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Newsweekly

CARTRIDGE TV PAGE 16

HOT 100 PAGE 56

TOP LP'S PAGES 54, 55

CBS Sales Soaring; Sets Diversification

By LEE ZHITO

NEW YORK — CBS International enters its second decade with an estimated \$100 million in annual sales, and a program of accelerated expansion and diversification.

The company started with firms in three countries abroad,

and today has expanded its ownership in foreign subsidiaries to 24 countries. Its representation in the international marketplace consists of countries which are responsible for approximately 95 percent of the record industry's dollar volume outside of the U.S.

Harvey Schein, president of CBS International, has refused to divulge sales figures. But because the company has subsidiaries in these key international markets, and based upon CBS listings in Billboard's Hits of the

(Continued on page 8)

Weiss & Burke To Spin Label

By JOHN SIPPEL

LOS ANGELES — Daybreak Records moves into high gear Tuesday (1) when Robert B. Weiss leaves a six-year association with Monument Records to become Daybreak's executive vice president and general manager. Sonny Burke, the label's president and founder, formed Daybreak several months ago, but record release has been sporadic. Weiss and Burke said they would concentrate on obtaining "quality record product with an adult approach."

In addition to the previously announced acquisition of Bing Crosby, talent inked includes: Laurindo Almeida; Frank Sinatra Jr.; the orchestras of Nelson Riddle, Gordon Jenkins, Les

(Continued on page 58)

Red Seal in Youth Drive

By ROBERT SOBEL

NEW YORK—An 11-album release by its biggest one-month advertising and promotion campaign in six years will this week detonate RCA Red Seal's massive youth-oriented program.

The release, the opening salvo by the label to attract the 20-30 age group, is titled "Greatest Hits," and spotlights famous composers in what Red Seal believes is their strongest, most commercial selections. In combining the best of both musical worlds (pop and classical) Peter

(Continued on page 33)

Car Tapes Posts 'Stop' Sign on 2 Cassette Units

By RADCLIFFE JOE

NEW YORK — Car Tapes, Inc. will phase out two of its three auto cassette units, possibly by year's end. The California-based company had three units available with price tags ranging from \$80 to \$160.

Car Tapes' move comes in the wake of news that Norelco (North American Philips Corp.) is temporarily withdrawing its own auto unit. Norelco blamed its recent decision on problems

(Continued on page 14)

Cap Puts Pub on Block; Asks 5 Mil

By MIKE GROSS

NEW YORK—Capitol Records is planning to unload its music publishing division, Beechwood - Glenwood Music. The asking price for the firm is reported to be \$5 million. One of the bids under consideration has come from Longine's, which came into money for expansion and diversification early this year when it was acquired by Westinghouse. Longine's is already tied to Capitol through its

operation of the Capitol Record Club.

Bhaskar Menon, newly appointed president of Capitol Records, has been shaking up the diskery's structural picture during the past few weeks and the sell-off of the publishing wing is apparently based on his desire to concentrate on the firm's recording activities and to

(Continued on page 8)

FCC 'Clarification' Notice on Drug Lyrics Draws Challenge

By MILDRED HALL

WASHINGTON — Petitioners against the FCC's anti-drug lyric policy statement have challenged the Commission's "clarifying" statement as vague, contradictory and inconsistent with the first notice of "licensee responsibility to review records

which might tend to promote or glorify drug abuse."

Petitioners say that if pre-broadcast screening of records is required, the FCC should say so, then conduct formal rule-making, and come up with

(Continued on page 58)

'Flexibles' Output at 35 Mil But Melodiya Flexes for Cut

MOSCOW—Between 30-35 million "flexibles"—disks made of thin imported film—are produced annually by Melodiya, the official and only state record company in Russia. But this pre-planned output is expected to be reduced to some 15 million units this year because Melodiya executives consider the strong sales of flexibles hinder sales of the company's other product.

Vasily Pakhomov, Melodiya general director, claims the company's annual output has reached 170 million units.

Flexibles were initially conceived as "sound pages" of a monthly magazine, Krugozor, which still turns out about 25 million of them each year. The flexible became popular with record buyers because of low cost and the fact that no high-class phonograph was needed. From the manufacturing point of view, there was easy production and no special requirements for transportation and storage.

The sales of flexibles has almost completely supplanted the 78 rpm disk, although a small quantity are still produced by Melodiya.

(Continued on page 8)



Once upon a time in the land of Rock and Roll, there lived a great star named Link Wray. He had his first million seller, "Rumble" in 1954, then vanished—returned in 1959 to make another smash called "Rawhide" and vanished again. After 12 years, Link Wray is back to begin his legend anew with an album called "Link Wray" on Polydor records and tapes. Link Wray 24-4064.

(Advertisement)

Col's Davis High on Rock; Cites Change

NEW YORK—Clive J. Davis, president of Columbia Records, sees a continuing emergence of bright new talent on the rock scene and negates the recent death knells for rock expressed recently in the consumer press and by some music critics.

Davis said, "What is happening is that music is gradually changing, in structure, in sound, in creativity, in appeal. Its life force is flowing as strong as ever but it's touching on new and ever changing boundaries. Those that were financially dependent on groups emerging as the sole representatives of music had unrealistic expectations that this world always remains the same. In the last three years, as the group syndrome developed and grew, the individual became submerged. Now, he is emerging once again, and it's good for music and for its vast public. What is happening right now also is the emergence of the song, of the beautiful material that is the essence of music. New performers like James Taylor, Carole King, Laura Nyro and Elton John are speaking

(Continued on page 58)

Shearing Forms Mail Order Line

By ELIOT TIEGEL

LOS ANGELES — George Shearing, ex-Capitol Records artist, is forming a mail order record label to "stay alive" on disks. Shearing's company is called Sheba. Its first product is a ballad album featuring Joe Williams with Shearing, and bass and drums.

Stan Kenton, another ex-Capitol mainstay, formed a mail order label last August when

(Continued on page 10)

JOHN BALDRY · ITAIN'T EASY · JOHN BALDRY · ITAIN'T EASY

JOHN BALDRY

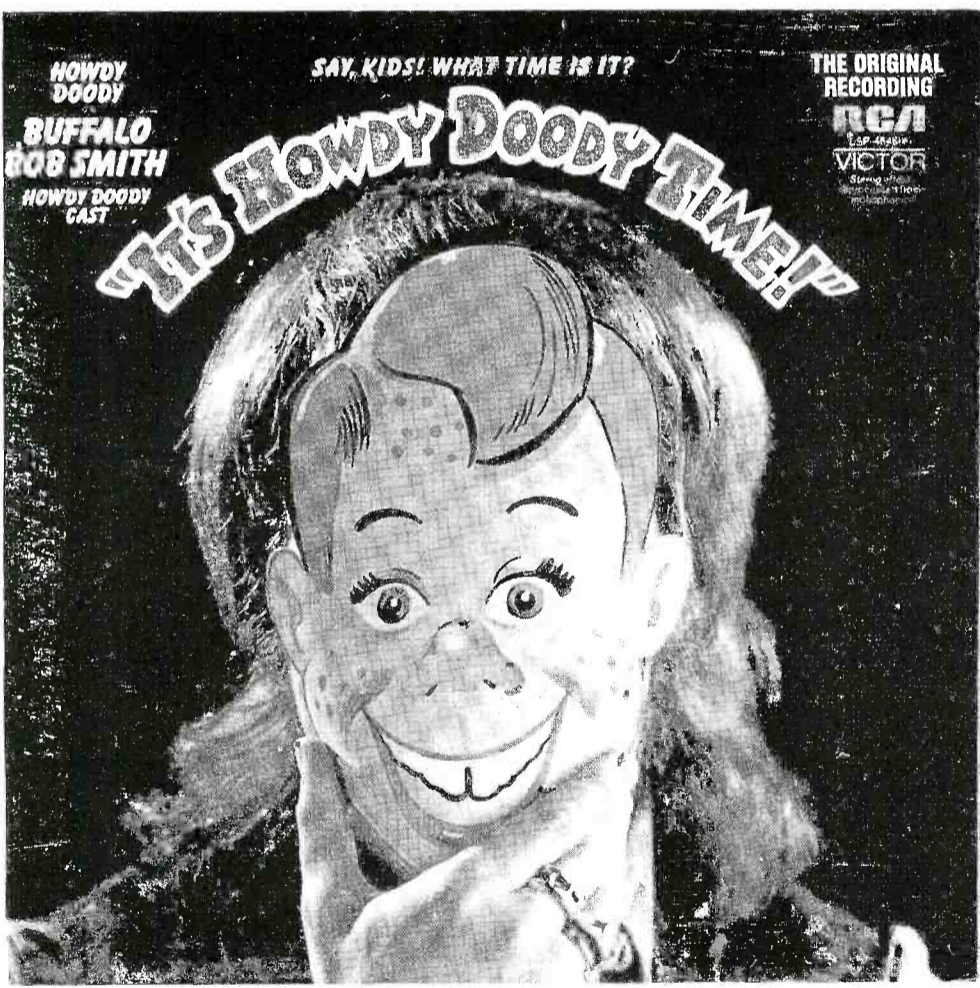
The new
Warner Bros.
album (and
Ampex tape)
produced by
Rod Stewart
and Elton John,
WS 1921



JOHN BALDRY · ITAIN'T EASY · JOHN BALDRY · ITAIN'T EASY

Dynaflex is the RCA trademark for a new development in record manufacturing that provides a smoother, quieter surface and improved ability to reproduce musical sound. This lightweight record also virtually eliminates warpage and turntable slippage.

**SAY, INDUSTRY,
WHAT TIME
IS IT?**



LSP 4546(e)

**It's time for
the first original
Howdy Doody single!**

(from the original
Howdy Doody album recordings)

**"It's Howdy Doody Time"
b/w "Howdy Doody's Do's and Don'ts"
74-0499**

RCA
Records
and Tapes

Fisher Entering The 'Q' Market

NEW YORK—The Fisher Radio Corp. has entered the quad-asonic market with a compatible four-channel, 8-track player; a two-channel/four-channel converter incorporating an 8-track tape deck; and a 200-watt AM/FM four-channel stereo receiver.

The units, introduced at a press conference here, May 27, are designed to bring the concept of four-channel surround sound within the reach of the average consumer.

The CP-100 is a compatible

four-channel, 8-track player that utilizes either conventional two-channel stereo tapes or the new RCA Q-8 tapes. Full four-channel reproduction can be realized, and two extra speakers.

The unit carrying a list price of \$169.95 switches automatically to four or two-channel operation depending on the type of cartridge used. Red jewel lights indicate the system in use. It has a frequency response of 50 to 12,000 Hz, plays at a tape speed of 3 3/4 IPS and operates 120, 60 Hz.

Fisher's Model TX-420 discrete two-channel four-channel converter is capable of upgrading all types of existing stereo arrangements into full four-channel systems. Like the CG 100 it is compatible with all units now on the market, and plays either standard two-channel stereo tapes or RCA's Q-8 tapes. The unit carries a suggested list price of \$299.95.

The new 200-watt AM/FM stereo receiver, designated Model 601, is priced at \$599.95, and is one of the first commercial receivers to offer full quadrasonic sound.

Buddah, Famous Settle Melanie Tiff Out of Court

NEW YORK — Buddah Records and Famous Music Corp., parent company to Paramount Records, have settled out of court their battle concerning the artist Melanie. Famous will retain foreign disk and worldwide tape distribution rights on its Paramount label for the first new Melanie album to be recorded as soon as possible. Buddah will keep all of Melanie's product which is now contained in its catalog.

Sources reported that Buddah received \$500,000 from Famous in the settlement.

Rondor Music Bows With Pathe/Marconi

LOS ANGELES—Rondor Music and Pathe/Marconi Music have tied with the French firm handling all compositions in the A&M Records publishing catalogs. Involved are songs in Irving and Almo Musics, two domestic companies. Rondor is A&M's international publishing firm.

Ackerman Tribute By Memphis Music

MEMPHIS—Sam Phillips, who presented a special award to Paul Ackerman, delivered the following remarks:

"Ladies and gentlemen, I don't know whether I'm up to this or not. Paul Ackerman, the executive editor of Billboard, had a heart attack this afternoon. I've been looking forward to presenting this award to Paul for many, many years. I don't know a person more deserving than Paul Ackerman. It's a very serious attack—I talked to the doctor—and I would like for us to stand, for my compassion, my true love for this man along with the respect that I have and I know so many of you people here have for Paul Ackerman. Will you just please stand in a moment of silent prayer for this man's recovery?"

"Thank you, ladies and gentlemen. All the words that I had thought up just say: so this just shows what life is all about, and nobody has a lock on life. And although this blessed man is still
(Continued on page 4)

ACKERMAN IS ON THE MEND

MEMPHIS — Paul Ackerman, Billboard's music editor, who suffered a heart attack, is recuperating and is expected to leave the intensive care unit shortly. He will remain at Baptist Memorial Hospital, 899 Madison Ave., Memphis, under the supervision of Dr. Thomas Meriwether.

MEMPHIS—An overflow crowd attending the first Memphis Music Awards presentation saw top honors taken by Dionne Warwick, Isaac Hayes and instrumentalist Steve Cropper.

They also heard some of the outstanding performances which have vaulted this city into one of the leading recording centers of the world, and heard tributes to some of those who pioneered the movement.

Miss Warwick, who also performed as a vocalist and won one of the scores of standing ovations, was named outstanding female vocalist, while Hayes, who now must be among the biggest men in Memphis, won the outstanding male category. Cropper, long-time writer, producer and artist, and a member of the MG's, won the instrumental laurels.

Ronnie Milsap was selected as the outstanding new artist; Mark

BMI Top Writer Awards to McC, Lennon; SG-Col, Kirshner as Pubs

NEW YORK — John Lennon and Paul McCartney were top writer-award winners and Screen Gems-Columbia Music shared first place with ATV-Kirshner Music as leading publishers in BMI's "Citations of Achievement" running for most performed songs in the BMI repertoire for 1970. A total of 112 writers and 63 publishers of 89 songs received BMI's "Citation of Achievement."

In addition, special engraved plaques were presented to Gene MacLellan, the writer, and to

Beechwood Music, the publisher, of "Snowbird," the most performed song during 1970. The awards were presented at the Hotel Pierre in New York on May 25 by BMI president Edward M. Cramer, with the assistance of members of the firm's writer and publisher administration division, of which Theodora Zavin is senior vice president.

Lennon and McCartney topped the writers' field with six awards each, and Screen Gems-Columbia Music and ATV-Kirshner ran off

with seven awards each. Jobete Music and the Lowery Group followed with six awards each.

Other leading writer-award winners include Paul Simon, four awards, and Mac Davis and Joe South, each with three awards. Winners of two awards include John C. Fogerty, George Harrison, Terry Jacks, Bert Kaempfert, Kris Kristofferson, Laura Nyro, Billy Sherrill, Charles Singleton, and Conway Twitty.

Multiple publisher-award recipients include Charing Cross Music, Duchess Music, and the Aberbach Group, each with four awards; and Abco Music, Blackwood Music, Combine Music, Gone Fishin', Green Apple Music, Harrisongs Music, Jondora Music, Rivers Music, and Tuna Fish Music, all with two awards.

FIND Lines Up Data For Directory Listings

NEW YORK—FIND (Full Inventory National Dealer Service), Billboard's recently formed special order division, has started to gather information from record/tape manufacturers of its catalog listings for inclusion in the FIND Directory. Ron Carpenter, Eastern publishing director of Billboard, who has been named

publisher of the FIND Directory, urged that manufacturers send FIND all of its catalog product by June 15 so that it can be included in the directory. The Directory will be a wholly new development in record/tape cataloging in that it will use the latest computer typesetting techniques.

The Directory will be published quarterly, with monthly cumulative supplements. The Directory will be broken down by categories and will contain cross-references. The first edition of the Directory will be in the hands of the dealers by Sept. 1.

The Directory will include the artist's name, the title of the album, all tape configurations and the suggested retail price for each.

Also, FIND will list the manufacturer's record number as well as the MIC (Music Industry Code) number. Dealers will order the product from FIND by the MIC number.

Uggams, Klein for B'nai B'rith Fete

NEW YORK—Leslie Uggams and Robert Klein will entertain at the Music and Performing Arts Lodge of the B'nai B'rith annual dinner-dance to be held at the New York Hilton on June 19.

Seating capacity for the affair is limited to 500. Those who wish to attend should contact Mitch Manning, c/o Dickson Productions, 753-6444 for ticket information.

Lighthouse Album to Get \$50G Buildup

NEW YORK — Evolution/Stereo Dimension has allocated a \$50,000 promotional budget to launch the first album by Lighthouse on the label. The LP is "One Fine Morning." Loren Becker, the label's president, has spread out the allocation in the following areas: One minute radio spots with leading progressive radio stations across the country;

trade advertising; consumer-oriented print advertising, and label backed personal appearances of the rock group.

Candy Leigh's Tomorrow-Today Agency, which represents Stereo-Dimension, has developed special press kits containing photos, biographies, personal appearance data, etc. These, together with the album itself, will be mailed Friday (4) to a large number of AM and progressive FM radio stations from Coast to Coast.

Specially prepared one-minute tape spots will follow to those stations selected for the initial radio spot campaign. Spot broadcasting will begin June 21 and will continue and expand through July 16.

Trade advertising, too, will start the week of June 21 with consumer print advertising being spread out from that date through
(Continued on page 4)

Dionne Warwick, Hayes, Cropper Take Top Memphis Music Awards

James, composer of "Hooked On a Feeling," was picked as the top songwriter; the Staple Singers were the outstanding vocal group, Booker T. and the MG's the top instrumental group, and Chips Moman of American Studios the outstanding producer.

One of the highlights of the program, however, was a brief acceptance speech made by Lt. George Lee, America's first black Army officer in World War I, accept a Founder's Award on behalf of his long-time associate, the late W.C. Handy. It was more of a siliouy than an acceptance.

Ackerman Illness

And the most touching highlight of the evening occurred when Sam Phillips, a Founder's Award winner himself, delivered a tribute to Billboard's Paul Ackerman, who suffered a coronary earlier in the evening. Describing Ackerman as "not an ordinary man," he closed

by asking for universal prayer for the Billboard editor, whose award was for "his contribution to the promotion of the Memphis music industry." The citation was accepted by Hal Cook and Lee Zhito, publish and associate publisher respectively.

Other Founder's Awards were presented to Jim Stewart, president of Stax-Volt; Elvis Presley (whose father accepted on his behalf); John Pepper, president of Pepper-Tanner; violinist Noel Gilbert, who has played Memphis sessions since recording started there; Moman, president of American studios who has turned out hundreds of hit records; engineer Stan Kessler, whose history goes back to the Sam Phillips early era, and the late Joe Cuoghi, owner of Hi Records and a leading record retailer during his lifetime.

Phillips and Marty Lacker, vice
(Continued on page 4)

New Series by Blue Horizon

NEW YORK — Blue Horizon Records plans to launch a Blues Masters series, with an initial release of 10 albums, in August. Retailing at \$4.98 the first release will include product by Elmore James, Magic Sam, Otis Rush, Bukka White, Furry Lewis, Joe Callicott, Sunnyland Slim, Johnny Shines, Johnny Young and Champion Jack Dupree.

The series is the result of a joint effort between Seymour Stein of Blue Horizon and John Sagon of Polydor, Blue Horizon's U.S. and Canadian distributor.

Special packaging for the series has been designed by Craig Braun Inc.

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AIN'T NO MOUNTAIN HIGH ENOUGH
Jobete Music Co., Inc.
Nickolas Ashford
Valerie Simpson

ALL I HAVE TO DO IS DREAM
House of Bryant Publications
Boudleaux Bryant

ARIZONA
Kangaroo Music, Inc.
Kenny Young

BACKFIELD IN MOTION
Cachand Music, Inc.
Patchal Music
Hubert McPherson
Melvin Harden

BORN FREE
Screen Gems-Columbia Music, Inc.
John Barry (PRS)
Don Black (PRS)

BOTH SIDES NOW
Siquomb Publishing Corp.
Joni Mitchell

A BRAND NEW ME
Parabut Music Corp.
Assorted Mus c
Kenneth Gamble
Theresa Bell
Jerry A. Butler

BRIDGE OVER TROUBLED WATER
Charing Cross Music, Inc.
Paul Simon

BY THE TIME I GET TO PHOENIX
Rivers Music Co.
Jim Webb

CANDIDA
Pocketful of Tunes, Inc.
Toni Wine
Irwin Levina

CAN'T TAKE MY EYES OFF OF YOU
Seasons Four Music Corp.
Saturday Music, Inc.
Bob Crewe
Robert Gaudio

CECELIA
Charing Cross Music, Inc.
Paul Simon

CHERRY HILL PARK
Low-Sal Music Co.
Robert Nix
Bobby Gilmore

COME TOGETHER
Maclen Music, Inc.
John Lennon (PRS)
Paul McCartney (PRS)

DAUGHTER OF DARKNESS
Felsted Music Corp.
Les Reed (PRS)
Geoff Stephens (PRS)

DON'T CRY, DADDY
Elvis Presley Music, Inc.
B-n-B Music, Inc.
Mac Davis

DOWN ON THE CORNER
Jondora Music
John C. Fogerty

EARLY IN THE MORNING
Duchess Music Corp.
Mike Leander (PRS)
Eddie Seago (PRS)

Highlights Of Memphis Music Awards



Marty Lacker, producer of the Memphis Music Show and chairman of the board of trustees, makes the welcoming speech.



Al Bell of Stax Records presents a Founder's Award to the late Joe Cuoghi.



Jim Stewart, president of Stax, accepts a Founder's Award from Jim Eikner Jr., of Trans-Maximus.



Rufus Thomas presents the "Outstanding Membership" award for the greatest contribution to Memphis Music to Marty Lacker and Sam Phillips.



Sam Phillips pays his tribute to Paul Ackerman of Billboard.



Billboard publisher Hal Cook accepts a special award on behalf of Paul Ackerman, who was honored by Memphis Music, Inc.



Special guest-artist B.J. Thomas performs "Hooked On a Feeling" and "I Just Can't Help Believing."



Steve Cropper of Trans-Maximus presents to Dionne Warwick the "Outstanding Female Vocalist Award."



Marty Lacker accepts a Founders' Award for Chips Moman, who is recuperating from surgery. The presentation was made by Willie Mitchell of Hi Records.



Steve Cropper accepts the award for Booker T. and the M.G.'s, as the "Outstanding Instrumental Group." Cropper also was cited as "Best Instrumentalist."



Mr. and Mrs. Vernon Presley accept a Founders' Award on behalf of Mr. Presley's son, Elvis.



Columbia's Clive Davis presents the "Outstanding Male Vocalist" award to Isaac Hayes.



Mrs. Joe Cuoghi, widow of the late president of Hi Records, accepts a Founders' Award on his behalf.



The Gentrys perform a song called "Changin'" at the Memphis Music Awards banquet.

S. Mills New Overseas Ties

NEW YORK—Stanley Mills is expanding his overseas activities to overcome the slim disk picking here for an independent publisher without rock group affiliations. In addition to finding outlets for recordings of his American songs overseas, Mills has also found the overseas market a good source for new product.

The new overseas ties also have been quite lucrative for Mills in that he's been picking up larger advances for his material than ever before. "But the most important factor in having a strong overseas relationship," said Mills, "is that if your song doesn't make it in the U.S., you get another shot in Europe."

Mills is getting "another shot" on his song, "Sweet, Sweet Reason," in Germany, Sweden and Holland. On the Europe-to-U.S. end, Mills picked up a Swedish song, "For Old Times Sake," which Paul Evans recorded on the Laurie label for U.S. release.

In addition, Mills has locked up U.S. rights to selections by Matthews Southern Comfort, and has a deal pending for songs by another British group.

Lighthouse to Get 50G Push

Continued from page 3

out the summer months. College radio and newspaper advertising will pick up in the early fall as schools reopen.

Fred Edwards, the label's sales chief, is coordinating a distributor/dealer display and sales campaign to back up the promotional drive, while Andy Hussakowsky together with Ron Iaforano, Beverly Hall and Evolution's field staff will begin setting up and consolidating the radio time buys.

Miriam Stern in London on 'Rights'

NEW YORK — Miriam Stern, who heads her own Miriam Rose Stern Agency, has taken her efforts on behalf of reversionary copyrights to London. She'll hold meetings with PRS, MCPS, solicitors and British music publishers.

Warwick, Hayes, Cropper Awards

Continued from page 3

president of American, were given special recognition because of their contributions to the membership of Memphis Music, Inc.

Miss Warwick not only performed brilliantly, and all too briefly, but doubled as a presenter. Others who both performed and presented included Willie Mitchell, vice president of Hi Records, and B.J. Thomas.

Other presenters included Al Bell, Ron Alexenberg, Francis Preston, Knox Phillips, James Blackwood, Artie Mogull, Jim Stewart, Marty Lacker, Bob Taylor, Ewell Roussell, Rufus Thomas, Carla Thomas, Johnnie Taylor, Dave Cooley, Steve Cropper, James Eikner Jr., and Clive Davis.

Performers, other than those named, were the Gentrys, a strong Memphis vocal group.

Master of ceremonies was Steve Alaimo. Lacker, chairman of the

Board of Trustees of Memphis Music, made the introductory speech. The Memphis Music Orchestra, under the arrangement and direction of Ernie Bernhardt. The engineer was Ronnie Capone, and set decorations were handled by Mary Jane Lane, Hazel Faith, Ronnie Stoots, Terry Twineman, and Donna Breakstone. Slies and pictures were done by Jim Johnson and Richie Simpson. Creative direction by Larry Shaw, and art direction by Ron Gorden. The overture was written and conducted by Dale Warren.

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Ackerman Is Given Honor

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living, I know that he has looked forward for many, many weeks not knowing that he was going to receive any sort of an award, but he has looked forward to being here in Memphis because he knows that this is the place where a lot of the roots came from. I wish I were eloquent enough to express myself about this man. I wish I could read over the number of things that he has done that nobody really recognized formally, but I think that everyone who knew this man recognized informally. I don't want to take too much time, but I can say one thing.

"I understand that I'm supposed to be honored here tonight. I can say truly that I am being more honored right now to be able to talk about this fantastic individual than I will be when I receive this award by the great trustee's committee that elected me. And I don't know of any privilege or pleasure that I've had before gives me such great honor, and the only thing that leaves a void is that Paul can't be here, but he knows that we love him. We know that

he knows we respect him, and I want every person here—I was going to have him come up here surprised, and sit on this stage with me because you look at the countenance of this man and you know he's not an ordinary man. But, anyway, I would like to have everybody, whether you know Paul personally or not, to write him a card and say 'Paul, God love you, get well.' So, in behalf of the Memphis Music association—and pardon me for taking so long, Ernie—I do want to say let's raise the roof of this building so Kemmons Wilson—and bless his heart, he's right out there in front of us—and he'll put the roof back on this thing by 5 o'clock tomorrow afternoon for that meeting tomorrow night—let's raise this roof for Paul Ackerman and this special award."

For More Late News

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IF THE GRAMMY AWARDS WERE GIVEN IN JULY, VIKKI CARR'S NEW SINGLE WOULD BE A TOP CONTENDER.



"SIX WEEKS EVERY SUMMER (Christmas Every Other Year)." Last year 10,526,000 people lived this tune. People who are with their child only part time. People who have too little time to show so much love.

A lot of people can tell you the story. But only one can sing it. Vikki Carr.

Vikki's new song will hit a lot of people close to home. Especially those men and women who've left theirs behind.

"SIX WEEKS EVERY SUMMER (Christmas Every Other Year)." From her forthcoming Columbia  debut album, "Vikki Carr's Love Story."



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Robert Kendall, Regional Publishing Director
LOS ANGELES, Calif. 90069, 9000 Sunset Blvd. Area Code 213, 273-1555
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Andre de Vekey, Regional Publishing Director

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Vol. 83 No. 23

AFM Holds Up U.S. Release of Savage Rose

LOS ANGELES — American Federation of Musicians Local 47 placed permanent holds on recording done in the U.S. by Savage Rose, the Faces and the Trinidad Steel Band. The material by Savage Rose has been rerecorded in Holland, and the material by the Steel Band is in litigation for off-itinerary violations.

A recording done recently by Spencer Davis and Peter Jameson at the Troubadour was recently erased. The recording was in violation of AFM restrictions against recording while artists are guests in the country.

The union is also investigating local members who are recording overseas. This includes composers, arrangers, copyists, leaders and instrumentalists. Those found in violation could be banned from the union and fined \$5,000. The AFM did not say what methods are being employed in the investigation.

L.A. NARAS Elections

LOS ANGELES—Thirteen new governors have been elected to the local NARAS chapter's board, while eight incumbents have been reelected. The term is for two years.

Those elected include:
Vocalists: Stan Farber and Gene Merlino (both reelected); conductors: Jack Elliott and Earle Hagen; producers: Hal Davis and Lee Young (reelected); songwriters: Don Addressi (reelected) and Paul Williams; engineers: Pete Abbott and Hank Cicalo (reelected); instrumentalists: Victor Feldman and Jim Horn; arrangers: Mike Melvoin and Tom Scott; art directors & literary editors: Marvin Schwartz and Christopher Whorf (reelected); spoken word & other: Arte Johnson and Rod McKuen; classical; Ralph Grierson and Eudice Shapiro (both reelected) and Lincoln Mayorga.

London Push On Herrmann

NEW YORK — Bernard Herrmann, who composed the background themes for Alfred Hitchcock's "North by Northwest" and "Psycho," will receive special attention on his latest collection of movie themes by London's Phase 4 label. Radio and retailers will be the focus of London's sales and promotion staff, which will merchandise the new album by the composer-conductor as well as his earlier debut album, "Music From the Great Movie Thrillers."

The new LP features music from "The Snows of Kilimanjaro," "Jane Eyre" and "Citizen Kane," and co-stars the London Philharmonic Orchestra.

GRAMMY TO GO LIVE TV AGAIN

LOS ANGELES—The Grammy Awards are scheduled to go live on TV again next year. CoBurt Productions, packagers of this year's TV special, have picked up the option for the 14th annual Grammy Awards show, to be aired next March. The last Grammy show drew about a 47 percent share of the audience of 55 million viewers. The date, sponsor and location sites of next year's program are still to be determined.

Executive Turntable

Ron Bledsoe joins Columbia Records as assistant to the president. He recently resigned as executive vice president and general manager, Liberty/UA Inc., a company he joined in 1965 as executive assistant to the president. Bledsoe was also formerly president of Musical Isle of America, Liberty/UA's rack and independent distribution company.



SILL



ROBINSON



ILBERMAN



ETLINGER

Lester Sill named president of Screen Gems Columbia Music Inc. and Irwin Robinson takes over Sill's former position of vice president and general manager of the publishing division Columbia Pictures Industries Inc. Sill continues to be based in Hollywood and Robinson, who was formerly vice president, administration and business affairs with the company, remains in New York.

★ ★ ★

Mel Ilberman appointed director, business and talent affairs, RCA Records. He was formerly manager, financial operations. Dick Etlinger will head up a West Coast office for RCA as manager, business and talent relations—West Coast. Etlinger was formerly manager, business and talent affairs. Don Schlitten joins RCA as an independent producer to expand the company's Vintage Series of re-issues, with first releases under the new policy set for early fall. David Heneberry appointed division vice president, RCA Record Club. He was previously manager of the club. Frank Hudon named administrator, press and information, international, RCA Records. He was formerly administrator, artist promotion in the international department.



SCHLITTEN



HENEBERRY



HUDON



SAMUELS

Lou Bramy named Western regional promotion man—special projects, Warner Bros./Reprise, succeeding Russ Shaw who was recently named artist relations coordinator for the label. Bramy was previously with Melody Sales, a San Francisco distributor. Jeff Samuels appointed press representative, Warner/Reprise, based in New York.

★ ★ ★

M. Richard Asher has resigned as vice president, Eastern operations, Capitol Records.

★ ★ ★

Bob Reno named vice president, Kama Sutra Music. He was previously a&r director, Vanguard Records. He was first associated with Kama Sutra Music in 1967-68. . . . Bill Boyd named American Forces liaison representative for Capitol Records international. He recently left the U.S. Air Force as master sergeant. . . . Joe H. Talbot III, manager of SESAC's Nashville office, has resigned. He is a principal in Precision Records and Harbot Music.

★ ★ ★

Bobby Weiss joins newly formed Daybreak Records as executive vice president, general manager. He was previously with Monument as its international department vice president (see separate story on page 1). . . . Rick Larence joins Mike Borchetta's Beverly Hills-based independent promotion company to work with the placement of song material with a&r men. . . . John Galobich has joined Lee Productions in Chicago handling management and booking of groups signed to Lee. He formerly was regional promotion manager for Columbia Records in the Midwest. . . . Dave Chackler, formerly in national promotion with Mercury, Polydor and White Whale, joins Happy Tiger in Los Angeles as national promotion chief.

★ ★ ★

Jay Lowy joins Henry Mancini Enterprises and Larry Shayne Music as general manager. He was formerly a&r vice president at Dot and Paramount Records. . . . Paul Abeyta joins MCA Music in Los Angeles to develop new writers and service record companies with material. He was formerly with Warner Bros. Music for four years as creative director. . . . Diane Smith joins Sun, Moon & Stars in Los Angeles as administrative executive with the new production company. She was previously with Lee Magid Productions.

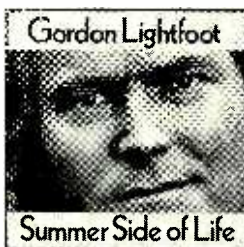
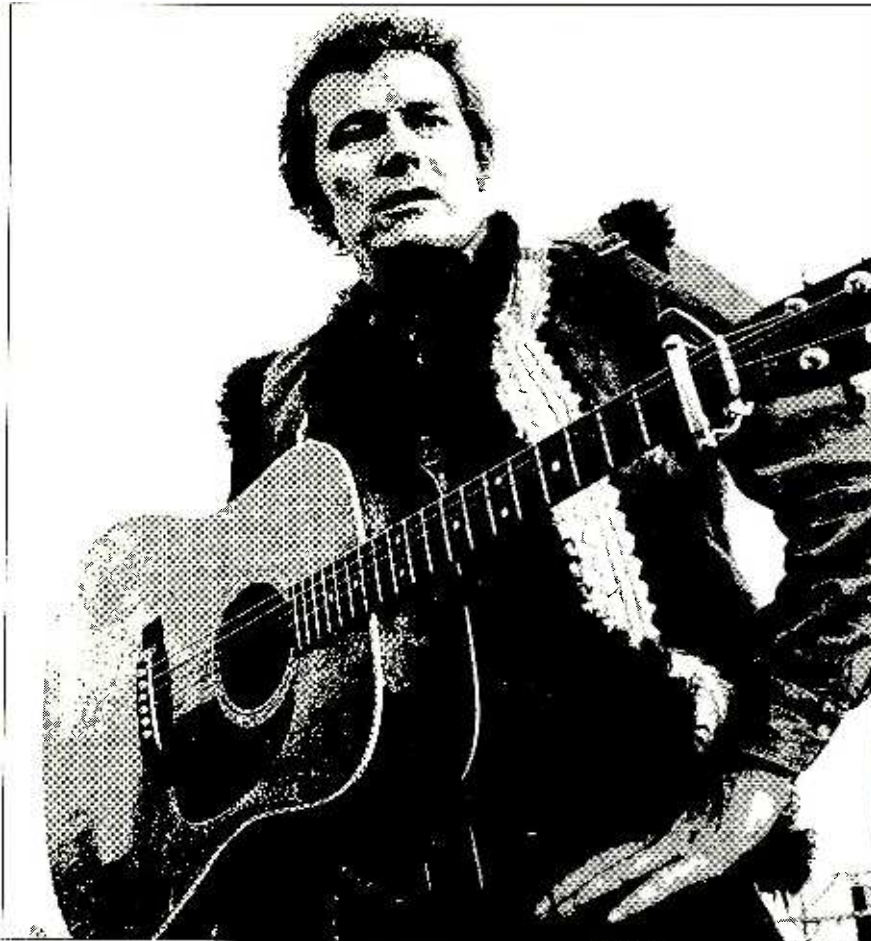
★ ★ ★

Peter Behrendt has been appointed president of Craig Corp., succeeding Robert Craig, who will continue as chairman and chief executive officer. Edward Y. Motokane, senior vice president of operations, has been named executive vice president. Louis Warden, senior vice president of Craig Corp., has left.

(Continued on page 58)

GORDON LIGHTFOOT "TALKING IN YOUR SLEEP"

(REP 1020)



A single picked from his powerful new album,
SUMMER SIDE OF LIFE
(MS 2037)
Produced by Joe Wissert.



The successor to Gordon's breakthrough LP,
IF YOU COULD READ MY MIND
(RS 6392)
Produced by Joe Wissert and Lenny Waronker.

Available on Reprise records (and Ampex -distributed Tapes).

Instrument Sales at Retail Hit Peak Bil

By EARL PAIGE

CHICAGO — The musical instrument industry has soared above the billion-dollar retail sales level for the first time. Instruments featured on popular recordings—notably Fretted instruments—sparked the rise. Sheet music and accessories also contributed to the surge.

American Music Conference (AMC) chairman Elmer Brook Jr. put total retail sales of new music merchandising at \$1,005,235,000, up 5 percent over 1969. Fretted instrument sales were up 41.2 percent with dollar volume up 51 percent. Organs enjoyed record sales too—up 5 percent.

Brook told an AMC press conference audience here that sheet music is an industry barometer. Sales were \$91,500,000 as compared with \$87,120,000 in 1969, a 5 percent advance. Self-instruction books also climbed to \$12,500,000 and accessories rose 13.5 percent to \$108,400,000.

AMC surveys point to more bullish sales. U.S. families have

over \$15 billion invested in instruments; nearly one household in seven plans to purchase an instrument this year.

Moreover, 90 percent of the 82,000 U.S. elementary schools offer music for students, indicating future growth.

Of AMC retailers representing 1,200 stores, 70 percent predicted higher sales for 1971.

Seven categories out of 12 registered sales gains, while pianos, string instruments, brass instruments, drums and miscellaneous instruments had moderate declines.

N.Y. Court, in Test Case, Holds CAMI Liable for Infringement

NEW YORK—Columbia Artists Management, Inc. (CAMI) has been held liable for copyright infringement in a test case brought on behalf of ASCAP

NARM BACKS PIRACY BILLS

NEW YORK — Pirate-watching by NARM and its members in Florida and Texas has kept local legislators aware of the high cost to both the state and record business of bootlegging. According to NARM president Jack Grossman, NARM has supported lawmakers on the passage of anti-bootlegging legislation by gathering and directing information on record and tape pirates to legislators and government, which often loses tax dollars to bootleggers. Florida recently passed an anti-bootlegging bill into law, while a bill has already passed the Texas State Senate. NARM's general counsel, Earl W. Kintner, has directed the association's legal activities in these states.

member, Gershwin Publishing Corp. Judge Robert P. Anderson of the New York Court of Appeals held CAMI liable for infringement of a copyrighted musical composition in a concert sponsored by a local community concert association, which had been organized by CAMI. The management firm has refused to recognize its obligation to clear the rights for performances sponsored by community concert associations.

The Court held that CAMI had caused copyright infringement of George Gershwin's "Bess, You Is My Woman Now," by "organizing, supervising and controlling" a concert sponsored by the Port Washington Community Concert Association. The Port Washington Association has been organized by CAMI for the purpose of sponsoring local concerts promoted by CAMI. CAMI also manages artists who appear in these locally sponsored concerts. It makes an extra charge to artists, over and above its usual management commission, for appearances at Community Concerts.

The test case was argued by Heran Finkelstein, general counsel of ASCAP.

CBS Sales Soaring; Sets Diversification

• Continued from page 1

World charts, the estimate that international sales are surpassing the \$100 million mark appears conservative.

During the past decade, each of the subsidiaries expanded into music publishing, a field which is paying off for CBS International. A recent example is that the CBS French labels of the subsidiaries expanded in publishing firm acquired the score to the soundtrack of "Z," the highly acclaimed motion picture. The song used in the EIAI Airlines TV commercial is a copyright which belongs to the CBS subsidiary in Israel and is widely recorded in the U.S.

In addition to publishing, the CBS International subsidiaries have expanded into recording studios and pressing plants. CBS International maintains recording facilities and pressing plants in 15 of the 24 countries where it now has subsidiaries. The CBS firm in Mexico City last week inaugurated its new recording studios, claimed to be one of the best in Latin America.

Its firm in Japan has doubled its pressing plant capacity in the three years that it has been in operation.

Its label in England, according to London-based Record and Tape Retailer's recent chart activity recap for the last quarter, enjoyed the top position. Schein confirmed the fact that CBS International through its foreign subsidiaries was on a diversification course. The CBS firm in Mexico recently launched the Hallmark Greeting Card operation there. Its firm in Canada recently acquired a substantial interest in Solo Hair Products of Canada, a company which produces plastic hair curlers, and now will be engaged in manufacturing blank tape cartridges and cassettes.

Book Trade

Its diversification drive has taken the CBS firm into the book trade abroad. Its companies in Brazil and Israel are now engaged in the book publishing field.

It is interesting to note that CBS International's disk sales are derived primarily from its own recordings. This is in contrast with the sales of other international firms which have taken on the distribution abroad of labels other than their own.

In addition to the CBS-U.S. company's repertoire, the major share of CBS International's sales are of recordings originated by the subsidiaries within their respective countries and made available for sale by sister firms in other markets.

CBS International was launched in 1960 with firms in Mexico, Brazil and Argentina. During the past decade subsidiaries were added in the U.K., France, Germany, Canada, Austria, Holland, Belgium, Switzerland, Sweden, Denmark, Norway, Japan, Australia, Hong Kong, Israel, Italy, South Africa, Colombia, Venezuela, Costa Rica and Luxemburg.

'Flexibles' Output at 35 Mil But Melodiya Flexes for Cut

• Continued from page 1

Melodiya is also seeking to boost the weak sales of stereo records throughout the Soviet Union. The company has just launched compatible stereo-mono albums to combat this, and trends towards unification within the company will probably lead to the gradual elimination of the 10-inch album, which Melodiya still produces in quantity.

According to statistics, light music—which includes pop and rock—constitutes about 60 percent of Melodiya's overall output. A precise percentage can be illustrated by last year's release plan of the Leningrad pressing plant, the third largest in Russia, which has been released: classical—15 percent; Russian, na-

tional and other folk songs—20 percent; popular, rock, easy listening—55 percent; children's records—5 percent; spoken word—2-3 percent; documentary and study—23 percent. The statistics are almost the same for the whole industry.

The popular and rock material, together with children's albums, cost between \$1.35 and \$2.40. Monaural documentary albums are priced at \$1.55 and folk and classical albums, \$1.35-\$1.55. The higher price is for a compatible LP.

Melodiya executives claim that Russian product is the lowest priced in the world, although it is admitted that record jackets and quality sometimes fall below Western standards.

Cap's Pub Is On the Block

• Continued from page 1

help brighten Capitol's bleak financial picture.

The Beechwood-Glenwood firm is being placed on the block on the heels of its award last week for "Snowbird," a BMI's "most performed song of the year," and concurrent with the Top 10 ride on "Put Your Hand in the Hand." The Beechwood-Glenwood operation, also has been a money-maker for its disk company parent.

The firm had been a drop-in operation for Capitol Records' copyrights until two and a half years ago when Sam Trust took over as president and turned it into an active publishing firm. His first major move was the acquisition of Cliffe Stone's Central Songs, the Nashville-based firm. He also established four key office operations for the firm. The Los Angeles outlet is headed by the firm's general manager Steve Stone; the professional managers in New York, Nashville and Toronto are Jerry Simon, Happy Wilson, and Gary Buck, respectively.

When Trust took over the firm value on the catalog was said to have been \$500,000.

McNeely Sets Pub

WESTMINSTER, Calif. — A new recording studio and music publishing office, Elm Publishing Company, has been established here by Edd McNeely, songwriter and artist. A branch in Las Vegas has also been established and will be headed by D.R. Richard.

Elm will soon release their second single featuring McNeely on the Farber label. Also to be released is new Fumblinger and Rose product.

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June 25/26 Paramount Theatre, Seattle, Washington
June 27 Gardens, Vancouver, B.C.
July 27 Las Vegas Convention Center, Las Vegas

Lee Michaels

5th SP4302

on A&M Records and Tapes



Orange Radio Grant Bid Is Held Up; KRLA for Sale

WASHINGTON—Los Angeles radio station KRLA, sought by a roster of entertainer interest since 1964, may be up for grabs again. The FCC's near-grant to Orange Radio, Inc., of Fullerton, Calif., has snagged on connections between one of its principals, Robert Maheu, and the Howard Hughes hotel and broadcast holdings in Las Vegas.

KRLA has been in interim operation by Oak Knoll Broadcasting since the Federal Communications Commission cancelled the Eleven-Ten Broadcasting Corp. license in 1962. An FCC hearing examiner chose Voice of Pasadena over other applicants, but the review board overruled his choice.

The review board last week held up the Orange Radio grant because of information that came out of the 1970 lawsuit by Maheu in his attempt to hold his management role in the Howard Hughes Nevada holdings. Maheu's statement to the court claimed control over Hughes' Nevada hotels, a nightclub, airport operations and KLAS-TV in Las Vegas.

On petition from the Western Broadcasting Corp., another applicant for KRLA, the Commission will examine claims by Orange Radio, Inc., that Maheu, a 15 percent stockholder, would devote at least 20 hours a week to the station, and that he was only in part-time promotional services to Hughes' interests.

Western said these claims were

made in bad faith since Maheu's court statements showed he moved to Nevada in 1967, was in full charge of Hughes' enterprises, with a "lifelong" agreement.

FCC also wants to find out, during hearings, if Maheu actually ran the Hughes Tool Co.'s Las Vegas station KLAS-TV between 1967 and 1970, although the FCC was informed that manager was Raymond M. Holliday. The Commission will also see if Frank W. Gay, Orange Radio stockholder, who is also a director in the Hughes Tool Co., handed

(Continued on page 58)

Bell Sales, \$ Picture Up

LOS ANGELES—Bell Records, the music wing of Columbia Pictures Industries, is giving its parent company something to smile about.

Despite the effect of a poor corporate fiscal third period and an earnings plunge for nine months, Columbia Pictures reports that record and music publishing operations have improved both in sales and earnings.

As is customary with most publicly-owned companies, Columbia pictures doesn't issue statements concerning subsidiary or divisional performances.

A third quarter net loss for the motion picture studio was the re-

Craig to Buy Dimension Firm

LOS ANGELES—Craig Corp. (ASE), tape player manufacturer, has agreed in principle to acquire Dimension Specialty Co., of New York, for stock.

With the acquisition, Robert Craig, chairman and chief executive officer of Craig Corp., has named Peter Behrendt, chairman of Dimension Specialty, as president of Craig. He will continue as chairman of the acquired company. Sol Gold is the president of Dimension, which performs purchasing services for U.S. companies of overseas products.

sult of depressed economy and poor reception to pictures in release. It reported a net loss of \$611,000 during the fiscal third quarter, ended March 27. A year earlier, it earned \$2.1 million, or 33 cents a share. Gross revenue for the third quarter declined to \$64.5 million from \$70 million a year earlier.

For the nine months, net income plunged to \$347,000, or 5 cents a share, from \$5.3 million, or 85 cents a share, a year before. Gross income rose slightly to \$184.1 million from \$182.8 million.

Premier Lists Net Sales for Yr., Office Shift

NEW YORK — Net sales for Premier Albums, Inc., for the year ended July 31, 1970, the company's fiscal year, were \$1,686,763. Income before federal income taxes and extraordinary credits totaled \$102,149.

For the six-month period ended Jan. 31, 1971, the company released unaudited figures which showed net sales of \$865,748 and income \$72,437.

The company's executive and sales offices have moved to 10 West 66th St. Also, the company has informally adopted the name Premco Industries, Inc. A formal name change will be submitted for shareholder consideration at a later date.

Shankar Suit Vs. Graffiti

LOS ANGELES—Ravi Shankar has filed \$1.2 million suit in superior court against Graffiti Productions Corp. for allegedly extracting music from his "The Monterey Pop Festival" LP for use in the film, "Harlot."

Shankar claims the religious nature of his music would not permit him to have it used in a sex exploitation film. Shankar is asking for \$250,000 in general damages and \$1 million in punitive damages, plus a permanent injunction barring the defendants from using his recorded material without his consent. He claims he never gave permission to use his music for "Harlot."

ASCAP Moves Its Nat'l Headquarters

NEW YORK — ASCAP will move its national headquarters to 1 Lincoln Plaza at Broadway between 63d and 64th Sts. on Friday (4). Making the move with ASCAP president Stanley Adams will be general counsel Herman Finkelstein, his staff and most of the other executives. The telephone number will be (212) 595-3050, and the zip code: 10023. Other departments will remain at 575 Madison Ave., at 688-8800.

Market Quotations

As of Closing, Thursday, May 27, 1971

NAME	1971		Week's Vol. in 100's	Week's		Week's Close	Net Change
	High	Low		High	Low		
Admiral	197/8	8	642	191/2	175/8	181/2	- 1
ABC	48	25	550	441/2	423/4	441/2	+ 1 1/2
American Auto. Vending	101/2	67/8	43	9	8 1/4	8 3/8	- 3/8
Ampex	253/8	161/2	1624	181/2	171/2	177/8	- 3/8
Automatic Radio	141/4	81/8	188	10	9 1/8	9 1/8	- 3/4
ARA	139	117	56	132 1/2	130 1/4	131 1/2	+ 1/4
Avco Corp.	18	12 3/4	392	15 5/8	14 1/4	14 3/8	- 1
Avnet	157/8	81/4	662	13 1/4	12 1/4	12 1/4	- 3/4
Capitol Ind.	217/8	12 5/8	171	13 1/8	12 3/4	12 3/4	- 1/8
Certron	8 3/8	6	235	7	6 3/8	6 5/8	Unch.
CBS	45 5/8	30 1/8	863	44 3/8	43	44	+ 7/8
Columbia Pictures	17 3/4	10 1/4	948	11 7/8	10 1/4	11 3/8	- 1/8
Craig Corp.	9	5 1/8	81	6 1/4	5 3/4	6	- 1/8
Creative Management	17 3/4	10 7/8	226	13	11 1/2	11 1/2	- 1 1/4
Disney, Walt	128 1/8	77	793	126 1/4	118 3/4	118 3/4	- 5 3/4
EMI	5 1/8	4	265	4 1/4	4	4 1/8	- 1/8
General Electric	124 3/8	93	2008	121 7/8	119	119 1/4	- 2 3/8
Gulf & Western	31	19	1391	28 1/8	26	27	- 1
Hammond Corp.	137/8	9 1/2	260	11 3/8	10 5/8	10 3/4	- 3/8
Handleman	46 1/2	35 1/8	101	45 7/8	45 1/8	45 1/4	- 3/8
Harvey Group	8 7/8	6 3/4	102	8	6 3/4	7 1/4	+ 1/4
ITT	66 3/4	49	1953	63 5/8	61 7/8	62 1/2	- 3/4
Interstate United	13 1/2	8 7/8	346	10 3/8	9	9	- 7/8
Kinney Services	39 3/8	28 1/4	1518	38 7/8	35 7/8	35 1/8	- 3 3/8
Macke	14 5/8	10 1/4	147	11 1/4	10 1/4	10 1/4	- 1 1/4
MCA	30	21 3/8	90	26	24 3/4	25 1/4	- 5/8
MGM	24 3/4	15 1/2	158	22	20	20 5/8	- 1 5/8
Mattel, Inc.	52 1/4	35 1/4	2122	46 7/8	43 3/8	43 3/4	- 3/4
Metromedia	28 1/4	17 3/8	374	24 1/8	18 1/8	24 1/8	+ 5/8
3M	118 3/4	95 1/8	3889	115 1/8	110	114	- 3/8
Motorola	86	51 1/2	516	83	80	81 1/2	- 1/4
No. Amer. Philips	31 7/8	23	154	29 7/8	28 1/8	28 3/8	- 7/8
Pickwick International	49	38	135	48	46 1/2	47 3/4	+ 1 1/2
RCA	39 7/8	26	2200	38 7/8	37 3/8	38 7/8	+ 3/8
Servmat	32 1/2	25 1/2	321	30 3/8	29 3/4	30	- 1/2
Superscope	32 5/8	19 7/8	108	25	23 1/8	24 3/4	- 1/4
Tandy Corp.	75 5/8	51	578	68 5/8	66 3/8	68 3/8	- 1/2
Telex	22 3/8	13 3/4	4018	18 3/8	16 1/8	16 5/8	- 1 5/8
Tenna Corp.	11 1/2	7	166	7 3/4	7	7 1/4	- 1/4
Transamerica	19	15 1/4	1594	17	16 1/4	16 3/4	Unch.
Transcontinental	11	6 1/2	734	8	7 1/4	7 3/8	+ 1/4
Triangle	22 3/4	16	20	17 7/8	17 1/4	17 3/8	- 1/8
20th Century-Fox	15 7/8	8 5/8	883	12 7/8	11 1/2	11 3/8	- 1 3/8
Vendo	17 1/2	12 3/4	58	14 3/4	13 3/4	13 3/4	- 3/4
Viewlex	10 3/4	7 3/8	243	8 5/8	7 3/4	8 1/4	+ 3/8
Wurlitzer	16 7/8	10 1/8	68	15 3/4	15 1/8	15 1/4	- 1/8
Zenith	51 7/8	36 3/8	585	50	48 1/2	49 7/8	+ 1 3/8

As of Closing, Thursday, May 27, 1971

OVER THE COUNTER*	Week's		Week's *Close	OVER THE COUNTER*	Week's		Week's *Close
	High	Low			High	Low	
ABCO Ind.	7	6 3/4	6 3/4	Marvin Josephson	10	8 7/8	8 1/2
Amer. Prog. Bureau	3 1/2	3 1/4	3 1/4	Kirshner Enter.	6	5 1/4	5 3/4
Audiophones, Inc.	3 1/2	2 3/4	3	Koss Electronics	5 1/4	4 3/4	4 3/4
Bally Mfg. Corp.	23 1/2	22	21 1/2	Mills Music	17 1/4	16 3/4	17 1/2
Data Packaging	8	7 3/4	7 3/4	NMC	6 3/8	6	6 1/8
Gates Learjet	6 3/8	5 1/4	5 1/4	National Tape Dist.	3 3/4	3 1/2	3 1/2
GRT Corp.	4 1/8	3 3/8	3 3/8	Perception Ventures	5	4 1/2	4 3/4
Goody, Sam	8 3/8	8	8 7/8	Recoton	5	4 3/4	4 3/4
Integrity Ents.-Uts	4 1/2	4 1/4	4 1/4	Schwartz Bros.	6	5 1/2	5 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.

