

# Billboard

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The International  
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CARTRIDGE TV PAGE 22

HOT 100 PAGE 56

TOP LP'S PAGES 58, 60

## Radio Forum to Air New Views on Play

By CLAUDE HALL

CHICAGO—At the opening night of the fourth annual Billboard Radio Programming Forum here Aug. 19-21 at the Hotels Ambassador, three of the

## 'Judging' Key To Play: Drake

LOS ANGELES—The secret of successful radio is in the records you don't play, according to Bill Drake, veteran programming consultant and driving force behind Drake-Chenault Enterprises and AIR Productions.

While more information about records is available today than ever before, "judgment in music has always been a factor and becomes more important every day we live. First of all, we don't really know what makes a record sell. It might be television, or publicity in a teen magazine, or radio exposure. And program directors not only have the problem about who a given record is selling to, but the amount of freebies placed by record companies in stores, the growing sales of albums as opposed to singles and which cut or cuts are creating the sales, and the sales that are created strictly because of the image of the artist

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## 'Fiddler' Still Raising Disk & Sheet Music Sales Roofs

NEW YORK—"Fiddler on the Roof," which becomes the longest running musical in Broadway's history on Wednesday (21) when it racks up its 2,845th performance, continues to be a global goldmine in records and sheet music sales.

More than 1,500 recordings of songs from the Jerry Bock-Sheldon Harnick musical have been made since its opening in New York in 1964. This is in addition to many medleys and complete albums devoted to "Fiddler" music. The original Broadway cast album on RCA

top musicians and performers will provide a fresh viewpoint to radio programming. Just signed to speak at an 8:30 p.m. session on how audiences and music tastes are changing are: John Kay, leader and driving force behind the Steppenwolf; Peter Yarrow, for many years part of the trio of Peter, Paul & Mary; and Curtis Mayfield, a former member of the Impressions now heading his own group and record-promotion company and label. This will be an open-end session and, after each of the speakers have delivered talks, the floor will open for questions and comments.

A similar session last year, with speakers Smokey Robinson

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## Tapes to Make A Large-Scale Pitch at NAVA

By EARL PAIGE

CINCINNATI—The audio-oriented tape firms are looking to the National Audio-Visual Association (NAVA) convention here this week as a marketplace for video tape. Audio Magnetics will be marketing videotape at NAVA, and MCA Technology will be offering a cassette duplicating machine for the educational fields.

In software, manufacturers such as 3M, Audio Magnetics, Memorex, Certron and others are looking at the large quantities of raw tape consumed in education and industry. Certron and Memorex are among the 48 new NAVA exhibitors.

(Continued on page 20)

## Black Tracks Cue New Sales Mart

By MIKE GROSS

NEW YORK — The emergence of films with a black point of view such as "Shaft" and "Sweet Sweetback's Baadasssss Song" is creating both a new audience for soundtrack albums and new marketing techniques.

"A major film with a black director, a black star and a sound by a black composer," said Al Bell, executive vice president of Stax Records, which has the soundtracks to "Shaft" and "Sweetback," is an enormous source of pride to the black community. It's more than just a movie—it's a special event. Box office figures on these films indicate the enthusiastic response. Since music is usually such an integral part of these movies, soundtrack albums have a ready-made market if you

know how to reach the people."

An added bonus in all the soundtracks Stax has released is that the composers were already familiar to the public: Isaac Hayes, who scored "Shaft,"

(Continued on page 10)

## CTV Pact to SAG Members

By ELIOT TIEGEL

LOS ANGELES — The Screen Actors Guild has worked out a contract with the Association of Motion Picture & TV Producers, which covers cartridge television usage. The members will vote on the pact Tuesday (20) at the Hollywood Palladium.

The pact, drawn up last week, averted a strike against the Association of Motion Picture & TV Producers.

The proposed agreement marks the first time the actors' union has established a payment arrangement for films which will be released for viewing on videocassettes.

(Continued on page 23)

## Jazz Avalanche a Groundbreaker

By BOB GLASSENBERG

NEW YORK — Jazz, which has been riding an upward sales spiral for the past three years, has taken a solid foothold in the industry. "I have felt the surge for five years," said Joel Dorn, producer for Atlantic Records. "When the Beatles began to gain sophistication in their recordings, the people began to realize that there were other aspects to the

music. This began the widening of horizons for the young rock listener."

Mainstream Records recently dropped its pop line in favor of young jazz artists. Buddah Records will soon change its Cobblestone Records label into a jazz line under the direction of Joe Fields, and recently acquired the Skye Record catalog. CTI Records and Flying Dutchman Records are devoted to the jazz musician and market their product with a pop flair, while CTI also has created special jazz product for jukeboxes across the country. Columbia Records recently launched what is tantamount to a new career for Miles Davis by gearing his "Bitch's Brew" LP to the pop audience. Columbia has also been rereleasing its entire line of Bessie Smith records. Echoes of an Era is a series being marketed by Roulette Records. It features many jazz artists who have established certain techniques and styles in the genre. Audio Fidelity Records has recently acquired the Milestone Records line, while Atlantic Records and ABC-Impulse Records are two of the more established jazz labels

which have been employing promotion men to handle exclusive jazz product in the field.

All Categories

"Since the Beatles drew from so many different musical sources, all musical categories came forth," Dorn explained.

(Continued on page 62)

## Nashville Is Lax on U.K. Country: Kruger

By IAN DOVE

NEW YORK — Nashville must adopt a more "realistic" attitude to the country music market in the U.K., asserted Jeff Kruger, boss of Ember Records, a U.K. independent label, and of Ember Film Distributors. Kruger is visiting New York, Nashville and the West Coast on business.

Kruger also scored the U.K. major record companies. "They have to stop treating country music as a specialist market if it is to get off the ground in a positive way. They must see

the potential in country music, see it for what it's worth. To me it's incredible that an artist the stature of Merle Haggard is relatively unknown in England."

But Nashville should be more "understanding" of the problems involved on the European side. "To book a country tour for Europe by a name act at prices usually charged is hardly realistic when you consider the outside costs, eight or ten air fares and so on.

"Nashville must help in the

(Continued on page 8)

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# These days, you never can tell who'll show up at a Mancini concert.

That music does it every time. It's — Mancini. The King of the middle-of-the-road has gone off the beaten track a bit for his latest, "Mancini Concert." (LSP-4542) But what else can you say, after all, about an album that includes in close proximity upon its sleek black sides such things as "Ciribiribin" and "Mrs. Robinson," the "Overture from 'Tommy'" and "March of the Cue Balls," a medley from "Jesus Christ Superstar" and "Moonlight Serenade"?

You say Henry Mancini's done it again, is what you say. And he does it in and with typical Mancini style. This summer, Henry will be appearing in concert in a number of places, and he'll be performing the entire "Mancini Concert," plus other items from his very extensive repertoire.

Mancini in concert, this summer. "Mancini Concert," is for this summer too. Support your local Mancini Concert.

