "We're engaged in a life-and-death struggle" with the Japanese (in Taiwan, too).

He said the Japanese government substantially subsidizes its exports and assists "in keeping out any U.S. competition that it doesn't regard as desirable." In contrast, "the U.S. government has (Continued on page 27)

Japanese Output Pace Up; 15 Mil Units in '70

LONDON — Japan's bulldozing moves into international markets with superior products at half the price is already well known.

Now it is accelerating its world tape growth. Last year, more than 15 million cassette and 8-track players were made in Japan—an average of one every three seconds. Four million units were produced for domestic consumption, and an additional 11 million were exported to countries all over the world.

By the end of next year, the figures will have doubled. Apart from producing equipment for Japanese brand sale, the country also supplied decks to virtually every major European and American hardware manufacturer other than North American Philips.

Eighty percent of all tape players, for example, sold in the U.S. last year were built from Japanese components. More than 56,000 cassette units alone were imported

into the U.K. during one three-month span.

Japan's staggering penetration into the tape market in little more than four years with compact, reliable and, most important of all, cheap equipment has undoubtedly greatly accelerated the growth of tape, particularly cassette.

Its interest in the world tape market stems from the mushrooming growth of its own domestic market. According to statistics on national consumption released last year by the Japanese government, 40 out of every 100 homes in Japan now have some form of tape-playing equipment. This figure, up from 16 out of every 100 in 1965, has closely followed the penetration of record players and shows that the sales pattern has expanded from high income families to the middle income brackets.

So, having got its own market tape orientated, it is natural Japan (Continued on page 62)

Ovation to Release Product In Quadrasonic; 5-LP Is Set

LOS ANGELES—Ovation Records is releasing all future product—tape and disk—in quadrasonic, beginning with a five-album release for May.

The label already is in the marketplace with a four-channel reel-to-reel sampler and a quadrasonic disk, according to Ray Lawrence, marketing director. Ovation is selling its reel sampler to distributors for \$7 (about \$15 at retail) and \$1.50 for its disk counterpart (\$4.98 at retail).

The company also has made a disk sampler for Electro-Voice and has supplied a large quantity of album product to Allied Radio Shack to promote in conjunction with quadrasonic hardware.

Several of Ovation's regular dis-

tributors, including Summit in Chicago and Taylor Electric in Milwaukee, are handling quadrasonic repertoire.

According to Lawrence, Ampex Stereo Tapes, which duplicates Ovation's tape titles, will make the line available in all quadrasonic formats, presumably in 8-track, cassette and reel. Dick Schory, Ovation president, and Ron Steele, label vice president, are demonstrating four-channel product utilizing the matrix concept.

The company's May release includes product by the Don Tweedy Singers, Rich Mountain Tower, Possum River, the Pat Buttram Comedy Album and one other title. Ovation's quadrasonic disks will retail at \$5.98, Lawrence said.

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I.T.A. Convention—PROGRAM

WEDNESDAY—MAY 12

NOON-8:00 PM
REGISTRATION
6:30 PM-8:00 PM
OPENING COCKTAIL PARTY

THURSDAY—MAY 13

9:00 AM-10:00 AM

OPENING MEETING

Chairman: **OSCAR KUSISTO**

President, Motorola Automotive Products, Inc.

"TAPE—ITS TRENDS AND FUTURE THROUGHOUT THE WORLD"

Keynoter: **DONALD N. FREY**

Chairman of the Board & Chief Executive Officer

Bell & Howell Company

"TAPE COMMUNICATIONS IN THE 70'S—EVOLUTION OR REVOLUTION"

10:15 AM-11:45 AM

WORKSHOP SESSIONS

12:15 PM-1:45 PM

LUNCHEON

Honored Speaker: **VIRGINIA H. KNAUER**

Special Assistant To The President On Consumer Affairs

2:00 PM-5:15 PM

WORKSHOP SESSIONS

6:00 PM-9:00 PM

OPEN HOUSE HOSPITALITY SUITES BY ITA MEMBERS

FRIDAY—MAY 14

9:00 AM-12:00 NOON

WORKSHOP SESSIONS

12:15 PM-1:45 PM

LUNCHEON

Honored Speaker: **WILLIAM D. LEE**

Deputy Assistant Secretary Of Commerce, and Executive Director Of
The National Business Council For Consumer Affairs

2:00 PM-5:15 PM

WORKSHOP SESSIONS

6:00 PM-9:00 PM

OPEN HOUSE HOSPITALITY SUITES BY ITA MEMBERS

SATURDAY—MAY 15

9:00 AM-12:15 PM

WORKSHOP SESSIONS

12:45 PM-2:45 PM

CLOSING LUNCHEON

Guest Speaker: **ART BUCHWALD**

Nationally Syndicated Columnist

"THE ESTABLISHMENT IS ALIVE AND DOING WELL IN WASHINGTON"
(LIVE—NOT ON TAPE)

THURSDAY MAY 13

Six Concurrent Sessions

Three Consecutive Time Segments

10:15 am - 11:45 am

2:00 pm - 3:30 pm

3:45 pm - 5:15 pm

WORKSHOP 1. "INDUSTRY EXPERIENCE WITH TAPE FOR TRAINING AND INFORMATION"

CHAIRMAN: **JOE O'BRIEN**, PROD. SLS. MGR., DOW CHEMICAL CORP.

A. Informing Sales Personnel on Product & Policy Changes

SPEAKER: **DAVE MAYER**, V.P., CASSETTE DEVELOPMENT CORP.

B. Uses of Tape in Manpower Training

SPEAKER: **SHELDON FISHER**, EDUCATIONAL PROGRAM SPECIALIST,
DIV. MANPOWER DEVELOPMENT & TRAINING, OFFICE OF EDUCATION

C. On the Job Training to Improve Employee Skills

SPEAKER: **ARTHUR DUBIN**, PRES., POLYMEDIA

WORKSHOP 2. "STUDENT LEARNING IMPROVEMENT IN SCHOOL & COLLEGES"

CHAIRMAN: **DR. HOWARD HITCHENS JR.**, EXECUTIVE DIRECTOR,
ASSOC. FOR EDUCATIONAL COMMUNICATIONS & TECHNOLOGY

A. The Advantages of Tape for Continuing Education Programs at Home

SPEAKER: **RICHARD STOVER**, SALES MGR. DUPLICATED PRODUCTS
CERTRON CORP.

B. Compressing School Terms with Supplemental Tape Instructions

SPEAKER: **DR. JOSEPH KANNER**, DEPUTY CHIEF AUDIO/VISUAL
DIV. DEPT OF THE U.S. ARMY

C. The Application of Tape for In-Class and Home Instruction

SPEAKER: **DR. ANNA HYER**, DIRECTOR, DIV. OF EDUCATIONAL
TECHNOLOGY, NATIONAL EDUCATION ASSOCIATION

WORKSHOP 3. "DEVELOPING GREATER LEARNING IMPACT BY SUPPLEMENTING AUDIO TAPE WITH VISUAL EFFECTS"

CHAIRMAN: TO BE ANNOUNCED

A. Enhancing Audio Tape with the Printed Word

SPEAKER: **PAUL SAXTON**, DIRECTOR, MARKETING & PRODUCTS DEVELOPMENT,
BELL & HOWELL

B. Giving Slides & Film a New Dimension with Audio Tape

SPEAKER: **E.R. "SKIP" BULKLEY**, N.E. REG. MGR., LABELLE
INDUSTRIES

WORKSHOP 4. "THE IMPORTANT CONTRIBUTIONS OF THE PROFESSIONAL TAPE DUPLICATOR"

CHAIRMAN: **CARL LUSTIG**, PRESIDENT, CASSETTE RECORDING CORP.

A. The Necessity of Professional Equipment for Quality Control, Effective and Economic Results

SPEAKER: **NINO BRUNO**, PRESIDENT, PREFERRED SOUND, DIVISION
OF LONGINES SYMPHONETTE

B. Taking Advantage of the Variety of Services Performed by the Duplicator

SPEAKER: **FRANK DAY**, PRESIDENT, AMERICAN SOUND CORP.

WORKSHOP 5. "THE PROGRAMMING APPROACHES IN PRODUCING EFFECTIVE IN-HOUSE TAPES"

CHAIRMAN: TO BE ANNOUNCED

A. Planning, Budgeting, Script Writing and Editing

SPEAKER: **WARREN GRAY**, V.P., AUDIO-VISUAL COMMUNICATIONS

B. Defining Subject Material and Presentation Techniques for Attention and Retention

SPEAKER: **CHARLES BARTLING**, V.P., TEACH 'EM INC.

C. Obtaining Help from Independent Producers, Theatre Groups, through Radio & TV Stations

SPEAKER: **DEAN MCCARTHY**, V.P., ABC-TV

WORKSHOP 6. "THE UTILIZATION OF VIDEO IN BUSINESS"

CHAIRMAN: **LLOYD SINGER**, V.P., MOTOROLA SYSTEMS, INC.

A. Reducing Training Period of Vocational Personnel with Video

SPEAKER: **LARRY SHORT**, PRESIDENT, CREATIVE UNIVERSAL INC.

B. Improving Executive Training by Adding a Video Capability

SPEAKER: **ARTHUR ANDERSON**, NAT'L VIDEO SLS. MGR., WABASH
TAPE CORP.

C. Communicating Product & Policy Information to a National Sales Force

SPEAKER: **THOMAS F. HATCHER**, MGR. LEARNING SYSTEMS,
EQUITABLE LIFE ASSURANCE SOCIETY OF AMERICA

FRIDAY MAY 14

Morning Session

Two Consecutive Time Segments

9:00 am - 10:15 am

10:30 am - 12:00 noon

WORKSHOP 7. "THE CONCERN OF GOVERNMENT WITH THE CONSUMER"

CHAIRMAN: **M. WARREN TROOB**, LEGAL COUNSEL, I.T.A.

A. Government Approaches to Regulate Misleading Advertising and Vague Warranties

SPEAKER: **FRANK McLAUGHLIN**, DIRECTOR FOR INDUSTRY RELATIONS,
PRESIDENT'S COMMITTEE ON CONSUMER INTERESTS

B. The Mutual Cooperation between Government and Industry to Evolve Realistic Consumer Programs

SPEAKER: **ELIZABETH HANFORD**, EXECUTIVE DIRECTOR, PRESIDENT'S
COMMITTEE ON CONSUMER INTERESTS

WORKSHOP 8. "THE EFFECTIVE USE OF TAPE BY GOVERNMENT"

CHAIRMAN: **TED HARRIS**, INSTRUCTIONAL SYSTEMS ANALYST, NATIONAL
TRAINING CTR., INTERNAL REVENUE SERVICE

A. Inter/Intra Agency Communications

SPEAKER: TO BE ANNOUNCED

B. Dissemination of Information to the Public

SPEAKER: **MICHAEL D. NEBEN**, BUREAU OF LIBRARIES & EDUC.
TECHNOLOGY, OFFICE OF EDUCATION

WORKSHOP 9. "THE MANY TECHNOLOGICAL ADVANCES IN TAPE EQUIPMENT"

CHAIRMAN: **PAUL MCGONIGLE**, MKT. DIR., KING INSTRUMENT CORP.

A. The Eight Track System

SPEAKER: **ROBERT WOLF**, PRODUCT MGR., ENTERTAINMENT PRODUCTS,
MOTOROLA AUTOMOTIVE PRODUCTS DIV.

B. The Cassette System

SPEAKER: **GERALD ORBACH**, NAT'L MERCH. MGR., JVC AMERICA INC.

The Reel to Reel System

SPEAKER: TO BE ANNOUNCED

WORKSHOP 10. "CHANGING DISTRIBUTION PATTERN FOR TAPE"

CHAIRMAN: **DAN FINE**, AUDIO MAGNETICS INC.

A. The Effectiveness of Direct Mail in Selling Tape

SPEAKER: **JIM LEVY**, MANAGER, TIME-LIFE AUDIO

B. The Photo Retailer—An Important Factor in Today's Market

SPEAKER: **JOSEPH KAZIMER**, NAT'L SALES MGR., BELL & HOWELL

C. Increased Profits from Vending Machines, Motels, Service Stations, Franchisers, Fast Food Outlets, etc.

SPEAKER: **JERRY GELLER**, V.P., SCEPTER RECORDS

WORKSHOP 11. "LEARNING FROM THE EXPERIENCE OF THE MEDICAL FIELD"

CHAIRMAN: **CHARLES S. LAUER**, GEN. SLS. MGR., AMERICAN
MEDICAL ASSOCIATION

A. How New Information Is Communicated to the Medical Field

SPEAKER: **JAY RAEBEN**, PRES., VISUAL INFORMATION SYSTEMS,
INC.

B. Counselling Patients on Medical Problems

SPEAKER: **DR. S. JEROME TAMKIN**, PH.D., PRESIDENT, PROFESSIONAL
RESEARCH, INC.

C. Exchanging Professional Information Between Doctors

SPEAKER: **DR. JAMES BARNUM**, M.D., SR. V.P., J. WALTER
THOMPSON

D. Making Latest Medical Developments Available on Tape

SPEAKER: **RICHARD DUMONT**, RADIO & TV DIRECTOR, AMERICAN
MEDICAL ASSOCIATION

WORKSHOP 12. "THE RECORD INDUSTRY TAKES ANOTHER LOOK AT TAPE"

CHAIRMAN: TO BE ANNOUNCED

A. The Growth in Special Programming for Tape Premiums

SPEAKER: **HAL NEELY**, PRESIDENT, STARDAY-KING RECORDS

B. The Significance of Spoken Word Tapes for the Record Industry

SPEAKER: TO BE ANNOUNCED

C. The Contribution of Tape to the Record Companies

SPEAKER: **ROBERT KORNHEISER**, V.P., ATLANTIC RECORDS

FRIDAY MAY 14

Afternoon Session

Two Consecutive Time Segments

2:00 pm - 3:30 pm

3:45 pm - 5:15 pm

WORKSHOP 13. "A NEW APPROACH TO RELIGIOUS COMMUNICATIONS"

CHAIRMAN: TO BE ANNOUNCED

A. The Use of Tape in Religious Communication-Education-Training

SPEAKER: **GILBERT GALLOWAY**, UNITED METHODIST BOARD OF
MISSIONS

B. The Uses of Audio/Video Tape for the Local Church

SPEAKER: **RALPH JONES**, SOUND CONSULTANT

C. Application for Specialized Ministries

SPEAKER: **REV. HERBERT LOWE**, DIRECTOR OF FILM OPERATIONS,
NATIONAL COUNCIL OF CHURCHES

WORKSHOP 14. "AVOIDING LEGAL PROBLEMS IN PRODUCING OR ACQUIRING TAPES"

CHAIRMAN: TO BE ANNOUNCED

A. Anticipating Legal Pitfalls in Producing Audio Tape

SPEAKER: **M. WARREN TROOB**, LEGAL COUNSEL, I.T.A.

B. Problems to Be Solved in the Video Field with Guilds & Unions

SPEAKER: **PATRICK McNULTY**, EDITOR, VIDEORECORD WORLD

WORKSHOP 15. "ADAPTATIONS OF VIDEO FOR THE SCHOOL AND COLLEGES"

CHAIRMAN: **KENNETH DEWIRE**, SPECIALIST, EDUCATIONAL TELE-
COMMUNICATIONS, U.S. OFFICE OF EDUCATION

A. How Can Video Cassette/Cartridge Best Serve in the Classroom

SPEAKER: **GEORGE HALL**, ASST. DIR. OF PROFESSIONAL SERVICES,
NAT'L ASSOC. OF EDUCATIONAL BROADCASTERS

B. A New Method of Expanding Education

SPEAKER: **FRANK NORWOOD**, EXEC. DIR., JOINT COUNCIL OF
EDUCATIONAL TELECOMMUNICATIONS

C. Opportunities for Remedial Education for Special Individuals

SPEAKER: **MRS. PATRICIA HAMILL**, RESEARCH ASSOCIATE,
CATHOLIC UNIVERSITY, WASHINGTON, D.C.

WORKSHOP 16. "EMERGING MARKET OPPORTUNITIES FOR INCREASED SALE OF EQUIPMENT"

CHAIRMAN: **MEL KAPLAN**, V.P. SALES, STANDARD RADIO

A. The Boating & Mobile Home Market—An Exploding Area

SPEAKER: **ED CAMPBELL**, V.P., LEAR JET STEREO

B. Direct Sales to Programmers for Inclusion with Their Package

SPEAKER: **PAUL NELSON**, V.P., HOME ENTERTAINMENT PRODUCTS
DIV., NORTH AMERICAN PHILIPS CORP.

WORKSHOP 17. "CHANGING CONCEPTS IN PRINTING, PACKAGING AND DISPLAY"

CHAIRMAN: **ROBERT JAUNICH**, V.P., CONSUMER PROD., MEMOREX
CORP.

A. Customized Packaging to Enhance Your Program

SPEAKER: **RICHARD SEIDMAN**, PRES., RICHARD RODD COMMUNI-
CATIONS

B. The Effective Use of Product Displays

SPEAKER: **JAMES LOSER**, DIRECTOR OF ADVERTISING & SALES
PROMOTION, MEMOREX CORP.

(Continued on page 22)

The I.T.A.—What Makes It Unique?

By **OSCAR P. KUSISTO**

President, Motorola Automotive Products Inc.,
Chairman-of-the-board and President, International
Tape Association

The International Tape Association is the only association that provides the entire tape industry a voice of its own—around the world. The ITA is the ideal blend of industry-government-consumer interests combined to the maximum benefit of all concerned. The ITA is dedicated to serve the overall needs of the total audio and video tape industry in consonance with the consumer's best interest. Full ITA membership is open to: 1. Tape playback equipment manufacturers and importers; 2. Record companies with tape products; 3. Custom tape duplicators; 4. Raw tape manufacturers; 5. Tape duplicating equipment manufacturers; 6. Manufacturers and importers of playback equipment for video tape and other information storage media; 7. Video software manufacturers and copyright owners; 8. Video cassette/cartridge duplicators; 9. Video cassette/cartridge product producers; and 10. Cartridge/cassette/component manufacturers.

Branch offices are scheduled for opening in the U.K., the European Continent, and Japan during 1971.

The basic goals of the ITA are: 1. A level standardization of audio and visual tape and other information storage media—hardware and software. Committees are now being formed to accomplish these goals. Engineers and other qualified representatives of our membership are working to set a worldwide standard of excellence for our products and services.

2. To strive to achieve a greater level of consumer awareness and member products as well as to assist the industry in meeting the consumer's requirements. To

meet this goal, the ITA is planning to establish an ITA Seal of Approval that will be a meaningful symbol to consumer and dealer alike. Only products that have met the ITA minimum recommended standards will be awarded the coveted ITA seal.

3. The ITA is actively working with President Nixon's office of consumer affairs to process and handle consumer complaints regarding member products. We are also working closely with other government agencies to achieve consumer satisfaction.

4. Consumer education—there is much misunderstanding in the marketplace concerning the differences in the various tape and other storage media. Each system has individual characteristics and unique features. The consumer must be educated and appraised of the special benefits of each configuration. Let the consumer be the final judge of which system meets his requirements best. Consumer confusion has a restraining effect on the marketplace.

The ITA can foster programs to help the consumer decide which program fulfills his needs best.

5. Closely allied with the consumer education program is the crying need for a code of ethics in advertising and sales promotion. Each ITA member should pledge to adhere to an ethical code of conduct in advertising. Much of the confusion in today's marketplace is a direct result of misleading or inaccurate advertising or sales promotion claims.

6. Meaningful warranties—warranties the layman can understand. An integral part of the ITA certification program would emphasize service and replacement parts availability. True service availability combined with meaningful warranties guarantee consumers true value for their dollars.

7. Statistical data compilation—the ITA will develop sales statistics, by product category, which can



OSCAR KUSISTO, I.T.A.
chairman and president

be meaningful and useful to its membership in all facets of the audio and audio-visual recording media.

The ITA is intended to supplement EIA, and similar organizations, activities covering U.S. and foreign manufacturers of hardware and software. Unique features of the ITA in trade organizations are the true international character of its membership plus ITA's open door policy for all facets of both hardware and software. All interests of this closely interwoven industry are represented. Hardware and software—all facets and ramifications—must be equally represented—internationally—if universal problems are to be equitably resolved.

The Language Gap-Consumer And Product

By VIRGINIA H. KNAUER
special assistant to the President

I am certainly pleased by the efforts of the International Tape Association in establishing a new trade association dedicated to providing consumers with top quality audio/video tape equipment and storage medium. I have been informed that ITA's objective is to recognize the responsibility of the industry to provide high standards of quality and standards of performance, as well as to maintain proper ethics in advertising and meaningful warranties, which are imperative. The consumer deserves this assurance from the manufacturer.

A scientist requires all relevant information before arriving at a conclusion and the consumer needs all relevant information before making a wise purchasing decision. Unlike a laboratory, however, where patient research can bring important facts to light, our modern marketplace often defies even the most thorough search for meaningful product information.

Faced with constantly changing technological developments, a wide variety of brand names, and a wealth of complex technical components, the consumer frequently feels as if he is in a strange electronic world bent on confusing him. When trying to determine relative comparative factors in choosing a product, the consumer practically needs a scientific dictionary of terms. Even if the consumer is lucky enough to find the definitions of the various components in modern products, the layman has absolutely no way to compare various brands. Not only do terms frequently vary from manufacturer to manufacturer, but retailers and repairmen also sometimes use an entirely different language.

Product Information

One of the basic questions is: "Where can a consumer obtain relevant product information in language he can understand?" I'm afraid the answer with rare exception is a dismal "nowhere." From personal experience, I can tell you, the pin-the-tail-on-the-donkey method doesn't work. The present situation in our



VIRGINIA KNAUER, special assistant to the President, Committee on Consumer Affairs

home entertainment marketplace is still not yet wholly acceptable.

We don't expect our children to learn algebra without a basic knowledge of fundamental mathematics. Why then do some people think consumers can make wise purchasing decisions without full product information disclosure?

At this time, for the most part, the only source of information readily available to consumers is a product's advertising. I don't think anyone would pretend that the majority of today's advertising methods and techniques give the consumer the kind of information he requires. Instead of explaining a product's competitive qualitative factors, advertising too often gives the consumer little more than sensationalism and sex appeal.

Instead of offering sound reasoning, advertising too often employs emotionalism, and instead of disclosing the terms of a product's warranty or guarantee, advertising too often appeals to "the keeping up with the Joneses" instinct. The consumer is entitled to meaningful and useful product information which will enable him to make a wise choice.

Guaranteed quality extends beyond the assembly line, beyond product design, and beyond merchandising methods. Guaranteed quality extends all the way to the advertising practices of the manufacturer, the distributor, the retailer and the repairman. Quality control measures should be effectively implemented at every phase of the manufacturing process. The quality of the raw materials used should be as carefully controlled as the evaluation of component suppliers.

Design Review

A company design review group is also necessary to measure the capabilities of the designs presently being utilized. In addition to in-process control procedures, a final inspection is imperative to insure that the entire assembly meets the company's requirements.

Management must, of course, have an up-to-date knowledge of the extent and nature of consumer acceptance. Meaningful consumer statistics have to be developed.

Guaranteed quality is not a narrow, self-serving rhetorical device, but rather the best way to reap the benefits of our free enterprise system. Quality advertising should emphasize and explain the relative comparative factors of various brands. In your industry, I believe it would be profitable for advertising to delineate which tapes or storage medium are compatible with what kinds of equipment, both audio and visual. In this way, the consumer would not fall into the trap of making a purchase which he is unable to use. The consumer should also be provided with the definitions of your complex equipment. In other words, what are the differences between 8-track, 4-track, cassette, open reel and what will the differences be in the home video market when it arrives?

How extensive is warranty coverage? How do various brands' warranties differ? Product information at the point of sale as well as in advertising is essential to lead the consumer out of his jungle of confusion when he tries to buy your products.

What are the differences in magnetic tape? What is the definition of frequency response? What is the

(Continued on page 25)

FIGHT NOISE POLLUTION!

Agfa Magnetron, the no-noise tape.



AGFA-GEVAERT, INC., 275 NORTH STREET TETERBORO, NEW JERSEY 07608 (201) 288-4100

Talking With The Government

By **FRANK E. McLAUGHLIN**
 director, industry relations,

President's Committee for Consumer Affairs

We are happy with ITA and their efforts and willingness to work with us and other government agencies. It is important when ITA comes to us and says, "We need your help with our problems," or when Larry Finley asks us to come to their committee meetings to ask our assistance in helping ITA to achieve their goals. It is refreshing because most other organizations do not ask government people to come in and sit down and talk candidly about problems within their industry. They simply don't do it.

Many other organizations that have been in business for a long time tell their membership, for the most part—"Have nothing to do with the government; tell them nothing." They counsel against government contracts by saying, "That's what you hire us for, we will sit in on the scene and give you advance information; we are your lookouts, we are your early warning system, you can't trust the government people, have nothing to do with them whatsoever." This is what many old established organizations have a habit of doing—old organizations that have been representing industry for a long time.

These counselors have a habit of saying, "Let's not talk about this particular problem outside of our industry. Don't worry about the legislature trying to regulate the problem because we can kill such an attempt in this legislature's session, and if we can kill it now we will have three, four or five years. Perhaps the problem will go away."

Old established organizations have a habit of saying in times of crisis: "All right, we will go and talk to this



FRANK McLAUGHLIN,
 director industry relations

government figure, congressman, head of an agency or whatever, for the purpose of finding out what's on his mind. We might be able to predict which way he's going and in that way we can get some ammunition to block it or weaken the attempt to deal with it."

This is the kind of advice that many trade associations in Washington and elsewhere have for many, many years been giving their membership. "Membership" is frequently construed to mean primarily the people who pay the largest share of the light bill.

Perhaps this advice was good advice three, four or five years ago. It's bad advice now. As late as last year, industry on several key consumer-related issues could have obtained an excellent legislative compromise; if they had gone to Congress and said, "Okay, we've got some problems, let's work them out." But industry didn't do that, because industries' judgment for years and years has been don't talk to them, it will go away. If we kill the attempt to deal with the issues this ses-

sion, it will be gone for five or 10 years. That was right then, it is wrong now. If the opening is there to work out a good compromise through voluntary regulation or perhaps a good compromise on legislation, you can be sure it is not going to be there next year. The requirements of the public interest grow day by day, with an educated public, a more alert public.

The associations that say, "Delay it, stall it, kill it in committee" are using increasingly poor tactics. The strategy of trying to foul up the appropriations of the agency chosen to work with the problem won't work anymore.

I have been tremendously impressed by what ITA is attempting to accomplish. I once told an ITA meeting of the spectres of the antitrust laws, as this is a habit of lawyers. If an industry and especially through a new organization such as ITA wants to do something about policing the ethics and encouraging legitimate business practices, the laws do not prohibit that kind of an approach, they encourage it. I am sure the Federal Trade Commission would be delighted to work with an association whose membership is interested in doing that.

There are advertising guidelines that will apply. Help is available from the Federal Trade Commission if you want to see how these guidelines apply to existing ads. If ITA is able to show as an industry and an association that they are interested in ethical practices, believe me, in this day of communication, people will know about it.

If ITA, as an association, is able to equate in the public mind their activities with promoting higher ethics, and more equitable practices than the ITA Seal, their Name will mean something to the public and the consumer, and it will be better for the International Tape Association and for the Industry.

**do it
 the
 American
 way...***

Regardless of your duplicating requirements, American Sound has the answer. At American Sound we service the fields of:

- Education
- Information
- Communications
- Advertising
- Publishing
- Direct Mail Service
- Duplication of Cassettes and 8-Track Cartridges
- Producers of blank cassettes and 8-track cartridges

So why don't you do it the American Way?

*See our "All-American Girl," Pat Glannan (1971 Miss Detroit Universe). She will be looking for you at the ITA Seminar.

**AMERICAN
 SOUND**

American Sound Corporation
 3319 East Ten Mile Road, Warren, Mich. 48091
 (313) 536-1300

Plagued By Pirates

By M. WARREN TROOB,
Legal Counsel, ITA

The recording industry, particularly the comparatively new branch of sound reproduction, the prerecorded tape, is literally being plagued and terrorized by the pirate and bootlegger.

There may be and there generally exists two claimed violations of independent rights in each bootleg disk or tape.

First, and the one most easily remedied by the bootlegger and therefore least actionable against him, is the right to mechanically reproduce the musical composition on the bootleg tape or disk.

The very term bootleg reproduction, indicates that the musical composition has been recorded prior to the manufacture of the bootleg article. Should the bootlegger or pirate, whichever term is preferred, fail to file for a mechanical license from the music publisher or his licensing agent, or fail to file for a statutory license, prior to the manufacture of the bootlegger's products, such as the disk or tape, then the bootlegger's products can be and usually are easily enjoined together with the appropriate costs and penalties against the bootlegger, by applying the provisions of the Copyright Act.

The second and much more legally complicated and difficult aspect of the bootleg reproduction is the restraining of the bootlegger from dubbing the performance of the recording. Here we have a controversial, legally complicated thicket of court-made law, some local, city and state statutes and an arguable but not fully settled area of litigation.

In recognition of this, Congress is attempting to pass laws which will outlaw record piracy and bootlegging. A close reading of the proposed bills, will make immediately apparent, that while they add to the rights of the music publisher, they are primarily intended to outlaw and make illegal, by federal statute (the Copyright Act) the dubbing and manufacture by the pirate-bootlegger of recorded performances.

Tape's Changing Face

By LARRY FINLEY
executive director, ITA

Looking back to the early 1960's, when Earl Muntz first started to exploit the 4-track stereo player, very few realized that less than 10 years later tape would become the fastest growing segment of the electronic industry.

Until 1965, over 95 percent of the stereo tape business was in Southern California. In most areas of the country, very few people knew about stereo in their cars or the use of stereo tape deck in their home. Then Bill Lear entered the picture by perfecting the 8-track system. Through the combined efforts of Motorola's Oscar Kusisto and the top brass at RCA, the Ford Motor Company became the first automotive firm in the country to offer this new medium. From that point it didn't take long for the entire world to become familiar with stereo cartridge tape.

At the start of the 8-track era, RCA was the only company making product available in this new medium. Four months after their entry in the market, I became the first independent duplicator-distributor to release important multi-labels in 8-track cartridge form.

The resistance from the other major record companies, as well as a major duplicator, was so strong that many of the distributors and rack jobbers, who are important factors in today's market, resisted getting into this new business with a "wait and see" attitude. This ended when all the record companies made their product available.

In 1966, North American Philips Corporation was successful in offering only a few of the "non-major" labels on prerecorded music cassettes and the battle was on, 8-track, 4-track, cassette and open reel. With the automotive field strongly promoting the 8-track system, this configuration continued to grow, prerecorded cassette sales really didn't get off the ground, and the 4-track started to diminish and eventually practically faded from the picture.

By late 1968, there were an estimated 10 million cassette players in the U.S. Record companies and duplicators then started to aim their sights on the pre-

recorded music cassette market. Sales in this area have been disappointing, but sales of blank cassettes have mushroomed to the extent where blank cassettes sales are now one of the most important factors in our industry.

With all of this activity in the cassette field, unit sales of 8-track equipment and software have not only held up in today's market, but actually has far exceeded the dollar figure projection for 1970.

With Japan claiming to have produced 20 million cassette players in 1970, it is estimated that approximately one-half of these cassette players were sold in the U.S. It must be taken into consideration that the greater majority of these sets, by far, are portables with both playback and record features, which make the cassette unit an ideal means of communication.

Verne and Wells

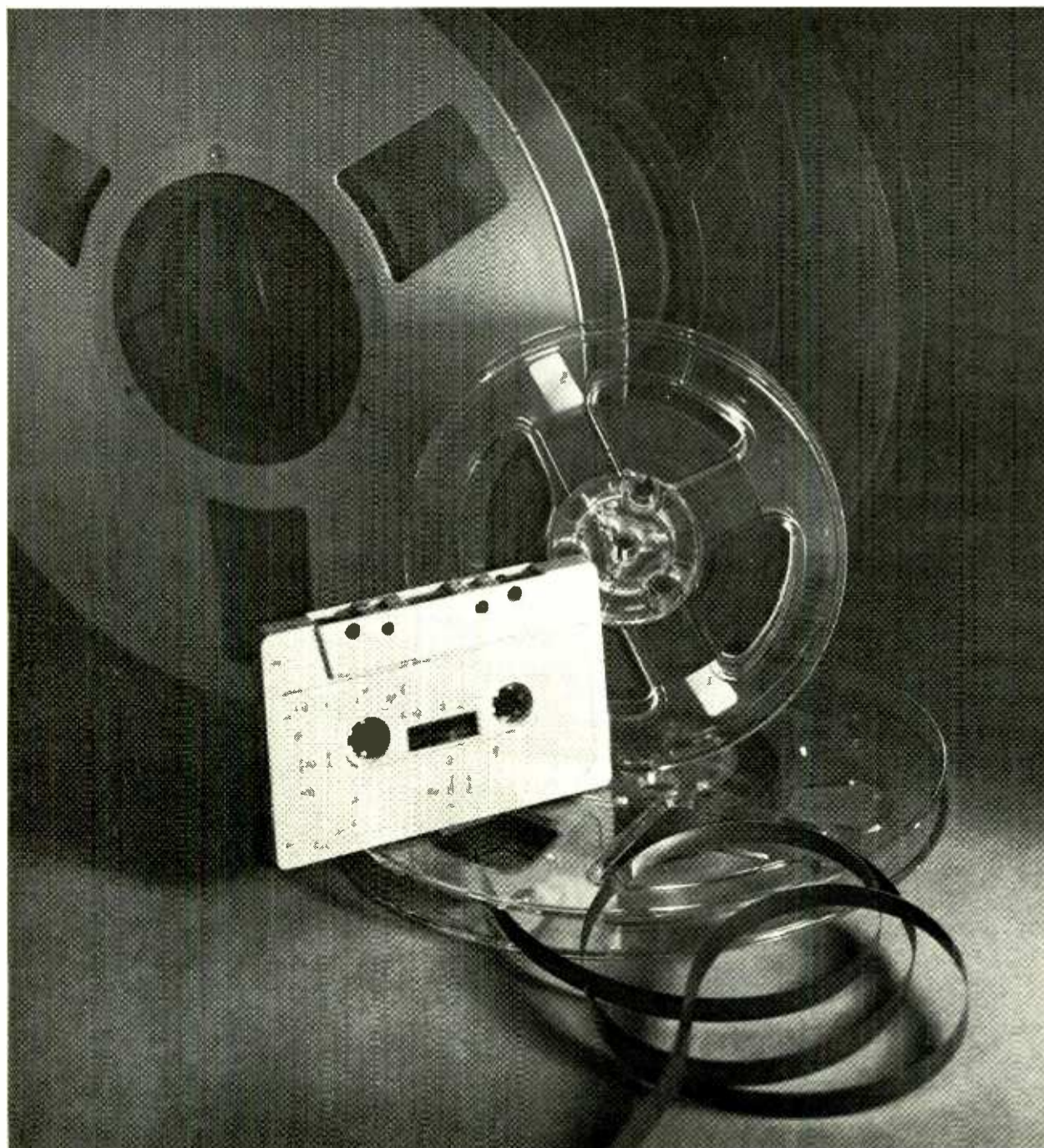
We are now approaching an era that can become the fulfillment of the Jules Verne and H.G. Wells prophecies, an era which will encompass the audio/video field as never before. What can we look for in this new era?

In the audio field, the new revolution will continue at a more rapid pace than anyone could ever imagine.

The answer is basically "How Wild Is Your Imagination?" Until now, the growth of the tape industry has been confined essentially to music. Now, new educational and communications dimensions have been added. Tape is starting to be and can be applied to every phase of human activity.

In the music business, four channel sound, on both the 8-track cartridge and cassette will become a strong factor. This new configuration will help the industry to reach the annual projected sales figure by 1975, but the many other uses of tape in non-music areas will most likely exceed the sales of music tapes. This does not mean that sales of music tape will be affected, but will actually be enhanced when the consumer re-

(Continued on page 25)



You'll have to hear it to believe it.

Compare the sound of an audio tape made with Dow Saran*, Resin, and any tape with an ordinary coating, and you'll hear the difference real quality can make. Long a standard for critical computer and video tape coatings, Dow leadership in coatings technology brings you two Saran Resin binders for audio tapes —Saran F-120 and Saran F-130. Or for the ultimate in quality and performance —our new thermal-setting Saran Resin. Dow Saran Resin coatings adhere better. They level out more smoothly, with fewer high and low spots. And less drop-outs. They help make tape tougher. But rather than read about it, we'll send you a demo tape to compare for yourself. And that should make you a believer.

*Trademark of The Dow Chemical Company abroad

The Dow Chemical Company, Designed Products Department
Midland, Michigan 48640
Member, International Tape Association



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If it's good
on tape...
it's better
on
BASF



Leading supplier of tape products to the Music Industry:
Cassette Tape • Cassettes • Cartridge Tape • Video Tape
• Calibration Tape • Mastering Tapes • Instrumentation Tape
• Duplicating Tape • Disk-Packs • Computer Tape

BASF SYSTEMS INC
Bedford, Massachusetts
BASF, Ludwigshafen Am Rhein, West Germany

I.T.A. Convention



TOM J. DEMPSEY, vice president, Basf Systems, Inc.



JACK C. NELSON, Audio Marketing, Inc.



ROBERT KORNHEISEN, Atlantic Records.



GERALD CITRON, manager, Market Development Cassette Products, North American Philips Co.



Seminar speaker Samuel W. Gelfman, vice president, Programming, Production, Cartridge Television, Inc.



CARL LUSTIC, Cassette Recording Corp.



GEORGE SIMKOWSKI, vice president, Sales, Distribution, Bell & Howell.



ELIZABETH HANFORD, executive director, Office of Consumer Affairs.



JERRY GELLER, vice president, Scepter Records Board Member.



LLOYD SINGER, vice president, Motorola Systems, Inc.



JERRY ORBACH, V.V.C. America, I.T.A. Board of Directors



GEORGE T. SADDLER, TDK marketing manager.



From left to right: I.T.A. board director S. NAKANO, vice president, Sony Video Cassette; ANTHONY J. PALMS, director of marketing, Time-Life Video; JIM LEVY; JULES CADENAS, I.T.A.'s assistant executive director.

Faithful to the end.

You can bet your recording life on it.

Maxell Ultra Dynamic. The ultra+ stereo cassette tape with one of the most impressive pedigrees a tape can boast.

It has a doubled frequency characteristic of 20,000 Hz. An SN ratio 5dB higher than most tapes. A greatly decreased distortion factor. Greater tensile strength. And like all Maxell tapes, UD has such a high degree of mechanically trouble-free operation, we guarantee it, unconditionally. All Maxell tapes must perform to your standards or we'll replace them, pronto!

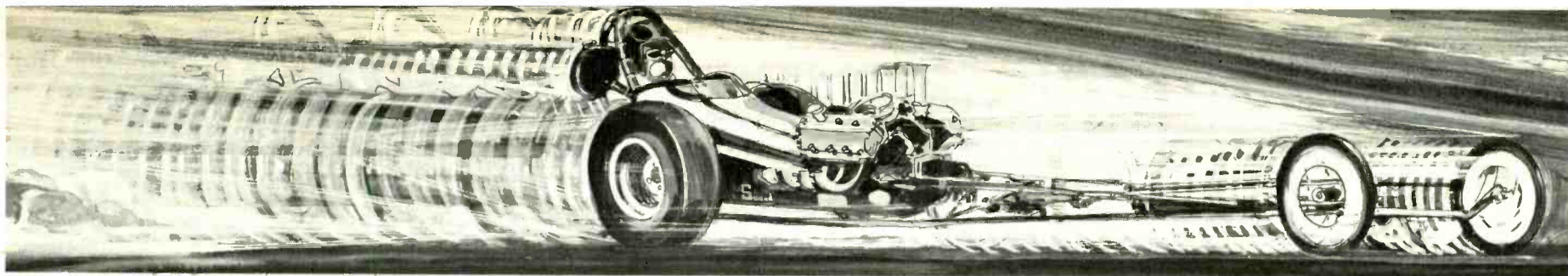
When you put heart, soul and sweat into a taping session, nothing but the best can do. Maxell Ultra Dynamic. In 60- and 90-minute cassettes. It can easily become your best friend.

For details on the complete line of Maxell professional tapes, write

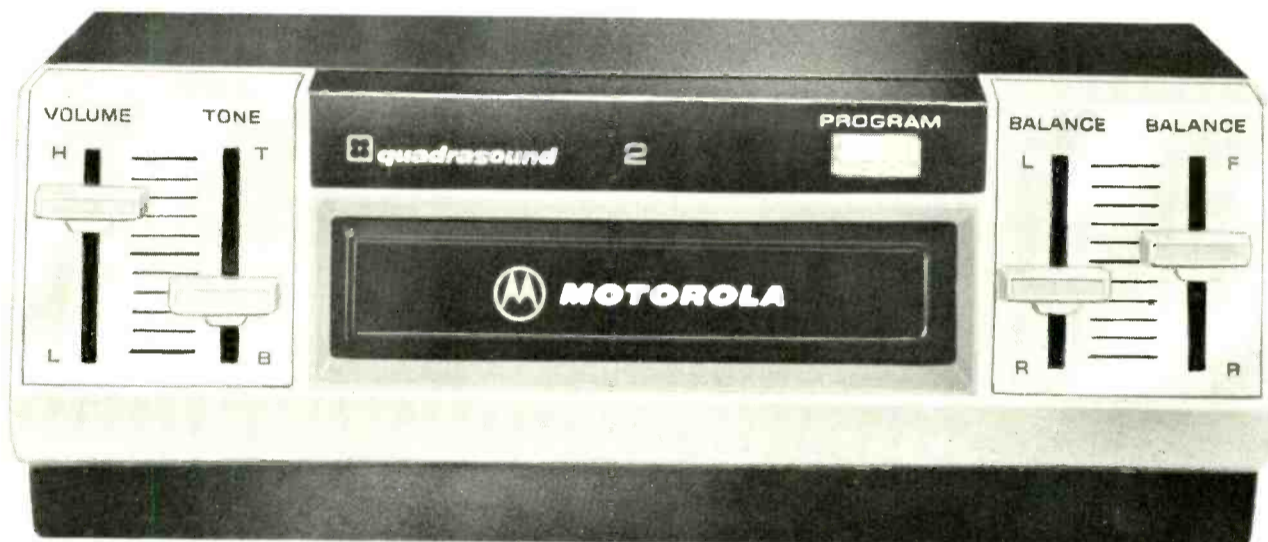
maxell.

Maxell Corp. of America
Dept. B9, 501 Fifth Avenue, New York, N.Y. 10017





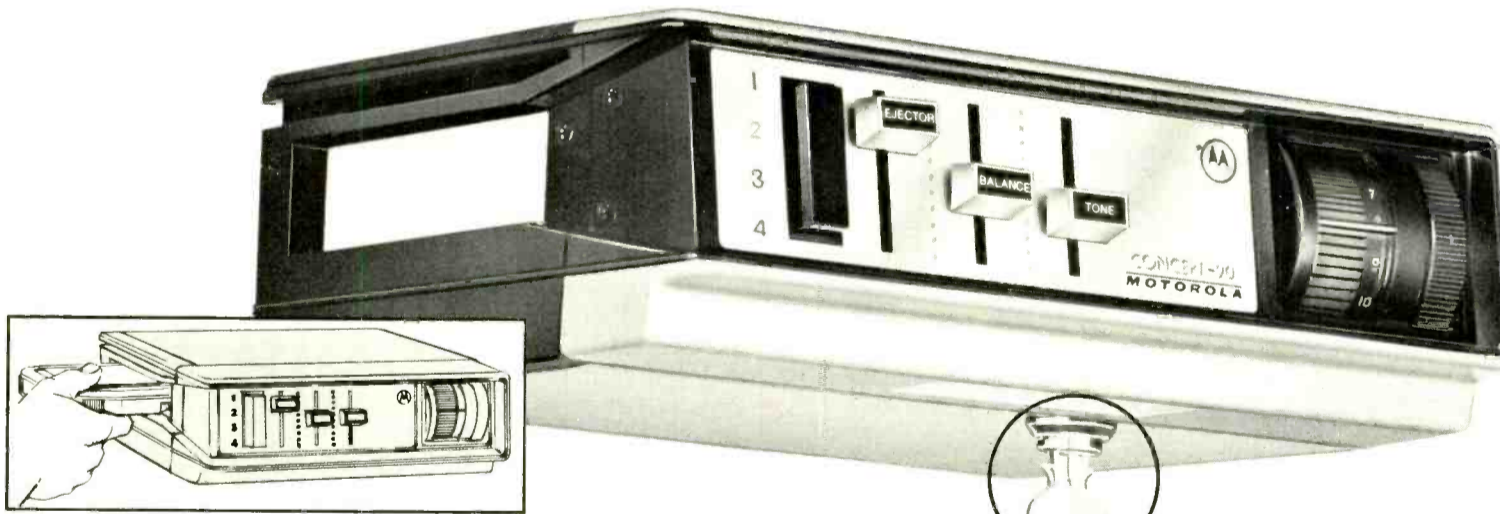
MAKE YOUR MOVE WITH MOTOROLA® 4-CHANNEL SOUND



MOTOROLA OFFERS YOU WRAP-AROUND SOUND IN THIS 4-CHANNEL, 8-TRACK TAPE PLAYER

This makes turning on a car tape player a whole new happening that makes sales happen. Not just two, but four distinct, separate channels of sound. Four amplifiers and four Deluxe 5 $\frac{3}{4}$ " Golden

Voice Speakers matched to circuitry. Plays both 2-channel and 4-channel tapes. Wraps the sound around the customer to wrap up profits for you. Model TM920S.

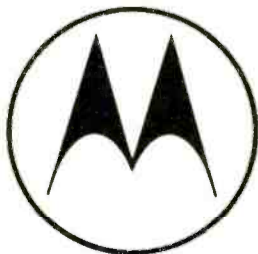


MOTOROLA OFFERS YOU SIDE TRACK—THE 2-CHANNEL, 8-TRACK STEREO TAPE PLAYER WITH DIFFERENCES YOU CAN DEMONSTRATE. Its face lights up to make it easy to load in the dark. It loads from the side instead of the front—designed with safety in mind.

OPTIONAL is a tool steel lock that laughs at hacksaws, files, and even crowbars, as you can demonstrate. Model TM717S.

AND THESE ARE JUST HIGHLIGHTS of a line of car stereo tape players, and car radios that make Motorola "Something else in sound on wheels."

Write C. J. "Red" Gentry, Director of Sales and Marketing, Motorola Automotive Products Division, Dept. BB51, 9401 West Grand Avenue, Franklin Park, Illinois 60131 for the whole Motorola profit story.



MOTOROLA®
SOMETHING ELSE in sound on wheels

MEMBER OF THE I.T.A., WE WILL SEE YOU AT THE SEMINAR

PROGRAM

I.T.A. Convention

• Continued from page 14

WORKSHOP 18. "FROM MONO TO FOUR CHANNEL STEREO—A DEMONSTRATION BY ENOCH LIGHT"
CHAIRMAN: TO BE ANNOUNCED

- A. A Demonstration by Enoch Light
SPEAKER: **ENOCH LIGHT**, PRESIDENT, TOTAL SOUND INC.
- B. The Impact of Four Channel Sound on the Home & Automotive Market
SPEAKER: **C.J. "RED" GENTRY**, DIRECTOR OF MARKETING, MOTOROLA AUTOMOTIVE PRODUCTS DIV.
PANELISTS: **FRANK CARROLL**, V.P., CASSETTE CARTRIDGE CORP.
RICHARD MYERS JR., DIR. OF MKT., AUDIO-VIDEO COMM.

SATURDAY MAY 15

Morning Session
Two Consecutive Segments
9:00 am - 10:30 am
10:45 am - 12:15 pm

WORKSHOP 19. "USING TAPE TO PROMOTE PRODUCTS & SERVICES"
CHAIRMAN: TO BE ANNOUNCED

- A. Selling New Programs & Ideas in Group Presentations
SPEAKER: **AL KOVAC**, SALES MGR., CERTRON CORP.
- B. Point of Purchase Sales Promotion
SPEAKER: **GEORGE SADDLER**, MARKETING MGR., T.D.K. ELECTRONICS
- C. The Guided Tour for Places of Interest
SPEAKER: **ROBERT MAITLAND**, SR. V.P. ADVERTISING, PAN AMERICAN WORLD AIRWAYS

WORKSHOP 20. "EXPANSION OPPORTUNITIES FOR THE PUBLISHING INDUSTRY"
CHAIRMAN: **JACK NELSON**, PRESIDENT, AUDIO MARKETING INC.

- A. Tape Programs that Supplement the Printed Word
SPEAKER: **RON SILBERMAN**, EXEC. V.P., AVERY & ELKINS
- B. Taping Current Events to Capture the Immediacy of Our Time
SPEAKER: **HENRY R. "PETE" HOKE**, PRES., HOKE COMMUNICATIONS
- C. Presenting Materials to Non-Readers on Tape
SPEAKER: **ALBERT S. BRAY**, CHIEF, DIV. FOR THE BLIND & PHYSICALLY HANDICAPPED, LIBRARY OF CONGRESS

WORKSHOP 21. "TAKING ADVANTAGE OF NEW IMPROVEMENTS IN TAPE"
CHAIRMAN: **DR. ERIC DANIEL**, TECH. DIR., MEMOREX CONSUMER PROD. DIV.

- A. Increased Fidelity of Sound on Tape
SPEAKER: **JOHN JACKSON**, MGR. MKT. SERVICES, BASF SYSTEMS INC.
- B. Improved Reliability of 8-Track, Cassette & Open Reel Software Tape
SPEAKER: **EUGENE BARKER**, DIR. OF QUALITY CONTROL, AUDIO MAGNETICS CORP.

WORKSHOP 22. "GREAT EXPECTATIONS ON OUR HOME SCREENS"
CHAIRMAN: TO BE ANNOUNCED

- A. A New Business—What Does the Independent Home Video Producer Do?
SPEAKER: TO BE ANNOUNCED
- B. Identifying the Position of the Copyright Holder
SPEAKER: **IRVING STIMMLER**, PRES., OPTRONICS LIBRARY
- C. How the Motion Picture Industry Views This New Medium
SPEAKER: **SAM GELFMAN**, V.P. PROGRAMMING & PRODUCTION, CARTRIDGE TV (AVCO)
- D. The Impact of Cassette/Cartridge TV on Consumer Viewing Habits
SPEAKER: **ANTHONY PALMS**, MARKETING DIR., TIME-LIFE VIDEO

(Continued on page 25)



ART BUCHWALD, nationally syndicated columnist, author, playwright, closes the seminar with his talk, "The Establishment Is Alive and Well in Washington (Live — Not on Tape)."



WILLIAM D. LEE, deputy assistant, Secretary of Commerce, executive director, National Business Council for Consumer Affairs.



DONALD N. FREY, chairman of the board and chief executive officer of Bell & Howell Company, is keynote speaker at the opening meeting speaking on "Tape Communications in the '70's—Evolution or Revolution." In 1951 Frey joined the Ford Motor Company, and in his capacity as vice president and general manager of the Ford Division in the mid-'60's, he was instrumental in the acceptance of the Stereo-8 concept in the automotive field. Prior to his present position, Frey was president and chief operating officer of General Cable Corporation.



LARRY FINLEY, I.T.A.'s executive director.

REGISTRATION FORM INTERNATIONAL TAPE SEMINAR

REGISTRATION FEE PER PERSON . . . ITA MEMBERS \$150.00 — NON-MEMBERS \$250.00 — FEES DO NOT INCLUDE HOTEL ACCOMMODATIONS

Fee Includes Your Choice of 9 Workshops, Work Materials, Wednesday Evening Cocktail Party, Luncheons Thursday, Friday And Saturday. Spouses Registration \$60.00 Includes Opening Cocktail Party, Tours and Luncheons Thursday And Friday And The Art Buchwald Luncheon Saturday. Spouses Registration Does Not Include Seminar Attendance.

THE INTERNATIONAL TAPE ASSOCIATION WILL ACKNOWLEDGE YOUR REGISTRATION IMMEDIATELY ON RECEIPT AND WILL FORWARD ALL DETAILS PERTAINING TO PROCEDURES. PLEASE LIST ON YOUR LETTERHEAD, NAMES OF REGISTRANTS AND THEIR TITLES.

PLEASE REGISTER _____ PEOPLE FROM OUR COMPANY TO ATTEND THE INTERNATIONAL TAPE SEMINAR — MAY, 12-15, 1971 IN WASHINGTON, D.C.

Check is Enclosed To Cover All Registrants. Please Make Check Payable To International Tape Association And Mail To 315 West 70 Street, New York, N.Y. 10023.

Company Name _____

Address _____

City, State And Zip _____

Signed by, Title _____

Nature of Business _____

COMPLETE REFUNDS WILL BE MADE FOR CANCELLATIONS RECEIVED BEFORE APRIL 30, 1971. AFTER THAT TIME, A CANCELLATION CHARGE OF \$75.00 FOR EACH REGISTRANT WILL BE MADE.

ITA Has Reserved A Limited Number Of Suites And Rooms At The SHOREHAM HOTEL. There Is No Extra Charge For This Service, And You Will Be Charged The Regular Shoreham Hotel Rate. All Reservations Are On A First-Come, First-Served Basis.

Single Bedroom and Bath . . . \$22, 24, 26, 28, 30, 32
Twin Bedroom and Bath . . . \$26, 28, 30, 34, 37, 42
Daily Parlor, One Bedroom Suite . . . \$42, 52, 62, 82, 92
Daily Parlor, Two Bedroom Suite . . . \$67, 77, 92, 107, 127
Daily Deluxe Two Bedroom Suite . . . \$177
Daily
Please Write Directly To INTERNATIONAL TAPE ASSOCIATION Stating Type of Accommodations Desired, Date And Time of Arrival And Departure Date.

INTERNATIONAL TAPE ASSOCIATION
315 W. 70 St., N.Y., N.Y. 10023
(212) 877-6030 (212) 873-5757

Each month, hear the opinions and experiences of men like Wilfred Owen of The Brookings Institution . . . Fred Hartley of Union Oil . . . Frank Zurn of Zurn Industries . . . management consultant Peter Drucker . . . A sampling from recent cassettes:

Management methods: William McNealy of American Motors talks about how the little guy wins a market share. For one thing, never adopt the big guy's marketing strategy . . .

Close-ups on government: A conversation with Miles Kirkpatrick, head of the increasingly active and influential Federal Trade Commission . . .

Challenging new concepts: Is your firm really suited to the 5-day work-week? Listen to what people on a 4-day schedule have to say . . . or Dr. Millard Faught's case for the 3-day week . . .

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Every month a new cassette packed with top-level, first person insights on American business. As a member of the tape industry, it will pay you to listen.

Hear the country's shrewdest managers—like Roy Ash of Litton Industries . . . Robert Townsend, author of *Up the Organization* . . . Najeeb Halaby of Pan Am—sharing their experience and ideas, in their own words, their own voices. Enjoy—and learn from—penetrating interviews and free-wheeling discussions about management methods, success stories and painful postmortems, business futures, controversial issues and much more.

The Executive Voice brings you this lively and important exchange of management know-how with all the revealing immediacy of sound. It's conversational, to the point, packed with facts and opinions, and it captures every tone of voice a man uses to get his point across—confidence, irony, concern, skepticism. You owe yourself a hearing.

Free, ten-day trial examination of the next cassette.