Mail Order Record Label Being Formed by Shearing

Continued from page 1

he was dropped from Capitol's roster after 27 years.

Shearing, too, fell into that category of not attracting young buyers. His new operation maintains contact through a post office box in North Hollywood. Upcoming are an LP with the trio and a solo piano effort. Cost of the LP is \$5.50.

Shearing had recorded for MGM prior to moving to Capitol. His music has gone through several a&r directions, but was unsuccessful.

Material on Sheba will be new recordings. Kenton's label, Creative World, has been leasing back masters from Capitol while getting into some original recordings.

Kenton's operation is housed in his own building, and has a small staff to administrate the flow of requests and products. His mailing list tops 30,000 names.

Shearing's wife Trixie is working on the mailing order list from their Toluca Lake home.

Recording with Shearing have been bassist Andy Simkins and bassist Harvey Mason. Several of Shearing's sessions at Capitol have never been released, and it is known that he became disgruntled with the company for its "lack of promotion and attention to my product."

The first Shearing LP marks the first recording collaboration between the pianist and vocalist Williams.

Duke Ellington has been recording albums at his own expense and leasing them to labels for distribution.

Stein to London For Meetings

NEW YORK—Seymour Stein, managing director of Sire/Blue Horizon Records, will hold meetings in London this week with his partners Richard and Mike Vernon to plan the American launching of the new Blue Horizon product. Scheduled for release in July are albums by Bacon Fat and Jellybread. Both Bacon Fat and Jellybread albums were produced by Vernon in London.

Stein will also meet with new Blue Horizon producers in London, as well as the producers of Sire acts Climax Blues Band and Barclay James Harvest.

Stein also plans meetings on the Continent with the labels' licensees and to set deals for unlicensed territories.

Kinney & Mattel Talks Terminated

LOS ANGELES—Merger talks between Kinney Services and Mattel have been terminated. Kinney owns the Warner Bros. family of labels, and Mattel recently acquired Audio Magnetics Corp., blank tape manufacturer.

JUNE 5, 1971, BILLBOARD



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50756 **Love's Made A Fool Of You**

NITTY GRITTY DIRT BAND

50769 **House At Pooh Corner**

WALDO DE LOS RIOS

50772 **Mozart Symphony No. 40**

BOBBY WOMACK

50773 **The Preacher**

BOBBY GOLDSBORO

50776 **And I Love You So**

DENNIS YOST & THE CLASSICS IV

50777 **It's Time For Love**

JOHNNY RIVERS

50778 **Sea Cruise**

CANNED HEAT & JOHN LEE HOOKER

50779 **Whiskey And Wimmen**

IKE & TINA TURNER

50782 **Ooh Poo Pah Doo**

STOCK 'EM!

Tape Cartridge

Sony Hints Half-Billion Sales; Bows 9 New Units

By BRUCE WEBER

LOS ANGELES—Judging from the company's latest new products, promotion boasts and sales reports, Sony Corp. would seem to have a lot going for it.

Within the past few weeks the tape industry, which has frequently gotten excited about new product developments and sales statements, was informed by Sony that it intends to report worldwide sales in 1971 of \$500 million.

Why the vigor?

—Its new consumer electronics products, including tape recorders, are not merely "blue-sky" prototypes, but are being delivered to distributors before the Consumer Electronics Show, June 27-30.

—Its videocassette, which will record either color or black-and-white, will be on the American market this year along with a va-

riety of prerecorded videotapes, produced by Japanese movie makers and manufactured by Sony.

—An improved market environment in the U.S. and a firm labor situation in Japan. The price of labor is rising at the rate of 20 percent a year in Japan, but Sony executives feel it has learned to use the labor force more effectively.

Of the \$500 million Sony anticipates garnering this year, about a third of it, or about \$170 million, will be from sales in the U.S., according to Akio Morita, executive vice president of Sony Corp., which is traded on the New York Stock Exchange.

To achieve its sales and marketing goals, Sony officials admit, several factors are to be considered, like:

—Aiming more products, pro-

motions and pitches at the youth market.

—Developing new products at a quicker pace to keep up with stiffer competition from other Japanese manufacturers.

—Concentrating on developing a program for marketing its new videotape equipment in the U.S., initially in the educational market.

Everything, of course, hinges on import quotas (duties), not only at Sony but at all electronics manufacturers shipping product to the U.S.

Most Sony executives believe the U.S. will not raise import duties on electronic goods. In the case of Sony, free trade is doubly important, since its securities are Japan's first to be listed on the Big Board.

First Wall St. Bout

Unlike other manufacturers in Japan, it must contend with Wall Street and the roller-coaster attitude it often takes. For example, the potential impact of U.S. import quotas could be a negative factor in analyzing Sony's securities. For one thing, import quotas could cut further into Japan's balance of payments surplus, which has been under pressure, and could force new competitive ground rules among American and Japanese electronic producers.

Most Wall Street analysts are guessing the import quota question will be resolved without severe impact on Japan. (Contrary to what many might expect, less than 10 percent of Japan's gross national product is exported.) As one Sony executive said, "Why would the U.S. Government want to do anything to harm its image as an example of free trade?"

Rather than show any concern on import duties, many Sony executives prefer concentrating on videocassette; primarily in wooing and winning the American market. They contend the videocassette is a highly salable product, first at educational institutions and then to consumers. The current fiscal year is being labeled by some Sony officials as a "year of preparation" for next, when it plans to retail videocassette. (Many analysts state that Sony "isn't particularly attractive as a stock buy on the basis of near-term prospects because of heavy outlays for development of the company's videocassette system. For the longer term, though, they feel Sony's videocassette makes it an excellent buy, perhaps in the beginning of fiscal 1972.)

Sony, like other Japanese manufacturers, earns high ratings from analysts for its technology, research and management capabilities, especially the latter.

Japan is in the midst of a diminishing labor market and a spiralling wage increase which is rising at the rate of 20 percent a year.

One analyst observes that there are problems in Japan, and cites among other things, inflation, the possibility of less favorable export prospects for Japanese companies, and large wage settlements.

However, Sony said its U.S. sales are progressing well, "although we are being rather careful with respect to the U.S. market, because of the tight credit conditions, the tightfisted consumer and the possibility of excessive dealer inventories." (Actually, a stepped-up rate of earnings growth is being hindered by one negative factor: the currently weak color TV sales picture in the U.S.)

A factor to be considered in Sony's favor is the earnings report of Superscope, the exclusive U.S. distributor of Sony products. Superscope (Amex) reported higher first quarter profits of \$660,000, or 31 cents on 2,107,504 shares,

Cassette-Cutting Perils Trade: Nelson

By RADCLIFFE JOE

WASHINGTON—Indiscriminate price-cutting of cassette software among many manufacturers is emerging as a major threat to the future of the entire cassette industry. This is the opinion of Paul B. Nelson, vice president and general manager of the Home Entertainment Products Division of North American Philips Corp.

Speaking at the First International Tape Conference held here, Nelson said that all segments of the cassette industry are being penalized by the unrealistic prices set by marginal software manufacturers who sacrifice quality in order to make delivery.

The Norelco executive told his audience that the entire chain of cassette distribution is being victimized by shoddy product that results in widespread disenchantment with the medium.

Said Nelson, the main source of the problem lies with manufacturers who are too often willing to take almost nonexistent margins of profit on unit sales in the hope of generating profits on volume.

"This," he continued, "is a shortcut to Chapter Eleven proceedings."

Nelson told his listeners that in addition to being an economic absurdity, "loss leader" pricing on cassettes automatically lends itself to corner-cutting on quality. He continued, "There are certain inevitable and unavoidable investments in quality materials, precision machinery and skilled manpower required to produce something as complex as a good cassette. You cannot make those investments or maintain them if your price structure is geared solely to undercutting the market."

Nelson noted that photography, also an industry with a hardware-software complexion, faced a similar price and quality problem in the early days when picture-taking was just becoming a mass hobby.

"But," he continued, "farsighted restraint on the part of dealers, and leadership by manufacturers, combined to assure photography's growth. The same formula can work for the cassette industry."

Audio Magnetics in Tape Sales Rise

By ELIOT TIEGEL

LOS ANGELES — Mass merchandising chains have recognized the need for a high-end blank cassette tape and have opened a new market for Audio Magnetics recently introduced QHF series.

Audio has been supplying large chains with a standard line of blank cassettes and open reel tapes. The new premium line, using low-noise, high-density tape with a polyester base, has gained good consumer acceptance, reports Ray Allen, the firm's sales vice president.

"Mass merchandisers recognized the need for a high quality tape

compared to \$463,000, or 22 cents on 2,105,116 shares a year ago. Sales through March 31 increased to \$12,531,000 from \$11,069,000.

Underlying labor and wage problems in Japan and a poor business market in the U.S., the Japanese are to be applauded for their effort to cool their economy, many here believe. "The Japanese market has a better chance of early recovery than the U.S. market," said an analyst. "Japan probably can avoid a recession in the process of the cooloff."

New Product Ready

Unveiled at Sony's distributor and representative meeting in Phoenix last week was the 1971 line of nine stereo compact systems, including two with 8-track capability and two with cassette availability.

The line includes model HP-148, a compact featuring 8-track capability, FM stereo and AM-FM tuner at \$209.95; model HP-218, also with 8-track player at \$299.95; model HP-149 featuring cassette recorder and FM stereo at \$229.95; and model HP-219 with cassette recorder, FM stereo and AM-FM tuner at \$319.95.

Also model HP-610, with record changer, FM stereo, AM-FM tuner and speakers at \$399.95; model HP-140, a mini-stereo system at \$149.95; model HP-215, a system with 4-speed record changer at \$179.95; model HP-210 at \$219.95; and model HP-510 at \$309.95.

Be all of that as it may, the most important question always is: where to from here?

For Sony, it's a new generation of consumer electronics, leading off with the videocassette.

so we developed our series to their needs," Allen said.

This tape (with a suggested list of \$2.49 for a C-60), has helped find a "new home for our products in hi fi stores," Allen said. "And this is a new area of distribution for us."

In addition to selling national chains with the QHF series of four time lengths, Audio is also private labeling the line for several national distributors.

The QHF series carries the AM logo and is available in 30, 60, 90 and 120-minute lengths. The tape comes in a two-piece Philips-type styrene storage case.

The series places Audio in the same high-end category as 3M for the first time with a professional-type product.

Allen believes the reason for initial acceptance of the stepped-up blank line is because people who started out with low-cost recorders have moved up equipment-wise and have concurrently moved up to Audio's new product.

As a means of promoting the new line, Audio has retained the Carson Roberts ad agency to develop consumer programs. The new line was introduced last January at the Housewares Show in

(Continued on page 14)

Magnetic Media Cassette Line

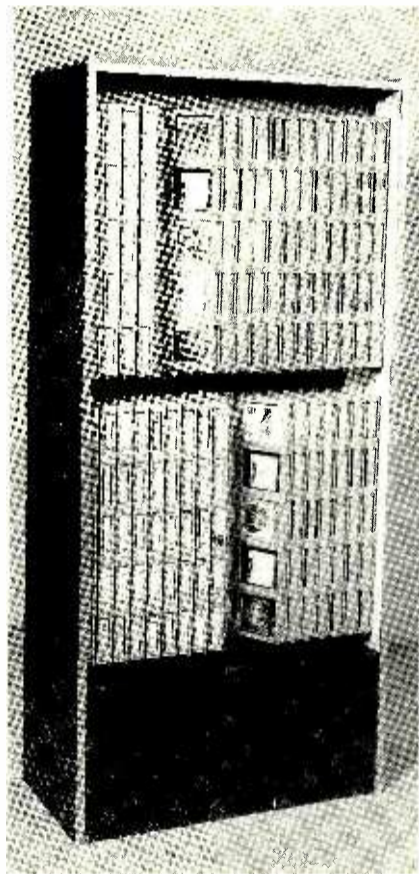
NEW YORK—Magnetic Media Corp., blank tape manufacturers recently sold by GRT to Sam Sokolov, a private buyer from Canada, has introduced a line of high density tape.

The blank cassette line (HDP-71), manufactured from DuPont tensilized Mylar, will be marketed in 60, 90 and 120-minute lengths.

According to Aaron Wasserstrom, president of Magnetic Media, the tape makes use of a new coating process which reduces the noise by 4 db. "In addition," said Lawrence Knees, research manager, "our testing shows an increase of 2 db in maximum output over standard tape. For duplication this means a saturation output gain and a wider range in recording."

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New Units Spark Tape Player Mart

LOS ANGELES — Tape player manufacturers are counting on consumers spending more enthusiastically during the second half of 1971.

And to prove their theory that business projections are on the upswing, seven major manufacturers have introduced plenty of tape/audio product and one, Car Tapes, has come out with new equipment (see separate story) and a most bullish sales position.

First, Jim LeVitus, president of Car Tapes, set the business tone by announcing that sales were up 64 percent and profits gained substantially in the first quarter of fiscal 1971. He projects a gain in the second quarter of between 50 and 60 percent and a fiscal 1971 of more than 30 to 35 percent.

Then, Motorola, RCA, Concord, Philco, Toshiba and Sony (see separate story) all released a hefty amount of product for the fall season, including:

Concord—Model F-25 cassette recorder, \$49.79; F-26 compact cassette, \$59.79; F-104 cassette radiocorder, \$79.79; F-140 stereo cassette, \$99.79; F-150 dual power AM-FM stereo radiocorder, \$159.79; F-107 cassette deck, \$139.79; F-120 cassette automatic-changer deck, \$199.79; F-128 8-track player deck, \$129.79, and the Marx IX, a stereo cassette deck with the Dolby noise reduction system, \$249.79.

Motorola—The consumer products division has introduced two "Quadruline" 4-channel players: model FH275, featuring a visual grid control to automatically balance speaker output, plays stereo or 4-channel 8-track tapes and lists for \$399.95, and model GP111, a 4-channel 8-track unit which converts a stereo system to quadrasonic and lists for \$229.95. Other models: FH200 8-track player to be used with tuner amplifier, \$99.95; FH210 8-track deck, \$179.95; FM225 with a built-in 8-track, \$239.95, and the FM230 with a built-in cassette recorder, \$269.95.

Philco—MAX50 4-channel consisting of two speakers and an amplifier tape deck, \$179.95; F5716 compact with 8-track, \$179.95; M4761 stereo, \$319.95; M4710 compact, \$259.95; M3711 stereo compact, \$139.95, and the M3710 stereo compact, \$129.95.

RCA Home System

RCA—YZD-444 4-channel 8-track 5-piece home system featuring separate loudness, balance, bass, treble and depth control to provide balance adjustment between front and rear speakers,

\$299.95; YZD-596 is a 3-piece modular 8-track system with two 8-inch speakers, \$129.95; YZB-532 cassette recorder, \$79.95; YZB-522 portable cassette recorder,

\$49.95; YZB-507 cassette portable, \$29.95, and the YZB-517 cassette portable, \$39.95.

Toshiba—Entering the American audio field with the creation

of a hi-fi division. Initial product line consists of a 4-channel stereo converter/amplifier at under \$200, three stereo receivers, two turntables and three speaker systems.

California Auto Radio (Boman Astrosonix) — OCTA-4 4-channel 8-track that plays quadrasonic through four separate amplifiers; Micro-Mini 8-track with brackets to remove the unit from an auto; BM-1100 8-track with AM-FM multiplex radio, and the BM-900 8-track with AM radio.

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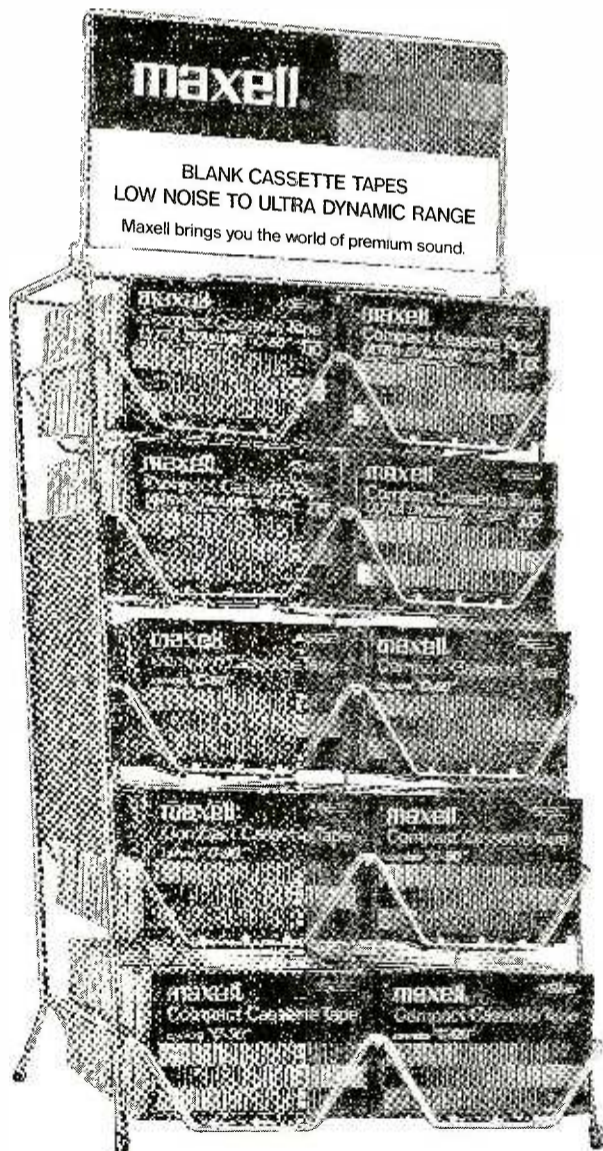
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Vender Holds 84 Selections

TECUMSEH, Mich. — Faraday is pursuing other distribution avenues in addition to music outlets for its cartrette, a new miniature continuous loop tape cartridge. The company has designed a vending machine that will hold 4,200 cartrette cartridges and affords the consumer a selection of 84 titles.

(The cartrette is approximately two inches square and one-quarter-inch deep. It contains up to 80 minutes of monaural, 40 minutes of stereo or 20 minutes of quadrasonic repertoire.)

The vending machine is coin-operated from either 117 volts A/C or on a D/C source. Faraday has applied for a patent on the mechanical and drive designs for the vender.

In the consumer area, Faraday has signed a joint venture agreement with Staar S.A., Brussels, Belgium, to build a player for the cartrette, which is a version of the conventional 8-track systems. (Billboard, April 24.)

AVC Begins Spoken Word, Quadrasonic Duplicating

LOS ANGELES—Audio-Video Communications (AVC) is gaining momentum in two new custom duplicating areas: quadrasonic and spoken word.

The government has awarded a duplicating contract for spoken word cassettes to AVC, which will duplicate, master and distribute a series of prerecorded programs for the Library of Congress. The series, which will be shipped from AVC to 48 distribution centers across the U.S., will aid blind and physically handicapped people.

In addition, the company is private labeling a series of quadra-

sonic 8-track and reel-to-reel titles for several manufacturers, reports Don Anderson, president of AVC.

It is also making a 4-channel sampler in reel-to-reel for Akai America, which is expected to introduce a series of tape recorder products to go along with its videotape unit.

AVC is utilizing its own recording studio and music catalog to reproduce quadrasonic, in both reel and 8-track. The company is capable of producing both 4-channel concepts: discreet and matrix, the latter a quasi-4-channel system which uses synthesizers.

Car Tapes to Phase Out 2 of Its 3 Cassette Units by End of Year

• Continued from page 1

of merchandising and the high incidence of auto cassette thefts.

Reason for Car Tapes withdrawal, according to Earl Horowitz, sales manager of the company, is that the auto cassette market has become a dumping ground by other manufacturers wanting to get out of that end of the business, and the high cost of auto cassette units.

Horowitz said the auto cassette market had become so chaotic that it was almost to a point where it is nothing but a bad profit factor. He blamed the industry's decline largely on Philips, whose royalty charge for manufacture of the units make it impossible for auto cassette prices to be competitive.

"It is impossible," he said, "to interest customers in cassette units selling for upwards of \$75 when many 8-track units can be purchased for \$29.95 or less."

Car Tapes plans to phase out two of its units—one with a playback/record feature and the other a playback only system—and replace them with a single basic auto portable unit. This unit would complement the firm's cass/8 player, which is a compatible cassette-8-track unit, and which, according to Horowitz, is a steady seller.

Commenting on the new trend in the auto cassette market, Harold Wally of Wally's Stereo Tape City, one of the largest dealers and installers of automotive tape players in New York City, said he was not surprised as auto cassettes were definitely too expensive for the budget of the average consumer.

Wally added that the cassette player was not, unlike its 8-track counterpart, originally designed as an automotive unit. "Consequently, it had to suffer," he said.

Wally disclosed that he now carries two units from Crown and Panasonic, but that their combined sales are no more than four units in an entire month.

The auto cassette which has struggled for survival since its introduction lost much of its ground when Detroit decided to abandon attempts to offer it as an optional extra in 1971 automobiles manufactured by Chrysler.

However, despite the negativ-

ism, the auto cassette may yet emerge successful from the doldrums. At Toshiba, for instance, two new models will be bowed at the company's sales meeting scheduled for Las Vegas this month.

According to Roger Probart, advertising director of Toshiba, the auto cassette market has been a profitable and feasible one for his company. "We have had no problems," he said. "This is a market that naturally requires special marketing and distribution programs and we are in the process of developing these."

The Ampex Corp., convinced that there are great possibilities for the auto cassette in the OEM market, is introducing a new player at the Consumer Electronics Show in Chicago later this month.

The unit designated Miero 140, has automatic reverse features, and a anti-theft unit which locks the player either to the floorboards or under the dash.

The Miero 140 will bring to four the number of auto cassette units now being offered by Ampex. The units will list for \$139.95.

According to an informed source at the company's Illinois plant, the company is not dismayed by Detroit's abandonment of the auto cassette unit. "We will work hard to develop the OEM market," he said.

He disclosed that the company's major area of concentration will be in play only units as previous units with both play and record features had not met the expected market acceptance.

At Panasonic the outlook is also optimistic. The company

Audio Magnetics

• Continued from page 12

Chicago. The tape is manufactured in Audio's Gardena factory and features a totally different package than the standard tape line.

QHF cassettes have a screw-type housing with welded windows. Ten cassettes are packed in a display box for retail usage. The labels and inserts are all foil for a more attractive appearance.

The reel line is available in single, double and triple play and is packaged in a Philips-type plastic box. The premium cassette line is being distributed in Europe where the C-90 length is the most popular.

The QHF series is also being well received in the educational market, where the improved tape is finding acceptance with people who use high-speed duplicating equipment.

Schools have been buying this stepped-up line as an adjunct to the regular priced series of six time lengths (10, 20, 30, 60, 90, 120 minutes).

The educational products department, which reports April as its top sales month, cites premium tape as contributing to the record month. Increased sales are a result of market penetration and dealer promotions for the premium line, explains Sharyl Story, educational department head. The tape was shown at the recent Association for Educational Communications and Technology which resulted in sales movement.

Advent Debuts Cassette Unit

CAMBRIDGE, Mass.—Advent has introduced a cassette tape deck, model 201, utilizing the Dolby noise-reduction system to retail at \$280.

An optional low-noise microphone amplifier will retail at \$20.

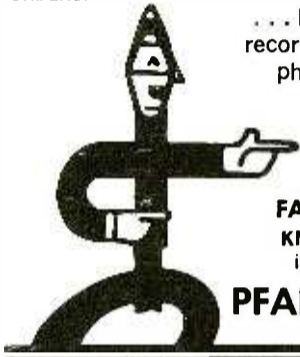
plans to introduce at least four new models by the end of this year. According to Steve Flamm of Panasonic's automotive products division, the auto cassette is not a big seller, but it does provide a regular market for product.

Flamm suggested that Detroit may have erred in offering players with recording facilities in automobiles. "They should have gone with playback only systems," he said. "They would undoubtedly have been more successful."

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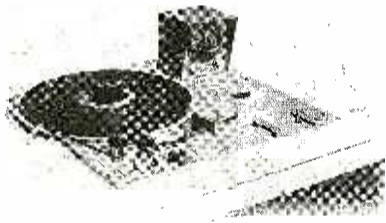
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JUNE 5, 1971, BILLBOARD

TOP Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (8-Tr. & Cassette Nos.) (Duplicator)
1	1	STICKY FINGERS Rolling Stones, Rolling Stones (M859100; M559100)
2	2	JESUS CHRIST SUPERSTAR Various Artists, Decca (6-206; 73-206)
3	3	4-WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
4	4	TAPESTRY Carole King, Ode '70 (A&M) (8T 77009; CS 77009)
5	5	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561)
6	—	RAM Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375)
7	8	AQUALUNG Jethro Tull, Reprise (M8 2035; M5 2035)
8	9	UP TO DATE Partridge Family, Bell (Ampex 86059; 56059)
9	10	L.A. WOMAN Doors, Elektra (ET8 5011; TC5 5011)
10	6	SURVIVAL Grand Funk Railroad, Capitol (8XW 764; 4XW 764)
11	7	GOLDEN BISQUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT 8023-50098; 5023-50098)
12	11	MAYBE TOMORROW Jackson 5, Motown (81735; 75735)
13	13	PEARL Janis Joplin, Columbia (CA 30322; CT 30322)
14	14	NATURALLY Three Dog Night, Dunhill (Ampex 85088; 55088)
15	—	CARPENTERS A&M (BT 3502; CS 3502)
16	12	BEST OF Guess Who, RCA Victor (P8S 1710; PK 1710)
17	15	TEA FOR THE TILLERMAN Cat Stevens, A&M (BT 4280; CS 4280)
18	19	THE SKY'S THE LIMIT Temptations, Gordy (G81957; G75957)
19	20	CHICAGO III Columbia (CA 30110; CT 30110)
20	26	11-17-70 Elton John, Uni (8-93105; 2-93105)
21	21	MANNA Bread, Elektra (ET 8 4086; TC 5 4086)
22	17	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
23	16	CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271)
24	34	TOM JONES SINGS SHE'S A LADY Parrot (M79846; M77646)
25	23	EMERSON, LAKE & PALMER Cotillion (Ampex M89040; M59040)
26	18	LOVE STORY Andy Williams, Columbia (CA 304970; CT 30497)
27	27	BLOODROCK III Capitol (Ampex 8xt 765; 4xt 765)
28	22	LOVE STORY Soundtrack, Paramount (PA 8-6002; PA C-6002)
29	29	THIRDS James Gang, ABC/Dunhill (Ampex 8721; 5721)
30	31	CRY OF LOVE Jimi Hendrix, Reprise (Ampex M82034; M52034)
31	24	THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050)
32	32	BROKEN BARRICADES Procol Harum, A&M (8T4294; CS 4294)
33	30	ALARM CLOCK Richie Havens, Stormy Forest (GRT 8-6005; 5-6005)
34	25	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
35	36	SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843)
36	37	TUMBLEWEED CONNECTION Elton John, Uni (8-73096; 2-73096)
37	33	THIS IS A RECORDING Lily Tomlin, Polydor (8F 4055; CF 4055)
38	44	CHAPTER TWO Roberta Flack, Atlantic (Ampex M81569; M51569)
39	28	WOODSTOCK 2 Soundtrack, Cotillion (TP 2-400; CS 2-400) (Ampex)
40	40	LIVE Johnny Winter And, Columbia (CA 30475; CT 30475)
41	41	HANGING IN THERE Hudson & Landry, Dore (324; 324)
42	42	GREATEST HITS Sly & the Family Stone, Epic (Columbia) (KO 30325; ET 30325)
43	43	OSMONDS MGM (Allison M84724; M54724)
44	—	LEON RUSSELL & THE SHELTER PEOPLE Shelter (Capitol) (8XW 8903; 4XW 8903)
45	35	THE POINT Nilsson, RCA Victor (P8S 1623; PK 1623)
46	39	GREATEST HITS Glen Campbell, Capitol (8XW 752; 4XW 752)
47	38	LOVE IT TO DEATH Alice Cooper, Warner Bros. (Ampex 81883; 51883)
48	—	CURTIS LIVE Curtis Mayfield, Curtom (88008; 58008)
49	45	TARKIO Brewer & Shipley, Kama Sutra (Buddah) (Ampex M82024; M52024)
50	—	SUMMER SIDE OF LIFE Gordon Lightfoot, Reprise (M82037; M52037)

Billboard SPECIAL SURVEY For Week Ending 6/5/71

Tape Cartridge

Tape Happenings

Maxwell Corp. of America, New York, is building a network of manufacturers' representatives to market its tape products. . . . Philips is releasing a series of spoken word cassettes on sports in London. . . . Precision, London, will sell prerecorded cassettes and cartridges in duty-free shops at London's Heathrow Airport. Cassettes will retail at \$4.56 and cartridges for \$4.80. . . . Decca, London, is releasing its first twin-pak cassettes. Classical repertoire will retail at \$9 while pop material will cost \$8.64. The twin-paks will be Dolbyized. . . . General Cassette Corp., Phoenix, is introducing a series of new items, including a budget blank cassette line, a series of spoken word Bible stories on cassette, a sales motivation course on two cassettes at \$14.98, and a series of spoken word stories for children in a two-cassette package for \$9.95. . . . Toyo Radio Co. of America, Gardena, Calif., is introducing several new players, including model 721 Qaudio system for autos, model 702 Qaudio system, two portable 8-track stereo recorder/players, models 403 and 404, and a stereo cassette pack, model 580. Model 721 plays four-channel sound as recorded on four tracks of 8-track stereo cartridges. The unit can also play standard cartridges. Model 702 is a four-channel amplifier and player for home use. It also can play standard cartridges. . . . Belair Enterprises, Los Angeles, and McCulloch Electronics Corp., Los Angeles, have introduced a portable 8-track with AM-FM stereo player, model PEP-777. The unit is equipped with McCulloch's portable energy pack, an electronic system of portable lifetime power designed to eliminate the need for batteries. The energy pack module is capable of delivering more than five hours of continuous play before recharging.

American General Supply Electronics Ltd., a Canadian-based Japanese importer, is entering the American market with a line of electronics products. . . . GRT's first release of MGM (and Verve) prerecorded tape titles include 13 8-track and 6 cassette packages. . . . Tenna Corp. has introduced a line of speakers for auto stereo tape players and plans to market the speakers through mass merchandising and retail locations. 3M

(Continued on page 53)

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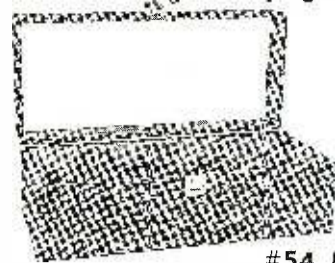
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Cartridge TV

3,000 Firm Survey

Major Executive Research Augurs CTV As Vital Tool

LOS ANGELES—The business community sees cartridge television as a "tool rather than a complete revolution," based on early findings of a management survey by Robert H. Hayes Associates of Chicago.

Top management of 3,000 firms, each doing over \$2 million annually, were surveyed and initial reports indicate that top executives look upon the videocassette as a good communications tool.

Firms which already have some form of equipment do not show any great excitement about getting involved in the proposed program, which costs \$3,000 and involves a player plus eight programs. (Indications are the survey is for Motorola.)

Hayes already has done a survey for this same unnamed client in the educational field to supplement the client's own activities.

Managements of firms contacted have some general knowledge of CTV, either by reading about it or having seen a demonstration.

The purpose of the survey is to improve corporate communications on issues which affect the business environment. The client ordering the survey has begun some production on the eight titles and plans to develop others based on attitudes revealed through the probe.

Suggested Subjects

Among the program's being suggested are probes into industry's responsibility toward ecology; motivating employees; consumerism and its impact on marketing; improving corporate/community relations; drug usage

within a company; the multi-national company; today's youth; executive mental and physical health and the value of computers.

Executives are asked to comment whether they feel CTV can be useful for them, whether the \$3,000 cost is reasonable, whether the proposed topics meet their needs and whether present audio-visual systems are adequate and CTV is not needed.

Companies are asked whether they would purchase, subscribe monthly or rent, as needed, the player and software. Executives are also asked to indicate the kinds of shows they would be interested in obtaining.

Areas of Usage

If a company is presently using 8mm, 16mm or videotape, it is asked in which functional areas the medium is used, such as training, marketing, dealer communication and advertising.

In an attempt to ascertain why a company doesn't use audio-visual systems, the survey offers such replies as "not enough good programming, no real application, too much bother" and "programs not current."

The survey suggests six areas in which CTV can be used: marketing or sales; top management communication; employee training; dealer communication; employee relations and public relations. The respondent has to check where appropriate.

The proposed program offers experts discussing topics which will "influence corporate activity in this decade."

The intimacy between program source and viewer and the stimulation of discussions in small or large groups is pointed out as a feature of CTV.

Blank Tape Looms As New Profit Item

By ELIOT TIEGEL

LOS ANGELES—Blank tape manufacturers around the world are an optimistic breed. The cartridge television explosion portends a new area of profitability for them and they have begun either research into the development of blank videotape, or are now gearing up to get into production of the raw tape for both educational-institutional-consumer usage.

Over 20 manufacturers throughout the world loom as competitors in the video blank tape race once the stalls are opened and the galloping giants are off and running.

In the United States the videotape companies can include 3M, RCA, Audio Magnetics, Ampex, Audio Devices, CBS-Soundcraft, U.S. Magnetics, Graham Magnetics, BASF, and Certron.

In Japan the field encompasses: TDK, Zuji, Maxell-Hatachi and Sony.

In Europe they include: Agfa, BASF, Kodak, Philips, EMI, Pyral and Faranum.

For each company using chromium dioxide particles, DuPont receives over \$1 million in royalties as the inventor of the property.

One American company just entering blank video tape, Audio Magnetics, feels chromium dioxide raises the cost of the tape by one third. It has applied for a

patent on a new coating process which avoids the usage of chromium dioxide.

Irv Katz, Audio's president, feels iron oxide is a more economical property. "3M has used iron oxide in its broadcast videotape and there's no reason to believe it's not adequate for the home market," Katz said. 3M has since introduced a new high energy tape which reportedly permits video recorders to operate at slow speeds.

Katz feels the public won't know the difference between iron oxide and chromium dioxide tape. "Our attitude for videotape is the same as its been for our audio tape: to make a viable product for a viable market at the lowest cost possible using mass distribution."

While the cost of blank videotape has been estimated as running from \$30 to \$60 for from 30 to 60 minute reels, Katz believes iron oxide can lower the cost below \$30 for an hour tape.

Still to be heard from is the new development of cobaloy by Graham Magnetics of Texas, which reportedly permits three times more information to be installed on magnetic tape. This development can expand the amount of playing time on a reel without changing its dimensions.

The point is that research is surging ahead which will affect the capability of videotape—and also its cost.

Avco Tour & Sport Films

LOS ANGELES—A series of travel and adventure films narrated simultaneously on separate channels in English and in one of several different languages, along with a series of sport films, is being prepared by Cartridge Television, Inc., for Avco Cartrivision home use. No release date has been set. The films, all in color, deal with various sports.

The travel cartridges will show several of the world's famous cities and countries such as Hong Kong, Greece, Tahiti and others. The films come from Travel-8, Inc.

Fifty hours of "Outdoor Sportsman" features ranging from marlin fishing in Hawaii to moose hunting in Alaska will be available through a lease arrangement with Sports Films, Inc. The programs illustrate techniques employed in catching trout, marlin, bass, salmon and other fish.

Another angling series contains 31 featurettes shown first on the "Gadabout Gaddis" TV show. In the cartridge films, obtained

through G.G. Communications, Inc., Gaddis narrates programs of his fishing adventures and provides tips on fishing techniques.

The last series will be sports instructional films featuring leading athletes demonstrating particular skills. Among the athletes to be featured are Mick Tinglehoff, Gale Sayers, Bob Hayes and Merlin Olsen in professional football; Elvin Hayes, Wes Unseld and Oscar

Robertson, pro basketball; Henry Aaron, Bob Gibson and Brooks Robinson, pro baseball; and Arthur Ashe and Dennis Ralston, tennis. Also in the series will be college football technique demonstrated by college teams and girls basketball demonstrated by a national championship girls' team from Iowa. These films come from various sources compiled especially for cartridge television.

Nevada School's TV Center Becomes State's Largest

LAS VEGAS—Beginning this fall, the University of Nevada's local campus will have a special videotape television center. The increase in space from 1,000 to 10,000 square feet will make it the largest TV facility in the state. Television production will be primarily taught by videotape

instruction leading to a degree in Fine Arts, while courses in basic broadcasting will earn a degree in Technical Electronics. Both the technical and basic broadcasting courses will emphasize the use of new VTR equipment, both in TV and teaching. Eleven students are expected to enroll.

According to Lynn Dryer, head of the television center, the new facility will have a complete range of equipment, including four types of videotape cameras, three brands of recorders, televiewers plus their present Sony Equipment. The equipment is presently being utilized between the Las Vegas and Reno campus for teacher education. The VTR cartridges are exchanged between universities for critiques. Dryer said the videotapes have been amazingly helpful.

Computer Stores Video Programs

NEW YORK—Software producers are thinking of storing programs in computer banks until systems are available for consumer use. They also are thinking of cable television as being initial users.

These projections came to the surface during the recent first international tape seminar in Wash-

(Continued on page 29)

CTV Seen Commonplace in Finland in Next 2 Years

HELSINKI — Cartridge TV is likely to become commonplace in Finland within the next two years. But its breakthrough is being hindered because of the slow development in the color-TV field—only 8,000 color-TV licenses have been issued since the introduction of color television in Finland several months ago.

But the first cartridge company has just been established by Finnvisuals — an all-Finnish company, comprising seven major book publishers. The company sees as its primary duties extensive research into the economic and technical problems. Later, the company hopes to investigate the possibility of producing Finnish cartridge TV repertoire—most like-tional and best-selling Finnish live to be in the shape of educational and best-selling Finnish movies.

But the company's main concern is the acquisition of interna-
(Continued on page 28)

TV Ops Like Shows On Video Cartridge

LOS ANGELES — Many cable television operators prefer their shows to be delivered to them in video cartridges rather than on open reel or film, according to Oliver Berliner, president of Visua-Life Presentations.

He said that film is superior to cartridges because of the standardization which doesn't exist for cartridges yet. But many cable operators prefer cartridge, Berliner said, because the tape playback machine can also record, whereas TV-style film projectors are expensive and have no record features.

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Talent

Anderson Tranquilizing Rock Fans with 'Softness'

By ELIOT TIEGEL

LOS ANGELES—Anderson, a very soft sounding quintet from Kingsburg, Calif., is stretching the concept of gentle pop music, and in the process is creating a following in local area rock clubs.

The group which has been together seven months has worked dates at the Golden Bear in Huntington Beach, the Bitter End West and at several local colleges.

Two acoustic guitars, flute, piano and electric bass develop a lilting sound without the use of drums. Pat Erickson, the flute specialist, has been playing the instrument 11 years and she is the major soloist tying the band together.

Its leader, Craig Anderson, explains that the band wants to see

how far it can go without drums. "Our music is tranquilizing and we hope the audience can get into the words and feel the softness of our sound."

Business manager Bob Reitzes, who also manages Buffy Sainte-Marie and Tommy Boyce and Bobby Hart, has put the band together with Nick St. Nicholas, formerly with Steppenwolf, to develop a sound for recordings.

Whereas Anderson was the initial writer for the band, the group is now collaborating on its material. "Everybody's Song" is their first effort. An Anderson composition, "Dorian Moog" done for a college composition class, has become a strong showcase piece for Miss Erickson, who has a vocal quality of the Judy Collins school. The group works with four part vocal harmonies on such originals as "We Can't Wait Much Longer," "Green Bamboo," "Monique," "Prophet of Peace" and "Everybody's Song."

'JAZZ' DROPPED BY CRUSADERS

NEW YORK—After 10 years of being known as the Jazz Crusaders, the group will henceforth call themselves simply the Crusaders. The Chisa Records group believed that the term "Jazz" in their name limited pop airplay. Their first Chisa album, "Old Socks, New Shoes, New Socks, Old Shoes," has been on the pop, soul and jazz charts for more than 25 weeks.

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\$20 Mil Park To Accent Music For Summer

VALENCIA, Calif. — Magic Mountain, a new \$20 million entertainment park will emphasize music during the summer. The facility, which opened over the weekend, will showcase attractions in a 3,400-seat theater. Larry Sands, the entertainment director, has booked the Everly Brothers, Mel Torme, the New Christy Minstrels, Roger Miller and Bobbie Gentry as his first attractions.

The theater has a 15-channel mixing board. Sands is working with a \$1 million plus entertainment budget for the park which is 35 miles northwest of downtown Los Angeles.

It is the first major entertainment center in this part of the country and will draw its patrons principally from the nearby San Fernando Valley. A \$5 admission for adults and \$3.50 for 3-12 entitles the visitor to all the shows and attractions.

There will be three dance pavilions scattered throughout the 200-acre site. Jimmy Durante and KFI disk jockeys Al Lohman and Roger Barkley, performed during the preview May 22.

Free Break Up

LOS ANGELES—Free, A&M Records artists who hit big with "All Right Now" last year, have broken up. The U.S. tour planned for the summer has been canceled. The members have decided to pursue separate careers. A farewell LP from the group, to be released this summer, is a live concert recording done in England earlier this year.

Signings

New Riders of the Purple Sage to Columbia Records. The members of the group are lead singer, rhythm guitarist and writer John (Marmaduke) Bawson, lead guitarist and vocalist David (Bootie) Nelson and bass guitarist and vocalist Dave (Tornado) Torbert.

John Stewart signed to an exclusive long-term contract by Warner Bros. His first album for the label will be recorded this summer.

Rosalie Sorrels, Alan Thomas and the Black Eagle Jazz Band (Continued on page 53)

Weather Report: Breezy

NEW YORK—A special preview of Columbia Records' new group, Weather Report, was given at Columbia's 30th Street studios here May 25. The group, comprised of Joe Zawinul, electric piano; Wayne Shorter, reeds; Miroslav Vitous, bass; Alphonze Mouzon, drums and percussion instruments, and Don Un Romao, percussion; represents a gathering of forces with extensive musical backgrounds. It is a blending of musical talents into one, cohesive, five dimensional plain of artistry.

The group played and expanded upon basic themes from virtually every cut on their first LP for

Columbia. Mouzon's intricate rhythms were reinforced by Un Romao and Vitous. Zawinul expanded upon the rhythms and Vitous' bass and Shorter took the level of music yet one step further. The music from the sum of these five parts again raised the level. A musical unit was at hand, a unity which flowed throughout the studio and onto the street. There was a distinctive comment and plea, structure and chaos, understanding and questioning. There was a way of unity for musical genres and the genres of life, combining them to explain the parts. BOB GLASSENBERG

Talent In Action

MARY TRAVERS

Troubadour, Los Angeles

The strength and forcefulness which Mary Travers lent to Peter, Paul and Mary is now fully exposed, as the tall blond vocalist makes her solo way across the country. Her debut here May 12 was an artistic triumph for her, but a failure for the backup group which she chose to surround herself with.

The vocalist's assertive voice, matched with meaningful, personal songs, stood clearly out as the main melodic and harmonic instrument. There were gaps where good, strong support men would have added immeasurably to the total sound. Unfortunately, Miss Travers' backing was feebly supplied by acoustic 12-string, six-string and amplified bass. Her pianist, Paul Griffin, worked hard, playing first delicate and then bluesy runs.

After she got past the natural references to her "two good friends" (Stokey and Yarrow), she smartly sang "The Times They Are a Changin'." Her opener of "Circus" was one of several new tunes which appear on her new Warner Bros. LP and they are all delightful.

Alone with no fellows at her side, she offers more dynamics and has no worries about blending with any other voices. Her songs are about people, not objects. There is "Children One and All," "Too Much of Nothing," "Indian Sunset" about the death of this country's first citizens, "The Song Is Love," "Follow Me" and "I Wish I Could Be Free," which could have used some funky guitars and drums.

Nevertheless, on the ability of her own voice, she earned the opening night plaudits.

ELIOT TIEGEL

DOC SEVERINSON

Persian Room, New York

There is more to Doc Severinson than an iron lipped trumpet technician with an over endowed tailor as his return visit to the Persian Room (where he started as a solo feature) showed. Again he is surrounded but never dominated by a crowd of singers, who leap about and keep things visually lively and a strong band. It all enables the RCA artist to indulge in some low key comedy, play the spoons, sing a little and rip off some accurate trumpet pyrotechnics.

The material moves from traditional bullfight music—always a good piece for trumpet players to explore the stratosphere—to "Brother Love's Travelling Salvation Show." Doc's show is professional, moves along nicely and adds up to superior entertainment. IAN DOVE

CARLY SIMON KRIS KRISTOFFERSON

Bitter End, New York

A good blend of older music genres brought up to date entertained the audience at the Bitter End on May 19. Carly Simon is very folk oriented but by use of a three-piece back-up and well blended harmony Miss Simon raised her energy level to a higher plain. "These Are the Good Old Days" was lively and vocally sound with three-part harmony on the choruses. Miss Simon also did a fine job on her hit single on Elektra Records "That's the Way I Always Heard It Should Be," as she accompanied herself on piano. She also sang a lovely ballad composed by Buss Linhart, "The Love's Still Growing," which offered a good change of pace and introduction to her hit single.

Kris Kristofferson is a country writer who has been singing in the city long enough to change his

ways slightly. His humor and satirical songs on politics, the left and the right, as well as civilization in general offered balance to his stark reality songs on drugs, love and loneliness. He never posed as a star, but was greatly appreciated as an entertaining human being. BOB GLASSENBERG

BREAD

Civic Auditorium, Santa Monica, Calif.

For all those people who thought the Bee Gees were just a bit too "heavy," Bread is the answer. The group features good vocal harmonies and very nice, very well-planned, very sedate, and ultimately very dull rock music. Bread's performance here May 21 shows it to be, possibly, the ultimate Top 40 group.

The quartet specializes in songs that will offend no one and take no chances. The tunes were well thought out for the most part, almost to the point of sterility. The Elektra Records' group did all its hits, and the crowd dutifully acknowledged with wild applause (and even some shrieks and screams from the females).

Midway through the concert the group revealed a 20-piece orchestra behind the curtain, which helped the group on several numbers, all with uniformly boring arrangements. But it sure helped Bread sound like its records.

The only thing left to do at the end was a rock and roll medley. It featured all Chuck Berry tunes performed with seemingly memorized gestures that showed that perhaps with some effort, Bread could become a very safe version of the Doors. GEORGE KNEMEYER

EMERSON, LAKE & PALMER

Carnegie Hall, New York

Greg Lake is a fine singer. Let's mention that Greg Lake is a fine singer and an excellent electric bass player and also very impressive on acoustic guitar on which he can do some very Vivaldi-ish passages with consummate elegance. (King Crimson has suffered badly for losing him.) Let's note also that Carl Palmer is the finest supportive drummer since Keith Moon. Let us observe then that Emerson, Lake & Palmer are not Nice. There is more going on here than just Keith Emerson's aural and physical acrobatics.

Though it's still Emerson's show, which means it's enormous. Here is a man who has to keep running constantly to work off too much energy for one person to handle. It comes out in a constant rush of 32nd notes, played on two electric organs at once, plus Moog, plus piano, plus several obscure sound-producing devices. If 91 percent of him is a brilliantly trained technician and craftsman, some appreciable portion is real genius.

The Keith Emerson sense of humor, which was not exactly a staple of the Nice, does exist, and is larger than life as is everything the man is now doing. It couldn't work without humor, not when Emerson batters the life out of his electric organ, crucifies himself on it, walks on the key board, murders it with scimitars, and does various other things also. Palmer, too, has the power of the grand gesture, the visual impact, with his stacks of cymbals and huge Chinese gongs and frenzied, choreographed solo ritual. ELP may be playing many decibels' worth of strange electronic / classical / rock / collage / stew—but what they're performing is gigantic grand opera.

(Continued on page 20)



EMMIT RHODES, center, ABC/Dunhill artist, checks an advertisement for his December concert at the New York Philharmonic Hall. With him are David Chapman, left, international representative of ABC/Dunhill, and Lionel Conway of Island Music in England, which handles music publishing for Rhodes.

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Talent In Action

• Continued from page 18

The above observations on ELP (whose one LP on Cotillion) having been inspired by the alarming trio's Carnegie Hall appearance May 26, upon which occasion that audience ran the danger of having its ears blown before its mind; but willingly. **NANCY ERLICH**

CHRIS CONNOR

Trude Heller's, New York

Chris Connor (Stanyan Records) returned to New York May 21 following a two-year absence, to prove to an enthusiastic audience at Trude Heller's that talented entertainers never die, they just improve with time.

Miss Connor, who has been wooing supper club audiences around the nation for more than a decade, is an entertainer of tremendous professionalism and versatility. Working with an avant-garde jazz pop format, she lends an exciting sort of chemistry to her songs which turns each performance into a happening.

Backed by Tony Lupo on drums; Richard Davis, bass, and Michael Abene, piano; Miss Connor's opening night offerings included Rod McKuen's "I'll Catch the Sun," Lennon/McCartney's "Nowhere Man," "Didn't We" and a number of others, many of which are on "Sketches," her first album for Stanyan. **RADCLIFFE JOE**

GLEN CAMPBELL, JERRY REED, LARRY McNEELY

International, Las Vegas

Glen Campbell, completely at home in the International's 2,000-seat room, displayed style, warmth and talent to perfection at a recent performance. In an entirely new show Campbell placed great emphasis on sidekicks Larry McNeely and Jerry Reed.

Immensely talented banjo and guitar player McNeely offered three selections displaying excellent finger work on "Cannonball Rag." Although not a lead singer he offered a pleasing rendition of "Easy Virginia Blues" then joined Campbell for duet "Rocky Top."

Reed gave Campbell a tough act to follow. Obviously enjoying what he was doing, he offered a slightly too long 40 minutes of singing, comedy and guitar playing. He did his latest RCA recordings "Amos Moses" and "When You're Hot" and a beautiful rendition of "Thing Called Love." Backed by sidemen Paul Yandell on guitar, bass man Steve Schaffer and drummer Larry London.

Campbell's ability to interpret a wide range of contemporary songs makes it difficult at best to single out any one number; but his sensitive and poetic rendition of "Theme From Love Story" would have to be the choice. His 10-song segment was repeatedly interrupted by audience hand clapping. He opened with his "Wichita Medley," offered guitar solo "Classical Gas" and his latest record release "Dream Baby," and closed with "He's My Brother." **LAURA DENI**

CAROLE KING

Troubadour, Los Angeles

Carole King scratches the surface of emotion. Granted, she has the capacity for dynamics and has the strong vocal range, she falls short of being an interpreter of songs.

Her debut (May 18) cast her alone in the spotlight and she displayed a confidence developed from years of playing piano as she and her writing partner Gerry Coffin created a string of hits for other artists.

Her strong, oftentimes piercing voice and her two-fisted style of piano playing helped generate excitement. There is a tinge of heart-throb in her voice, which can curl with a touch of urban soul, or big city soul.

She has a good rhythmic sense which comes through in her piano figures and in her very clear enunciation which makes listening to her lyrics a comfortable scene.

"It's Too Late," her current ode single, drew the strongest reaction. She worked through new material and her past credits like "Up on the Roof," "Natural Woman," "Will You Still Love Me Tomorrow?" was a musical question which received an affirmative answer from the young audience. But she still misses as offering a distinctive way of interpreting lyrics. **ELIOT TIEGEL**

LEON RUSSELL DONNY HATHAWAY TAJ MAHAL

Fillmore East, New York

The Fillmore East was a three-ring smash on May 23. Leon Russell and the Shelter People headlined, and you know by now that when the Mad Dog comes steppin' out, wearing white, his gray hair slipping around his shoulders, you're gonna hear piano like you never did before. Those broken octaves in the left hand with the pure funk skipping right hand—dynamite. With such heavies as "Wild Horses," "Sweet Emily," and some superlative blues by the lead guitarist, nothing could go wrong.

Donny Hathaway is a mellow jazz-soul surprise. His arrangements are clean and smooth; he never employs vocal tricks—just good, honest, sweet singin'. In the long instrumental "The Ghetto," you get to hear how great each of his musicians is.

(Continued on page 22)

From The Music Capitals of the World

DOMESTIC

NEW YORK

John Baldry will join the Warner Bros./Reprise Records sponsored tour of the "Mother/Brothers Show." . . . **Lloyd Price** will be on the bill with **Elvis Presley** at the International Hotel in Las Vegas for one month starting June 30. . . . **Gary William Friedman** has scored "The Merry Wives of Windsor," playing Stratford's Shakespeare Festival. . . . **Herb Bernstein** is producing **Val Doonican's** LP for Philips Records. . . . One of the principals of **Nickel & Dime Records** is **Victor J. Jaskot**, not **Victor J. Laskot** as erratummed in Billboard March 22. . . . **Mason Williams** at **Marvelous Marv's** in Boulder, Colo., until Saturday (5). **Jimmy Webb** takes over Monday (7) for a run until June 12. **Chet Hanson** is talent coordinator for **Marvelous Marv's**. . . . **Dick Lavsky**, of **The Music House**, arranged and produced the music for **Fred Bijou's** top 40 radio campaign for **Monica Simone's** Whip Cream Candy Lip Glaze.

Townes Van Zandt, Poppy artist, appearing with **Kaye Taylor** at the Main Point in Philadelphia until June 13. . . . **Louis Prima** set for a 10-day gig at **Palumbo's** in Philadelphia beginning June 19. . . . **Kevin Eggers' Poppy Industries** will now be operating out of 551 Fifth Ave. . . . **Howie Aronson's** name was inadvertently omitted from the caption of the photo showing the promotion for **Helen Reddy's** Capi-

tol album, "I Don't Know How To Love Him," in last week's Billboard. **Aronson** is Capitol's district sales manager in New York. . . . **The Farquars** into the Living Room for one month beginning Sunday (6). . . . **The PJ's**, Map City duo, signed to do a series of appearances at the **Concord Hotel, N.Y.** . . . **Paul Anka** set to appear at the "Man and His World" exhibit in Montreal on July 31. . . . **Eloise Laws** at the **Playboy Club, Lake Geneva**, until Monday (7). . . . **Alice Cooper**, Warner Bros. artist, in London for meetings to set up the group's first concert tour of England and the (Continued on page 53)

RCA Artists for Kane TV Show

NEW YORK—Jerry Reed, John Denver and the Main Ingredient, all RCA Records artists, and James Darren, who records for the RCA-manufactured and marketed **Kirshner** label, are being filmed Tuesday (1) at **Houston's Astroworld** for the syndicated **Larry Kane TV show**. The TV show, which will be shown in dozens of U.S., Puerto Rican and Dominican Republic markets in staggered weeks, will be supported by RCA with TV spots in New York, Los Angeles, Boston, Philadelphia, St. Louis, Houston, Milwaukee, Dallas and Fort Worth.