Philadelphia July 11  
Minneapolis July 17  
St. Louis July 18  
The Sahara in Lake Tahoe  
August 16-22

Hollywood Bowl July 31  
The Garden State Festival  
in Holmdel, N. J. August 2-7  
Columbia, Md. August 9-14  
Berlin August 28-31



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**RCA Records and Tapes**



# CBS Restructures; Davis Role Widened

NEW YORK—The upper echelons of CBS and its Columbia Records division have been restructured so that Clive Davis, as president of the newly formed CBS/Records Group, takes over responsibilities for both foreign and

domestic recording industry operations for CBS. Davis had been president of the CBS Records Division since 1967.

The move stems from the split of CBS/Columbia Group, headed by Goddard Lieberson who has been named CBS senior vice president, into CBS/Records Group and a reorganized CBS/Columbia Group. Harvey Schein moves over from president of CBS International to the CBS/Columbia group as president.

The CBS/Columbia Group will include Columbia House, which comprises the Columbia Record and Tape Clubs, the CBS Musical Instruments Division and Creative Playthings.

Stepping into Schein's vacated post of president of CBS International will be Walter R. Yetnikoff, who joined Columbia in 1961 as an attorney, will be responsible for the activities in all areas concerned with the 100 foreign countries presently included in the CBS International operations.

### Executive Staff

And at Columbia Records, Davis has realigned his executive staff to help meet the demands of his

(Continued on page 8)

# Guyden Back - Accents Rock

NEW YORK—Jamie Records is reactivating the Guyden label to specialize in contemporary rock product from overseas. The move is being made in conjunction with Inter-Rep, who will supply Guyden with all its product. The Inter-Rep organization, headed by Bonnie Leon, represents certain leading record companies, music publishers, and producers throughout the world.

Included in the first Guyden release are singles by Bulldog "Man of Constant Sorrow" and Bastos ("Loop di Love"). Also scheduled for release is an album, "Toronto," by folk-blues artist Jack Grunsky. The album is a joint project of Kuckuck Records (Germany) and Amadeo Records (Austria). It was produced by the legendary "father of British blues," Alexis Korner.

# NARAS Trustee Posts Are Filled

NEW YORK—Phil Ramone has been elected and Father Norman O'Connor and Johnny Pate have been re-elected national trustees of the Record Academy (NARAS) by the board of governors of the New York chapter. The trio joins Manny Albam, Esmond Edwards and Jim Lyons, currently entering the second of their two-year terms.

Elected to serve as alternate trustees for the New York chapter were: Is Horowitz, Dick Hyman and Jimmy Owens.

# G. Mills Mgt. Buys Anka Co.

NEW YORK—Gordon Mills' Management Agency and Music Ltd., London-based company, has acquired Paul Anka's Spanka Music and all of its associated companies in the U.S. and Great Britain. The sale price was not revealed.

The agreement also provides for a five-year contract for Anka to continue in an executive capacity and for all of Anka's compositions to be administered through AM.

# Starday/King Undergoing Revamping; Personnel Pared

NASHVILLE — Starday/King, the Nashville-Cincinnati-based label which has been on the selling block for many months, is undergoing "internal restructuring" that has resulted in personnel cutbacks.

As announced in Billboard in February, Lin Broadcasting, its parent firm, has been trying to sell the property. The reason given was that Lin wanted to devote its full time to the broadcast industry, and wanted out of the record business.

Hal Neely, president of Starday/King, denied that the company was losing its doors. "There has been some restructuring needed for some time, and we are merely making the changes necessary for smoother operation," he said.

Jim Wilson, in charge of sales and marketing, said there would be new product releases in the near future.

Lately, Neely has spent time in New York, at the Lin offices, where he is a vice president. He maintains his home here, however. He again repeated that the recording company is for sale, but only "if the price is right."

"We have a valuable concern, and we're operating in the black," he said. "Our efforts at the moment are concentrated on the sale of the company so that Lin can concentrate on other fields."

The restructuring of the office here resulted in layoffs for seven people, it was learned.

# MCA'S LOAD GOING WEST

NEW YORK—Mike Maitland, MCA Records president, was here last week to re-evaluate the firm's New York operation with a view to shifting the main load to the West Coast headquarters. Maitland said he'd make an announcement on the state of the New York office sometime this week.

# Disks & Prerecorded Tape Sales 1.112 Bil

BALA CYNWYD, Pa.—Records and prerecorded tape accounted for \$1,112,400,000 or 92.7 percent of the gross dollar volume at retail level of music and music product sales during 1970, according to figures released by the National Association of Record Merchandisers (NARM).

Equipment accounted for just about 4.8 percent or \$57.6 million, with accessories netting 2.3 percent or \$27.6 million.

Department and discount stores still remain the favorite buying place of the consumer, accounting

# MCA to Unveil Promo Campaign at Clinics

LOS ANGELES—A series of concert and promotion tours by various MCA Records artists as a major tool for exposing product will be unveiled at three sales meeting clinics the firm is scheduling for New York (28), Americana Hotel; Chicago, Monday (26), Water Tower Hyatt House, and

Universal City, Wednesday (28), Sheraton/Universal Hotel. New product will also be unveiled. Spearheading the meetings will be president J. K. (Mike) Maitland. Attending the meeting from the home office will be vice presidents Joe Sutton, Johnny Musso, and Russ Regan; Decca a&r manager Don Shain, national sales director Rick Frio, national promotion director Pat Pipolo, field sales and promotion manager Vince Cosgrave. Chic Doherty and Gene Kennedy, of the Nashville office, will make the tour.

Attending the New York meeting, among others, will be executive vice president Jack Loetz and his staff and the staff of the Gloversville, N.J., plant, plus district managers Sam Passamano and Carmen La Rosa and MCA personnel from Philadelphia, Baltimore, Boston, Hartford, Miami, Atlanta, and Charlotte. Attending the Chicago session will be district managers Bill Glaseman, Dave Wulfsohn, and Carmen La Rosa and key personnel from the Pickneyville, Ill., plant, plus personnel from Buffalo, Detroit, Cleveland, Pittsburgh, St. Louis, Kansas City, Memphis, Milwaukee, Minneapolis, Cincinnati, New Orleans, Dallas, Oklahoma City and Houston. Attending the Universal City meeting will be vice president Owen Bradley and his Nashville staff, the Los Angeles staff, district manager Tom Rodden, personnel from the tape duplicating plant and men from Los Angeles, San Francisco, Seattle, Denver and Hawaii.

# ITA Establishes Committee for Video Standards

NEW YORK—The International Tape Association (ITA) has established a committee on video, with William H. Enders, director, Business Development Operations, Magnavox Corp., as its head.

The committee was formed to help clarify technical and economic issues involved in all areas of the video tape and information storage medium field.

Commenting on the committee's formation, Enders said that it would be extremely difficult at this time for any association to establish a standard or standards for the Cartridge TV field by seeking agreement and compromise among competing companies.

He continued, "It seems reasonable, therefore, for the ITA to help clarify the technical and economic issues involved so that companies can independently make choices based on fact rather than emotion."