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- Yes, please start my trial subscription to *The Executive Voice*. I understand I may examine the first cassette for ten days, free, before deciding if I wish to subscribe. At the end of that time, I may return the cassette without obligation. If I keep the first cassette, please enroll me as a subscriber and bill me for a one-year (12 issues) subscription at \$80 plus applicable local taxes.
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Address: _____
City: _____ State: _____ Zip: _____

0103

FROM FORTUNE

The Executive Voice



“I have
discovered
the New
World.”



The exciting new world of Audio Magnetics . . . in reel-to-reel, 8-track, and the famous Audio Cassette.

No longer am I at the mercy of the evil winds of uncharted product, for I have discovered the world's largest and most respected manufacturer of cassettes. Audio Magnetics is the choice of 8 out of the top 10 retailers in America,* and therein lies my route to profits.

Come aboard the Audio Magnetics line of recording tapes . . . cassette, reel-to-reel, and 8-track. You'll be guaranteed a profitable voyage, the first time and every time, because we back up all our products with our Lifetime Guarantee.

*as listed in Fortune Magazine

Keep your trade routes open to new customers, and at the same time, encourage your present customers to drop anchor in your harbor.

Call Audio Magnetics. We'll gladly sign you on today.



**AUDIO
MAGNETICS
CORPORATION**

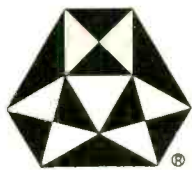
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a wholly owned subsidiary of Mattel, Inc.

how to stay out of the rat race



Cassette business is now big business; but with the many cheap brands around that give you so much trouble, what with all kinds of quality and mechanical problems—is it profitable? Small profit margins that are whittled away by the price war. The only way to stay out—and above—the cassette rat race is to have a cassette that itself is above the rat race, one that you can sell with confidence, that will give your customers complete satisfaction, that will stay sold, and then sell itself again and again and again. **TDK**, the world's leading manufacturer of premium cassettes and tapes, gives you a higher unit price and a bigger, safer profit margin. Doesn't it make sense to carry **TDK**. Who needs problems?

TDK SD™ Cassettes are available in C-30, C-60, C-90 and C-120



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OVERLAND PRODUCTS

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



No. 208
8 TRACK CARTRIDGE
SPRING PAD

Phosphor Bronze Spring with wool felt pads.



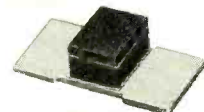
No. 508
8 TRACK FOAM PAD

Mylar face—Styrene base—dimensions to customer specifications.



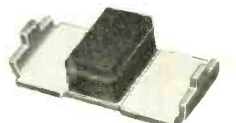
No. 201
CASSETTE SPRING PAD

Phosphor Bronze Spring with wool felt pad—Fits all standard Cassettes.



No. 510
FLAT-FOAM SHIELD

Size and material to customer specifications.



No. 570
FULL-FOAM SHIELD

Standard Shield with foam pad—Nickel alloy or Silicon steel. Foam specifications to customer requirement.



No. 901
SPECIAL FOAM SHIELD

An example of special production to individual customer design.



No. 470A
CASSETTE FULL SHIELD

Standard dimensions. Made from any nickel alloy or Silicon steel.



No. 410
FLAT SHIELD

Any size—Any material.

SPECIAL DESIGNS
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**OVERLAND
PRODUCTS**

MEMBER OF ITA
We will see you at the seminar

The Language Gap

Tape's Changing Face

• Continued from page 18

ceives even greater exposure to the tape medium with the variance of uses of tape.

Taped Education

The blank cassette market, which in the past three years has experienced a growth beyond the wildest imagination, will continue to grow at an even greater rate.

New applications, some of which have already been launched, is the use of tape in education. With the shortage of classroom space, the shortage of teachers and the tight budgets for education in most cities, there is no better way for compressing school terms than with the use of tape. Tape will be used for continuing education programs, as well as for in-class and home instruction.

Industry will use tape for training and information. It will be possible to inform sales personnel on product and policy changes, for "on the job" training and will be able to use the cassette or cartridge in the automobile for communications.

In the religious area, there are applications for specialized tape ministries, tape will be used for religious communications and educational programming.

The publishing industry will offer tape programs that supplement the printed word, there will be taping of current events and non-readers will be able to use tape for learning, knowledge, training and education.

Adults will use tape for self instruction. They will be enabled to improve their competence through home instruction courses, in every area from learning to play a musical instrument to learning to play golf, learning how to cook or in any other way that their needs require. The adult will be able to keep abreast of business trends and changes, and to use tape in hundreds of "self-benefiting" ways.

Medical Field

The medical field will use tape in many new areas. New information will be communicated to the doctor and pharmacist, doctors will be able to counsel patients, to exchange profession information. The latest medical developments will be made available for the doctors on tape.

Government will increase their use of tape by using the medium for dissemination to the public, for inter/intracommunications, for training and for many more uses.

Tape will be more widely used for selling new programs and ideas in group presentation. The endless loop cassette will be able to make point-of-purchase sales more effectively, and the applications of the use of tape for guided tours for places of interest will become a way of our life.

The application of cartridge/cassette TV will have a meaningful effect on almost everyone. Motorola Systems EVR unit is already being used successfully for training and in hospitals and institutions. Sony, Ampex, Panasonic, Magnavox, North American Philips, RCA and Cartridge TV, to name a few, will soon have their equipment on the market.

Because of the lack of standardization at this time, there will be confusion at the start, but after the "shake-down" period, the industry will really start a growth pattern that I believe will be unequalled in the history of our economy.

Video cassette/cartridge in all forms of storage medium, including the video disc will prove its importance in the areas now served by Motorola. As more hardware and programming becomes available, there will be many other uses. Industry and business will utilize it for training, schools and colleges will take advantage of its application for the classroom and for continuing education, religion will use it in churches, government will apply its application to dozens of uses, executives will use it for executive training, product and policy information will be communicated to a national sales force, employment agencies will use the medium for job interviews. The application of this medium has no bounds.

PROGRAM

• Continued from page 22

WORKSHOP 23. "MARKETS-TRENDS-OPPORTUNITIES . . . IN THE VARIOUS EQUIPMENT CONFIGURATIONS"

CHAIRMAN: DANIEL HONIG, PRESIDENT, QATRON CORP.

A. The 8-Track System

SPEAKER: RICHARD HERST, V.P., CAR TAPES INC.

B. The Cassette System

SPEAKER: GERALD CITRON, MGR., MKT. DEVELOPMENT CASSETTES, NORTH AMERICAN PHILIPS CORP.

C. The Reel to Reel System

SPEAKER: LARRY WINN, NAT'L SLS. MGR., ROBERTS (DIV. OF RHEEM MFG.)

WORKSHOP 24. "THE USE OF TAPE FOR ADULT SELF INSTRUCTION"

CHAIRMAN: MARIA CURRY, MGR. TECH DEPT., MAGNETIC TAPE PRODUCTS, AGFA-GEVAERT, INC.

A. Improving Adult Competence Through a Home Instruction Course

SPEAKER: GEORGE SIMKOWSKI, V.P., CONSUMER PRODUCTS DIV., BELL & HOWELL

B. Keeping Abreast of Business Tr. & Changes

SPEAKER: WILLIAM WOLMAN, V.P., FIRST NATIONAL CITY BANK

C. New Dimensions in Spoken Word Recordings

SPEAKER: HARRIS OSBORN, DIR. OF MKT., AMERICAN SOUND CORP.

• Continued from page 16

definition of "peak-power"? In home maintenance, particular procedures to follow are needed to keep the consumer's machine in good working order. These questions and many others may seem overly simple and the answers more than apparent. To the average consumer these questions are often bewildering. Many potential customers may be putting off buying tape products because they don't have this type of information to enable them to make an intelligent choice between brands. The audio situation has become better this past year, but the prospect of the many announced systems in video players and video recorders without standardization or standard product information boggles the mind.

I sincerely believe that a successful and profitable advertising campaign could answer many of these questions confusing to consumers, but questions that are too complex to be answered by advertising must be answered by explanatory information given to the consumer at the point of sale. Obtaining the agreement of the entire industry with its numerous special interests, countless manufacturers and thousands of retailers is an enormous task. Cooperation is, however, an achievable goal. First, standards of quality and performance should be set, and then the disclosure of full product information should be passed on to the consumer.

The best way for ITA to coordinate its efforts with the President's Office of Consumer Affairs, is to continue to strengthen its efforts in recommending minimum standards. This calls for the continuance of their committee activities to encompass the manufacturers of the suppliers of the base material for the raw tape, the coating and slitting of tape, the cooperation of the manufacturers of the pinch rollers, the pad manufacturers, the makers of the plastics, the duplication of the recorded material and the proper winding of the tape in prerecorded or blank form.

Much of the shoddy and inferior hardware, as well as software, is contributing to consumer dissatisfaction in the marketplace, which is effecting the growth of this fast rising industry. Manufacturers who supply shoddy goods or inferior service can give an entire

industry a poor reputation. I have been informed that ITA's efforts in attempting to recommend minimum standards is a great step forward in building toward the future. The establishment of standards helps business not only to increase its operating efficiency, but it also reduces intra-industry confusion. In addition, manufacturers of shoddy or poorly made goods would have to compete on the same basis with quality products. In short, voluntary standards contribute to a healthier economic environment. And as a consumer advocate, I can think of no better goal than for what ITA is starting to accomplish.

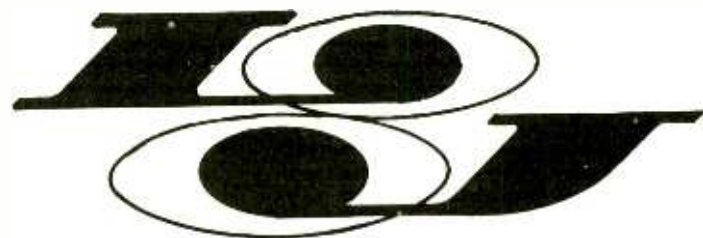
Clean Shop

Last August I told the ITA industrywide luncheon group, that if their industry does not attempt to clean up its own shop, there will come a time when the option will no longer be theirs. The Federal Trade Commissions Consumer Division has since said the same thing, and if your industry does not clean house, it is certain that consumers will ask their government to act and their representatives will have no choice but to respond. If that day comes, you may wish you had acted sooner, but there won't be anyone to sympathize. The responsibility for standards is yours and the opportunity is yours. Don't wait until you have lost both.

I am pleased that ITA has taken action on these recommendations and has made an excellent start in putting them into effect. However, this does not mean that there is still not more to be done. The ITA membership and their willingness to cooperate with government in tackling these problems is a great step forward in achieving the goals of what my office is about a happy triangle, better government, business and consumer relations.

I am also pleased to hear of the support of this new association for the proposed new regulations and standards issued by the FTC regarding the advertising of sound equipment. I know also that this support is a refreshing exception to some negative reactions that have come forth from some members of the affected industry.

ITA can best coordinate its efforts with the President's Office of Consumer Affairs by continuing to work with government in the future, as it has in the past.



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STEREO, INC.**

1st IN "STEREO 8"™

CAR - HOME - PORTABLE



FINE-TONE

IT'S THE REEL THING

EVERY TITLE • EVERY LABEL

PRE-RECORDED
OPEN REEL TAPES

FEATURING

AMPEX
STEREO TAPES

CLASSICAL
OPERA
OPERA HIGHLIGHTS
INSTRUMENTAL

ROCK & ROLL
RHYTHM & BLUES
SOUL
FOLK
JAZZ

VOCALISTS
COUNTRY & WESTERN
EXTENDED PLAY TAPES
PLUS EVERY
TAPE MANUFACTURED

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GET YOUR SHARE OF AN 18 MILLION DOLLAR MARKET



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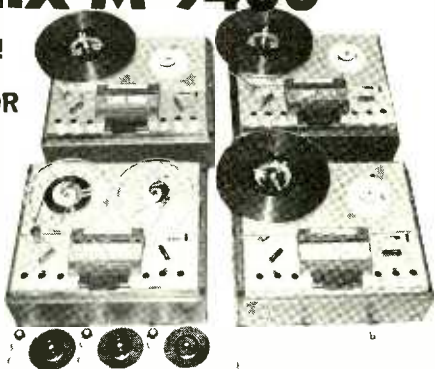
NEW YORK'S LARGEST WHOLESALE TAPE & RECORD ACCESSORY HOUSE

ULTRONIX M-9400

IS YOUR BEST BUY!
PROFESSIONAL 8
TRACK DUPLICATOR

BUILT FROM THE
BEST GERMAN
EQUIPMENT

AN ENGINEERING
BREAKTHROUGH
IN AUDIO
REPRODUCTION

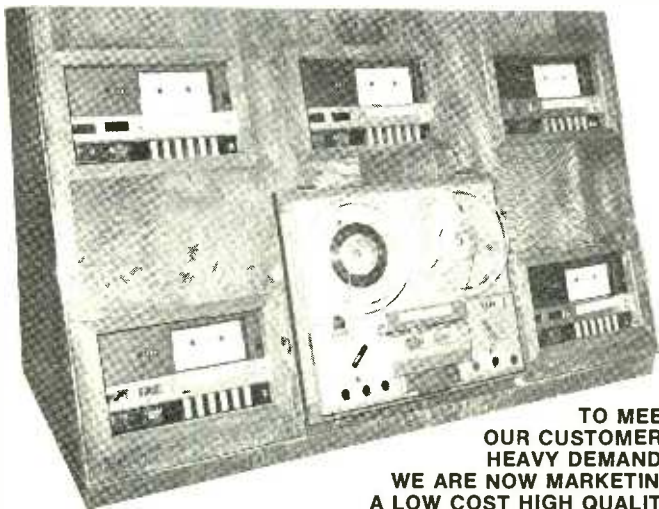


Features:

1. Power supply adjustable — 110-220 volts.
2. Any 8 track prerecorded tapes can be used as masters
3. Records all 8 tracks with one single pass.
4. Winds directly on cartridge hub from 7" reel or 10" hub.
5. Fully automatic. Starts and stops master and all slaves with a unique sensing device.
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8. 8 V U meters to control each channel.
9. Headphone can be used to check recordings.
10. 4 track recordings also can be made with 8 track configuration.
11. Daily capacity: 1,200 cartridges using 3 slave system.
12. More slaves can be added.

1 Master 3 Slaves Now only \$2,450.00

ULTRONIX M-9500



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OUR CUSTOMERS
HEAVY DEMANDS
WE ARE NOW MARKETING
A LOW COST HIGH QUALITY
PROFESSIONAL CASSETTE DUPLICATOR

Record from reel to cassettes all 4 tracks with one single pass.
Fully automatic.

Daily capacity: 2,000 C=30 cassettes on 5 slave system.

5 Slave System only \$2,450.00

We also supply high quality tapes and cartridges and anything for your recording needs at lowest prices. Worldwide shipment.

For more information, write or phone:
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Tape Happenings

Hitachi's new tape line includes five stereo units with AM-FM radios, a portable cassette recorder with AM-FM, three stereo cassette decks, three monaural cassette recorders and an 8-track auto player. The three compacts range in price from \$119.95 to \$249.95, while the compact with cassette will sell for \$239.95 and the unit with 8-track will sell at \$199.95. The portable AM-FM cassette recorder lists at \$79.95, the three stereo cassette decks list from \$99.95 to \$129.95 and the three monaural cassettes will list from \$44.95 to \$79.95. The 8-track auto unit lists at \$64.95. . . . Crown Radio Corp., San Francisco, has introduced a compact cassette system with AM-FM stereo radio at \$199.95. It includes two-way matching speakers. Allied Radio Shack has printed a parts and kits catalog. . . . Musitapes of London has appointed Turner and Co. (Auto Services) of Glasgow as its distributor in Scotland. Hitachi is introducing a new line of blank cassettes. Its Ultra-Dynamic line has a list price of \$3.75 for a C-60 and \$4.50 for a C-90. . . . EMI Records of London is packaging its tape product in Garrod and Lofthouse mini-sleeves. The sleeves are 7 1/4 x 9. EMI's cassettes will be packaged in a flip-top carton (Continued on page 62)

7 FIRMS FILE PIRACY SUIT

LOS ANGELES—Seven record companies have filed a suit here in Superior Court charging nine companies with illegally duplicating their tapes.

Atlantic, Warner Bros., Ampex, London, Fantasy/Galaxy, Bell and Buddha have asked for more than \$1 million damages and an injunction to prevent defendants from selling, duplicating or advertising the tapes.

Defendants are Joseph Troy of Joe's Stereo Shack, Lil Audie's Stereo Corner, Stereo Happy, Nicholas and Helen Kyriakides of Auto Stereo Center, Sidney and Mary Jo Weisblat of California Radio Distributors, Campus Outlet, California Discount Tape Center, Covina Auto Center and Muntz Stereo Pak.

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- 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.

certron

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Anaheim, Ca. 92806
(714) 633-4280

Tape Cartridge

Korvettes Will Test Antitheft Device

• Continued from page 1

ble to any counter fixture. The bin holds either 104 eight-track cartridges or 208 of the cassette variety, at capacity. A key releases the tape from the container in seconds, thus enabling the store's clerk to sell it right from the container. Or, as in the test to be conducted by Korvettes, a clerk may simply pull one from stock. A numbering system informs him which title the buyer wants.

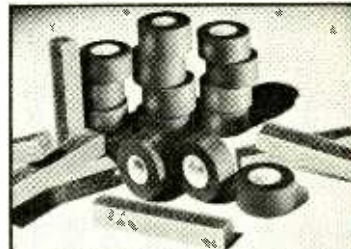
Reading the titles on tape is also easy. There is sufficient space between each container to allow the buyer to peruse the titles at will. A wall unit is also available and works in a similar fashion. This unit is screwed on the wall, is larger and holds 156 eight-track cartridges or 234 cassettes, at capacity.

A unit costs \$150.00 to the dealer. Initially, delivery is four to six weeks. If demands from other dealers start rolling in, delivery will be increased to two weeks, with the production plant gearing for 1,000 bins weekly.

The Korvettes agreement was made by Harold Attell, director of operations for all the stores, and Ben Rubenstein, the device's inventor. Rubenstein is a dealer in

Jamaica. Inquiries may be addressed to Pilfer Proof Devices, 10 Cedar Road, Westbury, N. Y. 11590. Phone is Ja 3-9782.

According to Rubenstein, MCA Records will exhibit the device in its booth during the merchants show to be held here in June. Should the device live up to expectations, Decca may handle its distribution nationally. Korvettes plans to install the unit in all 50 stores if the system proves out.



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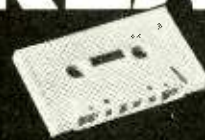
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TOP
Billboard
Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (8-Tr. & Cassette Nos.) (Duplicator)
1	1	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-206; 73-206)
2	2	PEARL Janis Joplin, Columbia (CA 30322; CT 30322)
3	4	4 WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
4	3	UP TO DATE Partridge Family, Bell (Ampex 86059; 56059)
5	5	GOLDEN BISQUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT 8023-50098; 5023-50098)
6	7	LOVE STORY Soundtrack, Paramount (PA 8-6002; PA C-6002)
7	8	WOODSTOCK 2 Soundtrack, Cotillion (TP 2-400; CS 2-400) (Ampex)
8	9	TEA FOR THE TILLERMAN Cat Stevens, A&M (BT 4280; CS 4280)
9	25	SURVIVAL Grand Funk Railroad, Capitol (8XW 764; 4XW 764)
10	11	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
11	10	CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271)
12	6	LOVE STORY Andy Williams, Columbia (CA 304970; CT 30497)
13	12	CRY OF LOVE Jimi Hendrix, Reprise (Ampex M82034; M52034)
14	20	TAPESTRY Carol King, Ode '70 (A&M) (BT 77009; CS 77009)
15	14	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
16	16	TUMBLEWEED CONNECTION Elton John, Uni (8-73096; 2-73096)
17	15	THIS IS A RECORDING Lily Tomlin, Polydor (8F 4055; CF 4055)
18	18	EMERSON, LAKE & PALMER Cotillion (Ampex M89040; M59040)
19	—	MAYBE TOMORROW Jackson 5, Motown (81735; 75735)
20	13	CHICAGO III Columbia (CA 30110; CT 30110)
21	21	BEST OF Guess Who, RCA Victor (P8S 1710; PK 1710)
22	—	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561)
23	19	SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843)
24	24	IF I COULD ONLY REMEMBER MY NAME David Crosby, Atlantic (TP 7203; CS 7203)
25	28	THE POINT! Nilsson, RCA Victor (P8S 1623; PK 1623)
26	26	MANNA Bread, Elektra (ET 8 4086; TC 5 4086)
27	27	BLOODROCK III Capitol (Ampex 8xt 765; 4xt 765)
28	17	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell (Ampex M86060; M56060)
29	31	PENDULUM Creedence Clearwater Revival, Fantasy (Ampex M88410; M58410)
30	44	NATURALLY Three Dog Night, Dunhill (Ampex 85088; 55088)
31	23	THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050)
32	41	THIRDS James Gang, ABC/Dunhill (Ampex 8721; 5721)
33	30	ELVIS COUNTRY Elvis Presley, RCA Victor (P8S 1655; PK 1655)
34	34	TARKIO Brewer & Shipley, Kama Sutra (Buddah) (Ampex M82024; M52024)
35	22	STONEY END Barbra Streisand, Columbia (CA 30378; CT 30378)
36	45	LOVE IT TO DEATH Alice Cooper, Warner Bros. (Ampex 81883; 51883)
37	33	GOLD/THEIR GREATEST HITS Steppenwolf, Dunhill (Ampex M85099; M55099)
38	35	GREATEST HITS Sly & the Family Stone, Epic (Columbia) (KO 30325; ET 30325)
39	40	LIVE Grand Funk Railroad, Capitol (8XWW 633; 4XWW 633)
40	37	ALL THINGS MUST PASS George Harrison, Apple (8XWB 639; 4XWB 639)
41	36	FRIENDS Soundtrack, Paramount (PAA 6004; PAC 6004)
42	—	ALARM CLOCK Richie Havens, Stormy Forest (GRT 8-6005; 5-6005)
43	29	LONG PLAYER Faces, Warner Bros. (Ampex M81897; M51897)
44	47	LIVE AT COOK COUNTY JAIL B.B. King, ABC (GRT 8022-723; 5022-723)
45	45	OSMONDS MGM (Allison M84724; M54724)
46	38	ROSE GARDEN Lynn Anderson, Columbia (CA 30411; CT 30411)
47	48	LIVE Johnny Winter And, Columbia (CA 30475; CT 30475)
48	—	TO BE CONTINUED Isaac Hayes, Enterprise (EN8 1014; ENC 1014)
49	42	FOR THE GOOD TIMES Ray Price, Columbia (CA 30106; CT 30106)
50	—	CHAPTER TWO Roberta Flack, Atlantic (Ampex M81569; M51569)

Billboard SPECIAL SURVEY For Week Ending 5/8/71

Tape Cartridge

Japan Cos. Hit the Taiwan Trail

• Continued from page 12

shown little, if any, interest in our problems."

American manufacturers insist the government "obtain fair and equitable trading terms with other nations, notably Japan."

Japan's uniquely close government-trade-industry-financial relationships is alien to the U.S.; the U.S. antitrust laws abhor it.

In Japan the government helps control production, markets, prices, profits and competition. Workers are skilled, educated, dedicated and an industrious labor force. But it is Japan's protectionist policies which safeguards its industries

from foreign competition while Japanese companies freely penetrate other markets.

An American manufacturer summed it up this way:

"Japan must give us fair access to her markets and permit us to invest, develop joint ventures and licensing agreements, and we (the U.S.) must continue to permit her (Japan) to compete freely in the American market."

In jittery days the "Made in Japan" label on goods exported to this country frightened many U.S. consumers. Today Japan is in the forefront of the consumer electronics craze sweeping the U.S.

Now the "Made in Taiwan" label will be stamped on goods and many U.S. consumers are skeptical of its value.

But American manufacturers are finally making a stand to recapture the home electronics market. The counterattack is stemming from Taiwan.

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Cartridge TV

CBS' Brockway Sees CTV as a Key In Opening New Cultural Vista

By CLAUDE HALL

NEW YORK—One of the key assets of the cartridge TV world that will be available en masse to consumers beginning next year, according to Robert E. Brockway, president of CBS, EVR division, is the new opportunities for cultural products. Speaking here before the 1971 Congress of American Writers (the audience included songwriters and writers of TV, movies, books, and plays), Brockway said that CTV will offer the advantage of selective product that will be profitable even in quantities as low as thousands. He postulated that there might be a "million run" on an EVR cassette of the Jefferson Airplane performing an album of their music, but that producers will also be able to satisfy creative urges with special projects—ones that are current too unprofitable for the mass TV market. Cultural programs on TV, he said, have been usually successful only in driving mass audiences to the nearest western show.

Making a claim for his system as the standard, Brockway stated that a third EVR processing plant will be announced in Japan soon; he stated that EVR is already on the market and "on the way to becoming a worldwide standard." 20th Century-Fox is planning to give its films a new life on CTV, Brockway said, possibly renting the cartridges via departments in present movie houses.

Among those speaking before the Congress Monday (26) here at Town Hall were Prof. Donald Ramsey Gordon from Canada, Brockway; Richard Murphy, president of the screenwriters branch of the American Guild of Authors and Composers; Sam Gelfman of AVCO Cartravision; Perry Knowlton of Curtis-Brown; and Paul Klein, president of Computor TV Inc.

Knowlton pointed out that while it was going to take "a certain amount of persuasion" to collect royalties for past properties that

will be issued on CTV, the key thing was of conserve CTV rights for current efforts. He proposed a "position of limbo," stating that writers should negotiate that neither party, such as the publisher, will dispose of the CTV rights without the consent of the other party. There are problems in separating the rights that are going to be on CTV, he said, and in regards to royalties no one knew exactly how to set them up yet.

Murphy proposed the formation of a committee with representatives of the various organizations present at the Congress to negotiate for CTV rights throughout the world.

Norman Ober of CBS, EVR division, was present at a questioning session later and he said that discussions were going on at CBS regarding the rights of writers. He also stated that CBS' programming department would become more actively involved in actual production of CTV product in the near future.

Gordon, speaking of an "orchestration of communication," said that one day a personality profile of each individual would be fed into a computer to screen information and material fed over the countless channels available on cable television to the public. Then, the individual would receive only those items of interest to him in particular. Pointing out that the house of the future would have a TV set, an AM-FM radio, a cassette and tape record and playback system, a holography unit, EVR, 8-track CARtridge system, a facsimile system, and a computer console—all wired together—the mass of material would be confusing without a computer to screen it.

The idea is already growing that data centers should be a public service, he said. "What do we want schools for? You won't go to a school anymore, it'll come to you," he said. All of his orchestration, with the exception of the hologra-

phy unit and the facsimile system, is available to the public now. He said much of this equipment was in his home already and that while he was speaking before the Congress, his unit was videotaping "Sesame Street" TV show at home off the air so he could check various educational techniques later used on the show at his leisure.

Gelfman, referring to CTV as "discretionary TV," said CTV would be happening heavily in 1972 and "exploding" in 1973. He felt 90 percent of the programming material initially would be existing material, but that it would grow obsolete fast because it wasn't created for CTV. He spoke of editing 125 hours of a cooking show down to three hours because there's no need to repeat things as on ordinary TV.

Klein said that most of the problem with TV today is "purely economic." Over-the-air TV has reached its limits . . . it cannot provide any more jobs or reach any more audience, he said. And advertising cannot fully support the medium as it exists today. CTV, he said, is a way into the "new visual culture." But he advocated that it would take a lift truck to get a rental cartridge home of "Gone With the Wind" and stated that his method of feeding product over CATV to the home would be the better method of delivery. At home, a CTV system could tape the material; the user would then be billed on a monthly basis.

Consolidated New System

SANTA CLARA, Calif.—Technology in duplicating videotape is in a constant state of motion. Consolidated Video Systems, a new local firm, is staking a lot on the videotape-cartridge television marts with the thermal heat duplicating system.

"The magnetic recording industry has needed a more efficient method of duplicating prerecorded materials," believes Consolidated's president Stanley Meyer. In order to be competitive with other videocassette duplicating forms, any new duplicating system must reduce tape costs for the user, the executive points out.

The thermal transfer process involves high speed contact duplication in which all copies are produced on chromium dioxide tape. That tape's higher packing density enables slower record/playback speeds and reduces tape costs up to 50 percent, Meyer claims.

One major advantage of thermal duplication is the high-speed transfer of video and audio tracks at the same time. Other duplicating systems do not run at high speed nor do they transfer audio and video at the same time.

Thermal transfer allows for the use of either high energy or standard magnetic tape masters.

A prime ingredient in videotape's growth as a cartridge television medium hinges on the creation of a rapid, economical duplication systems, Meyers said.

Consolidated claims that if the original master was recorded on standard iron oxide tape, the chromium dioxide duplicate can have a higher output than the original master.

The original master tape passes through the duplicator once to produce a chromium dioxide "mirror image" duplicating master. All duplicate release tapes are produced from the duplicating master, providing maximum protection for the original.

FCC's Johnson—CTV Irresistible

By MILDRED HALL

WASHINGTON—The compatibility and financial prospects of Cartridge TV may be in a state of flux — but to FCC Cmnr. Nicholas Johnson, the core of the new technology is solid, irresistible. It is needed, he pointed out in a recent talk at Yale, and the need was created by the way commercial television has sold out to the plugging of mass-produced goods in programming hopelessly at variance with the growing demand for the rights of individuality.

"Creative expression requires some new and cheaper TV equipment—" he said, referring to the do-it-yourself TV recorder, camera, and playback equipment—"which is already on the market." It also needs a "vast increase in the number of training programs for its use," and a nationwide, easily accessible and inexpensive distribution for its program—namely, the multi-channel CATV systems.

Johnson sees the new technology gaining ground in the public consciousness, and as often happens, getting a yeasty action from the creative element among the underground movers and doers. Such as the alternative TV movement of "Radical Softwear" of New York, which tries to keep the anti-establishment CTV creators in touch.

Johnson sees it all coming together into a boom for the new creative TV techniques. "Audio tape recorders are widespread . . . videotapes and disks are about to come on the market. . . . A whole generation of film makers is coming along that would like to work in the TV medium. Even for the home-movie buff, videotaping has a number of advantages over film. . . ."

Johnson, the youngest and probably the most dissident member the FCC has ever had, preceded this hopeful picture with a devastating and lengthy critique of the stale commercial TV service. He sees it swamped in largely moronic advertising, mass-product oriented, given to safe stereotyped entertainment and geared to mass consumption by largely passive watchers who are unaware that there can be something better, a wider choice.

On the practical side, he urged training programs for those who would like to use the new marvels to produce new, individual and

creative entertainment. Others beside Johnson have likened the new TV recorder-player technology's current status to the similar beginnings of Hi Fi in its infancy, when stereo was an orchestral and engineering dream, and the first LP, like the first TV set, a novelty.

People then interested in those phenomena (now an integral part of everyday life) were also called "buffs." Cmnr. Johnson would like to see this stage passed through more quickly, with practical help from institutions such as city recreation departments, community colleges, universities and high schools. These institutions should begin to acquire the equipment and provide training for those who would like to use it.

Johnson sees the best route to availability through Cable TV, "or at least, Cable TV with a twist." What the Cable TV offers, beyond its original and myopic role of relay for existing commercial TV programs, "is an alternative approach to program distribution."

He would like Cable TV operators to be required to make channels available on their systems to anyone who wants to use them for the distribution of TV programs. "The Cable TV operator could post prices, and anyone who could pay the rates could get a channel." The CATV system could profit with far lower rates for one of 20 to 40 channels than the TV network station must charge for time out of its precious single-channel availability.

Johnson sees this blend of new technologies — cheap videotaping equipment and unlimited multi-channel distribution systems—as holding the promise for a practical flowing of the creative society currently gagged by a corporate system which speaks only its own language on commercial television.

Motorola Joins Intl Tape Assn.

NEW YORK — Motorola Systems, Inc., has joined the International Tape Association.

Motorola Systems will display in their Hospitality Suite at the Tape Seminar sponsored by ITA in Washington May 12-15, Lloyd Singer, vice president of Motorola Systems, will chair the workshop session, "The Utilization of Video in Business."

Color VTR Standards Set Up In Japan by 7 Electronics Cos

TOKYO — A major step forward in the standardization of color VTR systems has been taken by the Japanese electronics industry. Observers here believe the move will assure Japan the position of world leader in the video age.

The VTR Committee of the Electronics Industries Association of Japan (EIAJ) announced Thursday (22) in Tokyo that seven major electronics makers have agreed in principle on electronic technical standards which will pave the way toward complete convertibility of domestically produced color VTR hard and software.

Industry leaders agree that the EIAJ announcement will lead to increased cooperation within the

field and that the problems of compatibility and convertibility of color VTR hard and software will soon be solved to everyone's advantage.

The seven makers who have accepted the EIAJ recommendations are Sanyo, Matsushita, Toshiba, Victor (of Japan), Sony, General and Shiba Electric. Each of these companies has developed its own system which, in most cases until now, has been incompatible with the others.

A spokesman for EIAJ said some 10 different proposals for technical standards were reviewed and that the final decision was made based on these systems with modifications at the advice of the major manufacturers.

(Continued on page 62)

3 JAPANESE EVR PLAYERS TO INVADE U.S. IN '72

TOKYO — Japanese EVR players from three companies are expected to be exported to the United States in 1972. Mitsubishi will market its unit under the MGA logo. Tokyo Shibaura will market its unit under the Toshiba name. And Matsushita will market its unit under the Panasonic logo. Hitachi is also readying to ship players to the U.S. and Canada next year.

Of significance is the swiftness with which these Japanese firms are tooling up to get their foot in the American market once Motorola's exclusive manufacturing pact with CBS expires next January.

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Manager Must Wear Many Hats—Bron

NEW YORK—The rock music scene has become so complex that a group's manager must become totally involved in all aspects of the act's operation. "One function hardly makes sense anymore," said Gerry Bron, London-based manager who represents Uriah Heep, Juicy Lucy and Coliseum, among others.

"To fulfill our artists' needs today," said Bron, "we act as record producer, publicist and agent as well as manager." Bron explained that through this kind of total involvement, he can control all aspects of the group's activity in the market.

"It pays off in the long-range buildup of the artist," Bron said, "and it especially pays off in the arranging of U.S. tours for English acts."

The recent U.S. tour of Uriah Heep was an example of Bron's co-

ordination concept. He worked closely with Red Foster Associates, Uriah Heep's U.S. manager, the William Morris Agency, who booked the tour, and Mercury Records, the group's U.S. label. "We all worked together on the promotion of the dates at the Whisky in Los Angeles, Ungano's in New York and in other locations during the three week tour and made it pay off in attendance as well as in record sales."

The group has two albums out on the Mercury label and a third, which is in the works, will be released at the end of August to coincide with Uriah Heep's return tour of the U.S. in October. The fall tour is expected to run about six weeks for a total of 25 engagements.

Chicago Revives Rock With a Bang in Phoenix

By PHIL STRASSBERG

PHOENIX—Not only did Columbia Records Chicago group bring back rock to the Memorial Coliseum on April 23, after a five-month ban because of use of drugs by the audience, but the attendance set a record. It drew the second largest box office gross ever in the 14,500-seat auditorium and the board of directors met while the show was on to vote unanimously to hold more rock concerts.

The Coliseum's manager, Jim Jones, at the finale announced the board's decision and the 14,391 (the official attendance) roared approval with a standing ovation. The attendance, incidentally, eclipsed the 13,813 set by RCA's Elvis Presley last year. It failed, however, to top Presley's gross of \$101,396. The Chicago

Miles to Make European Tour

CHICAGO—Buddy Miles, one of Mercury Records' hot acts, will appear in 14 European cities for performances and television appearances, some of which will be recorded. The label's a&r director here, Robin McBride, will supervise sessions at Paris' Olympia, London's Albert Hall and two concerts and a TV date in Montreux, Switzerland.

Mercury is thus coordinating Miles' record promotion with its Philips affiliates in Europe, Inter-art Productions and the IFA Booking Agency.

MOTOWN SPREE ON CLUB SCENE

NEW YORK—Motown Records is virtually monopolizing New York's entertainment scene, with four of its top stars, the Supremes, the Four Tops, Stevie Wonder and Willie Tyler, headlining at such major nightclubs and theaters as the Copacabana, the Royal Box, and the Apollo Theater, all at the same time within a one-week period.

The Four Tops began a two-week engagement at the Copacabana April 29, the Supremes step into the spotlight at the Hotel Americana's Royal Box Monday (3) for two weeks. Stevie Wonder begins a one-week engagement at the Apollo on Wednesday (5), and ventriloquist Willie Tyler is on the bill with the Four Tops at the Copacabana.

Talent In Action

GRATEFUL DEAD FEATURING NEW RIDERS OF THE PURPLE SAGE

Fillmore East, New York

Of death, taxes and the Grateful Dead, the Dead are the only certainty that can be enjoyed, and in this life. Thanks to their offshoot, the New Riders of the Purple Sage, the deftly grooved sound of the Dead can now be heard anytime, anywhere, all night, tonight. Warner Bros.' New Riders—Jerry Garcia, Spencer Dryden, Marmaduke Dawson & Friends—kicked off their four-day Fillmore stand in third gear, slick and game, and when rhythm and harmony came together to cast a high spell on "Six Days on the Road" and "Down in the Boondocks," the result was fast release into party, bubbling from an underground spring of youth, of students on vacation. The Dead are a folk tradition cum ritual that burns and soars with the grace of giving that has made rock a first taste of religion. ED OCHS

Copping played organ, but switched to bass for "Whiskey Train" from the third A&M set. Their three-hour encores included early rock material.

Teegarden & Van Winkle are a talented duo with David Teegarden on drums and Skip (Van Winkle) Knappe on organ. The latter has an infectious meandering rapping style. Both sing with a rustic sound. Both are excellent musicians. "God, Love and Rock & Roll" was a first-rate number from their Westbound Records album.

A&M's Winter Consort is one of the most unusual combinations of superior musicians. Their warm reception indicates that musicianship can make it. The excitement of Paul Winter, saxophone; David Darling, cello; Paul McCandles, English horn and oboe; Ralph Towner, acoustic guitar; Collin Walcott, percussion, and Glen Moore, upright bass, was remarkable. It was quite an evening!

FRED KIRBY

UP WITH PEOPLE

Philharmonic Hall, New York

"Up With People" involves much more than a unique and original musical production. There are five international traveling casts of "Up With People" with high school and college students involved.

At Philharmonic Hall on April 23 an International cast of about 50 energetic youngsters, adorned in purple, pink and beige, charmed the audience with their refreshingly, almost child-like production.

Accenting the positive throughout, "Up With People" won the affection of the full house with an international medley, "The World Is Your Hometown," featuring students from Belgium, Uganda and Japan. The two-hour program featured a fine brass section complemented nicely by the guitar work and singing of Don Masten, Larry Moudy, and Dave Gunnip.

Utilizing a slide light show, the ensemble had the audience singing and clapping during several numbers including "Up With People" and "What Color Is God's Skin," a sensitive bit of social commentary. This Pace Record group, with its warm rapport, personified its message: "Up With People."

BILLY DANIELS

Dangerfield's, N.Y.

Billy Daniels announced that he had newly recorded "That Old Black Magic" for Starday/King and given it a country flavor—but there was no evidence of it when he closed his act. It was the same old "Black Magic," hand cupped behind the ear, legs kicking out (perhaps an element of parody).

With longtime associate Benny Payne at the piano and assisting on a couple of numbers, Daniels chose a well programmed set of material, part old part new. He philosophized and commented on his personal life a little, but grabbed attention always. Good showmanly performance.

IAN DOVE

DEMIAN, ANDERSON

Bitter End West, Los Angeles

The combination of acoustic and electric music proved successful here April 23. Demian played some good hard rock and three fine acoustic numbers, while Anderson played a fine set of acoustic songs.

Demian, recording for ABC/Dunhill, are competent musicians and used the acoustic portion of its set to great effect. Spiced by

(Continued on page 32)

Vogues to Push First Bell LP

NEW YORK—The Vogues will be promoting their first Bell release, "Love Song," at colleges and clubs in the East during the next few months. The group is booked at the Statler-Hilton Hotel, Buffalo, Saturday (8); Harmar House, Cheswick, Pa., May 22-29; Stardust Inn, Waldorf, Md., June 18-20; Host Farm, Lancaster, Pa., June 21, then back to the Stardust Inn 22-27.

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CLIVE DAVIS, third from left, president of Columbia Records, goes over plans for 10 Years After's career on the Columbia label after their switch from Deram. Left to right, are Chris Wright, group's manager; Leo Lyons, bass; Alvin Lee, lead guitarist-singer; Ric Lee, drummer; and Chick Churchill, keyboard.

IF

Whisky a Go Go, Los Angeles

Superlatives are meaningless, adjectives inadequate, descriptions are futile. There is no way to describe the impact of If. The one shortcoming of its set here April 8 was that the group "only" played for an hour.

If is unquestionably the best of the so-called jazz-rock groups. The seven-man band from England, recording for Capitol, kind of leaves one with a feeling of inadequacy. Understanding some of the instrumental work, especially that of reedmen Dick Morrissey and Dave Quincy, is sometimes difficult because there is so much good music happening at once. One can only relax, soak it in, and let it make you feel good. Terry Smith is a master of guitar, and long overdue for proper recognition.

J.D. Hodkinson, the vocalist, has the toughest job of anyone in the group: trying to keep up with the rest of the band. But he does, and in the process pushes the band a little more. The result is astounding.

GEORGE KNEMEYER

BILLBOARD APRIL 24, 1971

From The Music Capitals of the World

DOMESTIC

NEW YORK

The show of Alice Cooper and Jackie Lomax, both Warner Bros. acts, has been switched from Carnegie Hall, as previously announced, to Town Hall, Thursday (6). . . . Joey Dee & the Starlighters begin a two-week engagement at the Living Room, Monday (3). . . . Mercury's Melba Moore appears at the Sahara, Lake Tahoe, Aug. 3-9, and the Riviera, Las Vegas, Aug. 10-31, both with David Frost. She opens a two-week stand at Caesar's Palace Oct. 21. . . . Bobby Emma and his revue open a one-week gig at Brandy's II, Sunday (25). . . . The Peer-Southern Or-

ganization has acquired world rights, except for the U.S. and Canada, for "Timothy" by Rupert Holmes, which is performed by the Buoyans on Scepter. The song is published in the U.S. and Canada by Plus Two Music.

A&M's Free and Atlantic's Mott the Hoople play Bill Graham's Fillmore East Friday (14) and Saturday (15). . . . Rare Earth's Rustix plays at Westbury, Ill., Friday (14) with Atco's Cactus and at Hornell, N.Y., May 15 with ABC/Dunhill's Grass Roots. . . . Columbia's Johnny Mathis will star in a one-hour TV special to be filmed and aired during the 1972 Olympics. The program will be internationally syndicated by the German ZDF network. . . . Bobby Scott's "Robert William Scott" album on Warner Bros. will be released on Reflection in the U.K. . . . Metromedia's Tamiko Jones, hospitalized for knee surgery, will be back on stage within three weeks.

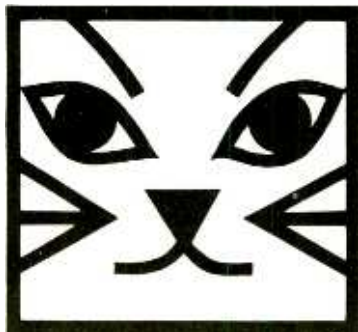
London's Cowsills were on a one-week New England promotional tour last week on "On My Side," their new single and album. They started on the tour after their April 26 return from a personal appearance stint of 13 European cities. . . . Octave's Erroll Garner opened a European tour in Zurich April 30. He also is playing Belgium, Italy, France, Germany and Denmark before winding up in Milan the end of this month. . . . Capitol's Jimmy Helms has left his co-starring engagement in the Boston company of "Hair" for a series of nightclub engagements in Boston, Baltimore and Nassau. He also returns to Shepherd's here in July followed by a stint at Mr. Kelly's, Chicago.

Peter K. Siegel will produce Spirit in the Flesh for Metromedia, according to Burmese Records, Inc. . . . Vanguard's Country Joe McDonald plays Emory University, Atlanta, Tuesday (4); Boston Music Hall for Boston University, Thursday (6); University of Tennessee, Friday (7); Randolph Ma-

(Continued on page 34)

Maysels Work on Rock Film Project

NEW YORK—David and Albert Maysels have begun work on a new film project in the rock music medium. Together with a nine-man crew, the Maysels are touring with the Grand Funk Railroad, to document on film the audience reaction to group's live performances.



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BOZ SCAGGS performs for New York music press at a recent party held in his honor at Columbia Records' 30th Street Studio. Scaggs' single, "We Were Always Sweet-Hearts," is climbing the charts.

Signings

The Vogues have signed with Bell with Teddy Randazzo producing their initial sessions. . . . Bobby Rush to Fantasy with "Chicken Heads" his debut disk. . . . Lou Lofredo and Bob Gallo of Soundview Studios have signed a production agreement with Ben E. King with product on Polydor. . . . Singer Gaye Vellen to Big Ax Productions. . . . Don Sargeant signed a writer's contract with Wednesday's Child Productions. Andy Parks also joined Wednesday's Child. . . . Corroborree to Destiny Productions. . . . Scott-Gillin, Ltd. in a production agreement with Up With People with an album to be cut this month.

The Echos Ltd. joined Tommy Graham Productions of San Francisco. . . . Singer Gino Vanelli to Snow Productions and Columbia Records. . . . Hickory also signed with Snow. . . . The Going Concern to Will Kavanau's Ashwood House, Ltd. of Albany, N.Y. for production and management. . . . Don Elliott to the William Morris Agency as recording artist and composer for films and TV. . . . The Hindenburg Lion, Illinois rock group, to Tom Rizzi of Total Concepts Productions for production of their next album.

Phila Folk Fest Lease

PHILADELPHIA — The Philadelphia Folk Festival, pioneer among music festivals and a major showcase for folk talent, has received a four-year lease at a new site. After four years at a suburban landsite in Upper Salford Township, the township commissioners voted to bar the festival from that land. However, the owner of an adjoining 90 acres, separated only by railroad tracks from the former 40-acre festival site, signed a four-year lease for the big musical event.

Howard Yanks, business manager for the festival, said the new site offers the same downhill lie as the old, forming a natural amphitheatre. Additional acreage will provide facilities for camping for the three-day festival held each summer in late August. The festival is slated for Aug. 27, 28 and 29. While the township commissioners admitted they only have authority to keep the festival off public property, and the old site was a public park, the township solicitor is investigating. As a result, no performer contracts have yet been signed.

SRC Splits Up

ANN ARBOR — SRC, Capitol Records group which had recorded three LP's, has disbanded. Some members of the group have reformed into Blue Scepter. Glenn Quackenbush, E.G. Clawson and Scott Richardson, plus new additions Gary Quackenbush and Richard Michaels make up the new Blue Scepter.

Talent In Action

• Continued from page 30

TANI

Cinerama Hotel, Honolulu

Tani's his name, and his singing's catching on at the Cinerama Reef Hotel's three Torches Room. He is a Japanese lad with a lot of feel for rock and soul, in the John Rowles mold.

He's perfect proof of the melting pot theory so evident in Hawaii. He programs Japanese ditties ("Forevermore," sung in the native tongue as well as English), rockers ("Proud Mary"), soothers ("The Impossible Dream") and even Hawaiian favorites ("Ke Kali Nei Au," the Hawaiian Wedding Song). Tani's on the right track to stardom; he has animated motions to accompany his vocals, but if ever he makes his mark, it will be via that powerful, virile voice. The Torchmen provide his back-up music. WAYNE HARADA

the banjo of Roy Prince. Demian laid out some fine country picking and followed that with a generally fine hard rock set. The musicianship is tight and loud without being overbearing. The only low spots were a drum and guitar solo, both competent and well thought out, but not up to the rest of Demian's set.

Anderson, currently negotiating a recording contract, played a very relaxed and layed back set. The music sneaks up on you and one finds himself tapping his foot or singing along with the band.

GEORGE KNEMEYER

JEREMY STORCH,
LAURA NYRO

Westbury Music Fair,
Long Island

RCA's Jeremy Storch is a very simple performer—he hammers the piano (he appears without a group), confines himself to some uncomplicated tunes and sings about his personal life. There was "I've a Friend Called Billy" which was about just that, done with tremulous vibrato, and "perhaps in Concert Hall" about his father coming to see him work. Apparently he struck a responsive chord in the audience, who had obviously come to see Miss Nyro, because he garnered some strong applause at the end.

CBS's Laura Nyro was received with reverence and awe by the audience, who silently handed her flowers and applauded the first few bars of everything, including some brand new material she introduced. She maintained the religious feeling right to the end and it was a surprise to see her walk off the stage rather than levitate.

It was also interesting billing—both artists played piano and appeared solo. IAN DOVE

TEN YEARS AFTER

Fillmore East, New York

Ten Years After, one of the most popular of British groups in their many successful New York appearances, had another big set in the late show at Bill Graham's Fillmore East, April 20, a midweek one-night stand.

Alvin Lee, more playful than usual in introductions, was as flashy and tricky as ever in his lead guitar playing and, also at his best vocally in such numbers as the new "Once There Was a Time." Leo Lyons, one of the best rock bass guitarists, with the steadiest of support. Even in his solos, Lyons consistently sounded like a stand-up bassist.

Chick Churchill, often the unsung member of the quartet, was featured more than previously with his playing of organ and piano a revelation. Previously considered a support musician of distinction, Churchill played up a storm. His piano work on "I May Be Wrong, But I Won't Be Wrong Always," from one of the Manchester group's first Deram albums, was among the many standouts.

Whether in blues, boogie or rock, Lee's guitar playing blazed. Among the many standouts were "Goin' Home," the new "Cajun Spiritual," "No Title" and, from their latest Deram album, "Watt," "She Lies in the Morning." He was exciting, whether hot or cool. Among his many familiar touches was the use of microphone stand for left hand on the guitar. Drummer Ric Lee also was in top form. His work always is a pleasure. Atlantic's J. Giels Band opened the fine show with a superior two-encore set. They're clearly one of the most exciting of new American groups. They can go all the way. FRED KIRBY

SPENCER DAVIS and
PETER JAMESON,
CAROL HALL

Troubadour, Los Angeles

Two very fine acts made their debut here April 20: Spencer Davis and Peter Jameson, and Carol Hall. The Davis Jameson duo, recording for Mediarts, was aided by veteran guitarist Barney Kessel, pianist Richard Landis, and electric bassist Steve Simone.

While Davis/Jameson are capable of better performances than they showed, their set was still very good. Kessel adds some mighty fine picking to the over-all sound of the group. The Leadbelly songs the group did went over best, highlighted by some nice slide guitar by Jameson. Landis is absolutely funky on piano, but Simone's bass was almost inaudible during much of the set. Davis is a strong singer and instantly gains good rapport with the audience.

Carol Hall is an intensely personal performer. A lot of people may not like her. Miss Hall's voice isn't the best, her piano playing won't threaten Leon Russell and her lyrics come from personal experiences. Of course, Bob Dylan drew some of these criticisms when he started out, and it didn't hurt him too much. Miss Hall looked and acted much like a child exploring new scenery. She has a warmth and wry smile that adds depth to songs that her voice cannot. Her set, although very good, was too short, perhaps in order to be just a taste of things to come. She records for Elektra.

GEORGE KNEMEYER

DICK JENSEN

Outrigger Hotel, Honolulu

Dick Jensen is back at the Outrigger in Waikiki for another month, and his show is like a volcanic eruption: there are moments of stillness and activity, intrigue and romance, fire and fury.

The Island-born star continues to showcase a mountainous stance, coupling heart with soul, body with blues, dance with vocals. He's clearly Hawaii's only active volcano on the show strip.

He's doing his latest disk, "Goin' Up on the Mountain," in the current revue, and there are momentary ballad phases for a change of pace. For instance, Jensen interprets "Where Do I Begin," the theme from "Love Story," in addition to a medley of "Make It With You" and "We've Only Just Begun," in which his four-piece rhythm section and two-member Duncan Sisters chime in with hushed support.

The show, however, is mostly go, with a Sly & Family Stone sandwich, a moving "vehicle," and a gyrating "She's a Lady."

WAYNE HARADA

MAY 8, 1971, BILLBOARD

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From The Music Capitals of the World

DOMESTIC

• Continued from page 32

LOS ANGELES

The Ash Grove here has instituted a program policy which will present the artists' material in multimedia setting reflecting the social and political struggles out of which music emerged. The first such program will be devoted to the music of the mine and mill labor struggles. Featured during a three-week period will be **Rambling Jack Elliott, Sara Oran Gunning, Mike Seeger, Earl Scruggs and Hedy West.**

Neil Diamond back on the concert trail after a three-week rest. . . . The West Hollywood Branch of the Los Angeles Public Library is presenting a free folk music show Friday (30). . . . **Johnny Tillotson** set for several nightclubs in the East during this month. . . . **Nina Simone** and **Miles Davis** appeared recently at the Santa Monica Civic Auditorium. . . . **Poco** has grossed over \$140,000 during the first quarter of 1971 compared with the financial bath it was taking at the same time last year. . . . **Marvin Laird** will conduct for **Juliet Prowse's** nightclub show at the Desert Inn in Las Vegas starting Tuesday (4).

FRED KIRBY

Gordon Lightfoot will appear May 16 in Seattle. . . . **Lee Michaels** has purchased a \$20,000 organ and introduced it April 20 in Dallas. A new A&M album by him is expected in early May. . . . **Dick Clark Enterprises** has set a country music appreciation weekend for July 31-Aug. 1 for the Orange County Fairgrounds. Artists to appear include **Buck Owens** and the **Buckaroos, Susan Raye** and the **Bakersfield Brothers.**

Melanie set for a British tour for one month starting May 11. . . . **Southwind** was recently at the Anaheim Warehouse. . . . **Rod McKuen** in the midst of a 15-city tour. . . . **Bones** appears with **Albert Collins** at the Beach House Friday and Saturday (30-1). . . . **Concert Associates** recently had four sellout concerts in one week. . . . **James Taylor** preparing for a tour of England this summer. . . . **Herbie Hancock** in the midst of a nationwide tour. . . . **Henry Mancini** conducted the Seattle Symphony Orchestra in Seattle recently. . . . **Rita Coolidge** set for a British tour starting Monday (3). She will appear with the **Byrds** and **Mark Benno.**

Mark/Almond will cut their second album beginning in June. . . . **Jimmie Haskell** arranged the strings on the upcoming **Joe Cocker** single, "Black-Eyed Blues." . . . **Albert King** has cut a new LP called "Lovejoy," named after his hometown in Illinois. . . . **Atlantic** is preparing to release **Jo Mama's** second LP. . . . **Al Kooper** has been helping his old group, **Blood, Sweat and Tears**, on the group's fourth LP, recorded in San Francisco. . . . **Bill Cosby** has recorded anti-drug LP, to be released in May by Uni. . . . **Fantasy** is set to release the debut LP by **Redwing** this week. **Stan Kenton** has left Associated Booking Corp. and has hired ex-ABC agent **Bob Steiner** to book Kenton's band in the western states. . . . **Marc Copage** of the "Julia" television show has formed a group called **Marc Copage and the Merging Traffic.** . . . **Three Dog Night** has re-signed with **Reb Foster Associates** for managing. New

contract covers three years. . . . **Mike Gruber** and **Arnie Stonehill** in association with **Ronnie Schneider** have formed **Ream Productions.** **Bill Wyman** will produce **Tucky Buzzard** for Ream to be issued by Capitol.

Joe Guercio, Glenn D. Hardin and **Mel Shayne** have formed **Out and Out Music, BMI.** . . . **Dick Grove** did "The Funny Man" section composing for the recent **Diana Ross** television special.