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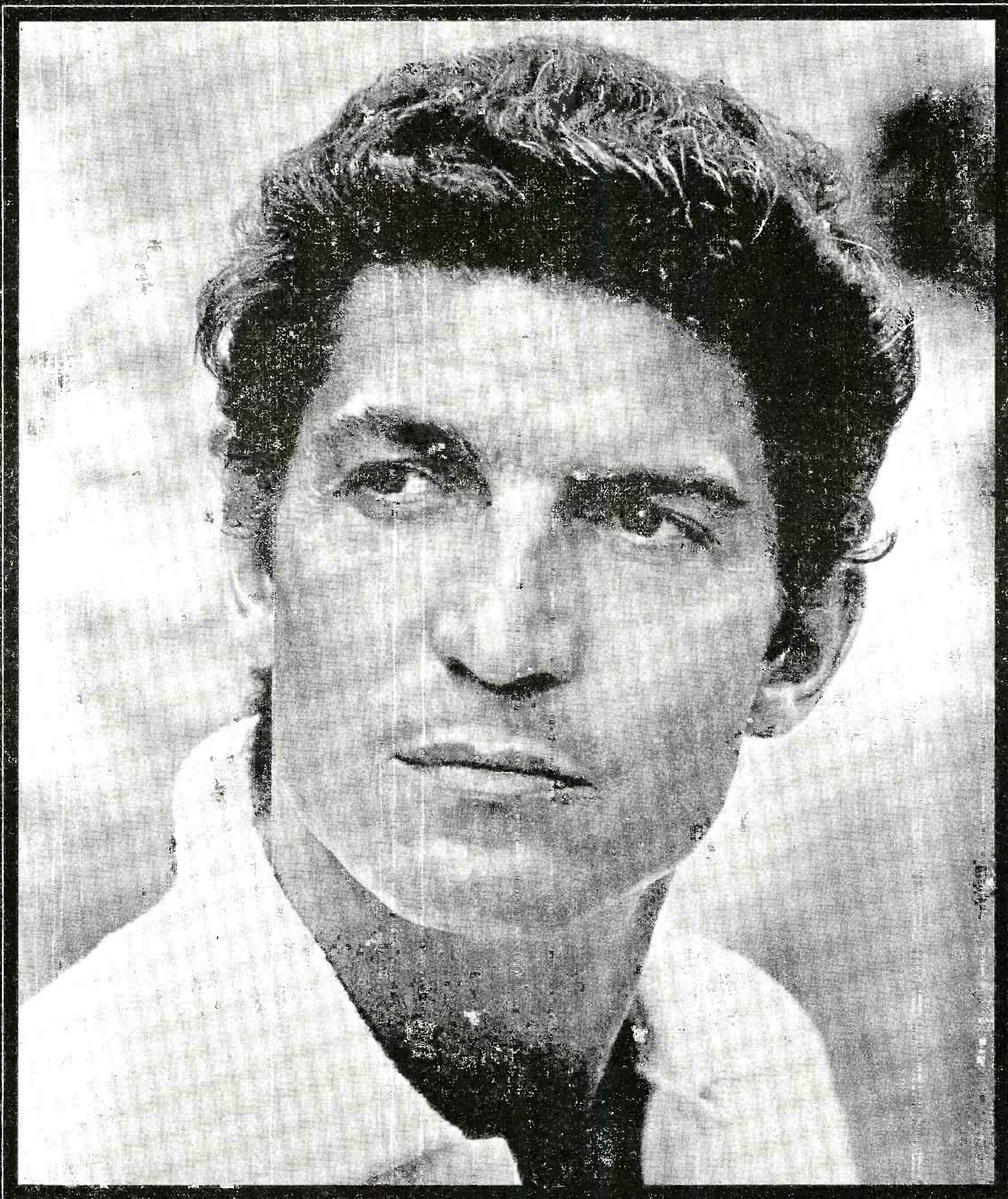
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Talent In Action

• Continued from page 20

Taj Mahal is a 10-man powerhouse. If what you see is what you get, then you ain't seen nothing like the two gutsy girls who do backup vocals and dance around in hotpants. **CHRIS GARTEN**

FRANKIE LAINE

International, Las Vegas

Going strong after 26 years in the business, Frankie Laine has a great act. He establishes rapport instantly with the lounge crowd. The contemporary "Little Green Apples" is followed by Laine's legendary "That's My Desire" and "Mule Train," which received enthusiastic audience participation.

The award-winning Kris Kristofferson-written "Sunday Morning Coming Down" was beautifully interpreted.

Adding color and class to the Laine show are 12 members of the International's Joe Guercio Orchestra doubling from the Glen Campbell show. Bedecked in orange, fringed vests, they back Laine with superb charts and playing. **LAURA DENI**

PATTI PAGE BILLY WALKER

Landmark, Las Vegas

Patti Page looked thin and glamorous dressed in a silver gown for her opening night show. Although the hotel boasts a country music policy, she transcends barriers and appealed to many tastes. A lyric singer, she beautifully phrased the sorrowful "God Bless the Child," "You and I," and "Theme From Love Story."

Her updated show was reminiscent only with her standard "Tennessee Waltz" and a fast-paced "Detour." Great emphasis was placed on the popular country numbers "Sweet Dream Baby" and "Gentle On My Mind." Another new offering was "We Sure Can Love Each Other" written by Tammy Wynette.

The comedy and clowning with conductor Rocky Cole is kept to a minimum. The Mercury artist closes the show with her standard "Midnight Special."

Opening the show was Billy Walker and the Tennessee Walkers and although he claimed to be nervous, he gave a polished 25 minutes. He surprised the audience when he mentioned he had the original recordings of some famous country numbers, then delighted with "How Many Tear Drops," "Ain't It Funny How Time Slips Away" and "Make the World Go Away." The Tennessee Walkers backed Walker with good harmony and an easy style. Walker's segment was closed with a powerful arrangement of "Lord, You Gave Me a Mountain." **LAURA DENI**

JULIUS LaROSA

Riviera, Las Vegas

A confident air, phrasing like Frank Sinatra and a rich, deep voice, stood out as far as Julius

LaRosa's performance was concerned.

Opening the bill May 6 prior to Don Rickles, the WNEW-New York disk jockey displayed a happy style which gained him favor with an audience which was principally motivated to see Rickles toss out barbed invectives.

LaRosa's introductory piece, "Beginning to Sing Again," was a lead-in to his present state of going back on the boards after several years away from audiences. His "What Are You Doing the Rest of Your Life" was rich and filled with meaning.

LaRosa holds his notes, his voice in the medium register sounding very much like a young Sinatra. "You'll Be a Man My Son" and "Breaking Up Is So Very Hard to Do" allowed him room for deep feelings. **ELIOT TIEGEL**

DAVID POMERANZ

Gaslight, New York

David Pomeranz, Decca Records artist, opened at the Village Gaslight May 19, with a songbook of highly personalized folk-rock tunes that gave the audience a fascinating look into the emotional conflict of youth striving to adjust in a turbulent society.

Pomeranz is young, with a yet unpracticed voice, but the talent is there and his sincerity is obvious. His work, despite its personalized slant, speaks volumes for the people of his generation; and a lot could be learned about young America today through listening to the funny, sad, agonizing despairing lyrics of his tunes.

The young entertainer accompanies himself on acoustic guitar, and is supported by Sandy Nassan on electric bass.

Also on the bill were comedian Nedd Brown and singer David Muskin. **RADCLIFFE JOE**

CANDY COATED PEOPLE

McMillin Theater, New York

The Candy Coated People, an Afro-jazz band who appeared at Columbia University's McMillin Theater on May 21, perform somewhat in the style of Sly & the Family Stone. Their set includes several of Sly's classics, of which Sherman McKinney's rendition of "Thank You" being a standout. Gaston Malloy's version of "Fire and Rain" also ranks high.

The concert was presented by the New York Sound Company. **BILL COLEMAN**

SURFERS

Latitude 20, Torrance, Calif.

The Surfers have modified their image and sound now that they are recording for Sonny Burke's Daybreak Records. They have gotten into more contemporary songs, while still retaining their absolute zany visual comedy tics built around rotund Al Nalua.

The sextet's sound is now more contemporized as it performs "Put Your Hand in the Hand,"

(Continued on page 53)

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Radio-TV programming

KFML Makes Shift to Free-Form Play Because of a Tremendous Need

By BOB GLASSENBERG

DENVER—There was a tremendous need for a free-form station in the area which would break records and satisfy the musical appetites of an audience, according to Bill Ashford, music director of KFML and KFML-FM. The two stations have recently switched their formats to free form from MOR, with KFML simulcasting sunrise-sunset.

"There were no stations around here even partially satisfying the appetites of the audience," said Ashford. "A few of us came to the station owner, Joe McGoe, who had been losing money in the other formats he had tried during the past year. He decided to go along with us and we sold out our spots for the first month.

"In this type of radio," said Ashford, "the music director literally acts as a clearinghouse for records. It is not up to me to decide what will go on the air. That is left up to the personalities. I merely make sure we get service and the records get heard by all of the air personalities. Actually, we have two immediate piles for records. Anything of immediate interest, by an established artist, or

something that looks interesting, goes into one pile. Unknown labels or artists might go into another stack. Both must be reviewed by each personality. In order to do this, we should have about one copy of each record for each personality, but it is difficult for most record companies to see this," Ashford continued. "A simple explanation is that with all of the product out today, the staff at a station such as this must often take home albums in order to hear them. This is the only way to fairly review an LP and put cuts on the air. The personality at a free form station must know his music and this is really the only way to do it. We can have only one listening room at the station."

Non-Reality

Ashford continued, "We have found one great non-reality in this market since we came here. People always say that black music does not sell here. Well, there are a few top 40 soul stations in town but we play avant-garde jazz music and are feeling the response through phone calls and sales. I have to repeat that some people in this market have missed being exposed

to records for nearly two years. Many records that are old are new here. And the new records we expose are selling. No one else in town, for example, is playing the Beaver and Krause LP. We are and the stores around here are going nuts trying to keep it in stock."

The secret to the station's immediate success with its new format goes beyond audience music starvation. "We have all been together off and on for the past four years," explained Ashford. "The air personalities have had a chance to know one another as we feel absolutely loose with each other. This makes us loose on the air and confident as well. We all have had experience with some format closely related to this. Now, we are not encumbered by a corporate structure. We function as a family with the owner, who has really been receptive and understanding to our ideas. We even share anything over the net operating expenses for the month on a proportional basis with McGoe. This is true free form and the corporate structure cannot support a station such as this. No

(Continued on page 24)

WDHA-FM to Toyo System As Major Program Source

DOVER, N.J.—The Toyo 4-channel stereo system model 702 will soon be used as a major program source by WDHA-FM, according to Bob Linder, general manager of the station.

The station is using reel-to-reel tape and encoded stereo disks as 4-channel program sources. With the Toyo system, they will be able to begin using 4-channel material recorded on 8-track stereo cartridges. "We're very pleased to have this equipment," said Linder, "because there is so much excellent material available only on cartridges."

WDHA presented its first 4-channel stereo program on Feb. 4, 1970, and in early March began broadcasting one hour of 4-channel stereo every day at 7-8 p.m. On April 4 the station started broadcasting weekly programs of the Boston Pops, specially recorded for 4-channel stereo reproduction. These programs may be heard every Sunday from 3 to 5 p.m.

The station's 4-channel stereo programs are broadcast with the Electro-Voice system, which requires that the listener buy a decoder to attach to his stereo system, plus an extra stereo amplifier and two more speakers. In spite of this added expense, Linder reports that response has been favorable. "Most people who do not have the decoder write in to way that the 4-

channel broadcasts sound fuller and richer than regular stereo. Those that do have the decoder are extremely enthusiastic about 4-channel sound. I also know that all the dealers in our area who carried the decoder have had to reorder."

Linder also reported that hundreds of people have written asking where they can hear more 4-channel stereo. "In my opinion," he said, "there is no better way to listen to 4-channel sound than on tape, because at present it is the only way you can actually hear four discrete channels. And for listening to 4-channel stereo as recorded on 8-track stereo tape cartridges, I most heartily recommend the Toyo 702."

The Toyo Model 702 is a completely self-contained 4-channel stereo system (a combined 4-channel and 2-channel stereo playback deck plus 4 separate amplifiers, all on one chassis), directly reproducing four discrete channels of sound. For anyone already owning a stereo system, the only additional equipment required would be two more speakers. In addition to the Model 702, which is a high-fidelity unit intended for home use, the Toyo Company manufactures an automotive unit, Model 721, also entirely self-contained and producing four discrete channels. Both models play 8-track stereo cartridges, and are capable of both 4- and 2-channel operation.

Frills & Fancy Wrapping by DJ's Underground Called Surface Noise

By SARA LANE

MIAMI—The frills and fancy programming at a free-form progressive station could mean loss of audience, according to Leo Vogel, 25, program director at WBUS-FM.

"The problem with many underground and free-form stations lies in the fact that either the air personalities get too revolutionary with their talk, or the music programming gets out of hand," said Vogel. "I mean that the personnel at a station might lose sight of the fact that the audience wants to hear rock music and the hits like the new Rolling stones album. The personalities get so wrapped up in the hip and avant-garde programming or fancy productions which they themselves like that they forget there is an audience which must be catered to and fed.

KENO Out of Rock Concert Business

LAS VEGAS — KENO Radio, which has sponsored many outdoor and indoor rock concerts, is pulling out of the rock concert business. According to Jerry Bride of KENO, "Until the rock people get their heads together, we aren't sponsoring any more concerts."

KENO was the first station to begin sponsoring concerts which featured Everyday Hudson, Terrocotta, Stilroc, St. Clair and Steel Wool. The concerts were held in a converted bowling alley and the station claimed that they weren't profit motivated. "If we make a profit, beautiful; if we break even, that's all right," the station manager had said. KENO imported talent from Los Angeles as well as using acts which were appearing in the Strip lounges and the hotel skyrooms.

Reasons for the station's reversal apparently are drugs. "We have a good community image," stated Bride. "Too many of the rock heads come on with the dope scene. We don't need it. We'd like to see something for the kids, but not until the rock groups clean themselves up."

KENO Radio will advertise rock concerts only if the promoters pay the regular radio advertising rates.

JUNE 5, 1971, BILLBOARD

"For instance," Vogel continued, "Take a topic like revolution and do a half-hour segment of music and spoken word on the topic. It is a terrific way of programming, but one might lose sight of the fact that listeners might still want to hear the current and even older rock music. One could get so wrapped up in this type of programming that he neglects the rock music people still want to hear."

This type of problem is met at WBUS-FM and overcome by weekly staff meetings and by having the air personalities constantly tuning to the station in their off hours.

Own Critics

"We are our own harshest critics," Vogel said. "In our weekly meetings, if one of the jocks feels

someone is leaning too heavily on the spoken word or jazz for example, we will discuss it. We critique each other's shows about once a week."

"We're going to make the world accept funk. The whole thing we're trying to do is change the system from within, not so much change it as grow with it and trade ideas and values," he added.

Reception has been good. Vogel feels that people are opening up more and more; they want to be hip; they want to accept what the WBUS-FM staff is doing once they understand that all longhairs are not freaks and trying to fight them.

"We have definite standards in music programming," Vogel con-

(Continued on page 24)

Letters To The Editor

Dear Sir:

After reading "Promotion Man's Complaint" in the May 8th Billboard I'm wondering if there isn't an epidemic of Big Cityitis.

As music director of a Top 100 station for the past twelve years I can attest that from the front office right on down we operate on the basis of everything being a two-way street. The sales staff knocks itself out selling time. Then tries even harder to get results for the advertiser. When it comes to music our philosophy is we play ONLY the records we receive from the manufacturers and distributors. BUT we audition every one of them. Yes, it is the rule rather than the exception to schedule certain releases for airplay several weeks prior to their hitting the charts.

By listening to every record received, including the reverse sides that often become the side, we are keeping faith with the record people who keep sending us material week in and week out at what has to be considerable expense.

As for availability to the telephone even the boss is available and more than happy to talk with a record company and/or distributor. While our Silver Dollar Survey goes to "press" Thursdays, we welcome phone calls from any and all record people between the hours of 8:30 a.m. and 4:30 p.m. Monday through Friday. As a matter of fact there isn't a day goes by when we fail to get at least three calls from record reps and in most instances they're calling to thank us for playing their record long before it actually hits.

Our station slogan, "Big City Sound, Small Town Friendliness," is universal throughout WRNB.

As for me, I am a mature woman, mother of three daughters, one of whom is married. This is my home. With the combination of being surrounded by youth and "knowing" the preferences of the listeners in the WRNB coverage area our music has been a strong factor in not only making WRNB the #1 station but in keeping it number one. We are most appreciative.

(Continued on page 24)

Appeals Court Reverses OK on Sale of Music Station

WASHINGTON — The U.S. Court of Appeals here gave further evidence last week of its interest in preserving citizens' rights in radio music formats. The court reversed the FCC's recent approval of the sale of classical music station WONO-FM, Syracuse, given in spite of a citizens' petition against the transfer.

A citizens' committee to preserve the present programming of WONO-FM, represented by Washington attorney Tracy Westen, had appealed sale of the classical music station because they claimed the prospective buyer would not program truly classical music. (Billboard, May 22, 1971.)

With almost unheard-of speed, the U.S. Court of Appeals remanded the case to the FCC within one week of being petitioned for stay of the transfer to Houston Broadcasting. There were no briefs or oral argument. The court made no comment other than a highly significant reference to its remand of a similar case, in which citizens of Atlanta objected to loss of their only classical music programming.

In the Atlanta case, classical programming on WGKA and WGKA-

FM would have been lost in a sale to a prospective buyer who planned a "good music" format. The court told the FCC that public interest is truly served when all major aspects of contemporary culture are accommodated, and that a change in programming proposed by a new owner is decidedly relevant to a decision to grant or reject the application.

The Commission has held, in several format cases, that music format is a matter of licensee choice, and that he cannot be forced to program against his own financial interests. In the case of WONO-FM, the Commission added that the licensee had a right to make changes or adjustments in the classical format he promised, provided he reported them to the FCC when they were "substantial."

In his petition to the court, Westen, a member of the Steren community law firm, which is also combatting the FCC's drug lyric policy, said that the prospective buyer, Houston Broadcasting, had misled the FCC by promising to retain the classical music library of WONO-FM. An affidavit from Bernard Shoninger, classical music

(Continued on page 26)

Dear Distributor:

It is necessary that I FIND ten copies of E. Power Biggs' L.P., "Holiday for Harpsichord." Can you do it?

—An Anxious Dealer

FIND can.

KFML Makes Shift to Free-Form Play Because of a Tremendous Need

• Continued from page 23

network of any size could do this because of the red tape with getting permission for this, and the other which would be involved."

Part of Trade

"If there is a new artist on record, it is quite hard to get it exposed in this market. We want to make Denver an immediate part of the industry instead of a secondary part. We are going to try to coordinate all the efforts in the area of music for Denver and the surrounding area. Of course the radio station comes first, but I think each area can help the other. We have already proved this to the record stores and there is now a studio under construction here," Ashford said.

As far as Ashford is concerned, the market has never been treated right. "It used to be, here are your top tunes and that's all. Now we have changed all of that. We even have our sales force out there

pitching and this is most important for a station of this type. The salesmen have to convince the prospective advertiser that we know how to sell his product in the context of our station. Therefore, we must have control over the commercial production and have only nine spots or eight minutes per hour. We also like to present news within the context of the station, so we have two-eight minute newscasts without a set time. For instance," Ashford explained, "One of the personalities can be doing a musical segment about Chicago and will place in news from Chicago. This makes the whole concept of the station flow steadily. It is truly alternative news."

"This station will work here because we represent the community and everyone involved, from the advertiser to the listener," said Ashford. "We can prove that we can operate with business principles although we are considered freaks in some areas," he concluded.

Frills & Fancy Wrapping by DJ's Underground Called Surface Noise

• Continued from page 23

tinued. "There is an absence of some music groups because we feel they're a hype. When one group was in Miami for a concert, I met them and they totally turned me off. They, and the people they were with, were playing God—they were superstars and not relating to the people. I think this syndrome is causing people like Bill Graham to make the decision to close clubs."

All types of music is played at WBUS, if it fits in with the air personality's particular taste and meets the station's standard of quality.

"We play the Rolling Stones, Miles Davis—these are just two examples. But, of course, we play the Beatles, James Taylor, Jethro Tull, Janis Joplin. Maybe my example of standard is groups that have paid their dues and worked into something, rather than just having been over-promoted into stardom."

WBUS goes out of the popular rock spectrum to groups like Quartermass, Emerson, Lake and Palmer, MacDonald and Giles, Strawbs—all are played with a certain amount of frequency. Audience reception to these lesser known groups is good because their records are segued with the better known rock groups.

Responsibility

"We feel we have a responsibility as far as the standards concerning songs about drugs," Vogel explained. "But, I am not going to be intimidated by very strong feeling on the part of the FCC. I won't play songs which actually promote or glorify the illegal use of drugs. For example, I don't schedule

"Small Circle of Friends" by Phil Ochs or "Welfare City" by Outlaw. These are songs which actually say smoke a joint. We will play any song we feel is acceptable to our standards. Just because a kid can look at a song allegorically and derive some meaning out of it does not mean it is unplayable by our standards. Again, our whole thing is honesty. If we honestly feel a song does not actively promote drugs, we'll play it. But by the same token, if we feel a song does promote drug usage, we won't play it regardless of its popularity. I don't feel that by censoring music that there's going to be any effect on drug traffic or usage."

"Our whole thing is honesty right down to the commercials we play," Vogel stated. "We have a very informal, low-key approach to everything right down to the commercials. Unless we have the freedom to produce a commercial to fit in with the sound of the station, we won't accept it. We refuse to air commercials we feel are a hype or come-on. Sure, we lose sponsors and advertising time, but our way of thinking, our basic philosophy, has made it possible for our salesmen to go anywhere, anytime and be accepted. Our salesmen can walk into any agency, dressed in levis and with long hair, and be accepted and welcomed because they are going there as businessmen. Even though our mode of dress is different than the accepted norm of society, our salesmen are as competent and reliable as the establishment-type."

Vogel feels that one of the things which makes WBUS-FM unique is its presentation of news. Every news story is hand-picked by the air personality as something he wants to talk about. News is never read from a sheet. The jocks talk about whatever interests them.

"We utilize all news services from AP, to Liberation News and also the underground magazines," Vogel explained. "We try to use news we feel will be interesting to our listeners."

WBUS-FM, formerly strictly a business/stock market station during the day and a "good music" station at night changed its format November 6, 1970, when it went "underground" from 9 p.m. to 9 a.m. On February 1, 1971, it became a 24-hour-a-day free form station. Vogel, formerly in radio in Northern Florida and Massachusetts with the Air Force, was the first air personality on the air November 6.

"We're known as 'the bus'—short for Magic Bus to all our listeners. Even our bus bench and other advertising states—'listen to the Magic Bus,'" Vogel concluded.

Yesteryear's Hits

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

TOP POP SINGLES— 10 Years Ago June 5, 1961

1. Running Scared—Roy Orbison (Monument)
2. Travelin' Man—Ricky Nelson (Imperial)
3. Daddy's Home—Shep & the Limelites (Hull)
4. Mama Said—Shirelles (Scepter)
5. I Feel So Bad—Elvis Presley (RCA)
6. Stand By Me—Ben E. King (Atco)
7. Moody River—Pat Boone (Dot)
8. One Hundred Pounds of Clay—Gene McDaniels (Liberty)
9. Raindrops—Dee Clark (Vee Jay)
10. Breakin' In a Brand New Broken Heart—Connie Francis (MGM)

TOP POP SINGLES— 5 Years Ago June 4, 1966

1. When a Man Loves a Woman—Percy Sledge (Atlantic)
2. A Groove Kind of Love—Mindbenders (Fontana)
3. Paint It, Black—Rolling Stones (London)
4. Did You Ever Have To Make Up Your Mind—Lovin' Spoonful (Kama Sutra)
5. I Am a Rock—Simon & Garfunkel (Columbia)
6. Monday, Monday—Mamas & Papas (Dunhill)
7. Rainy Day Woman #12 & 35—Bob Dylan (Columbia)
8. It's a Man's Man's Man's World—James Brown (King)
9. Green Grass—Gary Lewis & the Playboys (Liberty)
10. Strangers in the Night—Frank Sinatra (Reprise)

SOUL SINGLES—5 Years Ago June 4, 1966

1. It's a Man's Man's Man's World—James Brown (King)
2. Hold On! I'm Comin'—Sam & Dave (Stax)
3. When a Man Loves a Woman—Percy Sledge (Atlantic)
4. Barefootin'—Robert Parker (Nola)
5. (I'm A) Road Runner—Jr. Walker & the All Stars (Soul)
6. Cool Jerk—Capitols (Karen)
7. Love Is Like An Itching In My Heart—Supremes (Motown)
8. Message to Michael—Dionne Warwick (Scepter)
9. Nothing's Too Good for My Baby—Stevie Wonder (Tamla)
10. I Love You 1,000 Times—Platters (Musicor)

COUNTRY SINGLES— 5 Years Ago June 4, 1966

1. Distant Drums—Jim Reeves (RCA)
2. Take Good Care of Her—Sonny James (Capitol)
3. History Repeats Itself—Buddy Starcher (Boone)
4. Talkin' to the Wall—Warner Mack (Decca)
5. Would You Hold It Against Me—Dottie West (RCA)
6. Put It Off Until Tomorrow—Bill Phillips (Decca)
7. Don't Touch Me—Jeannie Seely (Monument)
8. I Love You Drops—Bill Anderson (Decca)
9. Tippy Toeing—Harden Trio (Columbia)
10. Back Pocket Money—Jimmy Newman (Decca)

Letters To The Editor

• Continued from page 23

creative of the service rendered by the record companies. We in turn will continue our policy of operating on the basis of the two-way street.

Call us anytime at WRNB. We'll be waiting for your call.

Ruby L. Connor,
Jefferay Broadcasting Corp.
Music Director.

Lack of Understanding

Dear Sir:

I read, with a great deal of interest, the letter from the anonymous Record Promotion Man in your recent issue. While I'm certain that his is a sincere opinion, shared by others of his profession . . . it is most indicative of the lack of true understanding that still exists between our two industries.

I would hope that he would first recognize that we are two separate industries . . . dependent upon each other perhaps, but with totally different objectives.

The "record day" of which he speaks is, in reality, a courtesy by most radio programmers, (the fact is . . . if a radio man does his homework, stays hip to what is happening, he really doesn't need to get a weekly geography lesson . . . on TIX . . . a pick at WAYS . . . etc, etc). At most stations, the Program Director is ultimately responsible for the selection of music. Even though he may have help from a "Music Director," music is still too much a part of what his station is all about to be ignored by the PD. Music is, however, only one of many, many areas of programming . . . a fact of life that a very few in the record industry still fail to recognize. As a PD, I also handle a daily air-shift, a staff of 15 people, public service, station relations with management, engineering, sales and news, complaints from listeners, much of the commercial production, promotion planning and development, jock critiques, and on and on! If I took record calls while my mind was involved with one of these other areas . . . my effectiveness as a PD would suffer, and the effectiveness of his efforts would be minimized! So we set aside a certain time . . . weekly here at KILT . . . during which time we do nothing other than review and discuss records with promotion men. It would appear that it would be to a promotion man's advantage to talk about his product when we are most receptive to his story!

I'm certain that the "superiority complex" may exist on the part of some in our industry, but this article in your magazine indicted a lot of very sincere radio people who are trying to be fair to the record industry . . . as well as their stations.

Incidentally, KILT's "record day" is Monday . . . not Tuesday. Maybe a lack of knowledge is the problem in this record man's case!

Bill E. Young
Program Director
KILT, Houston

Hits Complaint

Dear Sir:

May I comment about the item in your May 8 issue entitled "Promotion Man's Complaint." The writer preferred to remain anonymous, which really doesn't concern me. However, in the article itself he made reference to our director of programming, Robert Collins.

Apparently this individual is disturbed because he is unable to make immediate contact with various program directors throughout the country when he desires to do so. To this I feel a reply is necessary as it involves a programming director at W-RIT. Certainly I don't attempt to speak for any other radio station he named.

To this individual, I say he, and many other promotional men

for record companies, must wake up to the fact that at a large number of radio stations the program director is no longer an individual who is involved solely in the selection of music and what his announcers do on the air. As in the case of Robert Collins, he is an integral part of the entire operation of W-RIT Radio. His views, his opinions, his suggestions and his comments are expected in other areas of broadcasting, such as: administration, sales, engineering, promotion, as well as many others. In this capacity he is required to attend various meetings within the station and is not always available at either his desk or office. I know that in the case of Bob he requests that messages be left for him when he does attend these meetings and makes every effort to return these calls.

I do think it very unfair to be criticized because he doesn't happen to be available right at the moment a promotional record man wishes to talk to him on the phone or see him personally. I might add that W-RIT has great respect for all record people and recognizes the important part they play in our ultimate success. I think this is evidenced by the fact that for the past several years we have invited the record industry to an annual recognition cocktail party, which is for us a small way of saying "thanks" for the help they have given us.

To quote "Mr. Anonymous": Bob Collins "ain't all that bad." In fact, I'm damn glad he is associated with us.

Bernie Strachota
President & General Manager
W-RIT Radio

Distrib List

Dear Sir:

We at WOSR Radio are amateurs seeking radio knowledge and through our services, serve as an important factor within the rehabilitation phase of incarceration. Thus, the inmate body largely relies upon us to make their time as pleasurable as possible. We operate on a non-profit basis, we are staffed by inmates and we work for no wages. Our main objective is deterring further incidents of crime.

We are asking you if you could send us a complete list of all record distributors, and if possible, a complimentary subscription to Billboard.

The majority of the people we contact seeking contributions fail to respond or respond negatively. However, there are those loyal citizens that are concerned enough to come to our assistance with the badly needed and deeply appreciated material.

WOSR is a large success because most of the men confined here at the reformatory suffer from a lack of social contact, and the radio seems to help them endure the bad times that they experience.

Any assistant that you may be able to offer will be deeply appreciated by the entire staff of WOSR and the inmate body. Thank you for sharing your time with us.

William G. Milauskas No. 77084

Program Director

WOSR Radio
Ohio State Reformatory
Mansfield, Ohio 44901

PROGRAM DIRECTOR

KYA —

SAN FRANCISCO

One of America's great contemporary Stations is seeking a Program Director. Candidates should have successful administrative and programming experience. Top compensation package available to person selected.

Rush complete resume in confidence to:

Howard Kester
V.P. & General Manager
KYA

#1 Nob Hill Circle
S.F., Cal. 94108

An Equal Opportunity Employer M/F

There's a
World of
Country
Music!

It's ALL in
Billboard

The hottest 10 minutes In Radio Have never been On the Air.

Yet our 10 minutes have helped over 100 program directors make a rewarding decision for their stations. They've helped over 100 sales managers bring new ad revenues to their stations.

Our hot 10 minutes? The demo tape for our AMERICAN TOP 40 program. It's made some radio history in just 11 short months. And we'd like you to hear it for yourself and for your station.

With this short sample of AMERICAN TOP 40, you'll hear how our 3-hour weekly special works. You'll hear how Casey Kasem's absorbing, intelligent presentation of Billboard's weekly music survey blankets the 12-34 demographics. You'll hear for yourself why the production and content of AMERICAN TOP 40 has been so smoothly adapted to over 100 station formats and has sold over 600 local advertisers. And you'll hear a lot of things that might change your mind about syndicated programming.

Along with the demo, we'll send you facts. Ratings proof: AMERICAN TOP 40 is Number One in Los Angeles on KRLA. Our latest station line-up: 102 great stations as of 5/15—60 of the top 100 markets, 42 smaller markets. Sales testimonials: reports from stations of all sizes who are making money and happily renewing each quarter. Production data: simple and flexible ways to make the show an integral part of local programming.

AMERICAN TOP 40 is the most successful syndicated music program ever, and it's still growing, thanks to programming people like yourself. It all started with our 10-minute demo tape.



Division of
Watermark, Inc.

CLIP THIS COUPON AND ATTACH TO YOUR LETTERHEAD
MAIL: Tom Rounds, *Executive Producer*/or
George Savage, *Director of Marketing*, American Top 40,
Watermark, Inc., 931 North La Cienega, Los Angeles,
California 90069 OR CALL: (213) 659-3834

Yes: Rush me your 10-minute demo tape of
American Top 40.

Name _____

Title _____

Station _____

Address _____

Vox Jox

(I am now settled at the Billboard offices in Los Angeles, at 9000 Sunset Blvd. 90069. Send all letters to this address or call me at (213) 273-1555.)

★ ★ ★
George Yahraes, who has been director of programming and promotion for the ABC-owned FM stations, the undergrounds primarily, has been named general manager of KSFJ-FM, San Francisco. He replaces **John Turpin**, who has resigned to pursue ambitions in education and the cultural arts. No replacement has been named.

★ ★ ★
 And as Yahraes takes a new position in the ABC-FM organization, WPLJ-FM, ABC's New York station has let **Detroit Annie** free. So many reasons have been given, that it would not be fair to give any here. Annie was doing weekend work with the station for the past month.

★ ★ ★
Cliff Hunter has been named general manager for WOAI, San Antonio. Hunter leaves his post as program director for WLW, Cincinnati. . . . **K.C. Ellis** has left his program director post of KASH, Eugene, Ore., where he was known as **Russ Kelly**, to do afternoon drive at KDON, Salinas, Calif. Ellis puts in the good word for KDON's **Bill Craig**, program director and says it is "just a real fine place to work."

★ ★ ★
Jerry Vance has become program director at KRWG, New Roads, La. Vance said he wanted to get record service for the 1,000-watt station so he could make an influence in the Baton Rouge market. The line-up at the station now includes **Louis Coco**, 6-8 a.m.; **Vance**, 8 a.m.-noon; **Mike Pervail**, noon-4 p.m., and **Don Martin**, 4 p.m.-sign-off.

★ ★ ★
Steve Irwin has been named production director at KRIZ, Phoenix. He was doing free-lance commer-

By **CLAUDE HALL**
 Radio-TV Editor

cial production in New York City before he took the job at KRIZ. . . . **Joe Terry** has gone to KGFJ, Los Angeles, to do the all night show. . . . **Rich Reynolds** can now be heard at KONO, San Antonio, from 9 a.m.-noon. . . . **Bob Ray** is now in the all night spot at KLIV, San Jose, Calif.

★ ★ ★
 Since **Walt (Sonny) Taylor** left WGLI, Babylon, N.Y., for the sunny climates of Miami and WINZ, there has been a realignment of air personalities at the Babylon station. The line-up now includes **Gordy Baker**, program director, 6-10 a.m.; **Mike Botty**, 10 a.m.-2 p.m.; **Bill Colman**, 2-6 p.m., and **Scott Robbins**, 7 p.m.-midnight. Robbins comes to the station from WAB in Babylon, where he was music director. He joins WGLI in the same capacity.

★ ★ ★
 The new line-up at KRMH, San Marcos, Tex., includes **Richard Gembler**, program director, 6-10 a.m.; **Allen Stone**, 10 a.m.-2 p.m.; **Jim Lucher**, 2-6 p.m.; **Bill Dante**, 6-9 p.m.; **Gary Hall**, 9 p.m.-1 a.m., and **Michael Block**, 1-6 a.m.

★ ★ ★
Carl Haynes of KBPI, Denver, is looking for a new position as program director or air personality. Write him at 5091 Fillmore St., Denver, Colo. 80216.

★ ★ ★
Jerry J. Sullivan has a third ticket and is looking for an air shift at a small or medium market station. He recently was with WFIL, now W102, Philadelphia. Write to him at Fort Hill Apts. E-2, Fort Washington, Pa.

★ ★ ★
Bob Dean, who is music director at WCBT, Roanoke Rapids, N.C., is looking for another position. He has four years' experience in Top 40 and is single. Call him after 5 p.m. at (919) 537-6852.

★ ★ ★
Bill Donovan has a 3,500 singles collection which he has used for record hops and now wants to sell. He also has a 350 album collection consisting of comedy, Top 40 and jazz albums also for sale. Write him for details at Section 1, Apt. 19, Wyndover Woods, White Plains, N.Y. 10603.

★ ★ ★
 WTHI, Terre Haute, Ind., has switched its line-up around. It is still **Jay Patrick**, 6-9 a.m.; **Bud Borchert**, 9 a.m.-noon; **Mike Ventura**, noon-3 p.m.; but **Ron Howes** does the 3-6 p.m. slot and **Brian Hayden** goes 6-9 p.m. with **Lee Bradley** 9 p.m.-midnight. Bradley gets into albums at night.

★ ★ ★
Chris Stevens at KLIC, Monroe, La., said the station could use better record service. They are heavily into soul and Top 40, going progressive at night. The

line-up includes **Don Asher**, 5-10 a.m.; **Stevens**, 10 a.m.-6 p.m., and **Todd Scott**, 6 p.m.-1:15 a.m., with **Terry Lane** and **David Stone** on weekends. Stone incidentally is a student at Louisiana Tech in Ruston. If you want a student on your station for the summer or full time, consult the last three issues of Billboard in the Campus News section under the What's Happening column. Bob Glassenberg has been printing names of well-qualified people who are looking for jobs in radio.

★ ★ ★
Marty Marr, a 13-year veteran air personality and program director currently at WBOW, Terre Haute, Ind., in the morning drive slot, is looking for a new job. Call him at (812) 466-5016.

★ ★ ★
Dick (Dey) Reep, air personality at KSOP, Salt Lake City, is beginning his own record company, Rodeo Records. He also wants to start a tape network of country stations across the country. If it sounds interesting, write him at 225 Third Ave., Salt Lake City, Utah 84103.

★ ★ ★
Robey Yonge, who has been off the air for a few years but was formerly with WABC and WCBS, New York, is looking for a job back on the air. He and his wife will travel anywhere. Call him at (212) 291-4460.

★ ★ ★
WHOM-FM, New York City, will begin separate Sunday programming from its sister WHOM. The show will be "The Romantic Sound of Music and Songs From Italy," and will feature both Italian and Italian-American instrumental and vocal artists. The announcing will be done in English.

★ ★ ★
Hugh Harris, program director at WAYX-FM, Waycross, Ga., called to say that the station has gone to 100,000 watts full stereo 24 hours a day. It is an easy listening, good music station without automation.

Music Station Sale Reversed

• Continued from page 23

specialist, former retailer, and consultant to the Clark Music Co., of Syracuse, reported that prospective owner Bruce Houston had offered WONO's "unique" and irreplaceable classical record library for sale to the store.

The court was told that WONO-FM owners Henry Fogel and Steven Jacobs were selling primarily to pay debts, which were owed even after \$4,000 was raised by some 2,000 listeners in a radio marathon.

Affidavits submitted earlier to the FCC, with the first petition, reported remarks by Bruce Houston, also owner of "beautiful music" station WPAW-AM, Syracuse, that he could not make money on a classical format. Other affidavits cast doubt on his promises first to program evening hours in true classical music, and his later promises to program full-time in classical music, and to retain former WONO owner and programmer Henry Fogel, as consultant in programming.

Westen's petition asked the court for stay of the transfer because "public interest and the programming needs of thousands of Syracuse residents outweigh any financial inconvenience to the intervenor (Houston) and other private parties."

RADIO-TV Job Mart

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

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

POSITIONS WANTED

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

Looking for a top-notch contemporary program director? I can help make your Station #1, and I am available now. Have 8 years' experience and hold first phone. For details write Box 393, Radio-TV Job Mart, 165 W. 46th St., N.Y., N.Y. 10036. je12

Eight years' experience as newscaster, MOR Deejay; 2 years talk shows. Authoritative delivery, young thinking 37. Endorsed 3rd class, with 1st class desire to please. My vacation runs from June 6 through the 19th. At my expense, I will personally audition for Radio & TV stations in California and Arizona. Other Southwestern areas considered. Contact: Matt Moller, 6608 Flora Ave., Bell, Calif. 90201. je12

Whoops! I grew faster than the market! If you want excitement, enthusiasm, and audience appeal for your personality-oriented medium market station, then you just might want me! I'm young with First Ticket, college degree, a couple of years' experience, ambition and a demonstrated ability to communicate. Prefer Top 40/Up MOR. Must have at least \$600, but I'd still be cheap at \$800. For resume and air-check call or write: Nick Alexander, 303-545-6974, 217 W. 6th St., Pueblo, Colo. 81003. je12

I'm an experienced evening or all-night air personality looking for a challenge in contemporary, medium or large market. Mature adult voice and delivery, and heavy on production. Will relocate anywhere, but challenge is a must. First phone if necessary. Write Greg Austin, St. John Place, Westport, Conn. 06880, or call 203-227-7035 after 4 p.m. E.D.T. je12

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

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

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

F.C.C. First Class license, 28 and married. 10 years' experience in top 40 and MOR formats. Good at production. Will exude the warmth and enthusiasm for the station sound beyond the call of duty. Only interested in sincere, secure company that will offer fringe benefits. Presently in top ten market, will relocate anywhere for not less than \$175. Write Box 394, Radio-TV Job Mart, 165 W. 46th St., N.Y., N.Y. 10036. je12

POSITIONS OPEN

MOR Radio Station on Pacific South Seas Island needs 1 experienced air personality who also knows news. Excellent working conditions with base and overtime salary of approx. \$8,300. Stay 18 months and all money U.S. tax exempt. Here is a chance to bank over \$6,000 per year. Transportation fully paid. Radio men who are single and have a professional sound are invited to apply with resume and air check to Mr. Jim Denny, Box 938 APO, San Francisco, Calif. 96355. je5

KFXM is looking for a Top 30 DJ to fill noon till 6 Saturday slot. Send tapes & resumes to Bob Blue, KFXM, 666 Fairway Dr., San Bernardino, Calif. 92408. je12

Contemporary WFTW AM/FM Stereo, 35,000 market on Florida's Miracle Strip, needs young, mature-voiced Program Director/Announcer for morning gig and talk show. No beginners, but will consider young challengers with a good voice and willingness to work. Present PD moving on to management. Rush tape and resume to WFTW, P. O. Box 10, Hollywood Blvd., Fort Walton Beach, Fla. 32548. Position open immediately. je12

Canada's CHED needs all-night jock immediately. Send tape, air check and resume at once to Program Director, CHED Radio, 10006 107th St., Edmonton, Alta., Canada. je12

Positions open for morning newsmen and a production man to do an evening airshift on the #1 Top 40/All Request station in New England. 1st phones required. Professionals only. Rush tapes and resumes to Norm Laramee, WORC, 8 Portland St., Worcester, Mass. 01608, or call 617-799-0581. je12

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Please advise. I am trying to FIND an album by Johnny Zamot entitled "Tell It Like It Is." I have been besieged with twelve orders for it. Thank you.

—A New York Dealer

FIND can do it.

Colleges Make Plans for Fall as Concerts Take Summer Vacation

By GEORGE KNEMEYER

LOS ANGELES—While most colleges are suspending concert presentations during the summer, many are planning their schedules for next year.

Some colleges are sponsoring summer concerts, most feature acts that have had limited success. This is due to lack of students attending summer school and the general downturn in the economy.

Dave Texas of the student activities office at Cal Poly in San Luis Obispo, Calif., said that Cal Poly is planning only two concerts during the summer, one with Jim Kweskin and one with Fanny, all-girl rock band.

"This summer will be a transitional one since the campus is changing from 5,000 students during the regular school year to 8,000 next year," he said. "Much of our planning and activities are being devoted to smooth things during the fall."

Texas Plans

Texas said the activities office is starting to plan attractions for the 1971-1972 school year. The activities office has a budget of about \$30,000 for shows. Texas said most shows are held in either the 3,800-seat men's gym or the student union facilities, which hold over 13,000.

Last year Cal Poly had Smith, Richie Havens, the Charlie Burton Quartet, the Chambers Brothers and John Stewart and Jenifer.

Rick Bloom, the student in charge of preparing campus shows at the University of California at Santa Barbara, said the school plans nothing major during its six-week summer session. "The recreation department handles activities during the summer, and they have a limited budget," he said.

Bloom said that the university next year will be able to go after shows with a gross potential of between \$10,000 and \$12,000 for the first time. UCSB is planning about six of those shows next year.

"We're starting to talk with agents now to plan the shows," Bloom said. "We used to have a promoter do the shows, but last year we reverted and now plan our own."

He stated that it is a bit limiting not being able to bring in acts like Chicago, Santana and Creedence Clearwater Revival, but the groups' prices are too high. UCSB still presented quality shows last year, featuring John Sebastian, Poco and Jo Mama on one show and Delaney and Bonnie, Spencer Davis and Peter Jameson and Dan Hick and His Hot Licks on another. Most of the shows are held in the 3,500-seat men's gymnasium.

Summer Fees

"We are entirely dependent on summer fees, which only amount to about \$4,000, and most of this

goes for bus trips and other activities," said Kay Kaufman, an administrator at the University of California at Irvine. "We will not have any summer shows, unless it is by people willing to play for free."

Miss Kaufman said that the university will be actually planning and setting up shows for the fall during the summer. In the past, the school administrators just outlined expected goals for the coming year without actually setting dates.

Irvine has a total budget of \$42,000 per quarter during the regular school year for student activities.

The University of California at San Diego is also planning nothing. He said that there is possibility

(Continued on page 29)

Letters To The Editor

Recognition

Dear Sir:

I read with considerable interest Vox Jox in the May 22 issue, and one part in particular. It mentioned WAYS Radio and its ability to break records in Charlotte. I am happy that WAYS received this recognition, but what about college radio? We have been playing records "first" for the past five years.

I want to give KCLC as an example. I was looking at my Playlist this week, which does not go by numbers because I think the system is obsolete, and out of about 60 titles KCLC played about 20 of them "first" in St. Louis. The only recognition I received was in the form of an advertisement placed by Ampex Records listing KCLC as playing "Be Nice to Me" by Runt. (Thank you, Ampex.)

A few of the songs that we played first are "Here Comes the Sun" by Richie Havens. KCLC played it the day we got it, and beat the "all-hit" stations by about a month. "Walk Away" by the James Gang I cheated on because I pulled it from the album, but I have been on it for almost a month. . . . There are about 18 others KCLC went on first in St. Louis.

I am not putting down the industry for not giving us recognition. All I am saying is take a close look at the lists you get from stations. I think you may see that college radio plays many songs way ahead of the "all-hit" stations.

Chuck Lackner
Music Director
KCLC-FM, Lindenwood College
St. Charles, Mo. 63301

Hampton Workshop

HAMPTON, Va.—The Hampton Institute will offer a three-week Jazz Workshop June 14-July 2. It is designed for students and teachers interested in writing and arranging in the jazz idiom.

Under the direction of Mrs. Consuela Moorehead, the workshop will feature lectures and concerts by jazz artists. Concerts and lectures will be given by Hubert Laws, the Joe Jones Trio and Leon Thomas, and students will present a program of their arrangements and compositions.

In addition, students will receive tickets to attend the Hampton Jazz Festival June 25-26.

What's Happening

By BOB GLASSENBERG

Ron Goldstein, director of special projects at Warner Bros. Records, notes that album service to campus radio stations will continue for the summer. If your radio station is closed and therefore unable to receive mail, drop Ron a line in California and tell him. He can make arrangements to ship you all the releases for the summer in the fall when your station resumes operation.

Write to Mark Hodes at Polydor Records, 1700 Broadway, New York City 10019, for the new Sire releases. You might send a cover letter to Howard Rosen at Sire/Blue Horizon Records, 165 W. 74th Street, New York 10023. Rosen is the director of national promotion for Sire/Blue Horizon and Hodes does the campus promotions for Polydor which distributes for Sire/Blue Horizon.

★ ★ ★

I recently listened to a number of tapes concerning campus humor. It was through a contest that Gillette sponsored. I was both amazed and appalled at the same time. Most of the content of the majority of tapes centered on either the campus or dormitory cafeteria, or the dormitory itself, and almost everyone put some type of commercial in their "shows." While they were not all bad shows, well, I can't really say that the majority were of high quality. The supreme winner of the contest was Ron Harris, WCPR, Stevens Institute, Hoboken, N.J. He probably won't be working this summer since he received \$1,500 for his effort. It was good, straight humor about kidnapping a college dean. WOCR, Oswego, New York, took second prize with a bit about necking and how it has changed since an open door policy has been instituted at the dormitory level. Third place went to WTBU, Boston, for their murder in the woods mystery in which Smokey the Bear did it. The most relevant piece was done by Stanford University's KZFU and KZFU-FM. They did a piece on religion in today's society with good background music that really fits the mood of the tape. Also a good reverent Southern drawl. Then there was the WIUS, Indiana University "How Would You Like to Be a College Student?" routine featuring a good imitation of a pitchman/hype artist. Harvard did a good bit on the university pinball machine athletes. It was a good satire on campus athletics. And I will mention KRWG, New Mexico State at Las Cruces which did a good bit on "As the Campus Burns," a/k/a "As the World Turns."

★ ★ ★

A new station will go on the air soon, WNCY-FM, Nasson College, Springvale, Me., will combine free form music and educational programming.

★ ★ ★

I hope everyone will write to the record companies and tell them what is happening with your radio stations this summer. Write even if you do not get a request to do so, since it is up to you to keep the lines as open as possible. Also, don't forget to return any questionnaire or surveys to the record companies and remember to place the name of your station and institutions as well as its location.

PICKS AND PLAYS: WNCR, Radio Free New College, Sarasota, Fla.: "Zawinul," (LP), Joe Zawinul, Atlantic. . . . WECU, East Carolina University, Greenville, N.C., Carl Davis reporting: "Wholesale Love," Buddy Miles, Mercury. . . . WMOT-FM, Middle Tennessee University, Murfreesboro, Robert Mather reporting: "Common Bond," (LP), Ides of March, Warner Bros. . . . WEGL-FM, Auburn University, Auburn, Ala.: "Get It On," Chase, Epic. . . . KTRU, Rice University, Houston, Tex.: "Doobie Brothers," (LP), Doobie Brothers, Warner Bros. . . . WLSU, Louisiana State University, Baton Rouge, Walt Runyon reporting: "Lowdown," Chicago, Columbia.

WTTC, Springfield Technical Community College, Springfield, Mass., Peter Flynn reporting: "Ram," (LP), Paul and Linda McCartney, Apple. . . . WCPR, Stevens Institute, Hoboken, N.J., Ron Harris reporting: "Hamilton, Joe Frank and Reynolds," (LP), Hamilton, Joe Frank and Reynolds, ABC. . . . WMUC, University of Maryland, College Park, Sheldon Michelson reporting: "Call Me Up," Van Morrison, Warner Bros. . . . WSUA, State University of New York at Albany, Eric Lonschein reporting: "Redwing," (LP), Redwing, Fantasy. . . . WSAC, St. Anselm's College, Manchester, N.H., Pat Mathews reporting: "Fly on Strange Wings," Marion Segal with Silver Jade, DJM. . . . WWBC, Brandywine College, Wilmington, Del., Fred Honsberger reporting: "Brown Sugar," Rolling Stones, Rolling Stones. . . . WRMC, Moravian College, Bethlehem, Pa., Dennis Sommach reporting: "Takin' My Time," (LP), Charlie Musselwhite, Arhoolie. . . . WAMU, American University, Washington, D.C., Bruce Rosenstein reporting: "I Can't Make It Today," Paba Nebo, Atlantic.

WERC, University of Toledo, Toledo, Ohio, Dan Meyers reporting: "Treat Her Like a Lady," Cornelius Brothers, UA. . . . WNIU, Northern Illinois University, DeKalb, Curt Stalheim reporting: "Caught in a Dream," Alice Cooper, Warner Bros. . . . KCLC, Lindenwood College, St. Charles, Mo., Chuck Lackner reporting: "Blasts From My Past," (LP), Barry Goldberg, Buddah. . . . WEAK, Michigan State University, East Lansing: "Wouldn't It Be Nice," Beach Boys, A&M. . . . WPGU, University of Illinois, Urbana, John Parks reporting: "Dying to Live," Edgar Winter, (LP), White Trash, Epic. . . . WLUC, Loyola University, Chicago, Walter Paas reporting: "Cruisin' for a Love," J. Geils Band, Atlantic. . . . WKSU, Kent State University, Kent, Ohio, Terry Patrick reporting: "Fleetwood Mac in Chicago," (LP), Fleetwood Mac, Blue Horizon. . . .

(Continued on page 28)

Knoxville Benefit Draws 1,500

KNOXVILLE, Tenn.—Approximately 1,500 people came to Knoxville College's Colston Center, Knoxville, Tenn. for the Performing Arts Auditorium as the dynamic foursome, The Intruders and Maceo and all his Kings Men performed for a K.C. Benefit show May 27, 1971. This activity was sponsored by the Student Government Association.

Russell Sellars, president of the S.G.A. said that the show was sponsored in an effort to procure additional funds to implement various programs for the betterment of the Black Institution.

All of the funds received, said Sellars, will be reinvested into the institution, through such programs as:

1. The establishment of a Black Historical Library which will contain every available volume of literature published on the struggle of the Black Man in his ever ending plight toward equality.

2. The replacement of college property that has been broken or removed from campus, especially utensils for the college cafeteria.

3. Beautification program which will be designed to improve the landscaping and to renew the sense of pride once possessed by the Knoxville College family.

4. Community relation projects which will be centered around civic projects conducted by different campus organizations such as fraternities, sororities, and other civic-minded groups.

A tremendous amount of the program can be attributed to the efforts of Arthur Takeall, an air personality at WJBE. Prior to the show, Mr. Takeall provided the necessary publicity, and as a result, participation and interest was overwhelming.

The Head Count

The Other Record Store serves the students of Portland State College, Portland, Ore. Michael Mills manages the store which, according to Mills, handles almost every record a customer could want. "If we don't stock it, we will order it. In fact, we will order extra copies of a requested record to make sure we will have the record the next time someone asks," said Mills. The business at the store will fall off only slightly, if at all, this summer. "We have many high school aged customers as well as college students coming into the store. We are also in an urban area so we do not rely completely on college students. The 10 best-selling albums at the store include:

- "Stickey Fingers," Rolling Stones, Rolling Stones.
- "Four-Way Street," Crosby, Stills, Nash and Young, Atlantic.
- "Leon Russell and the Shelter People," Capitol.
- "Carly Simon," Elektra.
- "Rhada Kirshna Temple," Apple.
- "Gandharva," Beaver and Krause, Warner Bros.
- "Aretha Live at the Fillmore," Aretha Franklin, Atlantic.
- "11-17-70," Elton John, Uni.
- "Broken Barricades," Procul Harum, A&M.
- "Winwood," Stevie Winwood, UA.