Among the ITA members invited to serve on the new committee are Akai America, Agfa-Gevaert, Arvin Systems, Atlantic Records, Audio Magnetics, BASF Systems, Audio-Video Communications, Bell & Howell, Cartridge Television Inc., Cassette Recording, Certron Corp., DuPont Co., Electrographics Corp., Elektra Records, JVC America, Magnetic Media Corp., Matsushita Corp. of America, Maxell Corp. of America, Memorex Corp. and Motorola Systems.

For More Late News  
See Page 62

# Brown to Polydor in 5-Yr. Pact; Buys Pub

NEW YORK—Polydor, Inc., has signed soul artist James Brown from Starday-King. The five-year contract includes all James Brown product except for two current singles, "Escape-ism" and "Hot Pants" which will remain in the King catalog. The deal also includes publishing.

Brown has been distributed by Polydor International worldwide, excluding the U.S., and Polydor, Inc., president Jerry Schoenbaum said this was one of the reasons why Brown had signed with his company.

Schoenbaum signed the contract following negotiations with Hal Neely of Starday-King and Don Peles of Lin Broadcasting. Initial talks to purchase Brown's contract from Lin Broadcasting began seven weeks ago.

Polydor has also purchased all

# Red Light Records Gets 'Clown Town'

NEW YORK — Harry Finfer's Red Light Records has acquired the master of the Piccolino Pop Strings' "Clown Town" from Spiral Records. The instrumental was composed by Gladys Shelley.

# Five Artists of CTI Featured In 3 Concerts

LOS ANGELES—CTI Records featured five of its artists in a series of three major concerts on the West Coast. "CTI Summer Jazz" included Hubert Laws, Freddie Hubbard, Johnny Hammond, George Benson and Stanley Turrentine at the California Masonic Temple, San Francisco, Friday (16); The Los Angeles Palladium, Sunday (18) and South Gate Palace, Los Angeles, Monday (19). The Los Angeles date was recorded by Wally Heider.

In addition, the Palladium date was filmed as well as recorded. All of the artists performed together with Airtio Moriera, Ron Carter, Billy Cabbam and Benson acting as rhythm section. Each CTI artist took his place as leader of the group to perform an original work from his respective LP.

As soon as it can be determined whether the series was a success, CTI plans to take its artists to the East Coast to perform in the Washington-Baltimore area, Philadelphia, and possibly New York. An album of the concerts, perhaps a double record set at a special low price, will be out before the end of the year.

# KMRC SALUTES MATHIS' ANNI

LOS ANGELES—KMRC, leading MOR station in the market, combined the Billboard special last week saluting Johnny Mathis and some personally-taped comments, into their own salute July 15 to celebrate Mathis' 15th anniversary in show business. Russ Barnet, program director of the station, said the audience reaction was very strong. Station played Mathis records throughout the day.



## Who to Tour U.S. in Tie With LP; Labelle on Trip

NEW YORK—The Who's management, Track International and Decca Records are using the U.K. group's U.S. tour as a major promotional aid for their new album, "The Who's Next." Track executive Pete Rudge, advance man for the tour, estimates a \$500,000 gross for the 20 concert tour.

The second Forest Hills, New York concert, July 29, was sold out in six hours, he revealed. The original opening concert, also at Forest Hills, was set for July 31. The Boston concerts (Aug. 4-6) have also been sold out and covered seating at Saratoga Springs (Aug. 2) has also been sold—"The first time this has ever happened for a rock group," said Rudge.

Promotion on the album starts July 30. Major advertising will be taken in underground papers and key papers in tour cities, including full page ads in the Los Angeles Times, Chicago Tribune and New York Times. T-shirts, stickers, patches and badges will be distributed. The group is also cutting their own commercials for radio spots.

"The Who's Next" is the first studio album done by the group since their rock-opera "Tommy" which will not, said Rudge, be featured on this tour of the U.S. Northeast and Midwest. The South and West Coast will be covered by another Who tour, set for Nov. 23. It will last until Dec. 15 and include more college dates.

Dates for the current tour include: Philadelphia (Aug. 3), Yale Bowl, New Haven, Conn. (7), Rochester (9), Pittsburgh (10), Cleveland (12), Dayton (13), Cobo Hall, Detroit (14), Minneapolis (15), Southern Illinois Univ. (16),

and Chicago Auditorium (Aug. 17-19).

The Who will travel with a 10-man road staff in charge of six tons of equipment, including the group's own lighting (for the first time in the U.S.).

The Who tour will also give exposure to Labelle, a group signed to Warner Bros. last week and handled by Track, with Track vice president Vicki Wickham as co-manager and co-producer.

Formerly known as Patti Labelle and the Bluebells, the group has been off the road for a year and is on all but three of the Who tour dates. Said Miss Wickham: "There has been a change of image for the group. There's no reason why a black act has to be r&b."

Test acetates of the group were sent to 25 major radio stations to gauge reaction before Labelle was offered to U.S. companies.

Future plans for the group include work with Laura Nyro, both recording and college dates, said Miss Wickham.

## 'Superstar' Fla. Bid Stopped By Injunction

NEW YORK — An "unauthorized" production of the rock opera, "Jesus Christ—Superstar," was halted when Judge T. Cabot of the U.S. District Court, Southern District of Florida, granted a temporary restraining order against the promoters of a performance scheduled for July 16 at the Sportatorium in Hollywood, Fla.

Plaintiffs in the case were Robert Stigwood Group Ltd., composers Andrew Lloyd Webber and Tim Rice and Leeds Music Ltd. Defendants were the Hollywood Sportatorium, Sportatorium Productions, Norman Johnson, Bruce Johnson and Leas Campbell.

Meanwhile, the authorized version of the opera, under the supervision of Stigwood, Rice and Webber, got under way with its

(Continued on page 62)

## Scepter Racks Up Mil in Orders After 3 Sales Meets

NEW YORK—Scepter Records received \$1 million in orders following three regional sales meetings, held at the end of June, announced Ed Kushins, Scepter national sales director.

Distributors attending the St. Regis Hotel, New York meeting included Beta Dist. N.Y., Best Dist. Buffalo, Wendy Dist. Newark, David Rosen Phila., Music

Merch. Woburn, Mass. Seaboard Dist. Hartford, General Dist. Baltimore, Lillian Dist. Charlotte, Brothers Dist. Cleveland, Merit Dist. Detroit, and Tone Dist. Miami.

Attending the Chicago meeting at the O'Hare Inn were Heilicher Brothers Minneapolis, Jay Kay Detroit, TDA Chicago, A&I Cincinnati, Godwin Atlanta, All South New Orleans, United Dist. Chicago, Music City Nashville, Record Sales Memphis, Stan's Shreveport, Commercial Music St. Louis, B&K Dallas, and Taylor Electric, Milwaukee.

Scepter's West Coast meeting included Record Merchandising Los Angeles, ABC Seattle, ABC Denver, ABC Phoenix, Independent Music San Francisco, Big State Dallas, Micorphone Music Honolulu, and Western Merchandisers Amarillo. The meet was held at the Mark Hopkin's Hotel, San Francisco.

Harold Sulman, Scepter national sales manager told all the meetings that Scepter's new pricing policy—previously announced—was necessitated from pressures within the industry, essentially retailers and racks. He said: "The new pricing policy has been carefully reviewed and is highly selective so that only our best selling product reflect the price increase."