FILM FACTS: **Basil Poledouris** and **Richard Baskin** will compose the music for "So Is Your Old Man," an ABC-TV movie of the week. . . . **Bar-Kays** will perform the soundtrack to "Shaft." . . . **American International** will release the soundtrack album for "The Hard Ride." . . . **Dominic Frontiere** will score "On Any Sunday." . . . "Celebration at Big Sur," starring **Joan Baez, Joni Mitchell, John Sebastian** and **Crosby, Stills, Nash and Young**, had two benefit performances for local FM outlet **KPFK.** . . . **Les Baxter** has completed the musical score for "Anabel Lee."

GEORGE KNEMEYER

MIAMI

Elton John brings his traveling show to Miami Beach Auditorium, May 30. . . . **Isaac Hayes** will appear in concert at Miami Beach Convention Hall, May 29. . . . **Tommy**, the rock opera scored by **Peter Townsend** of **The Who**, will arrive at Miami Beach Convention Hall May 18 for six-day engagement. . . . **Singer Richie Havens** is scheduled for a concert at the City of Miami Marine Stadium, May 14. . . . **Glen Campbell** comes to the Miami Beach Convention Hall May 15.

Frank DuBoise trio and pianist **Beryl Booker** appearing at the Bonfire. . . . **Paul Lee Trio** just opened at The Landing Restaurant in Miamarina, the City of Miami's plush new \$3 million yacht basin in Bayfront Front Park.

News from Criteria Recording Studios, Atlantic's Allman Brothers due in for a recording session May 18, 19 and 20 and again on May 25, 26 and 27. **Tom Dowd** will be producing. . . . **Comic Norm Crosby** taped some radio spots at the studios for a Boston concern, **Ingalls Associated.** . . . **Stephen Sills** returned to Criteria for more recording. . . . **Interpan**, a production company out of Chicago recording **Rasputin's Stash**, eight piece jazz/rock group. . . . **Warner Bros.-Reprise Little Richard** completed an LP which he produced. . . .

SARA LANE

SAN FRANCISCO

Taj Mahal and **Boz Scaggs** have signed contracts with **Fillmore Management.** . . . **Fantasy's Duke Ellington** has been elected to membership by the **Royal Swedish Academy of Music.** This marks the first time a musician representing the field of popular music has been included in the roster of the 200-year-old institution.

KSAN aired a five-part special

on **John Lennon**, produced by **Roland Jacopetti.** All **Metromedia FM** stations plan to carry the program in the future. . . . **Joy of Cooking, Hugh Masakela** and the **Union of South Africa, and Pot-liquor** were featured performers on **KPIX-TV's "Calebration,"** aired April 3 to coincide with the **Bay Area Hi-Fi Show** in Palo Alto. Radio stations **KCBS-FM** and **K101** carried the quadraphonic audio signals. **Joy of Cooking** left the next day for a tour with dates in **Iowa, Ohio, Toronto, New York** and **Philadelphia.**

Victoria's new album, with **Herbie Hancock**, is finished and will be released next month. . . . **Cold Blood** has a new single, "Understanding," taken from their last album. . . . **Tower of Power** began a national tour at **Fillmore East** and will appear in **Detroit, Madison, Columbus, Cleveland** and **New Orleans** before returning to **San Francisco** at the end of the month. . . . **The Steve Miller** band travels to **Hawaii** in May. . . . **Lee Michaels** has finished a new album and is in **Los Angeles** at **A&M** doing the final mix.

Moby Grape is back together again and will appear along with **Eric Burdon and War** at the **On Cue Arts and Industry Show** May 13-23. **MARY TURNER**

DETROIT

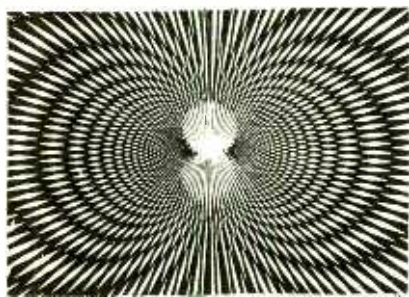
Boutique '71 emphasizes local groups and fashion at the **Michigan State Fairgrounds** community Arts Auditorium (April 29-30 and May 1-2). Bands include **SRC, Mutzie, Third Power, Frut, the Co m i n g, Assemblage, Universe, Jaggedge, Virgin Dawn, Iron Horse** and **Heresy.** . . . **Grand Funk** presented concerts April 29-30 at **Cobo Hall.** First concert was sold out the first day tickets went on sale. . . . **Ferrante & Teicher** were at the **Masonic Auditorium** May 1 for one concert. . . . **Afro-American Jazz**, featuring the **Jazz Crusaders, Hugh Masakela** and the **Union of S. Africa, Letta Mbula, and Monk Montgomery** was featured at **Cobo Hall** May 2.

(Continued on page 40)

CENTER ADDS ROCK, JAZZ

NEW YORK—**Lincoln Center's "Great Performance at Philharmonic Hall"** series will add programs devoted exclusively to performers from the rock, pop, and jazz fields, plus its traditional recitals by classical artists.

Artists scheduled to appear as part of the new series during the 1971-'72 season include **Emitt Rhodes, Carole King, Gordon Lightfoot, Kris Kristofferson, Seals & Crofts, Miles Davis,** and the **Preservation Hall Jazz Band** from **New Orleans.**



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DOC SEVERINSEN, second from left, goes over plans for his **RCA Records** debut with, left to right, **Rocco Laginestra**, president of **RCA Records**; **Mort Hoffman**, label's division vice president, commercial operations, and **Manny Kellm**, director of pop music.

Country Music

BBC Aide Will Be CMA Liaison in U.K.

LONDON—Pat Campbell of the BBC has been retained by the Country Music Association to act as liaison for the international organization abroad.

Campbell will publicize and promote country music for CMA, and will also act as official representative of the organization to U.S. acts visiting Great Britain for show dates. He will maintain a close tie with the British Country Music Association (BCMA) and the Country Music Association of Great Britain (CMAGB).

The British CMA is primarily a fan organization while CMAGB is a trade organization patterned after CMA.

Both organizations appeared before the CMA at the recent meeting here. BCMA was represented by Tony Byworth and Goff Green-

wood, while CMAGB was represented by chairman of the board Charlie Williams, and included vice-chairman Bob Kingston of Peer Southern, Ron Randall of Acuff-Rose, Ian Grant, independent producer, and Michael Clare of Billboard, and Record Mirror, along with Campbell.

The discussions centered on the growth of country music in Britain with Williams citing the increased use of country music on radio and television. Williams and the balance of the delegation sought help from CMA in placing pressure on major companies to increase the number of releases in England, and to support the English organizations.

Also pointed out was a need for guidance in marketing and promoting country product.



COUNTRY MUSIC LEADERS from America gather with Pat Campbell of BBC, who has been retained by the Country Music Association to further the organization in Great Britain. Left to right, Jack Geldbardt, a director of both NARM and CMA; CMA president Wade Pepper; Campbell; and Sue Klein, who heads the Ernest Tubbs Record Shop.

Grammer Guitar Produces LP for Dealers Nationally

NASHVILLE — The Grammer guitar company, operated by Roy Wiggins, has produced an album for dealers throughout the country.

The LP features Odell Martin playing the Grammer Guitar. The album represents a "long standing desire on the part of . . . Wiggins and Martin to produce a recording what would represent what can be accomplished on a standard flat-top guitar.

The guitar used on the session was a "well worn" G-50 model that was at the factory for repairs.

Wiggins said he felt the album was a necessary adjunct to the

sales kit, for it allowed a dealer to hear firsthand the sounds he was selling. The album is titled, "Martin Plays Grammer." Wiggins also has built the first guitar rack in history for the "Grand Ole Opry."

He said that instruments had been stepped on, dropped and kicked for 37 years and, until now, no one had devised the idea of building a cushioned rack for the artists to place their instruments. The idea gained such favor that Wiggins now is in the process of building two more. Earlier, he supplied the "Opry" with plug-in amplifiers for the dressing rooms, and other conveniences.



JEANNIE C. RILEY and Shelby Singleton, center, look over the album of Terry Nelson's "Wake Up America" on Plantation, as Nelson looks on. The single of "Battle Hymn of Lt. Calley" by Nelson has been certified as a million-seller.

AY 8, 1971, BILLBOARD

Nashville Scene

The **Four Guys** are in something of a whirlwind these days. They now are regulars on the **Hugh X. Lewis** syndicated show, but they've been called upon to take part in the pilot of a new **Ferlin Husky** TV series slated for the West Coast. This show reportedly is pre-sold in about 170 markets. The **Four Guys** have been asked to commute to be part of both. . . . **Vic Willis** has cut another big commercial, one which will be featured on the Braves Baseball Network and other outlets, mostly in the south. He's one of the most successful jingle men in the business. . . . The **Glaser**s, just back from London, are releasing a single for English consumption only. Written by **Jim Glaser**, it is produced by brother **Chuck** and features **Tompall**. They've also done a single for this country, "Faded Love," produced by **Leon McAuliff**, and an LP, with production done by **Chuck**, **Tom**, **Jack Clement** and **John Hartford**.

Stu Phillips has added Atlanta to the long list of cities carrying his syndicated show, and new ratings show it's number one still in virtually every market it plays. . . . **Stonewall Jackson** has cut the current pop hit, "Me and You and a Dog Named Boo." He says it sounds country to him. . . . Articulate, well-educated **Gary Scruggs** has long played the bass in his father's great band. Father, of course, is **Earl Scruggs**. In May, Gary graduates from Vanderbilt with a degree in philosophy. When asked what he plans to do then, he replied, "I plan to be a philosophical bass player." Young brother **Randy Scruggs** will follow him to Vanderbilt next year. . . . **Kenny Rodgers** and the **First Edition** have just completed a double-album session at the **Glaser Brothers** studio. . . . **Tom T. Hall** is scoring two movies at once. He's doing words and music for major films from 20th Century-Fox and Warner Bros. More and more of the Hollywood productions are turn-

(Continued on page 38)

Prize-JEM to Handle Show Biz

NASHVILLE — Prize-JEM, a new firm headed by Joe Gibson, will handle distribution of the Show Biz label. The first release under the new setup will be "Wildcat" by **Jamey Ryan**, which has just been mailed.

Virginia Parker, business manager for Show Biz Records, will coordinate all activities and promotion for the label. Gibson formed his own company recently after years of association with **Slim Williamson** at **Chart Records**.

BRITE STAR PROMOTIONS

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Epic Names May as Month To Promote Houston LP

NASHVILLE — May has been designated "David Houston Month" by Epic records, according to promotion director **Chuck Graham**.

His new album, titled "A Woman Always Knows" was shipped prior to May 1, and trade ads were run simultaneously with the release. **Graham** also purchased radio spots on many of the major country stations across the United States.

Epic is pushing hard the fact that **Houston** has had 14 consecutive top songs on the charts, ranging from "Almost Persuaded" in 1966 to "A Woman Always Knows" this year. His other best-sellers have included "Losers Cathedral," "With One Exception," "My Elusive Dreams," "You Mean The World to Me," "Already It's Heaven," "Have a Little Faith," "My Woman's Good to Me," "Where Love Used to Live," "I'm Down to My Last I Love You," "Baby Baby," "I Do My Swinging

at Home," and "Wonders of the Wine."

Houston is managed by **Tillman Franks**, produced by **Billy Sherill**, and booked by the **Hubert Long Agency**.

Parton Is Given Plaque for Tune

NASHVILLE — Manna Music Publications of Hollywood has awarded a plaque to **Dolly Parton** for her recording of "How Great Thou Art." This song has been featured on the last three **Dolly Parton** albums.

It is believed to be the first time the same song has been featured by the same artist on three consecutive albums.

Only one of the three is a religious LP. **Miss Parton** said fans had demanded the number on each of the three.

Mr. Welfare Cadillac has his second no. 1 in a row. . . .

guy drake

"THE
MARCHING
HIPPIES"

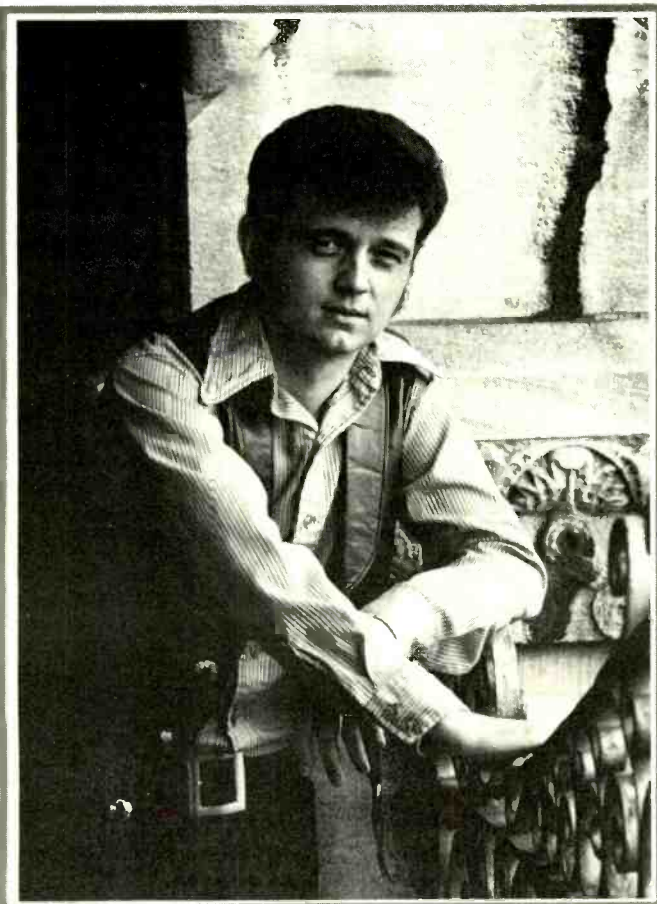
MALLARD RECORDS



Guy is on a new label. Write for extra copies to: 1012 17th Avenue So. Nashville.

'JOY TO THE WORLD'

EPIC 5-10741



Murry Kellum

exclusively on EPIC RECORDS

Produced by: GLEN SUTTON

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 5/8/71

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	4	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca 32801 (Bros. 2, ASCAP)	8	37	20	I'D RATHER LOVE YOU Charley Pride, RCA Victor 47-9952 (Pi-Gem, BMI)	14
2	2	I WON'T MENTION IT AGAIN Ray Price, Columbia 4-45329 (Seaview, BMI)	8	38	33	TRAVELIN' MINSTREL MAN Bill Rice, Capitol 3049 (Jack & Bill, ASCAP)	8
3	3	A MAN IN BLACK Johnny Cash, Columbia 4-45339 (House of Cash, BMI)	7	39	38	THE ARMS OF A FOOL Mel Tillis, MGM 14211 (Sawgrass, BMI)	15
4	1	EMPTY ARMS Sonny James, Capitol 3015 (Melody Lane/Desiard, BMI)	11	40	49	SUNDAY MORNING CHRISTIAN Harlan Howard, Nugget 1058 (Wilderness, BMI)	5
5	6	I WANNA BE FREE Loretta Lynn, Decca 32796 (Sure-Fire, BMI)	7	41	44	LET ME LIVE/DID YOU THINK TO PRAY Charley Pride, RCA Victor 47-9974 (Pi-Gem, BMI/Pi-Gem, BMI)	3
6	5	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic 5-10707 (Algee/Altam, BMI)	10	42	37	GEORGIA PINEWOODS Osborne Brothers, Decca 32794 (House of Bryant, BMI)	9
7	9	TOUCHING HOME Jerry Lee Lewis, Mercury 73192 (Hill & Range/Blue Crest, BMI)	7	43	51	I'VE GOT A RIGHT TO CRY Hank Williams Jr., MGM 14240 (Recordo, BMI)	3
8	8	ALWAYS REMEMBER Bill Anderson, Decca 32793 (Forrest Hills, BMI)	9	44	45	WORKING LIKE THE DEVIL (For the Lord) Del Reeves, United Artists 50763 (Four Star, BMI)	5
9	7	DREAM BABY (How Long Must I Dream) Glen Campbell, Capitol 3062 (Combine, BMI)	9	45	58	IF YOU LOVE ME (Really Love Me) Lamar Morris, MGM 14236 (Duchess, BMI)	4
10	11	SOMETIMES YOU JUST CAN'T WIN George Jones, Musicor 1432 (Glad, BMI)	8	46	—	YOU'RE MY MAN Lynn Anderson, Columbia 4-45356 (Flagship, BMI)	1
11	17	STEP ASIDE Faron Young, Mercury 73191 (Blue Echo, BMI)	7	47	31	TELL HIM THAT YOU LOVE HIM Webb Pierce, Decca 32787 (Tuesday, BMI)	9
12	13	OH, SINGER Jeannie C. Riley, Plantation 72 (Singleton, BMI)	6	48	41	ANGEL Claude Gray, Decca 32786 (Vanjo, BMI)	7
13	10	KNOCK THREE TIMES Bill "Crash" Craddock, Cartwheel 193 (Pocketful of Tunes/Jillbern/Saturday, BMI)	13	49	53	BATTLE HYMN OF LT. CALLEY C Company featuring Terry Nelson, Plantation 73 (Singleton/Quicket, BMI)	2
14	12	BETTER MOVE IT ON HOME Porter Wagoner & Dolly Parton, RCA Victor 47-9958 (Blue Echo, BMI)	11	50	67	GWEN (Congratulations) Tommy Overstreet, Dot 17375 (Shenandoah, ASCAP)	3
15	15	NEXT TIME I FALL IN LOVE (I Won't) Hank Thompson, Dot 17365 (Central Songs, BMI)	10	51	59	THE WORLD NEEDS A MELODY Red Lane, RCA Victor 47-9970 (Tree, BMI)	3
16	18	MISSISSIPPI WOMAN Waylon Jennings, RCA Victor 47-9967 (Tree, BMI)	6	52	65	MARRIED TO A MEMORY Arlene Harden, Columbia 4-45365 (United Artists, ASCAP)	2
17	14	L.A. INTERNATIONAL AIRPORT Susan Raye, Capitol 3035 (Blue Book, BMI)	12	53	57	CITY LIGHTS Johnny Bush, Stop 392 (T. & T., BMI)	5
18	25	ANGEL'S SUNDAY Jim Ed Brown, RCA Victor 47-9965 (Moss Rose, BMI)	7	54	72	SOMETHING BEAUTIFUL Slim Whitman, United Artists 50775 (Stallion, BMI)	2
19	22	THERE'S SOMETHING ABOUT A LADY Johnny Duncan, Columbia 4-45319 (Pi-Gem, BMI)	9	55	60	NEW YORK CITY Statler Brothers, Mercury 73194 (House of Cash, BMI)	3
20	19	I LOVE THE WAY THAT YOU'VE BEEN LOVING ME Roy Drusky, Mercury 73178 (Music City, ASCAP)	10	56	71	RUBY (Are You Mad) Buck Owens & His Buckaroos, Capitol 3096 (Acuff-Rose, BMI)	2
21	28	ODE TO HALF A POUND OF GROUND ROUND Tom T. Hall, Mercury 73189 (Newkeys, BMI)	6	57	54	EVERYBODY KNOWS Jimmy Dean, RCA Victor 47-9966 (Rich, BMI)	4
22	36	GYPSY FEET Jim Reeves, RCA Victor 47-9969 (Open Road, BMI)	5	58	—	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor 47-9976 (Vector, BMI)	1
23	42	TOMORROW NIGHT IN BALTIMORE Roger Miller, Mercury 73190 (Tree, BMI)	4	59	—	IT'S TIME TO LOVE HER Billy Walker, MGM 14239 (Forrest Hills, BMI)	1
24	32	THERE'S A WHOLE LOT ABOUT A WOMAN/MAKING UP HIS MIND Jack Greene, Decca 32823 (Forrest Hills, BMI/Jaray, BMI)	5	60	55	WHERE DID THEY GO, LORD? Elvis Presley, RCA Victor 47-9980 (Presley/Blue Crest, BMI)	7
25	48	COMIN' DOWN Dave Dudley, Mercury 73193 (Addell, BMI)	4	61	66	A PART OF AMERICA DIED Eddy Arnold, RCA Victor 47-9968 (Lair, BMI)	2
26	26	SO THIS IS LOVE Tommy Cash, Epic 5-10700 (House of Cash, BMI)	9	62	62	A SIMPLE THING CALLED LOVE Roy Clark, Dot 17368 (Glaser, BMI)	3
27	21	BUS FARE TO KENTUCKY Skeeter Davis, RCA Victor 47-9961 (Crestmoor, BMI)	10	63	—	JUST ONE TIME Connie Smith, RCA Victor 47-9981 (Acuff-Rose, BMI)	1
28	29	ONE MORE TIME Ferlin Husky, Capitol 3069 (Dixie Jane/Twig, BMI)	7	64	64	ONLY A WOMAN LIKE YOU Nat Stuckey, RCA Victor 47-9977 (Forrest Hills, BMI)	3
29	23	IT COULD 'A BEEN ME Billie Jo Spears, Capitol 3055 (Chestnut, BMI)	8	65	63	WHAT DO YOU DO Barbara Fairchild, Columbia 4-45344 (Champion, BMI)	5
30	30	AFTER YOU/SHE'LL REMEMBER Jerry Wallace, Decca 32777 (Four Star, BMI/Four Star, BMI)	13	66	68	HAPPY SONGS OF LOVE Tennessee Ernie Ford, Capitol 3079 (Morris, ASCAP)	3
31	27	A STRANGER IN MY PLACE Anne Murray, Capitol 3059 (TRO-First Edition, BMI)	8	67	—	MAKE ME YOUR KIND OF WOMAN Patti Page, Mercury 73199 (Gallico, BMI)	1
32	39	A GOOD MAN June Carter Cash, Columbia 4-45338 (House of Cash, BMI)	6	68	70	BABY, IT'S YOURS Wynn Stewart, Capitol 3080 (Freeway, BMI)	2
33	40	COMIN' FOR TO CARRY ME HOME Dolly Parton, RCA Victor 47-9971 (Owepar, BMI)	5	69	69	TELL HER YOU LOVE HER Kenny Price, RCA Victor 47-9973 (Duchess, BMI)	2
34	16	SOLDIER'S LAST LETTER Merle Haggard, Capitol 3024 (Noma, BMI)	12	70	56	FREE TO GO Sue Richards, Epic 5-10709 (Stallion, BMI)	7
35	43	CHIP 'N' DALE'S PLACE Claude King, Columbia 4-45340 (Algee/Gallico, BMI)	5	71	61	POOR FOLKS STICK TOGETHER Stoney Edwards, Capitol 3061 (Freeway, BMI)	6
36	24	AFTER THE FIRE IS GONE Conway Twitty & Loretta Lynn, Decca 32776 (Twitty Bird, BMI)	14	72	—	I WANNA GO COUNTRY Otis Williams, Stop 388 (Sawgrass, BMI)	1
				73	—	ONE MORE DRINK Mel Tillis, Kapp 2121 (Sawgrass, BMI)	1
				74	—	CHARLEY'S PICTURE Porter Wagoner, RCA Victor 47-9979 (Window, BMI)	1
				75	75	I'VE GOT TO HAVE YOU Peggy Little, Dot 17371 (Buckhorn, BMI)	2

Our Country Needs You.

And the best of it is here.
Our May country release is
ready for duty. Heavy duty.
The kind our country artists
always perform.

We've been serving you well
month after month, and we'll
keep doing it.

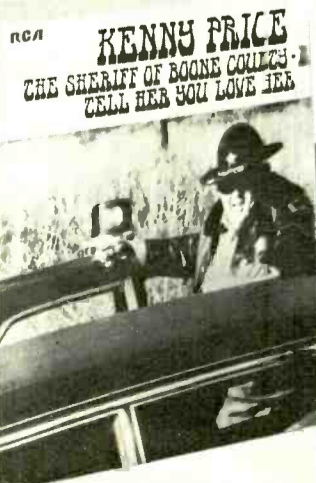
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number one company, you have to.

You Need Our Country.

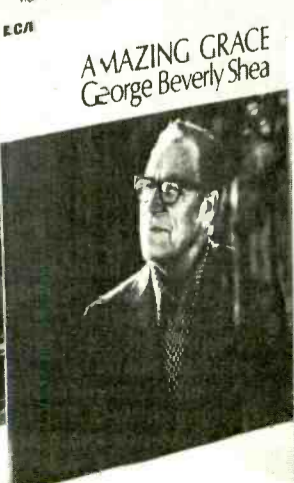


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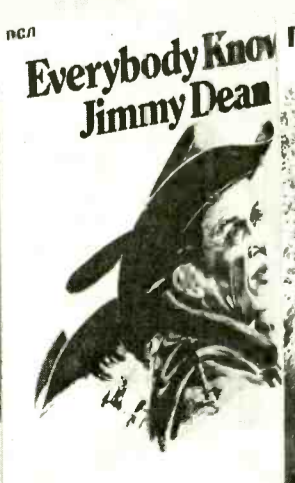
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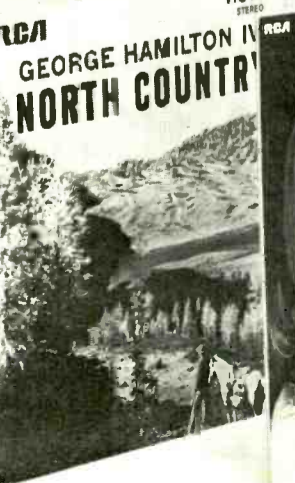
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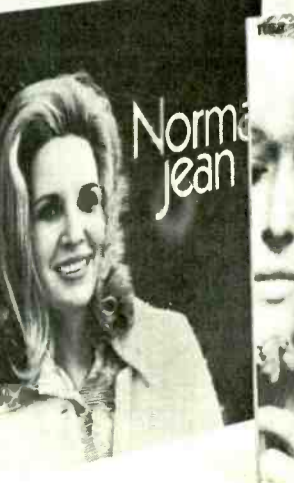
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ISP-4511 P8S-1731



ISP-4517



ISP-4510 P8S-1730



ISP-4526 P8S-1746

Use 'Calley' as Fund Raiser

WINSTON-SALEM, N.C.—D-Flight of the high school Junior Air Force ROTC here utilized today's controversial record for its fund-raising drive.

In less than four hours, while still at school and in between classes, the 15 youngsters sold 160

copies of Terry Nelson's "Battle Hymn of Lt. Calley." The profits from selling the records will go to the support of an adopted Vietnamese orphan.

The high schoolers said each expressed regret over what occurred, but agreed that Calley had

not been proven guilty beyond a shadow-of-a-doubt.

"Terry Nelson's hymn has united America, especially among the young people," said Cadet Lt. G.L. Brown Jr. "It has planted a little more optimism, pride and unity into the soul of both the young and the old."

Brown said his father, who owns Brown Music Co. here, had copies of this record on all his jukeboxes. "I have seen a car full of loud teen-agers become as quiet as the night when this song came across the radio," Brown added. "Despite what some say, this record did a 'country' of good."

H. Hurt Gets Chappell Post

NASHVILLE — Henry Hurt, one time general professional manager of Pat Boone and head of the Nashville office of Screen-Gems, has been named director of the Nashville office of Chappell & Co.

Hurt also formerly headed the office here for the Paramount Pictures Music Division. During his four years there he was responsible for recording such artists as Peggy Little, the Compton Brothers, Darrell Statler, Lucille Starr and Tommy Overstreet.

Last year he entered into an independent production agreement with Paramount to record most of those artists, as well as running a branch office for Happy Tiger Records.

Al Altman appointed Hurt to the new position, which will include working with independent writers, signing new writers, and exploiting the Chappell catalog. He will continue to independently produce his Paramount artists.



CALICO
IS
COMING!



WALTER VAUGHN "ONE MAN BAND" show. Harmonica and Piano combination and Vocals doubles on Guitar, Accordion, Banjo. Sings all types of songs — C&W, Jazz, Folk, Gospel, R&B. Available summer dates, etc. 2443 Wells St., Apt. 109, Dallas, Tex. Write or wire or phone HA 1-2759.

"YOU'RE JUST MORE A WOMAN"

BOB YARBROUGH



Who am I to say which is the side on Bob Yarbrough's new record?

I think a D.J. should be able to play whichever side he wants. I even hope it's a split record.

Personally, I like the MONO side best.

But now you guys just play whichever side you want.

We'll appreciate it; and your women will love you for it.

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Distributed by Chart Records

Nashville Scene

• Continued from page 35

ing to Nashville for this sort of thing. And Bill Walker just scored a television show for a network.

... Bashful Brother Oswald, who in reality is Pete Kirby, an associate of Roy Acuff for 30 years, wants to do an instrumental album with his Dobro before time runs out. He's in good health, but arthritis already has reached one finger, and he feels he has to do it now, for history's sake, if nothing else.

Charlie Walker is set for two major golf tournaments in a row.

(Continued on page 49)

JIM PIERCE HAS A HIT

On Wesco Records

Shake Hands & Come Out Fighting

Dist: By Sound of Music Belen, New Mexico

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

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 5/8/71

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	3	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	15
2	1	ROSE GARDEN Lynn Anderson, Columbia C 30411	20
3	2	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	36
4	6	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	5
5	5	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	15
6	7	HAG Merle Haggard, Capitol ST 735	4
7	8	DID YOU EVER THINK TO PRAY Charley Pride, RCA Victor LSP 4513	3
8	4	WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251	11
9	9	ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460	15
10	32	WHEN YOU'RE HOT YOU'RE HOT Jerry Reed, RCA Victor LSP 4506	2
11	12	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75353	16
12	13	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4381	26
13	16	TWO OF A KIND Porter Wagoner & Dolly Parton, RCA Victor LSP 4490	10
14	14	BED OF ROSE'S Statler Brothers, Mercury SR 61317	17
15	10	WITH LOVE George Jones, Musicor MS 3194	11
16	18	BEST OF ROY CLARK Dot DOS 25986	7
17	15	MORNING Jim Ed Brown, RCA Victor LSP 4461	15
18	11	ANNE MURRAY Capitol ST 667	4
19	20	SNOWBIRD Anne Murray, Capitol ST 579	32
20	21	EMPTY ARMS Sonny James, Capitol ST 734	3
21	28	JOSHUA Dolly Parton, RCA Victor LSP 4507	2
22	—	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca DL 75276	1
23	17	WILLY JONES Susan Raye, Capitol ST 736	5
24	24	15 YEARS AGO Conway Twitty, Decca DL 75248	23
25	19	STEP ASIDE Faron Young, Mercury SR 61337	5
26	—	MARTY ROBBINS' GREATEST HITS, VOL. 3 Columbia C 30571	1
27	25	FOR THE GOOD TIMES Chet Atkins, RCA Victor LSP 4464	9
28	22	ARMS OF A FOOL/COMMERCIAL AFFECTION Mel Tillis & the Statesiders, MGM SE 4757	6
29	—	SIMPLE AS I AM Porter Wagoner, RCA Victor LSP 4508	1
30	26	PORTRAIT OF MY WOMAN Eddy Arnold, RCA Victor LSP 4471	14
31	23	BRIDGE OVER TROUBLED WATER Buck Owens, Capitol ST 685	10
32	27	SOMETHING ELSE Danny Davis & the Nashville Brass, RCA Victor LSP 5576	7
33	—	THIS THAT & THE OTHER Wendy Bagwell, Canaan CAS 9679	4
34	30	THE TAKER/TULSA Waylon Jennings, RCA Victor LSP 4490	9
35	31	WHERE HAVE ALL THE HEROES GONE Bill Anderson, Decca DL 75254	10
36	35	THE JOHNNY CASH SHOW Columbia KC 30100	26
37	37	HELLO DARLIN' Conway Twitty, Decca DL 75209	46
38	36	WATCHING SCOTTY GROW Bobby Goldsboro, United Artists UAS 6777	13
39	39	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	68
40	34	JIM REEVES WRITES YOU A RECORD RCA Victor LSP 4475	13
41	42	#1 Sonny James, Capitol ST 629	24
42	40	GREATEST HITS, VOL. 1 Lynn Anderson, Chart CHS 1040	5
43	43	OSBORNE BROTHERS Decca DL 75271	5
44	45	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	32
45	41	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	41

NEW! INTENSIFIED TAMMY!



"We Sure Can Love Each Other" is only the beginning of the new powerful Tammy Wynette album. Just from the titles you can tell it's pure Tammy: "The Joy Of Being A Woman." "Don't Liberate Me (Love Me)." "Make Me Your Kind Of Woman." "He Knows All The Ways To Love." And so it goes, a whole albumful of ideal Tammy Wynette songs. Performed with all the intensity you'd expect...and then some.

The new album from the First Lady, on
EPIC RECORDS AND TAPES



Soul Sauce



**BEST NEW RECORD
OF THE WEEK:**

**"JUST WANT TO
FALL IN LOVE"**

**ARCHIE BELL & THE DRELLS
(Atlantic)**

By ED OCHS

SOUL SLICES: The Chi-Lites have given more "power to the people" at Brunswick, and they'll compound the sound with Barbara Acklin's "I Can't Do My Thing," Count Basie's "Green Onions" and Jackie Wilson's charger, "This Guy's in Love With You." . . . New Doris Duke: "If She's Your Wife, Who Am I?" on Mankind. . . . Stevie Wonder and the Jackson Five are next in line to receive TV special treatment from Motown. Sixty-minute spotlights for each are in the planning stages. . . . Isaac Hayes' new one is "Never Can Say Goodbye," as his influence penetrates deeper into the Stax philosophy. Next to sing the long song will be Eddie Floyd, whose forthcoming LP, "Down to Earth," offers eight cuts averaging over four minutes, co-produced by Steve Cropper. Also, Kim Weston will debut on Mikim, distributed by Volt, while LP's are in the making by the Mar-Keys, Soul Children, John Kasandra and Little Sonny. . . . From Motown's "Diana!" soundtrack: "Feelin' Alright," with Diana and the Jackson Five. Breaking this week. . . . Blue Thumb will turn the soul spotlight on Bobby Womack, now working on an LP, like the label did for Ike & Tina Turner, his "live" album is taking off. . . . King Floyd's first LP for Chimneyville will be ready the end of May. Meanwhile, Motown's V.I.P. label has issued a rough reminder of the early King Floyd in a LP titled "Heart of the Matter." . . . Veteran deejay Bob Roundtree of WAAA in Winston-Salem, N.C., is dead. . . . Georgie Woods, WDAS air personality, will be feted in Philly May 16. Honorary chairmen include, from the music industry, Berry Gordy Jr., Al Bell and Jerry Wexler. . . . Polydor's Mandrill and Roy Ayers Ubiquity will play the Montreux Festival in Switzerland. Mandrill's billed at Fillmore, Friday-Saturday (14-15), while Ayers is on a two-week tour of Japan. . . . Major Harris, from the Nat Turner Rebellion, has replaced Randy Cain in Bell's Delfonics. . . . Breakouts: Bobby Bland, Che-Che & Pepe, Ollie Nightingale, Reggie Garner, Ollie Hoskins, Clarence Carter, Dee Dee Warwick, Beginning of the End, Chairmen and Luther Ingram. . . . Soul Sauce picks & plays: Stoney & Meatloaf, "What You See Is What You Get" (Rare Earth); Ebony's, "You're the Reason Why" (Philly Int'l); Jackie Moore, "Sometimes It's Got to Rain" (Atlantic); Archie Bell & the Drells, "I Just Want to Fall in Love" (Atlantic); Isley Bros., "Warpath" (T-Neck); Johnnie Taylor, "I Donna Wanna Lose You" (Stax); Nina Simone, "O-h-h Child" (RCA); Donny Hathaway, "Magnificent Sanctuary Band" (Atco); Kool & the Gang, "I Want to Take You Higher" (De-Lite); Brothers and Others, "If Love Was Like a River" (RCA); Sisters Love, "Are You Lonely?" (A&M); Satisfactions, "God, I'm Losing My Baby" (Lionel); Sequins, "The Third Degree" (Crajon); Bettye Swann, "I'm Just Living a Lie" (Fame); Intrigues, "Language of Love" (Yew); Chocolate Syrup, "Stop Your Cryin'" (Avco Embassy); Billy Butler & Infinity, "I Don't Want to Lose You" (Memphis); Moments, "That's How It Feels" (Stang); Foxy, "Trouble" (Double Shot); Claudia Lennear, "Let It Be" (A&M); Jean Battle, "Unsatisfied Woman" (Clintone); Johnny Williams, "It's So Wonderful" (Philly Int'l); Magic Touch, "Step Into My World" (Black Falcon); Mandrill, "Mandrill" (Polydor); Bobby Womack, "The Preacher" (UA); Chuck Ray, "Baby Please Don't Go" (Buddah); Terrible Tom, "Sweet Mary" (A&M); Temprees, "Girl, I Love You" (We Produce); Brothers of Love, "You Turn Me On" (Mercury); Notations, "At the Crossroads" (Twilight); Hot Ice Co., "I Got the Love You Need" (Lionel); Faith, Hope & Charity, "I Worship the Very Ground You Walk On" (Sussex); Bobby Byrd, "You Know I Got Soul" (King); Eddie Kendricks, "Home of Johnnie Mae" (Tamla); Darryl Carter, "Never Forget Where You Came From" (Perception); Ruth Copeland, "Hare Krishna" (Invictus); Rufus Thomas, "The World Is Round" (Stax). . . . Metromedia has picked up the hot disk by Silk on Nation, "Falling in Love Isn't Easy." . . . Album happenings: Eddie Kendricks, "All by Myself" (Tamla); Donna Hathaway (Atlantic); Temptations, "Sky's the Limit" (Gordy); Nancy Wilson, "The Right to Love" (Capitol); Nite-Lites, "Morning, Noon & Nite-Lites" (RCA); Gladys Knight & the Pips, "If I Were Your Woman" (Soul); Bill Withers, "Just as I Am" (Sussex); Detroit Emeralds, "Do Me Right" (Westbound); Whatnauts, "Introducing" (Stang). . . . Send your news to Soul Sauce now. . . . Nat Tanopol at Brunswick reads Soul Sauce. Do you?

Billboard SPECIAL SURVEY For Week Ending 5/8/71

BEST SELLING Soul Singles

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	NEVER CAN SAY GOODBYE Jackson 5, Motown 1179 (Jobete, BMI)	5	26	14	COOL AID Paul Humphrey & His Cool Aid Chemists, Lizard 1006 (Wingate, ASCAP)	10
2	6	BRIDGE OVER TROUBLED WATER Aretha Franklin, Atlantic 2796 (Charing Cross, BMI)	3	27	41	HELP ME MAKE IT THROUGH THE NIGHT/TO LAY DOWN BESIDE YOU Joe Simon, Spring 113 (Combine, BMI/ Cape Ann, BMI)	2
3	3	WE CAN WORK IT OUT Stevie Wonder, Tamla 54202 (Jobete, BMI)	8	28	—	I'M SORRY Bobby Bland, Duke 466 (Armo-Big Star, BMI)	1
4	4	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick 55450 (Julio-Brian, BMI)	6	29	30	BABY SHOW IT Festivals, Colossus 136 (Collage, BMI)	7
5	8	WANT ADS Honey Cone, Hot Wax 7011 (Gold Forever, BMI)	4	30	17	WARPATH Isley Brothers, T-Neck 929 (Triple Three, BMI)	6
6	2	WHAT'S GOING ON Marvin Gaye, Tamla 54201 (Jobete, BMI)	12	31	36	TEDDY BEAR Reggie Gardner, Capitol 3042 (Cherry G/ Saico, BMI)	5
7	25	DON'T KNOCK MY LOVE Wilson Pickett, Atlantic 2797 (Erva, BMI)	2	32	39	YOUR LOVE IS SO DOGGONE GOOD Whispers, Janus 150 (Roker, BMI)	2
8	7	I DON'T BLAME YOU AT ALL Smokey Robinson & the Miracles, Tamla 54205 (Jobete, BMI)	7	33	42	AIN'T NOTHING GONNA CHANGE ME Betty Everett, Fantasy 658 (Roker, BMI)	4
9	5	BABY LET ME KISS YOU King Floyd, Chimneyville 437 (Malaco/ Roffignac, BMI)	7	34	37	GET READY Syl Johnson, Twi-Night 149 (Jobete, BMI)	4
10	31	FUNKY MUSIC SHO' NUFF TURNS ME ON Edwin Starr, Gordy 7107 (Jobete, BMI)	2	35	—	I KNOW I'M IN LOVE Che Che & Pepe, Buddah 225 (Kama Sutra/James Boy, BMI)	1
11	9	JUST MY IMAGINATION (Running Away With Me) Temptations, Gordy 7105 (Jobete, BMI)	13	36	29	ELECTRONIC MAGNETISM (That's Heavy Baby) Solomon Burke, MGM 14221 (Kids, BMI)	8
12	10	SOUL POWER James Brown, King 6368 (Cited, BMI)	10	37	34	THAT EVIL CHILD B.B. King, Kent 4542 (Modern, BMI)	7
13	22	SHE'S NOT JUST ANOTHER WOMAN 8th Day, Invictus 9087 (Gold Forever, BMI)	2	38	48	I PLAY DIRTY Little Milton, Checker 1239 (Arc/Frepea, BMI)	2
14	16	RIGHT ON THE TIP OF MY TONGUE Brenda & the Tabulations, Top & Bottom 407 (McCoy/One Eye, BMI)	7	39	—	IT'S A SAD THING Ollie Nightingale, Memphis 104 (Grits, ASCAP)	1
15	13	BOOTY BUTT Ray Charles Orch., Tangerine 1015 (Tangerine, BMI)	7	40	—	SUSPICIOUS MINDS Dee Dee Warwick, Atco 6810 (Press, BMI)	1
16	19	I'LL ERASE AWAY YOUR PAIN Whatnauts, Stang 5023 (Gambi, BMI)	6	41	—	THERE'S SO MUCH LOVE ALL AROUND ME Three Degrees, Roulette 7102 (Planetary, ASCAP)	1
17	18	PLAIN & SIMPLE GIRL Garland Green, Cotillion 44098 (Cotillion/Syl-Zel, BMI)	9	42	44	YOU & YOUR FOLKS, ME & MY FOLKS Funkadelic, Westbound 175 (Bridgeport, BMI)	2
18	11	IF IT'S REAL WHAT I FEEL Jerry Butler, Mercury 73169 (Ice Man, BMI)	10	43	38	LONELY FEELIN' War, United Artists 50746 (Far Out, ASCAP)	3
19	27	YOUR LOVE Charles Wright & the Watts 103rd St. Rhythm Band, Warner Bros. 7475 (Music Power/Warner-Tamerlane, BMI)	3	44	—	REACH OUT I'LL BE THERE Diana Ross, Motown 1184 (Jobete, BMI)	1
20	33	SPINNING AROUND Main Ingredient, RCA 74-0456 (L.T.D., BMI)	3	45	—	HANGIN ON (TO) A MEMORY Chairmen of the Board, Invictus 9089 (Gold Forever, BMI)	1
21	20	DON'T CHANGE ON ME Ray Charles, ABC 11291 (United Artists, ASCAP)	8	46	—	THE COURT ROOM Clarence Carter, Atlantic 2801 (Tree, BMI)	1
22	12	COULD I FORGET YOU Tyronne Davis, Dakar 623 (Julio-Brian/Glo-Co., BMI)	8	47	49	YOU MAKE ME WANT TO LOVE YOU Emotions, Volt 4054 (East/Memphis, BMI)	2
23	23	MELTING POT Booker T. & the MGs, Stax 0082 (East/Memphis, BMI)	6	48	—	FUNKY NASSAU Beginning of the End, Alston 4595 (Sherlyn, BMI)	1
24	15	DO ME RIGHT Detroit Emeralds, Westbound 172 (Bridgeport, BMI)	12	49	—	BE GOOD TO ME BABY Luther Ingram, KoKo 2107 (Klondike, BMI)	1
25	26	MR. & MRS. UNTRUE Candi Staton, Fame 1478 (Pocketful of Tunes/Jillbern, BMI)	4	50	50	'BOUT LOVE Clydie King, Lizard 1007 (Powder Keg, BMI)	2

From The Music Capitals of the World

DOMESTIC

• Continued from page 34

Lofy's Pavilion Room featured Gladys Knight and the Pips through May 1. . . . Ray Charles and the Raelettes appeared in concert May 2 at the University of Detroit Memorial Building. . . . George Gobel and the Avalons closed out a week at the Elmwood Casino May 1. John Gary followed Gobel into the Casino for two weeks. . . . Melanie will stop in Detroit for one concert at the Masonic Temple Friday (7) before heading to London for a concert tour.
HARRY TAYLOR

PHOENIX

Capitol's Glen Campbell brings "By the Time I Get to Phoenix" and other hits to the Veterans Memorial Coliseum for a one-night concert on Saturday evening, June 26. . . . Elektra's Judy Collins, who had to cancel her March 3 concert at Grady Gammage Auditorium of Arizona State University, gets to play it on Wednesday (5). . . . Pedro Alvarez, former leader of the Patajos group who appeared at Joe Hunt's, moved into the Safari Hotel's cocktail lounge with his piano and accom-

dion for an indefinite stand. . . . Columbia's Johnny Cash concertizes May 28 at the Veterans Memorial Coliseum with June Carter and Maybell Carter among the supporting troupe.

Singing comedian Ponice Ponce (of "Hawaiian Eye" TV fame) was pacted for a July 12 return to the Scottsdale Safari's French Quarter. . . . Happy Tiger's Lee Meza is in the spotlight at the Colony club. . . . Theo Bikel, who did an early April concert at Beth-El Auditorium, reportedly will be back in the fall for another. . . . Ted Newman, guitarist-singer at The Other Place, regularly entertains at Phoenix's U.S. Veterans Hospital. . . . The Everly Brothers come into Mr. Lucky's for a one-nighter on May 25. Wayne Cochran and His C.C. Riders and Bobby Stevens and the Checkmates, two shows which scored heavily on individual one- and two-nighters in March, will be brought back but no dates
(Continued on page 41)

MAY 8, 1971, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 5/8/71

BEST SELLING
Billboard 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	20	MAYBE TOMORROW Jackson 5, Motown MS 735	2	26	27	SHO' IS FUNKY DOWN HERE James Brown, King KS 1110	2
2	3	MELTING POT Booker T. & the MGs, Stax STS 2035	17	27	37	BOBBY WOMACK LIVE Liberty LST 7645	9
3	2	B. B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	10	28	21	SUPERBAD James Brown, King KS 1127	15
4	1	CURTIS Curtis Mayfield, Curtom CRS 8005	31	29	26	CHICAGO III Columbia C2 30110	13
5	5	ABRAXAS Santana, Columbia KC 30130	30	30	31	AL GREEN GETS NEXT TO YOU Hi SHL 32062	4
6	6	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	13	31	32	THEM CHANGES Buddy Miles, Mercury SR 61280	17
7	7	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	22	32	28	VERY DIONNE Dionne Warwick, Scepter SPS 587	22
8	4	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	24	33	34	NOW I'M A WOMAN Nancy Wilson, Capitol ST 451	21
9	9	STAPLE SWINGERS Staple Singers, Stax STS 2034	7	34	35	TASTEFUL SOUL Main Ingredient, RCA Victor LSP 4412	8
10	8	CHAPTER TWO Roberta Flack, Atlantic SD 1569	36	35	—	THE BLACK CAT! Gene Ammons, Prestige PR 10006	1
11	11	DIANA TV Soundtrack/Diana Ross, Motown MS 719	3	36	—	EARTH, WIND & FIRE Warner Bros. WS 1905	1
12	12	ONE STEP BEYOND Johnnie Taylor, Stax STS 2030	7	37	—	INTRODUCING THE WHATNAUTS Stang ST 1005	1
13	13	MESSAGE TO THE PEOPLE Buddy Miles, Mercury SRM 1-608	4	38	40	THE BABY HUEY STORY/ THE LIVING LEGEND Baby Huey, Curtom CRS 8007	5
14	14	CRY OF LOVE Jimi Hendrix, Reprise MS 2034	9	39	50	LIVING BLACK Charles Earland, Prestige PR 10009	2
15	15	SOUNDS OF SIMON Joe Simon, Spring SPR 4701	8	40	42	TJADER Cal Tjader, Fantasy B406	3
16	16	THIS IS MADNESS Last Poets, Douglas 7 Z 30583	6	41	33	THE OSMONDS MGM SE 4724	13
17	17	BLACK ROCK Bar-Kays, Volt VOS 6011	12	42	30	SUGAR Stanley Turrentine, CTI CTI 6005	11
18	19	PEARL Janis Joplin, Columbia KC 30322	12	43	39	MANDRILL Polydor 24-4050	3
19	10	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 6060	7	44	36	STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007	8
20	18	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325	25	45	29	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713	29
21	23	LIVE DOIN' THE PUSH & PULL AT P.J.'s Rufus Thomas, Stax STS 2039	9	46	45	MARGIE JOSEPH MAKES A NEW IMPRESSION Volt VOS 6012	13
22	—	WHERE I'M COMIN' FROM Stevie Wonder, Tamla TS 308	1	47	43	WE GOT TO LIVE TOGETHER Buddy Miles, Mercury SR 61313	24
23	25	TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954	32	48	46	PORTRAIT Fifth Dimension, Bell 6045	30
24	24	THE MOMENTS' GREATEST HITS Stang ST 10004	9	49	44	DOIN' THEIR OWN THING Maceo & The King's Men, House of Fox HOFLP 1	4
25	22	THIRD ALBUM Jackson 5, Motown MS 718	32	50	—	DO ME RIGHT Detroit Emeralds, Westbound 2006	1

From The Music Capitals of the World

DOMESTIC

• Continued from page 40

have been filmed. The local **Soup** group is the current bandstanded rockers in Mr. Lucky's King's Den.

RCA's **Charley Pride** in town to discuss a concert date for the fall.

Lou Rawls concertized April 29 at the Phoenix Travelodge Theater.

Bill Helsing and **Carlos Von Maass** plan putting together a Mexican-motif discotheque.

The Beans group, which attempted an "exchange" rock concert in Mazatlan, Mexico, and failed to receive official sanction, are back appearing at The Odyssey. They're hopeful of getting permission from Mazatlan officials next time out.

The Philadel-

phia Orchestra, under the ASU Special Events program, concertizes at Grady Gammage Auditorium May 25.

CINCINNATI

The **Johnny Pecon Orchestra**, formerly on the Capitol and Dana labels, has joined the roster of **John Gayer's** Delta International Records, Cleveland, active in the polka field in that sector for the last 10 years. The Pecon combo appears on "Polka Varieties" on Cleveland's WEWS-TV Sunday (9), 1-2 p.m., to promote its initial Delta International album release, "Polkas by Pecon." "Polka Varieties," produced by **Herman Spero**, has been

on the air for more than 15 years.

Jack Dillard, who in recent months has promoted a series of country music shows here in association with Station WUBE, is reported dickered for the purchase of a local country radio outlet.

The singing **Lee Sisters, Barbara and Mari**, who recently wound up nine weeks at the suburban Imperial House, return there May 18 to remain until January 1972. The girls are presently scouting material for an upcoming session for **Harry Carlson's** Fraternity label.

Barbara Howard's new album, "Do It Like You Feel," on the S-R label, is slated for release in mid-May. Barbara continues on the nitery circuit under the guidance of her manager-hubby, **Steve Reece**.

Bruce Nelson is out as program director at WUBE, top-rated country music station here. Replacing him is **Doug Dillon**, who made the shift from KCKN, Kansas City, Kan. . . . **W. James Bridges**, in association with WKEF-TV, presents **David Cassidy** in concert at
(Continued on page 49)

On May
 22nd, the
 Memphis
 Sound
 will be
 seen
 around
 the world.
 In black
 and white
 and color.

In Billboard's
MEMPHIS REVISITED.

Advertising closing: May 5th
 Issue date: May 22nd

BILLBOARD PREDICTS NEXT WEEK'S FASTEST MOVERS

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

- BRIDGE OVER TROUBLED WATER . . . Aretha Franklin, Atlantic
- ME & YOU & A DOG NAMED BOO . . . Lobo, Big Tree (Ampex)
- BROWN SUGAR . . . Rolling Stones, Rolling Stones (Atco)
- SWEET & INNOCENT . . . Donny Osmond, MGM
- WANT ADS . . . Honey Cone, Hot Wax (Buddah)
- IT DON'T COME EASY . . . Ringo Starr, Apple
- HERE COMES THE SUN . . . Richie Havens, Stormy Forest (MGM)
- TOAST & MARMALADE FOR TEA . . . Tin Tin, Atlantic
- REACH OUT I'LL BE THERE . . . Dion Ross, Motown
- TREAT HER LIKE A LADY . . . Cornelius Bros. & Sister Rose, United Artists
- THE DRUM . . . Bobby Sherman, Metromedia
- WHEN YOU'RE HOT, YOU'RE HOT . . . Jerry Reed, RCA
- I'LL MEET YOU HALFWAY . . . Partridge Family, Bell
- I CRIED . . . James Brown, King
- LOWDOWN . . . Chicago, Columbia
- IT'S TOO LATE . . . Carole King, Ode '70 (A&M)
- TRY SOME, BUY SOME . . . Ronnie Spector, Apple
- NATHAN JONES . . . Supremes, Motown
- THE COURT ROOM . . . Clarence Carter, Atlantic
- HOT LOVE . . . T. Rex, Reprise
- FUNKY NASSAU . . . Beginning of the End, Alston (Atco)

ACTION Records

NATIONAL BREAKOUTS

SINGLES

- WHEN YOU'RE HOT, YOU'RE HOT . . . Jerry Reed, RCA Victor 47-9976 (Vector, BMI)
- I'LL MEET YOU HALFWAY . . . Partridge Family, Bell 996 (Screen Gems-Columbia, BMI)

ALBUMS

- JAMES TAYLOR . . . Mud Slide Slim & the Blue Horizon, Warner Bros. ES 2561
- DOORS . . . L.A. Woman, Elektra EKS 75011
- STEVIE WONDER . . . Where I'm Coming From, Tomla TS 308 (Motown)

REGIONAL BREAKOUTS

SINGLES

- NEXT YEAR . . . Hedva & David, Project 3 1390 (April, ASCAP) (New York)
- SHE'S NOT JUST ANOTHER WOMAN . . . 8th Day, Invictus 9087 (Gold Forever, BMI) (Detroit)
- I HEAR THOSE CHURCH BELLS RINGING . . . Dusk, Bell 990 (Pocketful of Tunes/Saturday, BMI) (New Orleans)

ALBUMS

- PAUL HUMPHREY & HIS COOL AID CHEMISTS . . . Lizard A 20101 (Detroit)
- GRIN . . . Spindizzy Z 30321 (CBS) (Washington)

Bubbling Under The HOT 100

- 101. FOLLOW ME . . . Mary Travers, Warner Bros. 7481
- 102. SWEET MARY . . . Argent, Epic 5-10718
- 103. HELP ME MAKE IT THROUGH THE NIGHT . . . Joe Simon, Spring 113 (Polydor)
- 104. I WANNA BE FREE . . . Loretta Lynn, Decca 32796
- 105. WE SURE CAN LOVE EACH OTHER . . . Tommy Wynette, Epic 5-10707 (CBS)
- 106. SHE'S NOT JUST ANOTHER WOMAN . . . 8th Day, Invictus 9087 (Capitol)
- 107. THAT EVIL CHILD . . . B.B. King, Kent 4542
- 108. YOUR LOVE . . . Charles Wright & the Watts 103rd St. Rhythm Band, Warner Bros. 7475
- 109. BE MY BABY . . . Cissy Houston, Junus 5145
- 110. HOW MUCH MORE CAN SHE STAND . . . Conway Twitty, Decca 32801
- 111. ALWAYS REMEMBER . . . Bill Anderson, Decca 32793
- 112. MR. & MRS. UNTRUE . . . Candi Staton, Fame 1478 (Capitol)
- 113. CALIFORNIA BLUES . . . Redwing, Fantasy 657
- 114. YOU'RE MY MAN . . . Lynn Anderson, Columbia 4-45356
- 115. CALIFORNIA EARTHQUAKE . . . Norman Greenbaum, Reprise 1008
- 116. BABY SHOW IT . . . Festivals, Colossus 136 (MGM)
- 117. TEDDY BEAR . . . Reggie Garner, Capitol 3042
- 118. HAPPY . . . Hog Heaven, Roulette 101
- 119. MARRIED TO A MEMORY . . . Judy Lynn, Amaret 131
- 120. HERE COMES THAT RAINY DAY FEELING AGAIN . . . Fortunes, Capitol 3086
- 121. I'VE FOUND SOMEONE OF MY OWN . . . Free Movement, Decca 32818
- 122. CRY BABY . . . Janis Joplin, Columbia 4-45379
- 123. IT'S SO HARD TO SAY GOODBYE . . . Eddie Kendricks, Tomla 54203 (Motown)
- 124. MANDRILL . . . Mandrill, Polydor 14070
- 125. NEVER ENDING SONG OF LOVE . . . Delaney & Bonnie & Friends, Atco 6804

(Continued on page 49)

SPECIAL MERIT PICKS

POPULAR

HOLY MODAL ROUNDERS—Good Taste Is Timeless. Metromedia MD 1039 (S)
The Holy Modal Rounders play it relatively straight on their debut disk for Metromedia, though fiddlin' Steve Weber's classic connotation, "Boobs a Lot," romps and stomps in the old Rounders' tradition. Hillbilly-rock, dipped in the Lower East Side, is the group's zany trademark, but behind Robin Remilly and Peter Stampfel, the Rounders are deceptively professional. "Love Is the Closest Thing" and "Generalonely" are samples of the Rounders' softer sound, recorded in Nashville.