Soul Sauce



**BEST NEW RECORD
OF THE WEEK**

**"CAN'T GET
ENOUGH OF YOU"**

LEA ROBERTS
(United Artists)

By ED OCHS

SOUL SLICES: Melvin Van Peeple's "Sweet Sweetback" (the flick hit Variety's top 20 pictures) wasn't Stax' first soundtrack—Jules Dassin's "Uptight" featured **Booker T. & the M.G.'s**—and word that Stax will distribute **Isaac Hayes'** soundtrack to the MGM film "Shaft" focuses attention on the label's current album release on behalf of **Eddie Floyd**, the **Markeys**, **John Kasandra**, **Albert King**, **Little Sonny**, **Soul Children**, **Kim Weston** and **Billy Eckstine**. A new **David Porter** and one by the **Emotions** are in the works, while the singles dept Stax is deep in the Top 10 and how with **Isaac Hayes**, hotter with **Jean Knight's** poppin' "Mr. Big Stuff" and **Johnny Taylor's** climbing "Don't Want to Lose You." Stax is steadily filling a big gap in the soul business. Keep on! . . . **Solomon Burke's** back better than ever on his new MGM album, "Electronic Magnetism," a refreshing blend of pop-gospel. And among His Majesty's Royal Band is that cookin' duo that go under the name of the **Cool Aid Chemists**, drummer **Paul Humphrey** and guitarist **David T. Walker**. So . . . UA will distribute the **Gaslight's** "Can't Tell a Lie" on Detroit's Grand Junction label. Uptight Productions, the parent firm, has also independently released **Little Rena Scott's** "Just Can't Forget That Boy" on their Black Rock label. . . . **Leon Haywood's** on Atlantic with "You and Your Moody Ways." . . . Soaring soulstress **Aretha Franklin** hits the Apollo on June 2. Winding up Tuesday is **Roberta Flack** with **Donny Hathaway**, **Cannonball Adderley** and **Joe Williams**. . . . **James Brown's** "Escapism, Part 1," on his new People label is already zooming past "I Cried" on soul stations. Another single is on the brink of release. . . . Break-outs: **Delphonics**, **Chee-Chee & Peppy**, **Ebonys**, **Bill Coday**, **Billy Butler**, **Bobby Rush**, **Chairmen**, **Sisters Love**, **Isleys**, **100 Proof**, **Continental Four** and **Roberta & Donny**. . . . Soul Sauce picks and plays: **Nolan**, "I Like What You Give" (Lizard); **Glass House**, "Touch Me Jesus" (Invictus); **Symtec & Whyllie**, "Gotta Get Over the Hump" (Mr. Chand); **Festivals**, "Gee Baby" (Colossus); **Mandrill**, "Mandrill" (Polydor); **Curtis Mayfield**, "Stone Junkie" (Curtom); **Dyke & the Blazers**, "Stuff" (Original Sound); **Bobby Byrd**, "I Know You Got Soul" (King); **Lovelites**, "Bumpy Road Ahead" (Lovelite); **Tenison Stephens**, "Call Me" (Aries); **Ali Green**, "Tired of Being Alone" (Hi); **Phillip Mitchell**, "Gonna Build California" (Shout); **Staple Singers**, "You Got to Earn It" (Stax); **Marcell Strong**, "Mumble in My Ear" (Fame); **Roscoe Robinson**, "Let Me Be Myself" (Pala); **Linda Jones**, "Stay With Me Forever" (Turbo); **B.B. King**, "Long Night" (Kent); **Bobby Jones**, "I'm So Lonely" (Lionel); **Johnny Williams**, "It's So Wonderful" (Philly Int'l); **Love's Children**, "This Is the End" (Curtom); **Ed Robinson**, "Temptation" (Atlantic); **Al Perkins**, "Need to Belong" (Atco); **Swordsmen**, "Never Tired Lovin' You" (RCA); **Bill Withers**, "Harlem" (Sussex); **GiGi**, "Daddy Love" (Sweet); **Brook Benton**, "Take a Look at Your Hands" (Cotillion); **William Bell**, "Penny for Your Thoughts" (Stax); **Sons & Daughters**, "Everybody's Got Fingers" (MGM); **Archie Bell & the Drills**, "Just Want to Fall in Love" (Atlantic); **Betty LaVette**, "Piece of My Heart" (SSS); **Undisputed Truth**, "Smiling Faces Sometimes" (Gordy); **Paul Humphrey**, "Funky L.A." (Lizard); **Nu-Sound Express**, "Ain't That Good Enough" (Silver Dollar). . . . Is the 8th Day really 100 Proof? . . . **Luther Ingram** is touring with **Isaac Hayes**. . . . **Album Happenings:** **Honey Cone**, "Sweet Replies" (Hot Wax); **Valerie Simpson**, "Exposed" (Tamla); **Marvin Gayel** "What's Going On" (Tamla); **Solomon Burke**, "Electronic Magnetism" (MGM); **Freda Payne**, "Contact" (Invictus); **Albert King**, "Lovejoy" (Stax); **Eddie Floyd**, "Down to Earth" (Stax); **Little Sonny**, "Black and Blue" (Enterprise); **Ramsey Lewis**, "Back to the Roots" (Cadet); **Weather Report**, (Columbia); **Parliament**, "Osmium" (Invictus). . . . **Hank Talbert**, Stax' man in New York, reads Soul Sauce. Do You?

More will
LIVE



the more
you **GIVE**

HEART FUND

BEST SELLING Soul Singles

★ STAR Performer—LP'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	WANT ADS Honey Cone, Hot Wax 7011 (Gold Forever, BMI)	8	26	19	YOUR LOVE IS SO DOGGONE GOOD Whispers, Janus 150 (Roker, BMI)	6
2	2	BRIDGE OVER TROUBLED WATER/ BRAND NEW ME Aretha Franklin, Atlantic 2796 (Charing Cross, BMI/Assorted/Parabut, BMI)	7	27	20	MR. & MRS. UNTRUE/ TOO HURT TO CRY Candi Staton, Fame 1478 (Pocketful of Tunes/Jillbern, BMI/Fame, BMI)	8
3	4	DON'T KNOCK MY LOVE Wilson Pickett, Atlantic 2797 (Erva, BMI)	6	28	32	HANGING ON (TO) A MEMORY/ TRICKED & TRAPPED (By a Tricky Trapper) Chairmen of the Board, Invictus 9089 (Gold Forever, BMI/Gold Forever, BMI)	5
4	3	SHE'S NOT JUST ANOTHER WOMAN 8th Day, Invictus 9087 (Gold Forever, BMI)	6	29	28	I'LL ERASE AWAY YOUR PAIN Whitnauts, Stang 5023 (Gambi, BMI)	10
5	5	NEVER CAN SAY GOODBYE Jackson 5, Motown 1179 (Jobete, BMI)	9	30	37	THE PREACHER Bobby Womack, United Artists 50773 (Unart, BMI)	4
6	11	NEVER CAN SAY GOODBYE Isaac Hayes, Enterprise 9031 (Jobete/Portable, BMI)	3	31	45	I NEED SOMEONE Z.Z. Hill, Kent 4547 (Modern, BMI)	3
7	8	SPINNING AROUND Main Ingredient, RCA 74-0456 (L.T.D., BMI)	7	32	35	IT'S A SAD THING Ollie Nightingale, Memphis 104 (Grits, ASCAP)	5
8	38	MR. BIG STUFF Jean Knight, Stax 0088 (Malaco/Caraljo, BMI)	3	33	33	THERE'S SO MUCH LOVE ALL AROUND ME Three Degrees, Roulette 7102 (Planetary, ASCAP)	5
9	7	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick 55450 (Julio-Brian, BMI)	10	34	36	THAT'S HOW IT FEELS Moments, Stang 5024 (Gambi, BMI)	3
10	6	FUNKY MUSIC SHO' NUFF TURNS ME ON Edwin Starr, Gordy 7107 (Jobete, BMI)	6	35	—	I DON'T WANT TO DO WRONG Gladys Knight & the Pips, Soul 35083 (Jobete, BMI)	1
11	9	YOUR LOVE (Means Everything to Me) Charles Wright & the Watts 103rd St. Rhythm Band, Warner Bros. 7475 (Music Power/Warner-Tamerlane, BMI)	7	36	39	WHAT YOU SEE IS WHAT YOU GET Stoney & Meatloaf, Rare Earth 5027 (Jobete, BMI)	2
12	12	THE COURT ROOM Clarence Carter, Atlantic 2801 (Tree, BMI)	5	37	47	ARE YOU LONELY? Sisters Love, A&M 1259 (Defrantz/Monique, ASCAP)	2
13	14	HELP ME MAKE IT THROUGH THE NIGHT Joe Simon, Spring 113 (Combine, BMI)	6	38	46	STOP, LOOK & LISTEN (To Your Heart) Stylistics, Avco Embassy 4572 (Bellboy/Assorted, BMI)	2
14	27	NATHAN JONES Supremes, Motown 1182 (Jobete, BMI)	3	39	41	YOU'RE THE REASON WHY Ebonys, Philadelphia International 3503 (World War Three, BMI)	3
15	16	I CRIED James Brown, King 6363 (Lois, BMI)	4	40	30	THE SWEETEST THING THIS SIDE OF HEAVEN Presidents, Sussex 217 (Blackwood, BMI)	3
16	24	I DON'T WANT TO LOSE YOU Johnnie Taylor, Stax 0089 (Groovesville, BMI)	3	41	—	BRING THE BOYS HOME Freda Payne, Invictus 9092 (Gold Forever, BMI)	1
17	17	REACH OUT I'LL BE THERE Diana Ross, Motown 1184 (Jobete, BMI)	5	42	42	LANGUAGE OF LOVE Intrigues, Yew 1012 (McCoy, BMI)	3
18	23	FUNKY NASSAU Beginning of the End, Alston 4595 (Sherlyn, BMI)	5	43	43	I'VE FOUND SOMEONE Free Movement, Decca 32818 (Mango/Run-a-Muck, BMI)	3
19	13	BOOTY BUTT Ray Charles Orch., Tangerine 1015 (Tangerine, BMI)	11	44	44	OOH POO PAH DOO Ike & Tina Turner, United Artists 50782 (Minit, BMI)	2
20	10	RIGHT ON THE TIP OF MY TONGUE Brenda & the Tabulations, Top & Bottom 407 (McCoy/One Eye, BMI)	11	45	34	THE WORLD IS ROUND Rufus Thomas, Stax 0090 (East/Memphis, BMI)	4
21	25	I'M SORRY Bobby Bland, Duke 466 (Armo-Big Star, BMI)	5	46	—	YOU'RE A LADY Gene Chandler, Mercury 73206 (Defrantz/Monique, ASCAP)	1
22	29	SOMETIMES IT'S GOT TO RAIN Jackie Moore with the Dixie Flyers, Atlantic 2798 (Cotillion, BMI/Walden, ASCAP)	3	47	40	IT'S SO HARD TO SAY GOOD-BYE Eddie Kendricks, Tamla 54203 (Jobete, BMI)	4
23	26	I KNOW I'M IN LOVE Chee Chee & Peppy, Buddha 225 (Kama Sutra/James Boy, BMI)	5	48	48	DAY BY DAY Continental Four, Jay-Walking 011 (Mardix-Bon-Jose, BMI)	2
24	15	WE CAN WORK IT OUT Stevie Wonder, Tamla 54202 (Maclen, BMI)	12	49	49	I DON'T WANT TO LOSE YOU Billy Butler, Memphis 103 (Butler, ASCAP)	2
25	21	BE GOOD TO ME BABY Luther Ingram, KoKo 2107 (Klondike, BMI)	5	50	50	WHOLESALE LOVE Buddy Miles, Mercury 73205 (East/Memphis/Time/Redwal, BMI)	2

CTV In Finland

• Continued from page 16

tional cartridge TV programs, and the sales and renting of same.

The Finnvisuals board of governors is composed of the following: Viljo Luukka (chairman), Heikki Tikkanen (vice chairman), Keijo Ahti, Jarl Helleman, Vesa Lehtoman, Kyosti Nuotio and Kalervo Pakkala. The company's managing director is Ilkka Fulkkinen.

But plans by Uleisradio for its own cartridge TV repertoire production company seem to have come to a standstill. The company is currently awaiting the outcome of completion of re-research into cartridge TV being made by the Scandinavian countries. It should be ready this summer.

What's Happening

• Continued from page 27

WVCC, Knox College, Galesburg, Ill., **Louise Zipp** reporting: "Flying Burrito Brothers," (LP), Flying Burrito Brothers, A&M. . . . **WMMR**, University of Minnesota, Minneapolis, **Michael Wild** reporting: "Everybody's Got to Clap," Lulu, Atco. . . . **WOSR**, Ohio State University, Columbus, **Mason Srole** reporting: "Chicago," Graham Nash, Atlantic. . . . **WAYN**, Wayne State University, Detroit, **Rob Wunderlich** reporting: "Little Bit Lonely," (LP cut), Heads, Hand and Feet, Capitol. . . . **WNUR**, Northwestern University, Evanston, Ill., **Mark Kassof** reporting: "Double Barrel," Davet Ansel Collins, Big Tree.

KLCC-FM, Lane Community College, Eugene, Ore., **Tom Lichty** reporting: "Summer Side of Life," (LP), Gordon Lightfoot, Reprise. . . . **KZAG**, Gonzaga University, Spokane, Wash., **Larry Duff** reporting: "Tomorrow Night," Atomic Rooster, Elektra.

Radio York, York University, Downsview, Ontario, Canada, **Bruce Heiding** reporting: "Back to the Roots," (LP), John Mayall, Polydor.

Billboard SPECIAL SURVEY For Week Ending 6/5/71

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	1	MAYBE TOMORROW Jackson 5, Motown MS 735	6	26	21	THIS IS MADNESS Last Poets, Douglas 7 Z 30583	10
2	2	THE SKY'S THE LIMIT Temptations, Gordy GS 957	3	★ 27	50	BEST OF CLARENCE CARTER Atlantic SD 8282	2
3	4	B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	14	28	28	LIVE DOIN' THE PUSH & PULL AT P.J.'s Rufus Thomas, Stax STS 2039	13
4	3	DIANA TV Soundtrack/Diana Ross, Motown MS 719	7	29	22	LIVING BLACK Charles Earland, Prestige PR 10009	6
★ 5	10	CHAPTER TWO Roberta Flack, Atlantic SD 1569	40	30	27	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325	29
★ 6	13	ALL BY MYSELF Eddie Kendricks, Tamla TS 309	4	31	25	MOMENTS LIVE Stang ST 1006	3
★ 7	11	WHERE I'M COMIN' FROM Stevie Wonder, Tamla TS 308	5	32	35	CRY OF LOVE Jimi Hendrix, Reprise MS 2034	13
8	8	CURTIS Curtis Mayfield, Curtom CRS 8005	35	33	20	STAPLE SWINGERS Staple Singers, Stax STS 2024	11
9	5	MELTING POT Booker T. & the MGs, Stax STS 2035	21	★ 34	—	BACK TO THE ROOTS Ramsey Lewis, Cadet CA 6001	1
★ 10	23	BEST OF WILSON PICKETT, Vol. 2 Atlantic SD 8290	3	35	37	ALARM CLOCK Richie Havens, Stormy Forest SFS 6005	2
★ 11	17	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul SS 731	3	36	36	EVERYTHING IS EVERYTHING Donny Hathaway, Atco SD 33-332	4
12	12	DONNY HATHAWAY Atco SD 33-360	4	37	30	SUPER BAD James Brown, King KS 1127	19
★ 13	24	BOBBY WOMACK LIVE Liberty LST 7645	13	38	38	ENDLESS BOOGIE John Lee Hooker, ABC AB CD 720	2
14	16	CURTIS LIVE Curtis Mayfield, Curtom CRS 8008	2	39	39	I'D RATHER SUCK MY THUMB Mel Brown, Impulse AS 9186	2
15	15	MESSAGE TO THE PEOPLE Buddy Miles, Mercury SRM T-608	8	★ 40	—	DO ME RIGHT Detroit Emeralds, Westbound WB 2006	1
16	18	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	26	★ 41	—	KING FLOYD Cotillion SD 9047	1
17	14	ABRAXAS Santana, Columbia KC 30130	34	42	42	PAUL HUMPHREY & THE COOL AID CHEMISTS Lizard A 20106	2
18	6	ONE STEP BEYOND Johnnie Taylor, Stax STS 2030	11	★ 43	—	SUGAR Stanley Turrentine, CTI CTI 6005	14
19	19	BLACK ROCK Bar-Kays, Volt VOS 6011	16	44	33	PEARL Janis Joplin, Columbia KC 30322	16
★ 20	—	VOLCANIC ACTION OF MY SOUL Ray Charles, ABC ABCS 726	1	45	46	VERY DIONNE Dionne Warwick, Scepter SPS 587	26
21	9	SOUNDS OF SIMON Joe Simon, Spring SPR 4701	12	★ 46	—	MONGO'S WAY Mongo Santamaria, Atlantic SD 1581	1
★ 22	—	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic SD 7205	1	47	45	SPINNING AROUND Main Ingredient, RCA Victor LSP 4412	12
23	7	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	17	48	43	THEM CHANGES Buddy Miles, Mercury SR 61280	21
24	26	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	28	49	48	TEMPTATIONS' GREATEST HITS, Vol. 2 Gordy GS 954	36
★ 25	31	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 6060	11	50	49	STRAIGHT LIFE Freddy Hubbard, CTI CTI 6007	12



SWAMP DOGG, Jerry Williams to friends, enjoys the big welcome from Tower Records in San Francisco, where the Elektra artist recently played at Fillmore West. It was "Swamp Dogg Day" at Tower and his "Rat On!" LP was prominently displayed.

College Fall Plans

• Continued from page 27

that some campus shows may be held in larger halls off-campus, possibly the 15,000-seat San Diego Sports Arena.

"We're going to stay away from hard rock acts on campus," Wallace pointed out. "Santana was in last year at the men's gym and crowd wound up tearing up the place." Some other acts on campus this past year have been John Sebastian and Brewer and Shipley. For the summer. According to Dave Wallace in the student planning office, this year will be the time that UCSD is open during the summer.

"We'll spend the summer in the office preparing for next school year. We'll be looking for good jazz acts, along with country and folk performers," Wallace said. Because of limited seating capacity of the men's gym (2,500) there is a \$6,000 budget per show.

Computer Storing

• Continued from page 16

ington, where cartridge TV was one of the topics discussed.

Several workshops probed such CTV topics as "The Utilization of Video in Business," "Developing Greatest Learning Impact by Supplementing Audio Tape with Visual Effects," "Great Expectations on Our Home Screens," "Expanded Opportunities for the Publishing Industry" and "Adaptations of Video for the School and College."

Speakers included Sam Gelfman, Avco; Irv Stimler, Optronics Libraries; Anthony Palms, Time-Life Video; Frank Norwood, Joint Council of Educational Tele-Communications; Lloyd Singer, Motorola; and Thomas Hatcher, Equitable Life Assurance Society.



THE SUPREMES meet Soul Sauce is not the title of a new Motown album, but that's what happened when the Supremes came to town recently to play the Royal Box and stopped by Billboard to tell Soul Sauce all about it. The fourth Supreme? No, but the soul's same, as, left to right, Mary Wilson, Jean Terrell and Cindy Birdsong smile for their "Nathan Jones" hit.

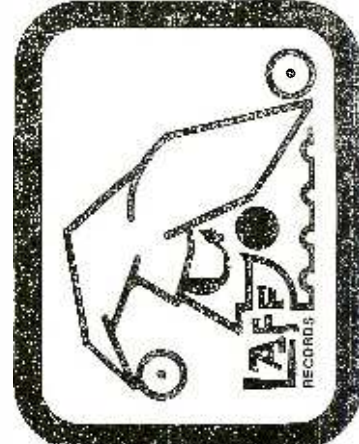
Dear Mr. Dealer:

I want to send my mother-in-law an L.P. by Big Brother and the Holding Company entitled "Cheap Thrills." Please help me FIND it.

—A Son-In-Law From Saskatoon

FIND can do it.

Say You Saw It in Billboard



RICHARD PRYOR CRAPS' ON LAFF

RECORDED LIVE AT THE REDD FOX CLUB IN HOLLYWOOD — (AFTER HOURS)
THE SOUL COMEDY HITS ARE ON LAFF
LAFF RECORDS/LOS ANGELES

Wanted: 1000 record/ who never want to lose You can be one of the

You can increase your operation's profits by as much as \$500, \$5,000 or even \$50,000, depending on your present sales volume and the number of outlets in your retail operation.

The Need

Many items in a record/tape manufacturer's catalog are difficult for the record buyer to obtain. Many times, a request for a special order sets in motion an economically unsound transaction.

A year's concentrated research among hundreds of record/tape retailers revealed the following:

1. The average outlet loses more than 500 LP/Tape sales a year in unfulfilled special orders from consumers.
2. Nationally, this loss amounts to \$30,000,000 a year at list price!
3. Special order business is rarely profitable; sometimes breakeven, but more often a loss proposition; but a necessary customer service.
4. The customer frequently never receives his special order; therefore becomes dissatisfied with the dealer service.

These facts point up the need in the record industry for an efficient, reliable, economical national special order service . . . the benefits to the record industry and customer are obvious.

The Solution

FIND . . . FULL INVENTORY NATIONAL DEALER Service has been designed to meet this need. It will provide you with any active LP-8 Track-Cassette or Open Reel Tape product.

How FIND Operates

1. The FIND warehouse in Terre Haute, Indiana, will stock a basic quantity of every active record/tape product in manufacturers' catalogs.
2. An all-product FIND Service Catalog . . . the first of its kind in the world . . . will be provided to participating FIND dealers; listing every item stocked and available in the FIND warehouse . . . virtually every available label will be represented . . . over 40,000 listings. The FIND Service Catalog, to be issued quarterly and supplemented monthly, will be an instant reference for customers unable to find record/tape product on certain selections in your store. **IF IT'S IN THE FIND CATALOG, IT'S IN THE FIND WAREHOUSE . . . AND IT'S A SALE!**
3. A FIND Customer Service Center consisting of a FIND Catalog, customer order forms, dealer order mailing envelopes will be made available for in-store use by participating FIND dealers, absolutely free.
4. For in-store promotion, FIND window decals, posters, flyers, and ad mats will be provided to participating FIND dealers at no charge. All of these are designed to make consumers aware they can now special order (through you the dealer) any active record or tape they are unable to locate in your store and customer orders will be processed within 24 hours of receipt by FIND.



The Deal for Dealers

FIND is a "onesy-twosy" service business, therefore prices to dealers are a bit more than your direct purchases from distributors. LP product will be sold to dealers at 44% off suggested list; tape product at 36% off suggested list. Here, at a glance, is your profit picture on a \$5.98 list LP and/or a \$6.95 list tape:

	\$5.98 LP		\$6.95 TAPE	
	If Dealer Sells at . . . LIST	DISCT.	If Dealer Sells at . . . LIST	DISCT.
Customer Pays	\$5.98	\$4.98	\$6.95	\$5.95
+ Postage/Handling Fee	.50	.50	.50	.50
DEALER GROSS	\$6.48	\$5.48	\$7.45	\$6.45
DEALER PAYS				
(LPs, 44% off)	\$3.35	\$3.35		
(Tapes, 36% off)			\$4.45	\$4.45
+ Postage/Handling Fee	.50	.50	.50	.50
TOTAL DEALER COST	\$3.85	\$3.85	\$4.95	\$4.95
DEALER PROFIT	\$2.63	\$1.63	\$2.50	\$1.50

Note: FIND's postage/handling charge to dealer is 50¢ for first item in a single group or orders, plus 10¢ for each additional. Dealer determines postage/handling fee to customer.

Here's your weekly and annual profit picture on a \$5.98 list LP:

Special Order Recs Per Week	IF YOU SELL AT LIST				IF YOU SELL AT DISCOUNT			
	You Chge. \$5.98*	You Pay 44% off list (\$3.35)	Your Weekly Profit	Your Annual Profit	You Chge. \$4.98*	You Pay 44% off list (\$3.35)	Your Weekly Profit	Your Annual Profit
5	\$ 29.90	\$16.75	\$13.15	\$ 683.80	\$24.90	\$16.75	\$ 8.15	\$ 423.80
10	59.80	33.50	26.30	1,367.60	49.80	33.50	16.30	847.60
15	89.70	50.25	39.45	2,051.40	74.70	50.25	24.45	1,271.40
20	119.60	67.00	52.60	2,735.20	99.60	67.00	32.60	1,695.20
30	179.40	100.50	78.90	4,102.80	149.40	100.50	48.90	2,542.80
40	239.20	134.00	105.20	5,470.40	199.20	134.00	65.20	3,390.40
50	299.00	167.50	131.50	6,838.00	249.00	167.50	81.50	4,238.00
75	448.50	251.25	197.25	10,257.00	373.50	251.25	122.25	6,357.00
100	598.00	335.00	263.00	13,676.00	498.00	335.00	163.00	8,476.00
150	897.00	502.50	394.50	20,514.00	747.00	502.50	244.50	12,714.00
200	1,196.00	670.00	526.00	27,352.00	996.00	670.00	326.00	16,952.00

*Plus Postage/Handling charges.

Tape dealers are a sale.

mm.



How You Can Become a FIND Dealer

First of all, for the first 1,000 dealers who qualify, there is no money investment. Nor is there any risk or obligation. Just complete the Application Form included in this ad and mail it to FIND at the address indicated. FIND will review your application and once it is accepted, FIND will send you a simple working agreement. Naturally, only dealers presently handling record or tape products are eligible for this special order service. At a later date, FIND will ship to these qualified dealers (at no cost whatsoever) an initial supply of the following materials:

1. The first quarterly FIND Service Catalog.
2. The FIND Customer Service Center to hold the Catalog, customer order forms and necessary supplies.
3. The Customer order forms, envelopes, transmittal forms, everything for processing the customer order, complete with all instructions.
4. A complete point-of-sale promotion kit.

What FIND Does for the Dealer

- FIND makes every dealer a Full Line Dealer. The FIND warehouse is your warehouse. The FIND Catalog is your product catalog. Both represent the dealers inventory . . . all the merchandise available to your customers.
- Increases your sales and profits; research shows a gain of over 34% in fulfilled special orders; an added stimulus for in-store sales and customer traffic.
- Customer satisfaction; helps you keep present customers and obtain new customers.
- Saves you time and effort. The FASTEST, MOST COMPLETE, MOST ECONOMICAL SPECIAL ORDER SERVICE AVAILABLE.
- Additional sales and profits with no additional investment.

Act Now

When you add up all these benefits, can you afford not to be a FIND Dealer? FIND will be ready to serve your special order needs September 1, 1971. Fill in the application form and mail it today!



Dealer Application

FIND Service, A Subsidiary of Billboard Publications, Inc. 165 W. 46th Street, New York, N.Y. 10036

I am interested in becoming a FIND Service dealer. I have answered the questions noted on the reverse side and will hear from you as soon as you have reviewed my application. I understand that this application puts me under no obligation whatsoever.

Qualification Data

1. I have checked below the type of retail outlet with which I am associated:
 - Record/Tape Store;
 - Home Entertainment/Appliance Store;
 - Department Store;
 - Discount Store;
 - Variety Store;
 - Supermarket;
 - Drug Store;
 - Other: _____
2. I am: An independent retailer, operating _____ (state how many) outlets;
 Part of a chain-store operation with _____ (state how many) outlets;
3. I retail the products checked:
 - LP Records; 8-Track Tapes;
 - Cassettes; Open-Reel Tapes;
4. My record/tape department is:
 - Clerk-serviced;
 - Self-serviced;
 - Self-serviced with clerk assistance.
5. I buy my record/tape product from:
 - Distributors;
 - One-Stops;
 - Serviced by Rack Jobber.
6. On the average, I now handle _____ special orders per week and am able to actually fill _____% of them per week.

FILL IN and MAIL TODAY to:

FIND Service,
A Subsidiary of Billboard Publications, Inc.
165 W. 46th Street, New York, N.Y. 10036

Store Name: _____

Individual: _____ Owner; Manager.

Address: _____

City, State, Zip: _____

TOP 40 Billboard 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.

RANK	WKS. Ago			TITLE, Artist, Label & Number	Weeks On Chart
	1	2	3		

RANK	1	2	3	WKS. Ago	TITLE, Artist, Label & Number	Weeks On Chart
1	3	16			RAINY DAYS AND MONDAYS Carpenters, A&M 1260 (Almo, ASCAP)	4
2	7	11			THE DRUM Bobby Sherman, Metromedia 217 (Wren/Viva, BMI)	5
3	5	14			FOLLOW ME Mary Travers, Warner Bros. 7481 (Cherry Lane, ASCAP)	5
4	13	26			I'LL MEET YOU HALFWAY Partridge Family, Bell 996 (Screen Gems-Columbia, BMI)	4
5	12	35			IT'S TOO LATE Carole King, Ode '70 66015 (Screen Gems-Columbia, BMI)	3
6	5	1	1		ME AND YOU AND A DOG NAMED BOO Lobo, Big Tree 112 (Kaiser/Famous/Big Leaf, ASCAP)	9
7	6	6			YOU'RE MY MAN Lynn Anderson, Columbia 4-45356 (Flagship, BMI)	6
8	15	23	39		LIFE Elvis Presley, RCA Victor 47-9985 (Presley/Last Straw, BMI)	4
9	11	25			FLIM FLAM MAN Barbra Streisand, Columbia 4-45384 (Tuna Fish, BMI)	3
10	9	4	7		A MAMA & A PAPA Ray Stevens, Barnaby 2029 (Ahab, BMI)	6
11	8	8	10		AND I LOVE YOU SO Bobby Goldsboro, United Artists 50776 (Mayday/Yahweh Tunes, BMI)	5
12	6	2	2		IF Bread, Elektra 45720 (Screen Gems-Columbia, BMI)	11
13	17	34			I DON'T KNOW HOW TO LOVE HIM Helen Reddy, Capitol 3027 (Leeds, ASCAP)	3
14	14	21	23		THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Carly Simon, Elektra 45724 (Quackenbush/Kensho, ASCAP)	6
15	18	19			WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA 47-9976 (Vector, BMI)	3
16	19	20	25		REACH OUT I'LL BE THERE Diana Ross, Motown 1184 (Jobete, BMI)	5
17	23	39			LIGHT SINGS Fifth Dimension, Bell 999 (Sunbeam, BMI)	3
18					DON'T PULL YOUR LOVE Hamilton, Joe Frank & Reynolds, Dunhill 4276 (Cents & Pence, BMI)	1
19	25	26			LET ME BE THE ONE Jack Jones, RCA 74-0475 (Almo, ASCAP)	3
20	26	29	35		LOVE LOOKS SO GOOD ON YOU John Bahler, Warner Bros. 7474 (Central Songs, BMI)	5
21	16	9	9		PUT YOUR HAND IN THE HAND Ocean, Kama Sutra 519 (Beechwood, BMI)	12
22	22	15	15		I DON'T KNOW HOW TO LOVE HIM Yvonne Elliman, Decca 32785 (Leeds, ASCAP)	5
23					DON'T SAY YOU DON'T REMEMBER Beverly Bremers, Scepter 12300 (Sunbeam, BMI)	1
24	24	28			LOVE SONG Vogues, Bell 991 (Razzle Dazzle, BMI)	3
25	21	18	19		HERE COMES THE SUN Richie Havens, Stormy Forest 656 (Harrisons, BMI)	7
26	39				INDIAN RESERVATION Raiders, Columbia 4-45332 (Acuff-Rose, BMI)	2
27	10	11	12		TOAST & MARMALADE FOR TEA Tin Tin, Atco 6794 (Casserole, BMI)	6
28	28	17	13		I WON'T MENTION IT AGAIN Ray Price, Columbia 4-45329 (Seaview, BMI)	11
29	29	30			LOVE HER MADLY Doors, Elektra 45726 (Doors, ASCAP)	3
30	31				THEN YOU WALK IN Sammi Smith, Mega 615-0026 (100 Oaks, BMI)	2
31	32				HERE COMES THAT RAINY DAY FEELING AGAIN Fortunes, Capitol 3086 (January, BMI)	2
32	13	12	5		ME AND MY ARROW Nilsson, RCA 74-0443 (Dunbar/Golden Syrup, BMI)	13
33	37		33		LOVE MEANS (You Never Have to Say You're Sorry) Sounds of Silence, Ranwood 896 (Bot Ton, ASCAP)	8
34					FEELINGS Lettermen, Capitol 3098 (Screen Gems-Columbia, BMI)	1
35	35	36	37		NATHAN JONES Supremes, Motown 1182 (Jobete, BMI)	4
36	36	37	38		CAN'T FIND THE TIME Rose Colored Glass, Bang 584 (Screen Gems-Columbia, BMI)	4
37					IT DON'T COME EASY Ringo Starr, Apple 1831 (Startling, BMI)	1
38	27	27			BROWNSVILLE Joy of Cooking, Capitol 3075 (Bear Brown, ASCAP)	3
39					SUMMERTIME Herb Alpert, A&M 1261 (Gershwin/New Dawn, ASCAP)	1
40					NEVER CAN SAY GOODBYE Issac Hayes, Enterprise 9031 (Jobete, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 6/5/71

Gospel Music

Jaycees Back Gospel Fest

NASHVILLE — The Nashville Jaycees have signed an agreement to underwrite the Second Annual International Gospel Music Song Festival, to be held here July 9-10.

The announcement was made by Wayne Berry, representing the Jaycees.

The Municipal Auditorium will be the site of the two-day assembly hosting 20 top names. The international segment will include the Kjell Samuelson Trio from Sweden, the King James Version from Toronto, and the Gallileans from Mexico.

The 1970 event drew 12,000 in the two nights of concerts, and is expected to surpass 15,000 this year. The Oak Ridge Boys of Nashville and J. G. Whitfield of Pensacola, Fla., the producers of the show, have signed J. D. Smuner and the Stamps Quartet, the Statesmen and Hovie Lister, the Blackwood Brothers, Wendy Bagwell and the Sunliters, the Florida Boys, Coy Cook and the Senators, the Dixie Echoes, the LeFevres, the Singing Rambos, the Inspirations, the Sege Brothers and Naomi, the Happy Goodman Family, the Speer Family, the Sammi Hall Singers, Rozie Rozelle and the Searchers, Mark Lowery, the Orrells, the Rebels and the Blue Ridge Quartet.

Cole Does Solo Album for Light

WACO, Tex.—Bill Cole, who has sung on more than 5,000 albums as a tenor member of various groups, has recorded his first solo album, "Right Now," for Light Records.

In addition to having sung as a member of the Johnny Mann Singers, the Ray Conniff Singers and the Norman Luboff Choir, Cole has supervised recordings for Andy Williams, Ed Ames and others.

Cole also worked with Ralph Carmichael, another leader in contemporary religious music, for several years before joining him as production coordinator a year ago.

"Right Now" is a collection of contemporary religious music, which includes songs from "Natural High," a religious musical, and from the soundtrack of the recent movie, "The Cross and the Switchblade."

Cole, among his other credits, is national treasurer for NARAS and is on the national board of AFTRA.

LeFevres LP to Mark 50 Years

ATLANTA—The LeFevres, one of the oldest and best known groups in gospel singing, are celebrating their golden anniversary with the release of a special album, "Fifty Golden Years."

Urias, Maude and Alphas LeFevre started the group in middle Tennessee right after World War I. When Urias married, the group added his wife, Eva Mae. Four of their five children have at one time sung with the family group.

Two members of the original group, Alphas and Urias, still perform. The LeFevres' television show, "The Gospel Singing Caravan," is seen by 2,500,000 each week. The special release is on the Canaan Label.

Gospel-Oriented Service Co. Formed

SPRINGFIELD, Mo. — A new recording company, American Artists, Inc., has been formed here, with a basic Gospel concept.

Headed by Joseph H. Higgins, a mid-west producer, the company will offer all services, including recording, production, manufacturing, graphic arts and promotion as well as a custom division. The company also will assist exclusive artists in the fields of booking, distribution and publishing.

Another principal of the company is Russell Newport, vocalist and businessman, who has worked in the past on the Word Label.

Gospel artists signed thus far are the New Life II, a contemporary group from Kansas City, and the Gospel Chordes of Youngstown, Ohio. Initial releases on American Artists will be two gospel albums and a country single, the latter by Dave Drennon.

The company has leased an 8-track recording facility and owns a stereo-equipped mobile studio for on-location work. Higgins and Gene Gideon, director of public relations and advertising for the company, are teamed with Bill Brumley in forming a new publishing company. Gideon will head the firm.

Silverline Book Details History of Gospel Music

NASHVILLE—"The History of Gospel Music," containing detailed outlines and background of this music form, has been published here by Silverline Publishing Co.

Jesse Burt, noted author and lecturer, and Duane Allen are co-authors of the book. Allen is the lead singer with the Oak Ridge Boys.

The book is based on questionnaires and in-depth interviews with artists such as Dottie Rambo, J.D. Sumner, Gordon Stoker, Pierce LeFevre, Les Beasley and many others.

Also outlined is the relevancy between the country music and gospel music fields, and how they are interwoven. The book deals with such country artists as Connie Smith, Sonny James, Billy Edd

Wheeler, Chet Atkins and Bob Ferguson. There are also sections dealing with fans and consumers.

The history traces gospel to the early frontier days when the new testament was taught through songs, and brings it up to the contemporary and commercial days.

Also included is a history of the Gospel Music Association and its Dove Awards. There are anecdotes, stories from the past, and a special segment dealing with the youth market. Burt is a noted historian, particularly in regard to Tennessee, and more recently moved into the field of music with a book co-written by Bob Ferguson of RCA.

The 208-page book will be available July 1, published in softback form.

Shaped Notes

The Speer Family was honored at a "homecoming" at the First Church of the Nazarene here, with more than 1,500 friends in attendance. The event celebrated 50 years of singing by the family. The current edition of the family, including Sue Chenault, Bob and Jeanie Johnson and Harold Lane as well as Brock, Ben, Susan, Marc and Steve Speer, entertained for more than two hours of old and new gospel music. Two retired members of the family, Mary Tom Reid and Rosa Nell Powell, joined in a flashback to the past. . . . Rainbow Records, a new gospel company in Dallas, is going into full-time production with Ike Davis, whose record also is getting play in the country field, and the Four Gallileans—who will join the label shortly.

The Oak Ridge Boys arrived back from a two-week tour of Sweden and Norway to find their new single, "Jesus Christ, What a Man," getting top reviews and strong air play. The tune was written by Bobby Bare and Billy Joe Shaver. It's on the Impact Label, and is expected to hit the country charts. . . . The Blackwood Brothers and Blackwood Singers are now hosts of their own syndicated television show, the announcement of which was made earlier in Billboard. . . . Harold Lane of the Speer Family arranged the Blackwood Family theme song, "Give the World a Smile." . . . Tillie Lowery, one of the leading gospel disk jockeys, at WLTC, in Gastonia, N.C., is recovering from an illness. . . . James Blackwood, Jack Marshall and Ron Blackwood have formed a new publishing company known as Blackwood Marshall Music. . . . While the Oak Ridge Boys were in Washington (only coincidentally) at the time of the anti-war demonstra-

tions, their bus—clearly labeled—was mistaken for the atomic installation at Oak Ridge. Consequently, the bus was stoned, rocked and otherwise raked until the singers made it clear that it had nothing to do with the war effort.

A new singing group, Jerry and the Singing Goffs, received a warm reception at their initial date in Chattanooga. . . . John Rich has joined the Singing Rambos, and Tommy Watwood is now part of the Thrasher Brothers. Both are instrumentalists. . . . Jimmie Davis, ex-Governor of Louisiana, was in Nashville at Bradley's Barn for more Decca recording.

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Classical Music

Red Seal Youth-Oriented Program Rolls; 11 LP Release

• Continued from page 1

Munves, RCA Records director of classical repertoire, and catalyst of the program, sees the product reaching the widest possible audience, "where the market isn't. I think we are doing this by giving the popular/classical buyer product by famous composers and famous melodies in an easily accessible sequence."

The covers themselves stress this new approach, and by "using some of the best contemporary illustrators, we have tried to give the packages a 'fun' and light-hearted look that will let the customer know what to expect inside," according to Munves.

The promotional and advertising bombardment, which is being launched this week, will center on many target levels nationwide. On the advertising front, full-page ads will feature the product in magazines such as Billboard, High Fidelity and Saturday Review and in the underground press. On radio stations, 12 spots per station in the top seven major classical

markets have been bought over a two-day period. The stations are WQXR, New York; KFAC, Los Angeles; WCRB, Boston; in San Francisco, KKHI; in Washington, WJMD-FM; WFLN in Philadelphia, and WFMT-FM, Chicago.

The sales promotion thrust on the "Greatest Hits" series for the dealer will be six-pronged. A pre-pak display; a do-it-yourself ad kit, layouts, minnies and scripts; a special order form; a streamer-Red Seal Value Program; a pamphlet showing key product, and a sampler LP of key tracks of "Greatest Hits" albums.

Included in the initial release

are composers Gershwin, Ravel, Tchaikovsky, Beethoven, Mahler and Bach. Artists represented are Arthur Fiedler and the Boston Pops, Vladimir Horowitz, Fritz Reiner and the Chicago Symphony, Maureen Forrester, Anna Moffo, and Erich Leinsdorf and the Boston Symphony, among others.

A 12th LP, "Heavy Hits—Great Music That Inspired Today's Hits," is also getting similar promotional and advertising treatment. Selections on the LP include theme from "Elvira Madigan," "A Song of Joy" and Jethro Tull's "Bouree."

All the albums have been remastered specially for this series.

Classical Calendar

Marilyn Horne to open Lyric Opera of Chicago season in rarely produced opera "Semiramide," on Sept. 24. She does three dates at Carnegie Hall, New York, Nov. 10, Jan. 19, next April 16. . . . Janos Starker, Nathan Milstein, Swingle Singers among those who will appear during the Minnesota Orchestra's 1971-72 season in St. Paul, starting Oct. 7. . . . "Hors-pfal," new American opera symbolizing plight of American Indian, to be performed May 26-29 in Hunter College Playhouse, N.Y. Music is by Eric Stokes; libretto by Alvin Greenberg.

Pierre Boulez, Beverly Sills and Andre Watts to appear with Chamber Music Society at Lincoln Center during third subscription season at Alice Tully Hall, N.Y., beginning Oct. 24. . . . Radio sta-

tion WHK to hold special fund-raising drive this month for benefit of the Cleveland Orchestra 1971 Sustaining Fund. July 8 is designated as WHK Night at Blossom Center. Ella Fitzgerald stars.

Conductor Andre Kostelanetz kicked off the New York Philharmonic's ninth season of "Promenades" on May 19. A Venice Promenade and a Salute to Spring will inaugurate the series, which ends June 12.

Recent demonstrations in Washington forced rescheduling of five youth concerts in Constitution Hall by National Symphony Orchestra.

. . . American Composers Alliance held fete May 28 honoring Alice M. Ditson Fund of Columbia U. . . . Arthur Fiedler's son Peter has enrolled for fall at Berklee College of Music, Boston. He'll major in arranging and composition. . . . Leopold Stokowski and the American Symphony just recorded Tchaikovsky's Fourth Symphony for Vanguard. It'll be out this month on the Cardinal line.

Beethoven Pkg In Brazil Clicks

RIO DE JANEIRO — The supply of DGG's "Complete Works of Beethoven" package, released here last year, has been exhausted, according to Mauricio Quardios, director of Philips of Brazil. Some 400 orders are still awaiting delivery. The Beethoven package consists of 48 records in four boxes. The price here is \$120.

Quardios said that increased promotion is helping to make the occasional buyer of classical records a consistent one. Philips markets classical and semi classical records under four labels here, Fontana, Heliodor, Archive and DGG.

It's estimated that classical music accounts for about 7 percent of the Brazilian market.

13 LP'S MAKE CHART DEBUTS

NEW YORK — An unusually heavy number of albums are making their chart debuts on this month's classical chart. The albums, totaling 13, show a wide range of repertoire, ranging from new opera releases to Virgil Fox's "Bach Live at Fillmore East" to the return on the chart of the Angel recording of "Carmen."

It's also interesting to note the jump of the Red Seal "1812," and that the Columbia, London and Red Seal labels are all running neck and neck at 3, 4 and 5, respectively, in the race.

Court Fight on WONO Format

WASHINGTON—The citizens' group fighting to retain a true classical music format on WONO-FM, Syracuse, N.Y., has taken its case to the U.S. Court of Appeals here. The FCC recently approved sale of the station from its owners, Sentinel Heights FM Broadcasters, Inc., to Houston Broadcasting Co., turning down a petition for reconsideration from some 2,700 signers on the Citizens Committee to Preserve the Present Programming of WONO-FM. (Billboard, May 22.)

The citizens' group held that the classical format promised by Houston was something less than truly classical. The commission denied their petition, reiterated the right of licensees to adjust music format under most circumstances and refused to get embroiled in the argument over what constitutes "truly" classical music.

San Antonio Needs \$

SAN ANTONIO—The San Antonio Orchestra has embarked on a major fund-raising drive to help what may "well be the most crucial year in the life of the Symphony," according to an open letter addressed to patrons locally. L.H. Hudson, general manager of the 1971 maintenance fund campaign, has set a goal of \$430,000. This is double the amount raised in 1970.



AT LEFT is Red Seal Records sampling of 11 covers featured in the label's bid for the youth market. Covers are in color and accent new approach by Red Seal. At right is a 25-LP pre-pak display unit which is being shipped to dealers in key markets nationwide. Massive advertising drive has been launched, too.

JUNE 5, 1971, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 6/5/71

BEST SELLING Classical LP's

This Month	Last Month	TITLE, Artist, Label & Number
1	1	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
2	4	MASSENET: MANON (4 LP's) Sills/Gedda/Souza/Various Artists/New Philharmonia (Rudel), ABC ABC/ATS 20007/4
3	2	TCHAIKOVSKY: 1812 OVERTURE Mormon Tabernacle Choir/Philadelphia Orchestra (Ormandy), Columbia M-30447
4	3	TCHAIKOVSKY: 1812 OVERTURE/ROMEO & JULIET Los Angeles Philharmonic (Mehta), London CS 6670
5	37	TCHAIKOVSKY: 1812 OVERTURE/BEETHOVEN: WELLINGTON'S VICTORY Various Artists, Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3204
6	5	THE CHOPIN I LOVE Artur Rubinstein, RCA Red Seal LSC 4000
7	9	BEETHOVEN'S GREATEST HITS Various Artists, Columbia MS 7504
8	34	VERDI: AIDA (3 LP's) Price/Milnes/Domingo/London Symphony (Leinsdorf), RCA Red Seal LSC 6198
9	23	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13
10	—	MAHLER: SYMPHONY NO. 3 (2 LP's) Procter/Ambrosian Singers/Wadsworth Chorale/London Symphony (Horenstein), Nonesuch 73023
11	15	BELLINI: IL PIRATA (3 LP's) Caballe/Various Artists/RAI Orchestra, Rome (Gavazzeni), Angel SCL 3772
12	12	PUCCINI ARIAS Montserrat Caballe, Angel S 36711
13	6	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camarata of the Salzburg Mozarteum Academica (Anda), DGG 138783
14	—	PRIMO TENORE Luciano Pavarotti, London OS 26192
15	28	BERLIOZ: REQUIEM London Symphony & Chorus (Davis), Philips 6700.019
16	8	DONIZETTI: LUCIA DI LAMMERMOOR (3 LP's) Sills/Bergonzi/Various Artists/London Symphony (Schippers), ABC/ATS 20006/3
17	20	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286
18	—	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102
19	31	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LSC 2576
20	21	BACH'S GREATEST HITS Various Artists, Columbia MS 7501
21	29	SCOTT JOPLIN: PIANO RAGS Joshua Rifkin, Nonesuch 71248
22	27	STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Boehm), DGG 136001
23	—	BACH LIVE AT FILLMORE EAST Virgil Fox, Decca DL 75263
24	—	HEIFETZ ON TV Jasha Heifetz, RCA Red Seal LSC 3205
25	—	GREAT OPERATIC DUETS Placido Domingo & Sherrill Milnes, RCA Red Seal LSC 3182
26	24	MY FAVORITE ENCORES Van Cliburn, RCA Red Seal LSC 3185
27	—	RACHMANINOFF: COMPLETE PRELUDES (2 LP's) Alexis Weissenberg, RCA Red Seal LSC 7609
28	39	TCHAIKOVSKY: NUTCRACKER/PROKOFIEV: PETER & THE WOLF New York Philharmonic (Bernstein), Columbia MS 6193
29	17	BEETHOVEN: PIANO CONCERTOS Fleisher/Cleveland Symphony (Szell), Columbia M4X 30052
30	—	SATIE: PIANO MUSIC, VOL. IV Aldo Ciccolini, Angel S 36714
31	22	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orchestra (Ormandy), Columbia MS 6547
32	14	THE BRAHMS I LOVE Artur Rubinstein, RCA Red Seal LSC 3186
33	—	VAUGHAN WILLIAMS: SYMPHONY NO. 7, ANTARTICA Burrows/London Philharmonic & Choir (Boult), Angel S 36763
34	—	GROTESQUERIES OF ALKAN Raymond Lewenthal, Columbia M 30234
35	—	GREAT OPERATIC HEROINES Montserrat Caballe, RCA Red Seal LSC 3209
36	13	BERLIOZ: LES TROYENS (5 LP's) Vickers/Veasey/Various Artists/Chorus & Orchestra of the Royal Opera House, Covent Garden (Davis), Philips 6709.002
37	7	BEETHOVEN: SYMPHONIES (7 LP's) Cleveland Orchestra (Szell), Columbia M7X-30281
38	—	BIZET: CARMEN (3 LP's) Callas/Gedda/Massard/Various Artists/Paris Opera Orchestra (Pretre), Angel S 3650X
39	10	THE COPLAND ALBUM (2 LP's) New York Philharmonic (Bernstein), Columbia M2 30071
40	—	HAYDN: SYMPHONIES NOS. 65 to 72 (4 LP's) Philharmonica Hungarica (Dorati) London Stereo Treasury STS 15135/8

Jukebox programming

20th ANNIVERSARY

Industry Salutes Neb. Jukebox Assn; Discuss Programming Tips, New Laws

By EARL PAIGE

OMAHA, Neb.—Three speakers at the recent Coin Operated Industries of Nebraska (COIN) 20th anniversary meeting devoted all or part of their talks to jukebox programming. Others spoke on the importance of state organizations and congratulated COIN.

COIN's regular business meeting covered many subjects, and operators from surrounding states participated. Members were impressed with COIN's legislative success in getting an anti-industry bill defeated in committee, although another bill not entirely what COIN wanted did ultimately pass (an occupation tax).

COIN is pushing for a break-in law. One member suggested all operators keep records of break-in losses. One delegate said the Kansas group was successful in pushing for a law making break-ins a Class A felony.

The Nebraska jukebox operators see any success in the direction of break-in laws hinging upon cooperation with vendors. Thus, COIN is soliciting membership of vendors (at \$10 per year instead of \$35 as paid by members in jukeboxes, games and vending).

Direct sales, once an inflammatory subject at COIN meetings, was seen as somewhat less a threat. One Iowa operator said there is stepped-up activity in his state where owners of locations are being solicited to buy and operate their own jukeboxes.

COIN president Ed Kort explained the new job training act which allows operators to obtain government assistance in hiring veterans. Howard Ellis, COIN secretary-treasurer, is already working with the program.

Location contracts were discussed. A. L. Ptacek, former Music Operators of America (MOA) president, Manhattan, Kan., told how his contracts were found valid in a legal case. Earl Porter, S. D. operator, said an operator in that state is suing a location in a contract dispute (see Coin Machine World report on the S. D. association).

Both Earl Paige, Billboard's jukebox programming editor, and MOA executive vice-president Fred Granger, Chicago, told how record companies are stepping up promotion in the jukebox market. MOA

New Title Strip

OMAHA, Neb.—Leroy Davidson, Kansas City, Mo. one-stop owner, introduced a new title strip here which he prints privately. The strips feature four different music categories and colored type. Davidson One-Stop Phono Records has stores here, in Wichita and Kansas City, Mo.

president Les Montooth also spoke on jukebox programming.

Les Rieck, Rock-Ola sales manager, Chicago, congratulated COIN and told how his firm cooperates with all trade associations. Harlan Wingrave, MOA treasurer, Emporia, Kan., said Johnny Carson was unknown when he once appeared at an early COIN meeting. "So were Ted Nichols, Howard Ellis and many other COIN members—but not now."

Granger, as well as others throughout the two-day event here, pointed out how determined association members can keep an organization going. Noting that an organization always speaks with more force, he said: "When legislators know you are from an organization, they cannot know your importance. You may not even realize it. After all, think of the

hundreds of businesses (locations) you represent indirectly."

He said that MOA's long fight against a jukebox royalty bill has had the indirect benefit of better public relations for the industry. As for the copyright fight, he said MOA expects action during the current 92d Congress. MOA is fighting three amendments to a Senate bill (a \$1 artists royalty provision, a 50-cent registration proposal, a five-year periodic review). He told of MOA's fight to get the House-approved bill fee of \$8-per-jukebox-per-year down from an initial figure of \$60 to \$35 before a final compromise at the \$8 figure which MOA still vigorously backs.

Granger said several record manufacturers are joining MOA and spoke of the renewed interest (Continued on page 36)

2 for 25c Play Lags in Calif.

By GEORGE KNEMEYER

LOS ANGELES—Jukebox programming here is still geared to the dime play/three for a quarter system. The vast majority of jukeboxes here still do not have two for a quarter pricing and most jukebox programmers admit that they have never tried the new pricing, thinking that it might result in a consumer backlash.

Mrs. Charles Allen of Modern Music in Long Beach said the two for a quarter price "would not go with the music." Most of the music on the jukeboxes of Modern Music is split evenly between pop, country and soul, with very little hard rock, according to Mrs. Allen. Such varied programming fare might not be best suited for introducing a new price, she indicated.

A routeman for a large operation in the Los Angeles area who refused to be identified said that two for a quarter pricing was desirable, but it just couldn't be introduced in the area without a substantial loss of revenue.

"We went through the same thing when we changed from four for a quarter to three for a quarter," he said. "The people just stopped putting money in the machine for a while. Eventually, though, the jukeboxes started to play more as people got accustomed to the new pricing."

He said one solution would be for records to be two minutes long, but he said the record industry could never have that.

Two for a quarter pricing would probably aid in programming since "you have to spend a certain amount of money to get back more money" as he said.

John Rivera of Leuenhagen and (Continued on page 36)

The gradual switch from dime and three for a quarter jukebox play to two for a quarter pricing is being examined anew now that the costs of records is increasing.