Sam Goff, executive vice president introduced the new album releases and explained the promotional and merchandising programs supporting them. He pointed out the advertising/promotion cooperative taking place between Columbia Pictures and Scepter Records for "The Love Machine," by Dionne Warwick.

Scepter's tape division vice president and general manager Jerry Geller said "The distributors have not even scratched the surface on sales of 8-track tapes to their regular record accounts."

## Trousdale In Suit V. Writer

LOS ANGELES—Trousdale Music, a division of ABC Records, has filed suit here in Superior Court seeking \$100,000 in damages from songwriter P.F. Sloan. Complaint filed against Philip Gary Schlein, Sloan's legal name, alleges that Sloan originally signed a writer's pact in 1964, which agreement was up-graded and dated through option renewals. In June 1968 suit states that Sloan agreed to supply 10 songs to Trousdale by Jan. 31, 1969. Trousdale charges that

## Studio Track

By BOB GLASSENBERG

Here's a mini-spotlight on Tennessee. Call it a flashlight. . . . Fame Recording, Memphis, and Sonny Limbo, executive vice-president and studio manager, are hosting Clarence Carter, Atlantic Records artist, who's producing Arthur Conley. . . . Carter himself is cutting a new record with Rick Hall producing. . . . Liza Minnelli was also in with Limbo producing. . . . Capitol Records artist Sammy Jo was in recently with Limbo producing. . . . Jerry Lee Lewis also in. . . . Little Richard for Warner Bros. with Limbo producing. . . . Mary Wells for Warner Bros. with Limbo producing. . . . Spencer Wiggins in with George Jackson producing. . . . The Osmond Brothers in for MGM Records with Rick Hall producing. . . . The Drifters in for Atlantic Records with Limbo producing. . . . Ollie Nightingale for Memphis Records with Bowlegs Miller producing—he did a lot of the horn work for Aretha Franklin.

At American Recording, Memphis, Chips Moman produced and engineered a new Cymarron LP which will be out soon on Entrance Records. . . . Steve Alaimo will also have a record out soon on Entrance, produced and engineered by Moman. . . . Moman and Tommy Cogbill have completed a new Box Tops single . . . and Arif Mardin was in to produce a new Atlantic artist, John Prine, who was discovered by Paul Anka.

At Bradley's Barn, Nashville, Cecile Meachum tells me that Roy Clark has been in the studio enough to have two new LP's completed. Jim Williamson engineered and Joe Allison produced . . . and Loretta Lynn will have a new album out soon. That was engineered by Owen Bradley with Williamson producing.

Monument Recording Studios, Nashville, is hosting the Ambassadors, with Bob McCollum producing. . . . Paul Carruth also in the the Four Guys with Dave Mathis producing. . . . Glenn Sherley in for RPM productions with Jim Malloy producing. . . . Wayne Carson, lead for the Box Tops, for Monument Record with Fred Foster, owner of the studios, producing . . . and MGM artists Hank Williams Jr. and Lamar Morris with Jim Vinneau producing. And the flashlight hasn't gone out yet, watch for more on Tennessee and other states as time goes on.

Van Gelder Studios, Englewood Cliffs, N.J., means jazz in most people's books. Rudy Van Gelder engineers most of the dates in the studio. Recently in were Lou Donaldson for Blue Note Records. . . . Stanley Turrentine completing his new "Salt Song," LP for CTI. . . . Lonnie Smith, a newly signed CTI artist. . . . Kenny Burrell also doing some work for Creed Taylor's label. The new LP will be called "God Bless the Child," and Eumir Dodato arranged it. . . . Prestige artists Leon Spencer and Sonny Stitt doing separate LP work . . . and Elvin Jones and Grant Green working on separate LP's for Blue Note. . . . Personnel on the Jones LP includes a reed section of Joe Farrell, David Liebman and Frank Foster; Gene Perla on bass with Jones of course supplying the percussion. Francis Wolff and George

Butler produced. . . . Green's sidemen include Emanuel Riggins, electric piano; Chuck Rainey, electric bass; Billy Wooten, vibes; Harold Cardwell, percussion; Ray Armando, congas, and Irdis Muhammed, drums, with Green on guitar. Francis Wolff and Butler produced. . . . Also on Van Gelder's is Archie Shepp, ABC/Impulse artist.

★ ★ ★

John Lennon was in New York recently and working at the East Coast Record Plant on his first quadrasonic LP. Consulting on the sessions was George Harrison. Phil Spector produced and Alan Steckler supervised for Apple Records. Spector and Harrison are now on the West Coast working on Harrison's new LP.

Brian Ahern, the man from the North Country and a mighty fine producer in any country, had completed production on Anne Murray's next single for Capitol, "Think it Over in the Morning," an original tune by Carpenters songwriter Paul Williams and Roger Nichols. The sessions were held at Eastern Sound in Toronto. Ahern and his "Maritime Mafia," a whole bunch of sidemen, are winding up work on Bob Carpenter's first LP "If Nothing Should Survive."

★ ★ ★

Artists at the East Coast Record Plant, besides John Lennon, include Doug McClure for the Wes Farrell organization; Kim Ornitz for Family Productions; Sawbuck for the Tom Wilson Organization.

The West Coast Record Plant is hosting Grandmother for Warner Bros.; Arthur Gee and Albert Collins for Tumbleweed Productions and Greenwood Mountain for Uni Records.

★ ★ ★

Steve Katz and Richard Factor have designed and built a digital tape timer to go with the Ampex MM 1000 16-track recorder. The timer reads in minutes and seconds and also has the capability of searching for any predesignated location on the tape. Katz says the advantage to a digital timer which reads in minutes and seconds instead of index numbers is that the engineer can time each take on the spot. No stop watch is involved. It also simplifies the entire overdubbing process. "The unit was designed by and for studio engineers," Katz said.

★ ★ ★

SHORT TAKES: The new Jefferson Airplane LP, which will probably be on their new label Grunt Records, is called "Bark." . . . Sound Ideas Studios, New York, hosted Roy Ayers for Polydor Records; Shaky Legs on a debut LP for Paramount Records, Dave Blume producing; Quincy Jones for a new A&M LP. . . . At United and Western Recording, Hollywood, Snuff Garrett producing a new LP with Cher; Sonny Burke for Daybreak Records at Western; Jackie Mills for Bell Records at United; Loren Becker and Jimmy Jenner in to record "Gloria Loring," for Stereo Dimensions. . . . Poppi Recording, Hollywood, hosting Ann-Margret for Rogallen Productions; Jerry Mulligan for A&M; Society Seven for Uni. . . . Forty vocalists from the Aman Dance Troupe checked into the Village Recorder, Los Angeles; finishing touches at VR include J.R. Shanklin completing his "Buckwood" LP and a final mixdown at "The Love Valley Concert" flick. . . . At Magnagraphics Studio, New York, Elephant's Memory is cutting their new LP for Metromedia Records and Holly Woodlawn, Andy Warhol's latest find, was cutting the soundtrack to a new movie, "Scarecrow in a Field of Cucumbers."