FREDDIE KING — Getting Ready. Shelter SHE 8905 (S)
Blues guitarist Freddie King is the latest King to plug into the pop scene via the Cocker-like production efforts of Leon Russell and Don Nix. Vocal backing led by Claudia Lennear, Stax's Duck Dunn on bass, plus Russell on piano and guitars brings King up to date on Elmore James' "Dust My Broom," Eddie Boyd's "Five Long Years" and his own mover, "Tore Down." "Palace of the King" is also pop material for today airplay.

★★★★
4 STAR
★★★★

POPULAR ★★★★★

- BRAD SWANSON**—Skater's Waltz. Thunderbird THS 9012 (S)
- DAVID CANARY**—So Many People. Beverly Hills BHS 29 (S)
- EUGENE McDANIELS**—Headless Heroes of the Apocalypse. Atlantic SD B182 (S)

COUNTRY ★★★★★

- JIM SOUTHERN & BILL BLAYLOCK**—The Modern Sounds of Bluegrass. Peon NO. 1000 (M)

CLASSICAL ★★★★★

- BRITTEN: YOUNG PERSONS GUIDE TO THE ORCHESTRA/VARIATIONS ON A THEME OF FRANK BRIDGE**—London Symphony/English Chamber Orch. (Britten). London CS 6671 (S)
- BRITTEN: SERENADE/LES ILLUMINATIONS**—Pears / Tuckwell / London Symphony/English Chamber Orch. (Britten). London OS 26161 (S)
- BRUCKNER: SYMPHONY No. 1** — Vienna Philharmonic (Abbado). London CS 6706 (S)
- BELLINI: NORMA (Highlights)** — Suliotis / Cossotto / Del Monaco / Various Artists/Santa Cecilia Orch. (Varviso). London OS 26170 (S)
- KREUTZER / BERWALD: SEPTETS** — Vienna Octet. London CS 6672 (S)
- ENCORE!** — Eden & Tamir. London CS 6694 (S)

GOSPEL ★★★★★

- VARIOUS ARTISTS**—Mother. Nashboro 7096 (S)
- PORTWOODS**—Sing by Request. NRS NRS 546 (S)

CHILDREN'S ★★★★★

- RICHARD WOLFE CHILDREN'S CHORUS**—The Aristocats. Camden CAS 1124 (S)

SPOKEN WORD ★★★★★

- SITWELL: POETRY**—Thomas/Sitwell. Caedmon TC 1343 (S)
- JAMES DICKEY READING HIS POETRY**—Caedmon TC 1333 (S)

ALBUM REVIEWS

BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

More Album
Reviews on
Pages 49 & 56

SONS — Follow Your Heart. Capitol ST 675 (S)

The Sons, formerly the Sons of Champlin, are a superior musical group with underground appeal that can easily spill over. This latest set has many fine cuts, including "Children Know," "Hey Children," and an extended "The Child Continued."

U.F.O.—UFO 1. Rare Earth RS 524 (S)

This solid album by an inventive, rockin' British group is one to watch. The material, which includes "Evis" and "Shake It About," moves. Underground and Top 40 play would both fit. "Who Do You Love" is a fine extended cut. Other top-notch cuts include "Boogie for George" and "(Come Away) Melinda."

TONTO'S EXPANDING HEAD BAND — Zero Time. Embryo SD 732 (S)

It's the old Moog synth. back again—this time in an original piece of six movements that get together. Composers and the group are Malcolm Cecil and Bob Margouliff who effectively travel to the outer limits of the Moog, including a "vocal" by the machine. Appeal should be to the progressive undergrounders.

CLASSICAL

MAHLER: SYMPHONY No. 9 — Concertgebouw Orch. Amsterdam (Haitink). Philips 6700 021 (S)
Recordings of Mahler's works are inundating the market but this import will rise to the sales forefront because of the superior way conductor Bernard Haitink leads the Concertgebouw-Orchestra of Amsterdam. The handsome boxed set of two LP's also contains an attractive booklet with an appreciation of Mahler and the orchestra.

BRITTEN: THE PRODIGAL SON—Pears/Variou Artists (Britten/Tunnard). London OSA 1164 (S)
Benjamin Britten's third parable for church performance is worthy to stand alongside "Cerulean River" and "The Burning Fiery Furnace" in this English Opera Group production with music under the direction of Viola Tunnard and Britten. The fine vocal soloists are Peter Pears, John Shirley-Quirk, Bryan Drake and Robert Tear. The set is boxed.

TCHAIKOVSKY/BRITTEN: SONGS — Vishnevskaya/Rostropovich. London OS 26141 (S)
Soprano Galina Vishnevskaya's rich voice and sensitive treatments offer another superior song recital ably assisted by Mstislav Rostropovich on piano. The Britten cycle, a natural for this outstanding Soviet artist, is "The Poet's Echo" by Pushkin. Six Tchaikovsky songs are the admirable second side.

SOUL

KING FLOYD—Heart of the Matter. VIP VS 407 (S)

Before King Floyd, the "Groove Me" man from New Orleans, hit the heights for Chimneyville and Atlantic, he was into a Dr. John-type sound with arranger Harold Battiste. Though a bit thin for today's production standards, King Floyd shows off his prolific songwriting talents on all 10 cuts, plus his ease with Top 40 themes. "Groov-a-lin," "Times Have Changed" and "Together We Can Do Anything" are hits just off the mark, but a credit all the way to the talents of King Floyd.

GOSPEL

THE COLMANAIRES OF WASHINGTON, D.C.—Cotillion SD 059 (S)

One of Washington's most outstanding gospel groups since 1962, the Colmanaires make a strong impression on their first LP, thanks to the group's talented tenor, pianist and music arranger James Hawkins. The Colmanaires are no strangers to the gospel scene, having performed on radio shows as well as at the White House, so they debut on disk with a distinctive delivery and power. "He Touched Me," "I'm a Pilgrim" and "Keys to the Kingdom" are top gospel.

THE VICTORS—SOUNcot SC 1116 (S)

An amazingly good album by a fairly new group. Best cuts: "Oh Happy Day," with a trumpet piece, is the most outstanding cut on the LP. "He Touched Me" and "There's a Payday" are good. Dealers: This album should score well in the South. Coordinate promotion through local gospel music stations for extra sales.

SPOKEN WORD

ENGLISH ROMANTIC POETRY—Various Artists. Caedmon TC 3005 (S)

This outstanding three-LP package presents the cream of English romantic poetry as read by Claire Bloom, Anthony Quayle, Ralph Richardson and Frederick Worlock. The third side is particularly noteworthy as Richardson reads William Blake and Worlock reads Robert Burns. Other poets represented include Coleridge, Shelley, Wordsworth, Keats, Byron, Moore, Hunt, Scott, Hood, Landor, Peacock, Clare and Beedoes.

(Continued on page 49)

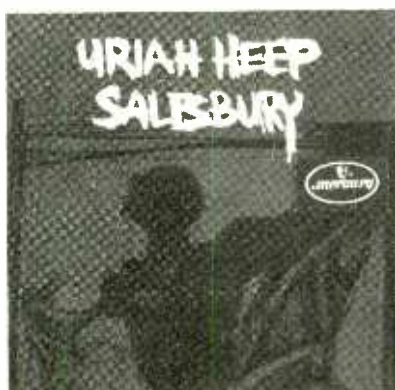
BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	22
2	2	BITCHES BREW Miles Davis, Columbia GP 26	53
3	5	SUGAR Stanley Turrentine, CTI CTI 6005	13
4	3	MEMPHIS TWO-STEP Herbie Mann, Embryo SD 531	7
5	4	B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	8
6	6	JACK JOHNSON Miles Davis/Soundtrack, Columbia S 30455	3
7	8	CHAPTER TWO Roberta Flack, Atlantic SD 1569	35
8	7	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	55
9	9	MILES DAVIS AT FILLMORE Columbia G 30038	23
10	12	LIVING BLACK Charles Earland, Prestige PR 10009	2
11	11	BENNY GOODMAN TODAY London Phase 4, SPB 21	8
12	15	TJADER Cal Tjader, Fantasy 8406	9
13	14	BLACK TALK Charles Earland, Prestige PR 7758	32
14	—	THE BLACK CAT! Gene Ammons, Prestige PR 10006	1
15	10	M.F. HORN Maynard Ferguson, Columbia C 30466	5
16	13	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	26
17	—	PERSON TO PERSON! Houston Person, Prestige PR 10003	1
18	20	PRETTY THINGS Lou Donaldson, Blue Note BST 84359	3
19	18	BRIDGE OVER TROUBLED WATER Paul Desmond, A&M SP 3032	24
20	—	LOVE CALL Ornette Coleman, Blue Note BST 84356	1

Billboard SPECIAL SURVEY For Week Ending 5/8/71



URIAH HEEP'S NEW SINGLE, "GYPSY." FORECAST: IT'LL MAKE A FORTUNE



Uriah Heep just completed their successful debut tour of America—so successful, "Gypsy" (73103), the big single from their first album, had to be re-released by demand.

Uriah Heep's latest, "Salisbury".
SR 61319; Musicassette MCR4-61319; 8-Track MC8-61319.

Uriah Heep's first album.
SR 61294; Musicassette MCR4-61294; 8-Track MC8-61294.



Radio-TV programming

'Opposites' Attract, WBAP Finds Taking Personal, Traditional Path

By CLAUDE HALL

FORT WORTH—WBAP is the "complete opposite" of nearly every major market country music radio station in the nation. While the trend has been away from the personal approach, WBAP on Aug. 17, 1970, became completely personal and about as

traditional in its programming approach as you can get. For example, Kitty Wells and Ernest Tubb and Bob Wills became "in" again. And record artists once more had a station that was theirs and could call almost any time of the day and usually be put on the air through a phone hookup.

Ratings turned around. Today, according to general manager Hal Chestnut, WBAP delivers more people in seven days than any other country music station in the nation. He quoted ARB figures of 762,000-plus people a week listening to the 50,000-watt clear channel station.

As for sales, the station has been almost sold out since January. Salesmen had to quit writing February business on Feb. 6 and only had to work six days in May on May business.

So, it's obvious that traditional country makes it.

"I can't issue a blanket indictment on modern country music stations, but I had a lot of people telling us that we were making a mistake to play the older country records . . . to play Ernest Tubb and Bob Wills . . . to play bluegrass. In the case of their criticism against bluegrass, I just don't believe those people have ever been around where bluegrass is played and seen the popularity it has.

"In many cases, I think the so-called modern country music stations have won by default. Where did all of these so-called country music experts crawl from all of a sudden."

As for WBAP, he said, "if it's country, we play it."

And Chestnut, whose career en-

compasses many aspects of radio, knows what country music is all about—"I was 10 years old before I knew anybody could sing besides Roy Acuff."

Chestnut actually started out in radio on KIUN in Pecos, Tex., while attending high school; in those days, he listened to WBAP, as well as KWKH, Shreveport; KCRS in Midland, Tex.; and Mexican stations such as XERF, XEG and XELO. After majoring in business at the University of Texas, he went back into radio at KRIG, Odessa, Tex., where he "sold, swept floors, pulled maintenance on the transmitter once a week, and also announced" for \$85 a week. It was about this point that he received a record in the mail called "That's All Right" by Elvis Presley on Sun Records. Chestnut was doing the evening show on the station and admitted that the record laid around a day or two because "I was worse on picking hits than just about anything." But he remembers putting the record on one night when things were dull and how the switchboard lit up and how he wore the record out in a couple of weeks because of the requests for it. Today, Chestnut is still involved in radio on a personal basis and likes to do occasional play-by-play announcing of sports events.

Chestnut joined WBAP in 1964, (Continued on page 46)

CJOM-FM to Progressive

WINDSOR, Canada — CJOM-FM, located in the Detroit area, has switched to a progressive rock format, according to Geoffrey Stirling, president. The station was formerly known as CKWW-FM. Stirling said that the format change was "worked out in co-operation with astrology readings."

The new format will focus on presenting local tapes of the best Canadian talent available and Stirling said that CJOM-FM will present the "best in progressive/contemporary rock, but will also cover a wide range of music, restricting commercial content to six minutes per hour.

Manager of CJOM-FM is Mike Linder. Stirling is owner. Format change comes after three months of research, Stirling said. And the new format "will be more of an evolving type."

Natl Hit Out?: PD of WLS

By EARL PAIGE

CHICAGO—The day of the monster national hit may be drawing to a close because of the difficulty of spreading a record from one market to another. This is the opinion of WLS program director Mike McCormick, who spoke before college deejays and program directors here recently.

McCormick described the record business as "a jungle." He told how records are promoted and what it means to a station.

Referring to one record that has been difficult to spread, he identified "L.A. Goodbye," Ides of March, Warner Bros. "In my opinion, and I try not to exercise my judgment because I'm not too good a judge of hits, this is a great record. I can't think of any reason why it would be unacceptable in Chicago or any other market. But the company has not been able to spread it.

"There are a lot of behind the scenes political things that you can hypothesize on—for example, all the bull games that are played—as to why a record is or is not promoted or cannot make it. I hate to see this record go down the tube—but that's not uncommon."

He said there could be a trend to regional, or "city only" hits. "Possibly, the days of the big national hits are over, because of this one reason.

'Powerline,' Baptist Show, Expands to West Africa

FORT WORTH—"Powerline," the half-hour Top 40 show produced by the Southern Baptist Convention and now on more than 500 radio stations, will also soon go on the air on the government-owned station in Accra-Ghana, West Africa, according to Claude C. Cox, head of radio program research and development of the Radio-TV Commission. The show is already a weekly feature on ZDK, Antigua, Leeward Islands; Radio Victoria, Aruba, Netherlands; Rediffusion in Singapore, and featured at the Baptist mission in Bangkok, Thailand; plus several stations in Canada, Puerto Rico and the Canal Zone.

The stations using the show in the U.S. range from WOR-FM in New York to KYCN in Wheatland, Wyo. Cox hopes to one day have the show on some 1,000 radio stations in the nation.

The Commission, headed by executive director Paul Stevens, has two other radio shows it produces and distributes each week—"Master Control" originated by Stevens and "Country Crossroads" originated by Jim Rupe. "Master Control" is intended for MOR stations, "Country Crossroads" for country music stations; Bill Mack of WBAP, Fort Worth, hosts the show. But it's "Powerline" that is making a direct appeal to the youth. For example, about 100 of the stations using the show are college stations. Cox picks the music, the show features about seven vocals and breaks in the show are backed up with instrumentals. Johnny Borders, well-known Texas air personality now in sales on KFJZ in Fort Worth, hosts the show. He goes into the studio usually on Tuesday; Cox has it already written. It's produced Tuesday night and goes into duplication on Wednesday. "It should be in the hands of the radio stations by Thursday," Cox said. Many stations program the show on Sunday morning.

Actually, there's more to "Powerline" than goes on the air. For one thing, there's a problem letter segment which Della Daniel handles on the show, but listeners write in something like 350 letters a month now, all of which are answered personally by mail (one letter is aired on the show each week). The Commission also distributes by mail about 500 reprints a month on what Borders has to say on the air.

Coming up with compatible Christian comment has never been a problem, Cox said. "Rock lyrics have always stuck close to the basic issues of life and meaning, and the recent trend in reli-

gious-oriented music is right in the "Powerline" groove. The show is available free to one station in each market for public service broadcast. Interested stations may write: Marketing Services, Baptist Radio - TV Commission, Box 12157, Fort Worth, Tex. 76116.

WLPH Goes to All Gospel Play

BIRMINGHAM — Five thousand-watt WLPH here has switched to an all gospel format, according to Bill Frink, religious director. James G. Lang is president and general manager. The daytime station previously featured country music.

"Our changeover has been most successful and we are real proud of our audience response," Frink said. "We are the only all-gospel AM radio station in Alabama," he added, stating that he felt there is a big future for the gospel programming in all communities. The station is now seeking to build a library of gospel records.

WMBN Play Shifts

PETOSKEY, Mich. — WMBN and WMBN-FM, which had been a full-time MOR station, is now programming rock and progressive rock in the afternoon and evening, according to Bob Catalano. Les Biderman is president of the station.

KRMD-FM Format

SHREVEPORT — On Tuesday (2), KRMD-FM here switched from a country music format to a full-time religious and inspirational format, according to operations director Bill Bohannon.

SUMMER SUB FOR DINO SET

NEW YORK—NBC-TV will replace the "Dean Martin Show" with the "Dean Martin Summer Show," starring Vic Damone with Carol Lawrence and Gail Martin. The summer series, originally shown as a replacement for the Martin Show in the summer of 1967, will be rebroadcast because of the large audience response which it received throughout its first airing.

Co-producers of the show are Paul Keyes and Bill Foster. The orchestra is directed by Les Brown.



WDIA AIR PERSONALITY A. C. (Mooha) Williams is congratulated by Logan Westbrook, right, national soul promotion director for Mercury Records, at a testimonial dinner in Memphis honoring Williams for his community activities. Westbrook flew in for the occasion.

PROMOTION MAN'S COMPLAINT

Editor's note: A leading national promotion director, who doesn't dare have his name mentioned because of retaliation possibilities—meaning stations won't play his records at all—lashes out at the "superiority complex" of program and music directors at many of today's Top 40 stations.

"I can understand when Rosalie at CKLW in Detroit says we can't call her on the days she does her store survey. She's fine. But what about WQXI in Atlanta telling us we can only call on Monday. And at WLS in Chicago, record promotion men are seen every other Thursday for five minutes. Now, WOKY in Milwaukee won't take any calls at all. Bill Young at KILT in Houston; you can only call him on Tuesday. Rick Sklar at WABC in New York—I haven't seen him in three years. Even KAAY in Little Rock, you're not supposed to call them except on Tuesday and the problem is that music director Johnny King does the evening show and comes into the station late so you either can't reach him or he doesn't have time to talk to you.

"I'm not crying, but it's very difficult to promote records today and it's getting worse. For example, I've just tried to reach Robert Collins at WRIT in Milwaukee and Lee Gray at WKLO and John Randolph at WAKY, both in Louisville. But I can't reach them. They know I'm not a hype artist. I haven't had anything to tell them in a year . . . and now I do . . . I've got a record breaking in Miami and I can't alert them because they won't talk to me. It's frustrating! It's not fair. It's kicking the hell out of our industry.

"Now take Tex Meyer at WOKY. We've always been candid with each other. Tex is more than a radio man to me and I've always thought I was more than a record man to him. We used to be buddies. But I didn't know that hits were only made on certain days!

"What really gripes me is that if this particular record becomes a chart item, I'll get calls from radio stations asking why they didn't get it and why I didn't tell them about it—and I saw those records go out of here to those stations.

"I recently sent WLCY in St. Petersburg, the same record every day for a week. When I called, they not only hadn't heard the record, they hadn't even heard of it nor knew if it was in the station!

"Now this is not just sour grapes about these stations . . . these violations, that's what I call them . . . but I think it terrible that we can't call a station and tell them when we have a hit. One music director I was talking with recently said he didn't care about hits . . . that he wasn't in the record business. I asked him why he bothered to print a playlist, why he bothered to call record stores to find out what was selling, why he didn't just program the station by the seat of his pants. Let him see how long he'd last!"

Yesteryear's Hits

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

POP SINGLES—10 Years Ago

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

SOUL SINGLES—5 Years Ago

1. When a Man Loves a Woman—Percy Sledge (Atlantic)
2. She Blew a Good Thing—Poets (Symbol)
3. Get Ready—Temptations (Gordy)
4. 634-5789—Wilson Pickett (Atlantic)
5. The Love You Save—Joe Tex, Dial
6. Hold On! I'm Comin'—Sam & Dave, Stax
7. Searching for My Love—Bobby Moore & the Rhythm Aces (Checker)
8. You've Got My Mind Messed Up—James Carr (Goldwax)
9. Nothing's Too Good for My Baby—Stevie Wonder (Tamla)
10. Sharing You—Mitty Collier (Chess)

POP SINGLES—5 Years Ago

1. Monday Monday—Mamas & Papas (Dunhill)
2. Good Lovin'—Young Rascals (Atlantic)
3. Sloop John B—Beach Boys (Capitol)
4. (You're My) Soul & Inspiration—Righteous Brothers (Verve)
5. Kicks—Paul Revere & the Raiders (Columbia)
6. Secret Agent Man—Johnny Rivers (Imperial)
7. Rainy Day Women #12 & 35—Bob Dylan (Columbia)
8. Bang Bang—Cher (Imperial)
9. Leaning on the Lamp Post—Herman's Hermits (MGM)
10. Gloria—Shadows of Knight (Dunwich)

COUNTRY SINGLES—5 Years Ago

1. I Want to Go With You—Eddy Arnold (RCA)
2. Tippy Toeing—Herden Trio (Columbia)
3. Distant Drums—Jim Reeves (RCA)
4. The One on the Right Is on the Left—Johnny Cash (Columbia)
5. I Love You Drops—Bill Anderson (Decca)
6. History Repeats Itself—Buddy Starcher (Boone)
7. I'm a People—George Jones (Musicor)
8. Someone Before Me—Wilburn Brothers (Decca)
9. Would You Hold It Against Me—Dottie West (RCA)
10. Take Good Care of Her—Sonny James (Capitol)

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Jack Reynolds, program director of WIBG in Philadelphia, has been promoted to general manager of WWTC in Indianapolis; don't know who the new WIBG program director will be yet. . . . General manager Burt Sherwood and program director Bill Hennes are leaving WHNC in New Haven, a Top 40 operation, and both are pretty good radio people. Hennes' home phone number is 203-777-3611, if anyone would be interested in hiring a bright young program director. . . . Bruce Nelson has left WUBE in Cincinnati, a country music station; taking over the programming reins will be Doug Dillon, who'd been an air personality at KCKN in Kansas City, a sister station. KCKN program director Ted Cramer will now be program supervisor of both KCKN and WUBE. KCKN, incidentally, is searching for a good country music air personality.

An old friend, Frank Ward, now has a new radio station on the air. It's his own. It's WXYR-FM, Columbia, S.C., and the format is along the lines of WRFM-FM in New York, meaning good music,

KIEV Hikes Power

GLENDAL, Calif. — KIEV, country music station here, has received permission from the Federal Communications Commission to increase power to 5,000 watts. General manager William J. Beaton said the application has been pending for 22 years. Program director Ed Perry hopes to be broadcasting with 5,000 watts by August.

but with some good male vocals tossed in from time to time. The big problem Frank has at the moment is record service. Especially London Records. Frank has done a lot for the music industry not only when he was general manager of WWRL in New York, but prior to that when he was one of the major air personalities in rock in Buffalo, N.Y. He deserves good record service.

Soul personality Bill Bailey has been hired to join WJRZ (soon to be WWDJ), Hackensack, N.Y. (it's really a New York station). He'd been at WDIA, Memphis. . . . In a major revampment of management control at Metromedia Radio, Willis Duff, general manager of KSAN-FM in San Francisco, has been named head of West Coast operations and his responsibility will include programming of Metromedia stations in San Francisco, Los Angeles, and Cleveland. Don Kelly, general manager of WIP in Philadelphia, will be head of East Coast operations and his responsibility will include the programming of WIP and WMMR-FM in Philadelphia, plus WASH-FM in Washington. This leaves George Duncan, radio chief of Metromedia, free to concentrate a great part of his energy on WNEW in New York; Kelly and Duff will report to Duncan.

Les Anderson, program director of WDIA, 50,000-watt soul-format station in Memphis seeks airchecks

and resumes not only for perhaps his station, but another of the Sonderling chain. . . . Johnny Payne has joined WHBQ in Memphis and will do the noon-3 p.m. show; he'd been with WMYQ-FM in Miami. Bobby Ward, who'd been doing the WHBQ noon-3 p.m. show, goes to the all-night slot. . . . Since we're mentioning WMYQ-FM, we'll mention a quote from George Wilson, program director of WOKY, Milwaukee: "Those other Miami stations sound like _____, WMYQ-FM is going to be No. 1 in 18-24 year olds."

Got a note from Skip Broussard, (414) 332-4235, or 2616 N. Fred- (Continued on page 46)

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Vox Jox

• Continued from page 45

erick, Apt. 205, Milwaukee, Wis. 53211: "I read in your column that somebody was wondering where I am. That's strange, because I was just wondering the same thing. Really, I just got back from a long trip across the country. I've always wanted to take off with a recorder and a lot of time and aircheck as many markets as I could reach. I hit most of the majors and a hell of a lot of small markets in this journey, and filled up 10 cassettes in airchecks. I heard very little original radio, an awful lot of dull, copycat radio, and really didn't hear enough to excite me. Several sta-

tions sounded quite good, like KHS. Who am I to critique the whole country? Other than traveling, I've been reading an awful lot, writing a bit, and working like hell on new ideas and theories. I've finished shaping up the format I began developing at WOKY and I've also finished an FM format which I hope to use some day. At least, I've managed to do a lot of theory work, so that if any man ever says to me: 'Skip, here's the programming department of my station, here's your budget and your keys. Make it live.' This guy will have himself the finest-sounding station in the country."

WIST, Charlotte, looking for good newsman. . . . Lineup at KSFA-FM, stereo station in Nacogdoches, Tex., includes program director Tom Baker, Alex Price, Kevin Roberts, and Joe Miller. Format consists of progressive rock, rock, soul, even a touch of country music. Bob Dunn is general manager. . . . Big meeting a

WOWI-FM to Hip Rock

NORFOLK—WOWI-FM here will switch to a progressive rock format on or about Saturday (15), according to new program director, Chuck Taylor. The station will be going up to 100,000 watts in the next couple of weeks and broadcasting in quadrasonic sound via a matrix system. "By progressive, I don't mean to imply solid acid; rather, a carefully blended mixture of hard rock, hip country, blues, and jazz," said Taylor. "I don't want to be a radical, revolutionary voice that widens the already wide gap. I would hope that we can be a bridge over that gap."

The station has been automated in the past and featured the "Solid Gold Rock and Roll" syndicated package.

Thanks and congratulations to **MIKE WRIGHT, THE BUOYS, (JERRY, CHRIS, BILL, FRAN, & CARL) & SCEPTER RECORDS**

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TIMOTHY

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Taking Personal, Traditional Path

• Continued from page 44

after working at several small stations in Texas. He started out doing a little sales, some deejay work, and sports play-by-play. He became general manager in 1968 and said it was his intention to go country all along. But WBAP was then splitting frequencies with WFAA, something that had been going on since about 1938.

The frequency splitting was solved in 1969 when WBAP paid WFAA \$3.5 million for the 820 clear channel 50,000-watt frequency and gave WFAA the 570 frequency.

Earlier, the station had begun country music in the all-night

show. This was March 2, 1969, when the station hired Bill Mack. The show was virtually sold out in six to eight weeks and today clients have to stand in line to buy time on the Mack show, which draws mail from 48 states and overseas. Iowa, Indiana, and Illinois are the major mail-draw areas outside of Texas and Oklahoma. Then WBAP put Gary Cooper on 7-midnight with country music and that was successful. Today, the lineup reads: Dan Harris, morning drive; Jim Baker, morning housewife; Don Thompson noon-4 p.m.; program director Don Day 4-7 p.m., Cooper, and Mack. Mack, incidentally, averages 300 phone calls a night and

girls are hired to answer the four phone lines all night long. "About the only people he'll talk to personally," said Chestnut, "are the recording artists. When they call, Mack will put them on the air."

WBAP also encourages listeners to telephone during the day and rap with the air personalities because "we feel it gives listeners a more personal contact with the station," Chestnut said.

But, as for traditional vs. modern country music programming, "we knew what we were getting into. And sales increased in excess of 100 percent last year."

As promotion, the station has a

(Continued on page 62)

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MEMORIAL

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Seeking Top 40-oriented station in major or medium market. Two years' experience in Top 10 market plus two years college radio. 21, excellent references, 3rd endorsed. Box 388, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. my15

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

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

Hi there radio stations and recording studios. Are you looking for a bright, knowledgeable, young broadcasting and music freak? If so, I may be your man. I've got four years in college radio, with a short professional stint in the middle. I've got experience in console operation, programming, publicity, sales, production, operations, even a little TV. I'm graduating college shortly and will be available in June. I possess a 3rd endorsed. I love broadcasting and the related fields and would really like to make a career out of it. I prefer the Northeast U.S., West Coast U.S., or Southern and South-eastern Canada, but I'll relocate practically anywhere. Contact Jeff Mark, WNTP, Potsdam, N.Y. 13676. Airchecks and resumes available on request; all responses answered; Canadian offers given special consideration.

Need a really good Newsman or News Director? A guy dedicated to getting the story out despite the obstacles? Someone who lives and breathes news? An electronic journalist with extensive experience and a desire to move up? Well, look no farther than Box 388, Billboard Radio-TV Job Mart, 165 West 46 St., New York, N.Y. 10036. my15

I can make and keep a number one rated show, or make your station number one, as P.D. I've done both! Smooth adult sounding Jock, Idea Man, Bear for Details Program Director. Sixteen years' experience as top-rated jock in good markets, Program Director-Writer and some sales. Give your competitive medium market headaches to me and I'll guarantee fast relief when taken as a Jock or P.D. Box 387, Billboard Radio-TV Job Mart, 165 W. 46 Street, New York, N.Y. 10036. my15

If you're a progressive rocker, preferably in the Northeast, I've been looking for you. If you have an opening for someone who's done a lot with 2 years' experience, is married and draft exempt, and is really ambitious enough to believe he's ready to really entertain your audience, then you've been looking for me. What are you waiting for? Jim Spellmeyer, 21 Madison Avenue, Mt. Vernon, Ohio 43050. (615) 397-3668. my15

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

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

Announcer with six years' experience—available immediately. Prefers medium size market, preferably MOR station. Contact: Randy Gallher, 3907 Angot Place, Jacksonville, Fla. 32210. Tele.: 904-771-7386. my8

First phone modern country personality seeking a challenging, competitive position with a solid major market station. Education, professional attitude and pride, music knowledgeability and involvement all assure you of conscientiousness and dedication plus excellent air delivery, board work and production. Salary negotiable, but you don't live on prestige alone; neither do I. Location no problem for right opportunity. Call: 1-313-728-8280. my15

Florida, Texas and all points warm! Just completed 1 1/2 years with AFRN. 5 years' experience. 23. 3rd. 2 years college. not a fony floater. Looking for young, contemporary operation that knows where it's going. Open-minded management a must. Want to jock now—maybe PD later. Heavy production. Air check, resume, good references on request. Write: Larry Lauer, 629 14th Ave., Anchorage, Alaska 99501. my15

Mature young announcer seeking position with small market radio station. Disk jockey and basketball play-by-play experience. I am a college graduate, professionally trained in broadcasting with a 3rd endorsed ticket, single, and draft exempt. Am ambitious, hard-working, dedicated, available immediately, willing to relocate, work any hours, salary open. Will send tape and resume upon request. James Lustig, 217 Chance Dr., Oceanside, N.Y. 11572. Phone: (516) 764-2408. my29

POSITIONS OPEN

Black soul jock, must have first phone. Income unlimited if you can sell also. Meyers, K-POP, Box 1110, Roseville, Calif. 95678.

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

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

DJ's and newsmen needed for Denver and Kansas City markets. MOR, C&W tape immediately—looking for man who's creative, humorous, tight. Send tapes to Ev Wren Productions, 7075 West Hampden, Denver, Colo. 80227. my8

Wanted for Southern Utah small market station, Chief Engineer. To maintain brand-new 10 KW Daytimer and also handle 4-hour board shift and some news. Good opportunity for right man to get in on ground floor. Send tape and resume to KBRE Radio, Box 858, Cedar City, Utah 84720. my15

Morning DJ position open at Akron #1 top 40 contemporary station. Send your tape immediately—looking for man who's creative, humorous, tight, great enough, talented enough, different enough to bring ratings up in the mornings on a station that's moving up to dominance in all other time periods. Help us own the Akron-Cleveland Market and be a part of OUR success. Send us your air check, ideas and salary requirements in care of: Doug Peyton, Program Director, WCUE, Akron, Ohio 44313, 424 Sackett Ave. Please submit materials air mail/special delivery—NOW! my15

I need 2 1st phone men! One for a top C&W operation in the South. Large market, good money, for jock with adult approach. Other job is Northern 24-hour rocker. Evening job with top pay if you're good. Contact Kay at Radio Jock Finder, 318 Blaze, San Antonio, Tex. 78218. Phone: 512-658-1144. my15

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Letters to the Editor

What Will Play?

Dear Sir:
While mailing out some records just now I began to think and wonder just how many of the records that I was packing up to ship out would be played. About 12 singles and all of them really good but how many will be played and how many will be put aside simply because they didn't make the Top 60 pick of Billboard.

Modern Industry is feared by the blue collar worker because of automation, yet the program directors and music directors of Radio are working their way out of a job because they lack the initiative to pioneer. I use the word initiative instead of talent, because I know the guys have talent, more than ever before in the history of radio, but they have become complacent and cop-out while waiting to see what happens somewhere else. What does a station manager need with a man who waits on the mail and follows suit with everybody else. The day of reckoning is near when the managers are going to wake up and hire one of the many new programming services

that are springing up around the country, and starts hiring \$75-a-week kids to follow the format.

It's hard to believe that only four or five years ago, music directors were screaming for new records and busting their butts to break them. The honor of breaking a record was one that all of us wanted. Not meaning to sound like an old-timer or a conceited egomaniac, but every station competed against each other in finding new sounds and undiscovered hits but today every spot on the dial rotates the same records over and over again. People like Jack Gale, Woody Windham who just stepped down from music director at WCOS in Columbia, S.C., and Bill Lowery who was at WNOK in the same city, used to break records coming and going. It was Woody who took a nine-minute cut off of an album by an unknown, cut it down, dubbed it onto a cart and yelled exclusive . . . breaking the first hit for the late Billy Stewart. The record was "Summertime," a song that was at least 25 years old.

Today, I know of two guys who could care less about tradition and

hold the old spirit high by going after records that they listen to and dig. Mike Randall at WBBQ in Augusta and Bob Canada in Spartanburg at WORD. Although Bob has turned the music over to Boom Boom Cannon, I'm sure the spirit is the same. There used to be stations in North Carolina that broke records but now the chains are programmed by one man who won't even see record men, but puts front men in the position of music director to rap with the record promotion men and eat the steaks and say, "Maybe, 'cause I like it, and we might play it."

Now I'm sure that across the nation there are more Randells and Canadas, but I contact only the Carolinas although I would like to have the pleasure of working with the others. Maybe I might hear a "Pick Hit" by an unknown instead of by some group that's coming off of a Gold Record.

Thanks for hearing me out, and I would like to read the replies of some of the guys if they haven't skipped this column while looking for the Billboard Predictions that last week didn't have the name of even one unknown artist in it.

Mike Cloer
Promotion Mgr. of The Carolinas
United Artists Records
Charlotte

What's a share?

Dear Sir,

Read with some mild annoyance in the Vox Jox of April 24 that Bill Wheatley of WAME sent you the shares from the Charlotte, N.C., Jan./March Pulse.

A few questions for you to ponder before publishing these or other ball park figures in the future:

What do these shares really represent? Were you advised that these were advance shares which, in a flyer that Pulse publishes with their advances states that these figures being a very quick computation, could (and in some cases do) change when the book is published?

Are you aware that the figures sent to you and published represent only the two-county Metro Area with 299,100 estimated population 12 years of age and over which is not a true picture of the Charlotte Radio Station Area?

That area represents 12 more counties and 534,500 more people. WAYS, WBT, WSOC are three stations I'm aware of in the Charlotte market with outstanding facilities that can more adequately cover the 14-county RSA and past books and trends back me up. These three stations pick up a large percentage of their audience outside the two-county area and in the 14-county RSA. WAYS alone picked up 16,300 people per average quarter hour during 6-10 a.m. on the July/Aug. '70 RSA book, which is more than WAME can take credit for in the 14-county area.

Mr. Wheatley is being presumptuous to state that his station has bested the leading rocker!

This is a demographic world we live in, one where cumulative audience and average quarter hour make up the character of a radio station. When you cut the wheat from the chaff, Mr. Wheatley is not false—just very misleading.

Don Gordon
Vice President
Robert E. Eastman & Co.
Philadelphia

WWJO-FM New Pkg

ST. CLOUD, Minn. — WWJO-FM is now featuring the International Good Music syndicated country music programming package 1 p.m.-midnight. From sign-on until 1 p.m., said program director Mike Dime, the station simulcasts with WJON, its sister station. Previously, the stations simulcast 100 percent.

Two Playlists Key KXYZ's 'Unique' Play

HOUSTON—KXYZ, under program director Paul Mitchell, set out about a year ago to "contemporize a good music format" by painstakingly specializing the music for older demographics. And the format is unique, Mitchell said. KXYZ operates with two playlists. The first is those tunes considered current—the pop contemporary songs of the past two years, not necessarily by the original artist. This list includes songs such as "Fire and Rain," "Close to You," "Bridge Over Troubled Water," and Henry Mancini's "Love Story," plus Perry Como's "It's Impossible." This list runs about 70 tunes. The second list is comprised of tunes that are familiar, but which did not have the acclaim that the top 70 did. "Everything we play is familiar, except for a new easy listening single that we might put on the air. Mancini's 'Love Story' and 'It's Impossible' we added on the air when they arrived at the station . . . we knew they were going to be big hits."

Basically, KXYZ is what MOR stations used to be, not what they are today, he said. Yet, Mitchell and his air staff have modernized the format, not the music.

Air personalities are never more than one record away from a really big song. "And we're not playing 'Ebb Tide' either . . . it's not on our list, though our oldies do go back to a 'Love Me Tender' by Elvis

Presley; my god, who doesn't play that. But I feel that people associate today with a 'Close to You', people 25-49 years old. Those are our target demographics and that's right where we are."

KXYZ plays two to three records in a row and back-announces them. Air personalities who have helped increase ratings by 100 percent in the past year on what Mitchell called "the smoothest foreground music station you ever heard," include: Tom Jones, who does a quasi-personality morning show; Doug Smith 10 a.m.-3 p.m.; Jim Spurlock 3-7 p.m.; and Bill Turse 7-midnight. Turse and Mitchell screen all of the music. The records are color coded and put in the library. The air personalities create their own shows within format restrictions. There is, for example, a limit of 48-72 hours before a record can be replayed on the air.

"The music is a whole psychological approach. Totally consistent," Mitchell said. And for this reason the station has a policy of turning down rock-sounding commercials on the grounds that if they do not play rock records, why should they play commercials that are inconsistent with the format.

Mitchell, who'd been program director of WDVR-FM in Philadelphia at one time, launched the format of KXYZ, billed as "Gentle on Your Mind," a year ago.

WWOD to Country; Sole Full-Timer

LYNCHBURG, Va.—WWOD, a Top 40 station here, has switched to a country music format, giving the market its only full-time country outlet (two other country stations in town are daytime operations). WWOD presently signs off at midnight, but program director Bob Davis said that he's planning to go 24 hours shortly . . . hopefully about the first of June. Air personalities include Bob Davis 5-10 a.m., Dave Thomas 10 a.m.-2 p.m., Johnny Day 2-6 p.m., and Russ Reed 6-midnight.

The previous format of rock "seemed to be working out," Davis said. "But there were too many rock stations in the market. It wasn't worth it—hitting it that hard for the market. It was a country station here that was taking about 70 percent of the audience, according to a private survey taken by the station. The Mar./Apr. Pulse for the market showed WBRG leading in all time periods except at night (WGRB signs off at sunset) when WWOD had a com-

manding 55 percent of the audience. In the day, WBRG had 36 from 6-10 a.m., 45 until 3 p.m., and 38 from 3-7 p.m. WLLL, rock station, had 23, 16, and 33, but it's also a daytime station. WWOD had 9, 8, 10, and 55.

In the new format, WWOD is playing 100 singles and cuts from the top 45 albums on the Billboard country album chart. The records are rotated so that at least two of the top 30 singles are played per half hour, plus two records from 31-75 on the playlist, plus one album cut, one oldie, and one new record. These are augmented with album cuts and requests.

"The most requests are for album cuts," said Davis. "And we're receiving 10 to 15 more requests an hour than we ever had in a rock format. It's surprising. I even had to quit asking for requests on my morning show because I just couldn't handle them and do the show, too. And a lot of those requests were from teen-agers."

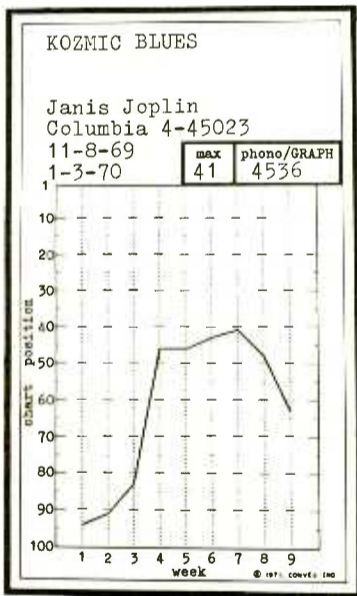
CHARTS

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ZELL SANDERS, right, president of J&S Records Enterprises Ltd., Montgomery, Ala., watches 15-year-old disk jockey Al Dixon Jr. do his afternoon show, as his father, Al Dixon, president of the National Association of Television and Radio Announcers, looks on.

Nashville Scene

• Continued from page 38

The Epic artist is one of the best golfers in the business. . . . Raven Records in Sacramento has a new artist, **Ray Weiman** of Aurora, Colo. Others on the label include the **Perry Sisters** and **Art Jones**. . . . **Otto Waldoff** of SCAWC in Copenhagen covers considerable ground in his Western Bulletin, a sheet devoted to country music in Scandinavia. . . . **Sammi Smith's** new release on Mega, "Then You Walk In," was co-written by **David Malloy**, son of producer Jim. The other writer is veteran **Johnny Wilson**. The single is backed by a country original written by Sammi. **Ed Kaminski**, Mega's promotion man, has mailed this release to both country and pop outlets. . . . Mega has released its first single by **Ray Pillow**, named "The Waitress." The former Capitol and Plantation artist is now a regular on the nationally syndicated "Jim & Jesse Show." . . . **Charley Pride** will headline an array of country artists in a Spectacular in Houston. The strong lineup includes **Tompall and the Glasers**, **Mel Tillis**, **Johnny Duncan** and **Johnny Bush**. . . . Houston has a new nightclub which will be themed to country music. Known as the Winchester, the club opens with **Floyd Tillman**, the all-time great songwriter and performer. Others slated for the near future include **Charley Pride**, **Ray Price** and **Wanda Jackson**.

Little Richie Johnson is ready to mail copies of **Faron Young's** "Step Aside," which is a fast mover. . . . **Roy Clark** was honored at Tulsa last week at a special luncheon hosted by a bank. It was recognition for his growing eminence of the Tulsa business community. Already the owner of several apartment house complexes, he and his partners recently acquired the 2,450 acre Parker cattle ranch, and he is on the board of directors of Environmental Dynamics Corp. in Tulsa. . . . **Gus Thomas**, all-night personality on WWVA, has been commissioned a

Kentucky Colonel for his role as co-emcee of the **Loretta Lynn** Benefit staged in Louisville last month. . . . The Four Star Memphis Golf Invitational is taking shape. Top names are already entered for the affair May 17-18. . . . Due to the overwhelming underground FM response to **Glen Sherley's** Mega album, the firm is planning a special campaign to the underground stations. The campaign will focus on the writer-performer's life as a convict for 10 years. Country stations, of course, are already on the album. . . . **Conway Twitty** plays the Chrysler Arena at the University of Michigan Sunday (9). Then he plays Madison Square Garden in June, and films the **David Frost Show** while there.

The **LeGarde Twins** appear with the **Charley Pride Show** in late May in Portland, Seattle, and Vancouver, then play a week in their native Australia before going on for 19 days in Bangkok, Thailand. . . . Target, the new firm in New Bern, N.C., has released "The Hunter" by their artist, **Alice Creech**. This follows a release by **Jack Reno** which is getting strong air play. The firm also has signed the **Lee Sisters**. . . . **Ricci Mareno**, vice president and general manager of Terrace Music, has announced the promotion of staff-writer **Charley Black** to assistant manager of the Nashville office of the firm. . . . **Bill Walker**, the man who arranged six top songs last year (all of them million sellers) is back from Australia ready to return to work. He took his new bride along. Bill has opened two new publishing firms, **Con Brio Music** and **Wiljex Music**. He was with **Eddy Arnold** for four years before becoming part of the **Johnny Cash Show**, and he has conducted the **Kraft Music Hall**. . . . Radio station **KLAD**, Klamath Falls, Oregon, has gone back to "old style" country music. **Augie Crandall** said it is programming 90 percent traditional music and 10 percent modern, and having great success.

Of the 31 days in May, the **Porter Wagoner** roadshow has all but four firmly committed. . . . **Jim Ed Brown & the Gems** kick off ribbon cutting "first night" festivities for two new country nightclubs in May, in North Carolina and New York, with a third slated for mid-June. . . . **Stan Hitchcock** is scheduled to work the Carolina club circuit on consecutive weekends in May with two-day performances each in Charlotte and Greensboro. . . . **UA's Del Reeves** will play the rodeo in Dallas May 26-29, immediately following a ten-day California tour. . . . A country caravan of fans from Northeast Iowa, headed by **Bobby Hankins** of **WOEL Radio**, made its second tour to Nashville, the "Opry" and the **Country Music Hall of Fame and Museum**, plus other spots. Bobby brought 82 on this tour.

SPECIAL MERIT PICKS

• Continued from page 42

COUNTRY

JOHNNY BOND—Here Come the Elephants. Starday SLP 472 (S)
Johnny Bond's fans will like this collection of performances. Opener is "Here Come the Elephants," one of those drunk impersonations he does so well. Others are the standards, "The Squaws Along the Yukon," "Time Changes Everything" and more.

Bubbling Under The TOP LPs

• Continued from page 42

201. **MOMENTS** . . . Live, Stang ST 1006 (All Platinum)
202. **IKE & TINA TURNER** . . . Her Man—His Woman, Capitol ST 571
203. **ROGER WILLIAMS** . . . Golden Hits, Vol. 2, Kapp KS 3638
204. **MAIN INGREDIENT** . . . Tasteful Soul, RCA Victor LSP 4412
205. **SWAMP DOGG** . . . Rat On, Elektra EKS 74089
206. **BIG BROTHER & THE HOLDING COMPANY** . . . Columbia C 30631
207. **EMITT RHODES** . . . The American Dream, A&M SP 4254
208. **MOTT THE HOOPLE** . . . Wildlife, Atlantic SD 8284
209. **WILLIAM BELL** . . . Wow, Stax STS 2037
210. **EXOTIC GUITARS** . . . I Can't Stop Loving You, Ranwood R 8085
211. **CHARLES WRIGHT & THE WATTS** 103rd STREET RHYTHM BAND . . . You're So Beautiful, Warner Bros. WS 1904
212. **HOG HEAVEN** . . . Roulette SR 42057
213. **URIAH HEPP** . . . Salisbury, Mercury SR 61319
214. **BABY HUEY** . . . Baby Huey Story/The Living Legend, Curtom CRS 8007 (Buddah)
215. **MARK-ALMOND** . . . Blue Thumb BTS 8827 (Capitol)
216. **WADSWORTH MANSION** . . . Sussex SXBS 7008 (Buddah)
217. **VIRGIL FOX** . . . Bach Live at the Fillmore, Decca DL 75263
218. **GLASS HARP** . . . Decca DL 75261
219. **LAWRENCE WELK** . . . Plays "No, No, Nanette," Ranwood R 8087
220. **CHARLES EARLAND** . . . Living Black, Prestige PR 10009
221. **WISHBONE ASH** . . . Decca DL 75249
222. **CELEBRATION (Big Sur Folk Festival)** . . .

Various Artists, Ode '70 SPX 77008 (A&M)



THE PRODUCER - SONGWRITER team of **Roger Cook**, left, and **Roger Greenaway**, center, have been signed to a five-year worldwide record production deal with **Bell Records**. Signing the British duo is **Bell president Larry Uttal**, who announced that the first single under the new deal will be "Way Up There," performed by **Young & Renshaw**.

From The Music Capitals of the World

DOMESTIC

• Continued from page 41

Hara Arena, Dayton, Ohio, May 14. . . . **The Carpenters**, with **Mark Lindsay**, show their wares at **Cincinnati Gardens** Thursday night, May 20, in a joint promotion by **Ahnevant** and **WKRC Radio**.

Bob Wilson, head of **Target Records**, New Bern, N.C., in town last week to cut four sides with the **Moving Thymes** at the **Starday-King studios** here. The instrumental foursome is in its eighth week in the **Sheraton-Gibson's Gibson Girl Lounge** here. . . . **The James Gang**, **Free** and **Emerson, Lake & Palmer** set by **Belkin Productions** for a one-nighter at **Cincinnati Gardens** May 22. . . . **Pat Henry**, the **Blossoms** and the **Jeff Sturgis Universe** serve as warmer-uppers for **Tom**

Jones on the latter's appearance at **Cincinnati Gardens** May 28. **WLW Radio** is sponsoring the **Jones** showing. **BILL SACHS**

HONOLULU

The Three of Us are in **Lake Tahoe** for a series of shows; their **Aquarium Restaurant** spot at **Denny's Imperial Hawaii Hotel** is now occupied by **Four Ounces of Love**. . . . **Spencecliff Restaurants** still very much in the thick of the entertainment race. Among the talent on view in the chain's rooms: **The Dimensions** at the **Tiki**, **Tavana's South Seas** revue at the **Hawaiian Hut**, the **Rhythm System** at **Hawaiian Huts** week-hour discotheque derby. **Tina Troy** with **T.N.T. Company** at the

(Continued on page 55)

New LP/Tape Releases

Weekly product list includes the most recent LP and tape releases. Listings are in alphabetical order by artist in pop, by composer in classical. Prices are manufacturers' suggested list and subject to change.

Symbols: LP—long-playing record album; CA—cassette; BT—8-track cartridge; OR—open reel tape.