Other trends forcing a new look at play price include the growing incidence of lengthy recordings. The price switch-over is most successful in large cities, with notable exceptions, such as detailed in this first of a series of articles probing the relation of play pricing and programming.

Coin Machine World

SOUTH DAKOTA

The South Dakota Music & Vending Association just held its most successful pool tournament and will expand it next year to a Spring East River/West River event with finals in the fall. Earl Porter, for years the secretary-treasurer, reported on the group's success at the recent Coin Operated Industries of Nebraska anniversary meeting.

Porter said his organization struggled for years until a new dues formula was instituted: \$3 for each \$1,000 gross in jukebox and game operations up to a ceiling of \$100,000; \$1.50 for each \$1,000 gross in vending up to \$100,000. This means that most large operators pay \$450 a year dues. Although this seemed high to some,

N.C. Record Promoter Sees Greater Role for Jukeboxes

By RUTH CASTLEBERRY

CHARLOTTE, N.C.—The jukebox is virgin territory for exposing new records, perhaps even breaking them if devices such as the golden and burgundy bar programs on Wurlitzer's Zodiac model are utilized by programmers to get consumers to listen that first time. So said Mike Cloer, promotion manager for United Artists Records in the Carolinas, who sees a new role for jukebox programmers.

Cloer, a promotion representative for three years with 11 years' experience in radio before that, is finding it more and more difficult to get new records played on radio. "Just two years ago I could get just about any record on any station for trial in my territory, but it's now getting harder and harder. Music directors won't give a new record a chance any more without proven sales."

He looks to the jukebox as a means of breaking records, with hope—and some reservations.

"I definitely feel that the jukebox industry is virgin territory for exposing new records and perhaps even breaking them, but the big problem that now exists is how an instrument operated by the consumer can give the initial exposure to a new single."

Cloer does not believe that records can be broken via jukebox under present conditions. "It still requires a combination of radio and jukebox exposure."

"It all goes back to that ever important Exposure. Remember it's the consumer who puts his money in the box to hear what he wants to hear and the odds are at least one hundred to one that he will choose a record that he has never heard of."

But Cloer feels that Wurlitzer's Zodiac, a machine he recently saw, might present a solution. The golden and burgundy Bars, which select six pre-programmed records,

provide box operators with a means of programming and thereby exposing new records. Wurlitzer developed this feature for several recent models.

"The box operator can use this feature as a tool to expose new product that the customer has no control over selecting—and to my way of thinking, this will be used."

"From a record company standpoint..." (Continued on page 36)



MIKE CLOER, United Artists promotion manager of the Carolinas, who is one of many men and women in promotion now looking at the jukebox market as an overlooked area of exposure.

Selling 100,000 Jukebox LP's

CHICAGO—A firm here is sifting through 100,000 jukebox albums comprising at least 400 different titles on dozens of labels and is closing them out through one-stops.

Reuben Lawrence, a veteran of the record industry since joining the James Martin distributing firm here in 1946, acquired the stock from Garwin Sales, which took over the Seeburg Corp. Little LP program.

Lawrence was being assisted by Henry Baskin who was marketing the albums, through retail channels under Baskase Products. Now Lawrence is compiling another inventory and believes that with the greater emphasis on oldie jukebox programming this product will be valuable to operators. It is all stereo.

The head of Ruby Sales here, Lawrence said most of the packages contain title strips. The stock is comprised of all types of music from soul and jazz to easy listening and country. The price will depend upon the quantity purchased.

Neb. Assn 20th Anniversary



NEBRASKA jukebox operators invited fellow businessmen from several states to the recent 20th anniversary of Coin Operated Industries of Nebraska. Charter members honored were (from left in left photo): Leonard Embree, Evelyn Dalrymple, E. E. Cleveland, Hugo Prell, Dick Taylor, Ted Nichols, Howard Ellis, Mr. and Mrs. Ed Kort, Harry Abrahamson, "Miss Gams" (who presented pins), Ed and Hymie Zorinsky. Business



session speakers (from left in center photo) Earl Paige, Billboard, Chicago; Les Rieck, Rock-Ola Mfg., Chicago; Harlan Wingrave, Emporia, Kan.; Howard Ellis, Omaha (moderator); Les Montooth, Peoria, Ill.; Fred Granger, Chicago. Part of the overflow crowd (right) who were entertained by the Ebb Tides, a group that journeyed 750 miles from Cincinnati for the occasion.



SUPER STAR OF SOUND

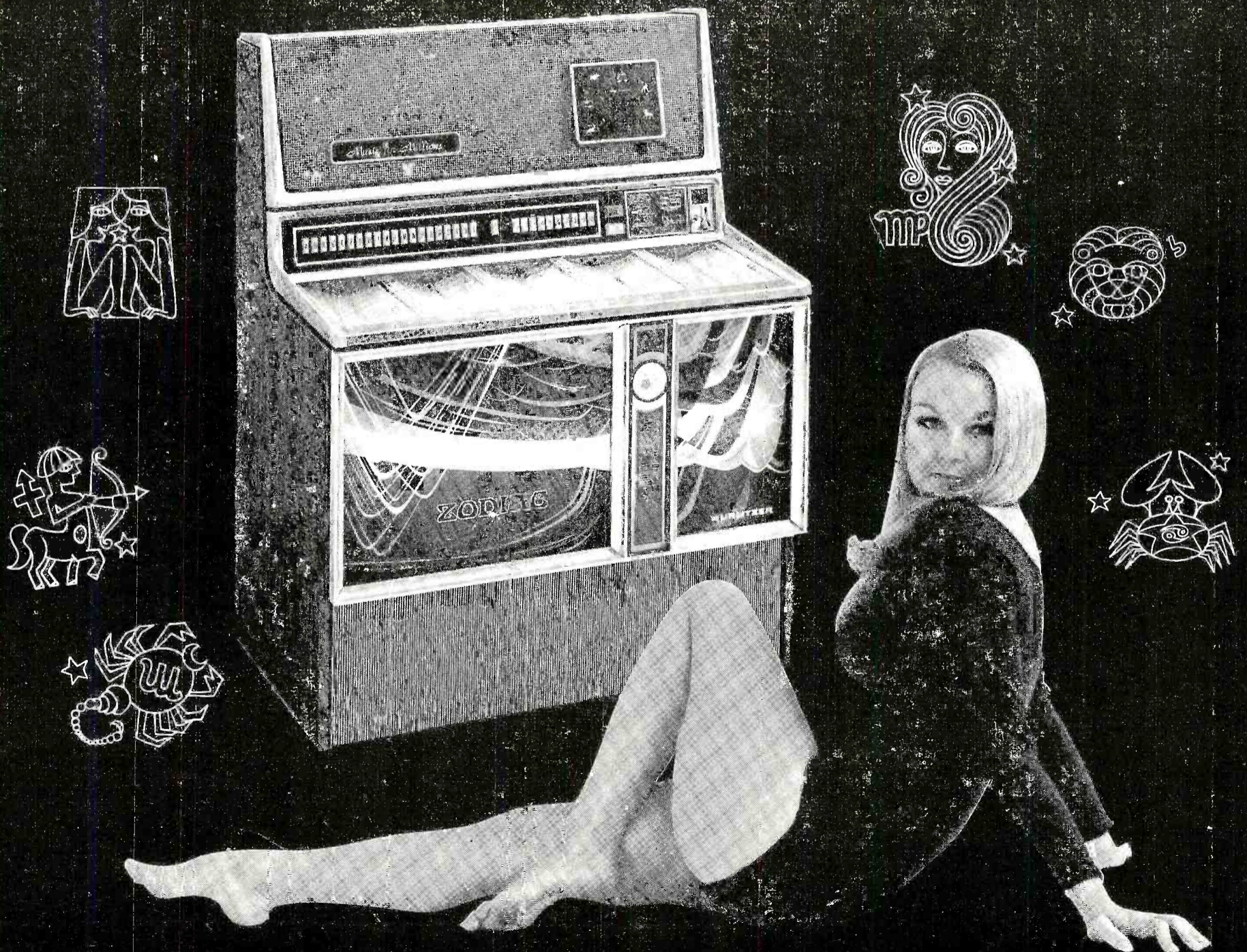
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Coin Machine World

• Continued from page 34

midwest to attend. Another unusual aspect of the South Dakota success is its practice of meeting Sunday and Monday.

TRI STATE ASSN.

The Tri State Pool Association met in Omaha recently to plan its first tournament (May 30) and appears to be so successful the group may continue permanently. The group is impressive if for no other reason than being fair. Joe Rothkop, an Omaha member, had talked to some policemen about serving as judges. The cost proved prohibitive, but the association still approved a token payment of appreciation for the time spent by

the policemen in considering the assignment. Another member, Ed Kort, was fined for overloading a trailer with a pool table. The pool association paid his \$43 fine. Members are: Lou Singer, Omaha; Ken Ries, Ames, Ia.; Ted and Jack Nixon, Tarkio, Mo.; J. L. Ray, Crete, Neb.; Howard Ellis, Omaha; Hugo and Gus Prell, Bremen, Kan.; Ralph Sorrells, Denison, Ia.; Les Faye, Atlantic, Ia.; Ed Hatfield, Omaha; Paul Goins, Carroll, Ia.; Rothkop and Kort.

2 for 25c Play Lags

• Continued from page 34

Co. here said all but one of his machines are on three for a quarter play. "We tried two for a quarter play in one location and it has done very well. We will probably test a few more locations within the future," he said.

Rivera said the cost of singles from his one-stop just went up two weeks ago, but Leuenhagen hasn't felt the effects yet. "I think we'll increase to quarter play as the cost of business increases," he stated.

Another programmer in the northern Los Angeles area said that 99 percent of his machines were three for a quarter. "We haven't even tried two for a quarter in any locations," he said. "It would be too much trouble because the machine would have to be reset and we would lose the dime play."

"We also have machines in place that are frequented by Mexican-Americans, and they just do not have the money to play the machine. In fact, many of them are complaining about three for a quarter and want us to go back to six for a quarter play. Business is really bad; no one is playing the machines," he continued.

He also said that even if there was a rise in the cost of singles, he still wouldn't raise pricing to two for a quarter.

Several other operators inter-

Hail Neb. Assn

• Continued from page 34

among labels to promote jukebox product. He noted that Columbia Records just appointed Ron Braswell as its jukebox product coordinator.

Montooth related an anecdote to show how jukebox programming is largely a matter of good salesmanship.

He said that years ago he purchased records and allotted them to three routemen. Then he went around and checked the locations to see if they were happy. "One said the records were the best they had ever had but another said they were junk. They were referring to the same batch of records, so obviously one routeman was a better salesman than the other."

Montooth said categorizing records on the jukebox has been very effective for his company.

The MOA president also outlined the national organization's many services, especially the new computerized accounting plan. He said MOA has been surprised by the reception to the plan and that all MOA members in Alaska, for example, have made inquiries. The comprehensive program covers accounting that meets tax agency standards, a cost of doing business survey, estate planning and free representation should an Internal Revenue Service audit be required.

The many new promotions, from label advertisements keyed to jukebox programming and one-stop campaigns devoted to specialty product such as polka records to new title strips and more focus on oldies, were topics highlighted in Paige's talk.

He also urged operators to cooperate with local radio station programmers and noted the recent cooperative efforts of Bill Bush, programmer of the Montooth route, and WIRL radio in Peoria (Billboard, May 29).

viewed also said that two for a quarter play was still a long way off in the Los Angeles area.

Role of Jukebox Growing

• Continued from page 34

point this can increase the importance of the box operator to the whole record industry. This will make it an absolute necessity for the record men to call on programmers to see what is being programmed in order to make record shops aware of what product is being exposed and where."

But, while he pointed out the potential of jukebox programs such as those on Wurlitzer's Zodiac, Cloer is also aware that problems still exist for the box operator.

"Up to this point the box operators have been overlooked for the most part. The problem is co-existent between both the operators and the distributors."

"The operators in the past 10 years have grown from the back room office to the large, informed warehouses with the latest in equipment and technique, but all this time they have relied on the one-

What's Playing?

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

Beaver Dam, Wis.; Polka Location

Ruth Sewejka, programmer, Coin-Operated Amusement Co.



Current releases:
"Old Timers" Polka, Johnny Pecon, Delta International 1043;
"Beer Barrel Polka," Myron Floren, Ranwood 885;
"Heidelberg Polka/Snowmobile Polka," Harold Heine, KL 13.
Oldies:
"E-I-E-I-O (Dance Around the Floor With Me)," Louis Bachell, King 5885;
"Blue Shirt Waltz," Frankie Yankovic, Columbia 33050.

Chattanooga, Tenn.; Soul Location

Lloyd Smalley, programmer, Chattanooga Coin Machine Co., Inc.



Current Releases:
"Want Ads," The Honey Cone, Hot Wax 7011;
"What's Going On," Marvin Gaye, Tamla 54201;
"She's Not Just Another Woman," The 8th Day, Invictus 9087.
Oldies:
"Massachusetts," Sil Austin;
"Stand By Your Man," Candi Staton.

Chicago; Easy Listening Location

Paul Brown, operator; Betty Scott, programmer; Western Automatic Music



Current releases:
"Green Onions," Count Basie, Brunswick 55451;
"Poor Imagination," Ray Anthony, Ranwood 903;
"Theme From Summer of '42," Michel Legrand, Warner Bros. 7486;
"Anytime of the Year (B' Shanah Hab-aah)," Brad Swanson, Thunderbird 541.
Oldies:
"For the Good Times," Ray Price;
"Snowbird," Anne Murray.

Denver; Latin Location

Ralph Ludi, programmer, Apollo Stereo Music Co.



Current releases:
"Ay Amigo," Vincente Fernandez, Col. 10293;
"Ni En Defensa Propia," Vincente Fernandez, Col. 10229;
"Mujer De Cabaret," Los Relampagos, Bego 575.

Emporia, Kan.; Teen Location

Janelle Wingrave, programmer, Emporia Music Service



Current Releases:
"Never Can Say Goodbye," Jackson 5, Motown 1179;
"House at Pooh Corner," Nitty Gritty, UA 50769;
"Brown Sugar," Rolling Stones, Rolling Stones, 19100.
Oldies:
"Me and Bobby McGee," Janis Joplin.

Glendale, Calif.; Country Location

Carol Stephens, programmer, Valley Vendors



Current Releases:
"You're My Man," Lynn Anderson, Columbia 45356;
"When You're Hot, You're Hot," Jerry Reed, RCA 9976;
"The Chair," Marty Robbins, Col 45377.
Oldies:
"All I Have to Offer You," Charley Pride, RCA 74-0167;
"Swinging Doors," Merle Haggard, Capitol 5600.

Kansas City, Mo.; Country Location

Mrs. Kitty Masters, programmer, Missouri Valley Amusement Co.



Current releases:
"Ajax Liquor Store," Hudson & Landry, Dore 855;
"When You're Hot, You're Hot," Jerry Reed, RCA 9976;
"Hot Pants," Salvage, Odax 420;
"Oh Singer," Jeannie C. Riley, Plantation 72.

Sterling, Ill.; Teen Location

George Woodridge, operator; Glenn Whitmer, programmer, Blackhawk Music Co.



Current Releases:
"Brownsville," Joy of Cooking, Capital 3075;
"Double Loving," Osmonds, M G M 14259;
"I Hear Those Church Bells Ringing," Dusk, Bell 990.

Trenton, Mo.; Country Location

Bill Welch, programmer, Automatic Music



Current releases:
"L. A. International Airport," Susan Raye, Capital 3035;
"Me and You and a Dog Named Boo," Lobo, Big Tree 112;
"Six-O-One," Dave Dudley, Mercury 73193.

Webster, Mass.; Adult Location

Mary Dugas, programmer, Dugas Music Corp.



Current Releases:
"I'll Meet You Half Way," Partridge Family, Bell 996;
"Lowdown," Chicago, Columbia 45370;
"Indian Reservation," Columbia 45332.

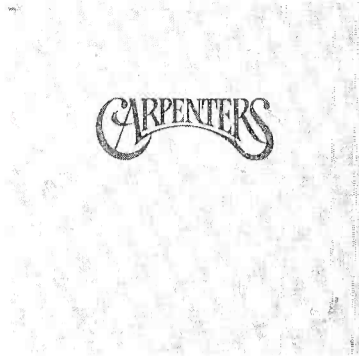
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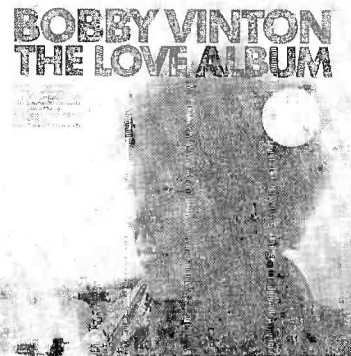
Billboard Album Reviews

JUNE 5, 1971



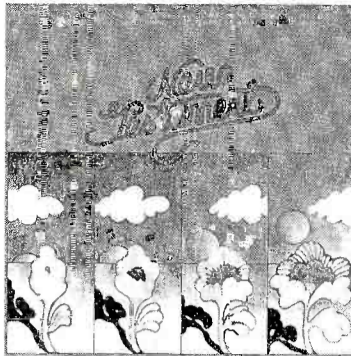
POP
CARPENTERS—
A&M SP 3502

Richard's sophisticated, contemporary arrangements and Karen's sparkling voice are the essence of the Carpenters' great success. These trademarks abound in their 3rd LP which features the million selling "For All We Know," the current hit, "Rainy Days and Mondays," a lovely Bacharach-David medley, Leon Russell and Bonnie Bramlett's "Superstar" and "One Love" which was co-written by Richard.



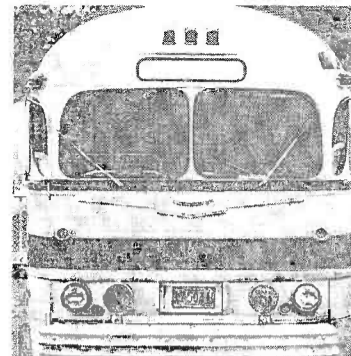
POP
BOBBY VINTON—
The Love Album.
Epic EG 30431

Some of Vinton's biggest hits are included in this deluxe two-record set offered at a bargain special low price. Among the standouts are "There I've Said It Again," "Please Love Me Forever," and "No Arms Can Ever Hold Me." His treatments of "Too Young," and "This Guy's in Love With You" are also well done.



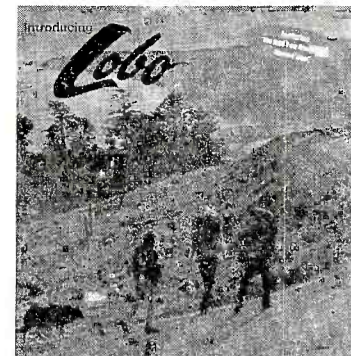
POP
THE VENTURES—
New Testament.
United Artists UAS 6796

Maintaining their loyal following is a certainty, adding new fans a strong possibility. The Ventures handle vocals for the first time on "Oye Como Va," "Free," and "Good Morning Captain." They perform classy instrumental versions of "Whole Lotta Love" and "What Is Life" while "Novios Para Siempre" and "Testament" are the best originals.



POP
ALBERT KING—
Lovejoy.
Stax STS 2040

The King is back with his brand of low-keyed blues over rock music playing such tunes as "Honky Tonk Women," "Corina Corina," and "Going Back to Luka," in a silent way. The subtleties of King's blues guitar blended with his melodious mixture of shouter crooner vocals give this LP an added punch. His use of sidemen adds further to the album's obvious success. It is definitely a lovejoy to hear an artist perform as King does on this album.



POP
INTRODUCING LOBO—
Big Tree BTS 2003

Big Tree's first million seller, Lobo's "Me and You and a Dog Named Boo," made top 5 on the Hot 100 and No. 1 on the Easy Listening Chart. The group's first LP extends the gentle rock round, with such listenable cuts as "We'll Make It—I Know We Will," "A Little Different," "Reaching Out for Someone," "She Didn't Do Magic" as well as the song that started it all.



POP
GRATEFUL DEAD—
Historic Dead.
MGM/Sunflower SNF 5004

Here is another one for all Grateful Dead fans. There are four cuts on the album, two over 10 minutes and two three minutes and under cuts, so the LP can obviously be played by both AM and FM stations. The longest cuts feature much jamming, reminiscent of a live Dead performance. The shorter cuts are also of the same genre, but there is more put into the shorter period of time. The Dead live on and on it seems, picking up disciples along the way.



POP
HOMER LOUIS RANDOLPH III—
Monument 230678

The super sax man, Boots Randolph turns up with an equally super commercial package that features some wailing, funky treatments of recent pop tunes. He swings beautifully through "My Sweet Lord," "Sweet Caroline," and "Rose Garden," and adds a fine blues touch to ballads such as "It's Impossible," and "Theme From Love Story." Label now handled by CBS.



POP
HOYT AXTON—
Joy to the World.
Capitol SMAS 788

Composer-performer Axton rode to the No. 1 spot via the Three Dog Night's million seller, "Joy to the World." In this, his move to Capitol, Axton turns in a super performance of that hit, and also one of his earlier ones, "The Pusher." Other heavy cuts for FM and Top 40 include "Ease Your Pain," and "Have a Nice Day," both offering strong singles potential.



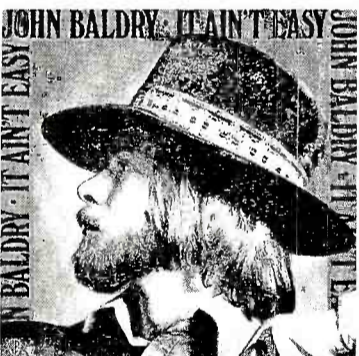
POP
JACK WILD—
Everything's Coming Up Roses.
Buddah BDS 5083

Jack Wild, currently starring in the film "Flight of the Doves," moves over to the Buddah label with a clever collection of tunes that should win much airplay and carry him to the best selling charts. His performances of "The Push Bike Song," "What Have They Done to My Song, Ma" and the Beatles' "Ob-La-Di, Ob-La-Da" are outstanding, as is the title ("Holy Moses") Everything's Coming Up Roses.



POP
LINK WRAY—
Polydor 24-4064

Wray's return to records presents the listener with very satisfying sounds. He and his "family" seem so close to their music that one take should have been right for each song. Among the highlights in the contemporary/country/rock repertoire are "God Out West," "Fire and Brimstone," "Fallin' Rain," and "Take Me Home Jesus."



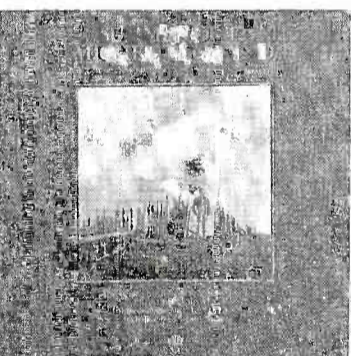
POP
JOHN BALDRY—
It Ain't Easy.
Warner Bros. WS 1921

John Baldry helped England awaken to the blues traditions of the U.S. Now Rod Stuart and Elton Jones have helped the U.S. awaken to John Baldry. Stuart produced side one of the LP and Baldry sings tunes such as "Morning, Morning," "Black Girl," and "I'm Ready." On side two, produced by Elton Jones, Baldry is outstanding with his renditions of "Rock Me When He's Gone." This LP is a definite must for the blues roots listeners interested in the traditions in the U.K.



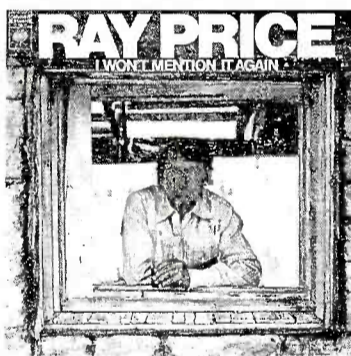
POP
ORVILLE STOEBER—
Songs.
UNI 73103

This LP introduces an extraordinary singer/writer in Orville Stoerber. Here is a highly personal musical statement, and while some of the songs may defy concrete understanding, they all seem important to listen to and impart a feeling of greatness of the singer and the songs. "The King, the Queen, and the Joker," "Morton Street Pier," and "Like An Ocean" are wonderful popular art songs.



SOUNDTRACK
ORIGINAL MOTION PICTURE SCORE—
Summer of '42
Michel Legrand.
Warner Bros. WS 1925

This moving Michel Legrand score, combined with the super box office success of the current film should move the soundtrack right up the LP chart, with much of the "Love Story" sales appeal. Legrand's haunting themes contribute much to the film as witnessed by this exceptional soundtrack.



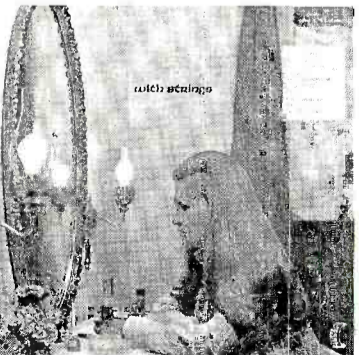
COUNTRY
RAY PRICE—
I Won't Mention It Again.
Columbia G 30510

The title tune took Price right to the No. 1 spot on the chart. This top artistic and commercial package, with heavy pop appeal as well, should have the same results on the LP chart. Most of the material is penned by Kristofferson with "Loving Her Was Easier," "When I Loved Her," and "Sunday Morning Coming Down" exceptional performances. His "Bridge Over Troubled Water" is a gem. A special recorded Price interview is included.



COUNTRY
HANK WILLIAMS AS SUNG BY DON GIBSON—
Hickory LPS 157

Composer-performer Gibson takes on the music of composer-performer Williams and the result is about the finest tribute paid the legendary Williams. Gibson delivers "You Win Again," and "Cold Cold Heart" in exceptional readings. The less often recorded "My Heart Would Know," and "A Mansion on the Hill" are two more potent cuts from this chart bound package.



COUNTRY
LYNN ANDERSON—
With Strings.
Chart CHS 1043

The fine stylist continues to ride the sales chart on both her former label and on Columbia. This earlier chart package should prove another winner for her. Backed effectively by lush strings, hits such as "Big Girls Don't Cry," "Where's the Playground, Bobby?" and "Love of the Common People" should put this package high on the chart. Her reading of "He Even Woke Me Up to Say Goodbye" is another standout.



SOUL
SOLOMON BURKE—
Electric Magnetism.
MGM SE 4767

Solomon Burke has bounced back better than ever, as his hardworking hit, "Electronic Magnetism," signals new vigor for Burke's career via his refreshing brand of pop-gospel, well-produced with today's sophisticated soul sound. Burke's "Three Psalms of Elton," an Elton John medley, "All for the Love of Sunshine," "Bridge of Life," plus his version of Sly's "Stand" ring out with the news that Burke's back. Paul Humphrey and David T. Walker provide the great beat.



JAZZ
WEATHER REPORT—
Columbia G 30661

Columbia has been the major force in closing the gap between jazz and pop (BS&T, Chicago, Dreams, Chase), and now with Weather Report, all graduates from Miles Davis and his focus, the label bids to bring the free-form fusion of great talents and their exciting force of vision to the mass market. Joe Zawinul, Miroslav Vitous, Wayne Shorter, Airtio Moreira and Alphonze Mouzon are geniuses of collective improvisation, and "Waterfall," "Orange Lady" and "Umbrellas" will take you there.



JAZZ
GENE AMMONS/DEXTER GORDON—
The Chase.
Prestige 10010

The booting tenor work of Ammons is getting much exposure these days and it's reflected in his record sales. This is a live date, recorded in Chicago, that has him reunited with Dexter Gordon, Paris expatriate, to make it a two tenor front line. When together the accent is on excitement as the two musicians push each other onwards. Each gets a chance to stretch out on a ballad as well.



CLASSICAL
VARIOUS ARTISTS/ORCH. & CHORUS OF THE ROYAL OPERA HOUSE (Dorati)—
Wagner: The Flying Dutchman.
London OSA 1399

The opera shelf gets an important addition with this recording of Wagner's "The Flying Dutchman." Soloists George London, Leonie Rysanek and Giorgio Tozzi are in top form, and Antal Dorati's direction of the Orchestra and Chorus of the Royal Opera House, Covent Garden, is brilliant.

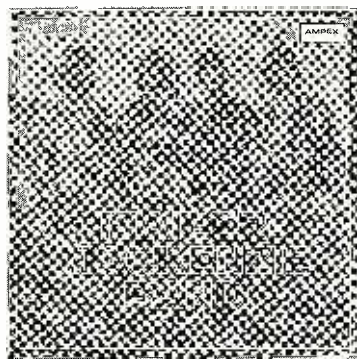
Billboard Album Reviews

Continued



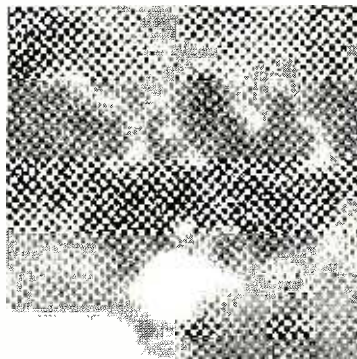
POP
GILBERTO WITH TURRENTINE—CIT CIT 6008

Miss Gilberto, the original "Girl From Ipanema," makes her debut on the label, along with Stanley Turrentine, and together they make it an outstanding debut. Miss Gilberto's treatment of "Zazueira" is exceptional, but there are other gems also, including a sensitive performance of the recent Academy Award winner "Solo El Fin (For All We Know)" and "Historia De Amor (Love Story)." Much airplay and sales potential here.



POP
MAILER MACKENZIE BAND—Ampex A 10114

This album, already breaking out in Boston, may well turn out to be a sleeper for Ampex Records. The Dutch group with five chart riding singles in Holland, is a sort of cross between Creedence Clearwater Revival, The Band and Shocking Blue. It is rich in vocals with folk/rock arrangements that compliment the vocalists rather than detract from them. Tunes include, "Movin' June," "Mary," and "Wait Until the Morning."



POP
THE ROAD HOME—Peaceful Children. Dunhill DS 50104

Producer/writers Dennis Lambert and Brian Potter have come up with a highly commercial LP for the new group. "So You Want to Be a Woman" stands out as a single possibility, and other excellent cuts are "Restitution," "Keep It in the Family," and member Willy Sprouse Jr.'s "Peaceful Children."



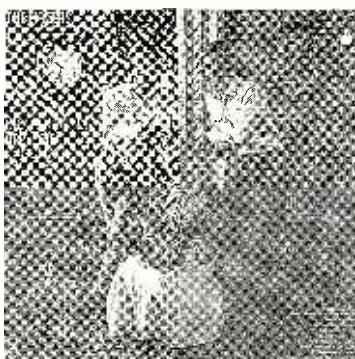
POP
MARVIN, WELCH & FARRAR—Capitol ST 760

The superb mixture of rock and pop will get this group off the ground and into high chart listings. Underground stations are already giving them a play. Which is a good omen for a big spinning future. "You're Burning Bridges" and "Baby I'm Calling You" are sides worth paying special attention to.



POP
MIKE HERON—Smiling Men With Bad Reputations. Elektra EKS 74093

Heron sings like a bird or like a covorting carnivore, whatever the occasion calls for. The back up is essentially the same, from a Memphis sax solo on the opening "Call Me Diamond," to John Cale's soft accompaniment on "Audrey." Heron moves and motivates through his vocals and the band captivates. The lyrics are important here but the album as a whole is even more important.



COUNTRY
HAGERS—Motherhood, Apple Pie & the Flag. Capitol ST 783

The twins come up with one of their strongest packages that spotlights their new single, the title tune. They also turn in top treatments of Merle Haggard's "California On My Mind," and "White Line Fever." They update the classic "Silver Threads and Golden Needles," in fine form, and do a beautiful job with John D. Loudermilk's "Break My Mind."



COUNTRY
BOB LUMAN—Is It Any Wonder That I Love You. Epic E 30617

Two of Luman's recent singles hits, "Is It Any Wonder That I Love You," and "What About the Hurt" are included here to insure heavy sales action. Along with those hits, Luman comes off strong with "Honky Tonk Man," and "Freeborn Man." His ballad performances on "A Time to Remember" and Merle Haggard's "Today I Started Lovin' You Again" are standouts.



CLASSICAL
FISCHER-DIESKAU/PETERS/VIENNA HAYDN ORCH.—Haydn & Mozart Arias. London OS 26182

The Dietrich Fischer-Dieskau following, and there are lots of them, have plenty to rejoice over in this package of arias from Haydn and Mozart. These are lesser known works but Fischer-Dieskau gives them all an important vocal performance.



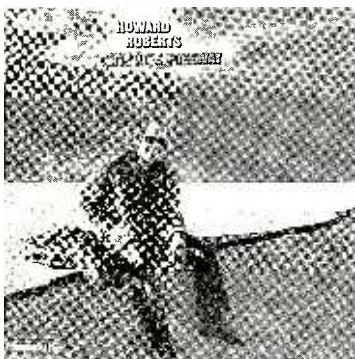
CLASSICAL
LOS ANGELES PHILHARMONIC ORCHESTRA (Mehta)—Ravel: Daphnis and Chloe (2nd Suite)/La Valse/Ma Mere L'Oye. London CS 6698

This all-Ravel program with Zubin Mehta conducting the Los Angeles Philharmonic, includes a lush performance of "Daphnis and Chloe (2nd Suite)," with voices adding to the dramatics in the beginning and end. Although less familiar, "Ma Mere L'Oye" is a lovely, fragile suite performed with delicate control.



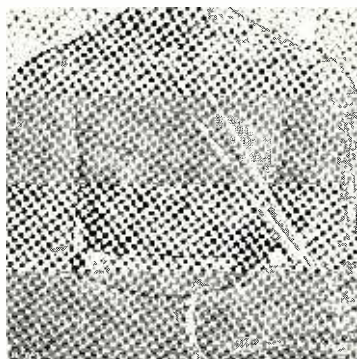
CLASSICAL
LEONIE RYSANEK—Sings Richard Strauss. London OS 26205

This recording is that beautiful and rare combination of voice and orchestra. Leonie Rysanek sings these arias with a special feeling for them. Her voice possesses warmth, sensitivity and magnificent range. The Vienna Philharmonic Orchestra is a perfect counterpoint to this superb recording.



JAZZ
HOWARD ROBERTS—Antelope Freeway. Impulse AS 9207

A very interesting experimental album that mixes jazz, blues, rock and sound effects—all the compositions are by guitarist Roberts who allows people much rope to stretch out with. The title comes from a Firesign Theater piece and Roberts has gathered around him enough jazz and rock musicians to ensure progressive rock airplay.



JAZZ
TONY WILLIAMS LIFETIME—Ego. Polydor 24-4065

The Lifetime has changed since the last recording adding two percussionists, Ron Carter on bass and Ted Dunbar on guitar, while keeping Larry Young on organ, the only holdover besides Williams from the old group. Williams gets into more vocal contact and percussionists underline Williams' futuristic drumming quite well. This could go pop with tunes such as "Piskow's Filigree," and "Mom and Dad."



JAZZ
ALBERT AYLER—The Last Album. Impulse AS 9208

This is a fitting tribute to one of the leaders in today's contemporary free form music. Featuring Ayler on saxophone, bagpipe chanter and vocals in front of Mary Maria, vocals; Henry Vestine, electric guitar; Bobby Few, piano; Bill Folwell and Stafford James, bass; and Muhammad Ali, drums and percussion, this LP is one step further into experimentation with past jazz forms and future free music.



JAZZ
ADDERLEY BROTHERS IN NEW ORLEANS—Milestone MLP 9030

Recorded in 1962 with local New Orleans musicians (apart from titan bassist Sam Jones) this is a fine example of Nat and Julian's style, which introduced the small group jazz-soul style to a wide market back then. Attention is played to the blues and it shows how little the Adderley style has changed over the years. Of course, there is no reason for it to—it's nice and definitive.



CHILDREN'S
WONDERAMA'S BOB McALLISTER—Kids Are People Too! Roulette SR 42064

Bob McAllister offers an album of songs featured on the Wonderama TV show that have appeal for adults as well as children, and it should prove a top seller wherever the show is seen. Included are bright rhythmic treatments of "Fingleheimer" "Have You Heard Any Good News?" and the clever title song "Kids Are People Too."

★★★★ 4 STAR ★★★★★

- POPULAR ★★★★★**
F.A.G. COMPANY—Take Time. Pax 7001
TONY CHANCE—Double Life. Twelveteens TC 101
SHARON RIDLEY—Stay a While With Me. Sussex SXBS 7009
- BLUES ★★★★★**
SONNY TERRY & BROWNIE MCGHEE—Hometown Blues. Mainstream MRL 308
THE BLUES TRADITION—Milesonts MLP 2016
- JAZZ ★★★★★**
CARMEN McRAE—Mainstream MRL 309
SONNY STITT—Turn It On. Prestige 10012
OLATUNJI—Roulette SR 42063
HAROLD LAND—A New Shade of Blue. Mainstream MRL 314

- CLASSICAL ★★★★★**
VARIOUS ARTISTS—Ten Famous Sopranos Ten Famous Arias. London OS 26206
VARIOUS ARTISTS / KNABENSTIMMEN des REGENSBURGER DOMCHORES / MANNERSTIMMEN des KING'S COLLEGE CHORES, CAMBRIDGE/CONCENTUS MUSICUS WIEN (Harnoncourt)—J.S. Bach: Mattheus-Passion. Das Alte Werk SAWT 9572/75
VARIOUS ARTISTS—Ten Famous Tenors—Ten Famous Arias. London OS 26207
- COUNTRY ★★★★★**
KAYTON ROBERTS—Is Stealin'. Stoneway STY 111
- SPOKEN WORD ★★★★★**
ROSKO—Reads the Giving Tree and Other Selected Poems. Roulette SR 42061

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.

SPECIAL MERIT PICKS

POPULAR

SPOOKY TOOTH—Tobacco Road. A&M SP 4300
Spooky Tooth benefits mainly from Rolling Stones producer Jimmy Miller's slick know-how and the group's covers of U.S. pop standards. Janis Ian's "Society's Child," the Band's "The Weight" and John D. Loudermilk's "Tobacco Road" are familiar musical friends in this country, and the British outfit's top 40-type arrangements add new twists. Gary Wright, Mike Harrison and Greg Ridley are the nucleus of a tight band that could do more and go far.

DADDY DEWDROP—Sunflower/MGM SNF 5006
"Chick-A-Boom" was a left field hit for Daddy Dewdrop, a bubblegum figment conjured up in the studio by producers Dick Monda and Don Sciarrotta & Friends. Funky and fruity in the tradition of teenybopper fun, the album offers more of the clever and kooky combinations cooked up by the aggregation. "5-Card Stud," "Mrs. Jones" and "Johnny Do It Faster," plus their version of the oldie, "John Jacob Jingle Heimer Smith," could stick to the charts with the ticklish tenacity of bubblegum hits.

CALIFORNIA BRASS—Rose Garden. Capitol ST 784
The California Brass makes listening easy and comfortable. The sound is tasty and uptempo and the mood is always buoyant. There's plenty of easy listening play in store for this one and especially for the "Help Me Make It Through the Night" and "Rose Garden" sides.

(Continued on page 40)

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

98

LAST WEEK

166

*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

*DAWN—SUMMER SAND (2:54)

(Prod. Tokens & Dave Appell) (Writers: Levine-Brown) (Pocket Full of Tunes/Saturday, BMI)—Group will carry their heavy hit streak right into the summer with this swinging rock item that has all the sales potency of another "Knock Three Times." Flip: (No Information Available). Bell 45, 107

*BELLS—I LOVE YOU LADY DAWN (2:36)

(Prod. Cliff Edwards) (Writer: Cooper) (Martin Cooper, ASCAP)—The Canadian group come up with another winning ballad performance with the feel, flavor and sales potential of their smash, "Stay Awhile." Flip: "Rain" (2:55) (Johi, BMI). Polydor 15027

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

JOHNNY CASH— SINGING IN VIETNAM TALKING BLUES (2:55)

(Prod. Johnny Cash) (Writer: Cash) (House of Cash, BMI)—Cash entertained in Vietnam and wrote about it. This moving story and performance will prove a strong entry . . . pop and country. Flip: "You've Got a New Light Shining" (2:02) (House of Cash, BMI). Columbia 4-45393

BUOYS—GIVE UP YOUR GUNS (3:00)

(Prod. Michael Wright) (Writers: Holmes-Jordan) (Moonbeam, ASCAP)—Took a year and a half but the Buoy made it into the teens with "Timothy." This rock ballad with compelling lyric line offers much of that sales and chart potential. Strong lead vocal and Rupert Holmes arrangement. Flip: (No Information Available). Scepter 12318

STAPLE SINGERS—YOU'VE GOT TO EARN IT (3:28)

(Prod. Al Bell) (Writers: Robinson-Grant) (Jobete, BMI)—Follow-up to "Heavy Makes You Happy" is the funky beat blues swinger penned by Smokey Robinson and Cornelius Grant, a past Temptations hit. Strong support from the Bar-Kays, it should prove a chart topper for their recent hit. Flip: (No Information Available). Stax 0093

EMITT RHODES— WITH MY FACE ON THE FLOOR (3:06)

(Prod. Emitt Rhodes & Harvey Bruce) (Writer: Rhodes) (Thirty Four, ASCAP)—Rhodes' "Fresh as a Daisy" made a strong chart dent and this folk rock ballad with a heavy performance, cut from the same LP, will fast top that success on the Hot 100. Flip: "Lullabye" (1:05) (Thirty Four, ASCAP). Dunhill 4280

GREASE BAND—LAUGHED AT THE JUDGE (3:17)

(Prod. Grease Band/Chris Stainton/Nigel Thomas) (Writers: Grease Band) (Hill & Range Songs, BMI)—Joe Cocker's heavy band comes into its own with this driving rocker, a discotheque must loaded with Top 40 and FM potential. Steady beat never lets up . . . wild workout. Flip: "Let It Be Gone" (3:06) (Hill & Range Songs, BMI). Shelter 7304 (Capitol)

INTRUDERS—PRAY FOR ME (3:03)

(Prod. Gamble-Huff) (Writers: Gamble-Huff) (World War Three, BMI)—Their "I'm Girl Scoutin'" took them into the teens of the soul chart and made a Hot 100 dent as well. This swinging blues ballad offers even more pop appeal and should prove a heavy item for both charts. Flip: "Best Days of My Life" (2:49) (Assorted, BMI). Gamble 4014

LOU RAWLS—A NATURAL MAN (3:40)

(Prod. Michael Lloyd) (Writers: Hebb-Baron) (Beresofsky-Hebb, Unltd., BMI)—Rawls moves to the label with the title tune of his forthcoming LP and it's a potent blues swinger with a clever lyric line. Should hit hard and fast . . . Top 40 and soul. Flip: "You Can't Hold On" (2:49) (Ensign, BMI). MGM 14262

ARTHUR CONLEY—I'M LIVING GOOD (2:45)

(Prod. Clarence Carter) (Writers: Penn-Oldham) (Fame, BMI)—It's a long while between releases for Conley, but this strong rhythm ballad has it to bring him back to both charts with solid sales impact. Top vocal workout and fine Clarence Carter production. Flip: "I'm So Glad You're Here" (2:52) (Future, BMI). Capricorn 8017 (Atlantic)

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

*EDDY ARNOLD—Welcome to My World (2:30) (Prod. Jim Malloy) (Writers: Winkler-Hathcock) (Tuckahoe/Neilrae, BMI)—Arnold's recent "A Part of America Died" put him up the country chart. This ballad beauty, a past Jim Reeves success, offers heavy pop appeal as well as a country smash. RCA 47-9993

*HERB ALPERT & THE TIJUANA BRASS—Summertime (2:10) (Prod. Herb Alpert) (Writers: Gershwin-Heyward) (Gershwin/New Dawn, ASCAP)—Alpert offers a new sound and fresh contemporary treatment of the classic and it's loaded with MOR potency that should move it over Top 40 as well. A&M 1261

*VIKI CARR—Six Weeks Every Summer (Christmas Every Other Year) (4:03) (Prod. Dick Glasser) (Writer: Powers) (Con Rio, BMI)—The stylist delivers a moving ballad in a highly emotional performance that offers much MOR potential and should prove a hefty seller. Much of the flavor of her "With Pen In Hand." Columbia 4-45403

GENTRYS—God Save Our Country (2:16) (Prod. Knox Phillips) (Writers: Hart-Stafford) (Knox, BMI)—Group follows their "Wild World" with a heavy rocker and potent lyric line that has it to make an impact on the Hot 100. Sun 1126 (SSS Int'l.)

*PUNCH—Love Song (3:29) (Prod. Bones Howe) (Writer: Duncan) (Blue Seas/Jac, ASCAP)—Composer-performer Leslie Duncan's ballad beauty, included in the Elton John LP, serves as strong material for Bones Howe's smooth group. Well performed and commercial, it should do well Top 40 and MOR. A&M 1269

SPENCER BAREFOOT—Days of Our Lives (3:10) (Writers: Gentry-Barefoot-Lordi) (Love Songs/Spencer, BMI)—Producer Bo Gentry has a winner in this rock ballad performer with a strong Top 40 contender, Columbia 445389

*WAYNE NEWTON—Good Morning (3:06) (Prod. Rick Hall) (Writer: Newberry) (Acuff-Rose, BMI)—Newton teams with producer Rick Hall for the first time and a hot entry it is. The Mickey Newberry ballad beauty is delivered in top form and Top 40. Capitol 3118

FESTIVALS—Gae Baby (2:37) (Prod. Jerry Ross Prod.) (Writer: Moss) (Collage, ASCAP)—Their "Baby Show It" took them into the Hot 100 and soul charts. This funky beat rhythm item is a strong follow-up . . . again for both charts. Colossus 146

IVORY JOE HUNTER—Heartbreak and Misery (2:35) (Prod. Betty Burger) (Writer: Hunter) (Unart, BMI)—Hunter returns to the disk scene with a powerhouse original blues ballad that has it to put him right on the Hot 100 once again. Epic 5-10725 (CBS)

*TONY CHRISTIE—I Did What I Did For Maria (3:30) (Prod. Mitch Murray & Peter Callander) (Writers: Murray-Callander) (Murray-Callander, ASCAP)—Currently riding up the British chart is this strong rhythm item with a Tom Jones flavor, loaded with chart and sales potential here . . . Top 40 and MOR. KAPP 2139 (MCA)

ROCHELLE—I Want to Give You My Everything (2:34) (Prod. Bill Traut) (Writer: Weiss) (Weiss, ASCAP)—Newcomer offers a strong rock ballad that should come through heavily on Top 40 and Easy Listening. Well-performed. Amaret 132

MAGID TRIPLETS—Rated X (2:16) (Prod. Elliot Chiprut) (Writer: Chiprut) (Ked, ASCAP)—The triplets go bubblegum and the catchy number offers much potential for Top 40. KEF 4447

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

JOHNNY CASH— SINGING IN VIETNAM TALKING BLUES (See Pop Pick)

EDDY ARNOLD—WELCOME TO MY WORLD (See Pop Pick)

DAVID HOUSTON—NASHVILLE (3:45)

(Prod. Billy Sherrill) (Writer: Wayne) (Tree, BMI)—Houston's "A Woman Always Knows" took him right to the top and this exceptional ballad performance offers all of that potential and then some. One of his best. Flip: (No Information Available). Epic 5-10748 (CBS)

PORTER WAGONER & DOLLY PARTON— THE RIGHT COMBINATION (2:51)

(Prod. Bob Ferguson) (Writer: Wagoner) (Owepar, BMI)—Wagoner penned this fine rhythm ballad and the duo sings it for all it's worth. Strong follow up to their Top 10 item, "Better Move It On Home." Flip: (No Information Available). RCA 47-9994

ROY ROGERS—HAPPY ANNIVERSARY (2:44)

(Prod. George Richey) (Writer: Stewart-Eldridge) (Forrest Hills, BMI)—Rogers made a powerhouse chart comeback with his "Lovenworth" which took him right into the teens. This ballad loaded with juke box appeal offers that same potential. Flip: "If I Ever Get That Close Again" (2:55) (Green Grass, BMI). Capitol 3117

WAYLON JENNINGS AND JESSI COLTER— UNDER YOUR SPELL AGAIN (2:48)

(Prod. Ronny Light) (Writers: Rhodes-Owens) (Central Songs, BMI)—The duo went high on the chart with "Suspicious Minds" and this updating of Buck Owens-Dusty Rhodes fine rhythm ballad has it to take them all the way. Flip: "Bridge Over Troubled Water" (3:57) (Charing Cross, BMI). RCA 47-9992

NORRO WILSON— SHOW ME THE WAY TO HER ARMS (3:00)

(Prod. Jerry Kennedy) (Writers: Ashley-Singleton) (Gallico, BMI)—Wilson made a hefty debut with "Old Enough to Want To." This compelling ballad beauty with one of his best performances should prove a Top 10 item. Strong entry. Flip: "If You Get to Where the Heart Is" (2:30) (Gallico/Algee, BMI) Mercury 73212

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

RED STEGALL—Good Cristian Soldier (2:50) (Return, BMI). CAPITOL 3119

JACK BARLOW—Somewhere in Texas (3:05) (Acoustic, BMI). DOT 17381 (Paramount)

TOP 20

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

STAPLE SINGERS— YOU'VE GOT TO EARN IT (See Pop Pick)

INTRUDERS—PRAY FOR ME (See Pop Pick)

LOU RAWLS—A NATURAL MAN (See Pop Pick)

ARTHUR CONLEY—I'M LIVING GOOD (See Pop Pick)

PEOPLE'S CHOICE—I LIKES TO DO IT (See Pop Pick)

ROSCOE ROBINSON— YESTERDAY IS GONE (Tomorrow Is Too Late) (3:05)

(Prod. Cash McCall) (Writer: Robinson) (Su-Ma, BMI)—Robinson moves to Paula with a blockbuster blues ballad that has all the ingredients to swing him right up the soul chart and spill over pop as well. Flip: "Let Me Be Myself" (Su-Ma, BMI). Paula 350 (Jewel)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

TED TAYLOR—How's Your Love Life Baby (2:44) (Respect, BMI) RONN 52 (Jewel)

BETTY LAVETTE—Take Another Little Piece of My Heart (2:13) (Web 4/Ragmar, BMI). SSS INTERNATIONAL 839

AL PERKINS—Need to Belong (2:47) (Curton, BMI). ATCO 6820

SIMTEC & WYLIE—Gotta' Get Over the Hump (2:55) (Cachand/Tecbob, BMI). MISTER CHAND 8005 (Mercury)

CASSIETTA GEORGS—Reach Out and Touch (3:00) (Jobete, BMI). AUDIO ARTS 60023

YVONNE DANIELS—Spread the Word (3:02) (Delightful, BMI). DELITE 541

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	26
2	2	BITCHES BREW Miles Davis, Columbia GP 26	57
3	9	CHAPTER TWO Roberta Flack, Atlantic SD 1569	39
4	4	LIVING BLACK Charles Earland, Prestige PR 10009	6
5	10	TJADER Cal Tjader, Fantasy 8406	13
6	6	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	59
7	5	JACK JOHNSON Soundtrack/Miles Davis, Columbia S 30455	7
8	3	MEMPHIS TWO-STEP Herbie Mann, Embryo SD 531	11
9	—	BACK TO THE ROOTS Ramsey Lewis, Cadet CA 6001	1
10	7	MILES DAVIS AT FILLMORE Columbia G 30038	27
11	16	M.F. HORN Maynard Ferguson, Columbia C 30466	9
12	12	B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	12
13	18	STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007	16
14	14	BENNY GOODMAN TODAY London phase IV, SPB 21	12
15	8	SUGAR Stanley Turrentine, CTI CTI 6005	17
16	17	MELTING POT Booker T. & the MGs, Stax STS 2035	3
17	19	THE BLACK CAT Gene Ammons, Prestige PR 10006	5
18	11	PRETTY THINGS Lou Donaldson, Blue Note BST 84359	7
19	15	JOURNEY IN SATCHIDANANDA Alice Coltrane, Impulse AS 9203	6
20	—	DONNY HATHAWAY Atco SD 33-360	3

Billboard SPECIAL SURVEY For Week Ending 6/5/71

SPECIAL MERIT PICKS

• Continued from page 38

MAR-KEYS—Memphis Experience. Stax STS 2036
The Mar-Keys continue their mastery of the Memphis Sound in their latest LP. The material, arranged to feature the horns, includes a long, but powerfully dramatic "Cloud Nine," with meaningful background narrative, and "Let It Be," while among the original cuts, "Angel Dust" and "Hummingbird" stand out.

RUNT—The Ballad of Todd Rundgren. Bearsville/Ampex A 10116
First Nazz and now Runt, Todd Rundgren has since blossomed as a solo artist as well as a recognized producer and engineer for the Band, Jesse Winchester and others. His second LP as Runt features "Be Nice to Me," his follow-up to "Gotta Get You a Woman," and offers the now familiar Rundgren rock flow, from which rise "Long Flowing Robe," "Remember Me" and Jean & Denny's "The Ballad." This LP should add to Rundgren's climb.

TEN WHEEL DRIVE WITH GENYA RAVAN—Peculiar Friends, Polydor 24-4062
Ten Wheel Drive makes no pretense about being innovators, their bag is competency and good cookin', and when Genya Ravan is not climbing all over Janis Joplin's one-of-a-kind style, she really socks home the songs of Aram Scheffrin and Michael Zager, keyboard Wheel and lead guitar respectively, who produced the disk with equal competency. Weak in message and originality, the group make it up in continued progress, power and motion. "Shootin' the Breeze," "No Next Time" and "Fourteenth St." are solid.

RANDY SPARKS—Hazy Sunshine. MGM SE 4759
Utilizing his talents of the traditional balladeer, Sparks brings them into contemporary perspective in this program of melodic originals, gently performed. Among the best are "In the Hurricane's Eye," "Welcome to California," "Banner," and his current single, "Hazy Sunshine."

ATOMIC ROOSTER—Death Walks Behind You. Elektra EKS 74094

Atomic Rooster is Vincent Crane, John Cann and Paul Hammond, who debut on Elektra via Robert Stigwood and England with some heavyweight keyboard work by Crane on the rock side of the Nice. Through his Hammond organ and piano, and compositions co-penned with guitarist and lead singer Cann, Crane covers a lot of territory, and like Keith Emerson, he centers the group's stormy, hard and fast pace. Top production by the group uplifts "Seven Streets," "Gershater" and "Tomorrow Night."

THE MOVE—Looking On. Capitol ST 658
The Move have always had something going for them, and when they are cooking tightly, the Move rock in the best tradition of British bands. Their appeal may not be as broad as the Faces, but Roy Wood, Jeff

Lynne, Bev Bevan & Rick Price turn out well-played and produced straight ahead rock in a positive vein, thanks to Wood's many talents and the group's easy beat. "Brontosaurus" and "When Alice Comes Back," from their A&M repertoire, and "Feel Too Good" could give them their day.