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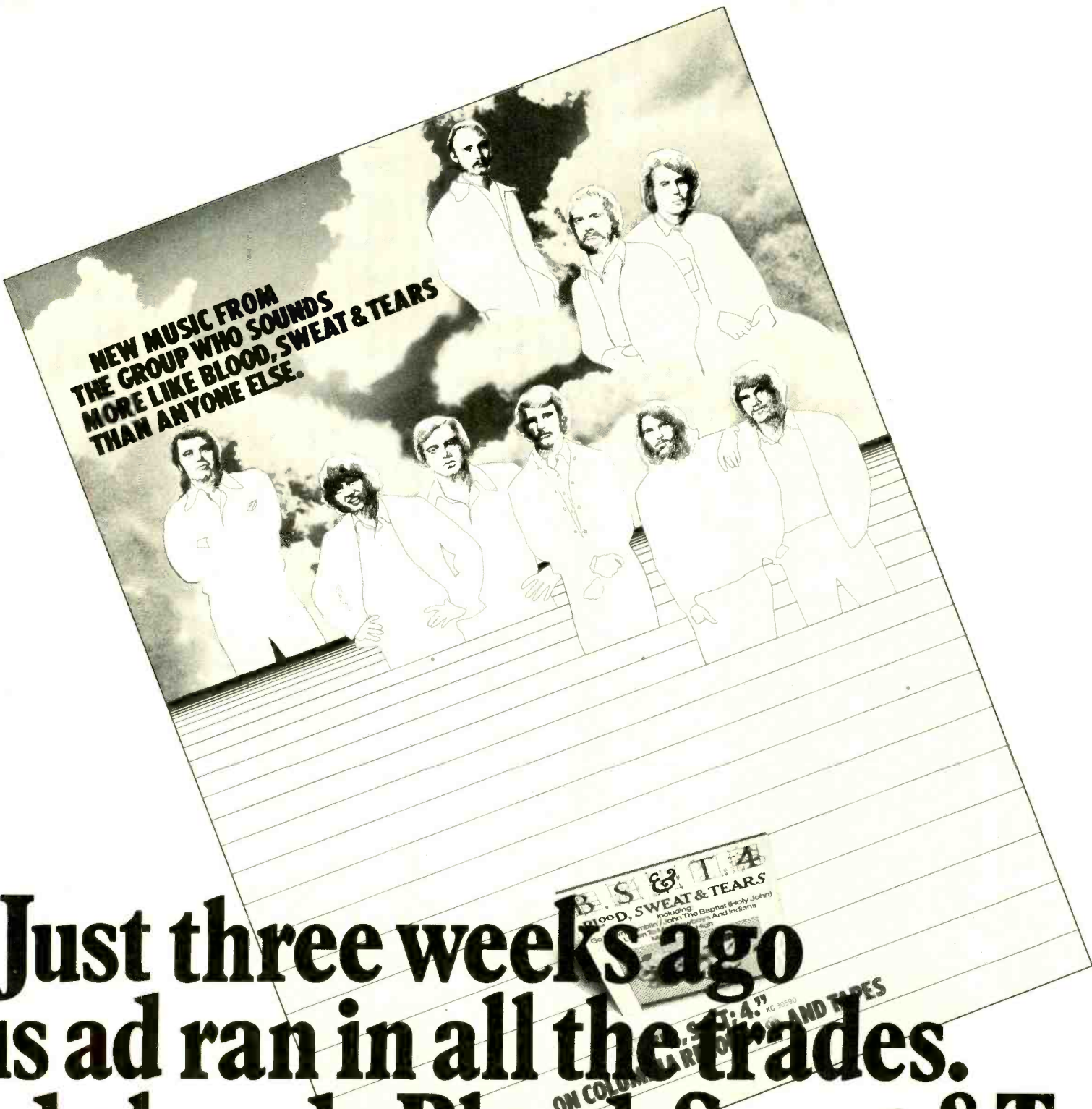
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Vol. 83 No. 30

## WIGHT FEST IS 'ANTI-DRUG'

LONDON—The Isle of Wight Music Festival has been earmarked by its promoter Richard Roscoe as an "anti-drug festival." The proceeds of the festival will be distributed equally to Phoenix House and Synanon House in the U.S., and an anti-drug foundation in England.

The festival is scheduled for Aug. 28-29. Rock groups from the U.S. and England are currently being lined up.

## Blue Thumb in Suit Vs Shelter

LOS ANGELES—Blue Thumb Records has filed suit against Shelter Records, Leon Russell and Denny Cordell in Superior Court, charging breach of contract and seeking an accounting and appointment of a receiver.

Complaint states the two firms entered into an oral agreement in February, 1970, providing that Blue Thumb get exclusive distribution for the U.S. of Shelter record product. Suit alleges that about August, 1970, Shelter started negotiating a contract with Capitol to distribute Shelter for a royalty payment. About Sept. 14, 1970, the suit charges, Shelter acted with Capitol to distribute product with payment going direct to Shelter.

Blue Thumb holds that their pact called for a joint business venture, with the two parties to split equally the profits after Blue Thumb took 12.5 percent of the gross take off the top for their management fee. For this alleged violation, Blue Thumb asks \$50,000 damages plus exemplary damages of \$750,000.

In another action, Blue Thumb asks for an accounting from Shelter, alleging that the Russell-Cordell firm probably has received over \$100,000 from Capitol. In a final action, Blue Thumb asks the court to appoint a receiver for the joint business venture.

## Fat Chance Gets Recording Studio

LOS ANGELES—Fat Chance Productions has taken over ownership and operation of the Recording Studio in Tarzana and renamed it The Fat Chance Recording Studio.

The facility was formerly owned by several members of the country rock band called Morning. The 8-track facility is going 16-track next month and will increase its rates from \$25 an hour to \$50. The production company has 10 acts signed, including a group called Dakota, plus solo vocalists Steve Wilson, Steve Sherman, Vicki Roper and Harry Garfield.

These acts use the studio for rehearsals and to prepare demonstration tapes. A recent outside client, using the studio, was Chicago. On the staff of the studio production company are Joe Long, Bruce Wallace, Harvey Schwartz, Roger Reinhart and Andi Krusoe.

The company signs acts for single record projects and artists for single club date appearances. Subsequent deals are then negotiated.

## Pride Will Record Mancini Film Song

NEW YORK—Charley Pride, RCA Records country artist, will sing the only song in the film, "Sometimes a Great Notion," starring Paul Newman and Henry Fonda.

The song, "All His Children," by Henry Mancini (music) and Alan and Marilyn Bergman (lyrics), will be sung by Pride over the opening title and closing credits of the film.