ARTIST, Title
Config., Label, No., List Price

POPULAR

A
ABDURAHURAM, BILAL
African Musical Instruments
(LP) Asch AH 8460 . . . \$5.98
AGUAVIVAL
(LP) Capitol SMAS 744 \$5.98
ANDERSON, BILL
Always Remember
(LP) Decca DL 75275 . . . \$4.98

B
BAKERSFIELD CALIFORNIA BRASS
Rose Garden
(LP) Capitol ST 784 . . . \$5.98
BENNETT, DUSTER
(LP) Blue Horizon
BH 4812 . . . \$4.98
BOND, JOHNNY
Here Come the Elephants
(LP) Starday SLP 472 . . . \$4.98

C
CANARY, DAVID
So Many People
(LP) Beverly Hills BHS 29 \$4.98
CASH, TOMMY
Cash Country
(LP) Epic E 30556 . . . \$4.98
C COMPANY FEATURING TERRY NELSON
Wake Up America
(LP) Plantation PLP 15 . . . \$4.98
CHRISTMAS, KEITH
(LP) Polydor 24-4511 . . . \$4.98
CLIMAX BLUES BANO
(LP) Sire SI 4901 . . . \$4.98
COLOMBIER, MICHAEL
Wings
(LP) A&M SPX 4281 . . . \$4.98
CORBITT, JERRY
(LP) Capitol ST 771 . . . \$5.98
CROW DOG'S PARADISE
Songs of the Sioux
(LP) Elektra EKS 74091 . . . \$4.98

D
DAVIS, JIMMIE
Old Baptizing Creek
(LP) Decca DL 75273 . . . \$4.98
DUPREE, NANCY/VARIOUS ARTISTS
Ghetto Reality
(LP) Asch AH 820 . . . \$5.98

E
EGG
The Polite Force
(LP) Deram DES 18056 . . . \$4.98
F
FIEDLER, ARTHUR
Fiedler's Greatest Hits
(LP) Polydor 24-5005 . . . \$4.98
FLOYD, PINK
Relics
(LP) Harvest SW 759 . . . \$4.98

G
GEREMIAH, PAUL
(LP) Sire SI 4902 . . . \$4.98
GRIFFIN, KEN, THE BEST OF
(LP) Columbia
G 30552 (2 LP's) . . . \$11.96

H
THE HAGERS
Motherhood, Apple Pie & The Flag
(LP) Capitol ST 783 . . . \$5.98
HOLY MODAL ROUNOERS
Good Taste Is Timeless
(LP) Metromedia
MD 1039 . . . \$4.98
HOUSTON, DAVID
A Woman Always Knows
(LP) Epic E 30657 . . . \$4.98

I
JACKSON 5
Maybe Tomorrow
(LP) Motown MS 735 . . . \$4.98
JENKINS, ELLA/BROTHER JOHN SELLER/JOSEPH BREWER
A Long Time
(LP) Asch AHS 850 . . . \$5.98
JONES, JOE BOOGALOO
No Way!
(LP) Prestige PR 10004 . . . \$4.98

K
KELLEY, PETER
(LP) Sire SI 4903 . . . \$4.98
KENDRICKS, EDDIE
All By Myself
(LP) Tamla TS 309 . . . \$4.98
KNIGHT, GLADYS, & THE PIPS
If I Were Your Woman
(LP) Soul SS 731 . . . \$4.98
KYNARO, CHARLES
Wa-Tu-Wa-Zui (Beautiful People)
(LP) Prestige PR 10008 . . . \$4.98

L
LAIBMAN, OAVID, & ERIC SCHOENBERG
The New Ragtime Guitar
(LP) Asch AHS 3528 . . . \$5.98
LETTERMAN
Feeling
(LP) Capitol SW 781 . . . \$5.98
LIGHTFOOT, GORDON
Summer Side of Life
(OR) Reprise RST 7037B \$6.98

ARTIST, Title
Config., Label, No., List Price

M
MAC, FLEETWOOD
(LP) Blue Horizon
BH 3801 . . . \$4.98
MCDANIELS, EUGENE
Headless Heroes of the Apocalypse
(LP) Atlantic SD 8281 . . . \$5.98
MITCHELL, JONI
Blue
(OR) Reprise RST 20388 \$6.98

N
NEW SOCIETY BAND
Shave It in Your Ear!
(LP) Electric Lemon
PLP 1906 . . . \$4.98

O
ORIGINAL BROADWAY CAST
Follies
(LP) Capitol SO 761 . . . \$5.98
OTIS, JOHNNY, SROW
Live at Monterey!
(LP) Epic EG 30473 . . . \$4.98

P
PAXTON, TOM, The Compleat
Recorded Live
(LP) Elektra 7E 2003 . . . \$4.98
PEARLS BEFORE SWINE
City of Gold
(OR) Reprise RST 6442B \$6.98
POMERANZ, DAVIO
New Blues
(LP) Decca DL 75274 . . . \$4.98
POTTER, CURTIS, Here Comes
(LP) Dot DOS 25988 . . . \$4.98

Q
RAIMON
Catalonian Protest Songs
(LP) Broadside BRS 310 \$5.95
REDDY, HELEN
I Don't Know How to Love Him
(LP) Capitol ST 762 . . . \$5.98
RUSSELL, LEON, & THE SHELTER PEOPLE
(LP) Shelter SW 8903 . . . \$5.98

R
SEBASTIAN, JOHN
Cheapo Cheapo Productions Presents Real Live John Sebastian
(OR) Reprise RST 2036B \$6.98
SHIEKH, HAUSSEIN, & RADIO MOGAADISCO SINGERS
Bajjou Ballads/Somali Songs in Swahili
(LP) Asch AH 8504 . . . \$5.98
SINATRA, FRANK
Sinatra & Co.
(OR) Reprise RST 1033B \$6.98
SOMMER, BERT
(LP) Buddah BDS 5082 . . . \$4.98
SPENCER, LEON JR.
Sneak Preview!
(LP) Prestige PR 10011 . . . \$4.98
SWANSON, BRAD
Skater's Waltz
(LP) Thunderbird
THS 9012 . . . \$4.98

S
TAYLOR, JAMES
Mud Slide Slim & The Blue Horizon
(OR) Warner Bros.
WST 2561B . . . \$6.95
TAYLOR, MARY, Very First Album
(LP) Dot DOS 25987 . . . \$4.98
TE-LESTIALS
Now Is the Time
(LP) Halo HR 4569 . . . \$4.00
TEMPTATIONS
Sky's the Limit
(LP) Gordy GS 957 . . . \$4.98
TEN WHEEL DRIVE
Peculiar Friends
(LP) Polydor 24-4062 . . . \$4.98
THEODORAKIS, MIKIS
People's Music/The Struggles of the Greek People
(LP) Broadside BRS 311 \$5.95

T
TIMBER
Bring America Home
(LP) Elektra EKS 74095 \$5.98
TRASK, DIANA
Diana's Country
(LP) Dot DOS 25989 . . . \$4.98
TULL, JETHRO
Aqualung
(OR) Reprise RST 2035B \$6.98
TWITTY, CONWAY
How Much More Can She Stand
(LP) Decca DL 75276 . . . \$4.98

V
VARIOUS ARTISTS
Folk Songs of Puerto Rico
(LP) Asch AHM 4412 . . . \$5.98
VARIOUS ARTISTS
Ragtime 1/The City
(LP) RBF RBD 17 . . . \$5.95
VARIOUS ARTISTS
Ragtime 2/The Country
(LP) RBF RBF 18 . . . \$5.95
VARIOUS ARTISTS
Music From North & South Vietnam
(LP) Asch AHM 4219 . . . \$5.98

W
WELLER, FREDDY
The Promised Land
(LP) Columbia
C 30638 . . . \$4.98
WILEY, LEE, Sings George Gershwin & Cole Porter
(LP) Monmouth-Evergreen
MES 7034 . . . \$5.98
WILLIAMS, TONY
Ego
(LP) Polydor 24-4065 . . . \$4.98
WONDER, STEVIE
Where I'm Coming From
(LP) Tamla TS 308 . . . \$4.98
WRAY, LINK
(LP) Polydor 24-4064 . . . \$4.98
WRIGHT, CHARLES, & THE WATTS 103rd ST. BAND
You're So Beautiful
(OR) Warner Bros. WST
1904B . . . \$6.95

ARTIST, Title
Config., Label, No., List Price

X
VARIOUS ARTISTS
Music of the Tarascan Indians of Mexico
(LP) Asch AHM 4217 . . . \$5.98
VARIOUS ARTISTS
Music From South New Guinea
(LP) Asch AHM 4216 . . . \$5.98
VARIOUS ARTISTS
Mother
(LP) Nashboro 7096 . . . \$4.98
VARIOUS ARTISTS
A Child's Garden of Grass
(LP) Elektra EKS 75012 . . . \$4.98
THE VENTURES
New Testament
(OR) United Artists
UST 6796B . . . \$6.98

Y
WELLER, FREDDY
The Promised Land
(LP) Columbia
C 30638 . . . \$4.98
WILEY, LEE, Sings George Gershwin & Cole Porter
(LP) Monmouth-Evergreen
MES 7034 . . . \$5.98
WILLIAMS, TONY
Ego
(LP) Polydor 24-4065 . . . \$4.98
WONDER, STEVIE
Where I'm Coming From
(LP) Tamla TS 308 . . . \$4.98
WRAY, LINK
(LP) Polydor 24-4064 . . . \$4.98
WRIGHT, CHARLES, & THE WATTS 103rd ST. BAND
You're So Beautiful
(OR) Warner Bros. WST
1904B . . . \$6.95

Z
VARIOUS ARTISTS
Various Artists
(LP) Caedmon TC 3005 . . . \$6.50
ITALIAN HARPSICHORD MUSIC
Rafael Puyana
(LP) Philips 802 989 . . . \$4.98
ROBB: ELECTRONIC MUSIC FROM RAZOR BLADES TO MOOG
J.D. Robb
(LP) Asch AHS 3438 . . . \$5.98
SITWELL: POETRY
Thomas/Sitwell
(LP) Caedmon TC 1343 . . . \$6.50
TCHAIKOVSKY/BRITTEN SONGS
Vishnevskaya/Rostropovich
(LP) London OS 26141 . . . \$4.98
THE WOOD BURNS RED
Robert Goldstein
(LP) Asch AH 9709 . . . \$5.98
TIME IS RUNNING OUT VOL. 5
Various Artists
(LP) Broadside BRS 312 . . . \$5.95
VIOTTI/M. HAYDN: VIOLIN CONCERTOS
Grumiaux/Concertgebouw Orch., Amsterdam (Waart)
(LP) Philips 839 757 . . . \$4.98

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

POPULAR	CLASSICAL
Name of Artist	Name of Composer & Title of Album
Name of Album	Name of Artist
(LP) Label & Number . . . Price	(LP) Label & Number . . . Price
(BT) Number . . . Price	(BT) Number . . . Price
(CA) Number . . . Price	(CA) Number . . . Price
(OR) Number . . . Price	(OR) Number . . . Price

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Jukebox programming

Radio Programmers Eye Jukebox Play

By SARA LANE

MIAMI—Radio programmer Bill Wheatley is among a growing number of radio men who measure jukebox popularity. Wheatley, who programs two country stations, WWOK here and WAME, Charlotte, N. C., has definite opinions about both country programming and jukebox patron demographics.

The demographics of jukebox patrons is a factor coming to the attention of more and more radio programmers.

Chief among new boosters of checking jukebox popularity is Robin Walker, music director, WIRL, Peoria, Ill. Walker has been working with Bill Bush, jukebox programmer at Les Montooth Phonograph Service in Peoria.

Since exchanging data with Walker, Bush reported recently that music director Tom Brown of WIVC-FM in Peoria has also asked to exchange notes.

What Walker and Wheatley like most is the fact that the jukebox patron can be readily identified in terms of major demographic information. Age groupings, income brackets and other factors can be determined by asking the jukebox people such as Bush, or by merely checking jukebox locations personally and informally as Wheatley does.

New Jukebox

Many radio people are finding out that the new jukeboxes make such in-location surveys all the more easy because the numbers correlating with each song are flashed on the back of the machine.

Seeburg Corp. originated this breakthrough and all jukebox manufacturers have picked it up. On a new Seeburg, the digits corresponding to whatever song is currently playing are illuminated in large size figures. One merely has to jot these down and correlate them with the programming panel later.

While Wheatley has not gone to a formal cooperative effort with jukebox programmers here, as

Walker has, Wheatley is determining popularity measurements in terms of both new records and older ones.

Walker, however, goes a step beyond. He is supplying Bush with advance lists of WIRL's weekly picks and receiving feedback on their jukebox popularity; he is also receiving feedback on the jukebox popularity of older records.

The rapport between radio and jukebox programmers has many advantages.

LP Cuts

For example, Mrs. Pat Swartz, jukebox programmer at Modern Specialty, Madison, Wis., chats every week with Chuck Bailey of WISM (Top 40) and Johnny Howard of WMAD (country), and has talked both radio men into identifying album cuts played on the air.

The trend to more album cuts has caused many jukebox programmers an amount of grief. Jukebox patrons and businessmen where

jukeboxes are located, hear a cut on the radio and badger the jukebox programmer for it—but jukeboxes do not play 12-in. albums. Often, there are no single versions of album cuts.

The rapport between radio and jukebox programmers has even been extending to the college radio level too. Carl L. Navarro, program director, W.F.A.L.-F.M., at Bowling Green University in Ohio, has been surveying jukeboxes on the campus there.

However, like Wheatley, he has come to desire more definite demographic information. He pointed out that he wants to know whether the waitresses or the patrons are playing certain records. He said he believes people who work in a jukebox location can develop certain "biases" that could influence what they play.

Country-MOR

Wheatley is currently concerned about the growing trend of country

(Continued on page 54)

RADIO-JUKEBOX

Programmers Exchange Ideas

By EARL PAIGE

MADISON, Wis. — A highly profitable rapport exists here between Modern Specialty Co. jukebox programmer Mrs. Pat Schwartz and Top 40 WISM music director Chuck Bailey.

Bailey was able to pull "Chick-A-Boom" off mid-day programs when Mrs. Schwartz advised it was strictly "bubblegum" in teen jukebox locations; he was able to air "Bizarre Band" by the local Tayles group on Age of Aquarius 4 p.m. to midnight when she found it was more of a college jukebox favorite. "Young kids had not had an opportunity to hear the group," she said.

Additionally, Bailey went through Modern's vast oldie files and picked up items for his weekend show ("I gave him doubles," she

said, adding that her file goes back to 1955).

Mrs. Schwartz had "Here Comes the Sun" and "Me and My Arrow" just days after WISM aired them as picks because Bailey supplies her with both a playlist and pick sheet.

(Continued on page 54)

Good Jukebox Music Spurs Las Vegas Gambling Spirit

By ROBERT LATIMER

LAS VEGAS—There's probably no greater competition for a jukebox than tinkling gambling machines, but the enterprising jukebox company can counteract even this. Music Service Co. here has gone to leasing jukeboxes in locations where gambling takes so much away from playing music. And good programming—within the limits allowed for it under the circumstances—has helped, according to Ray Caseman, who doubles in brass as both a collector and programmer.

"Because of the tremendous amount of entertainment offered at every turn in the Las Vegas area and because we must compete with the fascination of gambling wherever we have an installation, the jukebox amounts to practically background music," reported Caseman. "All of our location owners want a box and up-to-date records, but they realize that this definitely can't be our greatest interest."

Because of the situation, most of Music Service's 100-odd locations in the Las Vegas area are leased—with Music Service responsible for changing an average of two records per week, all maintenance, and programming. The small number who prefer the machine set on the usual basis, with commission spreads, are usually smaller locations, where the owner has more time for pushing music.

By and large, according to Music Service Company owner Steve Smith, the jukebox is merely there to provide stimulating, entertaining music, while patrons in the loca-

tion are enjoying themselves at a Blackjack table, at slot machines, a roulette wheel and so forth.

Free Play

All jukeboxes are in bars, which under Nevada gambling laws, are all miniature casinos with unlimited forms of gambling as a top attraction. Well aware that few people will take the time to select a record on the usual basis, Music Service Company provides a free-play switch installed behind the bar at all leased stops.

The bartender, thus, is responsible for keeping the jukebox going, snapping the switch whenever patrons show no likelihood of dropping coins in the phonograph, and in other words, "keeping things lively." "Even though the chances are that customers in the bar won't take the time or effort to play the phonograph, they miss the music, and will complain if it isn't available," according to the average bar owner.

Caseman, who spends most of the day collecting, does the programming during the first two hours of the day (often less) and changes an average of two records per week. Programming is an extremely simple operation inasmuch as Las Vegas, like many Western communities is heavily oriented to country music, which makes up 98 percent of the music menu at every location. While there may be one or two hit ballads on the menu at any given time, the rest is all country western, almost without exception.

Location owners are quite happy to leave the menu up to Caseman, whose average of two new records per week extends over the entire route. There are very few requests of any sort, once again due primarily to the fact that customers with their minds on gambling want "music" but pay little attention to titles or artists.

Talent Change

In the matter of country music, Music Service has received a tremendous boost in the decision of the front-line Landmark Hotel and Casino to begin featuring country singers, just as Caesar's Palace, the

(Continued on page 54)

Coin Machine World

KANSAS ASSN

The Kansas Amusement and Music Association (KAMA) is planning a large annual meeting at Lawrence Aug. 14-15 at John Emick's cabin on Lone Star Lake. Secretary-treasurer Ronald Cazel said plans for the affair were firmed up at the recent KAMA meeting in Emporia. Some KAMA members are going to attend the Tri-State Pool Association's 8-ball tournament finals in Omaha May 30 at the Hilton Hotel. Twelve jukebox operating firms are involved in the competition. Vernetta Sorrells, Ries Music, Denison, Iowa, is the secretary of the pool association.

WURLITZER SCHOOLS

Wurlitzer service manager C.B. Ross said the factory had its best season of jukebox service seminars with over 500 technicians, operators and distributors' representatives from a record number of large

and small cities across the country attending. A team composed of Harry Gregg, Robert Harding, Hank Peteet, Leonard Hicks and Karel Johnson carried out Wurlitzer's first program of two-day seminars.

ADICKES TRIBUTE

Rock-Ola Manufacturing Corp., Chicago, paid tribute to Alfred A. Adickes, head of Nova Apparate, Hamburg, West Germany, on the occasion of Adickes' birthday recently. He is 65. Adickes has been a member of the coin machine world for 45 years, starting when he came to America to sell automatic scales for Vogel & Halks and thus met David C. Rockola. Adickes subsequently founded Scott & Adickes, London. After World War II, Adickes concentrated on opening up the European market for equipment. Said the Rock-Ola tribute: "He has the special gift

(Continued on page 55)

GERMAN IMA

Study Jukebox Patron Motives

BERLIN — A report on the psychological behavior of people who play jukeboxes and other coin-operated machines will be given during the International Coin Machine Exhibition (IMA).

The West Berlin Kongresshalle will again stage IMA 71 this year, Sept. 7-9.

Inaugurated by the West German Operators' Association (ZOA) in 1969, when it attracted 50 exhibitors, IMA 71 will incorporate a "German Automatics Day" (Sept. 7) which will be preceded

by an international conference of coin machine experts from all over Europe.

The psychological behavior patterns of coin machine players report will be given by Professor Meistermann of Cologne University.

The exhibition will be highlighted by a banquet and ball at the Berlin Hilton on Sept. 8.

Further information on IMA 71 can be obtained from Walter Mallin, 334 Wolfenbuttel, Hermann Lons Weg 6. Tel: (05331) 3267.

Teamwork Speeds One-Stop Service



JUKEBOX PROGRAMMERS depend upon fast service from one-stops and this involves teamwork. Following a phone-in order from start to completion, the above photographs illustrate how Lieberman's one-stop in Omaha operates. Of course, in between all these sequences, the personnel must wait on walk-in programmer customers, unpack new merchandise and display it, talk to record promotion men, place orders with record dis-

tributors, pack up defective singles and excess merchandise for returns, grab a sandwich if they can—and keep on working. From left, Mrs. Evelyn Dalrymple the manager; Dave Mandina pulls some Little LP's; Woody Johansen pores over special requests; finally, the rush in the packing room as Dave, Mike Johansen and Fred Jones have it almost wrapped up.

Campus News

Loyola U. Confab Stresses Need for More Playlists, College Radio Influence

By EARL PAIGE

CHICAGO — Record industry people would like to see more college radio playlists, more indication of campus radio's influence on the business. And college radio personnel are almost primarily concerned with music. These two themes dominated the recent Andy Janis conference here at Loyola U., attended by about 125.

Basically, the delegates didn't seem too concerned with the recent Federal Communications Commission notices about drug-oriented lyrics, or about receiving more FCC scrutiny—although these subjects were well developed. A long discussion ensued over "downer" records.

College radio people are vitally concerned over the thoughts of giant AM outlets—WLS' program director Mike McCormick's talk was probably the highlight of the conference.

Two notes from women struck

U.K. Polydor Aims Promo At Colleges

LONDON—College promotion figures heavily in album releases by three Polydor acts. The first campaign began on April 13 for the new Brewer & Shipley album "Tarkio Road" on Kama Sutra released this week in the U.K. at a retail price of \$4.78. The album, which has advance orders already exceeding total sales of the act's first British release "Weeds," issued in January, will be promoted on campus for three weeks by 2-M Enterprises with 2,000 posters and a large quantity of fold-over leaflets. Copies of the poster and leaflets were sent to retailers last Friday.

Albums by the new Rory Gallagher group and the Pink Fairies will be released on May 7, and both acts begins extensive British tours on May 8.

The Pink Fairies album, "Never Never Land" on Polydor is packaged in a vinyl envelope providing an illustrative overlay to the design on the inner fold-over card which is itself illustrated on both sides. The inside is a poster in pink which, in enlarged form, will be used in promoting the tour and the product and will also be the basis for trade and consumer press advertising. Campus promotion, again by 2-M, begins in the third week of April and will utilize 40,000 leaflets.

Dealer promotion will include window display and posters, and a large quantity of tickets for each Pink Fairies concert will be distributed to neighboring record dealers to be given to favored customers.

Polydor UK is also producing the album—a pink disk—for all other European countries.

The Gallagher campaign will aim for full penetration with close to 3,000 posters and 150,000 leaflets, the posters being a full-color photograph of the artist. Polydor's field promotion team will install between 60 and 70 window campaigns in retail outlets. The Gallagher album like the Fairies album, will retail at \$5.40.

The three campaigns have been planned by Polydor's contemporary product marketing man Mike Hales in conjunction with 2-M's Don Morris over several weeks, and two or three more college campaigns are being readied for June. With Gallagher, Hales says the company "is investing a considerable amount of money, and we are looking at him as a long-term prospect."

responsive chords. One delegate wondered what college radio was doing about the war issue (noting that the conference was being held while at an anti-war rally thousands marched in Washington). At the podium, Gwen Johnson, WCLD-FM female personality, had already jarred the audience into realizing the woman's role in college radio:

"The fact that I'm the last on the panel to appear and that I'm very rushed speaks for itself," she said, after seeing about three raised hands, when she inquired as to the number of girls in college radio.

"If you're a girl you're going to have to put up with a lot of bull," she said.

Many of the radio personalities tried to offer advice to college students planning to enter commercial radio.

There were very few black people; WVON station manager Lucky Cordell, listed as a scheduled speaker, could not attend.

The subject of drug lyrics led off the conference with Bob Hamilton, publisher of a news letter, tracing the growth of radio and at one point offering: "Let's look at this subject of drugs, which makes us the most paranoid broadcasters of all time."

His theme was that man started "drawing lines" deciding there was "left and right," "love and hate," "reality and unreality." He finally said: "Now we're deciding that lines are nowhere."

Attacks Notice

He said, concerning the absurdity of attacking radio as an advocate of drugs, that "13 out of the top 20 records are 'drug' songs because those 13 artists or writers are pot smokers. The truth is, out of Billboard's top 100, undoubtedly, if we really tell the truth to ourselves and to our listeners, fully 90 percent are drug songs, written, recorded or produced by people who are heads."

The audience laughed heartily when he called satirical attention to certain radio call letters which he said might now be "suspect." WLS, KHIT, WHIT, WEED and WOW—were each characterized as were many others; finally he said: "But the worst of all has to be KLID, Poplar Bluff, Mo., lid being an ounce of marijuana, and WFIX, Huntsville, Ala."

McCormick said indications that the FCC would look at college radio were "scarey—yes, there's some head-hunting going on." McCormick, as did others, hit out at the enormous amount of "red tape" paper work now required by FCC and other regulatory measures. He called for a "task force" of college radio people. "Otherwise,

you're going to have to justify that license every three years just like us."

He said he thought the fuss over drug lyrics would pass but that he was more concerned over the possibility of news control. "We're seeing an encroachment that is frightening."

Concerning the amount of time taken up by non-record programming duties, he said: "It consumes time like napalm consumes oxygen."

Many speakers accepted questions from the audience and some encouraged this kind of rapport. At one point, a delegate charged that the "Battle Hymn of Lt. Calley" was being suppressed by stations but McCormick and others disagreed.

Typical of those offering advice was Bill Johnson, Danville, Ill., personality. "Expect to work 14 hours a day, and expect to be selling, in production, doing news, copywriting and public relations." He also stressed the importance of not copying a WLS, but of getting involved in local high school news and being involved in the local community.

Chris Connors, music director, WNAP-FM, Indianapolis, stressed changing programming "gradually." He urged disk jockeys to "communicate as a person; help people take the blinders off."

Striking much the same note, Mike Griffin, WMMS-FM, Cleveland, said he did not like the "type-casting" some radio audience demographics imply. "The 16-year-old may be more hip than you." He urged personalities to actually listen to records and offered that there are a lot of good cuts in albums that are not monster sellers. "People know if you're sincere—try to talk some 6-year-olds into believing castor oil or something is great and they'll see you're not sincere."

Defends Brackets

However, in one of the best received talks of the day, WMAQ's program director Lee Davis defended audience age brackets. "We have to segment audiences today because it's the only way we can remain commercial and successful. And believe me, you won't be in business if you can't make some money out of your radio stations."

He stressed "knowing your audience" and applauded the fact that there are 72 stations in Chicago alone. "If all of them were programming the same way we'd be in a hell of a fix. Fortunately they're not because where God created radios he put dials on them."

Another well received talk was delivered by Morgan Tell, program

(Continued on page 62)

What's Happening

By BOB GLASSENBERG

Thus far, there are two campus radio broadcasters looking for jobs. Rick Dale, music director of WFDM, Farleigh Dickinson University, Madison, N.J., is seeking a permanent position in commercial broadcasting after his graduation in June. Contact him at (201) 625-0212. Steve Seidman, program director at WMCJ, Monmouth College, West Long Branch, N.J., is also looking for a permanent gig. Call him at the station, (201) 222-8484. Both these people are well-versed in station activity, to say nothing of their music knowledge.

WDAR, Dowling College, Oakdale, L.I., was formed in October, 1971. Gary Levenson, program and music director, is still looking for record service from most major companies. He says he has written and called the people involved several times. Write him care of the station and the college at the above address. Phone (516) LT-9-6100.

With much help from WRSU, Rutgers University, New Brunswick, N.J., the college fraternity Zeta Beta Tau raised \$17,000 to aid cancer research. WRSU supplied the entire sound system, air personalities, remote equipment and hours of time to provide ZBT with the basics needed for a dance marathon. The marathon went on four hours a night for three nights and WRSU was there with the music in between the live entertainment. Perhaps the FCC would like to take note of this.

Picks and Plays: WERC, University of Toledo, Toledo, Ohio, Dan Meyers reporting: "It Don't Come Easy," Ringo Starr, Apple. . . . WLUC, Loyola University, Mundelein College, Chicago, Ill., Walter Paas reporting: "Only Time Will Tell Me," Joy of Cooking, Capitol. . . . WOWI, St. Joseph's College, Rensselaer, Ind., Don Hanzlik reporting: "Carolina's Comin' Home," White Plains, Deram.

KTRU, Rice University, Houston, Tex., Rob Sides reporting: "She Was My Lady," Bread, Elektra. . . . WMOT-FM, Middle Tennessee University, Murfreesboro, Bob Mather reporting: "Let the Sunshine," Magic Lanterns, Big Tree. . . . WLSU, Louisiana State University, Baton Rouge, Walt Runyon reporting: "Downtown," Crazy Horse, Reprise.

WLVR-FM, Lehigh University, Bethlehem, Pa., Jim Cameron reporting: "A Child's Garden of Grass," Ron Jacobs and Friends, Elektra. . . . WMUC, University of Maryland, College Park, Sheldon Michelson reporting: "House at Pooh Corner," Nitty Gritty Dirt Band, UA. . . . WVBU, Bucknell University, Lewisburg, Pa., James Morrell reporting: "Hot Love," T. Rex, Reprise. . . . WLRN, Lehigh University, Bethlehem, Pa., Scott Hopkins reporting: "Chase," (LP), Chase, Epic. . . . WHLC, Lehman College, Bronx, N.Y., Charles Allenson reporting: "Retrospective," (LP), Buffalo Springfield, Atco. . . . WNYU (uptown), New York University, Bronx, Mike Gordon reporting: "Yes," (LP), Yes, Atlantic.

KCPK, California State Polytechnic College, Pomona, Bob Scarborough reporting: "If," Bread, Elektra.

Cornell U. Staffer: College Radio a Myth or Real?

By DAVE BROWDE

One has to wonder about college radio. Is there really any such thing? After my first national Intercollegiate Broadcasting System conclave I have my doubts. There were three groups at the convention: The pros, FM commercial stations and top non-commercial stations with an occasional superb carrier current; The in-betweeners, those who try to be as professional as possible, but for some reason, perhaps management or lack of experience, just do not achieve any market strength. This also includes carrier currents in large markets who are outdone by the quality of the competition; the garbage, stations which operate a few hours a day and stations which comprise "free form college radio." These are the people who tried to crucify Scott Muni at the underground seminar of the IBS. These are the people who think they are the only relevant communication.

The problems of serving a group which is composed of stations billing from \$800 to almost \$100,000 per year are causing headaches at the IBS. The conflicts between the groups outlined above are what caused the unfortunate ban on the press at the final meeting concerning the FCC investigation in college radio.

Investigation

College radio is being forced to make a decision. Will they be treated as the low-lives of radio and communications, or will they accept the challenges of profes-

sional broadcasting? The choice is theirs. If the garbage group has its way, the protection will be continued and college radio will not be regulated. Reporters will be banned from more meetings, because the garbage stations and those who claim to represent college radio will state that secrecy is necessary to protect those who speak at meetings. This is simply not the way to do things.

If we accept the challenges of the FCC and bring all of our stations to the standards and technical quality of the commercial broadcaster we will have accomplished something. We will become a viable force in the community. The FCC is not opposed to college radio. They are opposed to bad radio and this is where secrecy is misleading and the garbage stations threaten the existence of college radio.

We have nothing to hide. If the FCC wants to regulate carrier current stations, we can only reap the benefits through higher quality broadcasting and better personal experience for each of us. The garbage stations are opposed to the rule making because they fear for their freedom to operate. This fear is not unfounded. If they plan to use the public air waves, they must be responsive to the public. The FCC represents the public in dealing with radio stations. We have nothing to lose in dealing with FCC officials. They

(Continued on page 62)

The Head Count

Gayatri Centre began as an occult bookstore near the University of Arizona, Tucson. The record store manager, Jack Bruce, said that the two owners, Paul Barkley and Lita Laborde, began their record business by selling about 30 LP's at very low prices. Soon the business flourished and today the store stocks about 10,000 titles covering jazz, blues, popular, classical and imports. Special discounts range from \$2.99-\$3.59, while regular LP's are sold from \$3.27-\$3.89. Double records are generally sold for \$6.50. Gayatri, incidentally, is a holy chant or mantra from India. The best selling LP's at the store include:

"4-Way Street," Crosby, Stills, Nash and Young, Atlantic.

"Aqualung," Jethro Tull, Reprise.

"Pearl," Janis Joplin, Columbia.

"Survival," Grand Funk Railroad, Capitol.

"Jesus Christ Superstar," various artists, Decca.

"Hold On, It's Comin'," Country Joe, Vanguard.

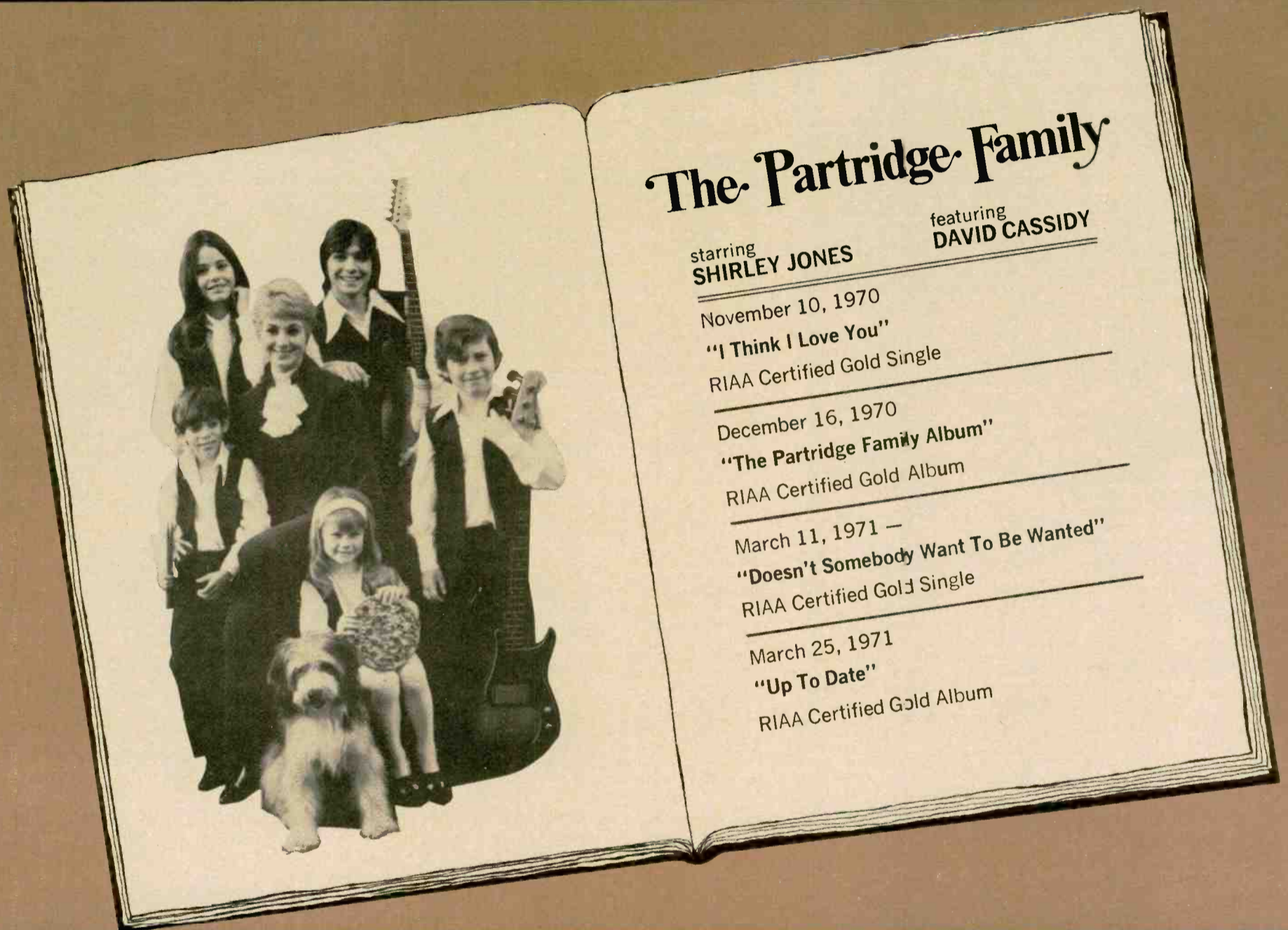
"Tea for the Tillerman," Cat Stevens, A&M.

"Hooker N' Heat," John Lee Hooker and Canned Heat, Liberty.

"If You Could Remember My Name," Gordon Lightfoot, Reprise.

"The Point," Nilsson, RCA.

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Bell #996



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

Radio Programmers Eye Jukebox Play

• Continued from page 51

stations playing middle of the road (MOR) type music. He feels that the overlap between types of music makes seeking another barometer such as the jukebox even more important.

Contrary to the policy of some country radio stations which are playing more MOR records, WWOK will not be one of them, according to Wheatley, a 26-year veteran in radio.

"Regardless of what any one says, I don't think the majority of country stations are going pop—or even leaning towards it," he stated flatly. "Some country stations may be playing more pop tunes in order to appeal to a broader audience, but I feel that during the course of the journey, they are going to lose their identity as a country station."

WWOK programs only "true country music," he said.

"If there is a trend toward MOR programming, I am bucking it," Wheatley continued. "I'm not playing Roy Clark's 'Love Story' at all despite the fact he is a true

country artist. It isn't a country song. Primarily we stick to certain artists, maybe 20 to 30 of them—artists like Johnny Cash, Sonny James, Merle Haggard, Charlie Pride, Loretta Lynn, Hank Williams Jr. and others. Those are our basic country artists."

While staffers of WWOK do not make formal surveys of jukeboxes, they do go to clubs, lounges, bars, diners and so forth where country music is being played to find out what people are paying to hear.

Jukebox Play

"We want to know who is playing the tunes. Is it the waitress or the customer?"

We're more interested in what the customer pays to play. A waitress may get hung up on a certain artist and play his or her particular song over and over. We find the customer ordinarily doesn't play what the employee plays. The customers' reaction to a tune, what he buys with his quarter, influences our record programming."

Wheatley claims that more people in Dade and Broward counties listen to WWOK in Miami and WGMA in Fort Lauderdale than to any other station in the top 40 category.

"Both WWOK and WGMA are strictly country stations. Broward Countians are flipped over country music, don't ask me why," Wheatley grinned. "There's no explaining possible. But, country station audiences actually 'own' Broward County."

As a result of the informal inquiries at jukebox locations, WWOK has what it calls a "B" category of records. . . . too new to be old; too old to be considered new.

"The 'B' list consists of records which have been on our top 50 or 'A' list a significant length of time, but which have fallen off. You can't call the record an oldie, yet it is off the current radio best seller list. But the song is still getting heavy play on every jukebox in town. For instance, Lynn Anderson's 'Rose Garden' is a classic example of what I mean. While we haven't played Bobby Goldsboro's last two records, we did play 'Watching Scotty Grow' because it has a strong story line. We play a lot of Chet Atkins—on session—but I feel his LP's are too sophisticated and super slick for a country audience. He seems to be more at home on his albums with the Boston Pops or Nashville Symphony."

Wheatley is a firm believer in playing tunes his audience wants to hear.

"I reflect what my audiences want. I don't try to dictate. If a record is slipped in that is not pure country, our phone rings off the hook with complaints."

Country Defined

I think a lot of country stations are in trouble today because they

are trying to dictate to their audiences instead of reflecting."

Wheatley contends that country artists should stick to country tunes. In a speech to be delivered in Nashville, he said he will emphasize that country artists must stay with country tunes in order to get air play on country stations.

"The fact that Peggy Lee records a Kris Kristofferson song doesn't mean a damn thing to me. If the song isn't authentic country and doesn't tell an understandable story, I will not schedule it," he maintained.

He went on to say that while Kristofferson is a "fantastic" poet, his writing is steeped in mystery, nuances and double entendres, and is not, in his opinion, down-to-earth country music.

"And although many rock groups such as Creedence Clearwater and Crosby, Stills and Nash are country-oriented, I don't believe they are true representatives of country music. They're 'into' country, but it is intermingled with rock," Wheatley said.

A definition of country music to Wheatley is "straightforward stories about people, places and things." He said listeners of his stations indicate this same philosophy and that it is further amplified by what he finds in the jukebox locations here.

Jukebox Spur to Las Vegas Spirit

• Continued from page 51

Riviera, International and others have headlined Barbra Streisand, Dean Martin and Engelbert Humperdinck.

The Landmark, one of the Howard Hughes hotel-casinos, faced an uphill struggle even after a seven million dollar investment, competing with other entertainment giants, until the first country western singer was programmed. Since then one "Grand Ole Opry" star after another has packed it, with Jimmy Dean probably the top attraction to date. This has led to the fact that most jukebox music changes are country selections by the same artists being featured at the Landmark, simplifying Caseman's programming job even more.

With 100 stops, Music Service Company is probably the largest single jukebox operation in Las Vegas, a peculiar situation which could scarcely exist in any other city of similar size. "We're simply up against so much competition for the bar patron's interest that the market is extremely limited," Caseman said. "The bar owner who derives most of his income from gambling operations wants only good, reliable music which his customers will like, and dependable, fast service."

No Albums

Jukebox albums have shown themselves of no value on the routes. Only an average backup of old favorites is maintained, mostly for requests. All records buying is carried out at a nearby one-stop, and Music Service cheerfully allows its location owners to buy their own records if they wish, to suit local tests or requests, refunding the amount at the next record change.

Jukebox Teaches Deaf Youngsters

PHILADELPHIA—The jukebox is being used here to teach deaf youngsters how to dance and to experience audio rhythm.

When the Pennsylvania School for the Deaf sounded an appeal for a jukebox, Elliot Rosen, an executive of the local Rosen Rowe distributing firm and also an officer of the Golden Slipper Club, contributed a jukebox. All executives of the distributing firm are very

(Continued on page 55)

What's Playing?

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

Albuquerque, N.M.; Easy Listening Location

Mary Roth, programmer, Servomation of New Mexico



Current releases:
"If I Could," Gordon Lightfoot, UA 50765;
"Help Me Make It Through the Night," Sammi Smith, Mega 0015; "Woodstock," Matthew's Southern Comfort, Decca 32774.

Oldies:
"Honky Tonk," Bill Doggett;
"My Way," Frank Sinatra.

Arlington Heights, Ill.; Young Adult Location

Wayne Hesch, operator;
Robert Hesch, programmer;
A & H Entertainers



Current releases:
"Joy to the World," Three Dog Night, Dunhill 4272;
"Proud Mary," Ike & Tina Turner, Liberty 56216;
"Put Your Hand in the Hand," Ocean, Kama Sutra 519;
"Power to the People," John Lennon/Plastic Ono Band, Apple 1830;
"Me and Bobby McGee," Janis Joplin, Columbia 45314.

Chattanooga, Tenn.; Young Adult Location

Lloyd Smalley, programmer, Chattanooga Coin Machine Co.



Current releases:
"One Take Over the Line," Brewer & Shipley, Kama Sutra 516;
"Stay Awhile," Bells, Polydor 15023;
"Blue Money," Van Morrison, Warner Bros. 7462.

Oldies:
"Knock Three Times," Dawn;
"For the Good Times," Ray Price.

Chicago; Soul Location

Billy McClaine, programmer, Eastern Music Co.



Current releases:
"Want Ads," Honey Cone, Hot Wax 7011;
"She's Not Just Another Woman," 8th Day, Invictus 9087;
"Brand New Me," Aretha Franklin, Atlantic 2796.

Denver; Campus Location

Ralph Ludi, programmer, Apollo Stereo Music Co.



Current releases:
"Joy to the World," Three Dog Night, Dunhill 4272;
"Put Your Hand in the Hand," Ocean, Kama Sutra 519;
"Me and You and a Dog Named Boo," Poco, Big Tree 112;
"Here Comes the Sun," Richie Havens, Stormy Forest 656.

Glendale, Calif.; Soul Location

Carol Stephens, programmer, Valley Vendors



Current releases:
"Want Ads," Honey Cone, Hot Wax 7011;
"Never Can Say Goodbye," Jackson 5, Motown 1179;
"Bridge Over Troubled Water," Aretha Franklin, Atlantic 2796.

Oldies:
"Engine #9," Wilson Pickett, Atlantic 2765;
"Stoned Love," Supremes, Motown 1172.

Haddonfield, N.J.; Teen Location

Harry Witsen, operator;
Sarabelle Humphries, programmer;
Cannon Coin Machine Co.



Current releases:
"Joy to the World," Three Dog Night, Dunhill 4272;
"Me and Bobby McGee," Janis Joplin, Columbia 45314;
"The Drum," Bobby Sherman, Metromedia 217;
"Here Comes the Sun," Richie Havens, Stormy Forest 656.

La Crosse, Wis.; Teen Location

Jim Stansfield, operator;
Belle Southwick, programmer;
Stansfield Novelty Co.



Current releases:
"Me and You and a Dog Named Poo," Lobo, Big Tree 112;
"Pushbike Song," Mixtures, Sire 350;
"I Am . . . I Said," Neil Diamond, Uni 55278;
"Joy to the World," Three Dog Night, Dunhill 4272;
"If," Bread, Elektra.

Madison, Wis.; Campus Location

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



Current releases:
"Brown Sugar," Rolling Stones, Rolling Stones 19100;
"House at Pooh Corner," Nitty Gritty Dirt Band, UA 50769;
"Broken/Albert Flasher," Guess Who, RCA 0458;
"Stay Awhile," Bells, Polydor 15023.

Sterling, Ill.; Country Location

George Wooldridge, operator;
Glen Whitmer, programmer;
Blackhawk Music Co.



Current releases:
"How Much More Can She Stand," Conway Twitty, Decca 32801;
"I Won't Mention It Again," Ray Price, Columbia 45329;
"I've Got a Right to Cry," Hank Williams Jr., MGM 14240;
"Mississippi Woman," Waylon Jennings, RCA 9967.

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Coinmen In The News

• Continued from page 51

to be able to combine the hard realities of business with excellent intuitional powers. This, together with a pleasant, refreshing character, is the secret of his success."

FLORIDA ASSN

The Florida Amusement and Music Association (FAMA) board met May 2 to discuss a number of subjects, chief of which is the annual convention in Jacksonville in September. The date, site and agenda are to be announced. One subject, the increasing number of lengthy singles, is of definite concern to FAMA president Wesley Lawson and other jukebox operators. Florida's legislative program is another. FAMA is also considering a technician training program. It was not known if the Florida Automatic Merchandising Council would meet jointly with FAMA as was the case in 1970.

SOUTHEAST

Wurlitzer is conducting jukebox servicing schools in wide areas. Recent ones were held in Pensacola, Fla., Charleston, W. Va., New Orleans, Abilene, Tex., and Oklahoma City. Harry Gregg's New Orleans class: Billy Ladner, Southern Music, Bay St. Louis, Miss.; Arnold Alston and Roy Malley, Alston Amus., Gulfport, Miss.; Kenneth Byrd, Silver Coin Music, Jackson, Miss.; Charles Jackson, Tridico Electronics, Norco, La.; Sal Pellichino, Melody Music Co., Hammond, La.; and Robert J. Voltz and Merlin Guidry, Wurlitzer Distributing, New Orleans, La.

Karel H. Johnson's Abilene, Tex. class: R. G. Purvis, Commercial Music, Dallas, Tex.; Andy Grant, Howard Johnston, Bernard Baca and George Meissner, Abilene Music, Abilene, Tex.; Earl Hoover, J. W. Morton, Buster Hukel, John M. Pipes, Robert Mitchell, Jim Lipa and Bill Kohutek, Dryer Music, San Angelo, Tex.; and Guy W. Burroughs, B & B Vending, Odessa, Tex.

Karel Johnson's Oklahoma City class: D. L. Seffel, S & S Music, Oklahoma City, Okla.; Gene Cole, Northwest Amusement, Oklahoma City, Okla.; Harvey Babbit, ARA Services, Oklahoma City, Okla.; Max Hutchinson, D & M Vending Co., Ponca City, Okla.; Tommy Brown, Brinkley Music Co., El Reno, Okla.; Robert W. Webb, Larry's Amusement Co., Enid, Okla.; W. E. Smith, Southern Vending

Co., Ardmore, Okla.; Chester Smith and George Sevier, A & J Vending, Muskogee, Okla.; David Jackson, Sunshine Music, Oklahoma City, Okla.; and Jim Kiser, B & B Vending, Oklahoma City, Okla.

Harry Gregg's Charleston, W. Va. class: Jack Bell, Victory Amusement, Summersville, W. Va.; William C. Letart and Bill Flowers, Cruze Distributing, Charleston, W. Va.; Clyde Madeira, Ace Amusement Co., Northfork, W. Va.; Robert A. Mitchell, Derrick Music Co., Charleston, W. Va.; E. Louis Waldorp, Mid-Town Novelty, Morgantown, W. Va.; Edward Williams, Coin Machine Dist., Kingsport, Tenn.; Ged Nestor, Welch Music Co., Parkersburg, W. Va.; and Bill Anderson and Pinky Hughes, Broom & Anderson Amusement, Logan, W. Va.

WEST

Leonard Hicks' Seattle, Wash. class: Lew Choate, Northwest Sales, Seattle, Wash.; John Knox, Anchorage Vending, Anchorage, Alaska; Walter White, Gene's Vending, Petersburg, Alaska; Jesse Lagge and Donald Jacobson, Atlas Vending, Kalispell, Mont.; Richard Nelson, Apex Amusement, Spokane, Wash.; Orville Coldsnow, Orv's Music, Spokane, Wash.; and Tom Vance, C & B Music, Lewiston, Idaho.

From the Music Capitals Of the World

• Continued from page 49

Waikiki Beef 'n' Grog, Iva Kinimaka and the Arrangement at Cock's Roost.

Ed Kennedy, onetime Royal Hawaiian Monarch Room headliner, will reopen the Hilton Hawaiian Village Tapa Room Wednesday (5). His co-stars will be his former co-stars: singer Marlene Sai and dancer Beverly Noa, his ex-wife. The new show should put the Tapa Room back in the Big Time. . . . Helen Shapiro, the British singer, guested on KahalaHi in Great Britain" festivities. . . . Maddy Lam is the stabile pianist at the Halekulani Hotel.

The Family Tree is a new act, now at the Waikiki Holiday Inn's Catamaran Room. Same hotel features Cherry & Don in the Windjammer Room. . . . The Ilikai has closed its Hong Kong Junk, and reopened as the Primo Garden. Entertainment is by Boyce Rodrigues and the Primo Warriors. . . . Melveen Leed & Her Garden Party have closed at the Hilton Hawaiian Village's Garden Bar. The World Wide Six now are featured. . . . The Society of Seven, now in Lake Tahoe and soon to be in Las Vegas, did a three-night gig at Hilo, Hawaii, after closing at the Outrigger Hotel. . . . Islander Harry Sonoda, who was first discovered by Don Ho, now is on the mainland. He just recently signed with Jackie Mills. . . . Sun & Moon back in Hawaii after cutting a session at the Record Plant. Next: a mainland tour.

Danny Kaleikini recently celebrated his fourth anniversary as Kahala Hilton's Hala Terrace headliner. . . . Hilo Hattie is doing her famous "Hilo Hop" at the Sunday Hukilau shows at the Kahala Hilton's Hala Cove. . . . Leon & Malia plan an Island visit. Their first LP is off and running. . . . Jack de Mello will conduct and star in a new show opening Tuesday (4) at the Royal Hawaiian's Monarch Room. Jo Flanders, onetime entertainment director at the Hilton Hawaiian Village, is choreographer. Mrs. Flanders now is a full-time booking agent. . . . Good Hawaiian sounds are coming from Eddie Kkaula's Reef Hawaiians, the trio at the Cenerama Reef Hotel's Chief's Hut restaurant. WAYNE HARADA



ALFRED ADICKES

Jukebox Teaches Deaf Youngsters

• Continued from page 54

active in the philanthropic and fraternal club.

Elliot Rosen, at the presentation ceremonies, learned that the jukebox is a most excellent training aid for the deaf children and with the sounds of the jukebox they are able to be taught to dance. The deaf youngsters, Rosen explained, are able to be taught rhythm by being able to pick up the vibrations from the dance floor and from the music machine itself.

MAY 8, 1971, BILLBOARD

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Billboard Album Reviews

MAY 8, 1971



POP
JAMES TAYLOR—Mud Slide Slim and the Blue Horizon.
Warner Bros. BS 2561 (S)

James Taylor is one of the premiere artists and songwriters of today, whose talents are appreciated in underground and pop areas. This latest set includes "Highway Song" one of his best. Other good original cuts include "Love Has Brought Me Around," and "Hey Mister, That's Me Up on the Jukebox." Carole King's "You've Got a Friend" and Danny Kirchner's "Machine Gun Kelly" also stand out.



POP
THE TEMPTATIONS—Sky's the Limit.
Gordy GS 957 (S)

"Just My Imagination" was the tamer side of the Temps, and creators Whitfield & Strong hold on to that super-successful sound with mellow moments in "Gonna Keep on Tryin'" and "Exception to the Rule." Side two picks up the beat after "Man" with their big "Unite the World," plus 12 minutes of "Smiling Face Sometimes" and nine of "Love Can Be Anything."



POP
GLADYS KNIGHT & THE PIPS—If I Were Your Woman.
Soul SS 731 (S)

The latest LP release by the consistent group features their last million seller, "If I Were Your Woman," and shows off Miss Knight as one of the best singers in the Motown family. "I Don't Want to Do Wrong" and "How Can You Say That Ain't Love" are excellent originals, and the group shines on their versions of "Everybody Is a Star" and "Feeling Alright."



POP
BOBBIE GENTRY—Patchwork.
Capitol ST 494 (S)

Miss Gentry's latest LP is simply charming. There is a strong hint of autobiography and disarming re-creations of recent times gone by. Besides her current single, "But I Can't Get Back," radio play should be heaviest on "Marigolds and Tangerines," "Miss Clara/Azusa Sue," "Beverly," and "Lookin' In." All the songs are originals.



POP
MICHAEL NESMITH & THE FIRST NATIONAL BAND—Nevada Fighter.
RCA Victor LSP 4497

His current chart single, "Nevada Fighter" is spotlighted here, in this, his third LP release. Nesmith wrote the material on side one with strong cuts being "Proximity," and "Only Bound," both beautifully written and commercial as well for Top 40 and FM. Flip side also has strong readings of Nilsson's "Rainmaker," and Eric Clapton's "I Looked Away."



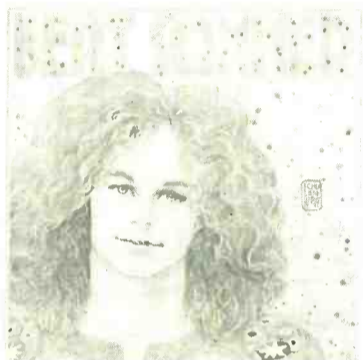
POP
C COMPANY FEATURING TERRY NELSON—Wake Up America.
Plantation PSP 15 (S)

A bevy of patriotic tunes, well done. Best cut: The nationwide hit of "The Battle Hymn of Lt. Calley" and "Buffalo Soldiers" which soul music stations might consider playing strictly for its ethnic uplifting quality. Dealers: The hit single in here swept the nation like wildfire. Capitalize on this and the publicity surrounding Calley for bonus sales.



POP
PROCOL HARUM—Broken Barricades.
A&M SP 4294 (S)

Procol Harum again investigates the possibilities of sound both in vocal and instrumental and remain one of the most interesting groups around. Released as the group tours the U.S., the LP features some fascinating songs by Keith Reid and Gary Brooker, including "Luskus Delph," "Playmate of the Mouth," and the title song.



POP
BERT SOMMER—Buddah BDS 5082 (S)

Sommers has long been underrated as the heavy composer-performer he is, but this exceptional package has it to give him that deserved recognition. The former "Hair" star wrote most of this material including such dynamite cuts as "Stick Together," (singles hit potential), "I Wondered Where You Be," and "People Will Come Together." Other standout cuts are "People Got to Be Free," and "You Got to Be Taught."



POP
TIMBER—Bring America Home.
Elektra EKS 74095 (S)

The four men and one woman comprise the new group Timber, display a musical versatility that suggests understanding among the members and a lot of experience. All kinds of rock are their means of expression and in their debut on Elektra the outstanding cuts are "Pipe Dream," "Don't Underestimate Your Friends," "Same Old Story," and the title song.



COUNTRY
TAMMY WYNETTE—We Sure Can Love Each Other.
Epic E 30658

Her current hit, the title tune opens a tremendous program of performances, some of her best. Top cuts include "If You Think I Love You Now," "Make Me Your Kind of Woman," "Bring Him Safely Home to Me," and "Joy of Being a Woman." Heart and soul performances, a top chart item.



COUNTRY
FERLIN HUSKY—One More Time.
Capitol ST 768 (S)

With two of Husky's recent hits to get this album off to a good start, how can it miss going to the top of the country LP charts. Along with his "Sweet Misery" and "One More Time," he turns in powerful performances of "Hello, Darlin'," "For the Good Times," "Snowbird," and "Don't Let the Good Life Pass You By." Top programming fare.



COUNTRY
FREDDY WELLER—The Promised Land.
Columbia C 30638 (S)

Weller's third solo album should prove to be his best seller ever. He offers his own exciting treatments of "Rose Garden," "Indian Lake" and "Help Me Make It Through the Night" as well as his recent hit "The Promised Land." The production work by Billy Sherrill is first rate and the backing by the Jordanares enhances Weller's vocals.



COUNTRY
THE BUCKAROOS—PLAY THE HITS—
Capitol ST 767 (S)

The Buckaroos, one of the best-known country bands, is also one of the best musical bands. Best cuts: "Orange Blossom Special," "El Paso," and "Tall Dark Stranger." Dealers: Capitalize on the fact that this is the band that backs Buck Owens. Should also be noted that the Buckaroos have had hits on their own.



COUNTRY
JIM & JESSE—Freight Train.
Capitol ST 770 (S)

A fine album, packed with flavorful material in the bluegrass style. The package contains the current hit, "Freight Train," plus such recent hits as "Snowbird," "Knock Three Times" and "Fifteen Years Ago." A broad range of discerning record buyers will appreciate this disk.



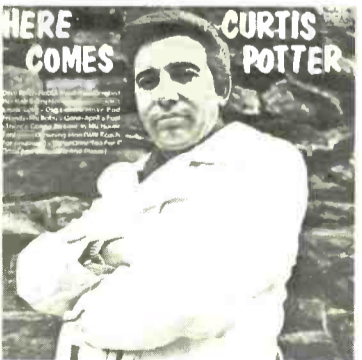
COUNTRY
DIANA TRASK—Diana's Country.
Dot DOS 25989 (S)

Diana Trask's voice and vocal technique is highly individualistic and she brings to the country field something fresh and bright. Buddy Killen has showcased her talents well with such cuts as "The Last Person to See Me Alive," "Don't Let It Get Away" and "Green, Green Grass of Home."