JERRY CORBITT—Capitol ST 771
Corbitt, a successful producer and songwriter, turns in a polished performance of country rock material. The songs are superior, with "John Derré Tractor," "Georgia," "Till You Come Back Home Again," and his own "Get On Back to the Land" among the highlights.

POE—Up Through the Spiral. Uni 73099
The lyrics of this LP were based on the philosophy of the Edgar Cayce readings. Cayce is a self-proclaimed prophet and the album, while not really prophesizing anything in the way of musical trends, presents a good concept and firm belief in the master of the future. Poe can play it all and blends the themes of music well throughout the LP. "A Debt to Pay," "Tune In," and "There Is a River," offer good examples of the LP's potential.

EDGE—Nose NRS 48003
There is a good balance here between songs of change and experience and understanding. The music seems to be based around the organ and features good work on the acoustic guitar and well thought out vocals. It goes hard with tunes such as "Money Slave," and soft with "Ribbon and Bow." The middle range features tunes such as "A New Breed of Man," and "Starvin' Man," all good tunes deserving airplay. Here again is good potential offered.

JULES BLATTNER GROUP—Call Me Man! Buddah BDS 5080

Blattner's vocals are outstanding on almost every cut. He could easily perform in front of a large group of musicians but the small group with which he plays on this LP does a fine job in backing his smooth yet somehow raspy vocal style. The LP has great potential with cuts such as "My Babe," "School Days," "Downbound Train," and two original Blattner compositions "Man," and "Birth." If Buddah takes a single from the LP, Blattner will have a fine chance for stardom.

BLUES

LIGHTNING HOPKINS—Mainstream MRL 311
Early tracks from 1950-51 when Hopkins was being called the last of the blues artists he may not be the last but he certainly is one of the most potent. Rough earthy country blues, mostly autobiographical and impeccably underlined by Hopkins' guitar. It is Hopkins alone with the blues a good sample cut is the "New Short Haired Woman Blues," one of his familiar themes.

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; 8T—8-track cartridge; OR—open reel tape.

POPULAR

ARTIST, Title
Config., Label, No., List Price

A

ACCENTS
Make It Happen!
(LP) Tempo/Impact
TL 7016\$4.98

ANDERSON, LYNN
With Strings
(LP) Chart CHS 1043.....\$4.98

AYLER, ALBERT
The Last Album
(LP) Impulse AS 920B...\$5.98

B

BALDRY, JOHN
It Ain't Easy
(LP) Warner Bros.
WS 1921.....\$4.98

BLATTNER, JULES, GROUP
Call Me Man!
(LP) Buddah BDS 5080...\$5.98

BOBO, WILLIE
Spanish Grease
(8T) Verve 8140-8631M...\$6.95

C

CHAVITA
(LP) Miami EPC 1074.....\$3.98

COLDER, BEN, Best of
(8T) MGM 8130-4530M...\$6.95

COMPLETE ORIGINAL SOUNDTRACK
Love Story
(LP) Paramount
PAS 7000.....(2 LP's) \$9.96

CONGRESS OF WONDERS
Revolting
(LP) Fantasy 7016.....\$4.98

CORBETT, MIKE & HIRSH, JAY
With Hugh McCracken
(LP) Atco SD 33-361.....\$4.98

D

DAVIS, IKE
Sweet Reality
(LP) Rainbow R 2051.....\$4.98

F

THE FLYING BURRITO BROS.
(LP) A&M SP 4295.....\$4.98

FRANKLIN, ARETHA
Live at the Fillmore
(LP) Atlantic SD 7205...\$5.98

G

GAITAS, CUMBIA Y
Famosas De Colombia Vol. 2
(LP) Miami MFS 3149...\$3.98

GILBERTO With Turrentine
(LP) CTI CTI 6008.....\$5.98

GUNN, STAN
Two Sides of
(LP) Sugar Hill SHS 001...\$4.98

H

HARRIS, EDDIE & McCANN, LES
Second Movement
(LP) Atlantic SD 1583...\$5.98

HAYENS, RICHIE
Mixed Bag
(8T) MGM 8130-4698M...\$6.95

HAYNES, ROY
Hip Ensemble
(LP) Mainstream
MRL 313.....\$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 Album	Name of Composer & Title of Album	Name of Artist
(LP) Label & Number...Price	(8T) Number.....Price	(LP) Label & Number...Price	(8T) Number.....Price
(CA) Number.....Price	(CA) Number.....Price	(CA) Number.....Price	(CA) Number.....Price
(OR) Number.....Price	(OR) Number.....Price	(OR) Number.....Price	(OR) Number.....Price

Please send information to Helen Wirth, Billboard, 165 West 46th St., New York, N.Y. 10036.

IDA COX—Blues Ain't Nothin' Else But. Milesone MLP 2015

Ida Cox deserves a place in the classic lady blues singer Hall of Fame somewhat higher than the one she usually gets as these cuts from the Paramount catalog show. Taken from 1923 they run in order to 1928, have no stereo effects added, and feature Miss Cox with some strong instrumentalists. "Fogysim," "How Long Daddy" are standout tracks.

JAZZ

MILT JACKSON/RAY BROWN—Memphis Jackson. Impulse AS 9193

The annual reunion of Jackson (on vacation from the Modern Jazz Quartet) and Brown is amplified into a big band session that also pays homage to a "today" rhythm section on some tracks. Worthy are the two versions of Ray Charles' "One Mint Julep" but for big band ballad work, "Enchanted Lady" is a standout.

ROY HAYNES—Mainstream MRL 313

Haynes has always been regarded as one of the top drummers in jazz since the 1950's but on this album, featuring his 1971 group, he shows that his ears are alive and well and living in the present. Always a superb technician, Haynes shows how smoothly he can incorporate the free aspects of current jazz into the main body of his work. Apart from Haynes the members of his current group are unknown but strong musicians.

CHARLES WILLIAMS—Impulse MRL 312
Williams plays alto sax, is joined on front line by David Brooks on tenor and an organ based rhythm section, and produces some distinctive cuts that lean backwards towards the small group r&b-jazz sound of

ARTIST, Title
Config., Label, No., List Price

HOPKINS, LIGHTNING
The Blues
(LP) Mainstream
MRL 311.....\$4.98

HUGHES, BOBBY
Memories
(LP) Peon LSP 1313.....\$4.98

K

KATIN, PETER
Piano Music of Liszt
(LP) London STS 15123...\$2.98

KOOPER, AL
New York City (You're a Woman)
(LP) Columbia C 30506...\$5.98

(8T) CA 30506.....\$6.98

L

LAND, HAROLD
A New Shade of Blue
(LP) Mainstream
MRL 314.....\$4.98

LOBO, Introducing
(LP) Big Tree BTS 2003...\$4.98

LOS PANCHOS
Estela Raval Y
(LP) Miami EPC 1072...\$3.98

M

MAGERA, BOB
Then Sings My Soul
(LP) Cornerstone
CRS 7005.....\$4.98

MACKENZIE, MAILER, BAND
(LP) Ampex A 10114...\$4.98

MAPHIS, JOE & JODY
Guitation Gap
(LP) Chart CHS 1042.....\$4.98

MARVIN, WELCH & FARRAR
(LP) Capitol ST 760.....\$5.98

McALLISTER, BOB, Wonderama's
Kids Are People Too!
(LP) Roulette SR 42064...\$4.98

McCARTNEY, PAUL AND LINDA
Ram
(LP) Apple SMAS 3375...\$4.98

McRAE, CARMEN
(LP) Mainstream
MRL 309.....\$4.98

MERRYMAN
Colour If Calypso
(LP) Merrysdisc MM 014...\$4.98

MITCHELL, BLUE
(LP) Mainstream
MRL 315.....\$4.98

MONTGOMERY, MONK
Bass Odyssey
(LP) Chisa CS 806.....\$4.98

THE MOVE
Looking On
(LP) Capitol ST 658.....\$5.98

O

OLATUNJI
(LP) Roulette SR 42063...\$4.98

ORIGINAL MOTION PICTURE SCORE
Summer of '42—Michel Legrand
(LP) Warner Bros.
WS 1925.....\$4.98

OSMONDS
(LP) MGM 8130-4724M...\$6.95

(CA) 5130-4724M...\$6.95

OWENS, JIMMY & CAROL
Show Me!
(LP) Impact HWS 3117...\$4.98

ARTIST, Title
Config., Label, No., List Price

PAYNE, FREDA
Contact
(LP) Invictus SMAS 7307 \$4.98

R

RADHA KRNSA TEMPLE LONDON
(LP) Apple SKAO 3376...\$4.98

(8T) 8XT 3376.....\$6.98

(CA) 4XT 3376.....\$6.98

RANDOLPH, HOMER LOUIS III
(LP) Monument 230678...\$4.98

RASCALS
(LP) Peaceful World
G 30462.....\$4.98

RIDLEY, SHARON
Stay a While With Me
(LP) Buddah SXBS 7009...\$5.98

THE ROAD HOME
Peaceful Children
(LP) Dunhill DS 50104...\$4.98

ROBERTS, HOWARD
Antelope Freeway
(LP) Impulse AS 9207...\$5.98

ROSKO
Reads the Giving Tree & Other
Selected Poems
(LP) Roulette SR 42061...\$4.98

RUNT
The Ballad of Todd Rundgren
(LP) Bearsville/Ampex
A 10116.....\$4.98

S

SMITH, BUFFALO BOB
Live at Bill Graham's Fillmore
East
(LP) Project 3 PR 5055...\$5.98

SMITH, JIMMIE
Respect
(8T) Verve 8140-8705M...\$6.95

SMITH, JIMMIE & MONTGOMERY, WES
Further Adventures of Jimmie &
Wes
(8T) Verve 8140-8766M...\$6.95

SOUNDTRACK
Doctor Zhivago
(8T) MGM 8130-6C.....\$6.95

(CA) 5130-6C.....\$6.95

SOUNDTRACK
2001 Space Odyssey
(8T) MGM 8130-13C.....\$6.95

(CA) 5130-13C.....\$6.95

SOUNDTRACK
Ryan's Daughter
(8T) MGM 8130-27C.....\$6.95

(CA) 5130-27C.....\$6.95

SOUNDTRACK
Wizard of Oz
(8T) MGM 8130-3996M...\$6.95

SOUNDTRACK
Jud
(LP) Ampex A 50101...\$4.98

SPOOKY TOOTH
Tobacco Road
(LP) A&M SP 4300.....\$4.98

SUSEK, DIANE
Experience a New World!
(LP) Heartwarming/
Impact HWS 3985.....\$4.98

SWEATHOG
(LP) Columbia C 30601...\$5.98

T

TAJ MAHAL
The Real Thing
(LP) Columbia G 30619...\$5.98

(8T) GA 30619.....\$6.98

(CA) GT 30619.....\$6.98

TERRY, SONNY & MCGHEE, BROWNIE
Hometown Blues
(LP) Mainstream
MRL 308.....\$4.98

TWITY'S, CONWAY, Greatest
Hits
(8T) MGM 8130-3849M...\$6.95

V

VELASQUEZ, ANIBAL
El Timbalero
(LP) Miami MF 3151...\$3.98

THE VENTURES
New Testament
(LP) United Artists
UAS 6796.....\$5.98

ARTIST, Title
Config., Label, No., List Price

VINTON, BOBBY
The Love Album
(LP) Epic EG 30431.....\$4.98

W

WILD, JACK
Everything's Coming Up Roses
(LP) Buddah BDS 5083...\$5.98

WILLIAMS, CHARLES
(LP) Mainstream
MRL 312.....\$4.98

WILLIAMS, HANK, The Very
Best of
(8T) MGM 8130-4168M...\$6.95

(CA) 5130-4168M...\$6.95

CLASSICAL

B

BACH: MATTHAUS PASSION
Various Artists/Knabenstimmen
des Regensburger Domchores
(Harnoncourt)
(LP) Das Alte Werk SAWT
9572/75 (4 LP's).....\$27.92

BARTOK: CONCERTO FOR ORCH.
Ansermet/L'Orchestre De La
Suisse Romande
(LP) London STS 15110...\$2.98

BRUCKNER: SYMPHONY NO. 5
Knappertsbusch/Vienna Philharmonic
(LP) London STS 15121/2
(2 LP's).....\$5.96

D

DVORAK: SYMPHONY NO. 7 IN
D MINOR
Kubelik/Vienna Philharmonic
Orch.
(LP) London STS 15125...\$2.98

F

FRANCK: ORGAN WORKS, VOL. 3
Jeanne Demessieux
(LP) London STS 15105...\$2.98

H

HAYDEN: SYMPHONIES 57-64
Philharmonia Hungarica (Dorati)
(LP) London STS 15131/4
(4 LP's).....\$11.92

K

KATCHEN, JULIUS, ENCORES
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M

MOENCHINGER MINIATURES
Moenchinger/The Stuttgart
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MOZART SERENADES VOL. 1
Vienna Mozart Ensemble/
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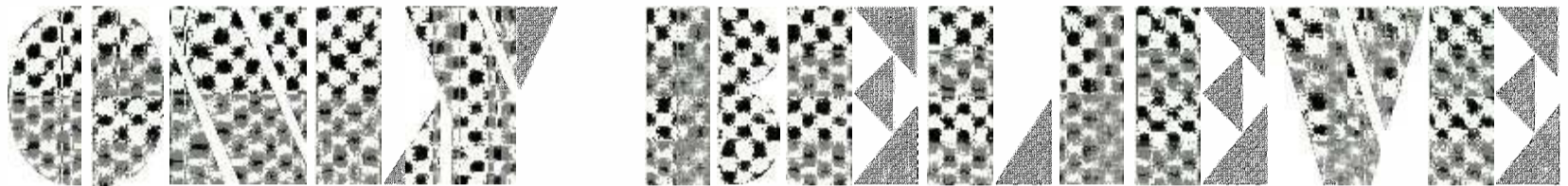
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Teach Me To Pray

Now I Belong To Jesus

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Unworthy

The Old Rugged Cross

In The Garden

Beyond The Sunset

Brighten The Corner

He Lives

The Song Of The Soul Set Free

An Evening Prayer

No One Ever Cared For Me Like Jesus

Then Jesus Came

I Would Be Like Jesus

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N. BRUCE HOWE

219/267-5116

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Country Music

Country Making Inroads on The Las Vegas Hotel Scene

LOS ANGELES—Country music is starting to make inroads on the Las Vegas scene. Several country music acts have been booked into hotels and have been drawing quite well, according to Mel Shayne, who has been the promoter of several of these shows.

Since the beginning of the year there have been several country music acts featured in Las Vegas, and most of the time have run second or third in attendance against the other main room shows in the city.

One reason for the success of the shows, according to Shayne, is the intense loyalty of the country music audience and country music radio stations.

"The audience will go out of their way to see a country music act that they like," Shayne said. "The radio stations have a certain sense of loyalty to the music, too. If a show is playing in the area, they will plug it after each record they play by one of the artists in the show.

"The stations are loyal to acts that haven't been hot of late," he continued. "Whereas Top 40 stations won't plug something by an artist who isn't hot, the country stations remember."

Artists

Among the artists who have appeared in Las Vegas since the beginning of the year are Ferlin Husky, Archie Campbell, Waylon

Jennings, Roy Acuff, Hank Thompson, Wanda Jackson, Tammy Wynette, George Jones and Jud Strunk.

Coming into Las Vegas for show starting June 9 are Hank Williams Jr., the Duke of Paducah, Merle Kilgore, Peggy Little and the Mike Curb Congregation. Minnie Pearl will appear starting on August 12. For most of the acts, it is their debut in a Las Vegas main room.

Also appearing at the end of June will be Buck Owens, Buddy Alan, Susan Raye and the Bakerfield Brass.

One of the main selling points for country shows is that they cost the hotel less than other shows, Shayne said. He has a total talent budget of \$736,000 for 29 weeks. He pointed out that a hotel like the International may pay about \$2½ million for those same 29 weeks.

Shayne also said that since booking talent in the Landmark Hotel, the primary hotel for country music, attendance at the hotel has gone up while other hotels in Las Vegas are suffering dips in attendance.

"What has been a gigantic help to me is the managers of the acts," Shayne said. "The managers have been my friends for several years before I got into promoting Las Vegas shows, and they know that I understand both the artist and Las Vegas and how they must be handled.

"The hotels were very hesitant at first about booking country acts, because the hotels didn't think there would be an audience," Shayne continued. "What they didn't realize is that geography has nothing to do with country music. It isn't just in the South anymore. It is all over. I first started to like country music while living in New York."



A DOUBLE OCCASION is observed in a surprise party hosted by ASCAP's Ed Shea. The occasion was recognition of a new album by Sam McGee, a veteran of 45 years on the "Grand Ole Opry," and the birthday of Oscar Davis, veteran promoter. Davis and McGee blow out the candles on the cake as Shea, right, and agent Earl Owens look on.

Nashville Sound Has Club Patrons Coming and Going

CHARLOTTE, N.C. — The Nashville Sound, offering live country entertainment in a super club setting, is garnering a well-deserved reputation for exposure while turning customers away at the door.

The club, which accommodates 200 comfortably, is managed by Hank Howard.

"While we can't afford artists like Charley Pride," explained Howard, "we try to get people who've got a record going." He cited Sammi Smith, the Stonemans, Del Reeves, Claude King, as some of the club's guests.

Nashville talent (as opposed to regional or local artists) is booked Friday, Saturday and Sunday while the Tunemasters, the house band, is featured during the week. Regional talent alternates weekends with the Nashville artists; i.e., Del Reeves appears one weekend followed by Tommy Faile or Joan Leslie the next.

Howard attributes the success of the Nashville Sound to several factors but believes the initial concept is primarily responsible.

"This is the first time this has been tried with this caliber of place—first class," Howard said. He explained that while a lot of country-western clubs existed none of them provided what the Nashville Sound does: quality in its entertainment, atmosphere, food and decor.

"The result is a better quality clientele," Howard said.

And the prices are reasonable, believes the club manager. Never more than a \$3 per cover charge has been levied and there is no minimum imposed weekends. However, during the week, the cover is eliminated and a minimum used, according to Howard.

The Nashville Sound caters to the 30-55 age group with—what Howard calls—"a modern country sound."

The only disadvantage, claimed Howard, is the weekend oriented client. "Weekends are always great."

People come from as far away as Spartanburg, Greenville and Columbia in South Carolina. The house is full prior to 8 p.m. on weekends, according to Howard, and there is "very little turnover during the evening. Your country fans come in to stay till it's over."

And Howard reported that since dropping the cover charge during the week, business has been picking up steadily.

Visiting artists usually do three shows a night, each averaging 30 minutes in length. The Tunemasters fill in between shows. (The Tunemasters are Wayne Haas on bass, Tommy Dodd on steel guitar, Jerry Whitley on lead guitar, drummer Jimmy Hatley and Don Hargette on piano.)

Getting acts for the Charlotte club has never been a problem, said Howard. "I've been called by agents asking me to book their acts here, and all our entertainers have asked to come back."

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**ANNE
CHRISTINE**
NOW!!



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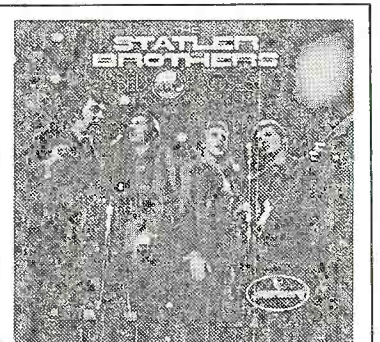
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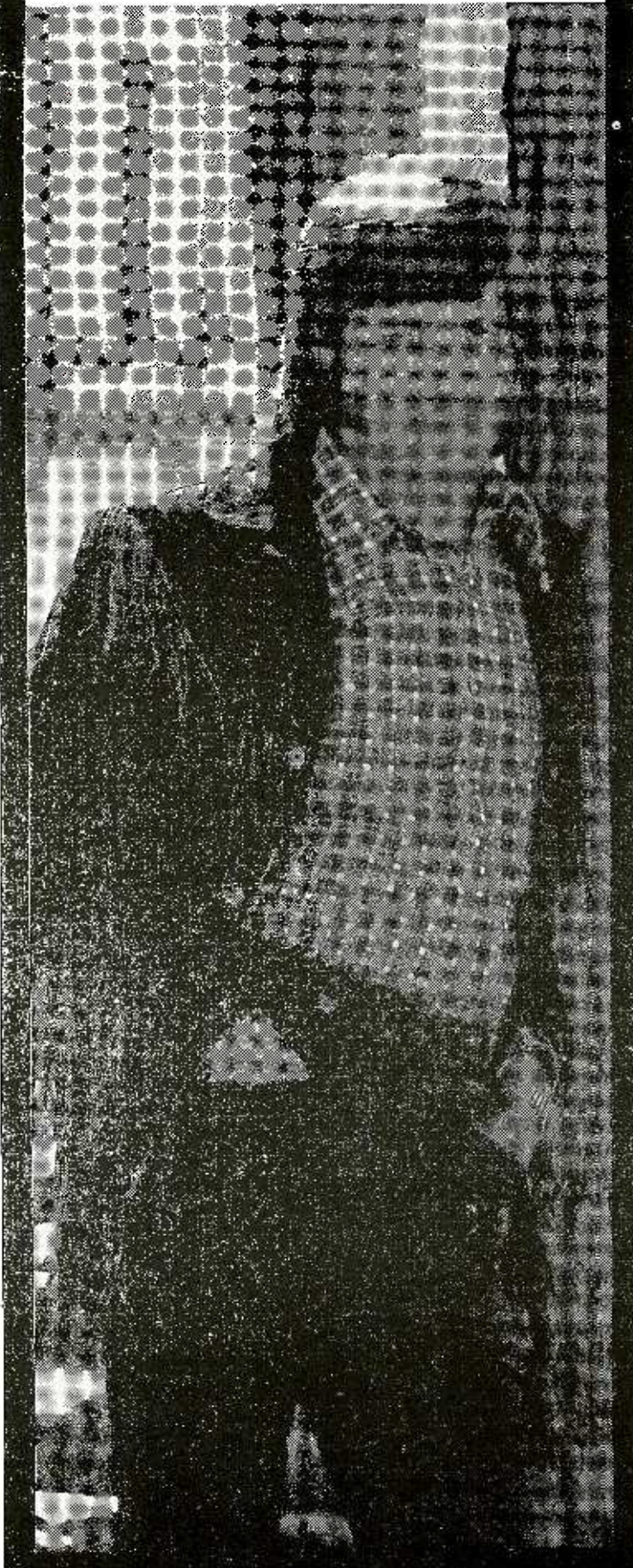
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COLUMBIA 4-45388

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WSM	WWOK	WAME	WSLR	WINN
WKDA	WVOJ	WYDE	WECP	KDOD
WPLO	WHOO	WIVK	WWVA	WIRE
KJEM	KFDI	KRAK	KIKK	WSHO
KCNW	WUBE	KLAK	KBUC	KBOX
WIL	WONE	KAYO	KBER	WBAP
WBMD				WDON



Billboard **Hot Country Singles**

Billboard SPECIAL SURVEY For Week Ending 6/5/71

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

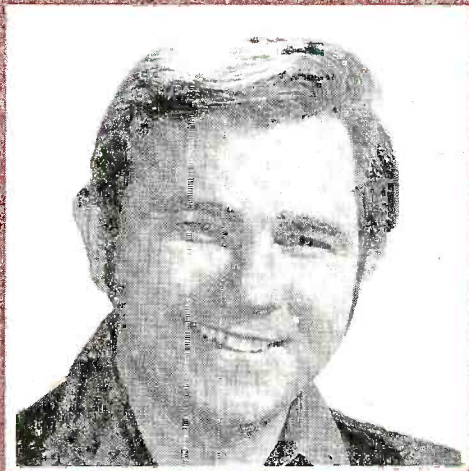
This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	5	YOU'RE MY MAN Lynn Anderson, Columbia 4-45356 (Flagship, BMI)	5
2	2	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca 32801 (Bros. 2, ASCAP)	12
3	1	I WON'T MENTION IT AGAIN Ray Price, Columbia 4-45329 (Seaview, BMI)	12
4	4	OH, SINGER Jeannie C. Riley, Plantation 72 (Singleton, BMI)	10
5	3	TOUCHING HOME Jerry Lee Lewis, Mercury 73192 (Hill & Range/Blue Crest, BMI)	11
6	10	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor 47-9976 (Vector, BMI)	5
7	7	I'VE GOT A RIGHT TO CRY Hank Williams Jr., MGM 14240 (Recordo, BMI)	7
8	8	COMIN' DOWN Dave Dudley, Mercury 73193 (Addell, BMI)	8
9	20	RUBY (Are You Mad) Buck Owens & His Buckaroos, Capitol 3096 (Acuff-Rose, BMI)	6
10	6	I WANNA BE FREE Loretta Lynn, Decca 32796 (Sure-Fire, BMI)	11
11	11	TOMORROW NIGHT IN BALTIMORE Roger Miller, Mercury 73190 (Tree, BMI)	8
12	15	GWEN (Congratulations) Tommy Overstreet, Dot 17375 (Shenandoah, BMI)	7
13	13	THERE'S A WHOLE LOT ABOUT A WOMAN/MAKING UP HIS MIND Jack Greene, Decca 32823 (Forrest Hills, BMI/Jaray, BMI)	9
14	9	A MAN IN BLACK Johnny Cash, Columbia 4-45339 (House of Cash, BMI)	11
15	25	JUST ONE TIME Connie Smith, RCA Victor 47-9981 (Acuff-Rose, BMI)	5
16	26	SOMETHING BEAUTIFUL Slim Whitman, United Artists 50775 (Stallion, BMI)	6
17	17	STEP ASIDE Faron Young, Mercury 73191 (Blue Echo, BMI)	11
18	16	MISSISSIPPI WOMAN Waylon Jennings, RCA Victor 47-9967 (Tree, BMI)	10
19	18	ANGEL'S SUNDAY Jim Ed Brown, RCA Victor 47-9965 (Moss Rose, BMI)	11
20	19	GYPSY FEET Jim Reeves, RCA Victor 47-9969 (Open Road, BMI)	9
21	12	DREAM BABY (How Long Must I Dream) Glen Campbell, Capitol 3062 (Combine, BMI)	13
22	14	ALWAYS REMEMBER Bill Anderson, Decca 32793 (Forrest Hills, BMI)	13
23	24	CHIP 'N' DALES PLACE Claude King, Columbia 4-45340 (Algee/Gallico, BMI)	9
24	45	PLEASE DON'T TELL ME HOW THE STORY ENDS Bobby Bare, Mercury 73203 (Combine, BMI)	4
25	23	COMIN' FOR TO CARRY ME HOME Dolly Parton, RCA Victor 47-9971 (Owepar, BMI)	9
26	21	LET ME LIVE/DID YOU THINK TO PRAY Charley Pride, RCA Victor 47-9974 (Pi-Gem, BMI/Pi-Gem, BMI)	7
27	29	IF YOU LOVE ME (Really Love Me) Lamar Morris, MGM 14236 (Duchess, BMI)	8
28	30	IT'S TIME TO LOVE HER Billy Walker, MGM 14239 (Forrest Hills, BMI)	5
29	39	ONLY A WOMAN LIKE YOU Nat Stuckey, RCA Victor 47-9977 (Forrest Hills, BMI)	7
30	32	NEW YORK CITY Statler Brothers, Mercury 73194 (House of Cash, BMI)	7
31	35	MARRIED TO A MEMORY Arlene Harden, Columbia 4-45365 (United Artists, ASCAP)	6
32	34	THE WORLD NEED A MELODY Red Lane, RCA Victor 47-9970 (Tree, BMI)	7
33	33	WORKING LIKE THE DEVIL (For the Lord) Del Reeves, United Artists 50763 (Four Star, BMI)	9
34	22	EMPTY ARMS Sonny James, Capitol 3015 (Melody Lane/Desiard, BMI)	15
35	27	SOMETIMES YOU JUST CAN'T WIN George Jones, Musicor 1432 (Glad, BMI)	12
36	41	CHARLEY'S PICTURE Porter Wagoner, RCA Victor 47-9979 (Window, BMI)	5
37	42	MAKE ME YOUR KIND OF WOMAN Patti Page, Mercury 73199 (Gallico, BMI)	5
38	52	ME AND YOU AND A DOG NAMED BOO Stonewall Jackson, Columbia 4-45381 (Kaiser/Famous, ASCAP)	3
39	28	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic 5-10707 (Algee/Altam, BMI)	14
40	31	ODE TO HALF A POUND OF GROUND ROUND Tom T. Hall, Mercury 73189 (Newkeys, BMI)	10
41	48	THEN YOU WALK IN Sammi Smith, Mega 615-0026 (100 Oaks, BMI)	4
42	36	A GOOD MAN June Carter Cash, Columbia 4-45338 (House of Cash, BMI)	10
43	50	THE CHAIR Marty Robbins, Columbia 4-45377 (Mariposa, BMI)	3
44	37	NEXT TIME I FALL IN LOVE (I Won't) Hank Thompson, Dot 17365 (Central Songs, BMI)	14
45	47	A SIMPLE THING CALLED LOVE Roy Clark, Dot 17368 (Glasser, BMI)	7
46	43	L.A. INTERNATIONAL AIRPORT Susan Raye, Capitol 3035 (Blue Book, BMI)	16
47	38	SUNDAY MORNING CHRISTIAN Harlan Howard, Nugget 1058 (Wilderness, BMI)	9
48	44	A STRANGER IN MY PLACE Anne Murray, Capitol 3059 (TRO-First Edition, BMI)	12
49	46	KNOCK THREE TIMES Bill "Crash" Craddock, Cartwheel 193 (Pocketful of Tunes/Jillbern/Saturday, BMI)	17
50	40	ONE MORE TIME Ferlin Husky, Capitol 3069 (Dixie Jane/Twig, BMI)	11
51	58	ALL I NEED IS YOU Carl Belew & Betty Jean Robinson, Decca 32802 (4 Star, BMI)	5
52	49	THERE'S SOMETHING ABOUT A LADY Johnny Duncan, Columbia 4-45319 (Pi-Gem, BMI)	13
53	53	A PART OF AMERICA DIED Eddy Arnold, RCA Victor 47-9968 (Lair, BMI)	6
54	54	(I Heard That) LONESOME WHISTLE Don Gibson, Hickory 1598 (Peer Int'l, BMI)	3
55	56	BABY, IT'S YOURS Wynn Stewart, Capitol 3080 (Freeway, BMI)	6
56	—	TAKE MY HAND Mel Tillis & Sherry Bryce, MGM 14255 (Sawgrass, BMI)	1
57	57	ONE MORE DRINK Mel Tillis, Kapp 2121 (Sawgrass, BMI)	5
58	51	IT COULD 'A BEEN ME Billie Jo Spears, Capitol 3055 (Chestnut, BMI)	12
59	59	COUNTRYFIED George Hamilton IV, RCA 74-0469 (Beechwood, BMI)	3
60	60	TELL HER YOU LOVE HER Kenny Price, RCA Victor 47-9973 (Duchess, BMI)	5
61	61	HAPPY SONGS OF LOVE Tennessee Ernie Ford, Capitol 3079 (Morris, ASCAP)	7
62	72	SHE DON'T MAKE ME CRY David Rodgers, Columbia 4-45383 (Tomake, ASCAP)	2
63	64	AND I LOVE YOU SO Bobby Goldsboro, United Artists 50776 (Mayday/Yahweh Tunes, BMI)	2
64	68	MOUNTAIN OF LOVE Bobby G. Rice, Royal American 32 (Vaughn, BMI)	3
65	65	LONELY IS Dottie West, RCA Victor 47-9982 (Jack & Bill, ASCAP)	2
66	66	ME WITHOUT YOU Carl Perkins, Columbia 4-45347 (Cedarwood, BMI)	2
67	—	LIFE Elvis Presley, RCA Victor 47-9985 (Presley/Last Straw, BMI)	1
68	70	YOU'RE JUST MORE A WOMAN Bob Yarbrough, Sugar Hill 013 (Sue-Mirl, ASCAP)	3
69	69	I SAY "YES SIR" Peggy Sue, Decca 32812 (Tree, BMI)	4
70	71	WALK ALL OVER GEORGIA Ray Sanders, United Artists 50774 (Palo Duro, BMI)	2
71	—	MY BABY USED TO BE THAT WAY Charley Walker, Epic 5-10722 (Green Grass, BMI)	1
72	—	LOST IT ON THE ROAD Carl Smith, Columbia 4-45382 (Stallion/Xenia, BMI)	1
73	73	THE HUNTER Alice Creech, Target 683 (Golden Arrow, BMI)	2
74	—	FISHIN' ON THE MISSISSIPPI Buddy Alan, Capitol 3110 (Blue Book, BMI)	1
75	75	AWARD TO AN ANGEL Wayne Kemp, Decca 32824 (Tree, BMI)	2

ANNOUNCING THE BIRTH OF QUADRUPLET MONSTERS GETTIN' BIG FAST!

"YOU MAKE MY DAY"

CHART #5129

LaWanda Lindsey



"YOU'RE JUST MORE A WOMAN"

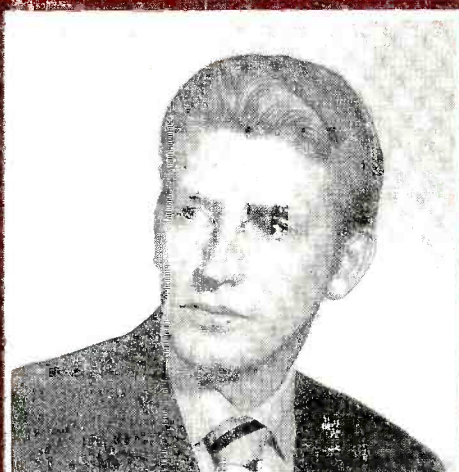
*SUGARHILL #013

Bob Yarbrough

"IN THE SHADOWS OF THE NIGHT"

CHART #5032

Connie Eaton & Dave Peel



"ONE NIGHT TO REMEMBER"

*SUGARHILL #014

Raymond A. Smith

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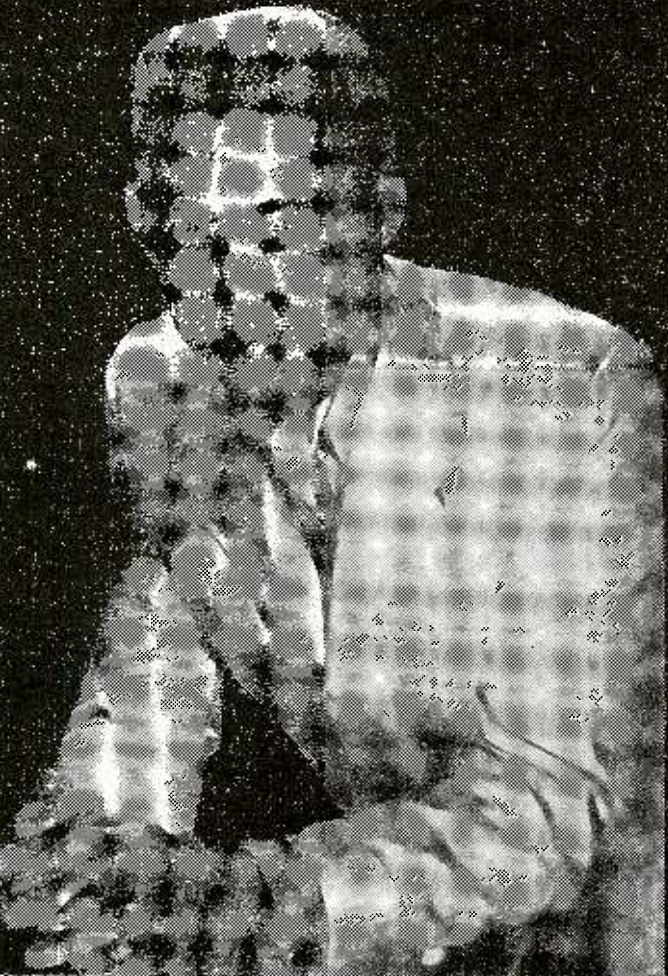
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Nashville Scene

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than his last 3 hits

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A WHOLE LOT
ABOUT A WOMAN**
(a man don't know)

DECCA 32823



**JACK
GREENE**

he thought - he died!

AD POST TO McCARTNEY

NASHVILLE — John McCartney, a native of Nashville, has been named southern advertising manager for Billboard magazine, effective immediately.

McCartney, who has been a part of the Billboard organization for a number of years, succeeds Bob Kendall, who becomes associate publisher of Amusement Business magazine, a Billboard publication.

Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 6/5/71

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	3	ROSE GARDEN Lynn Anderson, Columbia C 30411	24
2	6	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	40
3	1	HAG Merle Haggard, Capitol ST 735	8
4	5	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	9
5	9	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca DL 75276	5
6	15	MARTY ROBBINS' GREATEST HITS, Vol. 3 Columbia C 30571	5
7	4	DID YOU THING TO PRAY Charley Pride, RCA Victor LSP 4513	7
8	2	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	19
9	14	EMPTY ARMS Sonny James, Capitol ST 734	7
10	13	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic E 30658	3
11	8	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor LSP 4506	6
12	11	ANNE MURRAY Capitol ST 667	8
13	12	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	19
14	7	WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251	15
15	10	WILLY JONES Susan Raye, Capitol ST 736	9
16	16	JOSHUA Dolly Parton, RCA Victor LSP 4507	6
17	17	SIMPLE AS I AM Porter Wagoner, RCA Victor LSP 4508	5
18	18	KNOCK THREE TIMES Billy "Crash" Craddock, Cartwheel CTW-AL 193	4
19	19	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75353	20
20	22	ALWAYS REMEMBER Bill Anderson, Decca DL 75275	4
21	30	CASH COUNTRY Tommy Cash, Epic E 30556	2
22	24	THIS, THAT & THE OTHER Wendy Bagwell, Canaan CAS 9679	8
23	28	PROMISED LAND Freddy Weller, Columbia C 30638	2
24	26	BEST OF ROY CLARK Dot DOS 25986	11
25	21	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4381	30
26	23	WITH LOVE George Jones, Musicor MS 3194	15
27	27	BED OF ROSE'S Statler Brothers, Mercury SR 61317	21
28	20	ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460	19
29	25	MORNING Jim Ed Brown, RCA Victor LSP 4461	19
30	31	SNOWBIRD Anne Murray, Capitol ST 579	36
31	33	STEP ASIDE Faron Young, Mercury SR 61337	9
32	34	GLEN SHERLEY Mega M31-1006	4
33	39	A WOMAN ALWAYS KNOWS David Houston, Epic E 30657	2
34	35	THE JOHNNY CASH SHOW Columbia KC 30100	30
35	37	I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME Roy Drusky, Mercury SR 61336	4
36	—	WE'RE REAL GOOD FRIENDS Buddy Alan & Don Rich, Capitol ST 769	1
37	45	ONE MORE TIME Ferlin Husky, Capitol ST 768	2
38	29	TWO OF A KIND Porter Wagoner & Dolly Parton, RCA Victor LSP 4490	14
39	41	BRIDGE OVER TROUBLED WATER Buck Owens, Capitol ST 685	14
40	32	FOR THE GOOD TIMES Chet Atkins, RCA Victor LSP 4464	13
41	40	SOMETHING ELSE Danny Davis & the Nashville Brass, RCA Victor LSP 5576	11
42	42	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	72
43	43	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	36
44	38	HELLO DARLIN' Conway Twitty, Decca DL 75209	50
45	—	EVERYBODY KNOWS Jimmy Dean, RCA Victor LSP 4511	1

Big Country Show Aug. 29 in Indiana

ANGOLA, Ind.—One of the largest live country music shows ever staged will be held here at Buck Lake Ranch Aug. 29.

Called "Country Festival USA," the show will feature 65 name country acts and 12 separate bands.

The performers' list includes Merle Kilgore, Porter Wagoner, Bill Anderson, Hank Williams Jr., Jeannie C. Riley, Billy Walker, Dolly Parton, George Jones, Conway Twitty, Lamar Morris, Jan Howard, Tammy Wynette, Anthony Armstrong Jones, Kenny Briggs, Speck Rhodes, Slim Thompson, Jimmy Gately, Gary Shobe, George Jones, and such bands as the Po Boys, the Twittybirds, the Harper Valley Express, the Wagon Masters, the Jones Boys and the Cheatin' Hearts.

Special guest masters of ceremonies will be WSM's Ralph Emery, WHO's Mike Hoyer and WWVA's Gus Thomas.

The show will start at 8 a.m. and continue into the night. All show seats will be sold in advance only, with the reservations going on a first-come basis. All adult tickets are being sold for \$7.50, with children under 10 admitted free to the park, but no show seats.

Buck Lake Ranch features coun-

try music talent throughout the summer. The opening day show featured Ernest Tubb, Kenny Price and Gary Shobe. The announcement was made by Eddie Ball, owner of the ranch.

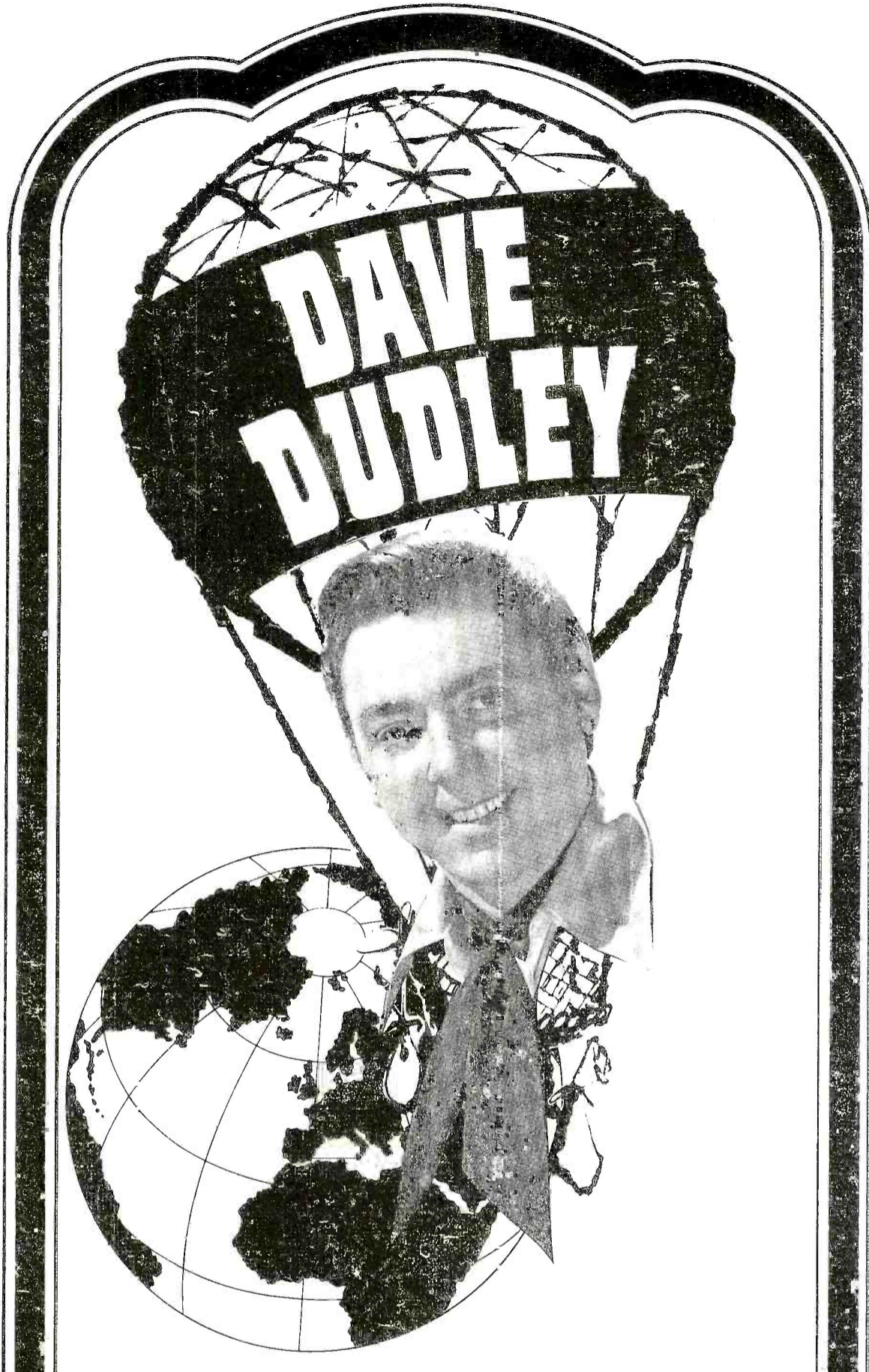
Carter Studio Is Updated

NASHVILLE—The Fred Carter Junior Nugget Recording Studios have been remodeled and updated with the latest 16-track Scully equipment. The new control console was custom-designed by Lewellen and Martin of Louisville, Ky., using Spectra Sonics Components.

Carter also has expanded his publishing firms, and named Carl Thomason to head both Lair Music and Rondee Music. Thomason formerly was associated with Central Songs.

Sessions at the new Carter studio have involved Bobby Bridger, Paul Tannen, Red Stegall, Bobby Lewis, Billy Troy, The Imperials, Bobby Bare, Vaughn Horton, Ray Pennington and Carl Trent.

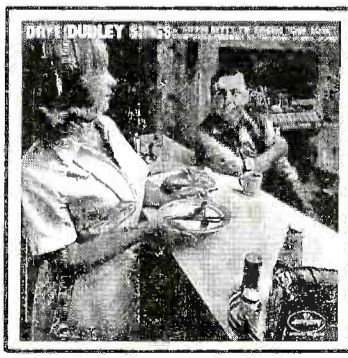
New records by Harlan Howard and Billy Troy, cut in these studios, have been shipped.



'COMIN' DOWN'

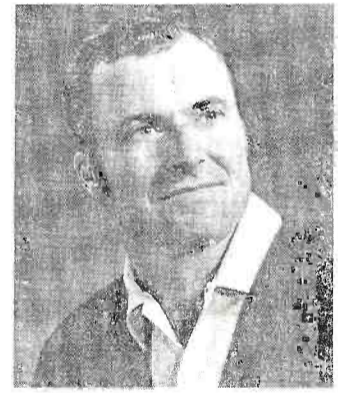
Mercury #73193

Thanks, D.J.'s, Distributors—One Stops and Dealers, for Moving Dave Dudley's "Comin' Down" (Mercury #73192—Adel Music—BMI) Up, Up and . . . All the way to the top of the charts.



Thanks too for Dave's hit album
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(which includes "Comin' Down")
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Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

Brite Star's Pick Hits

- Bright Lights, Big City—Sonny James (Capitol)
- Touch Me Jesus—The Glass House (Invictus)
- Walking The Line—Johnny Starr (Snap)
- Release Me—Jerry Hegarty (Nashville)
- Ga. Line—Ray Martin (Northland)
- Let's Not Forget—Caroline Payne (Music Towne)
- Singing A Happy Song—Bob Reynolds (Snap)
- Haunting Memories—Frank Elkins (Music Towne)
- Happy Anniversary—Roy Rogers (Capitol)

ALBUM OF THE WEEK:
ARETHA LIVE AT FILLMORE WEST (Atlantic SD 7205)

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Brite Star's Pick Hits

International News Reports

First Joint Anti-Bootlegging Meet Held By U.K. Executives

By BRIAN BLEVINS

LONDON—Executives of several British record firms took the first joint industry action against record bootlegging in Britain in a meeting organized by EMI international copyright control manager Charles Dawson-Pane and Polydor-Philips legal advisor David Nicholls. It was in part a reaction to the open acknowledgement of activities in a U.K. newspaper previously by retailer Jeffrey Collins, referred to as "The Bootleg King."

Participating in the conference were representatives from EMI, Decca, Pye, CBS, Kinney, Polydor-Philips, RCA and Island. Nicholls told Billboard that there was no set agenda for the meeting; it was a general discussion to formulate an industry policy on bootlegging. Avenues to eradicate the illicit trading in bootleg product were sought.

In a related move, Pye general manager Geoffrey Bridge, said that the outcome of the decision to revive the British Phonographic Industry body could be a move toward helping to stamp out bootlegging. Bridge urged that the BPI should tackle the problem as a matter of urgency and agitate for legislation to be introduced with stiffer penalties for convicted offenders.

Punitive measures against Collins—who pleaded guilty to selling a Jimi Hendrix bootleg album in a test case last February and was fined \$24 (the maximum penalty under the Dramatic and Music Performance Protection Acts of 1958 and 1963) and court costs of \$432—have been taken by several British manufacturers, in the form of withholding regular releases from him, thereby restricting Collins' operation as a retailer.

Maurice Oberstein, deputy managing director CBS, UK., said that one way in which bootlegging could be stamped out is for major manufacturers to cease using independent pressing plants which "unwittingly press bootleg records. We seek outside facility when our plants are full, and speaking for CBS we will never press a record in a plant that gets itself involved in pressing bootleg records."

Independent pressing firms in Britain are now fully alerted to the possibility of unwittingly manufacturing illicit product, and are keeping the situation under full control. "I used to get the pressing done in Britain," Collins stated in newspaper articles "but the major companies have stopped me. Now I get it done in Europe and the U.S."

Collins justified his bootleg sales operation on the grounds that "dealers are treated as the poor relations of the music business. I'm

in business to make money, something I can't do with legitimate records. At the moment we clear 2½ percent profit on albums, and if I can get 100 percent cooperation from record companies on legitimate albums there will be no more bootlegs.

"I am quite prepared to destroy \$120,000 worth of masters, tapes and albums if record companies will get together with me for a meeting to work out a straightforward deal for retailers."

Meanwhile, the flow of unofficial material by name artists appears to continue unabated. "We have

loads of bootlegs here," Collins told Billboard, "an Elton John, Simon and Garfunkel, six Dylan albums, the Rolling Stones' 'Live at the Roundhouse' and 'Cream Top of the Milk' are due for release soon. We've loads of tapes coming in. Only recently we had an Emerson Lake and Palmer 'Live at Manchester Free Trade Hall' come in."

CBS' Oberstein also felt that there should be a determined lobby to persuade parliament to institute a law against bootlegging with penalties which were not "derisory."

Academy Revamp Delays Philippine AWIT Awards

MANILA — The formal ceremony for the third annual presentation of the AWIT Awards has been postponed to mid-June by the sponsoring body, the Philippine Academy of Recording Arts and Science (PARAS).

The election of a new chairman and total revamp of the academy caused the postponement.

Nene Riego was elected new chairman. Her co-chairman is Simplicio U. Suarez, the executive secretary of the Filipino Society of Composers, Authors and Publishers (FILSCAP).

Retaining their posts as board members are the following: Buddy de Vera, Mike Lee, Vic del Rosario, Constancio de Guzman, Jose Mari Gonzales, Antonio Gerena, Danny Yson, Danny Villanueva and Billboard correspondent Oskar Salazar. The new board members are Nonay Balboa, Danny Subido and Rafael Corrales. The academy's executive secretary, for the second year now, is William Leary.

From some 150 nominees to the posts of academy members-jurors, the PARAS board elected 44. They are: Press: Babette Villanueva, Jose A. Quirino, Ernie Pecho, Ernie Evora, Robert Bornay, Eddie Campaner and Marcelita Garcia; Radio: Dely Magpayo, Manny Carvajal, Lito Balquiedra and Eddie Ilarde; Record dealers: Felisimo Reyes, Remy Layusa and Toni Lachica; Musicians: Tito Arevalo, Ariston Avelino, Francisco Buencamino, Danny Holsem, Bert Buena, Levi Celerio, Emil Mijares, Nardie Manalastas, Mike Velarde Jr., Juan Silos Jr., Restie Umali and Alice Gamilla; Movie-TV: Cecille Loyd, Tommy Angeles, Justo C. Justo, Pepito Rodriguez, Boots Anson-Roa and Armida Siguion Reyna; Jukebox operators: Philippine Amusement Enterprises, Inc.; Music enthusiasts: Didi Rosales, Baby S. Bona, Sol Antipala, Honorato Luntayao, Greg Garcia and

Tony Tenorio, and Technicians: Ignacio Jose, Jose Macario, Sammy Samaco and Frankie Martin.

As a principle, officers and board members of PARAS are not entitled to vote on the recipients of the AWIT Awards.

BASF Handles Cornet Product

MUNICH—A new distribution contract was signed recently which means that BASF Records will distribute all product—singles as well as LP's—by the Cornet recording and music production company. Klaus Laubrunn, formerly with Stern Musik, Hamburg, has also moved to BASF to take over as director of production at BASF Music.

The BASF-Cornet contract—signed by Heinz Gietz, owner of the Cologne-based company, and BASF's managing director Hans-Jochen Verseemann—takes effect from July 1, 1971. The contract caused comment in the West German record market because Gietz and his Cornet music production have been closely associated with Electrola, Cologne, and Dr. Hans Gerig's Gerig Musikverlage (also based in Cologne).

For the past five years Gietz had been in partnership with Electrola and no one had expected there would be any changes in affiliation when the contract between Cornet and Electrola expired on June 30.

A single, issued at the start of BASF's record-release program, has become a best seller: "In the Year 2,000," by Yugoslavian singer, Daniela.

Ariola-Island Distrib Deal

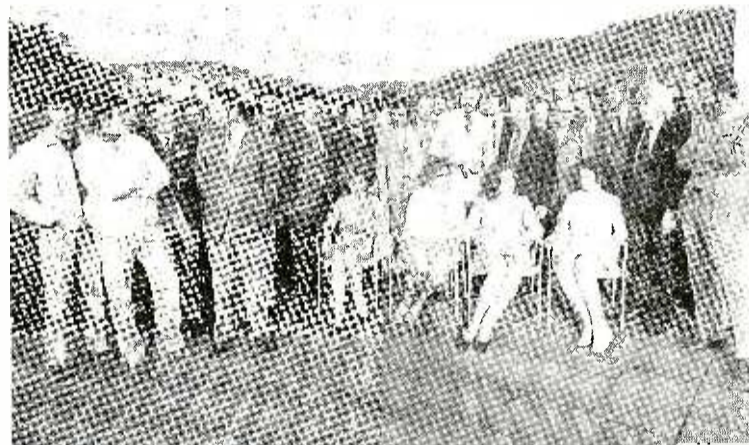
MUNICH—A distribution deal, covering West Germany, the Netherlands, Luxembourg, Austria, Switzerland, Spain and Portugal, has been signed by Ariola-Eurodisc GmbH, Munich, with the U.K.'s Island Records.

The agreement was signed in Munich on May 1 by Ariola's managing director and Island's international director Tom Hayes. Island Records was formerly associated with Phonogram in Hamburg.

The Island-Ariola link-up was launched with the release of singles by Island acts, Jethro Tull, Uriah Heep, Colosseum and others. A special low-price album will be issued.