## Executive Turntable



DAVIS



YETNIKOFF



DEAN



LUNDVALL



FARR



RIVEL



GOLDMAN



ASHER

In a major reshuffle at CBS and Columbia Records (see separate story on Page 3), Clive Davis has been named president of CBS Records/Group; Walter Yetnikoff has been appointed president of CBS International; Walter Dean has been upped to executive vice president of Columbia Records; Bruce Lundvall has been set as vice president, marketing at Columbia; Bill Farr has been named Columbia vice president, business diversification and planning; Art Rivel has been named Columbia's vice president, retail distribution and audio products; Elliot Goldman has been appointed Columbia's administrative vice president, Larry Harris has been named vice president of Columbia's business affairs, and Dick Asher has been set as executive vice president of CBS International. At the same time, Harvey Schein was named president of CBS/Columbia Group, and Goddard Lieberson moves from president of CBS/Columbia Group to CBS senior vice president.

★ ★ ★

Bill Williams named sales manager, Epic/Columbia custom country product, based in Nashville. He joined Columbia in 1969. . . . Buzz Willis named director, r&b music, RCA Records. He was previously manager, new product development, RCA Records.



WILLIAMS



WILLIS



STERNE



RODDEN

Tracey Sterne named vice president, Elektra Records. Miss Sterne runs Elektra's Nonesuch Records' classical division, combining a&r, production and press relations. . . . Tom Rodden appointed West Coast district manager, MCA Records. He was previously district manager for MCA, based in Dallas.

★ ★ ★

Lee Mendell named vice president, United Artists Records.



MENDELL

He was recently named head of international operations for the company. Mendell was previously with Fantasy Records. . . . Judith Hemstreet named publications coordinator for all printed materials, Warner Bros. Music. She was formerly with MCA Music. . . . Alonzo King, former public relations and promotion manager for Little Anthony and the Imperials, joins TDA Inc. (formerly Allstate Record Distributing Co.), responsible for sales and promotion work in the company's jazz and soul labels. . . . Russ Gary joins Fantasy as staff producer engineer. He was previously with Wally Heider's San Francisco studio as an engineer. He will produce Redwing's next LP and is currently working on Alice Stuart's second LP. . . . Jimmy Bee joins Cherry Red Corp. in Los Angeles as national promotion manager. He is also an artist with the soul label.

★ ★ ★

Steve Lappin transfers to Billboard's Chicago office as Midwestern regional manager for Billboard sales. He continues to coordinate U.S. activities for World Radio TV Handbook. . . . Clarence C. Benedict elected vice president, finance of the Handelman Company, based in Detroit. . . . Anthony A. Mirabelli named director of marketing, consumer electronic products, Bell & Howell consumer products group. . . . John R. Kelly named national marketing manager, a new post, of Audio Designs and Manufacturing Inc., Roseville, Mich.

★ ★ ★

Jim Saltzman promoted to the post of national promotion director of United Artists Records. Saltzman has been with the label for eight years and previously was branch manager of UA distributing in Los Angeles and prior to that held a similar post in St. Louis.

★ ★ ★

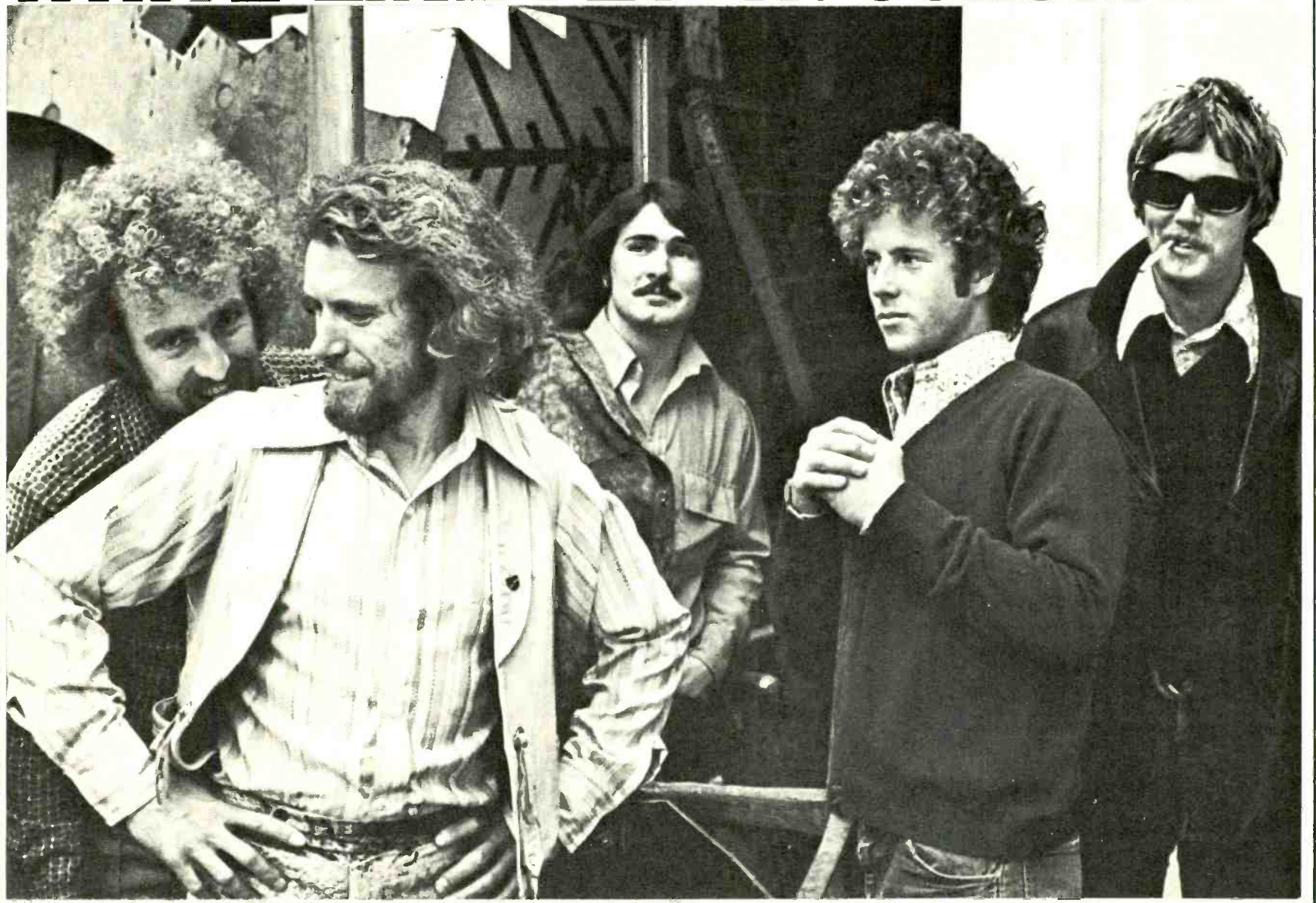
Robert R. Beachler Jr. has been appointed operations vice president of Craig Corp. He had been technical director.



# The Flying Burrito Bros

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# Nashville Is Lax on U.K. Country: Kruger

• Continued from page 1

development of the music as a long-term investment and not just attempt to make money on individual albums. Artists must also be realistic about the money to be made at present."

### Country Fest

Commenting on the International Music Festival, an enormously successful annual event in England, Kruger said: "The festival draws all the country fans from all over the country to one place for two days. But that's all. It isn't reflected afterwards. A U.S. country act like Buck Owens or Haggard can fill the London Palladium for just one concert at reasonable prices without any problem. The difficulty is finding other dates in the U.K. that will pay off. Johnny Cash is the exception because he has television going for him."