COUNTRY
MARY TAYLOR'S VERY FIRST ALBUM—
Dot DOS 24987 (S)

Mary Taylor is a bouncy, gutsy performer who really knows how to sell a song. Best cuts here, either of which would make a great jukebox disk, are: "Room for One More Heartache" and "I'm a Honky Tonk Girl." "Flowers on the Wall" is also cute and fresh. Dealers: She's big on TV, including "Hee Haw." Tie in promotion for this LP with her



COUNTRY
HERE COMES CURTIS POTTER—
Dot DOS 25988 (S)

Curtis Potter, member of the Hank Thompson band for years, steps out on his own in this superlative album. Best cuts for airplay: "Half a Mind" and "Old Lovers Make Bad Friends." Dealers: This is a startling-good new solo artist, backed by some of the greatest sidemen in Nashville—including Harold Bradley and Charlie



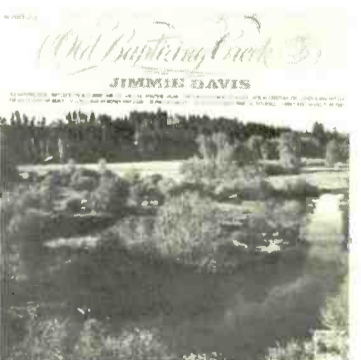
CLASSICAL
BELLINI/ROSSINI/VERDI—Cristina Deutekom.
Philips 6500 096 (S)

Cristina Deutekom is developing a strong following which should grow even broader with this release. The soprano is showcased in exciting performances of arias from Verdi, Rossini and Bellini with backup from the Monte Carlo Opera and Chorus. She gets good vocal assists from Sonja Ardonitz (soprano), Guido Fabbri (tenor), Alessandro Maddalena (bass-baritone) and William Mc-



CLASSICAL
PRIMO TENORE—Luciano Pavarotti.
London OS 26192 (S)

This album's title aptly demonstrates the high regard in which tenor Luciano Pavarotti is held. The pressing shows some of the reason. All selections stand out, including a striking portion from Rossini's "William Tell." Familiar material from Verdi's "Il Trovatore," Cilea's "L'Arlesiana," Ponchielli's "La Gioconda," and Puccini's "La Boheme" also are enhanced by



RELIGIOUS
JIMMIE DAVIS—Old Baptizing Creek.
Decca DL 75273 (S)

Jimmie Davis, with a sincerity that shines like a beautiful light in his voice, has an excellent album here. Best cuts: Title tune of "Old Baptizing Creek," and the self-written tune of "Ain't That Beautiful Singing." The latter is recommended for country music airplay; could be a winner. Dealers: Davis is a legend; perhaps it's time to capitalize on the fact with a big



Ranwood's got the fever!

LOVE MEANS ^{#896} (You Never Have To Say You're Sorry) by **SOUNDS OF SUNSHINE**

HOT SINGLES:

#893 **AND I'LL COME BACK (Y VOLVERÉ)** (Previously number one song in Mexico, can be number one in U.S.)
b/w **SHE LOVES (HER OLEANDER TREE)** • THE TURN OF THE CENTURY

#898 **TILL LOVE TOUCHES YOUR LIFE** (Academy Award Nominee)
b/w **I CAN'T STOP LOVING YOU** • THE EXOTIC GUITARS

#901 **ANYTIME OF THE YEAR** (Hit Version of the Israeli Airline Commercial)
b/w **ALTHOUGH YOU MAKE ME CRY** • CHARLES RANDOLPH GREEN SOUNDE

BRAND NEW SINGLE BY RAY ANTHONY

From the film "Willy Wonka and the Chocolate Factory"

written by Leslie Bricusse and Anthony Newley

PURE IMAGINATION b/w OKIE FROM MUSKOGEE

HOT ALBUMS:



R8081 Spanish Eyes
Myron Floren



R8083 Candida
Lawrence Welk



R8085 I Can't Stop
Loving You
The Exotic Guitars



R8087 No, No, Nanette
Lawrence Welk



R8088 Love Themes
Bob Ralston

ATTENTION ALL RADIO STATIONS: IF YOU DO NOT HAVE ANY OF THE ABOVE SINGLES OR ALBUMS PLEASE CONTACT RANWOOD RECORDS.

MORE HOT STUFF COMING FROM ❄️

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Billboard TOP POPULAR S

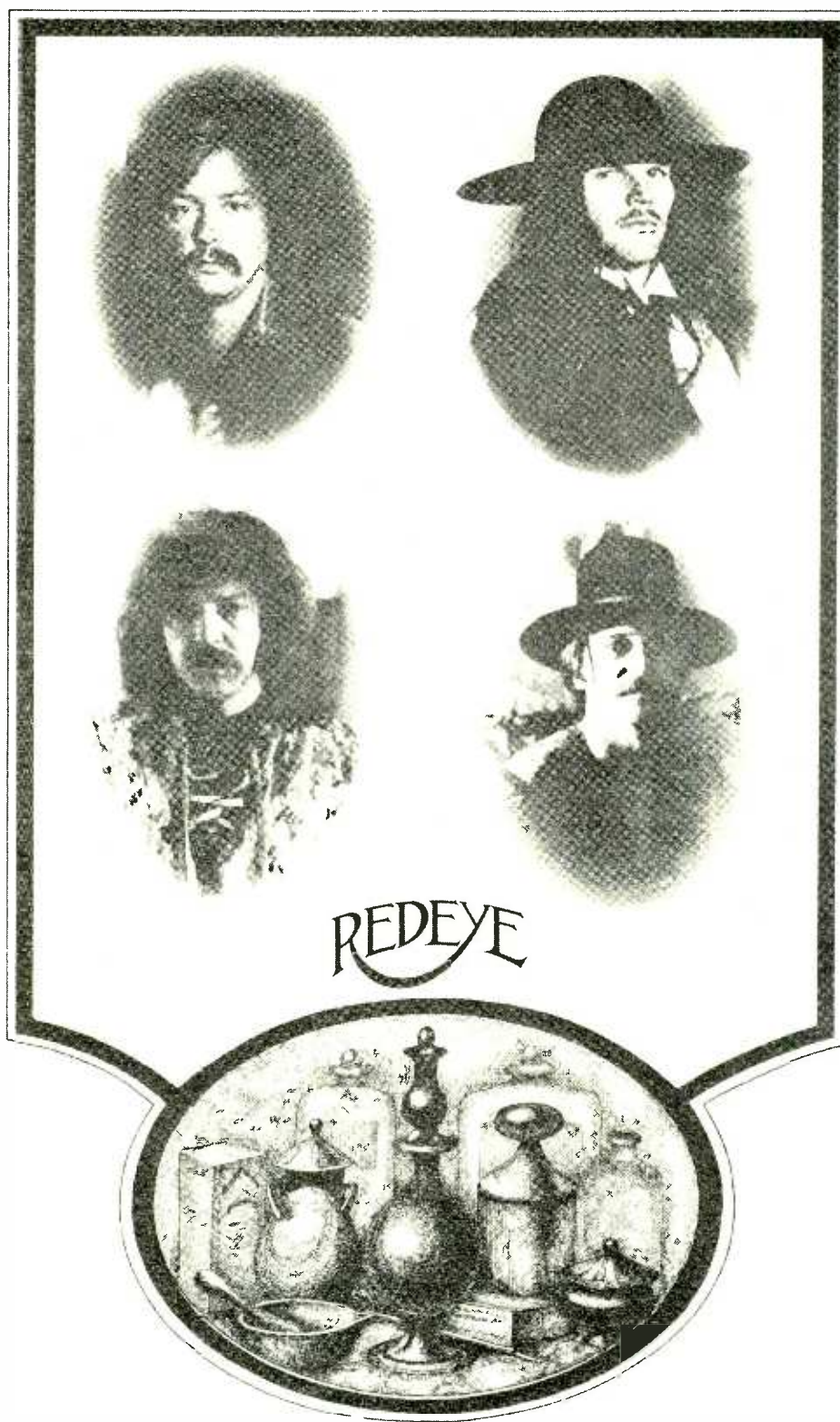
Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7205	25
2	2	JANIS JOPLIN Pearl Columbia KC 30322	15
3	4	CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902	3
4	3	PARTRIDGE FAMILY Up to Date Bell 6059	6
5	5	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	11
6	7	LOVE STORY Soundtrack Paramount PAS 6002	19
7	8	WOODSTOCK 2 Soundtrack Cotillion SD 2-400	5
8	9	CAT STEVENS Tea for the Tillerman A&M SP 4280	14
25	25	GRAND FUNK RAILROAD Survival Capitol SW 764	2
10	11	SANTANA Abraxas Columbia KC 30130	31
11	10	CARPENTERS Close to You A&M SP 4271	34
12	6	ANDY WILLIAMS Love Story Columbia KC 30497	12
13	12	JIMI HENDRIX Cry of Love Reprise MS 2034	10
14	20	CAROLE KING Tapestry Ode '70 SP 77009 (A&M)	5
15	14	BLACK SABBATH Paranoid Warner Bros. WS 1887	12
16	16	ELTON JOHN Tumbleweed Connection UNI 73096	16
17	15	LILY TOMLIN This Is a Recording Polydor 24-4055	7
18	18	EMERSON, LAKE & PALMER Cotillion SD 9040	14
19	58	JACKSON 5 Maybe Tomorrow Motown MS 735	2
20	13	CHICAGO III Columbia C2 30110	15
21	21	GUESS WHO Best of RCA Victor LSPX 1004	4
22	—	JAMES TAYLOR Mud Slide Slim and the Blue Horizon Warner Bros. BS 2561	1
23	19	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	61
24	24	DAVID CROSBY If I Could Only Remember My Name Atlantic SD 7203	8
25	28	NILSSON The Point! RCA Victor LSPX 1003	10
26	26	BREAD Manna Elektra EKS 74086	7
27	27	BLOODROCK III Capitol ST 765	5
28	17	FIFTH DIMENSION Love's Lines, Angles & Rhymes Bell 6060	9
29	31	CREEDENCE CLEARWATER REVIVAL Pendulum Fantasy 8410	20
30	44	THREE DOG NIGHT Naturally Dunhill DXS 50088	22
31	23	THE PARTRIDGE FAMILY ALBUM Bell 6050	28
32	41	JAMES GANG Thirs ABC/Dunhill ABCX 721	4
33	30	ELTON JOHN Uni 73090	32
34	34	BREWER & SHIPLEY Tarkio Kama Sutra KSBS 2024 (Buddah)	10
35	22	BARBRA STREISAND Stoney End Columbia KC 30378	12
36	45	ALICE COOPER Love It to Death Warner Bros./Straight WS 1883	8

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
37	33	STEPPENWOLF Gold/Their Greatest Hits Dunhill DSX 50099	10
38	35	SLY & THE FAMILY STONE Greatest Hits Epic KE 30325 (Columbia)	27
39	40	GRAND FUNK RAILROAD Live Album Capitol SWBB 633	23
40	37	GEORGE HARRISON All Things Must Pass Apple STCH 639	21
41	36	FRIENDS Soundtrack/Elton John Paramount PAS 6004	7
42	66	RICHIE HAVENS Alarm Clock Stormy Forest SFS 6005 (MGM)	18
43	29	FACES Long Player Warner Bros. WS 1897	9
44	47	B.B. KING Live at Cook County Jail ABC ABCS 723	12
45	46	OSMONDS MGM SE 4724	15
46	38	LYNN ANDERSON Rose Garden Columbia C 30411	18
47	48	JOHNNY WINTER AND Live Columbia C 30475	9
48	51	ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt)	23
49	42	RAY PRICE For the Good Times Columbia C 30106	35
50	52	ROBERTA FLACK Chapter Two Atlantic SD 1569	37
51	39	PERRY COMO It's Impossible RCA Victor LSP 4473	17
52	54	GLEN CAMPBELL Greatest Hits Capitol SW 752	4
53	32	IKE & TINA TURNER Workin' Together Liberty LST 7650	23
54	60	JOHN MAYALL Back to the Roots Polydor 25-3002	4
55	43	JACKSON 5 Third Album Motown MS 718	33
56	—	DOORS L.A. Woman Elektra EKS 75011	1
57	80	DIANA TV Soundtrack/Diana Ross Motown MS 719	3
58	61	SAMMI SMITH Help Me Make It Through the Night Mega M31-1000	13
59	55	ENGELBERT HUMPERDINCK Sweetheart Parrot XPAS 71043 (London)	12
60	49	GORDON LIGHTFOOT If You Could Read My Mind Reprise RS 6392	22
61	65	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	65
62	50	HENRY MANCINI Mancini Plays the Theme From Love Story RCA Victor LSP 4466	16
63	63	NEIL YOUNG After the Gold Rush Reprise RS 6383	34
64	67	BOOKER T. & THE MG's Melting Pot Stax STS 2035	13
65	59	JUDY COLLINS Whales & Nightingales Elektra EKS 75010	23
66	62	MOUNTAIN Nantucket Sleighride Windfall 5500 (Bell)	14
67	53	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	42
68	71	CURTIS MAYFIELD Curtis Curton CRS 8005 (Buddah)	32
69	72	BOBBY SHERMAN Portrait of Bobby Metromedia KMD 1040	3
70	69	ELVIS PRESLEY Elvis Country RCA Victor LSP 4460	16

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	56	JOHNNY MATHIS Love Story Columbia C 30499	9
72	57	DEREK & THE DOMINOS Layla Atco SD 20704	25
73	68	POCO Deliverin' Epic KE 30209 (Columbia)	14
74	81	BUDDY MILES Message to the People Mercury SRM 1-608	5
75	78	JIM NABORS For the Good Times Columbia C 30449	7
76	79	TEMPTATIONS Greatest Hits, Vol. II Gordy GS 954 (Motown)	33
77	82	HUDSON & LANDRY Hanging in There Dore 324	5
78	83	MERLE HAGGARD Hag Capitol ST 735	4
79	73	SEATRAIN Capitol SMAS 491	15
80	64	BLOODROCK II Capitol ST 491	27
81	76	NEIL DIAMOND Tap Root Manuscript UNI 73092	25
82	77	WOODSTOCK Soundtrack Cotillion SD 3-500	49
83	104	FRANK SINATRA Sinatra & Company Reprise FS 1033	3
84	70	JEFFERSON AIRPLANE Worst of RCA Victor LSP 4459	22
85	86	JOSEPH CONSORTIUM Joseph & the Amazing Technicolor Dreamcoat Scepter SPS 588X	6
86	75	KENNY ROGERS & THE FIRST EDITION Greatest Hits Reprise RS 6437	12
87	108	CHARLEY PRIDE Did You Think To Pray RCA Victor LSP 4513	4
88	85	CHICAGO Columbia KGP 24	65
89	93	JOHN SEBASTIAN Cheapo Cheapo Productions Presents Real Live John Sebastian Reprise MS 2036	3
90	84	CRAZY HORSE Reprise RS 6438	7
91	97	CACTUS One Way or Another Atco SD 33-356	8
92	89	NEIL DIAMOND Gold UNI 73084	38
93	96	WHO Tommy Decca DXSW 7205	86
94	92	BLACK SABBATH Warner Bros. WS 1871	37
95	94	CHARLEY PRIDE From Me to You RCA Victor LSP 4468	14
96	99	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	58
97	101	SANTANA Columbia CS 9781	87
98	103	RAY CONNIFF & THE SINGERS Love Story Columbia C 30498	7
99	122	MATTHEWS SOUTHERN COMFORT Later That Same Year Decca DL 75064	4
100	74	STEPHEN STILLS Atlantic SD 7202	24
101	—	STEVIE WONDER Where I'm Coming From Tamla TS 308 (Motown)	1
102	102	FIFTH DIMENSION Portrait Bell 6045	46
103	88	CHICAGO TRANSIT AUTHORITY Columbia GP 8	104
104	95	NO, NO NANETTE Original Cast Columbia S 30563	9
105	112	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STAO 472	54

(Continued on page 60)



“Redeye Blues” (PE 206)
Two minutes and forty-five seconds of feelin’ good



PE 10006

Recently Redeye had a smash hit with “Games”. Now they’ve got “Redeye Blues” (PE 206) from their new album “Another Man’s Poison” (PE 10006). It’s the second hit of the young year for one of the hottest new groups around.

“Redeye Blues” is simply two minutes and forty-five seconds of feelin’ good. And that ain’t bad.



Distributed by Viva
 through MCA Distributing Corp., N.Y.



Pentagram

Produced by Al Schmitt for Schmitt-Douglas Productions

Redeye, another member of the MCA Sound Conspiracy

• Continued from page 58

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Weeks on Chart
		Title, Label, Number (Distributing Label)	
106	90	LED ZEPPELIN III Atlantic SD 7201	29
107	109	NEIL YOUNG AND CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	79
108	111	FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	52
109	106	JOHN LENNON/PLASTIC ONO BAND Apple SW 3372	20
110	110	CONWAY TWITTY & LORETTA LYNN We Only Make Believe Decca DL 75251	9
111	100	TOM JONES I (Who Have Nothing) Parrot XPAS 71039 (London)	26
112	114	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	56
113	107	QUICKSILVER MESSENGER SERVICE What About Me Capitol SMAS 630	16
★	128	RITA COOLIDGE A&M SP 4291	6
115	115	LAST POETS This Is Madness Douglas Z Z 30583 (Columbia)	6
116	124	JOSE FELICIANO Encore! RCA Victor LSPX 1005	4
117	120	JOY OF COOKING Capitol ST 661	10
★	140	JOHNNIE TAYLOR One Step Beyond Stax STS 2030	4
119	119	JOHN DENVER Poems, Prayers & Promises RCA Victor LSP 4499	4
120	117	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	44
121	123	THE SESAME STREET BOOK & RECORD Original TV Cast Columbia CS 1069	42
122	91	DAWN Candida Bell 6052	21
123	87	ELVIS PRESLEY You'll Never Walk Alone RCA Camden CALX 2472	8
124	113	KING CRIMSON Lizard Atlantic SD 8278	8
125	105	MANTOVANI From Monty, With Love London XPS 585/6	7
126	132	BOZ SCAGGS Moments Columbia C 30454	4
127	116	MOODY BLUES A Question of Balance Threshold THS 3 (London)	35
128	134	BELLS Stay Awhile Polydor 24-4510	2
129	127	RARE EARTH Ecology Rare Earth RS 514 (Motown)	44
130	118	ELVIS PRESLEY That's the Way It Is RCA Victor LSP 4445	22
131	133	LORETTA LYNN Coal Miner's Daughter Decca DL 75253	13
132	98	PAUL KANTNER & THE JEFFERSON STARSHIP Blows Against the Empire RCA Victor LSP 4448	21
133	126	JOHN LEE HOOKER Endless Boogie ABC CD 720	7
134	129	B.J. THOMAS Most of All Scepter SPS 578	22
★	176	CARLY SIMON Elektra EKS 74082	3
136	136	DEAN MARTIN For the Good Times Reprise RS 6428	11

THIS WEEK	LAST WEEK	ARTIST	Weeks on Chart
		Title, Label, Number (Distributing Label)	
137	142	MANDRILL Polydor 24-4050	3
138	121	DIONNE WARWICK Very Dionne Scepter SPS 587	22
139	141	MARY TRAVERS Mary Warner Bros. WS 1907	4
★	165	JAMES BROWN Sho' Is Funky Down Here King KS 1110	2
141	138	NITTY GRITTY DIRT BAND Uncle Charlie & His Dog Teddy Liberty LST 7642	23
142	143	STAPLE SINGERS Staple Swingers Stax STS 2034	8
143	147	ANNE MURRAY Capitol ST 667	6
144	148	MOODY BLUES On the Threshold of a Dream Deram DES 18025 (London)	101
145	137	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	36
146	125	TONY BENNETT Love Story Columbia C 30558	10
147	156	BUDDY MILES Them Changes Mercury SR 61280	44
148	158	JERRY REED When You're Hot You're Hot RCA Victor LSP 4506	2
149	153	HAIR Original Cast RCA Victor LOC 1150 (M); LSO 1150 (S)	145
150	152	SONNY JAMES Empty Arms Capitol ST 734	3
151	154	LEONARD COHEN Songs of Love & Hate Columbia C 30103	2
152	135	KOOL & THE GANG Live at the Sex Machine De-Lite DE 2008	9
153	162	CARPENTERS Ticket to Ride A&M SP 4205	10
154	144	BUDDY MILES We Got to Live Together Mercury SR 61313	26
155	149	JERRY REED Georgia Sunshine RCA Victor LSP 4391	10
156	130	JAMES BROWN Super Bad King KS 1127	15
★	189	JOE SIMON Sounds of Simon Spring SPR 4701 (Polydor)	6
158	163	EDGAR WINTER'S WHITE TRASH Epic E 30512 (Columbia)	2
159	161	NEIL DIAMOND Greatest Hits Bang 219	30
160	170	BEATLES Let It Be Apple AR 34001	49
161	164	DOORS 13 Elektra EKS 74079	21
162	139	ROD STEWART Gasoline Alley Mercury SR 61264	27
163	169	KATE TAYLOR Sister Kate Cotillion SD 9045	7
164	146	BAR-KAYS Black Rock Volt VOS 6011	11
★	—	PROCOL HARUM Broken Barricades A&M SP 4294	1
★	—	CHASE Epic E 30472 (CBS)	1
167	145	ROGER WILLIAMS Love Story Kapp KS 3645	10
168	151	NEW SEEKERS Beautiful People Elektra EKS 74088	6

THIS WEEK	LAST WEEK	ARTIST	Weeks on Chart
		Title, Label, Number (Distributing Label)	
169	178	GRASS ROOTS More Golden Grass Dunhill DS 50087	21
★	—	MARTY ROBBINS Greatest Hits, Vol. 3 Columbia C 30571	1
171	174	BEATLES Abbey Road Apple SO 383	82
172	159	RARE EARTH Get Ready Rare Earth RS 507 (Motown)	74
173	175	GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406	67
174	181	JAMES GANG Rides Again ABC ABCS 711	39
175	188	CAT STEVENS Mona Bone Jakon A&M SP 4260	5
176	183	SONGS OF THE HUMPBACK WHALE Capitol ST 620	7
★	—	FERRANTE & TEICHER Music Lovers United Artists UAS 6792	1
178	168	MARGIE JOSEPH MAKES A NEW IMPRESSION Volt VOS 6012	14
179	173	DELANEY & BONNIE & FRIENDS Motel Shot Atco SD 33-358	6
180	172	CROSBY, STILLS, NASH Atlantic SO 8229	88
181	177	BURT BACHARACH Reach Out A&M SP 4131	56
182	—	HUMBLE PIE Rock On A&M SP 4301	1
183	187	BUFFY SAINTE-MARIE She Used to Wanna Be a Ballerina Vanguard VSD 79311	5
184	182	BEST OF ROY CLARK Dot DOS 25986	6
185	179	JACKSON 5 ABC Motown MS 709	49
186	186	CAT STEVENS Matthew & Son/New Masters Deram DES 18005-10	5
187	190	MASON PROFFIT Movin' Toward Happiness Happy Tiger HT 1019	4
188	195	BOBBY WOMACK Live Liberty LST 7645	4
189	185	CREEDEnce CLEARWATER REVIVAL Green River Fantasy 8393	87
190	193	BENNY GOODMAN TODAY London Phase 4 SPB 21	6
191	192	EL CHICANO Revolucion Kapp KS 3640	4
192	200	MOMENTS Greatest Hits Stang ST 10004 (All Platinum)	4
193	196	JACK JOHNSON Soundtrack/Miles Davis Columbia S 30455	3
194	197	WAR United Artists UAS 5508	3
195	198	JOHN MAYALL Live in Europe London PS 589	2
196	194	CAROLE KING Writer Ode '70 SP 77006 (A&M)	2
197	—	TEMPTATIONS The Sky's the Limit Gordy GS 957 (Motown)	1
198	—	YES ALBUM Atlantic SD 8283	1
199	199	T. REX Reprise RS 6440	2
200	—	COWSILLS On My Side London PS 587	1

A-Z (LISTED BY ARTIST)

Lynn Anderson	46
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Jose Feliciano	116
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Benny Goodman	190
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John Lee Hooker	133
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Humble Pie	182
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John Lennon/Plastic Ono Band	109
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Kenny Rogers & the First Edition	86
Diana Ross	57
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John Sebastian	89
Bobby Sherman	69
Carly Simon	135
Joe Simon	157
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Mary Travers	17
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Johnny Winter	47
Bobby Womack	189
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Yes	198
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PROVEN HIT!

"BE NICE TO ME"

A new single by

X31002

TODD RUNDGREN
("RUNT")

on Bearsville Records

Distributed by Ampex Records



AMPEX
RECORDS

555 MADISON AVENUE/NEW YORK CITY 10022



Cornell U. Staffer: College Radio a Myth or Real?

• Continued from page 52

can force us to upgrade our operations, but this will benefit us, not hurt us.

The unfortunate part about the investigation is that it implies something is wrong. This is not true. The college stations classified here as garbage stations are in need of work, but they are not beyond hope. They can do better. We can do better. The timing of the investigation was bad for those who had hoped to organize a national network to cover the march on Washington and the May Day operations later on. Due to the announcement, all of the sponsors of the network withdrew. They did not want to be involved with something which was under investigation. Truthfully, college radio has some good stations and some bad stations, just like commercial radio. Now everyone will suffer, since the network is impossible due to lack of funds.

College radio should welcome the FCC. Anything and everything about radio is the FCC's business. They are not out to censor us. They wish to make sure that we live up to the standards of our professional colleagues.

Stress for More Playlists, College Radio Influence

• Continued from page 52

director, WGLD-FM. He said his weekly playlist represented "a statement" of what the station was programming and that he thought this was only fair to the promotion men.

His theme was picked time and again in the afternoon session devoted to record promotion men.

Tell was also challenged about the freedom he grants to each disk jockey, but told the delegates that he listens "to everything" the station puts out on the airwaves and can caution any personality who goes too far.

Girls in Radio

In the long talk of the day, McCormick touched on nearly every aspect of music programming. As for girls in radio, he said he once visited a station with five girl deejays. "It was a lion's den." But he said his station simply has not had many girls apply for air jobs and

Japanese Output Pace Up; 15 Mil Units in '70

• Continued from page 12

should start looking elsewhere in the world for outlets for its tape products.

Talk to any of the major Japanese brand names in the U.K. and they will all tell you the same thing—with no visible let-up of the

Tape Happenings

• Continued from page 26

which will replace the traditional hinged plastic box. . . . The Music Tape Council of the Japan Phonographic Assoc., of Tokyo, has announced prerecorded music tape production in Japan for 1970. Total cartridges amounted to 17,951,804, cassettes 2,147,340, EP cassettes 993, and open reel 175,859. Cartridge production increased 150 percent in 1970 as compared to the previous year, while cassettes enjoyed a 264 percent increase and open reel a 114 percent gain in the same period. . . . Ampex Stereo Tapes, of London, has released a "Music for the Motorway" 8-track instrumental package from Decca's Phase Four catalog. A cassette package will follow.

The question which remains throughout this controversy is what to do about the IBS and the split between the groups of stations. If the FCC goes through with its rulemaking, there will be a marked decrease in the bad stations and an increase in the in-betweens. Hopefully, a few more pros will be developed. If the FCC falls short of the proposed rules, IBS will be faced with the continuation of the insoluble conflict. The stations which are afraid of the regulations will continue to be jealous of the manager who receives \$1,000 for his services from advertising sales at the station.

The answer is an upgrading of the service of college radio. This upgrading in programming and engineering standards will increase our listenership and thus, our sales. The way to power for college radio is to work for the best sound, not to evade regulations of the FCC. The best sounding stations have the most listeners. No matter what others are doing, if a station programs well, it will get listeners. All the station needs is a legal transmitter that works.

Editor's note: Dave Browde is a member of the staff at WVBR-FM, Cornell University, Ithaca, N.Y.

pointed out that there is a lot more to radio than being on the air.

In one of the more dramatic points of his talks, he told of the dedication of Larry Lujack. He said Lujack has a degree in forestry, believed in the "tooth fairy," but was one of the most intelligent people he had ever known.

"You wouldn't believe the time this man puts in. He arrives around 1:30 a.m. to prepare for his morning show, and, if I can, I try to push him out around 2 p.m."

McCormick was quizzed repeatedly about how he studies deejay demo tapes sent in. He said he receives five to 10 a week. He told one delegate that the rumor that WLS plays deejay demos for laughs is just wrong. He said many deejays are hired from larger markets principally because these markets represent a measurable audience—that is, the large cities have rating services. But he said there are many great personalities in small cities.

trade union's crippling effect on industry, opening a manufacturing plant here is just not on.

Japan's interest in tape in the U.K. is mainly represented by Sanyo, Sony, Hitachi, National, Toshiba and Skandia. Sanyo is easily the brand leader, with between 15 and 20 percent share of the total cassette hardware market.

Based at Watford, Hertfordshire, Sanyo is one of only three Japanese manufacturers—the other two are Sony and Hitachi—with its own independent U.K. operation.

Like most of the Japanese manufacturers, Sanyo is primarily concerned with cassette and is currently marketing 11 models in the U.K. Another five cassette units will be introduced later this year along with three 8-track players.

John Wren, Sanyo's sales director in the U.K., believes the potential of tape in the U.K. is enormous. "We have only just scratched the surface here."

He also feels "cassette is going to knock 8-track over, particularly as the price of cassette equipment starts to come down with the introduction of more and more play-back-only units."

According to the executive, "the car market is the largest growth area of all. Apart from the car units," he said, "we are also getting a lot of demand for cassette units combined with radios. Undoubtedly

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week ago in New York sponsored by the National Association of FM Broadcasters to discuss the gradual obsolescence of the traditional "drive time" concept because of a change in radio listening habits and life-styles. Present were Gordon Hastings of RKO Radio Representatives, Maurie Webster of CBS Radio, Bob Richer of Quality Media Inc., Ed Whitley of Blair, Jack Baker of CBS Radio Spot Sales, Bruce Jed of Lifestyle 70, Karen Layland and Arlo Hultz of ABC/FM Spot Sales, and Janet Fisher and Fred Allen of the NAFMB.

Steve Martin is looking. He'd been at KRIZ, Phoenix. Call him at (602) 278-4784. . . . Steve Popovich, national program director of CBS Records, tells me that WBBQ in Augusta, Ga., started the new Raiders hit. . . . George Wilson of WOKY in Milwaukee tells me that his assistant, Jack McCoy, is going to WAPE in Jacksonville, Fla., as program director.

Lineup at WLVA, Lynchburg, Va., now includes program director Barry St. John, David Glass, Ken Sebring, Jack Fitzsimons, and weekend men Chuck Holloway from WWOD in Lynchburg, Jack Kelly, and Dudley Hagen. . . . Ron Wolfe, who'd been on KHLO in Hilo, Hawaii, and has considerable Top 40 and progressive rock experience, is looking for work. Address is: 2500 Chapman Rd., W. Hyattsville, Md. 20783. . . . Program director Paul Drew, KFRC, San Francisco, comments that he only needs printed lyrics of the new records selected for airplay. Okay.

From Jim Cameron, program director of WLVR, Lehigh University, Bethlehem, Pa.: "In regards to your mention in Vox Jox of the double album 'Rownd Wun', here's the dope. Yes, there is a Wayzata, Minn. It happens to be a very affluent suburb of Minneapolis. And in that town is Cold Shot Productions, headed by Bob Zeller. Cold Shot Productions specializes in documentaries of varying qualities on various topics. 'Rownd Wun' being a good example of some of their better work. The copy which you got is a result of my suggestion to Bob that he pass one on to you. I first got hold of 'Rownd Wun' about six or seven months ago and have been playing it here since. Bob has been having some serious hassles in getting a distribution setup to handle the album."

The Orben Comedy Letter has just been launched by the Comedy Center, 1529 East 19th St., Brooklyn, N.Y. 11230, phone (212) 336-3366. I have issue No. 1, Vol. 1, No. 1 on hand. Typical stuff: "I love this time of year. Spring is when people do crazy things. I saw a fella with a bumper sticker on his car. You know the kind. It says: 'Make love, not war'. I said, 'Are you a pacifist?' He said, 'No. An obstetrician.'" I won't advocate or not advocate, but I guess Robert Orben is willing to send you a sample so you can make your own decision. The Comedy Center also publishes the well-known Orben's "Current Comedy" and plans to begin two additional specialized humor services in the fall.

Lou (King Kirby) has left WMMS-FM, Cleveland. . . . Lee Duncan is leaving KERN, Bakersfield, Calif., Top 40 station, to join a new production company in Colorado Springs, Colo., and KERN program director John Sherman is looking for a good afternoon drive man with person-

ality approach. Rest of KERN staff includes Bill Stone 10 a.m.-3 p.m.; Joe Fiala afternoon, and Johnny Michaels all night. Sherman does the morning show. . . . WSRF, Ft. Lauderdale, Fla., needs a 1st ticket Top 40 deejay.

Vox Jox

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About a year ago, I reported that Dave Diamond was going to KRLA and caught the old billy heck from a program director who shall be nameless that it wasn't so. Now comes the news from KRLA in Los Angeles that Dave Diamond will be doing the 6-9 p.m. show. Diamond had been on KFRC, San Francisco. . . . Don W. (Don Patrick Pendergrass needs a job. Call 1-(513) 253-8728. . . . Red Schwartz reports that new son Ken Schwartz, less than two weeks old and 7 lb. 13 oz., is already on the road promoting "Sweetness" by Joe Wilson on Dynamo Records. Red's wife is Pauline.

Steve Murphy, program director of WISE, Asheville, N.C. 28801, needs an air personality for the morning show, but may be willing to put you in another slot. Call him. . . . Chuck Hoffman, program director of WSJM in St. Joseph, Mich. 49085, wants Jeff McKee to contact him; "last I heard, he was in Florida." WSJM is a Michigan Top 40 station that broadcasts 19 hours a day and the lineup includes Hal Martin, Brian LeBeaux, Chuck (Del Charles) Hoffmann, and Bill Robbins, with Mike Neumann doing weekends. . . . KWK in St. Louis has a new lineup, like so: New operations manager Don St. John 6-9 a.m.; Jim Gates until 1 p.m.; Al Waples 1-5 p.m.; Bernie Hayes 5-9 p.m.; Bobby Knight until 1 a.m., somebody called Decater all night and Scotty Lawrence on weekends. . . . Pierre Bertle, animateur (air personality) on CJRC, Ottawa, Ont., Canada, dropped by. He does the 9-noon show and comes back to the 4-6 p.m. show. Said the station is a French-language operation, but about 50 percent or more of the records played are in English by U.S. artists.

'Down' Reports Continue To Reflect Low Economy

• Continued from page 12

funneled to Kraco, according to a company spokesman. Yehochai Schneider, chairman of A&E Plastik, said the company has received commitments from three major U.S. insurance companies for \$7 million of convertible debentures, to fall due in 15 years.

The debentures are convertible according to a complex formula tied to the market price of the company's stock.

The \$3 million loan was obtained from commercial banks, according to a company executive, but the interest rate hasn't been negotiated. The loans will fall due in five years.

Standards Set Up

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Technical standards for black and white VTR hardware were established by EIAJ in August, 1969. The new color standards are based upon these, with such modifications as necessary to handle the requirements of color reproduction.

A Sony spokesman is reported as saying that Ampex of the U.S. may emerge as a strong competitor in the Japanese VTR market by producing its apparatus on the basis of the Japanese standards.

Tape and reel sizes, cassette or cartridge dimensions, tape speed and other such mechanical standards are not specified in the EIAJ announcement which deals primarily with electronic technicalities.

Wayne Campbell, program director of WBRG, Box 1079, Lynchburg, Va. 24505, needs better country music record service. Station has been big in the market and country for 15 years, but service has fallen off lately. In a Mar./Apr. Pulse, WBRG had a 36 from 6-10 a.m., a 45 in mid-day, 38 from 3-7 p.m. Closest competitor was WILL with 23, 16, and 23.

On May 12, I plan to leave New York and drive all the way to Los Angeles with wife, kids, and hound named Popsie (the dog was given to us by professional show business photographer William S. (Popsie) Randolph who has shot nearly every major recording artist in the U.S.). After June 1, I'll be operating the radio-TV department of the Billboard out of our Los Angeles office. But, between May 12 and June 1 I'll just be rambling across the country listening to radio. All kinds of radio. Skip Broussard and Ruth Myers have nothing on me, eh! Anyway, the most probable route will be past Philadelphia and Washington, then over the hills and probably past Lexington, Ky., then down near Bowling Green, Ky. (I want to take my two boys—Tugboat, 8, and Dugout, 5—through the Mammoth Cave). Then we'll go through Paducah, Ky., stay a day in Poplar Bluff visiting friends. Then to Little Rock, on sort a down to Texarkana, over to Dallas to visit old college friends—Rudy and Pat Rochelle—and through Fort Worth. Along about Cisco, Tex., I'll leave the Interstate to head down to Coleman, Tex., to visit relatives, then go back up to Abilene to visit a brother—C.W. Hall. From there, I'll go through Snyder and Lamesa, Tex., to Carlsbad, N.M., where my folks live. Phoenix and Flagstaff, Ariz., are next on the schedule. Plan to stay a couple of days at the Grand Canyon. Then go to Las Vegas for a couple of days before heading on in to Los Angeles. There should be some interesting radio in those 3,000 miles and I want to hear it.

A&E will use the funds to retire existing short-term obligations and provide additional working capital.

In other financial transactions, John M. Nashua, former vice president of Certron Corp., disposed of 18,400 shares, reducing holdings to 36,569. Fred C. Tushinsky, vice president of Superscope Inc., disposed of 9,500 shares of Class A common stock, reducing holdings to 90,800.

Mogull, Diamond In Catalog Deal

NEW YORK—Ivan Mogull has acquired Neil Diamond's catalogs for subpublishing in Spain and Portugal. Mogull's associates in Spain have already begun promotion on Diamond's Uni recordings, which are released in Spain on Fonogram Records.

Spanish lyrics have been written to "Cracklin' Rosie" (Linda Rosie) and "Soolaimon" (Soleiman). The translations have been prepared for Diamond to record in Spanish.

Traditional Plan

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stagecoach which is hauled to all the fairs and rodeos and will make some nine to 10 appearances this month, decorated by the station's air personalities and office girls. The station also does a lot of remote broadcasts on weekends, all of which are sold.

MAY 8, 1971, BILLBOARD

International News Reports

IFPI Calls for Signing of Global Pact to Stop Pirates

• Continued from page 1

of pirate records infringing the copyright laws.

The document covers the pirating of records and not the manufacture of bootleg records. The pirating of records—when somebody has pressed a quantity of albums taken from the original record and sold at a lower price—is far more common on the Continent and in the Middle East.

It is estimated that in Persia 50,000 albums per day are made and sold without the permission of the recording companies and writers concerned.

Already the U.K., U.S., Germany and France have announced that they will support the move and the IFPI is hopeful of widespread support internationally.

In the past few months, the U.K. record industry has made public its concern for the need to battle against illegal pressing and sales, and opinion is universal that the

Toshiba Starts Country Drive

TOKYO — Toshiba started a monthly "American Music Series" LP campaign featuring country music on several labels. First release was a Sonny James LP in April to be followed by Merle Haggard's "Tribute to Bob Wills," LP's by Buck Owens and other country artists.

Toshiba expects sales to average 5,000 to 10,000 copies per month for the first six months, after which they will re-emphasize the campaign with widespread advertising and publicity in media, such as youth magazines.

Japan's "hardcore" country music fan strength is estimated at about one million.

Finnish Cleffers Hit 'Foreigners'

HELSINKI—The Finnish Musicians' Union, at its annual general meeting, once again hit the increased importation of foreign musicians. The situation is seen as being extremely dangerous for the continued development of the music profession in Finland.

In its final statement, the Union attacked the recent speech by Prof. Joonas Kokkonen, chairman of the Finnish Symphony Orchestra, in which he predicted there would be further need for the importation of foreign musicians because 134 vacancies for classical musicians would materialize.

The Musicians' Union, however, insists that with the right education for local musicians the need to import overseas players could quite easily be halted. In the event of a few dozen or so classical musicians being brought in from overseas, the situation would soon become similar to that in the nightclub and restaurant field, which is dominated by foreign musicians.

The conference elected Raimo Vikstrom as the new chairman of the Finnish Musicians' Union.

PUERTO RICO'S PURCHASES UP

SAN JUAN, Puerto Rico.—U.S. Department of Commerce figures show that Puerto Rico purchased \$522,883 in records and tapes from the mainland, U.S., in the first quarter of 1971, against \$230,900 for the same period in 1970.

MAY 8, 1971, BILLBOARD

VERGARA ADDS 4 SPANISH LINES

BARCELONA—Discos Vergara, S.A., which was acquired by the German record company Ariola-Eurodisc Amaltea Musikproduktion last November, is now distributing the Spanish labels Als 4 Vents, Explosion, Valnut, Pirana and El Farol.

In addition to these, other labels distributed by Discos Vergara, S.A., include: Clan Celentano (Italy), Ember Records (U.K.), the Hollies Recording Co. (U.K.), Musicor Records (U.S.), President Records (U.K.), Spark Records (U.K.), Stop International Productions (Switzerland), Tarantula Productions—Fly Records (U.K.), Ariola-Eurodisc GmbH (Germany) and Ariola-Eurodisc Benelux N.V. (Holland).

JANUARY DISK SALES IN U.K. INCREASE BY 24%

LONDON—Although production increased by a modest 2 percent over the corresponding month last year, January record sales by manufacturers were up 24 percent, compared with last year.

Pressings totaled 10.3 million and sales were worth \$8.2 million, against \$8.5 million last year. Much of the increase can be attributed to the higher prices implemented last year and also, of course, in January.

Nevertheless, on a comparable basis, album production climbed from 5.5 million to 6.2 million copies, while singles slipped from 4.5 million to 4.1 million copies, but were virtually on a par with output in December.

Another set of figures recently released by the Department of Trade and Industry show that during 1970, 560,000 record players worth \$18.5 million were sold, an increase of 21 percent on 1969. The year's sales of turntable units—including sales to other U.K. manufacturers—amounted to 6.4 million worth \$58.3 million, of which exports of 5.1 million were worth \$47 million.

Production of radiograms amounted to 171,000, against 217,000 in 1969. Sales were down from 202,000 to 195,000, but the value of sales went up from \$17.7 million to \$18.5 million.

4,000 Attend the Finals of Latin Beat Music Contest

MONTEVIDEO — More than 4,000 people attended the finals of the second National Beat Music competition, held at Salto, North Uruguay. Winners of the Latin beat section were Sing Spiel from San Jose with Carlitos (Salto) and Julian (Montevideo) tying for first place in the soloist section.

In the candombe beat section Los Ritmicos (Paysandu) and Manzana (Salto) shared first place in the group section, Carlos Canzani (Rio Negro) being awarded the solo prize. Pasadoy Presents (Canelones) was the top group, and Leo Antunex (Montevideo) the top soloist in the beat section of the competition, which was organized by the newspaper Accion and CX10 radio Ariel.

Sing Spiel and Leo Antunex were awarded a special prize as "Absolute winners." Sing Spiel also get a single recording contract, presented by Uruguayan group, Los Iracundos.

The competition was sponsored as a tourist attraction by the Salto government department. The jury was selected by Mr. Fattoruso, program director, CX10 and Mr. Lopez, of Accion. It included singer-composer Dino, disk jockey Esteban Leivas, Hamlet Faux (of the group, Los Bulldogs) and Billboard correspondent Carlos Alberto Martins.

Preliminary selection of material started in January and involved 19 of Montevideo's states.

Artists who entertained during the two-day competition included

Psilo, Opus Alfa, Psicosis and Los Honkeys. The competition was aired over CX10 and a national radio network.

Gott Promotion, Tours Set Up

PRAGUE—The Czech concert agency Pragokonzert has signed a long-term contract, covering future European tours and promotion on behalf of Supraphon and Polydor artist Karel Gott, with Hans R. Beirlein, director of Montana Music.

Montana also looks after German visits by Udo Jurgens, Salvatore Adamo, Gilbert Beaud and Sacha Distel.

Gott's version of "Love Story" is at this moment outselling all other versions in Germany. Polydor producer Otto Demler is preparing a new LP—"Gott Sings the Songs of His Country"—which will include Czech songs which have gained worldwide success, including "Beer Barrel Polka" and some songs by Rudolf Friml.

Polydor Signs Bobby Griffiths

TORONTO—Polydor has signed Winnipeg's Bobby Griffiths, who was formerly with the now bankrupt Modern Tape operation.

The deal was worked out between Griffiths' manager, Jules Rabkin, and Allan Katz and Frank Gould of Polydor.

The first single, "709," is being rush released.

3 Aussie Festivals End Up With Loss and Raindrops

SYDNEY—Festivals seem to have had their day in Australia with three events conducted over

U.K. Award to Rights Society

LONDON — The Performing Rights Society has been awarded a Queen's Award for Industry for its services for export. Estimates that the net earnings remitted to the U.K. in respect of overseas broadcasting and public performance of PRS members' work over the past decade have grown from \$3.6 million from 1961-1967 to \$7.9 million in 1969. Provisional figure for 1970 reaches \$8.9 million.

The PRS estimates that the operations of the Society resulted in a net foreign currency inflow of approximately \$4.8 million in 1970 for foreign works used in the UK.

The amount of 'invisible' exports represented by the PRS receipts from its overseas agencies and affiliated companies has increased very substantially in recent years as a result of the creative activity of writers who particularly in the pop music field have found worldwide acceptance.

Italy Shows A Sales Dip

MILAN—Sales figures for records and tapes in Italy, for the second half of 1969 and the first half of 1970, show a decrease of 12 percent over the previous 12-month period.

During 1969-70, according to statistics compiled by SIAE (the Italian Authors & Publishers Association), total sales amounted to 39,325,000 units, made up of 33,495,000 singles, 3,775,000, 1,710,000 tapes (cartridges and cassettes) and 245,000 extended play. Comparative figures for the previous year were: 36,750,000 singles, 5,300,000 LP's, 700,000 tapes and 1,880,000 EP's.

The drop in sales for albums is mainly due to a diminished interest in 7-inch and 10-inch LP's connected with cultural booklets or advertising papers.

Interesting to note the remarkable increase in tape sales: one million units more.

Finally, export figures—particularly in respect of the first half of last year—amounted to 950,000 units (830,000 pop singles, 45,000 pop albums, 7,000 classical albums and 70,000 tapes).

R'n'R Battle Series Bowed

TOKYO—Nippon Gramophone begins on May 15 a "Rock 'n' Roll Battle Series" to run through August.

There are to be 10 double album releases in the series, each packaged in a round metallic can. Free posters are presented to buyers of each set, and buyers of three or more sets also receive a free, imported and unreleased rock LP from DGG.

The sets are priced at 3,000 yen (\$8.33) and include "The Who Versus Jimi Hendrix," "Shocking Blue Versus Golden Earring," "Deep Purple Versus Jimi Hendrix," "Cream Versus Derek and the Dominoes," "Eric Burdon Versus Blues Project," "Cream Versus John Mayall," "Cream Versus Ginger Baker's Airforce," "Bee Gees Versus Blind Faith and Eric Clapton," "The Who Versus Jimi Hendrix Live" and "Eric Burdon & Animals Versus Mothers of Invention."

Easter losing money heavily. Lack of overseas star acts, poor organization, false advertising and police harassment have been blamed for their failure.

The weather problem was almost overlooked but it does play an important part. Australia's rain patterns are totally unpredictable and sudden rain means a tropical deluge that washes everything out. There is no certain dry period on the Australian coastline and so rain is always a constant threat.

Many potential festival goers realize this and are not prepared to risk leisure time on something that could well turn out to be a farce.

Concert tours, however, are proving successful. Blood, Sweat and Tears, the Hollies, Vanity Fare and Johnny Cash had successful Australian tours in 1971.

Now IBC, an English backed booking organization, is showing some action. The U.K. group Christie toured for them in March and April although Christie lost money on the tour. IBC are using the experience to bring out Deep Purple, Free, and Manfred Mann, Chapter III, for a big all States tour beginning in early May.

The Kinks, rumored to be coming for the Odyssey Festival in January, are now booked for an Australian concert tour in the next few months.

Beatles Drop Appeal Try

LONDON—Last month's High Court order putting Paul McCartney's receiver into Apple was not contested by the other three Beatles and the company in the Appeal Court last week.

Allen Klein, manager of John Lennon, Ringo Starr and George Harrison, advised them to drop their appeal against the order. This was after solicitors had told him last week that the chances of a successful appeal were doubtful.

The move means that a full hearing of McCartney's action to dissolve the partnership might never be heard. It is likely that once McCartney's assets in the partnership have been assessed, he will be bought out by the other three.

Morris Finer QC, counsel for the three defendants, said in Court that efforts would be made to find an amicable ending to the partnership. McCartney's counsel, David Hirst QC, asked for and was awarded costs against the other three. Total costs of the action which lasted 11 days during March are estimated to be more than \$240,000.

'Love Story' Boom in Italy

MILAN — Francis Lai's "Love Story" soundtrack, published by Chappell, is experiencing a boom in Italy right now.

Already, there are 29 versions of the title recorded on singles for the Italian market. Among them are performances by Patty Pravo (Phonogram)—this is also the first authorized translation, with lyric by Sergio Bardotti—Shirley Bassey (UA), Astrud Gilberto (RCA), Johnny Dorelli (CBS-Sugar), Peter Nero (CBS-Sugar), Fausto Papetti (Durium), Nini Rosso (Durium), Giulio Dio Dio (RI-FI) and, obviously, the original version by Lai himself (EMI Italiana).

Currently, there are nine "Love Story" albums on release—including Lai's original soundtrack LP (EMI Italiana), and those by Henry Mancini (RCA), Ray Conniff (CBS-Sugar), Peter Nero (CBS-Sugar), Frank Pourcel (EMI) and Arturo Mantovani (Decca).

From The Music Capitals of the World

MANILA

Colgems artist **Sajid Khan** is scheduled to arrive for the premiere night of "The Singing Filipina" in which he co-stars with Alpha artist **Nora Aunor**. Tower Productions' **Artemio Marquez**, director and producer of the film, brought Khan in India. . . . **Don David** and **Everlita Rivera** are the new members of the **Mabuhay Singers**. Their latest album is "Perlas ng Silangan." . . . **Manuel P. Villar**, Mareco-Filipinas executive, and **Luis Ma. Trinidad**, former Billboard correspondent, worked on the lyrics of "Ang Kasaysayan ng Pag-ibig Ko." The music is the theme from the movie "Love Story." The Tagalog version was recorded by **Carmen Camacho** (Villar). . . . **Pangkat Kawayan**, a group of 50 children using bamboo musical instruments, has a new LP released and a world tour is being arranged by the Philippine Bureau of Travel and Tourism (BTTI) for the group. It is considered as the only one of its kind in the world. . . . Three more LP's by Villar organist **Relly Coloma** have been issued, "Visayan Airs," "Tango of Roses" and "Theme From Love Story." . . . **Andy Williams'** version of "Theme From Love Story" reportedly is topping all "Love Story" versions, be local and foreign. . . . The Mareco label is joining Paramount Pictures to promote the "Love Story" film. A special open-air presentation is scheduled for staging at the Luneta Park. The live promotion show will feature different versions of the theme. Among those already signed are **Carmen Camacho** and **Gloria Sevilla**. **Nora Aunor** will include the theme from the film in the artist's forthcoming LP, "The Song of My Life." . . . A followup to **Elvis Presley's** "That's the Way It Is" is "Almost in Love," released by Filipinas on RCA Camden. . . . New releases include product by **Iron Butterfly** (Atco), **Tower of Power** (San Francisco), **Lynn Anderson** (Columbia), **The Globe-trotter** (Kirshner), **Pacific Gas & Electric** (Columbia), **James Taylor** (Warner Bros.), **Peter Matz Orchestra** (Project 3), **Trio los Panchos** (Caytronics), **Bob Dylan** (Columbia) and **Donovan** (Epic).

OSKAR SALAZAR

AMSTERDAM

In connection with the 25th anniversary of the Belgian-Dutch Cultural Agreement, special jazz concerts will be held in Antwerp May 8 and The Hague (9). The concerts have been organized by the Belgian and Dutch State broadcasting corporations. At both concerts, world premieres of two new jazz ballets—composed by **Etienne Verschuren** and **Theo Loevendie**—will take place. . . . CNR Records has released a special stereo test album on its Melodia label. The LP is produced by sound technician **Jan Kool**, and consists of various sound items for adequate testing of stereo equipment, as well as highlights of the Melodia catalog. . . . To mark the occasion of the 20th anniversary of the **Brass Band of the Dutch Royal Air Force**, CNR released a new album of the band containing various musical items. The band was the first military corps outfit to change the traditional sound of military bands since its conductor, **Mayor Van Diepenbeek**, first started the re-styling 20 years ago. . . . German singer **Peter Maffay** received a Gold Disk award for sales of more than 100,000 of his single, "Du" (Telefunken). . . . **Ferry Wienneke**, former managing director of Basart, has started his own production company—Dirty River Productions (Singel 512, Amsterdam; Tel.: 252005). Apart from handling copyrights, Wienneke's company aims to provide a general service to the music industry.

Ariola Eurodisc Benelux and the East German VEB Schallplatten Berlin company have signed an exclusive agreement for the sale of VEB's classical material in the Benelux market. First releases from VEB are a series of **Mozart** operas. . . . **Manitas de Plata** did two concerts in Amsterdam and Rotterdam, April 23, 24. . . . Philadelphia Gospel group, the **Stars of Faith**, did a local KRO/TV concert in Hilversum early in April. . . . Basart Records International has started production of recordings by new Dutch group, the **First Move**, for its Purple Eye label. . . . Dureco's group, **Oscar Harris & The Twinkle Stars**, has a new single on release—"Soldier Prayer." The outfit has recently returned from a six-week South American trip. . . . **Shocking Blue** has signed contracts for concerts in Switzerland, Italy, Norway, Denmark, Japan, Indonesia, New Zealand and Australia in the coming months. . . . Promoter **Sid Bernstein** visited Amsterdam May 1 for talks with various Dutch promoters. . . . CBS/Artone group, the **Shuffles**, has released a new album, "The Shuffles' Greatest Hits," which will also be issued in Canada. . . . CBS groups, **Argent** and **Arrival**, plus folk singer **Al Stewart**, were in Holland April 30. . . . CBS/Artone has planned a special promotion campaign for French artist **Mike Brant**. . . . **Georgie Fame & Alan Price** to perform in local NCRV/TV show, "Eddy Ready Go," May 12. . . . The **Edwin Hawkins Singers** did 16 concerts in various Dutch venues during April.

Polydor has acquired exclusive rights for Holland of the **Blue Horizon** label. . . . Polydor will release the double-LP of the **James Brown** show produced at the Amsterdam Concertgebouw, which has already been released in Germany and France. . . . To coincide with **Karen Dalton's** European concerts, **Negram's Hans Officier** rush-released material by the artist on the Paramount label. . . . In connection with the Dutch rock revival, **Negram** re-released **Fats Domino's** old Reprise album. . . . The **Hispavox** production, "Sinfonias," by the **Orchestra of Manuel de Falla**, has become a big success in Holland, with more than 15,000 albums and more than 50,000 copies of the "Mozart 40" single sold. . . . **Negram's** managing director, **Hans I. Kellerman**, visited **Hispavox** early in April for talks with **Luis Calvo** regarding a Dutch concert tour of early July by **His-pavox** artists. . . . **Gilbert O'Sullivan** received a Gold Disk award for more than 100,000 copies sold of his "Nothing Rhymed" single. . . . The award was made to the singer on the AVRO/TV show "Toppop" on April 7. . . . **Inelco** reports big interest shown in the re-released double-LP by **Buddie Holly**. . . . RCA group **The Sweet** visited Holland for a local AVRO/TV appearance, early April. . . . **Inelco** re-released **Michael Nesmith's** "Joanna" as a followup to "Silver Moon." . . . **Misha Dichter** was in Holland for concerts in Amsterdam, the Hague and Leeuwarden. . . . In collaboration with City Films and Muziek Express, **Inelco** undertook a big promotion campaign for **Elvis Presley's** latest movie, "That's the Way It Is," with a special VIP Gala Show (April 23) in Amsterdam. . . . **Bovema's** international manager **Theo Roos** returned from a trip to the U.S. There he made contact with various American associates to discuss promotion plans for different acts. At the same time he promoted Dutch material for release in the U.S. (such as items from the Syn-tagma Musicum catalog, as well as product by Dutch groups like the **Cats**, **Unit Gloria**, etc.). As a result of **Roos'** visit a much closer contact was made with **Peters International** for the import of finished product in America.