CBS INTERNATIONAL held a reception for a CBS-sponsored U.S. tour for French dealers. Welcoming the group was, left to right, CBS/Columbia group president, Goddard Lieberson (at microphone), CBS artists Dave Brubeck and Tony Bennett, CBS International president, Harvey Schein, CBS Records president, Clive Davis, Secretary general of the French Music Industry, Masson-Forestier, Jacques Souplet, director-general, CBS France, Jean Trochet of Le Metier.



DELEGATES to the first-ever marketing and distribution convention of Kinney Group management and Metronome representatives in Hamburg relaxing outside their hotel during a break in proceedings. Kinney manager, Siegfried E. Loch, opened the meeting with a lecture on aspects of marketing.

Swiss Records Increase Companies Joint Decision

ZURICH—May 1, 1971, marked an official price increase on all records in Switzerland.

Retail price of albums rose from Fr.10.35 \$2 approx to Fr.12 (\$2.40), from Fr.13.50 (\$2.70) to Fr.15 (\$3), from Fr.15 (\$3) to Fr.16 (\$3.20), from Fr.17 (\$3.40) to Fr.18 (\$3.50), from Fr.19 (\$3.60) to Fr.21 (\$4.20), from Fr.21 (\$4.20) to Fr.23 (\$4.60) and from Fr.27 (\$5.40) to Fr.28 (\$5.60).

With singles and EP's, only the wholesale prices were increased, while the fixing of retail prices was left to the record shops.

The all-round price increase was a joint decision by all the Swiss record companies, which are grouped together under the banner of an organization called VSSL (German abbreviation for Association of Swiss Record Suppliers).

VSSL's secretary, Dr. Rohrdorf, refused to comment on the reasons which led to the increase. But Heinz Sollberger, promotion manager of Barclay SA, said: "The price situation in the Swiss record market has been stagnating for a long time. And suddenly we were one of the countries with the lowest record prices. Since the trend to direct imports from the U.S. and the U.K. has got bigger and bigger, and therefore our expenses have gone up, we reached a point where we had to consider the new situation."

"The consequence of that consideration was a price increase on all records. The fact that the re-

evaluation of the Swiss franc took place shortly after our price increase is a lucky coincidence.

"That will effect an additional, increase in our profit. But it won't make us lower the prices again."

Dutch Pirate Fire, Explosion

AMSTERDAM — Damage amounting to more than \$100,000 was caused following an explosion and fire aboard the "Mebo II," the Radio Northsea International transmitter ship on Sunday, May 16.

Dutch naval police arrested three men in connection with the explosion soon after the incident. Due to the speed of the onshore fire brigade, the blaze aboard the ship was extinguished within a couple of hours. No one was injured.

Following emergency arrangements, programs were broadcast later the same day.

The next day, police arrested advertising agent Nobert Jurgens, an employee of rival pirate-radio ship Radio Veronica and co-owner of Radio Veronica's own World Wide Advertising Agency in connection with the affair.

Say You Saw It in
Billboard

JUNE 5, 1971, BILLBOARD

Dear Distributor:

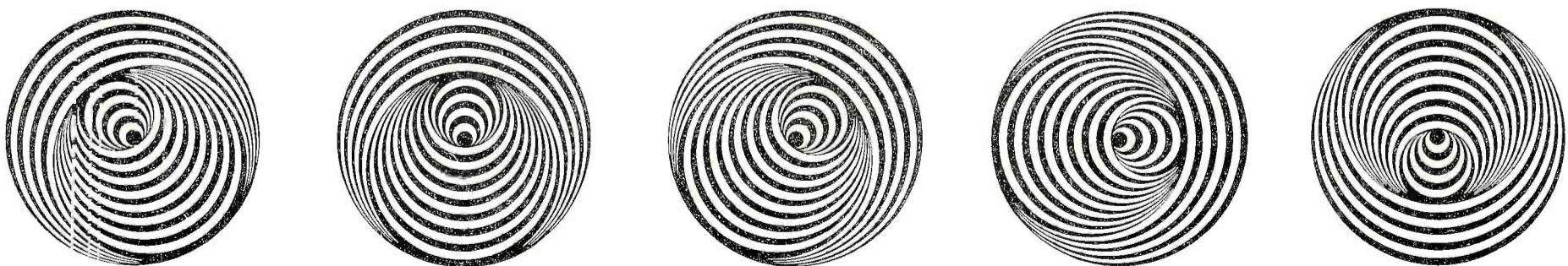
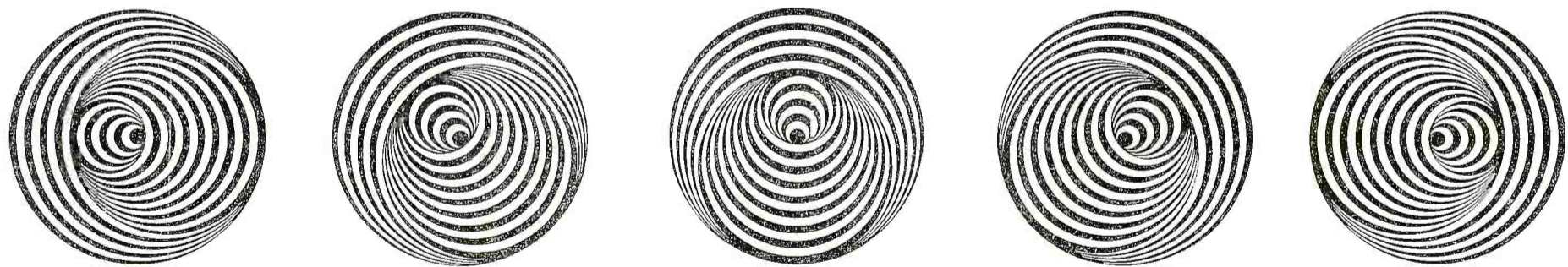
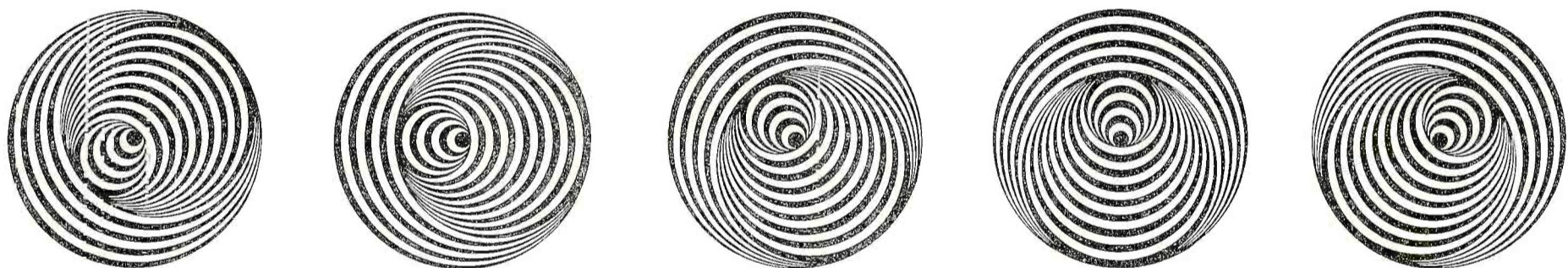
I have been having trouble FINDING Artur Rubinstein's L.P., "The Chopin I Love." Can you please help?

—A Frustrated Boston Dealer

FIND can do it.

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CONQUERED EUROPE - NOW
TURNING ON THE PROGRESSIVE
POP SCENE IN THE U.S.**



Manufactured and Distributed by Mercury Record Productions, Inc.

VERTIGO

From The Music Capitals of the World

MEXICO CITY

Spanish singer **Raphael** has canceled his concerts at the Palace of Fine Arts May 25-June 5 and will perform the concerts elsewhere in Mexico City. . . . **Luis Baston**, general manager, Discos Universales, returned from a European business trip and attendance at the Philips convention. . . . DUSA has released the **Rocky Shahan** International Popular Song Festival winner and also the song that came third, by **Lenny Kuhr**, and 10th, by **Frida Boccaro**. . . . Spanish singer-composer **Alberto Cortes** arrived in Mexico to appear at the Quida nightclub. He is released in Mexico on Gamma Records. . . . Sales of "Nasty Sex" by new Mexican group, **La Revolucion De Emiliano Zapata**, are nearing 100,000, announced Polydor. . . . **Alfredo M. Gil** will join the RCA a&r department, following Spanish composer, **Manuel Alejandro**, who is already recording for the company. **ENRIQUE ORTIZ**

LONDON

Pye's separate sales force, set up in October to sell and market the low-price Marble Arch label, has been disbanded and absorbed back into the main Pye sales force. Price of the label is to be raised to \$2.20 on June 1. Following the reorganization of the sales force, **Roy O'Dwyer** has been named national sales manager, and **Nick Foakes** has moved to a newly created post as marketing manager. . . . MIDEM organizer **Bernard Chevry** has opened a U.K. office to handle U.K. participation in the publishing event and also the MIP-TV and VIDCA functions. The office, run by **Roger Watkins**, is at 25 Berkeley House, 15 Hay Hill, London W1. . . . **Arthur Gorson**, U.S. manager, producer and publisher, has been in London consolidating details for a U.K. tour by the **White Lightnin'** in August which will coincide with the release of the film "Zachariah" in which the group appears. Gorson is also planning to set up his new No Soap music publishing company at the end of the summer.

Ray Walter has been promoted to general professional manager of **Freddy Bienstock's** Carlin Music Co. and he has also been made a director of Carlin. **Paul Rich**, the former general professional manager, has been appointed vice president, a post previously held by **Derek Knibb**, who has become executive vice president. . . . **Hilton Price**, who joined Philips from outside the record business as assistant to managing director **Fred Marks**, has been made the company's marketing manager. . . . The U.S. Caedmon spoken-word label, distributed in the U.K. by Philips until last year, will be made re-available here in September through Record Specialties.

CBS, which distributes Campbell Connelly's Concord label under a new two-year deal, will also handle all the label's overseas export orders. Concord is run from within Campbell Connelly by label co-ordinator **John Read**. . . . April Music has acquired U.K. representation rights to **Laurt Nyro's** Tuna Fish Music company. Deal was completed by **Sol Rabinowitz** of CBS International. April has also signed **Peter Arnesen** with the **Daddy Long Legs** group to a three-year exclusive writer's contract.

Roger Sutton and **Tommy Eyre**, both members of the **Mark-Almond** band, have been signed to individual recording contracts in the U.S. by Blue Thumb. . . . **Bob Drumm**, who recently joined the independent Pama label as marketing manager, is currently planning for the introduction of a new low-price label scheduled for an autumn launch. Drumm will also be responsible for introducing the label, previously an exponent of reggae material, into the pop music market.

Sunbury Music, the publishing offshoot of RCA, has acquired worldwide representation rights to GH Music, recently formed by the **Gaff-Masters** agency and management company. Through the deal, Sunbury will control the next single by the **Atomic Rooster** act and future copyrights will include tracks on several new albums, including LP's by the **Faces** and **John Baldry**.

PHILIP PALMER

MOSCOW

"Moscow Stars" the classical/ballet annual spring festival was held in Moscow's largest concert halls, May 5-13. The festival featured many winners of the last year's International Tchaikovsky competition and the First Ballet Contest—**T. Sinyavskaya**, **V. Piavko**, **D. Korolev**, **E. Obratzova**, **V. Atlantov**, **E. Nesterenko**, **M. Bieshu**. The USSR State Symphony Orchestra under **Yevgeni Svetlanov** and **Maxim Shostakovich**, Moscow Philharmonic under **Kirill Kondrashin** also appeared and guest soloists; pianists **John Ogden**, (U.K.) and **Susan Starr**, (U.S.) were featured. This year's festival drew over 14,000 foreign tourists. . . . The **Czechoslovak Amati** Brass Band and the **Gustav Brom** jazz band gave several concerts at the Czechoslovak Musical Instruments exhibition in Kiev. Fifty percent of the Czechoslovak Musical Instruments company's export product is supplied to the Soviet Union.

Katherina Valente began her concert tour of the USSR May 19. . . . Spanish singer **Raphael** decided to prolong his stay in the USSR after his successful three weeks in Leningrad and Moscow. . . . Moscow Central Television launched a People Talent Contest program May 7, which will feature new

Canada's SRL Pay-for-Play Profits Smaller Than Expected

TORONTO—Despite the initial enthusiasm from the record industry in its bid to make Canadian broadcasters pay for play (see last week's Billboard) it now appears that the likely profits from SRL will be much smaller than at first expected.

Last week the copyright appeal board granted members of SRL, which includes most of the Canadian major labels, the right to collect 0.15 percent of gross revenue from radio stations whose gross annual earnings exceed \$100,000. Cinema owners would also be charged \$1 per annum for the right to program recorded music.

The board's decision has still to be ratified by the Senate this week. But SRL insiders are confident it will go through.

However, a spokesman for CAPAC (the Canadian Authors, Publishers and Composers Society) said it would probably cost SRL twice as much as it receives per year to administer the new tariffs the proceeds of which will go to artists and producers.

A large staff and a collection method have to be set up, the spokesman said, and this is expected to prove costly.

SRL is expected to receive

about \$90,000 per annum from Canadian broadcasters. The body had originally applied for a 2.6 percent tariff which would have yielded an annual figure of about \$3 million.

SRL people members claim the recognition of the need for such a tariff at this point in time is much more significant than the actual proceeds of the tariff. Presumably SRL will apply for an increase in the tariff within the next two years.

The fact that they were permitted to extract any revenue from the allegedly hard pressed broadcasters is viewed by the industry as having much impact on the current U.S. bid to make stations pay for play.

Several foreign owned companies have taken steps to ensure that the admittedly small proceeds of SRL remain in Canada. Capitol Industries and EMI, for example, have already declared that any SRL fees acquired by Capitol of Canada will remain in the country.

It is not yet certain whether broadcasters will take any boycott steps against SRL members. The only companies not associated with SRL and Ampex and CIRPA (Canadian Independent

Record Producers Association) members such as the Nimbus Daffodil True North, and Tuesday labels.

One record company president said that despite the cut in the requested 2.6 percent tariff he was "immensely relieved" that the concept of SRL had finally gained acceptance after a long battle.

Irish Tribune Launches New Label, Firm

DUBLIN—The Dublin-based Tribune firm, which manages the Dubliners among other acts, is consolidating its interests under a banner title—Tribune Organization—moving its headquarters, launching a new label and taking on a promotion, liaison man to visit retail shops.

The new label, Plough, debuts on June 7 with an album by Irish artist Danny Doyle, who has had several high-rating TV shows in Ireland over the past year. Called simply "Danny Doyle," it will retail at \$3.84.

Also in the initial release is a single, "Many Young Men of 20" by John B. Keane.

This will be followed by a new Dubliners album, with another LP by Irish actor Niall Tobin called "Tobin Been Behan," featuring scenes from Brendan Behan's "Borstal Boy." Tobin appeared on Broadway in "Borstal Boy," which won a Tony award last year.

Plough will be distributed in Ireland by EMI. No distribution has yet been set for the U.K., but Tribune director Noel Pearson is negotiating with EMI and also London independent wholesaler Shannon. In July, a new Dubliners album, "The Dubliners," will go out on Plough in Ireland, but under a previous deal will appear on EMI's Columbia label in Britain.

Because of redevelopment, Tribune is leaving its premises in Harcourt Street but Pearson is negotiating to buy a property across the road and the switch will take place in July. At the same time, the firm's activities will be registered under the title Tribune Organization. The company has a label called Tribune, but this will be phased out with the artists switching to Plough.

Among the company's other activities are Harcourt Productions, which handles bookings for the Dubliners, Danny Doyle and other acts. Another Tribune firm is Global Artists, which handles promotion and concert bookings for visiting British and American acts. Plough's new promotion representative is Brian MacLaughlin.

Mungo Jerry Single in BBC 'Drug Song' Ban

LONDON—In reaction to the British Broadcasting Corp. (BBC) decision to ban the Mungo Jerry maxi single "Lady Rose" from the airwaves because of an offending track on the disk, Pye has decided to replace "Have a Whiff On Me" by another song, "She Rowed."

"Whiff," originally written by U.S. blues artist Huddie Ledbetter, has been adopted with new lyrics—making explicit reference to hard drugs—by both the Byrds and Mungo Jerry in recent years. It has been a part of Mungo Jerry's act for the past year, and according to producer Barry Murray, was recorded on tape by the group some nine months ago—a tape which has been broadcast on at least six occasions since. The 'live' tape was originally recorded for the Dave Lee Travis show.

"I feel the industry should have been informed as to BBC policy in advance. The first we heard of the banning was last Friday, the day the single was released."

Advanced dealer orders for the maxi-single had been for 50,000

copies. Those copies are already in the shops, and will not be withdrawn. But copies of the original maxi will be retained in stock.

The track intended for promotion by Pye is "Lady Rose," but Douglas Muggerridge, controller of Radios One and Two, has pointed out that "the appearance of the maxi single raises a new issue. It could be argued that by playing one track of a two-track side, we would be encouraging the recording public to play the other offending track."

The Mungo Jerry release has had the effect of consolidating the BBC's policy on the matter of drug references in songs. Records containing the merest hint of drugs will in future be rejected in airplay consideration. "It's is going to be our policy to be very tough about this sort of thing," Muggerridge said.

Promotion Tour For Lisa Garber

TORONTO—Joe Woodhouse, recently appointed Ontario promotion man for A&M, this week escorted label's Lisa Garber on a tour of Southern Ontario to promote her single, "Let Me Know," which was written by Miss Garber. They visited Kitchener, Waterloo, London, St. Thomas and Hamilton.

talents—a amateur singers and dancers. **Sergei Lemeshev**, retired premiere singer of the Bolshoi Opera, appointed chairman of the Contest's jury. . . . A jazz festival, featuring jazz groups and bands from neighboring Latvia, Estonia, Leningrad and Kaliningrad was held in Vilnius, Lithuania, May 21-23. . . . Another jazz convention was organized at Voronezh, May 14-16. **VADIM YURCHENKOV**

TORONTO

CHAB Saskatchewan has moved up to a progressive format in the night-time . . . host of the new segment is **Lyle Knutson**. . . . A&M Ontario promotion man, **Joe Woodhouse**, has arranged several **Burt Bacharach** weekends on Southern Ontario stations. . . . Latest single from the best-selling group, the **Moms and Dads**, is "Rippling River Waltz." The side was cut in concert in Alberta and qualifies as Canadian content. . . . **Cat Stevens** playing Toronto, June 25. . . . Polydor has acquired Canadian rights to "Me and My Friends" by the **National Bank of Sound** on Seattle West label. . . . Chappell Music has five titles on

(Continued on page 52)



DR. HANS GERIG, right, head of Gerig Musikverlage, is congratulated by the mayor of Cologne, Prof. Dr. Heinz Mohnen, at a reception to celebrate Gerig's 25th year in music publishing.

Mr. Dealer:

I have been trying to FIND George Benson's "It's Uptown" L.P. for three months now. Can you help me out?

—A Distraught Teenager

FIND can do it.

France — The Birthplace Of Performing Rights

An Interview with Jean-Loup Tournier, director general of the Societe des Auteurs, Compositeurs et Editeurs de Musique

By MIKE HENNESSEY

The debt that composers and lyricists throughout the world owe to lyricist Alexandre Bourget and composer Victor Parizot runs, literally, into hundreds of millions of dollars.

For it was when these two Frenchmen took a stand against the public use of their work without any compensation, that the foundations were laid for the formation of the world's first performing right society.

In 1847, Bourget and Parizot were enjoying a Café-Concert at the Ambassadors on the Champs-Élysées in Paris when the orchestra started to play one of their works.

It had been the law in France for 50 years that public performances of musical works had to be authorized by the composers, but concert promoters cynically ignored the law and declined to compensate the writers.

On this occasion, however, Bourget and Parizot decided to take a militant course. When their bill came they refused to pay it. "Why should we pay when the proprietor uses our music without paying us?"

And Parizot and Bourget didn't leave it there. They brought an action against the proprietor of the Ambassadors which was heard in the Commercial Tribunal of the Seine, and on September 8, 1847, the Tribunal ruled that the proprietor was forbidden to have the works of Bourget and Parizot played in his establishment.

Since the proprietor chose to ignore the ruling, the two men brought another case on Aug. 3, 1848. The court again found in favor of the plaintiffs and the decision was upheld by the Court of Appeal on April 26, 1849. The composer and lyricist were awarded damages.

Just about a year later, on March 18, 1850, Bourget, Parizot and Paul Henrion founded the first collection society for composers and lyricists—the Agence Centrale Pour la Perception des Droits des Auteurs et Compositeurs de Musique—with headquarters at 63 rue Sainte Anne, just off the Avenue de l'Opéra. And in May that year the society made its first monthly collection on behalf of its 221 members—the princely sum of 147 francs.

They were the modest beginnings of an organization which today, 120 years later, has three million works listed in its files, logs 40,000 new French works every year and—according to provisional figures—had a turnover last year of more than 200 million francs (more than \$40 million).

Discotheques Growth

This figure represents an increase of between 11 and 12 percent over the figure for 1969 and is due, says Jean-Loup Tournier, director general of the SACEM, to a tremendous growth in the number of discotheques in France, an increase of about seven percent in cinema usage, and a surprising increase in the number of jukeboxes in use in France.

The jukebox explosion is remarkable because jukebox operators have regularly complained that their fees to the SACEM are too high and, furthermore, it was widely thought that recent increases in taxation of jukeboxes—in some areas the tax amounts to 2,400 francs (about \$480) a year per jukebox—would put many operators out of business.

"Instead," says Tournier, "the number of jukeboxes currently in operation in France is 34,000—nine thousand more than was the case five or six years ago. The claim that the SACEM has killed the jukebox business just doesn't stand up."

Tournier admits that the SACEM will never be very popular with users. "People in general just don't like to pay. But we are always prepared to negotiate. All our tariffs have been arrived at through negotiations and we have to respect French law and public opinion. If users feel that our fees in any area are too high, they can put on pressure, both politically and economically."

JUNE 5, 1971, BILLBOARD

Underlining the increase in the export possibilities of French music—referred to else where in this supplement—is the SACEM balance of payment for 1969. Figures show that more money comes in from foreign countries than is exported. In 1969 total sum imported from foreign societies was 31 million francs compared with 24 million francs exported—a favorable balance of around 25 percent. And this is even more impressive in light of the fact that the SACEM is generally more diligent and resourceful in its collections than some other societies.

SACEM also collects mechanical fees through its affiliate, the SDRM (Societe pour l'administration du Droit de Reproduction Mecanique) and provisional figures for 1970 show these to be up by 15 percent over 1969. The mechanical fee on records in France is 8 percent of the retail price less a 6½ percent allowance for sleeves and less added value tax.

SACEM enjoys a high reputation for the efficiency of its organization and while its overhead is relatively high—21 percent compared, for example, with 11 percent for the British Performing Right Society—Tournier points out that the French society is larger and more elaborate than that of the U.K.

"Some societies like ASCAP and the PRS collect a high proportion of their revenue from radio and TV but relatively little from general users.

"We have 600 people throughout France checking on public performances. This costs money—but then it also brings in more money so that our members receive that much more in performance fees."

Sometimes, too, the SACEM negotiates contracts which are more favorable to its members than those of many other societies.

Lump Sum

"For example," says Tournier, "where music is an essential ingredient of a show, our fee is based on a percentage of the takings. In most other countries a lump sum is paid."

Compared with the high degree of sophistication of the SACEM organization, the collection set-up in most other countries of the world leaves much to be desired. "Internationally, we are far from satisfied with the world situation regarding copyright," Tournier says. "There are too many countries giving too little protection, or no protection at all."

SACEM's operation involves the use of a computer and as befits the most senior of the licensing organizations, is extremely vigilant when it comes to defending the rights of its members.

All new songs, for example, are examined for similarities to existing copyrights and this involves the use of a theme dictionary. "We have even thought of doing this by computer but it would be very expensive," says Tournier.

And, in any case, plagiarism is minimau; there are rarely more than five alleged cases in a year.

SACEM, perhaps more than most European societies, has often been criticized for being monopolistic and autocratic, but Tournier argues that this monolithic set-up is the most efficient.

"Competing collection agencies would be a disaster," he says. "Users of music need to have the possibility of using all available works. If there were two French societies and one had Beaud and the other Aznavour, users would have to take out two licenses; this would double their costs and the writers would probably get less. We feel it is a pity that the anti-trust laws in the USA make it necessary for there to be more than one society."

More Flexibility

There has been pressure, too, from the European Economic Commission to bring more flexibility into the collection agencies of the Common Market countries.

"The people in Brussels want us to collect directly from all parts of Europe rather than go through the various national societies. We have tried to prove that this would cost more than the existing system. But we do allow writers and publishers to join any other society within the Common Market if they so wish.

"However, what we don't want is unfair competition between the various European societies in order to boost membership. If they can recruit members from outside their own territories by proving that their services are more efficient or their pension funds are better, that is acceptable. But it would be wrong for them to compete by offering a higher level of fees."

Tournier admits that one single Common Market collection agency could operate less expensively than five separate organizations, "but as long as barriers of language and nationality govern the six Common Market countries—as they will for a long time to come—I think it makes sense to keep the present system, even though it means we may have to issue licenses to users outside our territories. Certainly the European Broadcasting Union is in favour of the present system."

SACEM is a staunch defender of French copyrights and, despite recent reductions in airtime given to foreign records, still holds the view that too much foreign product is used. "We have never asked for a strict quota to be applied," says Tournier, "but we just hope that French music is treated as generously as other music. There is a tendency on the part of the peripheral commercial radio stations, Europe No. 1 and Radio Luxembourg, to play bad songs simply because they are American or English.

The Society is also fighting a battle to win some compensation for its members in respect of illegal private recording of their works. "More and more works are being illegally recorded on tape recorders and we feel we must have legislation on this similar to that in West Germany where a levy is paid on each tape recorder sold.

"We cannot expect the makers of tape recorders to pay us a fee spontaneously so we are working with the industry and with the ORTF on this," says Tournier.

Naturally another major preoccupation of the SACEM is the question of cartridge television and the Society is in process of setting up a licensing organization representing film writers, book publishers and authors, composers, lyricists and music publishers so as to be able to offer the makers of IFPI contract.

The licensing would be on a national basis and would involve not only existing works but also new productions.

Tournier has noted with some surprise that some lawyers have the opinion that videocassettes come within the scope of the compulsory license clause of the Copyright Act, just like records.

"We take the view, on the other hand, that according to the provisions of the Berne convention, the compulsory license can never apply in the case of videocassettes and videodisks."

Whatever the outcome of the discussions on the complex problem of cartridge television licenses, it is quite certain that the SACEM will be as ever, tireless and resolute in its efforts to get the best possible deal for its members.

SOURCES OF PUBLIC PERFORMANCE REVENUE IN FRANCE, 1970

Type of location

Balls, galas, dances	35 percent
Cafes, hotels, restaurants	20 percent
Cabarets, discotheques	10 percent
Cinemas	10 percent
Stores (background music)	11 percent
Others	100

Type of performance

Live music (balls, galas, etc.)	45 percent
Juke boxes	11 percent
Other mechanical contrivances, (including discotheque record players)	10 percent
Cinema	3 percent
TV sets in public locations	3 percent
Radio sets in public locations	2.4 percent
Others	19.6 percent
Others	100

HITS OF THE WORLD

Billboard

AUSTRALIA

(Courtesy Go-Set)

This Week	Last Week	Title	Artist
1	2	ME AND BOBBY	McGEE—Janis Joplin (CBS)
2	1	WHAT IS LIFE/APPLE SCRUFFS	—George Harrison (Apple)
3	7	ANOTHER DAY	—Paul McCartney (Apple)
4	5	SHE'S A LADY	—Tom Jones (Decca)
5	3	CHIRPY CHIRPY, CHEEP CHEEP	—Middle of the Road (RCA)
6	6	ROSE GARDEN	—Lynn Anderson (CBS)
7	4	I'LL BE GONE	—Spectrum (Harvest)
8	9	AMAZING GRACE	—Judy Collins (Elektra)
9	8	ARMSTRONG	—Reg Lindsay (Festival)
10	—	DOESN'T SOMEBODY WANT TO BE WANTED	—Partridge Family (Bell)

BRITAIN

(Courtesy Record Retailer)

This Week	Last Week	Title	Artist
1	1	KNOCK THREE TIMES	—Dawn (Bell)—Carlin (Token/Dave Appell)
2	2	BROWN SUGAR/BITCH/LET IT ROCK	—Rolling Stones (Rolling Stones)—Essex (Jimmy Miller)
3	3	INDIANA WANTS ME	—R. Dean Taylor (Tamla/Motown)—Jobete/Carlin (R. Dean Taylor)
4	11	MY BROTHER JAKE	—Free (Island)—Blue Mountain (Press)
5	9	MALT BARLEY BLUES	—McGuinness Flint (Capitol)—Gallagher & Lyle (Glyn Johns)
6	8	HEAVEN MUST HAVE SENT YOU	—Elgins (Tamla/Motown)—Jobete/Carlin
7	7	JIG-A-JUG	—*East of Eden (Deram)—Uncle Doris/April (David Hitchcock)
8	4	IT DON'T COME EASY	—*Ringo Starr (Apple)—Startling (George Harrison)
9	12	A TREE, A BENCH, A STREET	—Severin (Philips)—Chappell (Jean-Claude Petit)
10	5	DOUBLE BARREL	—Dave & Ansil Collins (Technique)—B&C (Winston Riley)
11	18	I AM . . . I SAID	—Neil Diamond (Uni)—KPM (Tom Catalano)
12	6	MOZART 40	—Waldos de los Rios (A&M)—Rondor (Rafael)—Trabucchielli
13	10	REMEMBER ME	—Diana Ross (Tamla/Motown)—Jobete/Carlin (Nickolas Ashford & Valerie Simpson)
14	14	SUGAR SUGAR	—*Sakkarin (RCA)—ARY—Kirschner (Jonathan King)
15	13	IT'S A SIN TO TELL A LIE	—*Gerry Monroe (Chapter One)—Francis, Day & Hunter (Les Reed)
16	23	RAGS TO RICHES	—Elvis Presley (RCA)—Frank
17	24	I DID WHAT I DID FOR MARIA	—Tony Christie (MCA)—Britico (Mitch Murray/Peter Callander)
18	27	I THINK OF YOU	—Perry Como (RCA)—Melanie (Don Costa)
19	20	RAIN	—Bruce Ruffin (Trojan)—Essex (Chin Loy/Anthony)
20	34	OH YOU PRETTY THING	—Peter Noone (Rak)—Titanic/Chrysalis (Mickie Most)
21	17	HOT LOVE	—T. Rex (Fly)—Essex (Int'l) (Tony Visconti)
22	15	LOVE STORY (Where Do I Begin)	—Andy Williams (CBS)—Famous/Chappell (Dick Glasser)
23	22	MY LITTLE ONE	—*Marmalade (Decca)—Walrus (Junior Campbell)
24	16	GOOD OLD ARSENAL	—Arsenal 1st Team Squad (Pye)—Weekend (Tony Palmer)
25	25	DIDN'T I (BLOW YOUR MIND THIS TIME)	—Delfonics (Bell)—Carlin (Dan & Bell)
26	42	I'M GONNA RUN AWAY FROM YOU	—Tami Lynn (Mojo)—Shapiro-Bernstein (Bert Berns)
27	31	WE CAN WORK IT OUT	—Stevie Wonder (Tamla/Motown)—Northern (Wade Marcus)
28	26	SOMETHING OLD, SOMETHING NEW	—*Fantastics (Bell)—A. Schroeder Ltd. (Macaulay/Greenway)
29	41	HEY WILLY	—Hollies (Parlophone)—Cookaway/Timothy (Ron Richards)
30	—	LADY ROSE	—Mungo Jerry (Dawn)—Our Music (Barry Murray)
31	—	THE BANNER MAN	—Blue Mink (Regal Zonophone)—In Music (Blue Mink)
32	28	ROSE GARDEN	—Lynn Anderson (CBS)—Chappell (Glen Sutton)
33	39	JUST MY IMAGINATION	—Temptations (Tamla-Motown)—Jobete/Carlin (Norman Whitfield)
34	35	PAY TO THE PIPER	—Chairmen of the Board (Invictus)—KPM (Holland-Dozier-Holland)

35	38	IT'S IMPOSSIBLE	—Perry Como (RCA)—Sunbury (Ernie Altschuler)
36	19	ROSETTA	—*Fame & Price Together (CBS)—St. George (Mike Smith)
37	21	FUNNY FUNNY	—Sweet (RCA)—Phil Wainman (Phil Wainman)
38	29	BRIDGET THE MIDGET	—Ray Stevens (CBS)—Ahab (Ray Stevens)
39	33	IF NOT FOR YOU	—*Olivia Newton John (Pye)—B. Feldman (Festival)
40	40	I'LL GIVE YOU THE EARTH	—*Keith Michell (Spark)—Southern (Ray Horricks)
41	37	JUST SEVEN NUMBERS	—Four Tops (Tamla/Motown)—Jobete/Carlin (Frank Wilson)
42	30	AMAZING GRACE	—Judy Collins (Elektra)—Harmony (Mark Abramson)
43	—	JOY TO THE WORLD	—Three Dog Night (Probe)—(Lady Jane)/BMI (Richard Podolor)
44	45	MY WAY	—Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)
45	47	HE'S GONNA STEP ON YOU AGAIN	—John Konges (Fly)—Essex Int'l (Gus Dudgeon)
46	—	LAZY BONES	—Jonathan King (Decca)—Lawrence Wright (Jonathan King)
47	36	WALKING	—Donovan (Mickie Most)—CCS (Rak)
48	32	THERE GOES MY EVERYTHING	—Elvis Presley (RCA)—Burlington
49	43	PUSHBIKE SONG	—*Mixtures (Polydor)—Leon Henry/Carlin (David MacKay)
50	46	GRANDAD	—*Clive Dunn (Columbia)—In Music/Dolmyn (Ray Cameron/Clive Dunn)

CANADA

(Courtesy Maple Leaf System)

This Week	Last Week	Title	Artist
1	4	BROWN SUGAR	—Rolling Stones (WB)
2	1	CHICK-A-BOOM	—Daddy Dewdrop (London)
3	3	LOVE HER MADLY	—Doors (WB)
4	2	JOY TO THE WORLD	—3 Dog Night (RCA)
5	5	ALBERT FLASHER/BROKEN	—*Guess Who (RCA)
6	8	HERE COMES THE SUN	—Ritchie Havens (Polydor)
7	7	ME & YOU & A DOG NAMED BOO	—Lobo (Amplex)
8	—	IT DOESN'T COME EASY	—Ringo Starr (Capitol)
9	—	SWEET & INNOCENT	—Donny Osmond (Polydor)
10	6	IF	—Bread (Warner Bros.)

HOLLAND

(Courtesy Radio Veronica and Bas Mul)

This Week	Last Week	Title	Artist
1	1	UNDERNEATH THE BLANKET GO	—Gilbert O'Sullivan (MAM)—April
2	4	BROWN SUGAR	—Rolling Stones (Polydor)—Essex/Basart
3	5	SOLDIER'S PRAYER	—*Oscar Harris (Blue Elephant)—Daylow
4	2	FUNNY FUNNY	—Sweet (RCA)—April
5	3	LOOP DI LOVE	—*J. Bastos (Pink Elephant)—Veronica
6	6	PROUD MARY	—Ike & Tina Turner (Liberty)—Palace/Basart
7	10	ROSETTA	—Georgie Fame & Alan Price (CBS)—Daylow
8	8	WAARHEEN WAARVOOR	—*Mieke Telkamp (Imperial)—Essex/Basart
9	—	LOVE HER MADLY	—Doors (Elektra)
10	9	IT DON'T COME EASY	—Ringo Starr (Apple)—Essex/Basart

ITALY

(Courtesy Discografia Internazionale)

This Week	Last Week	Title	Artist
1	20	PENSIERI E PAROLE	—*Lucio Battisti (Ricordi)—Acqua Azzurra
2	1	SING SING BARBARA	—Laurent (Joker)—Saar
3	3	LOVE STORY	—Francis Lai (Paramount)—Chappell
4	5	MARZO 1943	—*Lucio Dalla (RCA Italiana)—RCA
5	6	SOTTO LE LENZUOLA	—*Adriano Celentano (Clan)—Margherita
6	4	ANOTHER DAY	—Paul McCartney (Apple)—Ritmi E Canzoni
7	13	L'AMORE E' UN ATTIMO	—*Massimo Ranieri (CGD)—Suvini Zerboni
8	2	MY SWEET LORD	—George Harrison (Apple)—Aromando
9	10	WHAT IS LIFE	—George Harrison (Apple)—Aromando
10	8	IL CUORE E' UNO ZINGARO	—*Nicola Di Bari (RCA Italiana)—RCA
11	7	CHE SARA'	—Jose Feliciano (RCA Victor)—RCA

11	12	OCEAN	—*Capsicum Red (Bla Bla)—Bla Bla
12	16	POWER TO THE PEOPLE	—John Lennon (Apple)—Ricordi
15	—	HOT LOVE	—T. Rex (RCA)—Aromando
16	17	ANONIMO VENEZIANO	—*Stelvio Cipriani (Cam)—Campi
17	21	ERA IL TEMP DELLE MORE	—*Mino Reitano (Durium)—Fiunara/Ariston
18	—	VIA DEI CICLAMINI	—*Orietta Berti (Polydor)—Suvini Zerboni
19	15	UN FIUME AMARO	—*Iva Zanicchi (Ri-Fi)—Curci
20	22	LOVE STORY	—Santo & Johnny (Prod. Ass.)—Chappell
21	9	LOVE STORY	—*Patty Pravo (Philips)—Chappell
22	14	HEY TONIGHT	—Creedence Clearwater Revival (America)—Ariston/Palace
23	—	LA RIVA BIANCA, LA RIVA NERA	—*Iva Zanicchi (Ri-Fi)—Mascotte/Ri-Fi
24	18	DJAMBALLA	—*Augusto Martelli (Cinevox)—Cinevox
25	—	E IL SOLE DORME TRA LE BRACCIA DELLA NOTTE	—*Al Bano (VDP)—VDP/Primato

JAPAN

(Courtesy Music Labo Co., Ltd.)

This Week	Last Week	Title	Artist
1	MATA AU HI MADE	—*Kiyohiko Ozaki (Philips)—Nichion	
2	I DREAM OF NAOMI	—Hedva and David (RCA)	
3	SHIRETOKO RYOJYO	—*Tokiko Kato (Grammophon)	
4	KIZUDARAKE NO JINSEI	—*Koji Tsuruta (Victor)	
5	LOVE STORY	—Andy Williams (CBS/Sony)—Nichion	
6	FUTARI NO SEKAI	—*Teruhiko Aoi (RCA)—Suiseisha	
7	LOVE STORY	—Soundtrack (Francis Lai) (Paramount)—Nichion	
8	ANOTHER DAY	—Paul McCartney (Apple)—Folster	
9	SAIHATE BOJYO	—*Yuko Nagisa (Toshiba)—JCM	
10	HELLO LIVERPOOL	—Capricorn (MCA)	
11	LOVE STORY (Japanese)	—Andy Williams (CBS/Sony)—Nichion	
12	AME GA YANDARA	—*Yukiji Asaoka (CBS/Sony)—Nichion	
13	YOKOHAMA TASOGARE	—*Hiroshi Itsuki (Minoruphone)—Yomiuri Pack	
14	SENSO O SHIRANAI KODOMOTACHI	—*Jiros (Express)—Myrica	
15	SHE'S A LADY	—Tom Jones (London)	
16	BOJYO-AMAKUSA NO HITO	—*Shinichi Mori (Victor)—Watanabe	
17	OFUKURO SAN	—*Shinichi Mori (Victor)	
18	GEKKO KAMEN	—*The Mops (Liberty)—Ai	
19	KOI JINGI	—*Keiko Fuji (RCA)—Nihon Geino	
20	ROSE GARDEN	—Lynn Anderson (CBS/Sony)—April	

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	2	MOTHER	—John Lennon (Apple)
2	4	ANOTHER DAY	—Paul McCartney (Apple)
3	1	ROSE GARDEN	—Lynn Anderson (CBS)
4	3	DOESN'T SOMEBODY WANT TO BE WANTED	—Partridge Family (Bell)
5	5	SHE'S A LADY	—Tom Jones (Decca)
6	8	JOY TO THE WORLD	—Three Dog Night (Decca)
7	9	MAN OF MANY FACES	—Christie (CBS)
8	—	WHAT IS LIFE	—George Harrison (Apple)
9	—	FRIENDS	—Elton John (DJM)
10	6	PUSHBIKE SONG	—Mixtures (Polydor)

MEXICO

This Week	Last Week	Title	Artist
1	1	MI CORAZON ES UN GITANO	—Lupita D'Alesio (Orfeon)—NADA (RCA)
2	2	NASTY SEX	—Revolucion de Emiliano (Polydor)
3	3	LO QUE TE QUEDA	—Los Pulpos (Capitol)
4	5	CLOSE TO YOU	—(Cerca de ti) Carpenters (A&M)
5	4	AUNQUE ME HAGAS LLORAR	—Los Freddy's (Peerless)
6	6	CHIRPY CHIRPY, CHEEP CHEEP	—Middle of the Road (RCA)
7	10	HISTORIA DE AMOR	—(Love Story)—Various
8	—	CIUDAD PERDIDA	—Revolucion de Emiliano Zapata (Polydor)
9	7	ROSE GARDEN	—Lynn Anderson (CBS)
10	—	MARY ES MI AMOR	—Leo Dan (CBS)

POLAND

(Polish Jazz Society—Courtesy Music Clubs' Co-Ordination Council)

This Week	Last Week	Title	Artist
1	2	ITALIAM ITALIAM	—*Niemen Enigmatic (Muza)
2	1	ME AND BOBBY	—McGEE—Janis Joplin (Columbia)
3	4	LAYLA	—Derek and the Dominos (Atco)
4	7	MOTHER	—John Lennon/Plastic Ono Band (Apple)
5	3	NIE JESTES MOJA	—*Niemen Enigmatic (Muza)
6	10	STRANGE KIND OF WOMAN	—Deep Purple (Harvest)
7	17	POWER TO THE PEOPLE	—John Lennon/Plastic Ono Band (Apple)
8	6	ANOTHER DAY	—Paul McCartney (Apple)
9	5	HEY TONIGHT	—Creedence Clearwater Revival (Fantasy)
10	8	HAVE YOU EVER SEEN THE RAIN	—Creedence Clearwater Revival (Fantasy)

SINGAPORE

(Courtesy Rediffusion, Singapore)

This Week	Last Week	Title	Artist
1	2	ANOTHER DAY	—Paul McCartney (Apple)
2	1	HAVE YOU EVER SEEN THE RAIN	—Creedence Clearwater Revival (Liberty)
3	6	WHERE DO I BEGIN	—Love Story—Andy Williams (CBS)
4	3	ONE BAD APPLE	—Osmonds (MGM)
5	4	HELP ME MAKE IT THROUGH THE NIGHT	—Sammi Smith (Mega)
6	9	PUT YOUR HAND IN THE HAND	—Ocean (Kama Sutra)
7	7	ME & BOBBY	—McGEE—Janis Joplin (CBS)
8	5	ROSE GARDEN	—New World (Columbia)
9	8	MAKE ME HAPPY	—Bobby Bloom (Polydor)
10	10	I AM . . . I SAID	—Neil Diamond (MCA)

SPAIN

(Courtesy of El Musical)

This Week	Last Week	Title	Artist
1	2	QUE SERA	—Jose Feliciano (RCA)—RCA
2	1	MY SWEET LORD	—George Harrison (Odeon)—Essex Espanola
3	3	LOVE STORY	—Andy Williams (CBS)—Chappell Iberica

4	4	CHIRPY CHIRPY, CHEEP CHEEP	—Middle of the Road (RCA)
5	6	EN UN MUNDO NUEVO	—*Karina (Hispavox)—Hisvovox
6	7	LA LONTANANZA	—Domenico Modugno (RCA)—RCA
7	8	ROSE GARDEN	—Lynn Anderson (CBS)—Armonico (Hisvovox)—Soundtrack (Hisvovox)—Chappell Iberica
8	5	LOVE STORY	—Juan Pardo (Zafiro)—Paul McCartney (Odeon)—EGO

SWEDEN

(Courtesy Radio Sweden)

This Week	Last Week	Title	Artist
1	1	CHIRPY CHIRPY, CHEEP CHEEP	—Middle of the Road (MCA)—Sonora
2	2	STICKY FINGERS (LP)	—Rolling Stones (Rolling Stones)
3	3	UN BANC, UN ARBRE, UNE RUE	—Severine (CBS)—Thore Ehrling
4	4	AR DET KONSTIGT ATT MAN LANGTAR BORT NAN GANG	—Lena Andersson (Polar)—Sweden
5	5	ROSE GARDEN	—Lynn Anderson (CBS)—Sweden
6	6	WALKING	—C.C.S. (Rak)
7	7	LENA, 15 (LP)	—Lena Andersson (Polar)—Sweden
8	8	GOIN' BACK TO INDIANA	—Jackson 5 (Tamla-Motown)—Reuter & Reuter
9	9	FAMILY FOUR	—71 (LP)—Metronome—Various
10	10	AQUALUNG (LP)	—Jethro Tull (Sonet)—Air

SWITZERLAND

(Courtesy Radio Switzerland)

This Week	Last Week	Title	Artist
1	1	ROSE GARDEN	—Lynn Anderson (CBS)
2	2	SHEILA BABY	—Pepi Lienhard (Columbia)
3	5	BROWN SUGAR	—Rolling Stones (Rolling Stones)
4	3	HOT LOVE	—T. Rex (Ariola)
5	7	UN BANC, UN ARBRE, UNE RUE	—Severine (Philips)
6	4	LOVE STORY	—Francis Lai (Paramount)
7	6	IT DON'T COME EASY	—Ringo Starr (Apple)
8	8	BUTTERFLY	—Danyel Gerard (CBS)
9	—	CHIRPY CHIRPY, CHEEP CHEEP	—Middle of the Road (RCA)
10	9	WHAT IS LIFE	—George Harrison (Apple)

From The Music Capitals of the World

Continued from page 50

HAMBURG

Czechoslovakian singer Karel Gott (Polydor) is seeking to extend his West German visa for another two years, after CSSR party leader Gustav Husak had asked him to return to his home country. . . . This year's Eighth Federal Youth Competition—"Jugend musiziert" (Youth playing music)—held at Bielefeld, was extremely successful. A total of 487 young musicians took part, selected from 5,000 entrants from many German regions. . . . In three days, James Last's 12th LP, "Non-Stop Dancing," sold over 100,000 copies in West Germany and 40,000 abroad. He is preparing for a private visit to the U.S. . . . Three months before the film "Love Story" is premiered in West Germany, there are about 100 different versions of the theme song available locally. . . . Aberbach Music Publishers has moved to 2 Hamburg 13, Hallerstrasse 14 (telephone: 0411-442002). Aberbach now represents Capriccio Musikverlag GmbH, Happy Music GmbH & Co. KG, Liliton Musikverlag GmbH & Co. KG, Ronny (Hamburg) Musikverlag GmbH, Harmonie Verlagsgesellschaft GmbH, Rondo Verlag GmbH, Musikverlag Progressive GmbH, Shadows Music GmbH, T.M. Musikverlag GmbH. . . . "Courage for Life" is said to be the first West German "Psychdisk." It has been jointly produced by Heinrich Bauer Verlag and Esplanade GmbH, and is being distributed by the DGG label.

The current Pepper Tree hit, "Try" will be issued in the U.S. by mid-June by Capitol. . . . Allan Matthews of MCA getting much AM and FM support for the new Elton John album, "11-17-70." . . . Crowbar went into the studios in Toronto last week to cut the follow up to their Canadian hit "Oh What a Feeling." . . . Dave Mason, whose songs are published through BMI Canada, has been working with Stevie Winwood, Jim Capaldi and Chris Head on the

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.

- IT'S TOO LATE** . . . Carole King, Ode '70 (A&M)
I'LL MEET YOU HALFWAY . . . Partridge Family, Bell
NATHAN JONES . . . Supremes, Motown
DOUBLE LOVIN' . . . Osmonds, MGM
INDIANA RESERVATION . . . Raiders, Columbia
WHEN YOU'RE HOT YOU'RE HOT . . . Jerry Reed, RCA
PUPPET MAN . . . Tom Jones, Parrot (London)
DON'T PULL YOUR LOVE . . . Hamilton, Joe Frank & Reynolds, Dunhill
BRING THE BOYS HOME . . . Freda Payne, Invictus (Capitol)
SOONER OR LATER . . . Grass Roots, Dunhill
DONE TOO SOON . . . Neil Diamond, Uni
CHICAGO . . . Graham Nash, Atlantic
YOU'VE GOT A FRIEND . . . James Taylor, Warner Brothers

ACTION Records

NATIONAL BREAKOUTS

SINGLES

BRING THE BOYS HOME . . . Freda Payne, Invictus 9092 (Capitol) (Gold Forever, BMI)

ALBUMS

PAUL & LINDA McCARTNEY . . . Ram, Apple SMAS 3375
CARPENTERS . . . A&M SP 3502
ARETHA FRANKLIN . . . Aretha Live at Fillmore West, Atlantic SD 7205
LEE MICHAELS . . . 5th, A&M SP 4302

REGIONAL BREAKOUTS

SINGLES

LOVE IS LIFE . . . Earth, Wind & Fire, Warner Bros. 7492 (Hummit, BMI) (DETROIT)
RINGS . . . Cymarron, Entrance 7500 (CBS) (Unart, BMI) (HOUSTON)

ALBUMS

CRUSADERS . . . Pass the Plate, Chisa CS 807 (Motown) (DETROIT)
IDES OF MARCH . . . Common Bond, Warner Bros. WS 1896 (MILWAUKEE)
LEO KOTIKE . . . Mudlark, Capitol ST 682 (MINNEAPOLIS/ST. PAUL)

Bubbling Under The HOT 100

101. **DOUBLE BARREL** . . . Dave & Ansil Collins, Big Tree 115 (Ampex)
102. **SEA CRUISE** . . . Johnny Rivers, United Artists 50778
103. **CAUGHT IN A DREAM** . . . Alice Cooper, Warner Bros.
104. **I HEARD YOU TALKING IN YOUR SLEEP** . . . Gordon Lightfoot, Reprise
105. **RINGS** . . . Cymarron, Entrance 7500 (CBS)
106. **I NEED SOMEONE** . . . Z. Z. Hill, Kent 4547
107. **I HEAR THOSE CHURCH BELLS RINGING** . . . Dusk, Bell 990
108. **SOMETHING OLD, SOMETHING NEW** . . . Fantastics, Bell 977
109. **HOW MUCH MORE CAN SHE STAND** . . . Conway Twitty, Decca 32801
110. **ONLY ONE SONG** . . . Sha Na Na, Kama Sutra 522 (Buddah)
111. **TOUCHING HOME** . . . Jerry Lee Lewis, Mercury 73192
112. **THE PREACHER (Part 2)** . . . Bobby Womack, United Artists 50773
113. **MOZART 40** . . . Waldo de los Rios, United Artists 50772
114. **I WANNA BE FREE** . . . Loretta Lynn, Decca 32796
115. **BE GOOD TO ME BABY** . . . Luther Ingram, KaKa 2107
116. **MR. & MRS. UNTRUE** . . . Candi Staton, Fame 1478 (Capitol)
117. **AWAITING ON YOU ALL** . . . Silver Hawk, Westbound 178 (Janus)
118. **THEN YOU WALK IN** . . . Sammi Smith, Mega 615-0026
119. **BENN TOO LONG ON THE ROAD** . . . Mark Lindsay, Columbia 4-45385
120. **ARE YOU LONELY** . . . Sisters Love, A&M 1259
121. **IT'S A SAD THING** . . . Ollie Nightingale, Memphis 104
122. **I ONLY WANT TO SAY** . . . Jose Feliciano, RCA 74-0476
123. **DO WHAT YOU GOTTA DO** . . . Roberta Flack, Atlantic 2785
124. **ESCAPE-ISM** . . . James Brown, People 2500
125. **THAT'S HOW IT FEELS** . . . Moments, Strong 5024 (All Platinum)
126. **YOU'VE GOT A FRIEND** . . . Roberta Flack & Donny Hathaway, Atco 2808
127. **LANGUAGE OF LOVE** . . . Intrigues, Yew 1012 (AA)

Bubbling Under The TOP LPs

201. **CHARLES EARLAND** . . . Living Black! Prestige PR 10009
202. **SONNY JAMES** . . . Empty Arms, Capitol ST 734
203. **KATE TAYLOR** . . . Sister Kate, Cotillion SD 9045
204. **NANCY WILSON** . . . Right to Love, Capitol ST 763
205. **SONGS OF THE HUMPBACK WHALE** . . . Capitol ST 620
206. **TEN WHEEL DRIVE WITH GENYA RAVAN** . . . Peculiar Friends, Polydor 24-4062
207. **BENNY GOODMAN TODAY** . . . London Phase 4, SPB 21
208. **GLENN SHERLEY** . . . Mega M31-1006
209. **EL CHICANO** . . . Revolution, Kapp KS 3640
210. **ROGER WILLIAMS** . . . Love Story, Kapp KS 3645
211. **DOLLY PARTON** . . . Joshua, RCA Victor LSP 4507
212. **TAJ MAHAL** . . . The Real Thing, Columbia G 30619
213. **CAT STEVENS** . . . Matthew & Son/New Masters, Deram DES 18005-10
214. **FLYING BURRITO BROTHERS** . . . A&M SP 4295
215. **MOTOWN STORY** . . . Various Artists, Motown MS-5-726
216. **NICE** . . . Elegy, Mercury SR 61324
217. **MASON PROFFIT** . . . Movin' Toward Happiness, Happy Tiger RT 1019
218. **WAR** . . . United Artists UAS 5508

From The Music Capitals of the World

DOMESTIC

• Continued from page 20

Continent in September-October. . . . **Two as One** at The Metro in Forest Hills for five nights starting Wednesday (2).