Kruger's film division distributes "From Nashville With Music," a film including top country names, in the U.K. Kruger said the film did good business in London (where it was released to coincide with the Country Music Festival), Liverpool and Birmingham. "But it died in Glasgow. Scotland has

long been considered a center for country music, but didn't respond," he said. Kruger considers Ireland the strongest country area in the U.K.—his Nashville film exceeded business done by "Love Story" when screened in Belfast and Dublin, he claimed.

Kruger's Ember label has 35 country albums in its catalog.

"One solution to the problem in England may be closer communication between London and Nashville. I find that dealing either from the U.K. or through a New York lawyer isn't satisfactory. Getting to Nashville, explaining the problems man to man may be the only way to deal with the situation," he said.

Kruger originally planned to launch his Ember label in the U.K., but has temporarily shelved the idea—"because of current conditions in the U.S. market"—preferring to do an artist-by-artist deal. He is involved in licensing U.K. artists Desmond Dekker, Julie Rodgers, Blonde on Blonde, and Flare. He has also signed a production deal with Larry Douglas and GM Recording Studios, East Detroit, which will give him black product for his label and for the U.S.

# Pub Is Formed By Daybreak

LOS ANGELES — Daybreak Records has formed a music publishing division to be known as Daybreak Music (ASCAP). Initial material will feature three songs by Frank Sinatra Jr. The songs are "Black Knight," "Believe in Me" and "Spice." The Sinatra material is featured in his first LP for Daybreak.

Songs by Paul Francis Webster and Larry Groce will also be part of Daybreak's publishing buildup. Various U.S. and foreign publishing possibilities are already being considered by Bobby Weiss, executive vice president and general manager of Daybreak, but Weiss does not expect to reach any final decisions on alliances until sometime this fall, when initial Daybreak product becomes available.

# Filmation Forms Kiddie Line on Cartoon TVer

LOS ANGELES — Filmation Inc., which was responsible for the successful Saturday morning cartoon shows like the Archies and the Groovy Goolies, is forming its own record label with the first product to be the Funnies, five groups who will have a cartoon series on CBS-TV in the fall.

In conjunction, Filmation has formed a group to tour as the Groovy Goolies, plus five live acts that will comprise the Funnies on a package tour next summer.

Norm Prescott and Lou Sheimer, the head of Filmation, will also head Filmation Records with music production to be handled by Richard Delvy. Filmation will also handle management of the groups and music publishing, both

under the name Shermley Music. Prescott said Filmation is negotiating a distribution deal for product on the Funnies. The Groovy Goolies already recorded for RCA. Should any future act be signed to Filmation Records, separate distribution deals for each act would be worked out, he said.

The first singles by the Funnies will be released to coincide with the premiere of the show Sept. 18. It will consist of five singles, one each by the groups in the show. An album containing the five singles plus the show's theme will be released in October.

The five groups will carry their names or be related to comic strip characters, such as Dick Tracy and Alley Oop, although final names of the groups have not been chosen.

The Funnies will make their first major appearances next summer at fairs across the country. The Groovy Goolies recently appeared at Harrah's in Lake Tahoe and are booked to appear at the Michigan State Fair starting Aug. 27.

The five groups comprising the Funnies and the Groovy Goolies will all resemble the cartoon characters, according to Prescott. The makeup and costuming is being handled by Rob and We Dawn, who also do the makeup for the "Mission: Impossible" TV series.

Material for songs will come from name contemporary writers; although Prescott stressed new writers are also being sought.

# Col Restructures; Davis Role Widened

• Continued from page 3

expanded duties: The key areas of a&r and marketing will continue to report to Davis.

Walter Dean has been appointed executive vice president responsible for the activities within the company of Operations, Retail Distribution and Audio Products, Business Affairs and Administration, and Business Diversification and Planning. He was formerly administrative vice president.

Bruce Lundvall has been appointed vice president, marketing, responsible for sales, distribution, promotion, merchandising and advertising of all Columbia, Epic, and Custom label product in the U.S. Lundvall, who joined Columbia in 1960, had been vice president, merchandising for the past two years.

Bill Farr has been named to the newly created post of vice president, business diversification and planning responsible for Columbia Special Products, Planning and Diversification, and Children's Books and Records. Farr, who joined Columbia in 1963, had been vice president, marketing.

Art Rivel has been named to the newly created post of vice president, retail distribution and audio products with primary areas of responsibility in Discount Records, Inc., Audio Products and Accessories, as well as the pending

addition to CBS Records' retail organization, Pacific Electronics. Rivel, who joined Columbia in 1969, had been vice president, business diversification.

Elliot Goldman will assume the position of administrative vice president responsible to Walter Dean for Business Affairs, Music Publishing, and administration of A&R and Music Publishing. Goldman, who joined Columbia in 1967, had been vice president, business affairs.

Larry Harris has been named vice president, business affairs responsible to Goldman for contracts with Columbia artists and producers, and transactions involving soundtrack albums, CBS' Broadway production investments, and April/Blackwood music publishing contracts. He had been president of Ampex Records and before that a vice president of Elektra Records.

Yetnikoff is building up the staff setup of CBS International. His first move is to name Dick Asher executive vice president responsible for the activities of Administration and Development, Promotion and Merchandising, A&R and Music Publishing. Export Sales and Order Service, and Manufacturing and Engineering Services. Asher, who had been with Columbia as vice president, business affairs, was vice president, Eastern operations for Capitol Records.

# NARAS Opens Membership to Record Publishers-Producers

NEW YORK — Publishers-producers of recordings have been officially recognized by the Record Academy (NARAS) as eligible for active membership and thus may vote in the Grammy Awards competition. Although some publisher-producers have already been accepted, the Academy has never before gone on record as welcoming them. The qualification in the a&r category now reads: "Producers (independent, company and publisher)."

At the same time, the membership voted to accept life memberships in any chapter "for a period of one year from the date such chapters begin to accept members." Life, or other charter, memberships had originally been instituted to give new chapters working capital from the \$100 dues. The trustees, who recommend the change, felt that after one year a chapter should be able to function financially without such a large contribution.

A third amendment submitted to the membership was defeated by almost a three-to-one ratio. This would have created a 10th membership classification for publisher-producers of demonstration

records leading to six commercially released sides "that were the same in creative content as the publisher's demonstration record." One reason given for the defeat of the measure was the inability to establish definitive guidelines for determining precisely who had contributed what to a demonstration record.

Individual chapters are being asked to amend their local constitutions to conform with the two new amendments.

# Music to Sell By, Pub, Is Formed

NEW YORK — George Brackman, composer-arranger-conductor, has formed a publishing-production firm, Music to Sell By, Inc. The firm will develop and produce for recordings by young songwriters and performers on the contemporary music scene.

Brackman has had experience in the music business as a record producer and a&r man both here and abroad. His new firm will headquarter at 157 W. 57th St.