Columbia artists **Solomon King** and **Vera Lynn** will do a special concert in Holland on May 29 to mark the occasion of the official opening of a concert hall in Beverwijk, near Haarlem. . . . The **Fortunes** did a TV concert April 14. The group will be doing live concerts in various parts of Holland during early May. . . . **Bovema's** choral campaign included works of Haydn, Beethoven, Bach and Handel, and featured singers like **Elly Ameling**, **Janet Baker** and **Marco Bakker**. It has been most successful. The company's classical chief, **Klaas Posthuma**, has also announced the release of a very special album recorded in the Municipal Museum of the Hague and featuring **Jaap Spigt** playing historical instruments. **BAS HAGEMAN**

ZURICH

Deep Purple visited Montreux to play two concerts on April 16 and 17. . . . **Tony Ashton**, pianist-organist-singer with **Ashton, Gardner & Dyke**, paid a visit to Zurich, which led to an appearance on the TV show, "Hits a Gogo," with a special concert at Der weisse Wind. His backing group included **Deep Purple's** drummer **Ian Paice**, **Toad's** guitarist **Vittorio Vergeat** and **Quatermass** keyboard man **Peter Robinson**. . . . New label **Global Records**, specializing in unknown artists such as **Sibylle Nicolai**, **Edward Zanki** and **Tilly**, is distributed by **Phonogram**. . . . **Cliff Richard**, the **Shadows**—reformed especially for the occasion—and **Marvin, Welch & Farrar**, played two concerts at the Kongresshaus, Zurich, on April 7. . . . Swedish singer **Tommy Korberg**, who represented his country in 1969 at the Grand Prix Eurovision, toured through several discotheques in Zurich, March 25-March 27. . . . The **Bernhard Theater**, Zurich, was the venue for concert appearances on three separate evenings for **Zarah Leander** (March 30/31, April 1). . . . **Steamhammer** and **Mabel** performed at the Volkshaus, Zurich, on April 2. . . . **Pentangle** mini-toured Switzerland between April 24-29. . . . **Colosseum** appeared in this country from April 23-April 25. . . . **Uriah Heep**, currently No. 1 in the Swiss LP charts with its second album, "Salisbury," visiting Basle, Zurich and St. Gallen, May 6-8. . . . **Barclay James Harvest** will perform, May 22, together with a Swiss Symphony orchestra, at the Eishalle Allmend, Berne (the same venue as this year's ice hockey championships). . . . A teen-age fair—"HiTfair"—will take place in Berne, from May 19-26. . . . Among the attractions there will be several pop concerts featuring such artists as the **Audience**, **Jackson Heights**, **Toad**, **Krokodil** and **Joint**. . . . Swiss group, **Jazz Rock Experience** has split, leaving behind one album (on Deram). **Ex-leader Bruno Spoerri** is now concentrating on VCS synthesizers. He is the first person in Switzerland to work with them. Besides that, he has taken over the representation of VCS for Austria, Germany and, of course, Switzerland. **BERNIE SIGG**

MADRID

Rafa, who was previously produced by **Juan Pardo** for **Movieplay**, has signed with **Polydor**. His first single for this label includes two songs by **J. E. Mochi** and is produced by **Alfonso Eduardo**. The songs are "En Galicia" and "Nubes, viento, algas y sal." . . . **Domenico Modugno** recorded in Spanish his hit "La lontananza" (The farness), which has just been released in Spain. . . . Coinciding with the premiere of the **Enrico Maria Salerno** film "Anonimo Veneziano," **Hispavox** has released an LP and single from the original soundtrack. . . . **Movieplay** will shortly release a complete musical autobiography of **Louis Armstrong** which will include his best recordings from 1935-1969. . . . **Movieplay** is also releasing the complete musical story of **Charles Aznavour**, including eight

LP's, and containing all the material released up to now. . . . **Dyango** (Zafiro) has returned from Argentina where he toured for two months. . . . Presently, he is preparing a series of appearances through Spain in order to promote his recent single, "Si supieses mi vida" (If You Knew My Life). . . . **Brian Hyland** (**Polydor**) was in Spain recently for the first time to make a TV show appearance and to promote his record, "Gipsy Woman." . . . **Formula V** (**Philips**). . . . **La Pandilla** (**Movieplay**), Spain's youngest vocal group—their ages range from between 7-15—has signed a contract to make a film with **Karina** (**His-pavox**), which will be titled "En un mundo nuevo"—the title of the song which, sung by **Karina**, won second prize at the last Eurovision Song Contest.

New single by **Nuevos Horizontes** (**Columbia**) includes "Historia de una rosa" (Story of a rose), the famous poem written by **Goethe** to which **Schubert** wrote the music. Arrangements are by **Benito Lauret**. . . . **RCA** has released an LP by the Argentinian folk singer **Jose Larraide** under the title "Pa que dentre," recorded entirely in Spain. . . . Two days after the Eurovision Festival, the winning song "Un banc, un arbre, une rue," sung by **Severine** (**Philips**) was released in Spain. **Severine** is also to record the song in Spanish soon. . . . Also released are "Diese Welt," sung in Spanish under the title of "Este mundo," by **Katja Ebstein** (**His-pavox**), "Pomme, Pomme, Pomme," by **Monique Melsen** (**Columbia Espanola**), "Jack in the Box," sung in Spanish by **Clodagh Rodgers** (**RCA**), "L'amore e un Attimo" by **Massimo Ranieri** (**CBS**), "One Day Love," sung by **Angela Farrell** (**Columbia Espanola**), "Mennina," sung in Spanish by **Tonicha** (**Belter**), under the title, "Nena." . . . **Danny Daniel** and **Donna Hightower** (**Columbia Espanola**) were invited to represent Spain at the International Festival of Mexico (April 18-25th). . . . First version in Spanish of "Sunflower's Love Theme," sung by **Conchita Marquez Piquer** (**Columbia Espanola**) on her last single. . . . **Julio Iglesias'** next single on **Columbia Espanola**—released by the time he returns from his South and Central American trip—will be "En un rincón del desván" (In a corner of the garret). . . . **Columbia Espanola** has started a big promotion campaign on behalf of **Danny Daniel**. Known through his many compositions, like "If You Hold My Hand" and "Yo no soy poeta," **Danny** is being launched as a solo singer. His first record includes "Hoy Tan Bonita" (To-day So Pretty) and "A Mi Madre" (To My Mother). Both songs are, of course, self-penned. **DOLORES ARACIL**

LONDON

Latest clients to be acquired by **Laurence Myers'** Gem group of companies are **Motown** singer **Stevie Wonder**, **Lionel Bart** and the **Flirtations**. **Gem** director **Tony Defries** flew to the U.S. last week to complete the deal with **Wonder** to administer his activities throughout the world. **Wonder's** former manager and record producer, **Don Hunter**, is also represented by **Gem** and will be handling the recordings by the **Flirtations**, no longer with **British Decca**, but currently without a U.K. label. **Gem** will also handle **Lionel Bart's** affairs, but exact details have yet been announced. Another artist handled by **Gem** is **David Bowie**, currently assigned to **Mercury**, but possibly due to move to another label.

Philips has now completed its plans to launch **Ray Charles'** Tangerine label, acquired last year. **Charles** is not allowed to record for the label due to his contract as a singer with **ABC**. The label will be with an instrumental single by **Charles** called "Boody Butt" on May 13. . . . Although no distribution deal has been set at present, **Les Reed's** Greenwich Gramophone Record Co., a new label aimed at the progressive music

market, has signed **John Walker**, previously with the **Walker Brothers** trio and **Open Road**, **Donovan's** former backing group. **Walker** will be produced for the label by **Bill Wyman** of the **Rolling Stones**. **Tony Reeves** will be the resident producer for the label and besides the **Open Road** act he will record Danish act, the **Day of Phoenix**. . . . **EMI** has signed the **Blue Mink** to a three-year deal to record for the **Regal Zonophone** label, excluding the U.S. and Canada. Debut single is "The Banner Man" penned by **Roger Greenaway** and **Roger Cook** and **Herbie Flowers**. . . . **Island Records** is launching its first campus promotional campaign during June to be handled by the 2-M company, specialist in college and university marketing. Apart from promotional material **Island** is issuing **The Island Book of Records** featuring a complete catalog of releases of its major acts.

Gerry Bron's Bronze label, launched next week, is promoting a tour in June featuring **Juicy Lucy**, **Uriah Heep** and **Paladin**. The tour will take in appearances in **Birmingham**, **Leeds**, **Liverpool** and **Nottingham**. . . . **Chrysalis Music** has signed **Mike D'Abo** to a writers contract for worldwide representation. The writer-singer is currently without a record label. . . . U.K. English rights to the Broadway musical "The Me Nobody Knows" has been acquired by **Billy Gaff**, **David Conyers** and **John Floyd**. . . . **Decca** press officer **John Wilkes** leaves the company next week after a two-and-a-half-year period with the company. **Wilkes** is joining **Polydor** as an assistant to a&r coordinator and as assistant to a&r chief **Wayne Bickerton**. . . . **Film** producer **Malcolm Leigh** has formed his own company, **Malcolm Leigh Music** to handle the music from all his future films. First film to be handled by the company is "How Lovely Are the Messengers." **John Martin** will head the new company.

The U.K. team for this year's **Knokke Le Zoute** song contest in Belgium has now been fixed—**Robert Young** (**CBS**), **Decca's** **Bobby Samsom** and **Susan Maughan** from **Southern Music's** **Spark** label.

PHILIP PALMER

BARCELONA

First record from the new record label **Explosion**—headed by **Alain Milhaud** and distributed by **Ariola**—is a single featuring the British group **People**. Title: "I am the preacher." The vocalists are **Andee Silver** and **Jackie Lynton** and the accompaniment is by **Blue Mink**. The record is produced by **David Pardo**. . . . **Georges Moustaki** (**Philips**) gave two recitals at **Barcelona's** **Palau Theater**. . . . **Lionel Hampton** gave a two-hour performance in **Barcelona** with a big band which included tenor-saxophonist **Illinois Jacquet** and organist **Milt Buckner**. . . . Soon to be released—two LPs, one titled "Canciones folk" and the other "La musica progresiva en Cataluna" (Folk songs and Progressive music from Catalonia). The first LP includes popular songs from all over the world and these will be interpreted by **Xesc Boix**, **Albert Batiste**, **Jaume Arnella**, **Els Sapastres**, **Pau & Jordi**, **La Baldufa** and **Falsterho 3**. The second album will comprise all progressive music, made in Catalonia, sung in Catalan; some tracks are instrumental. It will include recordings by **Maquina**, **Pau Riba**, **Sisa**, **Musica Dispersa**, **Jordi Sabates**, **Maria del mar Bonet** and **Albert Batiste**. Both records are **Tic**-produced and distributed by **Concentric**. . . . **Manuel Sanchez More no** has joined **Ariola-Eurodisc** in **Madrid** as assistant director in the promotion department. Previously, he worked for **Discos Belter**, in **Madrid**, in the same position.

Desmond Dekker (**Ariola**) visited **Barcelona** for TV appearance. . . . **RCA Espanola** gave a cocktail party for the representatives of all the information media to mark the occasion of **Domenico Modugno's** visit, to promote his latest hit, "La lontananza." . . . **Los Valldemosa** (**Belter**) has recorded

(Continued on page 68)

Anybody interested in a 'Dutch Concert'?

JOSÉPHINE BAKER
THE MOODY BLUES
BOBBIE GENTRY
MARLÈNE DIETRICH
IKE & TINA TURNER
JIMMY SMITH
THE FOUR TOPS
QUINCY JONES
THE ANITA KERR SINGERS
NANCY WILSON
MIRIAM MAKEBA
TONY BENNETT
AL HIRT
SERGIO MENDES
CHARLES AZNAVOUR
DIONNE WARWICK
MIREILLE MATHIEU
THE EVERLY BROTHERS
JOSÉ FELICIANO

(they were!)

'Grand Gala du Disque Populaire', *the Dutch Concert*, if not *the European Concert*. The annual groovy showbiz event of the Netherlands.

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And what's more: it's often trendsetting for Europe in popular music.

Dutch radio networks are long ranging. So are the offshore pirate ships and the Holland-oriented commercial station in Luxembourg (broadcasting to England, France and Germany). Any manager should welcome the opportunity for his artists to take part in the Grand Gala du Disque Populaire. On February 25, 1972 there will be another 'Dutch Concert' with earning-power. Get your information now!

Write to Mr. P. Beishuizen*, Managing Director Stichting Collectieve Grammofoonplaten Campagne (C.C.G.C.), 23 Oost-einde, Amsterdam-C., the Netherlands.

Cables: Colgram, Amsterdam.

Stichting Collectieve Grammofoonplaten Campagne (C.C.G.C.)



*Mr. Beishuizen will be in New York from May 12-18 at the Sheraton Hotel, 520 12th Avenue, tel. (212) 695-6500.

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

115

LAST WEEK

102

*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

*CARPENTERS—

RAINY DAYS AND MONDAYS (3:40)

(Prod. Jack Daugherty) (Writers: Williams-Nichols) (Almo, ASCAP)—Duo hit Top 10 with the last three releases. This top Paul Williams-Roger Nichols ("We've Only Just Begun") ballad beauty with another exceptional performance and arrangement will continue that hot sales streak. Flip: "Saturday" (1:20) (Irving, BMI). A&M 1260

OSMONDS—DOUBLE LOVIN' (2:30)

(Prod. Rick Hall) (Writers: Jackson-Buckins) (Fame, BMI)—Group's initial outing, teamed with producer Rick Hall, "One Bad Apple," proved a No. 1 million seller. Dynamite rhythm followup as all of that sales and chart potency. Flip: "Chilly Winds" (2:54) (Hastings, BMI). MGM 14259

JOE COCKER—HIGH TIME WE WENT (4:27)

(Prod. Denny Cordell) (Writers: Cocker-Stanton) (TRO-Andover, ASCAP)—It's been a while between releases for Cocker but this driving rhythm item, a discotheque must, was worth waiting for. Penned by Cocker and Chris Stanton, it moves from start to finish. Flip: "Black-eyed Blues" (4:02) (TRO-Andover, ASCAP). A&M 1258

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

ELVIS PRESLEY—ONLY BELIEVE (2:47)/LIFE (3:09)

(Writer: Rader) (Rodeheaver, ASCAP) / (Writer: Milete) (Presley/Last Straw, BMI)—Elvis follows "Where Do I Go, Lord" with a gospel oriented ballad that builds into a heavy production. Second side, "Life," is also a compelling ballad with a strong lyric line. RCA Victor 47-9985

BREWER & SHIPLEY—TARKIO ROAD (3:10)

(Prod. Nick Gravenites) (Writers: Brewer-Shiple) (Talking Beaver, BMI)—Duo follows their Top 10 "One Toke Over the Line" with more strong folk-rock ballad material, the title tune of their current hit LP. This one offers much of that potential. Flip: "Seems Like a Long Time" (4:14) (Talking Beaver, BMI). Kama Sutra 524 (Buddah)

*BARBRA STREISAND—FLIM FLAM MAN (2:03)

(Prod. Richard Perry) (Writer: Nyro) (Tuna Fish, BMI)—More Laura Nyro material and another top vocal workout that has the commercial appeal to top "Time and Love." Strong Gene Payne arrangement and Richard Perry production. Flip: (No Information Available). Columbia 4-45384

IKE AND TINA TURNER—OOH POO PAH DOO (3:08)

(Prod. Ike Turner) (Writers: Hill) (Minit, BMI)—The dynamic duo add a new touch to the old favorite—new lyric and performance, loaded with Hot 100 and soul chart potency. Wild vocal workout. Flip: (No Information Available). United Artists 50782

ALICE COOPER—CAUGHT IN A DREAM (3:04)

(Prod. Bob Erzini-Jack Richardson) (Writer: M. Bruce) (Bizarre/Alive Ent., BMI)—Cooper's "Eighteen" took him into the teens and this raucous rocker followup has much of the same potential. Flip: "Hallowed Be My Name" (2:25) (Bizarre/Alive Ent., BMI). Warner Bros. 7490

JOHNNIE TAYLOR—

I DON'T WANNA LOSE YOU (3:55)

(Prod. Don Davis) (Writer: Davis) (Groovesville, BMI)—Taylor follows "Jody Got Your Girl and Gone" with a strong Melvyn Davis blues ballad culled from his "One Step Beyond" LP. Heavy entry—pop and soul. Flip: (No Information Available). Stax 0089

ISAAC HAYES—NEVER CAN SAY GOODBYE (3:52)

(Prod. Isaac Hayes) (Writer: Davis) (Jobete/Portable, BMI)—Hayes adds a new jazz-blues dimension to the current Jackson 5 smash hit and it has

all the ingredients to bust through all over again pop and soul. Top performance and arrangement by Hayes. Flip: (No Information Available). Enterprise 9031 (Stax/Volt)

BUDDY MILES—WHOLESALE LOVE (2:37)

(Prod. Buddy Miles) (Writer: Redding) (East/Memphis/Time/Redwal, BMI)—The Otis Redding swinger serves as powerful material for Miles, loaded with discotheque appeal as well as Top 40, FM and soul potency. Flip: (No Information Available). Mercury 73205

HAMILTON, JOE FRANK & REYNOLDS—

DON'T PULL YOUR LOVE (2:40)

(Prod. Steve Barri) (Writers: Lambert-Potter) (Cents & Pence Musique, BMI)—Producer Steve Barri comes up with a winner in this strong group with a smooth rock item that could easily go all the way. Flip: (No Information Available). Dunhill 4276

*JACK JONES—LET ME BE THE ONE (2:15)

(Prod. Joe Reisman) (Writers: Williams-Nichols) (Almo, ASCAP)—The writing team of Paul Williams and Roger Nichols (see Carpenter's pick on this page) provide Jones with one of his most commercial entries in a long time. His performance has it to hit big Top 40 and MOR. Flip: "Talk It Over in the Morning" (2:02) (Almo, ASCAP). RCA 74-0475

CHASE—GET IT ON (2:57)

(Prod. Frank Rand & Bob Destocki) (Writers: Chase-Richards) (Cha-Bil, ASCAP)—Culled from their chart riding LP, Chase has a driving rock item here with a swinging brass section and wild vocal workout loaded with Top 40 and FM potency. Flip: "River" (4:22) (Cha-Bil, ASCAP). Epic 5-10738 (CBS)

MANHATTAN TRANSFER AND GENE PISTILLI—

CHICKEN BONE BONE (3:17)

(Prod. Adam Mitchell) (Writers: Pistilli-McKinnon) (Eugenio, ASCAP)—This infectious rocker from their "Jukin'" LP swings from start to finish and could prove a left field smash. Strong vocal and brass work. Flip: "Java Jive" (2:32) (Drake Activities/Warner Bros., ASCAP). Capitol 3108

BOBBY DARIN—MELODIE (2:51)

(Prod. Jeff Marcellion & Mel Marson) (Writers: Richards-Marcellion-Larson) (Jobete, BMI)—Darin moves to the label and picks up on that swinging sound with this potent commercial rocker loaded with Top 40 and Hot 100 potential. Flip: (No Information Available). Motown 1183

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

MARTY ROBBINS—THE CHAIR (4:11)

(Prod. Marty Robbins) (Writer: Robbins) (Mariposa, BMI)—Robbins follows his top ten winner "Padre" with a dramatic and moving rhythm ballad delivered in another exceptional performance. Flip: "Seventeen Years" (2:30) (Mariposa, BMI). Columbia 4-45377

TOMPALL & THE GLASER BROTHERS—

FADED LOVE (4:00)

(Prod. Tompall Glaser & Leon McAuliffe) (Writers: Wills-Wills) (Hill & Range, BMI)—In a moving salute to Bob Wills, the Glasers update his classic and a beauty it is. A must for country programming, it should take them high on the chart. Flip: "Pretty Eyes" (3:51) (GB, ASCAP). MGM 14249

DON GIBSON—

(I Heard That) LONESOME WHISTLE (3:17)

(Prod. Wesley Rose) (Writers: Davis-Williams) (Peer Int'l, BMI)—Gibson updates the Jimmy Davis-Hank Williams classic for his followup to "Guess Away the Blues" and this one will take him right back into the teens again. Flip: "Window Shopping" (2:14) (Acuff-Rose, BMI). Mickyory 1598

NORMA JEAN—THAT SONG WRITIN' MAN

(Has Wrote My Mind) (2:08)

(Prod. Jerry Bardley) (Writer: Frazier) (Blue Crest, BMI)—Dallas Frazier wrote this clever rhythm item and it's delivered in a top performance that will fast surpass the sales and chart action of her recent "The Kind of Needin' I Need." Flip: "Back to His/Hers" (2:36) (Tree, BMI). RCA 47-9983

GEORGE MORGAN—

GIVE US ONE MORE CHANCE (2:55)

(Prod. Drake-Hill) (Writer: Curtis) (Tomake, ASCAP)—This is the compelling and moving Mac Curtis ballad Morgan needed for a big chart winner, and he sings it for all it's worth. Top country material and performance. Flip: "Rose Is Gone" (2:50) (Tomake, ASCAP) Stop 393 (Scepter)

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

COMPTON BROTHERS—Pine Grove (2:47) (Brothers, Two, ASCAP). DOT 17378

WILLIE NELSON—What Can You Do To Me Now? (3:26) (Nelson/Twig, BMI). RCA 47-9984

HANK LOCKLIN—Only a Fool (2:06) (Jack & Bill, ASCAP). RCA 47-9986

WAYNE KEMP—Award to an Angel (2:21) (Tree, BMI). DECCA 32824

LEROY VAN DYKE—Birmingham (2:32) (Forrest Hills, BMI). DECCA 32825

BOBBY WAYNE—Sixty-Four Dollar Delta Night Flight to Dallas (2:48) (Central Songs, BMI). CAPITOL 3106

SLEEPY LaBEEF—Blackland Farmer (2:24) (Peer Int'l, BMI). PLANTATION 74 (SSS Int'l)

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

GENE & JERRY—Ten and Two (Take This Woman Off the Corner) (3:02)

(Prod. Gene & Jerry) (Writer: Spencer) (Grits, ASCAP)—Gene Chandler and Jerry Butler team up once again with a powerful rock item that should carry them straight to both the Hot 100 and Soul charts. First rate performances. Mercury 73195

JOHNNY TILLOTSON—Apple Band (2:52) (Prod. Val Cristian Garay) (Writers: Keller-Hilderbrand) (Colgems, ASCAP)—Tillotson moves to the label with a smooth, easy beat rhythm item that has all the potential to bring him back to the best selling charts. Exceptional material and performance. Buddah 232

FLIRTATIONS—Give Me Love, Love, Love (2:53) (Prod. Don Hunter) (Writer: Hunter) (Minnie Bell/Vaudeville, PRS)—British group makes a strong bid for return on the charts with this outstanding rhythm number that should garner much in airplay and sales. Deram 7531

HAPPENINGS—Lullaby in the Rain (2:45) (Prod. Irwin Levine & L. Russell Brown) (Writers: Levine-Knight) (Pocket Full of Tunes/MRC, BMI)—Group comes on strong with this rock updating of "Beautiful Dreamer," with a brand new "today" lyric, and should fare well in programming and sales. Jubilee 5712

BEACH BOYS—Wouldn't It Be Nice (2:05) (Prod. Lou Adler) (Writers: Wilson-Asher) (Irving, BMI)—Culled from the "Celebration" LP, cut live at Big Sur, the Beach Boys guest on the label with this performance of one of their past smash hits. Ode '70 66016 (A&M)

*EL CHICANO—Cubano Chant (Prod. Tom Catalano) (Writer: Ray) (Delta Research & Engineering Co., ASCAP)—El Chicano, who scored on the Hot 100, Easy Listening and Soul charts with "Viva Tirado" in the past, should snap back with this exciting instrumental. Kapp 2129

JAMES GANG—Walk Away (3:32) (Prod. James Gang & Bill Szymczyk) (Writer: Walsh) (Pamco/Home Made, BMI)—Good rhythm item with strong vocal workout culled from their hit LP should make the James Gang hot contenders for the Hot 100 chart. Production work by the group and Biol Szymczyk is super. ABC 11301

BLUE MINK—Gasoline Alley Bred (3:19) (Writers: Cook-Greenaway-Mc-Cauley) (Maribus, BMI)—Group should head straight for the charts with this solid rock ballad that originally attracted attention by the Hollies. Good discotheque and programming fare. Philips 40697

NINA SIMONE—O-o-h Child (3:14) (Prod. C.F.N.S. Prod.) (Writer: Vincent) (Duckston/Kama Sutra, BMI)—Miss Simone comes up with vital ballad material that should quickly prove a hot commercial item for her. Performance and the production work are first rate. RCA 74-0471

CASINOS—Loving Her Was Easier (3:10) (Prod. Harry Carlson) (Writer: Kristofferson) (Combine, BMI)—Group made a big chart impact a few years back with their "Then You Can Tell Me Goodbye," and they return now with a smooth Kris Kristofferson ballad that should head straight for the best selling charts. Top programming fare. Fraternity 1250 (Starday-Kings)

TONY JOE WHITE—My Kind of Woman (3:43) (Prod. Peter Asher) (Writer:

White) (Mocassin, ASCAP)—White comes on strong with this powerful rhythm item with solid and steady beat that should garner much in airplay and sales. Warner Bros. 7477

JANIS IAN—He's a Rainbow (3:10) (Prod. Jerry Corbitt) (Writer: Ian) (Big Dwarf, ASCAP)—Miss Ian, marking her singles debut on the label, turns in a fine performance of an exceptional ballad with a steady beat that should carry her straight to the charts. Cut from her debut LP. Capitol 3107.

*CLAUDINE LONGET—Electric Moon (3:10) (Prod. Nick DeCaro) (Writer: Leitch) (Peer Int'l, BMI)—Miss Longet offers a winning treatment of this infectious rhythm ballad, penned by Donovan, and it could prove an important chart item. Barnaby 2028 (CBS)

OLIVIA NEWTON-JOHN—If Not For You (2:57) (Prod. Bruce Welch & John Farrar) (Writer: Dylan) (Big Sky, ASCAP)—The Bob Dylan material along with an exceptional performance by the artist, No. 1 in Italy, makes this a hot contender for programming and sales action here as well. Uni 55281

GERRY ROBINSON—Cari (2:48) (Prod. Jack Keller) (Writers: Robinson-Keller) (Feist/Colgems, ASCAP)—Singer-guitarist, as well as composer, Robinson makes this initial outing on the label an outstanding one with his fine performance and commercial appeal. Should win much favor with programmers and buyers alike. His voice is heard on TV's "Courtship of Eddie's Father." MGM 14251

MATT ROBINSON—Moby Mosely's Months (2:10) (Prod. Thomas Z. Shepard) (Writers: Robinson-Raposo) (Pickled Pigs Feet, ASCAP)—Culled from the Robinson LP, "The Year of Roosevelt Franklin-Gordon's Friend From 'Sesame Street,'" this clever and infectious rhythm item could prove a left field winner in both airplay and sales. Columbia 4-45378

SCOTT WARD—Yesterday I Heard the Rain (2:38) (Prod. Eddie Jason) (Writers: Manzanero-Lees) (Dunbar, BMI)—Beautiful ballad, originally a hit for Tony Bennett, makes a comeback via this fine performance by the new artist, and should prove an important MOR item. RCA 74-0470

DOUG McCLURE—Lighthouse (2:35) (Prod. Doug McClure, Tony Camillo & Ted Cooper) (Writers: Christie-Twyla) (Kama Sutra/Five Arts, BMI)—Initial outing of the folk rocker proves he has the necessary ingredients to make it on disk. Outstanding performance of exceptional rhythm ballad material penned by singer Lou Christie. Polydor 14068

HOME—Let It Shine (2:31) (Prod. John Hill) (Writer: Hill) (Screen Gems-Columbia, BMI)—Strong new group with an equally strong sound have all the potential to make it big on the charts. Columbia 4-45373

CATHY CARLSON—Angel Wine (2:27) (Prod. Don Costa) (Writers: Tucker-Wakefield) (Jobete, BMI)—Miss Carlson has a solid rhythm ballad performance here that should bring her to the charts. She should make it big the first time out on the Don Costa label, now distributed by MGM. dcp 102

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the

TOP 20 of the TOP SELLING SOUL SINGLES Chart

IKE & TINA TURNER—

OOH POO PAH DOO (See Pop Pick)

JOHNNIE TAYLOR—

I DON'T WANT TO LOSE YOU (See Pop Pick)

ISAAC HAYES—

NEVER CAN SAY GOODBYE (See Pop Pick)

BUDDY MILES—WHOLESALE LOVE (See Pop Pick)

MOMENTS—THAT'S HOW IT FEELS (3:44)

(Prod. Nate Edmonds) (Writers: Edmonds-Robinson) (Gambi, BMI)—Group follows their recent "I Can't Help It" with a driving and emotion-packed ballad performance. Flip: (No Information Available). Stang 5024 (All Platinum)

EARTH, WIND & FIRE—FAN THE FIRE (3:09)

(Prod. Joe Wissert) (Writers: White-Flemons-Whitehead) (Hummit, BMI)—Culled from their new hit chart LP, group has a potent blues rocker here that has it to hit hard and fast and move over pop as well. Powerful sound. Flip: (No Information Available). Warner Bros. 7480

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

KOOL AND THE GANG—I Want to Take You Higher (2:40) (Daly City, BMI). DELITE 540

ESTHER PHILLIPS—I'm Getting 'Long Alright (3:32) (Marvin, ASCAP). ATLANTIC 2800

PARLIAMENT—Red Hot Mama (2:36) (Gold Forever, BMI). INVICTUS 9091 (Capitol)

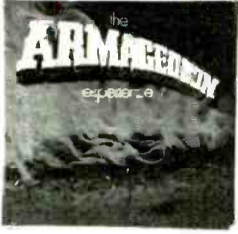
MAY 8, 1971, BILLBOARD

Armageddon (ar' ma-ged' n), n. [*<Heb har, mountain + megiddon, the plain of Megiddo, proverbial scene of decisive battles*] The place of the last great battle "on the great day of God" in which the forces of good win decisively over the forces of evil [Daniel 11:40; Ezekiel 38:16; Revelation 16:16]

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from the album "The Armageddon Experience" MMS 300

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Produced by Jim Williams and Mike Martier.

These are some of the stations playing "I've Got The Love":

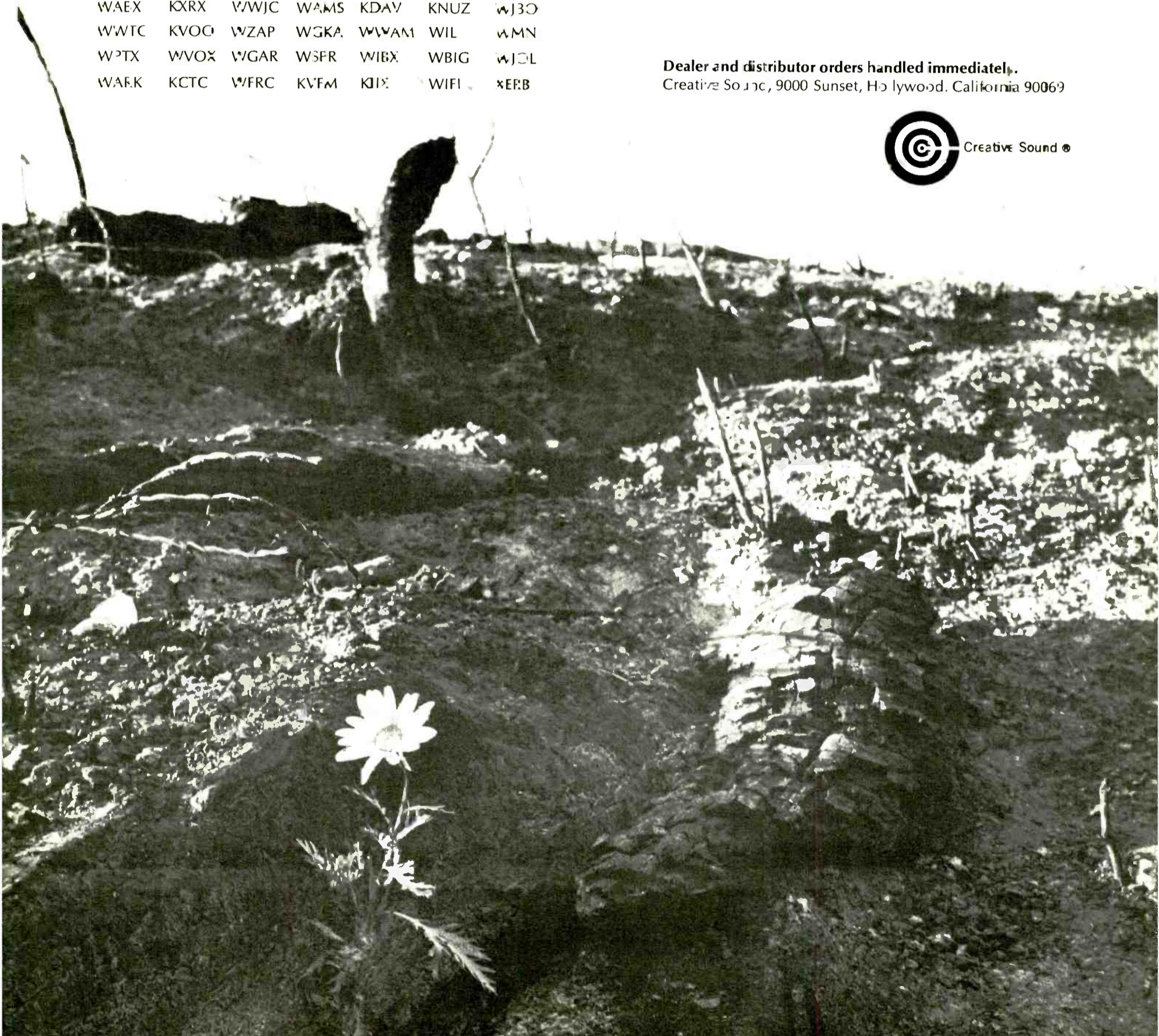
WPOW	KFAX	KELI	WKY	KOMA	KSKY	WMT
KMFC	KVI	WUNR	KEIG	KGIL	WCAP	WERX
WAEX	KXRX	W/WJC	WAMS	KDAY	KNUZ	WJBO
W/WTC	KVOO	WZAP	WGKA	WVAM	WIL	WMN
WPTX	WVOX	WGAR	WSPR	WIBX	WBIG	WJOL
WARK	KCTC	WFRC	KVFM	KIX	WIFI	XERB

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Mexico Hosts 1st Pop Song Festival

By ENRIQUE ORTIZ

MEXICO CITY—Pakistan, Ireland, Holland, Brazil, Argentina, Czechoslovakia, Jamaica, Chile and Mexico all reached the finals of the first International Festival of Popular Song held here. The finals were held April 26.

The festival started April 16, is sponsored by the National Tourism Council of Mexico and organized by Augusto Marzagao, who also runs the annual Popular Song Festival in Rio de Janeiro each year.

During the first three days of the national festival, the song representing Mexico was chosen—"Te Regalo Mis Sueños" (I Give You My Dreams)—performed by Hugo Palm and written by Paco Chana. Second place went to Roberto Cantoral's "Pobre Cristo" (Poor Christ) and third prize was awarded to Sergio Esquivel for "Done Esta Mi Amor" (Where Is My Love). Fourth place went to Luis Demetrio for "Cancion De Festival" (Festival Song) and fifth to Arnulfo Vega for "Rueda" (Wheel).

The winning Mexican entrant competes with songs from 26 countries. The Mexican winner has chosen from over 400 songs submitted for the event which was narrowed down to 28 songs to be presented to the jury.

National jury president was Jose Sabre Marroquin and the jury included Enrique Marquez, Jose Luis Jimenez, Carlos Bello, Jose Luis Caballero, Jorge Acosta, Marco Antonio Alfaro, Rosa Maria Gonzalez, Juan Arvizu and Gabriel Hernandez.

Festival guests included Paul Mauriat, Spanky Wilson, Elis Regina and Horst Jankowsky.

In the international events the president of the jury was Quincy Jones and other members included

Paul Kuhn (Germany), Lalo Schiffrin (Argentina), Actrud Gilberto (Brazil), Ray Conniff (U.S.), Malcolm Roberts (U.K.), Jose Enrique Sarabia (Venezuela), Jose Sabre Marroquin (Mexico), Massiel (Spain), Paul Mauriat (France), Sonia La Unica (Chile). The festival was held at the Railway Workers' Union Theater and was televised throughout.

Twelve Tunes Make Israel Contest Finals

JERUSALEM — Twelve songs were included in the final of the 1971 annual Israeli Song Contest, held here April 29, the 23d anniversary of the country's Independence.

Twelve Israeli artists and groups will perform the songs selected by a special committee from more than 700 songs entered originally for the contest. Last year, there were 400 entries.

For the first time, audiences in the National Buildings and at five venues throughout the country will choose the best three songs—and not one as in previous years.

QUALITY IN SCEPTER DEAL

TORONTO—Quality has signed a U.S. distribution deal with Scepter Records for the first single by Wishbone. "You're Gonna Miss Me."

The group comes from Toronto and includes members of The Rock Show of the Yeomen and the Meadow.

Quality's Lee Farley says a heavy U.S. promotion push is planned on the single which was mixed in New York.

And for the first time the names of the 12 songs, and the artists performing them, were published and made public before the festival. But the names of the writers of the songs were kept secret until the selection of the three winners.

From the record company standpoint, CBS/Israel led this year, with six of its artists taking part. Hed Arzi had three artists; Philips, two, and Hataklit Ariola, one only. Of the 12 participating artists this year, 11 are known and established, with previous hits. The 12th is Tami Rosenfeld (CBS), a total newcomer and unknown to the Israel public.

From The Music Capitals of the World

• Continued from page 64

the first Spanish version of "Wanderin' Star." . . . Pete Seeger came to Spain to give a series of recitals in Tarrasa, San Sebastian, Seville and, finally, Barcelona—where he was banned from taking part in a concert.

DUBLIN

Wexford-born, Dublin-based songwriter Larry Kirwan will shortly launch his own independent label, Prophet. The first release will be the Menapia Folk's "Bitter Whiskey and Sweet Red Wine," which was written by Kirwan and his collaborator, Pierce Turner. The duo recorded one of their own songs recently for Polydor—"We Have No More Babies Left"—under the name of Aftermath (for the purpose of this particular disk). The Menapia Folk is also from Wexford. . . . Dublin singer Butch Moore joined the Royal Showband onstage at the Stardust Hotel, Las Vegas. Moore, who has been based in Washington for the last year or so, returned home for a short working holiday recently. He also cut an LP for Ruby Records at Eamonn Andrews Studios. It will be issued in a few weeks. Moore will return to Ireland to play dates in various parts of the country during the summer.

Roly Daniels' first disk with the Green County for Tribune is "Sunny Tennessee." . . . First program in RTE/TV's series, "Reach for the Stars," a talent contest which will run for 15 weeks, was recorded on April 18. The show goes out early in May. Permanent adjudicators are Pat Pretty, press officer for A&M Records in London, and your correspondent. There will also be a different guest adjudicator every week. . . . The Incredible String Band played Dublin's National Stadium.

Emcee of RTE/TV's new "Dis-caset," which uses singles, albums and cassettes for review, is singer-disk jockey Arthur Murphy, who has albums currently out on the Talisman and Hallmark labels. . . . Danny Hughes, who hosted the

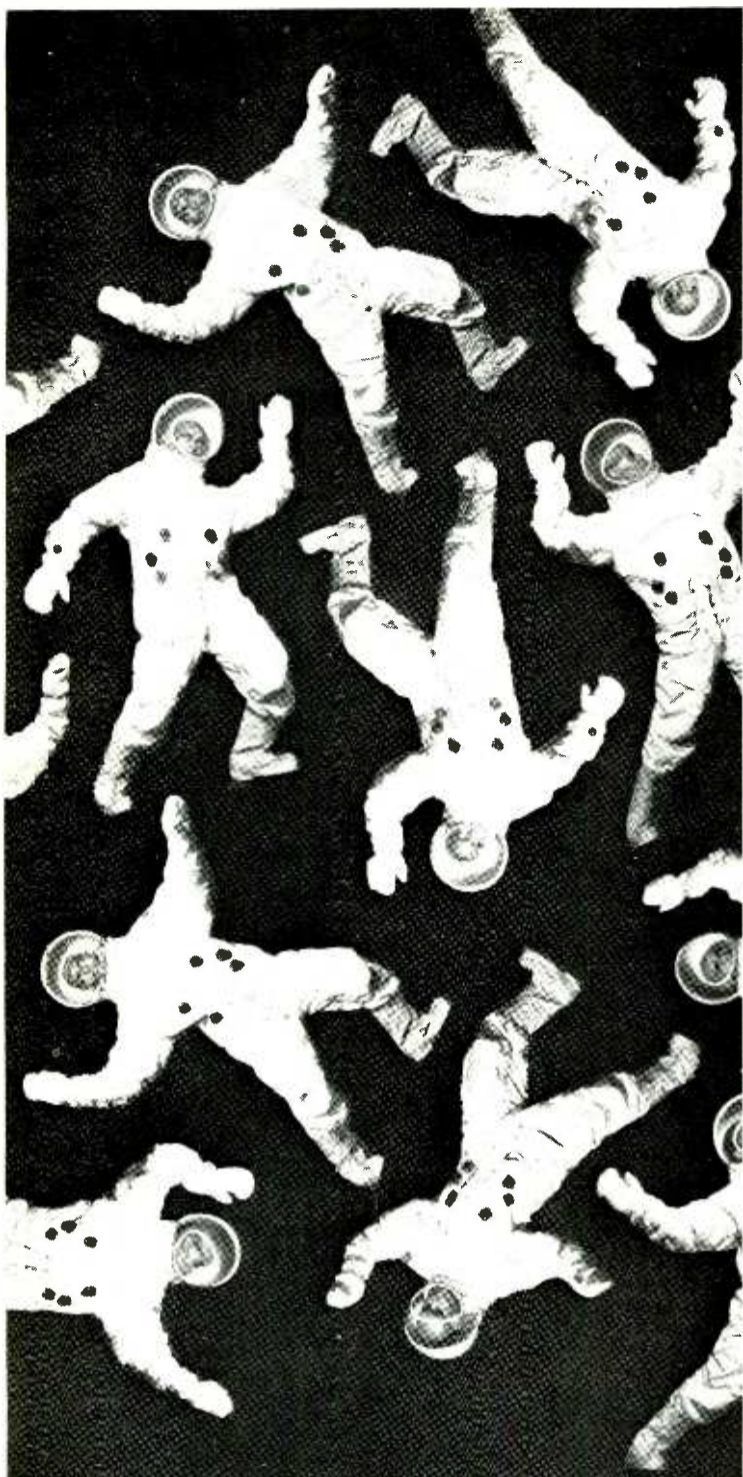
very successful "Like Now"—and who will be back again as host of a new pop series in the fall—is a permanent member of the "Dis-caset" jury, which will give views on the new releases. Producer is Bill Keating. . . . Co. Kerry playwright John B. Keane wrote the new Cotton Mills Boys' single, "Cricklewood." It's from Keane's play, "Hut 42," and it deals with Irish workers on U.K. building sites. . . . Sandie Jones will represent Ireland at the International Song Contest in Yugoslavia on June 8. Sandie and the Royal Earls' new release is "I Don't Want to Play House" (Tribune). . . . First single from the Rose organization by Castlebar's La Salle is an original, "Marianne." . . . This year's Castlebar International Song Contest will be held between October 4-7. Closing date for entries is June 7. For details, write to John McHale, director. Castlebar International Song Contest, Castlebar, Co. Mayo. All comers, from any part of the world, are eligible and there's a special overseas section. . . . The locally-produced "36 Hits" LP by the Cyril Shane Sound has proved so successful that Polydor is planning an early followup album. . . . One of the fastest movers in recent weeks has been Pat Lynch's "When We Were Young" (Ruby), which was previously cut by Solomon King. . . . First single for Polydor by Johnny Regan & The Tumbleweeds is the English-born, Irish-based country singer's own composition, "The Daughter of Molly Malone." Previously, he had two singles issued on the independent Irish Quality label. Before he settled in Ireland, Regan was a member of the English Tumbleweeds.

KEN STEWART

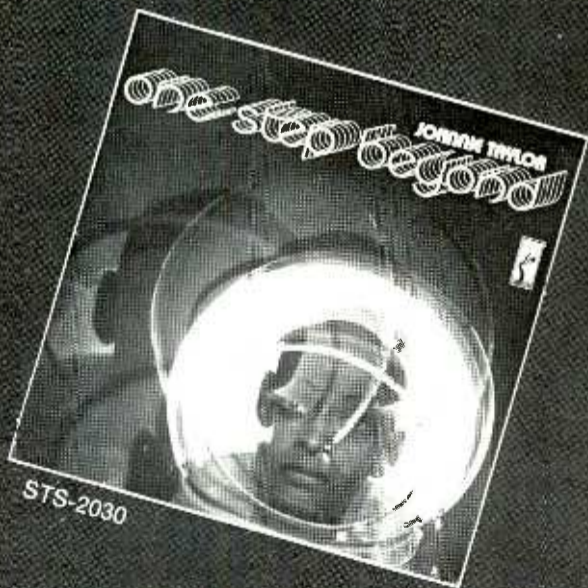
WARSAW

The world-famous Moisiejew Dance Company appeared in Poland between April 21-May 1. This over-100-member group presented the Road to the Dance program for which it had received a Lenin award. The company gave concerts

(Continued on page 69)



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Rock Merges With Symphony

VANCOUVER — CKLG has sponsored three Vancouver Symphony Orchestra concerts as part of "The Aquarius Series." The series combines symphony music with dance, rock, electronics and jazz.

GRT group Lighthouse were featured in two of the concerts, along with Bob Buckley, leader-arranger of Spring, which is scoring with "A Country Boy Named Willy."

Rawls Features Local Talent

TORONTO — The Lou Rawls Special, which was aired April 15 on the CTV Network, and is being syndicated in the U.S., featured a number of Canadian performers.

Canada's National Ballet contributed two of its young performers—Linda and Tom, and vocal group, Dr. Music. The group is currently working with Terry Brown on its first album.

The Rawls special was produced by CTV's Toronto affiliate, CFTO.

Cash, Miller Gold Awards

SYDNEY—Both Roger Miller and Johnny Cash received gold records awards during their recent Australian tours. The success of both artists who were touring separately in both the personal appearance and recording field demonstrates the growing market in Australia for country music.

Roger Miller received a double gold record for his "Golden Hits" album from Phonogram Records, while Cash received five gold record awards for his sales of all his CBS albums.

HITS OF THE WORLD

Billboard

AUSTRALIA

This Week	Last Week	Title	Artist
1	1	PUSHBIKE SONG—Mitures (Fable)	
2	4	I'LL BE GONE—Spectrum (Harvest)	
3	3	MY SWEET LORD—George Harrison (Apple)	
4	5	KNOCK THREE TIMES—Dawn (Bell)	
5	2	ROSE GARDEN—Lynn Anderson (CBS)	
6	6	HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty)	
7	7	BAND OF GOLD—Freda Payne (Invictus)	
8	8	ELEANOR RIGBY—Zoot (Columbia)	
9	—	ARMSTRONG—Reg Lindsay (Festival)	
10	10	YOUR SONG—Elton John (DJM)	

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	Title	Artist
1	2	DOUBLE BARREL—Dave & Ansil Collins (Technique)—B&C (Winston Riley)	
2	1	HOT LOVE—T. Rex (Fly)—Essex (Int'l) (Tony Visconti)	
3	18	KNOCK THREE TIMES—Dawn (Bell)—Carlin (Token/Dave Appell)	
4	21	BROWN SUGAR/BITCH/LET IT ROCK—Rolling Stones (Rolling Stones)—Essex (Jimmy Miller)	
5	6	MOZART 40—Waldos de los Rios (A&M)—Rondor (Rafael)—Trahuccelli	
6	3	BRIDGE THE MIDGET—Ray Stevens (CBS)—Ahab (Ray Stevens)	
7	12	IT DON'T COME EASY—Ringo Starr (Apple)—Startling (George Harrison)	
8	4	LOVE STORY (Where Do I Begin)—Andy Williams (CBS)—Famous/Chappell (Dick Glasser)	
9	13	REMEMBER ME—Diana Ross (Tamlam/Motown)—Jobete/Carlin (Nickolas Ashford & Valerie Simpson)	
10	8	WALKING—C.C.S. (Rak)—Donovan (Mickie Most)	
11	7	IF NOT FOR YOU—Olivia Newton John (Pye)—B. Feldman (Festival)	
12	5	ROSE GARDEN—Lynn Anderson (CBS)—Chappell (Glen Sutton)	
13	11	THERE GOES MY EVERYTHING—Elvis Presley (RCA)—Burlington	
14	14	FUNNY FUNNY—Sweet (RCA)—Phil Wainman (Phil Wainman)	
15	15	ROSETTA—Fame & Price Together (CBS)—St. George (Mike Smith)	
16	9	SOMETHING OLD, SOMETHING NEW—Fantastics (Bell)—A. Schroeder Ltd. (Macaulay/Greenway)	
17	10	JACK IN THE BOX—Clodagh Rodgers (RCA)—Southern (Kenny Rogers)	
18	22	MY LITTLE ONE—Marmalade (Decca)—Walrus (Junior Campbell)	
19	17	ANOTHER DAY—Paul McCartney (Apple)—McCartney/Maclean (Paul McCartney)	
20	30	INDIANA WANTS ME—R. Dean Taylor (Tamlam/Motown)—Jobete/Carlin (R. Dean Taylor)	
21	16	POWER TO THE PEOPLE—John Lennon/Plastic Ono Band (Apple)—Northern (Phil Spector/John & Yoko)	
22	14	JIG-A-JUG—East of Eden (Deram)—Uncle Doris/April (David Hitchcock)	
23	24	AMAZING GRACE—Judy Collins (Elektra)—Harmony (Mark Abramson)	
24	20	IT'S IMPOSSIBLE—Perry Como (RCA)—Sunbury (Ernie Altschuler)	
25	29	IT'S A SIN TO TELL A LIE—Gerry Monroe (Chapter One)—Francis, Day & Hunter (Les Reed)	
26	37	SUGAR SUGAR—Sakkarin (RCA)—ARV Kirshner (Jonathan King)	
27	44	DIDN'T I BLOW YOUR MIND THIS TIME—Delfonics (Bell)—Carlin (Dan & Bell)	
28	25	MAMA'S PEARL—Jackson 5 (Tamlam/Motown)—Jobete/Carlin (Corporation)	
29	27	SILVER RAIN—Cliff Richard (Columbia)—Shadows (Norrie Paramor)	
30	19	STRANGE KIND OF WOMAN—Deep Purple (Harvest)—H.E.C./Feldman (Deep Purple)	
31	28	MOZART 40—Sovereign Collection (Capitol)—Feldman (Harold Franz)	
32	45	A TREE, A BENCH, A STREET—Severin (Philips) Chappell (Jean-Claude Petit)	
33	23	MY WAY—Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)	
34	31	I WILL DRINK THE WINE—Frank Sinatra (Reprise)—Ryan (Don Costa)	
35	33	PUSHBIKE SONG—Mitures (Polydor)—Leon Henry/Carlin (David MacKay)	
36	26	MY SWEET LORD—George Harrison (Apple)—Harrisons (Harrison/Spector)	
37	32	BABY JUMP—Mungo Jerry (Dawn) Our Music (Barry Murray)	

38	40	LOVE STORY (WHERE DO I BEGIN)—Shirley Bassey (United Artists)—Famous/Chappell (Noel Rogers & Johnny Harris)
39	36	GRANDAD—Clive Dunn (Columbia)—In Music/Dolmyn (Ray Cameron/Clive Dunn)
40	48	I'LL GIVE YOU THE EARTH—Keith Michell (Spark)—Southern (Ray Horricks)
41	—	JUST SEVEN NUMBERS—Four Tops (Tamlam/Motown)—Jobete/Carlin (Frank Wilson)
42	—	RAIN—Bruce Ruffin (Trojan)—Essex (Chin Loy/Anthony)
43	35	YOU COULDN'T BEEN A LADY—Hot Chocolate (Rak)—Rak (Mickie Most)
44	39	SWEET CAROLINE—Neil Diamond (Uni)—KPM (Tom Catalano/Neil Diamond)
45	—	MALT & BARLEY BLUES—McGuinness, Flint (Capitol)—Gallagher & Lyle (Glyn Johns)
46	42	UNDERNEATH THE BLANKET GO—Gilbert O'Sullivan (MAM)—MAM/April (Gordon Mills)
47	38	ROSE GARDEN—New World (Rak)—Lowery (Mike Hurst)
48	—	HEAVEN MUST HAVE SENT YOU—Elgins (Tamlam/Motown)—Jobete/Carlin
49	47	GYPHY WOMAN—Brian Hyland (Uni)—Curton (Del Shannon)
50	—	MY BROTHER JAKE—Free (Island)—Blue Mountain (Press)

CANADA

(Courtesy Maple Leaf System)

This Week	Last Week	Title	Artist
1	2	JOY TO THE WORLD—Three Dog Night (RCA)	
2	3	I AM ... I SAID—Neil Diamond (MCA)	
3	1	ANOTHER DAY—Paul McCartney (Capitol)	
4	10	IF—Bread (Warner Bros.)	
5	—	POWER TO THE PEOPLE—John Lennon (Capitol)	
6	—	CHICK-A-BOOM—Daddy Dewdrop (London)	
7	9	JODIE—Joey Gregorash (Polydor)	
8	—	ALBERT FLASHER/BROKEN—Guess Who (RCA)	
9	—	HATS OFF—(To the Stranger)—Lighthouse (GRT)	
10	7	TIMOTHY—Buoy (MCA)	

DENMARK

(Courtesy Danish Group of IFPI)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SAM McCLOUD—Grethe & Peter (Phillips)—Stockholm	
2	—	HVIS TAARER VAR GULD—Susanne Lana (Triola)—Moerk	
3	—	KARINA—Ulla Pia (Odeon)—Dacapo	
4	—	JEG HAR SET EN NEGERMAND—Familien Andersen (Polydor)—Dacapo	
5	—	ROSE GARDEN—Lynn Anderson (CBS)—Stig Andersen	
6	—	POWER TO THE PEOPLE—John Lennon & Yoko Ono (Apple)	
7	—	ANOTHER DAY—Paul McCartney (Apple)	
8	—	CHIRPY CHIRPY, CHEEP—Middle of the Road (RCA)—Affere	
9	—	CHRISTINA—Birgit Lystager (RCA)—Modern	
10	—	KAERE GAMLE TOG—Peter Belli (Polydor)—Stig Andersen	

HOLLAND

(Courtesy Radio Veronica)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MOZART SYMPHONY 40—Waldo de Los Rios (Hispanvox)	
2	—	DU—Peter Maffay (Telefunken)—Benelux	
3	—	WHAT IS LIFE—George Harrison (Apple)—Basart	
4	—	TRUE LOVE THAT'S A WONDER—Sandy Coast (Polydor)—Dayglow	
5	—	FUNNY FUNNY—Sweet (RCA)—April	
6	—	CHIRPY CHIRPY, CHEEP—Middle of the Road (RCA)—Dayglow	
7	—	THOSE WORDS—Sandra & Anders (Phillips)—Dayglow	
8	—	WAARHEIDEN, WAARVOOR—Telkamp (Imperial)	
9	—	POWER TO THE PEOPLE—John Lennon/Plastic Ono Band (Apple)	
10	—	ANOTHER DAY—Paul McCartney (Apple)—Basart	

ITALY

(Courtesy Discografia Internazionale)
*Denotes local origin

This Week	Last Week	Title	Artist
1	4	MARZO 1943—Lucio Dalla (RCA Italiana)—RCA	
2	—	CHE SARA—Jose Feliciano (RCA Victor)—RCA	
3	—	SOTTO LE LENZUOLA—Adriano Celentano (Clani)—Margherita	
4	—	SING SING BARBARA—Laurent (Joker)—Saar	
5	—	IL CUORE E' UNO ZINGARO—Nicola di Bari (RCA Italiana)—RCA	
6	—	MY SWEET LORD—George Harrison (Apple)—Aromando	
7	—	LOVE STORY—Francis Lai (Paramount)—Chappell	
8	—	UN FIUME AMARO—Iva Zanicchi (Ri-Fi)—Curci	
9	—	ANONIMO VENEZIANO—Stelvio Cipriani (CAM)—Campi	
10	—	ANOTHER DAY—Paul McCartney (Apple)—Ritmi E. Canzoni	

11	—	OCEAN—Capsicum Red (Bla Bla)—Bla Bla
12	—	HEY TONIGHT—Creedence Clearwater Revival (America)—Ariston/Palace
13	—	LA BALLATA DI SACCO E VANZETTI—Joan Baez (Original Cast)—RCA
14	—	IL CUORE E' UNO ZINGARO—Nada (RCA Italiana)—RCA
15	—	WHAT IS LIFE—George Harrison (Apple)—Aromando
16	—	COM'E' DOICE LA SERA—Donatello (Ricordi)—Fonofilm
17	—	L'AMORE E' UN ATTIMO—Massimo Ranieri (CGD)—Suvini Zerboni
18	—	LOVE STORY—Patty Pravo (Phillips)—Chappell
19	—	LOVE STORY—Henry Mancini (RCA Victor)—Chappell
20	—	ROSE NEL BUJO—Gigliola Cinquetti (CGD)—April Music
21	—	L'APPUNTAMENTO—Ornella Vanoni (Ariston)—Ariston
22	—	UNA DONNA, UNA STORIA—Mina (PDU)—Curci/PDU
23	—	CHE SARA'—Ricchi e Poveri (Apollo)—RCA
24	—	13. STORIA D'OGGI—Al Bano (Voce del Padrone)—Voce del Padrone/Primato
25	—	IL CAFFE' DELLA PEPPINA—Marina d'Amici (Ri-Fi)—P.A.