MIKE GROSS

NASHVILLE

Howard Chadwick, new artist for TRX, is a divinity school graduate and a minister, who decided to communicate through music instead of from the pulpit. He's written dozens of songs, but his first release of his own is "Is There Any Word From the Lord." It's a rock ballad. . . . Don Tweedy Productions has moved into new headquarters at 812 16th Avenue South, in the heart of Music Row. **Gary Branson** is promotion director. He was formerly with Pickwick and United Artists in Chicago. **Steve Schaffer** is in charge of publishing and **Jim Stephany** is the new office manager. The new offices are the first in Nashville with a Quadraphonic playback system for tapes, disks and cartridges. The firm has had 32 songs in the publishing company released since the first of this year. . . . "Wade in the Water" by The Truth, a Miami group, is the first top 40 release for Mega Records, and it's accompanied by an MOR album. "Fred Waring's Nashville," featuring mostly country songs. . . . Nashville Skyline, a pop music paper, has been started by several local people. It's primarily devoted to the rock sound. . . . **Clara Ward and the Ward Singers** have signed a pact with Nashboro Records. . . . **Doris Duke**, a consistent winner in the soul field, has been signed to Mankind Records of Nashville. Her first single is expected immediately. . . . Producer **John Richbourg** (John R) completed sessions at Music City Records studios this week on Ella Washington, Fenton Robinson and Willie Hobbs, all for Sound Stage 7, with Scott Moore engineering. . . . **Ivory Joe Hunter** came to Nashville to do some fishing, and to meet with **Vaughn Horton** and **Ed Shea** of ASCAP. . . . New York producer **Buryl Red** has been working at Woodland Sound Studios with the Baptist Sunday School Board to produce an album, "Hello World." . . . Producer **Tony Moone** has done a session for Kavel Productions with the Lynn Sisters. . . . **Gordon Lightfoot** came to Nashville to cut a release for Warner Brothers at Woodland. **Joe Wissert** flew in from the West Coast to handle the production. . . . **Buddy Killen** produced the Nashville Edition for Dial Records. . . . **Charlie Daniels** has begun work on a new LP for Sir Charles Productions of New York. . . . A record entitled "The Coward (?) of My Lai," which features the other side of the story, has been cut by an artist known as the Anonymous Soldier on the PC label. The song deals with a soldier from the "C" company who wouldn't go through with the orders. The record was produced at Creative Workshop in Nashville, and all artists' royalties will be contributed to the Southeastern Fund for World Peace. . . . The Lowery Group of Atlanta has leaped into the Gospel rock bit with new single releases by **Dee Clark** and **Roger Wyles**.

BILL WILLIAMS

Candi Staton, and **Terry Nelson**. Festivities will be spread over a three day period, Friday-Sunday (4-6). . . . Quinvy Studios completed an agreement with A&M product. The single release will be "I Saw the Light."
JERRY KNIGHT

PHOENIX

Andy Russell stepped into the breach when the **Good Time Singers** suddenly broke up the act and couldn't make their four-week date at the Hotel Safari's French Quarter in Scottsdale. He played two weeks; **Marilyn King**, one of the **King Family** cousins now doing a solo singing turn, rounded out the other two stanzas. **The Hilltoppers** began a two-week run there May 31. . . . Before making their Las Vegas International Hotel debut in June, Phoenix's own **Callope** played a special two-week gig at Mr. Lucky's through May 31.

Vanguard's Buffy Sainte Marie concertized at the Phoenix Travelodge Theater. . . . **The Four Aces** played a week's stand at the Playboy Club, following in **Johnny Desmond**. . . . **The Good Times**, featuring **Joanie** and **Dick Elman**, moved in for an indefinite stand at the Fox and Hounds Lounge of the Rodehouse Restaurant. . . . Hawaiian vocalist-guitarist **Louis Unga's** at Newton's Prime Rib.

Twelve-string banjoist **Joe Bethancourt** and his cajun country songs are highlighted indefinitely at the Captain's Beef Rigger. . . . Singer **Harla Day** moved into the Caravan Inn for an indefinite engagement. . . . Singer **Jaye P. Morgan's** USO tour in August will bring her to a number of Arizona military installations. . . . **The Ricardo Lemus Trio**, featuring **Paco Sanchez** and **Leo Carrillo Jr.** (son of the late film actor), is spotlighted at The Islands club through the summer. . . . Epic's **Poco** and Reprise's **John Sebastian** set to co-headline a Veteran's Coliseum concert June 25. **Lee Michaels** and **Spirit** co-headline there Friday (4).
PHIL STRASSBERG

Talent In Action

• Continued from page 22

"Theme From Love Story," "I Love You More Today Than Yesterday," and "Joy to the World."

Clayton Nalua's strong, smooth lead voice sets the standard and is the main melody voice, surrounded at times by lovely four-part vocal harmonies supplied by his brother Al (the guitarist), drummer Joe Stevens and hornman-pianist Pat Sylva. Bassist Ray Bater and organist Richard Nalua don't get involved with any vocals.

The group has excellent stage presence and continues to use such audience participation songs as "Sweet Caroline" and "Good Morning Star Shine."

The act served to launch their new affiliation with Daybreak, for whom they recorded their first LP here several months ago. Half of the act is from that live LP.

ELIOT TIEGEL

CHANCES ARE

Carousel Club, Nashville

Boots Randolph's Carousel Club in Nashville's Printer's Alley has big musical sounds emerging from the Chances Are, trio from Burlington, Ia. The group consisting of a husband and wife team of the Steve Johnsons and Craig Bartimus keep things moving with a swinging organ, plus the boys on guitars, bongo and doubling on trumpets to lay down a lively session for the Alley Cats. Group is being produced for records by Mike Figlio, CBS Records, Nashville.

Sandy Rucker and Dianne Sherrill share the bill with Chances Are and are backed by the Nashville Cats. The Girls are strong in their solo and duo efforts. Session caught revealed good weekday business for the club.

Signings

• Continued from page 18

to Sire Records. . . . **Earthquake**, a four-man rock band to A&M. The label also signed **Tim Weisberg**, a Los Angeles flutist. Weisberg's debut LP will be produced by his manager, **Graham Wallace**. . . . **Charlene Gibson** to Sun, Moon & Stars, Los Angeles production firm. She was formerly with the **Friends of Distinction**. . . . **Garland Frady**, **David Canary** and **Ron Wiggins** to Beverly Hills Records. . . . **Gail McCormack**, formerly with Smith, signed with Reb Foster Associates for management. . . . **Head, Hands and Feet** signed by International Famous Agency for bookings. . . . **Fat Chance** to be booked by the Heller-Fischel Agency. . . . **Luziana Band** to A&M Records. The group is managed by Bones Howe. . . . **Dr. John The Knight Tripper** to Grossman Grotzer Management Corp. . . . Drummer **Mike Falk** has joined **Mancini & Fox** as the only sideman to be used by the duo. He will be featured on the soon-to-be-released album by Mancini & Fox on the Event label, which is distributed nationally by Polydor. . . . **Bruce**

Gold, composer-performer, signed with Catalyst Management and Victrix Productions. . . . **Chris Christensen**, songwriter-artist, to Paulini Enterprises. . . . **Smile** and **Tappan Lee**, New York area rock groups, to Total Concepts. . . . **Steve Reinhardt**, featured in the off-Broadway musical, "Godspell," to Catalyst Management, Ltd., and Bragman/Broude Music.

Tape Happenings

• Continued from page 15

has named seven sales representatives for its professional audio products in the educational market. They are: Photo and Sound Co., San Francisco; Blumberg Photo Sound Co., Minneapolis; Stone's Southern School Supply Co., Raleigh, N. C.; Hoover Bros., Kansas City, Mo.; Howards Audio Visual, Phoenix; Davis Audio-Visual, Denver, and Visual Sound Co., a division of the Camera Shop, Broomall, Pa.

MUSCLE SHOALS

Already lined up for the First Annual Muscle Shoals Music Celebration are: **Wayne Newton**, **Linda Ronstadt**, **R.B. Greaves**, **Percy Sledge**, **Clarence Carter**,

219. **PAUL HUMPHREY & THE COOL AID CHEMISTS** . . . Lizard A2906
220. **EARTH, WIND & FIRE** . . . Warner Bros. WS 1905
221. **FREDA PAYNE** . . . Contact, Invictus SMAS 7307 (Capitol)
222. **BAR-KEYS** . . . Black Rock, Volt VOS 6011
223. **T. REX** . . . Reprise RS 6440
224. **MOTHER EARTH** . . . Bring Me Home, Reprise RS 6451
225. **JOHNNY OTIS SHOW** . . . Live at Monterey, Epic EG 30473 (CBS)
226. **SUSAN RAYE** . . . Willy Jones, Capitol ST 7376
227. **SWEET SWEETBACK'S BADASS SONG** . . . Soundtrack, Stax STS 3001





STAR PERFORMER — LP's registering great-
est proportionate upward progress this week.



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal
audit available and optional to all manufacturers. (Seal indicated with red bullet).

POPULAR TOP T

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	ROLLING STONES Sticky Fingers Rolling Stones COC 59100 (Atco)	4
2	2	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7205	29
3	3	CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902	7
4	4	CAROLE KING Tapestry Ode '70 SP 77009 (A&M)	9
5	5	JAMES TAYLOR Mud Slide Slim and the Blue Horizon Warner Bros. BS 2561	5
6	—	PAUL & LINDA McCARTNEY Ram Apple SMAS 3375	1
7	8	JETHRO TULL Aqualung Reprise MS 2035	4
8	9	PARTRIDGE FAMILY Up to Date Bell 6059	10
9	10	DOORS L.A. Woman Elektra EKS 75011	5
10	6	GRAND FUNK RAILROAD Survival Capitol SW 764	6
11	7	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	15
12	11	JACKSON 5 Maybe Tomorrow Motown MS 735	6
13	13	JANIS JOPLIN Pearl Columbia KC 30322	19
14	14	THREE DOG NIGHT Naturally Dunhill DXS 50088	26
15	—	CARPENTERS A&M SP 3502	1
16	12	GUESS WHO Best of RCA Victor LSPX 1004	8
17	15	CAT STEVENS Tea for the Tillerman A&M SP 4280	18
18	19	TEMPTATIONS The Sky's the Limit Gordy GS 957 (Motown)	5
19	20	CHICAGO III Columbia C2 30110	19
20	26	ELTON JOHN 11-17-70 UNI 93105	2
21	21	BREAD Manna Elektra EKS 74086	11
22	17	SANTANA Abraxas Columbia KC 30130	35
23	16	CARPENTERS Close to You A&M SP 4271	38
24	34	TOM JONES SINGS SHE'S A LADY Parrot XPAS 71046 (London)	3
25	23	EMERSON, LAKE & PALMER Cotillion SD 9040	18
26	18	ANDY WILLIAMS Love Story Columbia KC 30497	16
27	27	BLOODROCK III Capitol ST 765	9
28	22	LOVE STORY Soundtrack Paramount PAS 6002	23
29	29	JAMES GANG Thirds ABC/Dunhill ABCX 721	8
30	31	JIMI HENDRIX Cry of Love Reprise MS 2034	14
31	24	THE PARTRIDGE FAMILY ALBUM Bell 6050	32
32	32	PROFUL HARUM Broken Barricades A&M SP 4294	5
33	30	RICHIE HAVENS Alarm Clock Stormy Forest SFS 6005 (MGM)	22
34	25	BLACK SABBATH Paranoid Warner Bros. WS 1887	16
35	36	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	65

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	37	ELTON JOHN Tumbleweed Connection UNI 73096	20
37	33	LILY TOMLIN This Is a Recording Polydor 24-4055	11
38	44	ROBERTA FLACK Chapter Two Atlantic SD 1569	41
39	28	WOODSTOCK 2 Soundtrack Cotillion SD 2-400	9
40	40	JOHNNY WINTER AND LIVE Columbia C 30475	13
41	41	HUDSON & LANDRY Hanging in There Dore 324	9
42	42	SLY & THE FAMILY STONE Greatest Hits Epic KE 30324 (Columbia)	31
43	43	OSMONDS MGM SE 4724	19
44	53	LEON RUSSELL & THE SHELTER PEOPLE Shelter SW 8903 (Capitol)	2
45	35	NILSSON The Point! RCA Victor LSPX 1003	14
46	39	GLEN CAMPBELL Greatest Hits Capitol SW 752	8
47	38	ALICE COOPER Love It to Death Warner Bros./Straight WS 1883	12
48	63	CURTIS MAYFIELD Curtis Live Curtom CRS 8008 (Buddah)	2
49	45	BREWER & SHIPLEY Tarkio Kama Sutra KSBS 2024 (Buddah)	14
50	87	GORDON LIGHTFOOT Summer Side of Life Reprise RS 2037	2
51	46	DIANA TV Soundtrack/Diana Ross Motown MS 719	7
52	60	FIFTH DIMENSION Love's Lines, Angles & Rhymes Bell 6060	13
53	56	GEORGE HARRISON All Things Must Pass Apple STCH 639	25
54	50	GRAND FUNK RAILROAD Live Album Capitol SWBB 633	27
55	48	BOBBY SHERMAN Portrait of Bobby Metromedia KMD 1040	7
56	51	ELTON JOHN Uni 73090	36
57	58	BARBRA STREISAND Stoney End Columbia KC 30106	16
58	—	ARETHA FRANKLIN Aretha Live at Fillmore West Atlantic SD 7205	1
59	47	STEPPENWOLF Gold/Their Greatest Hits Dunhill DSX 50099	14
60	62	MANDRILL Polydor 24-4050	7
61	66	BUDDY MILES Message to the People Mercury SRM 1-608	9
62	59	ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt)	27
63	67	ENGLBERT HUMPERDINCK Sweetheart Parrot XPAS 71043 (London)	16
64	69	FRIENDS Soundtrack/Elton John Paramount PAS 6004	11
65	71	NEIL YOUNG After the Gold Rush Reprise RS 6383	38
66	61	B.B. KING Live at Cook County Jail ABC ABCS 723	16
67	52	CREEDENCE CLEARWATER REVIVAL Pendulum Fantasy 8410	24
68	48	LYNN ANDERSON Rose Garden Columbia C 30411	22
69	55	RAY PRICE For the Good Times Columbia C 30106	39
70	54	DAVID CROSBY If I Could Only Remember My Name Atlantic SD 7203	12

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	64	DEREK & THE DOMINOS Layla Atco SD 2-704	29
72	77	MATTHEWS SOUTHERN COMFORT Later That Same Year Decca DL 75064	8
73	74	FRANK SINATRA Sinatra & Company Reprise FS 1033	7
74	85	JOHN DENVER Poems, Prayers & Promises RCA Victor LSP 4499	8
75	57	JOHN MAYALL Back to the Roots Polydor 25-3002	8
76	80	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	69
77	78	NEIL DIAMOND Tap Root Manuscript UNI 73092	29
78	82	BOOKER T. & THE MGs Melting Pot Stax STS 2035	17
79	79	CHARLEY PRIDE Did You Think To Pray RCA Victor LSP 4513	8
80	83	JEFFERSON AIRPLANE Worst of RCA Victor LSP 4459	26
81	73	JACKSON 5 Third Album Motown MS 718	37
82	70	IKE & TINA TURNER Workin' Together Liberty LST 7650	27
83	76	MERLE HAGGARD Hag Capitol ST 735	8
84	65	SEATRIN Capitol SMAS 491	19
85	—	LEE MICHAELS 5th A&M SP 4302	1
86	75	GORDON LIGHTFOOT If You Could Read My Mind Reprise RS 6392	26
87	93	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	46
88	81	WOODSTOCK Soundtrack Cotillion SD 3-500	53
89	115	EDDIE KENDRICKS All By Myself Tamla TS 309 (Motown)	3
90	111	BEST OF WILSON PICKETT, Vol. 2 Atlantic SD 8290	3
91	91	TEMPTATIONS Greatest Hits, Vol. II Gordy GS 954 (Motown)	37
92	145	EDDIE HARRIS & LES McCANN Second Movement Atlantic SD 1583	2
93	127	CARLY SIMON Elektra EKS 74082	7
94	94	PERRY COMO It's Impossible RCA Victor LSP 4473	21
95	98	JERRY REED When You're Hot, You're Hot RCA Victor LSP 4506	6
96	89	CURTIS MAYFIELD Curtis Curtom CRS 8005 (Buddah)	36
97	96	POCO Deliverin' Epic KE 30209 (Columbia)	18
98	105	BELLS Stay Awhile Polydor 24-4510	6
99	108	CONWAY TWITTY How Much More Can She Stand Decca DL 75276	3
100	100	JOY OF COOKING Capitol ST 661	14
101	109	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	62
102	102	NEIL DIAMOND Gold UNI 73084	42
103	95	CHICAGO Columbia KGP 24	69
104	97	JUDY COLLINS Whales & Nightingales Elektra EKS 75010	27
105	107	SANTANA Columbia CS 9781	91
106	90	CHICAGO TRANSIT AUTHORITY Columbia GP 8	108

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Weeks on Chart
		Title, Label, Number (Distributing Label)	
107	106	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	83
108	103	BLACK SABBATH Warner Bros. WS 1871	41
109	148	OCEAN Put Your Hand in the Hand Kama Sutra KSBS 2033 (Buddah)	2
110	104	WHO Tommy Decca DXSW 7205	90
111	92	JOSE FELICIANO Encore! RCA Victor LSPX 1005	8
112	116	JOHNNIE TAYLOR One Step Beyond Stax STS 2030	8
113	150	RAY CHARLES Volcanic Action of My Soul ABC ABCS 726	2
114	68	MOUNTAIN Nantucket Sleighride Windfall 5500 (Bell)	18
115	118	TAMMY WYNETTE We Sure Can Love Each Other Epic E 30658 (CBS)	3
116	119	BEST OF CLARENCE CARTER Atlantic SD 8282	3
117	122	PATTON Soundtrack 20th Century-Fox S 4208	3
118	72	SAMMI SMITH Help Me Make It Through the Night Mega M31-1000	17
119	120	HUMBLE PIE Rock On A&M SP 4301	5
120	84	JOSEPH CONSORTIUM Joseph & the Amazing Technicolor Dreamcoat Scepter SPS 588X	10
121	124	JOHN LEE HOOKER/CANNED HEAT Hooker 'n' Heat Liberty LST 35002	13
122	114	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	60
123	123	GLADYS KNIGHT & THE PIPS If I Were Your Woman Soul SS 731 (Motown)	4
124	128	MOODY BLUES A Question of Balance Threshold THS 3 (London)	39
125	126	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	40
126	117	HENRY MANCINI Mancini Plays the Theme From Love Story RCA Victor LSP 4466	20
127	88	JOHNNY MATHIS Love Story Columbia C 30499	13
128	121	BLOODROCK II Capitol ST 491	31
129	134	STEVIE WONDER Where I'm Coming From Tamla TS 308 (Motown)	5
130	132	TOM JONES I (Who Have Nothing) Parrot XPAS 71039 (London)	30
131	142	CHASE Epic E 30472 (CBS)	5
132	133	EDGAR WINTER'S WHITE TRASH Epic E 30512 (CBS)	6
133	137	MARY TRAVERS Mary Warner Bros. WS 1907	8
134	136	NO, NO NANETTE Original Cast Columbia S 30563	13
135	154	KING FLOYD Cotillion SD 9047	2
136	101	JIM NABORS For the Good Times Columbia C 30449	11

THIS WEEK	LAST WEEK	ARTIST	Weeks on Chart
		Title, Label, Number (Distributing Label)	
137	149	STEVIE WINWOOD Winwood United Artists UAS 9950	2
138	138	DONNY HATHAWAY Atco SD 33-360	4
139	113	CHARLEY PRIDE From Me to You RCA Victor LSP 4468	18
140	140	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	48
141	129	LAST POETS This Is Madness Douglas 7 Z 30583 (CBS)	10
142	181	DONNY HATHAWAY Everything Is Everything Atco SD 33-332	2
143	131	BUDDY MILES Them Changes Mercury SR 61280	48
144	86	JOHN SEBASTIAN Cheapo Cheapo Productions Presents Real Live John Sebastian Reprise MS 2036	7
145	147	LEONARD COHEN Songs of Love & Hate Columbia C 30103	6
146	143	STEPHEN STILLS Atlantic SD 7202	28
147	151	KOOL & THE GANG Live at the Sex Machine De-Lite DE 2008	13
148	125	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STAO 472	58
149	153	JAMES GANG Rides Again ABC ABCS 711	43
150	156	MOODY BLUES On the Threshold of a Dream Deram DES 18025 (London)	105
151	155	CAROLE KING Writer Ode '70 SP 77006 (A&M)	6
152	141	RAY CONNIFF & THE SINGERS Love Story Columbia C 30498	11
153	158	NITTY GRITTY DIRT BAND Uncle Charlie & His Dog Teddy Liberty LST 7642	22
154	157	HAIR Original Cast RCA Victor LOC 1150 (M); LSO 1150 (S)	149
155	160	BEATLES Let It Be Apple AR 34001	53
156	159	CARPENTERS Ticket to Ride A&M SP 4205	14
157	162	GRASS ROOTS More Golden Grass Dunhill DS 50087	25
158	99	FACES Long Player Warner Bros. WS 1897	13
159	190	JACK JOHNSON Soundtrack/Miles Davis Columbia S 30455	7
160	163	RARE EARTH Ecology Rare Earth RS 514 (Motown)	48
161	165	QUICKSILVER MESSENGER SERVICE What About Me Capitol SMAS 630	20
162	112	ELVIS PRESLEY Elvis Country RCA Victor LSP 4460	20
163	171	THE SESAME STREET BOOK & RECORD Original TV Cast Columbia CS 1069	46
164	146	JOHN MAYALL Live in Europe London PS 589	6
165	135	ELVIS PRESLEY You'll Never Walk Alone RCA Camden CALX 2472	12
166	130	RITA COOLIDGE A&M SP 4291	10
167	167	CHARLES WRIGHT & THE WATTS 103rd STREET RHYTHM BAND You're So Beautiful Warner Bros. WS 1904	4
168	—	CHILD'S GARDEN OF GRASS Elektra EKS 75012	1

THIS WEEK	LAST WEEK	ARTIST	Weeks on Chart
		Title, Label, Number (Distributing Label)	
169	170	MANTOVANI From Monty, With Love London XPS 585/6	11
170	110	KENNY ROGERS & THE FIRST EDITION Greatest Hits Reprise RS 6437	16
171	144	CACTUS One Way or Another Atco SD 33-356	12
172	—	SPOOKY TOOTH Tobacco Road A&M SP 4300	1
173	172	DEAN MARTIN For the Good Times Reprise RS 6428	15
174	184	BUFFALO SPRINGFIELD Retrospective Atco SD 33-283	22
175	179	CAT STEVENS Mona Bone Jakon A&M SP 4260	9
176	176	RONNIE ALDRICH & HIS TWO PIANOS Love Story London Phase 4 ASPB 22	3
177	175	CONWAY TWITTY & LORETTA LYNN We Only Make Believe Decca DL 75251	13
178	164	CRAZY HORSE Reprise RS 6438	11
179	173	ROD STEWART Gasoline Alley Mercury SR 61264	31
180	180	PAUL MAURIAT & HIS ORCHESTRA El Condor Pasa Philips PHS 600-352	2
181	182	LORETTA LYNN Coal Miner's Daughter Decca DL 75253	17
182	168	FIFTH DIMENSION Portrait Bell 6045	50
183	—	INTRODUCING LOBO Big Tree BTS 2003 (Ampex)	1
184	—	HELEN REDDY I Don't Know How to Love Him Capitol ST 767	1
185	—	FOLLIES Original Cast Capitol SO 761	1
186	—	WALDO DE LOS RIOS United Artists UAS 5802	1
187	185	BIG BROTHER & THE HOLDING COMPANY Columbia C 30631	4
188	166	MARTY ROBBINS Greatest Hits, Vol. 3 Columbia C 30571	5
189	152	JOHN LEE HOOKER Endless Boogie ABC CD 720	11
190	139	BOZ SCAGGS Moments Columbia C 30454	8
191	183	VIRGIL FOX Bach Live at the Fillmore Decca DL 75263	2
192	—	RASCALS Peaceful World Columbia G 30462	1
193	—	BOBBY WOMACK Live Liberty LST 7645	5
194	174	JOE SIMON Sounds of Simon Spring SPR 4701 (Polydor)	10
195	197	MOMENTS Live Stang ST 1006 (All Platinum)	4
196	198	DELANEY & BONNIE & FRIENDS Motel Shot Atco SD 33-358	10
197	—	TIN TIN Atco SD 33-350	1
198	—	MARK-ALMOND Blue Thumb BTS 8827	1
199	200	MAIN INGREDIENT Spinning Around RCA Victor LSP 4412	5
200	186	YES ALBUM Atlantic SD 8283	5

Ronnie Aldrich	176
Lynn Anderson	68
Beatles	155
Bells	98
Big Brother & the Holding Company	187
Black Sabbath	34, 108
Bloodrock	27, 128
Booker T. & the MGs	78
Bread	71
Brewer & Shipley	49
Buffalo Springfield	174
Cactus	171
Glen Campbell	46
Carpenters	15, 23, 156
Clarence Carter	116
Ray Charles	113
Chase	131
Chicago	19, 103, 106
Child's Garden of Grass	168
Joe Cocker	125
Leonard Cohen	145
Jerry Collins	104
Perry Como	94
Ray Conniff	152
Rita Coolidge	166
Alice Cooper	47
Crazy Horse	107, 178
Creedence Clearwater Revival	67, 87
David Crosby	70
Crosby, Stills, Nash & Young	3, 101
Miles Davis	159
Waldo de los Rios	186
Delaney & Bonnie & Friends	196
John Denver	74
Doors & the Dominos	77, 102
Neil Diamond	9
Doors	25
Emerson, Lake & Palmer	158
Faces	111
Jose Feliciano	52, 182
Fifth Dimension	38
Roberta Flack	191
Virgil Fox	58
Aretha Franklin	10, 54, 140
Grand Funk Railroad	157
Grass Roots	16
Guess Who	83
Merle Haggard	92
Eddie Harris & Les McCann	53
George Harrison	138, 142
Donny Hathaway	33
Richie Havens	62, 122
Isaac Hayes	146
Jimi Hendrix	189
Jimi Hendrix, Buddy Miles & Billy Cox	121
John Lee Hooker	41
John Lee Hooker/Canned Heat	119
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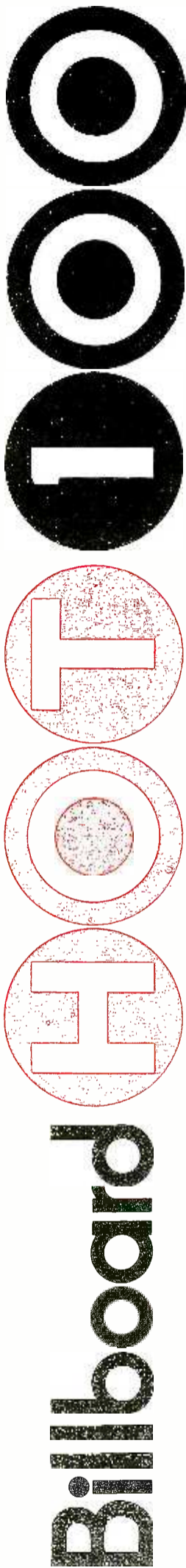


Table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Contains chart data for the top 33 songs.

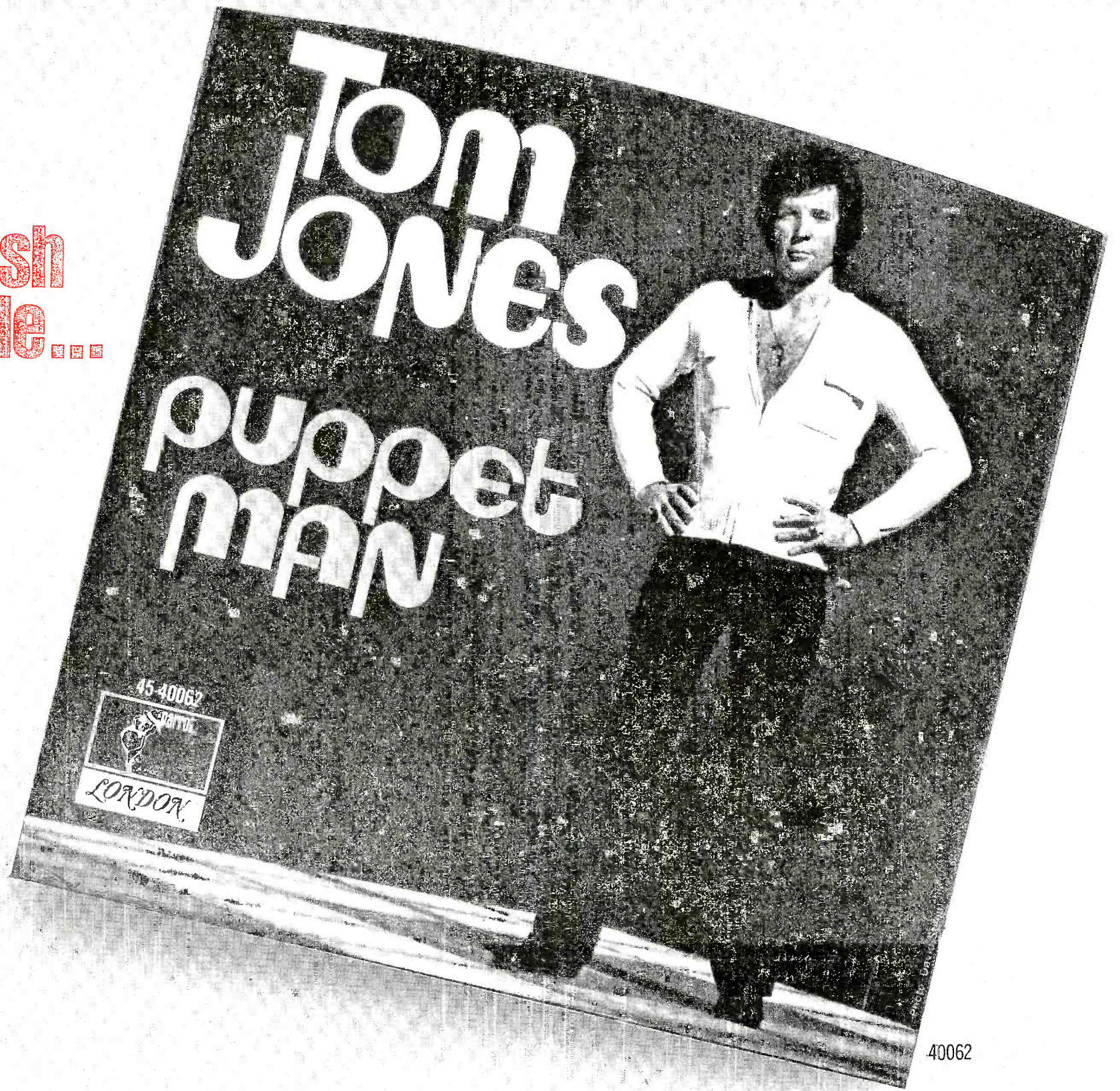
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Table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Contains chart data for songs 67 through 100.

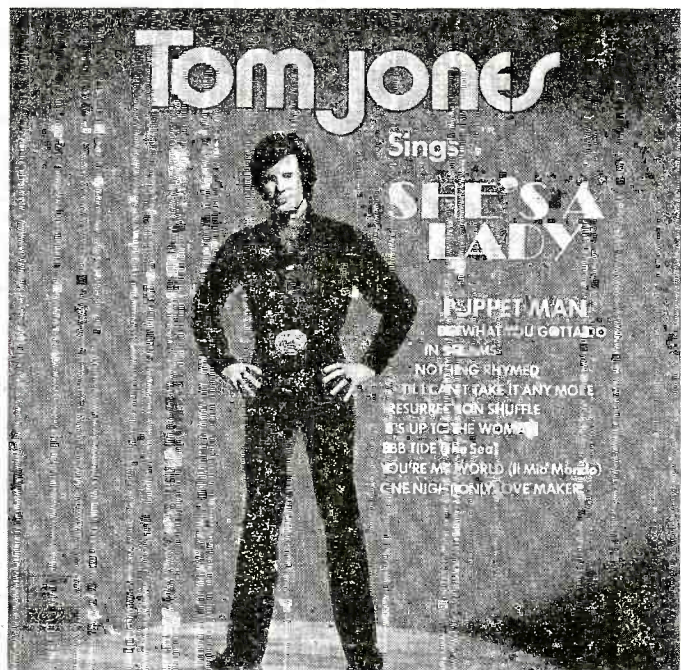
HOT 100 A TO Z—(Publisher-Licenses)

Large alphabetical index table listing song titles, artists, and publishers/licenses for the Hot 100 chart.

Smash
single...



from the
smash LP...



Produced by Gordon Mills

FCC 'Clarification' Notice on Drug Lyrics Draws Challenge

• Continued from page 1

"appropriate" procedures for reviewing record lyrics before broadcast." Washington attorneys Tracy Westen of the Stern Community law firm, and Eric Smith of Hogan & Hartson, representing the petitioners, have also launched a Federal court action to enjoin the FCC from enforcement of its drug lyric policy.

Petitioners represented include

the 97-member National Coordinating Council on Drug Abuse Information, the non-commercial Yale Broadcasting Co., of New Haven, and individual broadcasters and employees. Affidavits taken from some 14 Virginia radio licensees showed that the wide confusion over how to comply with the FCC's anti-drug lyric policy was even greater after the "clarifying" statement was issued.

Attorneys for the petitioners, in a statement to the FCC on May 17, said the further order issued by the commission seemed to shift responsibility for judging the records from management to deejays. The "clarifying" order appeared to "retreat" somewhat to the standard policy of licensee responsibility to program in the public interest, but "further reading implies that licensee should still check on lyrics of each record," to evaluate them under the FCC's new policy.

The petitioners noted that in recording, "Music is the primary element, and most announcers and listeners do not focus on word-by-word lyrics of modern records." Deejays would have to become linguists, rather than musicologists, and the whole proceeding would "deaden" the freedom required for modern rock music radio programming.

Most licensees look on the policy statements as a "thinly veiled warning against certain record lyrics," and have taken a play-it-safe attitude. The petitioners say that this, in effect, warns record manufacturers to cut back on a whole segment of youth culture—the music that reflects their thinking and feeling.

Attorneys for the petitioners noted that the FCC order requires the licensee to be "aware" of the recordings. They ask if this means "every record" or a spot check of music programming.

Yale Broadcasting, licensee of noncommercial WYBC-FM, New Haven, asked the FCC to rule up or down on their station's policy on music programming.

The Yale credo bluntly holds that the modern rock music "reflects the cultural aspirations and the highest and the lowest ideals of youth. Also, the music is an artistic whole comprised of sound and words. More often than not, the lyrics are not as important to the artist's view, as is the music. The lyrics become part and parcel of the music and have no independent life of their own."

Yale said it would continue a policy of selective monitoring of their announcers' choice of music "as programs are broadcast," and held that a detailed review of individual records would be impossibly time-consuming, and ruin the spontaneity of programming.

The affidavits submitted by the attorneys from the 14 Virginia stations showed broadcasters viewed the FCC statement as a "big brother" nudge, or outright censorship. Some feared to risk judgments that the FCC could challenge at renewal. One licensee said he though each lyric would have to be studied word by word—not merely read—by deejays before airplay.

Weiss, Burke Spin Label

• Continued from page 1

Brown and Burke; the Aliis, the Don Ho vocal group; the Surfers, a vocal and instrumental group; the Brazilians, a group who performs in English and Portuguese; Manfredo Fest, a Brazilian pianist-organist now residing in the U.S.; Larry Groce, contemporary pop - folk composer - singer, and Sandy Scott, Australian vocalist. Burke emphasized that product will be primarily albums, with singles coming from successful cuts emanating from the packages. First three LP's will be by the Surfers, Groce and Sinatra. Preliminary plans call for a minimum of 12 albums and a maximum of 18 yearly, he added.

Burke will handle artists and repertoire and artists relations. Weiss will handle the business end. Weiss is negotiating for a major U.S. label to handle the distribution and marketing of the label. Daybreak will probably supplement the promotion of its product with its own corps of promotion representatives, he added. Both Burke and Weiss, will work on Daybreak Music, the label's ASCAP firm, and a BMI affiliate to be named.

Weiss will be in London June 21, starting a worldwide inking of affiliates. Weiss said he will seek separate label identity in foreign countries.

The Burke-Weiss combination is a reunion for the two, who worked together several years under the Musicraft label in the late 1940's. Prior to founding Daybreak, Burke was seven years a musical director for Warner Bros. Records and pictures, working with such artists as Frank Sinatra, Petula Clark and Don Ho. Previous to WB, he was in the Decca artist and repertoire corps for 14 years.

Weiss, who was vice president and director of Monument's international division since 1965, pioneered foreign representation of Capitol records, opening their Paris office in 1952. In 1956, he became international manager for E.H. Morris Music. In 1958, he was appointed director of Warner Bros. Records international division, then followed the Fred Foster position.

Malverne Expands

NEW YORK — Malverne Distributors of Long Island City will now handle the entire Buddah Records and MGM Records lines, announced Al Hirsch, Malverne president.

BMI Top Writer Awards to McC, Lennon; SG-Col, Kirshner as Pubs

• Continued from page 3

EASY COME, EASY GO
Screen Gems-Columbia Music, Inc.
Jack Keller
Diane Hilderbrand

EL CONDOR PASA
Charing Cross Music, Inc.
Daniel A. Robles
Paul Simon
Jorge Milichberg (SACEM)

ELEANOR RIGBY
MacLen Music, Inc.
John Lennon (PRS)
Paul McCartney (PRS)

ELI'S COMING
Tuna Fish Music, Inc.
Laura Nyro

EVERYBODY'S TALKIN'
Fred Neil

EVERYTHING A MAN COULD EVER NEED
Ensign Music Corp.
Mac Davis

EVERYTHING IS BEAUTIFUL
Ahab Music Co., Inc.
Ray Stevens

FIRE AND RAIN
Blackwood Music, Inc.
Country Road Music, Inc.
James Taylor

FOR THE GOOD TIMES
Buckhorn Music Publishing, Inc.
Kris Kristofferson

GAMES PEOPLE PLAY
Lowery Music Co., Inc.
Joe South

GENTLE ON MY MIND
Glaser Publications, Inc.
John Hartford

GET READY
Jobete Music Co., Inc.
William Robinson

THE GIRL FROM IPANEMA
Duchess Music Corp.
Norman Gimbel
Antonio Carlos Jobim

GOIN' OUT OF MY HEAD
Vogue Music, Inc.
Teddy Randazzo
Bobby Weinstein

GYPSY WOMAN
Curton Publishing Co., Inc.
Curtis Mayfield

HELLO DARLIN'
Twitty Bird Music Publishing Co.
Conway Twitty

HEY JUDE
MacLen Music, Inc.
John Lennon (PRS)
Paul McCartney (PRS)

HITCHIN' A RIDE
Intune, Inc.
Peter Callander (PRS)
Mitch Murray (PRS)

I GUESS THE LORD MUST BE IN NEW YORK CITY
Dunbar Music, Inc.
Harry Edward Nilsson

I JUST CAN'T HELP BELIEVIN'
Screen Gems-Columbia Music, Inc.
Barry Mann
Cynthia Weil

I NEVER PROMISED YOU A ROSE GARDEN
Lowery Music Co., Inc.
Joe South

I THINK I LOVE YOU
Screen Gems-Columbia Music, Inc.
Tony Romero

IF I WERE A CARPENTER
Koppelman-Rubin Enterprises, Inc.
Tim Hardin

I'LL BE THERE
Jobete Music Co., Inc.
Bob West
Hal Davis
Willie Hutch
Berry Gordy, Jr.

IT'S ONLY MAKE BELIEVE
Marielle Music Publishing Corp.
Conway Twitty
Jack Nance

JAM UP AND JELLY TIGHT
Low-Twi Music, Inc.
Tommy Roe
Freddie Weller

JINGLE JANGLE
Don Kirshner Music, Inc.
Jeff Barry
Andy Kim

JULIE, DO YA LOVE ME
Green Apple Music Co.
Tom Bahler

KENTUCKY RAIN
Elvis Presley Music, Inc.
S-P-R Music Corp.
Dick Heard
Eddie Rabbitt

LA LA LA (IF I HAD YOU)
Green Apple Music Co.
Danny Janssen

LET IT BE
MacLen Music, Inc.
John Lennon (PRS)
Paul McCartney (PRS)

THE LONG AND WINDING ROAD
MacLen Music, Inc.
John Lennon (PRS)
Paul McCartney (PRS)

LOOKIN' OUT MY BACK DOOR
Jondora Music
John C. Fogerty

LOVE GROWS (WHERE MY ROSEMARY GOES)
Tony Macaulay (PRS)
Barry Mason (PRS)

MAKE IT WITH YOU
Screen Gems-Columbia Music, Inc.
David A. Gates

MAMA TOLD ME NOT TO COME
January Music Corp.
Randy Newman

MEMORIES
Elvis Presley Music, Inc.
Mac Davis
Billy Strange

MRS. ROBINSON
Charing Cross Music, Inc.
Paul Simon

MY BABY LOVES LOVIN'
Mariabus Music, Inc.
Roger Cook (PRS)
Roger Greenaway (PRS)

MY CHERIE AMOUR
Jobete Music Co., Inc.
Henry Cosby
Sylvia Moy
Stevie Wonder

MY ELUSIVE DREAMS
Tree Publishing Co., Inc.
Claude Putman
Billy Sherrill

MY LOVE
Duchess Music Corp.
Tony Hatch (PRS)

MY SWEET LORD
Harrisons Music, Inc.
Abkco Music, Inc.
George Harrison (PRS)

MY WOMAN, MY WOMAN, MY WIFE
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Marty Robbins

OKIE FROM MUSKOGEE
Blue Book Music
Merle Haggard
Roy Edward Burris

OVERTURE FROM TOMMY
Track Music, Inc.
Peter Townshend (PRS)

PATCHES
Gold Forever Music, Inc.
General Johnson
Ronald Dunbar

A RAINY NIGHT IN GEORGIA
Combine Music Corp.
Tony Joe White

SAVE THE COUNTRY
Tuna Fish Music, Inc.
Laura Nyro

SNOWBIRD
Beechwood Music Corp.
Gene MacLellan

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Harvey Fuqua
Johnny Bristol
Robert L. Beavers

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George Harrison (PRS)

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Kris Kristofferson

SUNNY
MRC Music Corp.
Portable Music Co., Inc.
Bobby Hebb

TENNESSEE BIRD WALK
Back Bay Music
Jack Blanchard

THAT'S WHERE I WENT WRONG
Gone Fishin' Music
Terry Jacks

TIGHTER, TIGHTER
Big Seven Music Corp.
Tommy James
Robert L. King

TRACES
Low-Sal Music Co.
Buddy Buie
James B. Cobb Jr.
Emory Lee Gordy Jr.

UP, UP AND AWAY
Rivers Music Co.
Jim Webb

WALK A MILE IN MY SHOES
Lowery Music Co., Inc.
Joe South

WAR
Jobete Music Co., Inc.
Norman Whitfield
Barrett Strong

THE WAYS TO LOVE A MAN
Al Gallico Music Corp.
Algee Music Corp.
Billy Sherrill
Tammy Wynette
Glenn Sutton

WE'VE ONLY JUST BEGUN
Irving Music, Inc.
Paul Williams
Roger Nichols

WHAT IS TRUTH
House of Cash, Inc.
Johnny Cash

WHICH WAY YOU GOIN' BILLY
Gone Fishin' Music
Terry Jacks

WITHOUT LOVE (THERE IS NOTHING)
Hill and Range Songs, Inc.
Gomace Music, Inc.
Danny Small

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Baker Knight

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John Lennon (PRS)
Paul McCartney (PRS)

DAVIS HAILS ROCK TALENT

• Continued from page 1

out and they undoubtedly will join Bob Dylan, Paul Simon and McCartney and Lennon as the poet laureates of our times.

"It is true that musical competition is growing ever tougher and that this month's newest guitarist is not flashing his way straight to the top in four quick weeks, but that's only because our great artists are showing tremendous durability and are staying right at the top. New openings have to be really deserved. The only way for new artists to emerge with the same frequency that occurred since Monterey, would be for the artists who come to the fore in 1968, 1969, or 1970 to just as rapidly fall by the wayside. This has not happened. Chicago, Crosby, Stills, Nash & Young, Three Dog Night, Blood, Sweat and Tears, Santana, all are still vital, alive and performing brilliantly. What's more, the individual Beatles, the Rolling Stones, the Jefferson Airplane and the Byrds have all stayed at the top making it ever more difficult for the new artist to prove his special skills. But still they came: Johnny Winter and Edgar Winter, Cat Stevens, Mandrill, Leon Russell, Boz Scaggs and many more. The creative musical group will obviously still remain a crucial, surging force and an essential part of its future. But now, as well, the individual has once again room to breathe and we all will be the richer.

"No, contemporary rock music is not dying. It is just weeding out the lesser lights by a process of elimination and the entrance fee is growing higher. But it is here to stay. What is unfortunate is that a Bill Graham has chosen—hopefully just temporarily—to step to the sidelines. His brilliant energy played a significant part in the musical explosion of the last few years. However, if he stays away too long, we can be sure that others will come along to keep the musical fires burning with taste, style and honesty. Creative genius is flourishing. Keen consumer interest is abundant. And there sure is a lot more to say."

JUNE 5, 1971, BILLBOARD

Executive Turntable

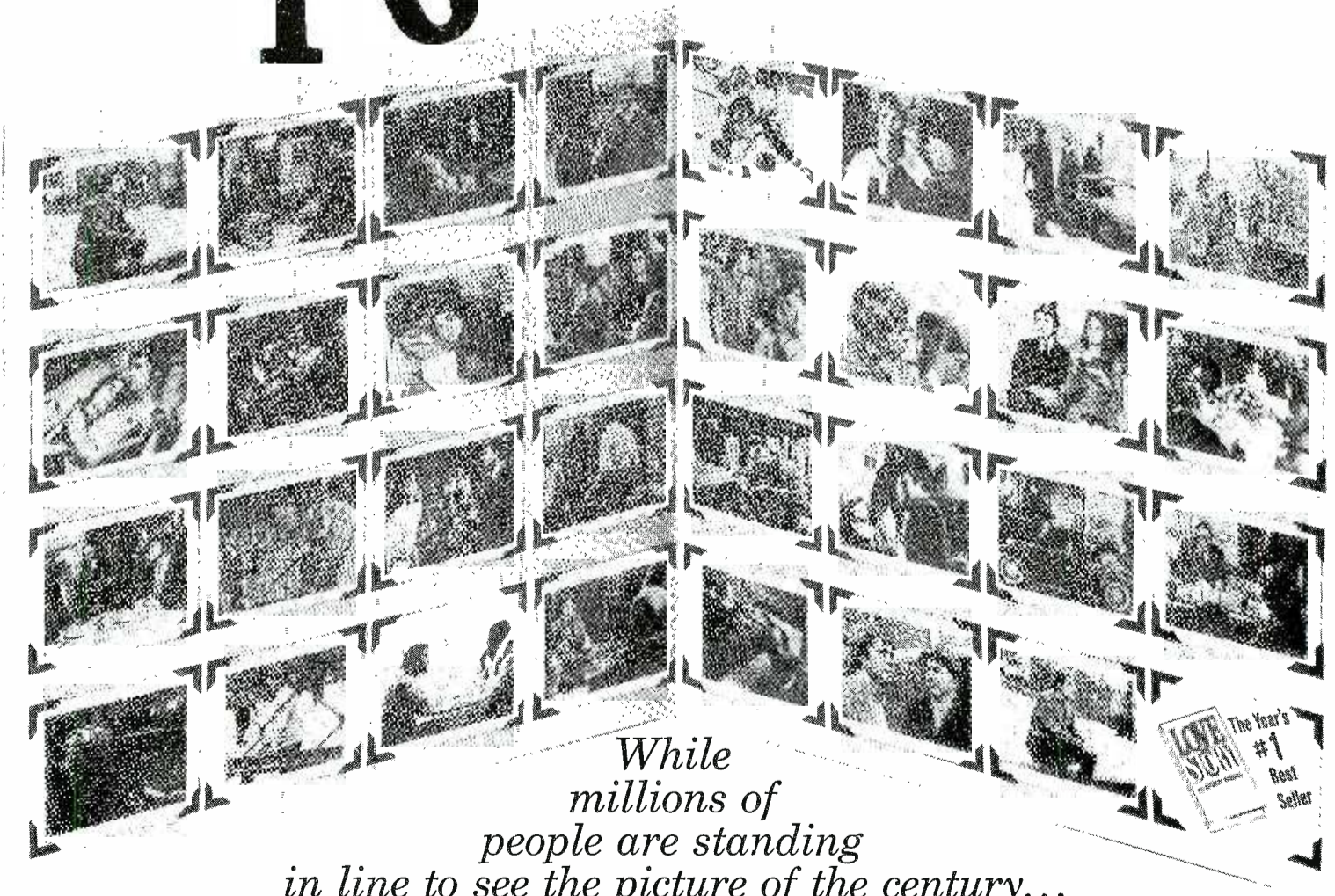
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Stu Burnat joins the NMC Corp. in Los Angeles in the newly created post of director of merchandising. He was formerly vice president, general manager of National Tape and Records of California. NMC's Los Angeles branch has been in operation 20 months, racking music in White Front, Music City and parts of the Zody's chain. . . . Richard Sexty named sales manager at United Recording in Los Angeles. He was formerly with the studio five years ago.



PAS 7000/PA8 7000/PAC 7000

THE Story TOGETHER THE Music

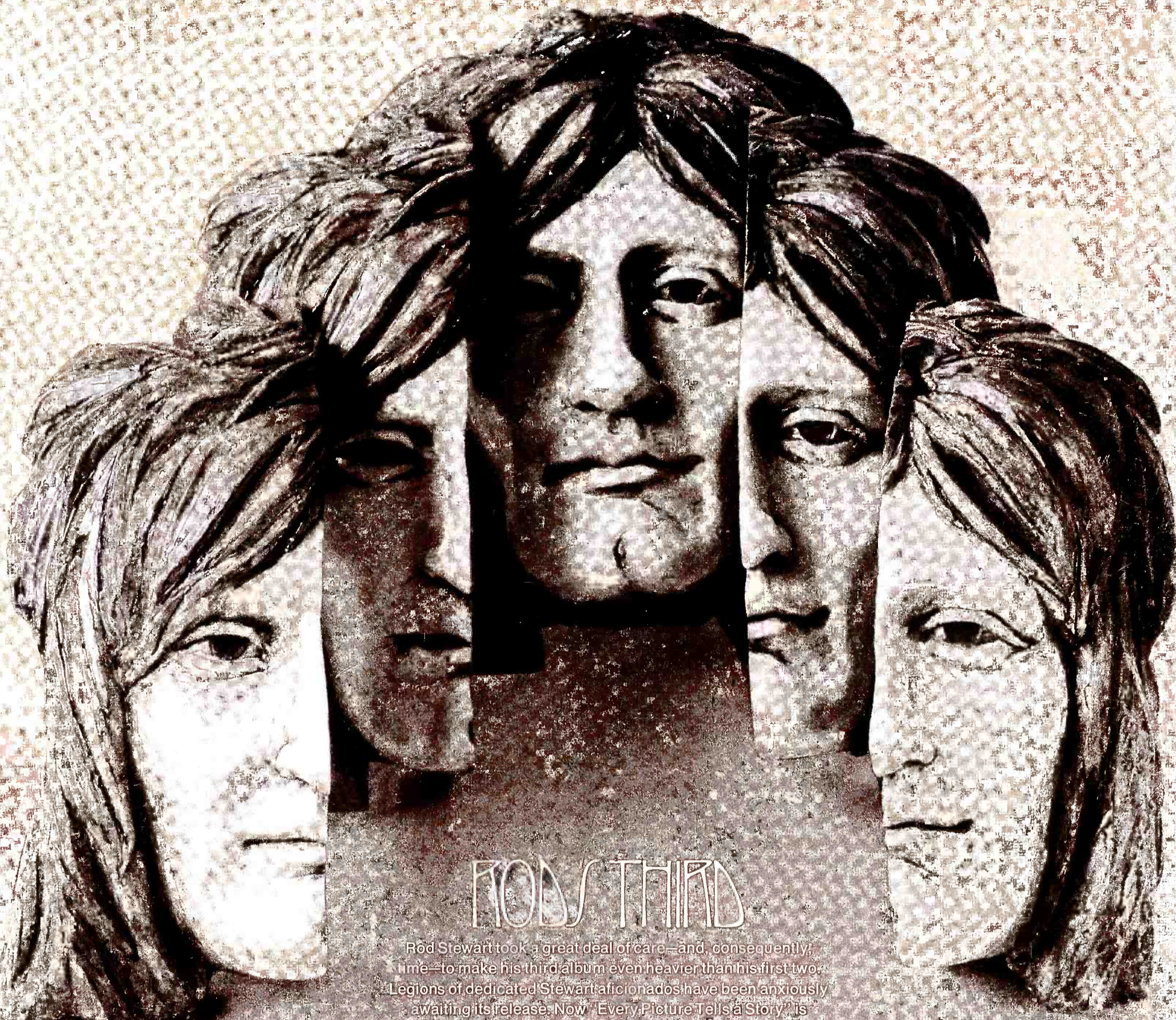


While millions of people are standing in line to see the picture of the century...

NOW, ALL THE SPARKLING DIALOGUE, THE SPOKEN WORD ALBUM WITH THE MUSIC TOO!
From the motion picture "LOVE STORY" the voices of ALI MacGRAW, RYAN O'NEAL and the entire cast, in a specially priced, two-record deluxe set, handsomely packaged, with photos from the film.

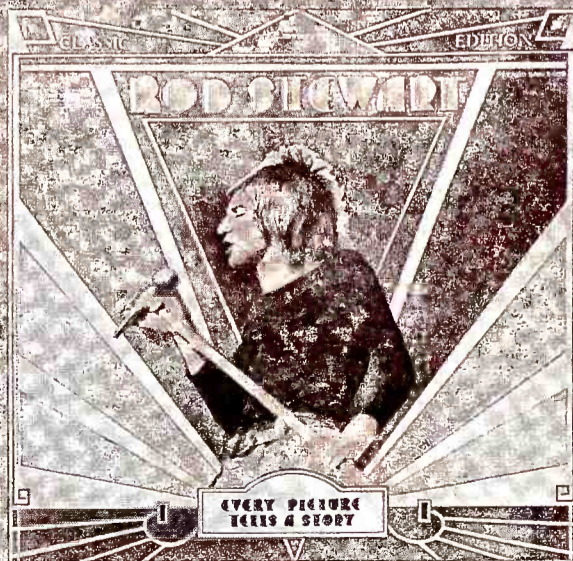
Available on
Paramount Records
and Tapes.





ROD'S THIRD

Rod Stewart took a great deal of care—and, consequently, time—to make his third album even heavier than his first two. Legions of dedicated Stewart aficionados have been anxiously awaiting its release. Now "Every Picture Tells a Story" is here. And for you, it's worth its wait in gold. When you put in your next order, don't spare the Rod.



SRM-1-609 / VLM-609 / GR4-1-609 / 6-Track MC8-1-609