JAPAN

(Courtesy Music Labo Co., Inc.)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	I DREAM OF NAOMI—Hedva and David (Grammophon)	
2	—	SHIRETOKO RYOJO—Tokiko Kato (RCA)—Yamaha	
3	—	HANAYOME—Norihiko Hashida & the Climax (Express)—GCM	
4	—	AME GA YANDARA—Yukiji Asaoka (CBS/Sony)—Nichion	
5	—	KIZUDARAKE NO JINSEI—Koji Tsuruta (Victor)	
6	—	SAHATE BOJO—Yuko Nagisa (Toshiba)—JCM	
7	—	SORA NI TAIYO GA ARUKAGIRI—Akira Nishikino (CBS/Sony)—Rhythm	
8	—	HOLLO LIVERPOOL—Capricorn (MCA)	
9	—	SENSO O SHIRANAI KODOMOTACHI—Jiros (Express)—Mylica	
10	—	LOVE STORY—Soundtrack (Francis Lai)—Paramount—Nichion	
11	—	ROSE GARDEN—Lynn Anderson (CBS/Sony)—April	
12	—	BOJOY—AMAKUSA NO HITO—Shinichi Mori (Victor)—Watanabe	
13	—	YOU DON'T HAVE TO SAY YOU LOVE ME—Elvis Presley (RCA)	
14	—	HAVE YOU EVER SEEN THE RAIN—C.C.R. (Liberty)—Folster	
15	—	KNOCK THREE TIMES—Dawn (Bell)—Aberbach	
16	—	ONNA NO ASA—Kenichi Mikawa (Crown)—Crown	
17	—	FUTARI NO SEKAI—Teruhiko Aoi (RCA)—Suiseisha	
18	—	ZANGE NO NEUCHI MO NAI—Mirei Kitahara (Toshiba)—J & K	
19	—	ONNA NO IJI—Sachiko Nishida (Grammophon)—Nichion	
20	—	BOKYO—Shinichi Mori (Victor)—Watanabe	

MALAYSIA

(Courtesy Radio Malaysia)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	WOMAN IN MY LIFE—Frankie (Columbia)	
2	2	TOO YOUNG TO BE MARRIED—Hollies (Parlophone)	
3	6	LET YOUR LOVE GO—Bread (Elektra)	
4	8	MOTHER—John Lennon (Apple)	
5	3	HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty)	
6	—	ROSE GARDEN—Lynn Anderson (CBS)	
7	9	THERE GOES MY EVERYTHING—Elvis Presley (RCA)	
8	4	IMMIGRANT SONG—Led Zeppelin (RCA)	
9	—	MAMA'S PEARL—Jackson 5 (Motown)	
10	5	APEMAN—Kinks (Pye)	

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	ROSE GARDEN—Lynn Anderson (CBS)—Sweden	
2	—	MY SWEET LORD—George Harrison (Apple)—Essex	
3	—	HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty)	
4	—	ANOTHER DAY—Paul McCartney (Apple)	
5	—	LYKKE-N ER—Hanne Krogh (Triola)—Bendik	
6	—	SHE'S A LADY—Tom Jones (Decca)—Universalfilm	
7	—	EN GANG SKAL JEG DRA TIL KANSAS CITY—Gluntan (Odeon)—Notsk Imudi	
8	—	STILLE DOEGN I CHICHY—Bjorn Morise (Sonet)—Bendik	
9	—	SKREPPA MI ER BRASSE—Oeystein Sunde (CBS)	
10	—	CRACKLIN' ROSIE—Neil Diamond (Uni)—Imudico	

POLAND

(Courtesy Music Clubs Co-Ordination Council)

This Week	Last Week	Title	Artist
1	1	HEY TONIGHT—Creedence Clearwater Revival	
2	—	ITALIAN ITALIAN—Niemen Enigmatic	

3	—	HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival
4	—	SHE'S A LADY—Tom Jones
5	—	NIE JESTES MOJA—Niemen Enigmatic
6	—	NIE ZMOGLA GO KULA—Jerzy Grunwald
7	—	UCZE SIE ZYC—Czerwone Gitary
8	—	NIEKOCZANE DZIEWCZY—Trubadury
9	—	O WCZESNYM WSTAWANIU—Eliza Grochowicka
10	—	MY SWEET LORD—George Harrison

SINGAPORE

(Courtesy Rediffusion, Singapore)

This Week	Last Week	Title	Artist
1	2	ONE BAD APPLE—Osmonds (MGM)	
2	1	HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty)	
3	8	ROSE GARDEN—New World (Columbia)	
4	5	MAKE ME HAPPY—Bobby Bloom (Polydor)	
5	3	LONELY DAYS—Bee Gees (Polydor)	
6	4	PUSHBIKE SONG—Mitures (Polydor)	
7	—	HELP ME MAKE IT THRO' THE NIGHT—Sammi Smith (Mega)	
8	7	ME AND BOBBY McGEE—Janis Joplin (CBS)	
9	6	MY SWEET LORD—George Harrison (Apple)	
10	—	SHE'S A LADY—Tom Jones (Decca)	

SPAIN

(Courtesy of El Musical)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MY SWEET LORD—George Harrison (Odeon)—Essex Espanola	
2	2	CHIRPY CHIRPY, CHEEP—Middle of the Road (RCA)—Canciones del Mundo	
3	4	EN UN MUNDO NUEVO—Karina (Hispanvox)—Hispanvox	
4	5	QUE SERA—Jose Feliciano (RCA)—RCA	
5	3	LA LONTANANZA—Domenico Modugno (RCA)—RCA	
6	6	LOVE STORY—Andy Williams (CBS)—Chappell Iberica	

7	7	LOVE STORY—Soundtrack (Hispanvox)—Chappell Iberica
8	10	CUANDO TE ENAMORES—Juan Pardo (Zafiro)—Erika
9	8	SAN BERNARDINO—Christie (CBS)—Grupo Editorial Armonico
10	—	ROSE GARDEN—Lynn Anderson (CBS)—CBS

SOUTH AFRICA

(Courtesy the Southern African Record Manufacturers' and Distributors' Assn.)
This Week

1	1	A SUMMER PRAYER FOR PEACE—Archies (RCA)—Laetrec. Teal
2	—	HOMER—Dave Mills (Storm)—Angela, Gallo (Terry Dempsey)
3	—	HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty)—MPA (Jobete)
4	—	KNOCK THREE TIMES—Dawn (Stateside)—Intersong, EMI (The Tokens & Dave Appel for 3 Dimensions)
5	—	WHAT IS LIFE—George Harrison (Parlophone)—Harrisons, EMI
6	—	SILVER MOON—Michael Nesmith (RCA)—Laetrec. Teal
7	—	SHE'S A LADY—Tom Jones (Decca)—April, Gallo (Paul Anka)
8	—	MY SWEET LORD—George Harrison (Parlophone)—Harrisons, EMI (George Harrison-Phil Spector)
9	—	UNDERSTANDING—Peanut Butter Conspiracy (CBS)—Laetrec. GRC
10	—	THE PUSHBIKE SONG—Mitures (Polydor)—Leon Henry Carlin, Trutone (Idrif-Evan-Jones)

SWITZERLAND

(Courtesy Radio Switzerland)

This Week	Last Week	Title	Artist
1	1	ROSE GARDEN—Lynn Anderson (CBS)	
2	2	WHAT IS LIFE—George Harrison (Apple)	
3	3	SHEILA BABY—Pepe Lienhard (Columbia)	
4	4	BUTTERFLY—Danyel Gerard (CBS)	
5	5	HEY TONIGHT—Creedence Clearwater Revival (Fantasy)	

TOP 40 Easy Listening

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

THIS WEEK	Wk. Ago			TITLE, Artist, Label & Number	Weeks On Chart
	1	2	3		
1	1	1	3	IF Bread, Elektra 45720 (Screen Gems-Columbia, BMI)	7
2	2	5	5	I AM . . . I SAID Neil Diamond, Uni 55278 (Prophet, ASCAP)	7
3	5	12	20	ME AND YOU AND A DOG NAMED BOO Lobo, Big Tree 112 (Kaiser/Famous/Big Leaf, ASCAP)	5
4	4	11	17	PUT YOUR HAND IN THE HAND Ocean, Kama Sutra 519 (Beechwood, BMI)	8
5	3	3	13	ME AND MY ARROW Nilsson, RCA 74-0443 (Dunbar/Golden Syrup, BMI)	9
6	6	4	9	I WON'T MENTION IT AGAIN Ray Price, Columbia 4-45329 (Seaview, BMI)	7
7	9	10	12	ANOTHER DAY Paul McCartney, Apple 1829 (McCartney/MacLen, BMI)	9
8	11	19	29	STAY AWHILE Bells, Polydor 15023 (Coburt, BMI)	7
9	7	7	4	SOMEONE WHO CARES Kenny Rogers & the First Edition, Reprise 0999 (Beechwood, BMI)	8
10	8	2	2	DREAM BABY (How Long Must I Dream) Glen Campbell, Capitol 3062 (Combine, BMI)	9
11	10	9	8	TIME AND LOVE Barbra Streisand, Columbia 4-45341 (Tuna Fish, BMI)	8
12	27	—	—	YOU'RE MY MAN Lynn Anderson, Columbia 4-45356 (Flagship, BMI)	2
13	12	6	1	LOVE STORY (Where Do I Begin) Andy Williams, Columbia 4-45317 (Famous, ASCAP)	14
14	16	—	—	A MAMA & A PAPA Ray Stevens, Barnaby 2029 (Ahab, BMI)	2
15	15	24	25	I PLAY AND SING Dawn, Bell 970 (Pocketfull of Tunes/Saturday, BMI)	6
16	13	13	11	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 965 (Screen Gems-Columbia, BMI)	11
17	19	31	32	WOODSTOCK Matthews' Southern Comfort, Decca 32774 (Siqomb, BMI)	5
18	18	28	34	300 WATT MUSIC BOX Michaelangelo, Columbia 4-45328 (Tempi, ASCAP)	9
19	17	17	15	I THINK OF YOU Perry Como, RCA 74-0444 (Editions Chanson, ASCAP)	9
20	24	—	—	TOAST & MARMALADE FOR TEA Tin Tin, Atco 6794 (Casserole, BMI)	2
21	39	—	—	MARRIED TO A MEMORY Judy Lynn, Amaret 131 (United Artists, ASCAP)	2
22	23	25	27	DON'T CHANGE ON ME Ray Charles, ABC 11291 (Racer/United Artists, ASCAP)	5
23	22	21	22	WILD WORLD Cat Stevens, A&M 1231 (Irving, BMI)	7
24	25	40	—	HERE COMES THE SUN Richie Havens, Stormy Forest 656 (Harrisons, BMI)	3
25	28	—	—	LIFE HAS ITS LITTLE UPS AND DOWNS Gary Puckett, Columbia 4-45358 (Quill, ASCAP)	2
26	14	14	7	NO LOVE AT ALL B. J. Thomas, Scepter 12307 (Rosebridge/Press, BMI)	11
27	—	—	—	AND I LOVE YOU SO Bobby Goldsboro, United Artist 50776 (Mayday/Yahweh Tunes, BMI)	1
28	20	20	18	FRIENDS Elton John, Uni 55277 (James, BMI)	7
29	—	—	—	THE DRUM Bobby Sherman, Metromedia 217 (Wren/Viva, BMI)	1
30	33	30	30	TAKE ME HOME, COUNTRY ROADS John Denver with Fat City, RCA 74-0445 (Cherry Lane, ASCAP)	6
31	31	39	39	MY LITTLE ONE Marmalade, London 20066 (Noma, BMI)	4
32	—	—	—	FOLLOW ME Mary Travers, Warner Bros. 7481 (Cherry Lane, ASCAP)	1
33	35	38	36	LOVE MEANS YOU NEVER HAVE TO SAY YOU'RE SORRY Sounds of Sunshine, Ranwood 896 (Bon Ton, ASCAP)	5
34	—	—	—	I DON'T KNOW HOW TO LOVE HIM Yvonne Elliman, Decca 32785 (Leeds, ASCAP)	1
35	40	—	—	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Carly Simon, Elektra 45724 (Quackenbush/Kensho, ASCAP)	2
36	—	—	—	MY LITTLE GIRL Jerry Vale, Columbia 4-45361 (Gallico, BMI)	1
37	—	—	—	SHE'S A LITTLE BIT COUNTRY Dean Martin, Reprise 1004 (Wilderness, BMI)	1
38	—	—	—	REACH OUT I'LL BE THERE Diana Ross, Motown 1184 (Jobete, BMI)	1
39	—	—	—	IT'S TIME FOR LOVE Dennis Yost & the Classics IV, United Artists 50777 (Low-Saf, BMI)	1
40	—	—	—	LOVE LOOKS SO GOOD ON YOU John Bahler, Warner Bros. 7474 (Central Songs, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 5/8/71

Classical Music

'Bach Month' Promo Slated by Columbia

NEW YORK — Columbia Records has a major "May Is Bach Month" promotion under way with strong support for five new albums. Support includes in-store posters, streamers and divider cards, national consumer advertising, ad repro kits with catalog minis for expandable local co-op advertising, special Bach order pads, and a syndicated special one-hour radio program already booked for 100 FM classical stations with commentary and music from the featured performers.

Among the special sets is a three-LP package of the "St. John Passion" with soprano Judith Raskin, contralto Maureen Forrester, tenors Richard Lewis and George

Shirley, bass-baritone Norman Treigle, bass Thomas Paul, the Singing City Chorale under Elaine Brown, and the Philadelphia Orchestra, Eugene Ormandy conducting.

Igor Kipnis is the soloist in the four-record complete concertos for harpsichord and orchestra with Neville Marriner and the London Strings. Colin Tilney plays continuo harpsichord. The set contains all eight concertos.

Other Bach albums feature pianist Glenn Gould, organist E. Power Biggs and harpsichordist Anthony Newman. Also being issued this month is a program of "live" Rachmaninoff recordings by pianist Vladimir Horowitz.

'Semiramide,' 'Rheingold,' 'Werther' at Chicago Lyric

CHICAGO—Rossini's "Semiramide," Massenet's "Werther," and Wagner's "Das Rheingold" are being added to the Lyric Opera of Chicago repertoire for the season, which opens Sept. 24. The Wagnerian opera begins the Lyric's "Ring" cycle.

Among the principal artists in "Semiramide" will be Joan Sutherland, Marilyn Horne, Pietro Bottazzo, Simon Estes and Agostino Ferrin. Principals in "Werther" include Alfredo Kraus, Tatiana Troyanos and Giorgio Giorgetti. "Rheingold" artists include Hubert Hofman, Grace Hoffman, Richard Holm, Frank Little, Gustav Neidlinger, Bengt Rundgren, Elena Zilio, Hans Sotin, Georg Paskuda, and Gerd Nienstadt.

Other operas to be offered during the 28-performance season are Verdi's "Rigoletto" and "Don

Carlo," Puccini's "Tosca," Richard Strauss' "Salome," and Rossini's "Il Barbiere di Siviglia."

The season's six conductors will be Christoph von Dohnanyi ("Salome"), principal conductor Bruno Bartoletti ("Rigoletto," "Don Carlo" and "Il Barbiere di Siviglia"), Nino Sanzogni ("Tosca"), Jean Fournet ("Werther"), and Ferdinand Leitner ("Rheingold").

Other principals will be Carlo Bergonzi, Gwyneth Jones, Fiorenza Cossotto, Tito Gobbi, Piero Cappuccilli, Sherrill Milnes, Ana Silja, Ragnar Ulfung, Sona Cervenka, Hermann Prey, Nicolai Ghiaurov, Carlo Cossutta, Janis Martin, Margherita Rinaldi, Ottavio Garaventa, Ivo Vinco, Morley Meredith, Bianca Ross Zanibelli, Glorindo Andreolli, and Arnold Volkaitis.

Moving Bach Performance

NEW YORK—Bach's monumental "The Passion of Our Lord According to St. Matthew" was given a moving, but romantic reading under Eugene Ormandy at the Philadelphia Orchestra's April 20 concert at Philharmonic Hall.

Valuable contributions were made by the soloists, including soprano Evelyn Lear, most of whose recordings are on Deutsche Grammophon, and contralto Janet Baker, whose many Angel recordings include one of the "St. Matthew Passion." Ormandy and the Philadelphia now record for RCA Red Seal.

The other fine soloists were tenor Richard Lewis, whose many recording credits include Angel, RCA, Columbia, Nonesuch, Argo, Vanguard, Seraphim and l'Oiseau Lyre; baritone John Shirley-Quirk, who has recorded for London, Philips, l'Oiseau Lyre and RCA; bass Theo Adam, who has recorded for DGG, London, Angel and Mercury, and baritone Alberto Garcia. Credit for the excellent unified

FANTASY'S NEW CLASSICAL LINE

BERKELEY, Calif. — Fantasy has released its first two albums in its new classical line. The LP's are "Poems of the Sea," a series of piano compositions of Bloch, Scriabin and Chopin performed by Roy Bogas, and compositions by Ravel, Satie and Poulenc performed by Nathen Rubin on violin and Naomi Sparrow on piano. Rubin, who is assistant professor of music at Mills College in Oakland, will help coordinate the Fantasy classical series.

Ozawa Leads July 2 Opener At Tanglewood

LENOX, Mass.—The eight-week Berkshire Festival at Tanglewood opens here July 2, with Seiji Ozawa conducting the Boston Symphony and Tanglewood Festival Chorus after a prelude by the Boston Symphony String Trio. Soloists for the concert are Carole Bogard, Rose Taylor, John McCollum and David Clatworthy.

Instrumental soloists during the season, which runs through Aug. 22, include violinists Itzhak Perlman, Joseph Silverstein, and Pinchas Zukerman; cellists Zara Nelsova and Jules Eskin; pianists Vladimir Ashkenazy, Christoph Eschenbach, Earl Wild, Byron Janis, Alexis Weissenberg, Ruth Laredo and Stephen Bishop, and flutist Doriot Anthony Dwyer.

Other vocal soloists will be Maureen Forrester, Judith Raskin, Lois Marshall, John Alexander, Ezio Flagello, Phyllis Curtin, Arlene Saunders, Florence Kopleff, William Cochran and Sherrill Milnes.

Also conducting during the Boston's summer season are music director William Steinberg, associate conductor Michael Tilson Thomas, Leonard Bernstein, Colin Davis, Eugene Ormandy, Bruno Maderna and Leon Fleisher.



LEONARD BERNSTEIN, second from right, celebrates his new recording for CBS Austria of Richard Strauss' "Der Rosenkavalier" at a special Vienna convention of Austrian record dealers and international executives of CBS. Celebrating with the conductor are Yves Helfenberger, left, manager of CBS Switzerland; Jaroslav Sevcik, manager of CBS Austria; Max Wyngaard, center, director of CBS' European operations; and Rudolf Wolpert, managing director of CBS Germany. Featured in the "Rosenkavalier" set, recorded in the Sofiensaele, Vienna, which was rented from Decca Ltd., are Christa Ludwig, Walter Berry, Lucia Popp, Placido Domingo and the Vienna Philharmonic under Bernstein. The package is slated for U.S. release by Columbia before Christmas.

The charts tell the story —
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Over 550 outstanding music executives are going to Switzerland June 6th.

REGISTRATION FORM

THE 3RD ANNUAL INTERNATIONAL MUSIC INDUSTRY CONFERENCE, MONTREUX, SWITZERLAND
JUNE 6-12, 1971 Sponsored by Billboard, Record Retailer, Discografia Internazionale

Conference fee includes opening cocktail party, attendance at all sessions, closing dinner dance. It does not include hotel accommodations. Please make your check payable to International Music Industry Conference. Check must accompany your registration. If cancellation is received by April 1, the entire fee will be returned. After April 1, a \$50. cancellation charge will be made up until June 4. "No-shows" at the Conference will forfeit the entire fee, though substitutes are permitted.

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STAR PERFORMER — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.



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Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1		1 JOY TO THE WORLD *	Three Dog Night (Richard Podolor), Dunhill 4272
2	3	NEVER CAN SAY GOODBYE	Jackson 5 (Hal Davis), Motown 1179
3	2	PUT YOUR HAND IN THE HAND	Ocean (Greg Brown, Bill Gilliland & Staff for Ahd), Kama Sutra 519 (Buddah)
4	5	I AM . . . I SAID	Neil Diamond (Tom Catalano), Uni 55278
5	6	IF	Bread (David Gates), Elektra 45720
6	4	WHAT'S GOING ON	Marvin Gaye (Marvin Gaye), Tamla 54201 (Motown)
7	7	STAY AWHILE	Bells (Cliff Edwards), Polydor 15023
12		BRIDGE OVER TROUBLED WATER	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2796
9	10	CHICK-A-BOOM	Daddy Dewdrop (Dick Monda and Don Sciarrotta), Sunflower 105 (MGM)
16		ME AND YOU AND A DOG NAMED BOO	Lobo (P. Gernhard in association with J. Abbott & B. Meshel Big Tree 112 (Ampex)
11	11	POWER TO THE PEOPLE	John Lennon/Plastic Ono Band (Phil Spector & John & Yoko), Apple 1830
19		LOVE HER MADLY	Doors (Bruce Botnick & the Doors), Elektra 45726
40		BROWN SUGAR	Rolling Stones (Jimmy Miller), Rolling Stones 19100 (Atco)
14	8	ANOTHER DAY/OH WOMAN OH WHY	Paul McCartney (Paul McCartney), Apple 1829
15	9	JUST MY IMAGINATION (Running Away With Me)	Temptations (Norman Whitfield), Gordy 7105 (Motown)
22		SWEET AND INNOCENT	Donny Osmond (Rick Hall), MGM 14227
17	17	TIMOTHY	Buoys (Michael Wright), Scepter 12275
32		WANT ADS	Honey Cone (Greg Perry-Stagecoach Prod.), Hot Wax 7011 (Buddah)
19	13	WE CAN WORK IT OUT	Stevie Wonder (Stevie Wonder), Tamla 54202 (Motown)
20	14	ONE TOKE OVER THE LINE	Brewer & Shipley (Nick Gravenites-Good Karma Prod.), Kama Sutra 516 (Buddah)
25		I DON'T BLAME YOU AT ALL	Smokey Robinson & the Miracles ("Smokey" & Terry Johnson), Tamla 54205 (Motown)
22	23	I LOVE YOU FOR ALL SEASONS	Fuzz (Carr-Cee Prod.), Calla 174 (Roulette)
23	21	WILD WORLD	Cat Stevens (Paul Samwell-Smith), A&M 1231
49		IT DON'T COME EASY	Ringo Starr (George Harrison), Apple 1831
35		HERE COMES THE SUN	Richie Havens (Richie Havens & Mark Roth), Stormy Forest 656 (MGM)
26	15	SHE'S A LADY *	Tom Jones (Gordon Mills), Parrot 40058 (London)
41		SUPERSTAR	Murray Head With the Trinidad Singers (Tim Rice & Andrew Lloyd Weber), Decca 732603
47		I DON'T KNOW HOW TO LOVE HIM	Helen Reddy (Larry Marks), Capitol 3027
29	18	ME AND BOBBY MCGEE	Janis Joplin (Paul Rothchild), Columbia 4-45314
30	33	RIGHT ON THE TIP OF MY TONGUE	Brenda & the Tabulations (V. McCoy & G. Woods), Top & Bottom 407 (Jamie/Guyden)
31	26	NO LOVE AT ALL	B. J. Thomas (Buddy Buie & Steve Tyrell), Scepter 12307
32	31	EIGHTEEN	Alice Cooper (Bob Ezrin & Jack Richardson for Nimbus 9), Warner Bros. 7449
45		TOAST & MARMALADE FOR TEA	Tin Tin (Maurice Gibb), Atco 6794

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	30	I PLAY AND SING	Dawn (Tokens & Dave Appell), Bell 970
35	29	BABY LET ME KISS YOU	King Floyd (E. Walker), Chimneyville 437 (Cotillion)
36	38	WOODSTOCK	Matthews' Southern Comfort (Ian Matthews), Decca 32774
37	37	BATTLE HYMN OF LT. CALLEY *	C Company featuring Terry Nelson (James M. Smith), Plantation 73 (SSS Int'l)
46		(For God's Sake) GIVE MORE POWER TO THE PEOPLE	Chi-Lites (Eugene Record), Brunswick 55450
39	43	ME AND MY ARROW	Nilsson (Nilsson), RCA 74-0443
40	36	DON'T CHANGE ON ME	Ray Charles (Joe Adams), ABC 11291
61		DON'T KNOCK MY LOVE—Part 1	Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2797
42	34	FRIENDS	Elton John (Gus Dudgeon), Uni 55277
66		REACH OUT I'LL BE THERE	Diana Ross (Nicholas Ashford & Valerie Simpson), Motown 1184
50		COOL AID	Paul Humphrey & His Cool Aid Chemists (Gabriel Mekier), Lizard 1006
58		TREAT HER LIKE A LADY	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50721
44		PUSHBIKE SONG	Mixtures (David MacKay), Sire 350 (Polydor)
52		BOOTY BUTT	Ray Charles Orchestra (Joe Adams), Tangerine 1015 (ABC)
55		I DON'T KNOW HOW TO LOVE HIM	Yvonne Elliman (Tim Rice & Andrew Lloyd Webber), Decca 32785
42		I WON'T MENTION IT AGAIN	Ray Price (Don Law), Columbia 4-45329
90		THE DRUM	Bobby Sherman (Ward Sylvester), Metromedia 217
51		LAYLA	Derek & the Dominos (Tom Dowd & the Dominos), Atco 6809
48		LUCKY MAN	Emerson, Lake & Palmer (Greg Lake), Cotillion 44106
68		MELTING POT	Booker T. & the MG's (Booker T. & the MG's), Stax 0082
53		DO ME RIGHT	Detroit Emeralds (Katauzing Prod), Westbound 172 (Janus)
59		BROKEN/ALBERT FLASHER	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0458
60		13 QUESTIONS	Seatrain (George Martin), Capitol 3067
57		I THINK OF YOU	Perry Como (Don Costa), RCA 74-0444
62		BAD WATER	Raeletts (Joe Adams), Tangerine 1014 (ABC)
65		FREEDOM	Jimi Hendrix (Jimi Hendrix, Eddie Kramer & Mitch Mitchell), Reprise 1000
54		SOMEONE WHO CARES	Kenny Rogers & the First Edition (Jimmy Bowen & Kenny Rogers), Reprise 0999
70		WHEN YOU'RE HOT, YOU'RE HOT	Jerry Reed (Chet Atkins), RCA Victor 47-9976
70		WE WERE ALWAYS SWEETHEARTS	Boz Scaggs (Glyn Johns), Columbia 4-45353
72		INDIAN RESERVATION	Raiders (Mark Lingusay), Columbia 4-45332
71		THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE	Carly Simon (Eddie Kramer), Elektra 45724
76		L.A. INTERNATIONAL AIRPORT	Susan Raye, (Ken Nelson) Capitol 3035
78		FEELIN' ALRIGHT	Grand Funk Railroad (Terry Knight), Capitol 3029

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	67	GOTTA SEE JANE	R. Dean Taylor (R. Dean Taylor), Rare Earth 5026 (Motown)
68	75	FUNKY MUSIC SHO NUFF TURNS ME ON	Edwin Starr (Norman Whitfield), Gordy 7107 (Motown)
69		I'LL MEET YOU HALFWAY	Partridge Family (Wes Farrell), Bell 996
70	79	NEVADA FIGHTER	Michael Nesmith & the First National Band (Michael Nesmith), RCA 74-0453
71		I CRIED	James Brown (James Brown), King 6363
72	69	C'MON	Poco (Jim Messina), Epic 5-10714 (CBS)
73	73	L.A. GOODBYE	Ides of March (Frank Rand & Bob Destocki), Warner Bros. 7466
74	74	OH, SINGER	Jeannie C. Riley (Shelby Singleton), Plantation 72 (SSS Int'l)
75	85	HOUSE AT POOH CORNER	Nitty Gritty Dirt Band (William E. McEuen), United Artists 50769
76	77	THE ANIMAL TRAINER AND THE TOAD	Mountain (Felix Pappalardi), Windfall 533 (Bell)
77	80	REACH OUT YOUR HAND	Brotherhood of Man (Tony Hiller), Deram 85073 (London)
78	87	I'M COMIN' HOME	Dave Edmunds (Dave Edmunds), MAM 3608 (London)
79	86	AJAX LIQUOR STORE	Hudson and Landry (Lew Bedell), Dore 855
80	81	I'LL ERASE AWAY YOUR PAIN	Whitnauts (G. Kerr & Nate Edmonds), Stang 5023 (All Platinum)
81	82	BE NICE TO ME	Runt (Todd Randgren), Bearsville 31002 (Ampex)
82	84	BROWNSVILLE	Joy of Cooking (John Palladino), Capitol 3075
83		LOWDOWN	Chicago (James William Guercio), Columbia 4-45370
84		IT'S TOO LATE	Carole King (Lou Adler), Ode '70 66015 (A&M)
85	88	A MAMA AND A PAPA	Ray Stevens (Ray Stevens), Barnaby 2029 (CBS)
86	91	TAKE ME HOME, COUNTRY ROADS	John Denver With Fat City (Milton Okun), RCA 74-0445
87		TRY SOME, BUY SOME	Ronnie Spector (Phil Spector & George Harrison), Apple 1832
88		NATHAN JONES	Supremes (Frank Wilson), Motown 1182
89	89	JUMPIN' JACK FLASH	Johnny Winter (J. Winter/R.Derringer/M. Krugman), Columbia 4-45368
90		THE COURT ROOM	Clarence Carter (Rick Hall), Atlantic 2801
91	93	CAN'T FIND THE TIME	Rose-Colored Glass (Jim Long & Norm Miller), Bang 584
92		HOT LOVE	T. Rex (Toni Visconti), Reprise 1006
93		SPINNING AROUND (I Must Be Fallin' in Love)	Main Ingredient (Silvester, Simmons, McPherson), RCA 74-0456
94		FUNKY NASSAU—Part I	The Beginning of the End (Marlin Prod.), Alston 4595 (Atco)
95	99	RED EYE BLUES	Redeye (Al Schmitt), Pentagram 206
96	96	THE ELECTRONIC MAGNETISM (That's Heavy, Baby)	Solomon Burke (MGM Prod.), MGM 14221
97	100	BE GOOD TO ME BABY	Luther Ingram (Johnny Baylor & Willie Hall), Koko 2107 (Stax)
98		SEA CRUISE	Johnny Rivers (Johnny Rivers & Larry Knechtel), United Artists 50778
99		AND I LOVE YOU SO	Bobby Goldsboro (Bob Montgomery), United Artists 50776
100		THERE'S SO MUCH LOVE ALL AROUND ME	Three Degrees (Richard Barrett), Roulette 7102

HOT 100 A TO Z—(Publisher-Licensee)

Ajax Liquor Store (Meadowlark, ASCAP)	79	Do Me Right (Bridgeport, BMI)	48	Lowdown (Aurelia, ASCAP)	83	Sea Cruise (Ace/Lancer, BMI)	98
Albert Flasher (Dunbar/Cirus/Expression, BMI)	55	Don't Change on Me (Racer/United Artists, ASCAP)	40	Lucky Man (TRO-Total, BMI)	52	She's a Lady (Spanko, BMI)	26
And I Love You So (Mayday/Yahweh Tunes, BMI)	99	Don't Knock My Love—Part I (Erva, BMI)	41	Mama and a Papa, A (Ahab, BMI)	85	Someone Who Cares (Beechwood, BMI)	60
Animal Trainer and the Toad, The (Upfall, ASCAP)	76	The Drum (Wren/Viva, BMI)	50	Me and Bobby McGee (Combine, BMI)	29	Spinning Around (I Must Be Fallin' in Love) (L.T.O., BMI)	93
Another Day (McCartney/Maclean, BMI)	14	I Love You for All Seasons (Ferncliff/JAMF, BMI)	22	Me and My Arrow (Dunbar/Golden Syrup, BMI)	39	Stay Awhile (Coburn, BMI)	7
Baby Let Me Kiss You (Malaco/Roffignac, BMI)	35	I Play and Sing (Screen Gems-Columbia, BMI)	34	Me and You and a Dog Named Boo (Kaiser/Famous/Big Leaf, ASCAP)	27	Superstar (Leads, ASCAP)	27
Bad Water (Unart, BMI)	58	I Think of You (Editions Chanson, ASCAP)	57	Melting Pot (East/Memphis, BMI)	10	Sweet and Innocent (Tree/Tune, BMI)	16
Battle Hymn of Lt. Calley (Singleton/Quick, BMI)	37	I Won't Mention It Again (Seaview, BMI)	49	Nathan Jones (Jobete, BMI)	53	Take Me Home, Country Roads (Cherry Lane, ASCAP)	86
Be Good to Me Baby (Klondike, BMI)	97	If (Screen Gems-Columbia, BMI)	5	Nevada Fighter (Screen Gems-Columbia, BMI)	78	That's the Way I've Always Heard It Should Be (Quackenbush/Kensho, ASCAP)	64
Be Nice to Me (Earmark, BMI)	81	I'll Erase Away Your Pain (Gambi, BMI)	80	Never Can Say Goodbye (Jobete, BMI)	2	There's So Much Love All Around Me (Planetary, ASCAP)	100
Boaty Butt (Tangerine, BMI)	47	I'll Meet You Halfway (Screen Gems-Columbia, BMI)	69	No Love at All (Rosebridge/Press, BMI)	31	13 Questions (Kulberg/Roberts/Open End, BMI)	56
Bridge Over Troubled Water (Charing Cross, BMI)	8	I'm Comin' Home (Duchess, BMI)	68	Oh, Singer (Singleton, BMI)	74	Timothy (Plus Two, ASCAP)	17
Broken (Dunbar/Cirus/Sunspot/Expressions/Walrus Moore, BMI)	55	Indian Reservation (Acutf-Rose, BMI)	62	Oh Woman Oh Why (Maclean, BMI)	14	Toast & Marmalade for Tea (Casserole, BMI)	33
Brown Sugar (Gideon, BMI)	13	It Don't Come Easy (Starrling, BMI)	24	One Take Over the Line (Talking Beaver, BMI)	20	Treat Her Like a Lady (Stage Door, BMI)	45
Brownsville (Red Shoes, ASCAP)	82	It's Too Late (Screen Gems-Columbia, BMI)	84	Power to the People (Maclean, BMI)	11	Try Some, Buy Some (Harrisongs/Mother Bertha, BMI)	87
Can't Find the Time (Interval, BMI)	91	Joy to the World (Lady Jane, BMI)	1	Pushbike Song (Right Angle, ASCAP)	46	Want Ads (Gold Forever, BMI)	18
Chick-a-Boom (Shermley, ASCAP)	9	Jumpin' Jack Flash (Abkco, BMI)	89	Put Your Hand in the Hand (Beechwood, BMI)	3	We Can Work It Out (Maclean, BMI)	19
C'Mon (Little Dickens, ASCAP)	72	Just My Imagination (Running Away With Me) (Jobete, BMI)	15	Reach Out I'll Be There (Jobete, BMI)	43	We Were Always Sweethearts (Blue Street, ASCAP)	62
Cool Aid (Wingate, ASCAP)	44	L.A. International Airport (Blue Book, BMI)	65	Reach Out Your Hand (Burlington/Hiller, ASCAP)	77	What's Going On (Jobete, BMI)	6
Court Room, The (Tree, BMI)	90	Layla (Casserole, BMI)	51	Red Eye Blues (Screen Gems-Columbia/Dimension, BMI)	95	When You're Hot, You're Hot (Vector, BMI)	61
		I Don't Blame You at All (Jobete, BMI)	21	Right on the Tip of My Tongue (McCoy/One Eye, BMI)	30	Wild World (Irving, BMI)	23
						Woodstock (Squomb, BMI)	36

209 reasons why the ROLLING STONES is the WORLD'S GREATEST ROCK AND ROLL BAND



PS 375



PS 402



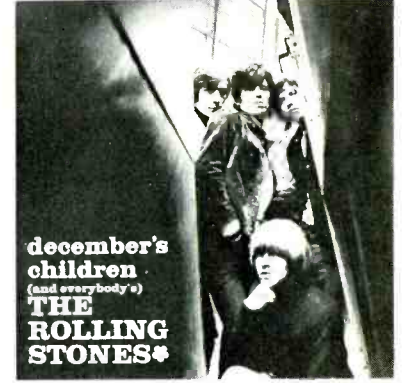
PS 420

Jumpin' Jack Flash • Carol • Stray Cat Blues • Love In Vain • Midnight Rambler • Sympathy For The Devil • Live With Me • Little Queenie • Honky Tonk Women • Street Fighting Man • NOT FADE AWAY/I WANNA BE YOUR MAN • Sing This All Together • Citadel • In Another Land • 2000 Man • Sing This All Together (See What Happens) • She's A Rainbow • The Lantern • Gomper • 2000 Light Years From Home • On With The Show • TELL ME (You're Coming Back)/I JUST WANT TO MAKE LOVE TO YOU • Ruby Tuesday • Have You Seen Your Mother, Baby, Standing In The Shadow? • Let's Spend The Night Together • Lady Jane • Out Of Time • My Girl • SHE'S A RAINBOW/2000 LIGHT YEARS FROM HOME • Backstreet Girl

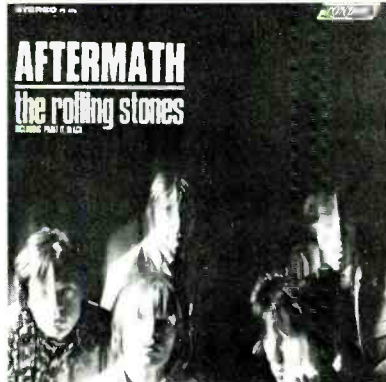
Please Go Home • Mother's Little Helper • Take It Or Leave It • Ride On, Baby • Sittin' On A Fringe • IT'S ALL OVER NOW/GOOD TIMES, BAD TIMES • Sympathy For The Devil • No Expectations • Dear Doctor • Parachute Woman • Jig-Saw Puzzle • Street Fighting Man • Prodigal Son • Stray Cat Blues • Factory Girl • Salt Of The Earth • TIME IS ON MY SIDE/CONGRATULATIONS • Let's Spend The Night Together • Yesterday's Papers • Ruby Tuesday • Connection • She Smiled Sweetly • Cool, Calm & Collected • IN ANOTHER LAND/THE LANTERN • All Sold Out • My Obsession • Who's Been Sleeping Here? • Complicated • Miss Amanda Jones • Something Happened To Me Yesterday • HEART OF STONE/WHAT A SHAME • She Said Yeah • Talkin' About You • You Better Move On • Look What You've Done • The Singer Not The Song • Route 66 • Get Off Of My Cloud • I'm Free • As Tears Go By • Gotta Get Away • Blue Turns To Grey • I'm Moving On • THE LAST TIME/PLAY WITH FIRE • Honky Tonk Women • Ruby Tuesday • Jumpin' Jack Flash • Paint It, Black • Street Fighting Man • Have You Seen Your Mother, Baby, Standing In The Shadow? • Let's Spend The Night Together • 2000 Light Years From Home • Mother's Little Helper • She's A Rainbow • Dandelion • (I Can't Get No) SATISFACTION/THE UNDER ASSISTANT WEST COAST PROMOTION MAN • Everybody Needs Somebody To Love • Down Home Girl • You Can't Catch Me • Heart Of Stone • What A Shame • Mona (I Need You Baby) • JUMPIN' JACK FLASH/CHILD OF THE MOON • Down The Road Apiece • Off The Hook • Pain In My Heart • Oh Baby (We Got A Good Thing Goin') • Little Red Rooster • Surprise, Surprise • GET OFF OF MY CLOUD/I'M FREE • Not Fade Away • Route 66 • I Just Want To Make Love To You • Honest I Do • Now I've Got A Witness • Little By Little • I'm A King Bee • Carol • Tell Me • Can I Get A Witness • You Can Make It If You Try • Walking The Dog • AS TEARS GO BY/GOTTA GET AWAY • Let It Bleed • Love In Vain • Midnight Rambler • Gimme Shelter • You Got The Silver • You Can't Always Get What You Want • Live With Me • Monkey Man • Country Honk • 19TH NERVOUS BREAKDOWN/SAD DAY • Mercy Mercy • Hitch Hike • The Last Time • That's How Strong My Love Is • Good Times • I'm All Right • STREET FIGHTING MAN/NO EXPECTATIONS



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PS 493

(I Can't Get No) Satisfaction • Cry To Me • The Under Assistant West Coast Promotion Man • Play With Fire • The Spider And The Fly • One More Try • PAINT IT, BLACK/STUPID GIRL • Around And Around • Confessin' The Blues • Empty Heart • Time Is On My Side • Good Times, Bad Times • It's All Over Now • 2120 South Michigan Avenue • Under The Boardwalk • Congratulations • Grown Up Wrong • If You Need Me • Susie Q • MOTHER'S LITTLE HELPER/LADY JANE • Paint It Black • Stupid Girl • Lady Jane • Under My Thumb • Doncha Bother Me



PS 499



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Get Off Of My Cloud • As Tears Go By • Heart Of Stone • Play With Fire • Time Is On My Side • It's All Over Now • Not Fade Away • The Last Time • Good Times, Bad Times • WE LOVE YOU/DANDELION

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NPS 5

All 209
(the 15 LP's and the 20 singles)

are on
LONDON
RECORDS

WB in Artist-Buying Spree: Hartford, Baldry, New Acts

NEW YORK — Warner Bros. Records is on a major acquisition drive—tapping artists from other labels and latching on to new artists.

Among the artists coming from other labels are John Baldry, John Loudermilk, John Hartford, Jackie Lomax and Lamb.

New artists making their debut on the WB label are Axiom, Kindred and the Trinidad Tripoli Steelband.

Already recording for WB is one way or another but doing solo or finding themselves in new settings are Youngblood's Jesse Colin Young and Banana, who expect to record solo albums. The solo

Dead members Jerry Garcia and Mickey Hart. Also coming from the Dead family is the New Riders of the Purple Sage, the country spin-off group spawned by members of the band and friends.

Paul Stookey and Peter Yarrow of Peter, Paul and Mary, will be making their solo debut. Mary Travers' first solo album for WB is already on the market.

route also holds true of Grateful

'Private' Piracy

• Continued from page 1

"This was so incredible that I phoned him. He claimed they were returned back to him as defective. We (the distributor) cannot take the time to verify if they are really defective. Of course, they aren't. Obviously, people are taping these albums for friends and returning them. I had to scrap these 500 pieces in our inventory because we can't afford to ship them back to New York."

Merrill Rose, co-owner of the giant Rose Discount Records here, confirmed the growing problem of returns on hot LP's. "We have found only one way to stop it—make them take back another copy of the item they bring in. We're enforcing this policy."

Sire/Blue Horizon Into New Quarters

NEW YORK—Sire/Blue Horizon Records has moved its U.S. headquarters to Blue Horizon House, 165 West 74th St. Blue Horizon House also houses the Doraflo/Bleu Disque Publishing Group, whose leading companies include Bleu Disque (ASCAP), Doraflo (BMI), Uncle Doris (ASCAP), E.R.P. (ASCAP), Pandora (BMI), and MacDougal Street (BMI).

Inter-Rep, a recently formed independent company specializing in the representation of foreign record and music publishing companies in the U.S., will also be located at Blue Horizon House.

Mink Launches Production Co.

LOS ANGELES — An independent record promotion firm has been launched here by Alan Mink, former West Coast division manager for Capitol Records. Prior to that he was national sales manager for Mercury Records. Mink, who headquarters at 6430 Sunset Blvd., Suite 1121, already represents labels such as Mercury, Beverly Hills, Capitol, Decca and A&M in various capacities.

His stable includes Al Martino, Helen Reddy and David Canary. He also intends to represent music publishers as well. Mink is serving the entire West Coast, including San Francisco and Seattle.

Gold Awards

Terry Nelson's "The Battle Hymn of Lt. Calley" on the Plantation label was awarded a gold record by the RIAA for sales of at least one million records.

★ ★ ★

Dunhill Records picked up five gold records in one week. Three went to **Three Dog Night**; one for the single "Joy to the World," and two for the albums, "Naturally" and "Golden Biscuits." **Steppenwolf** won gold album awards for "Steppenwolf 7" and "Steppenwolf Gold."

Osser to Produce Ampex's 'Touch'

NEW YORK—Ampex Records has set Glenn Osser to produce the original cast albums of the off-Broadway musical "Touch." The album was recorded May 2 at the A&R Studios in New York and is scheduled for release on disk and tape July 15. Deer Patch Music (ASCAP), one of three newly-formed Ampex publishing companies, has rights to the show's score.

"Touch," which is billed as a country-rock musical, has lyrics by Kenn Long, and music by Long and Jim Crozier.

M'media Deeper Underground Peg

NEW YORK—Metromedia Records has made a commitment to a deeper involvement in the underground rock market. The first of a series of moves in this direction is pegged on the Holy Modal Rounders, group which has been touring with such artists as Creedence Clearwater Revival, Joe Cocker, the Grateful Dead, the Byrds and Van Morrison.

The Holy Modal Rounders' new album is being backed up by Metromedia with heavy advertising in the press and on radio, as well as with special promotion and display kits designed to be used with local appearances by the group.

Hampton's Wife Dies

NEW YORK—Gladys Hampton, wife of bandleader Lionel Hampton, died April 29 in the offices of Lionel Hampton Enterprises. She was 59 years old. She was Hampton's personal manager and a partner in Glad-Hamp Records. Hampton cut short a concert tour and flew back here from Toronto when he heard the news.

Master Deals

Fantasy Records has picked up a master by the Sequins entitled, "The Third Degree," which was on the Chicago-based Crajon label. The three-girl group was signed to a long-term contract.

★ ★ ★

Souncot Records of Orlando, Fla., picked up two masters by Billy Don Burns. The disks were produced by Shane Wilder Record Productions. The first release by Burns, a country artist, is "Tucker Farm."



AS PART of its promotion for "War," United Artists Records arranged a special army tank ride for purchasers of the album at Tower Records, retail store, in Los Angeles. For two days, purchasers of the UA album were given a free tank ride from Tower to Beverly Hills and back. The promotion was supported by radio spots, print ads and in-store displays.



AARON (GOLDIE) GOLDMARK, public relations council for Charles Hansen Music and Books addressing the annual convention of the Church Music Publishers Association at the Key Biscayne Hotel, Miami, last week. Goldmark addressed the group on the service aspects of the music publishing business, with emphasis on the necessity for a greater accessibility to the gospel and inspirational music outside of Bible stores in the United States. Goldmark maintained that the young music buyer had become more conscious of the religious forms and suggested better distribution through Hansen to the consumer in pop-oriented stores. "Seeing the inspirational song alongside of 'Love Story' will help the impulse to buy and play the music," Hansen said.

'Top 40' Show Adds WPIX

LOS ANGELES — "American Top 40," the three-hour, weekly rock radio show that is syndicated internationally, will add New York (WPIX) to its list of stations on Sunday (9). The New York station will air the Casey Kasem-narrated show every Sunday from 3 until 6 p.m.

With the New York addition, "AT40" now is in 92 markets across the U.S., including eight of the top ten markets. Tom Rounds, one of the producers of the show, looks for the syndicated program, which is based on the Billboard Hot 100, to add its 100th market within the next three weeks.

In addition to New York, "AT40" has also added in recent weeks such stations and cities as KXOL (Ft. Worth / Dallas), WGTO (Tampa), WIFE (Indianapolis), KISN (Portland), WNDR (Syracuse) and KOIL (Omaha).

The program, which is less than a year old, is also heard in three foreign countries. The format is a countdown one—that is, each week Kasem, according to the Billboard charts, introduces the nation's 40 top tunes.

Alternative Media Project Revived

NEW YORK—The Alternative Media Project has been re-formed after a brief absence since their staging of the Alternative Media Project Conference at Goddard College last summer. The project re-formed in an effort to help build new communications systems allowing a maximum number of alternative means of expression.

The project is laying the groundwork for a national tape exchange for the free-form radio stations across the country. They have also scheduled a new conference to be held here May 25-29. The meeting will emphasize video projections, video tape environments, pilot cable hook-ups, new developments in the video process.

'TOP 40' TO SALUTE 40 TOP ROCK 'N' ROLL ACTS

LOS ANGELES—"American Top 40," the three-hour, weekly nationally syndicated radio show based on the Billboard Hot 100 Chart, is running a special show this week which will salute the 40 top artists of the rock 'n' roll era (1955-1971).

The program, which is being done in conjunction with National Music Week (2-9), was put together from Billboard's pop music charts during that 16-year period. The artists presented during the three-hour show will be ranked from No. 1 to No. 40, and ranking will be determined by the number of hits they had, the highest chart position they attained, and the length of time they stayed on the charts. During the show, "AT 40" will feature the song that played the most prominent part in that particular artist's career.

The three-hour show, which is narrated by Casey Kasem, will be in a countdown format—that is, artist No. 40 will have his record aired first with the No. 1 artist of the era airing last.

The rankings were compiled by "AT 40" statistician Ben Marichal, who revealed that the top five artists, in order, were: Elvis Presley, the Beatles, Pat Boone, Connie Francis, and the Supremes.

Curtom Revamps Structure, Format; Mayfield President

NEW YORK—Curtom Records and its subsidiary labels, which are distributed by Buddah, have changed the structure and format of their companies. Curtis Mayfield, Curtom's chairman of the board, will now assume the presidency of his record company and his publishing firms which includes Curtom Publishing, Camad Music and Chi Sounds, Inc.

Eddie Thomas, who has been president of Curtom since its inception, has opened a promotion company. He will continue promoting all the Curtom labels and will retain the title of vice president, promotions.

Marv Stuart, manager of the Impressions, has been named a vice

president of Curtom and will handle the business affairs of all the companies and will be responsible for the handling of all new artists.

Plans are now under way to cut Curtom's present artists roster so that more time can be spent on each remaining artist. Curtom also is looking for creative people who can write and produce for the companies. In addition, the firm has opened an office in London.

Porter Eyes New Record Firm For Las Vegas

LAS VEGAS—Bill Porter, head of United Recording, is eyeing formation of Vegas Music International, new record company.

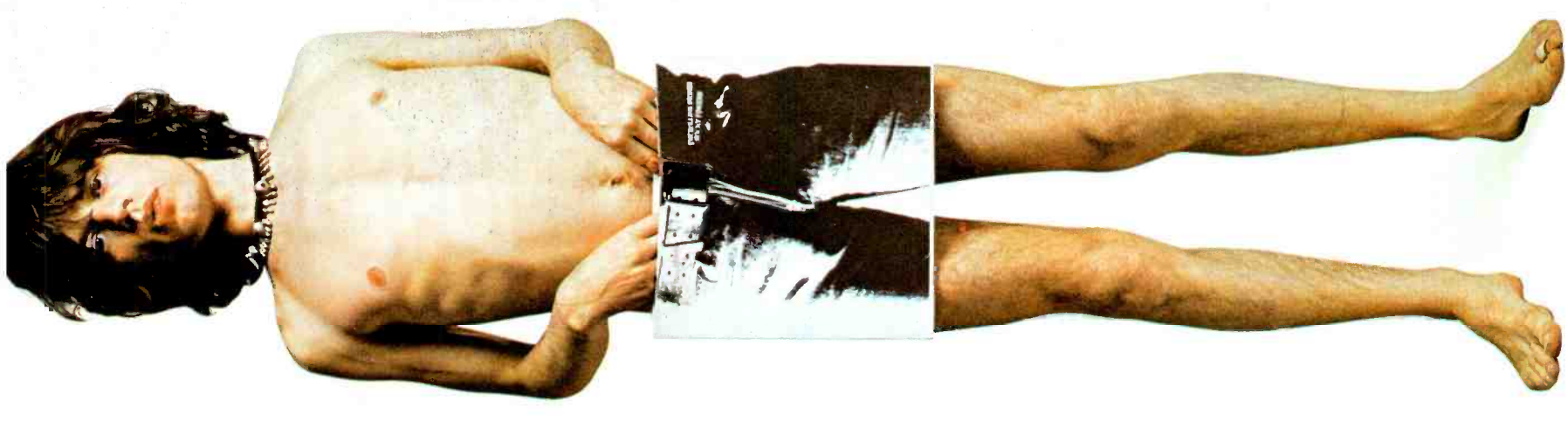
United Recording, Vic Beri Enterprises, and Frank Hooper's Big Sky Music, along with the Contempo recording label, would form the new company. Vegas Music International would headquarter in the building of United Recording. Although United would be a part of Vegas Music International, United would still exist as a separate recording facility, according to officials at United.

Corporate officers who would be involved in Vegas Music International include Bill Porter of Las Vegas' United Recording Studios; Vic Beri, who has a Los Angeles-based personal management firm; Frank Hooper, a Denver music publisher, and Bob Reid of Vancouver, B.C.

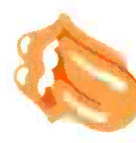


New Album
STICKY FINGERS

On Rolling Stones Records & Tapes (Tapes Distributed by Ampex) COC 59100
Produced by Jimmy Miller
Distributed by Atco Records



New Single
BROWN SUGAR
Rolling Stone Records 19100
Produced by Jimmy Miller
Distributed by Atco Records





PATCHWORK

An Original Album

Written,

Produced and

Performed By

**BOBBIE
GENTRY**

(also an original)



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