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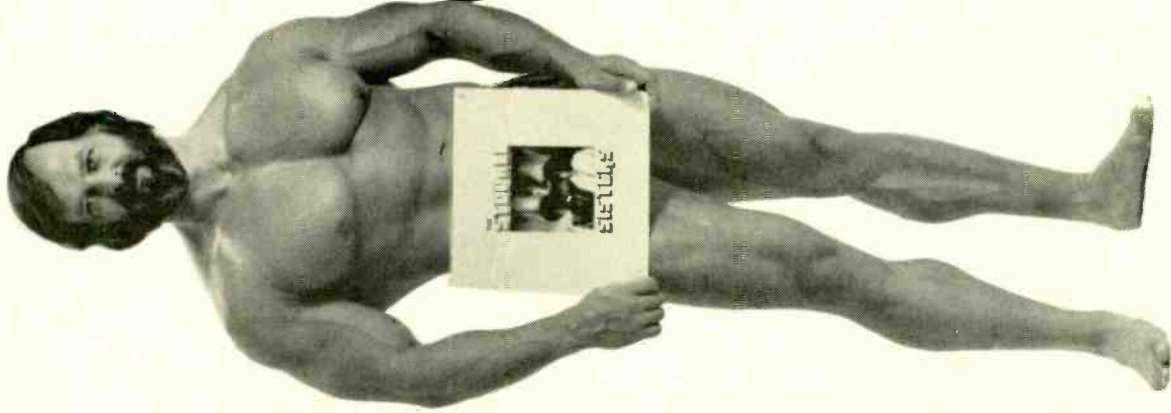
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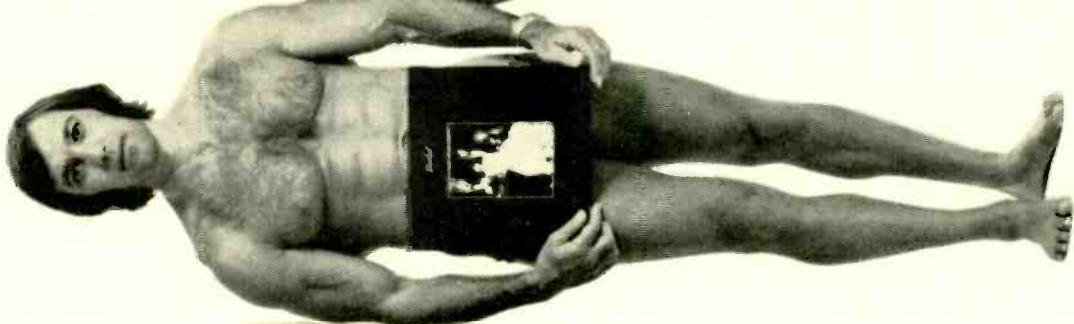
**Stop Your Motor**  
(WS 1927) by The Association



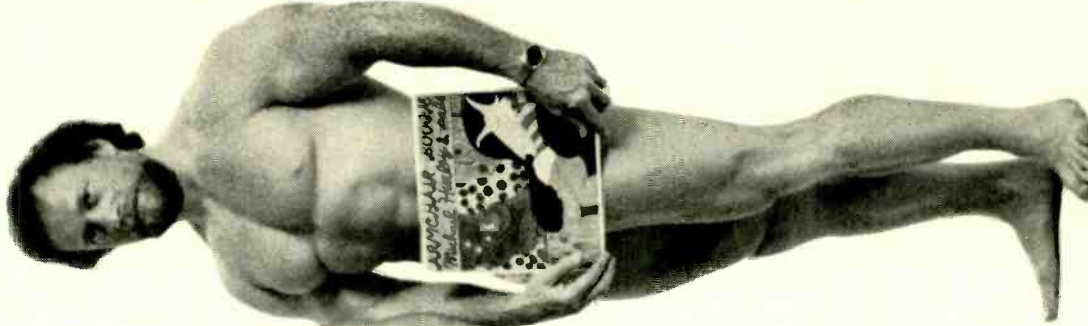
**How Come the Sun**  
(RS 6443) by Tom Paxton



**Ride the Wind**  
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## Black Soundtrack LP's Are Triggering New Sales Mart

• Continued from page 1

Melvin Van Peebles, who wrote his own music for "Sweetback," and Booker T. Jones, composer of the "Uptight" score, are all album sellers in their own right. The fact that these composers also perform the music themselves gives the soundtracks additional value.

Bell noted that record stores will give special attention to the new black soundtrack album because of the excitement these films can generate, and that Stax has been able to go beyond the traditional outlets to gain additional LP sales.

"Many theater owners," Bell said, "were hesitant about our suggestions to make albums available in the theater lobbies until they discovered how profitable it could be." He pointed out that when "Sweetback" premiered in Detroit, the theater's initial allotment of 300 soundtrack albums was sold out on opening night. A promotional tie-in with Lancer Books, which published a book by Van Peebles on the making of "Sweetback," provided another new sales

outlet for the soundtrack album.

The Stax soundtracks also receive a full-scale advertising, promotion and publicity campaign at the trade and consumer levels with radio ads and insertions in such black publications as Jet. Bell said, "It's all vital in creating a community awareness of the soundtrack."

## Elton John Folio By Warner Bros.

NEW YORK—Warner Bros. Music, exclusive selling agent for Dick James Music, Inc., has completed its folio, "The Songs of Elton John & Bernie Taupin." The 144-page songbook contains all the compositions recorded and released by Elton John in the U.S. as well as four titles which have been released only in the U.K.

Irving Brown, WB managing director, prepared the folio with David Rosner, Dick James Music representative.

In addition to the 31 compositions, the book contains a 30-page literary and photo section.

## Progress in Deal With Paramount

NEW YORK—Progress Record Distributing in Cleveland has picked up distribution of the Paramount Records family of labels, including Paramount, Dot, Steed and Blue Thumb.

The labels were formerly handled by MCA in Cleveland. Progress will handle the labels for the Cleveland and Pittsburgh areas.

## Dump Killing Budget LP's, Mgr Declares

CHICAGO — Cutout albums dumping is leaving rackjobbers with nonreturnable merchandise and a stopped cash flow, killing the budget LP business, asserted Herb Dorfman, sales manager, Ambassador Record Corp., Newark, N.J., who was here selling his budget line of Peter Pan, Diplomat and other labels to discount store buyers at the Transworld Navy Pier Housewares and Variety Exhibit.

Dorfman was particularly angry about a story documenting the volume being done in cutout LP's where some marketeers are doing \$8 million annually (Billboard, June 26).

He said, "This story just points up what is terribly wrong in the industry. The rackjobbers are buying these cutouts on a nonreturnable basis and are hung with the merchandise. Their cash flow stops. Meanwhile, the regular budget label is deprived of product because labels won't license us and we have to compete with these dumps."

"The budget business offers current tunes. Look, I have 'Rose Garden,'" he said, "and we guarantee the sale. We're a healthy factor in this declining economy because we keep fresh product flowing and expose artists in retail stores beyond the normal record business distribution."

Dorfman was selling small town discount store buyers packages of "Sesame Street" and other assortments. Typical of his deals is a floor display set to retail at \$71.94 including 36 "School Days"

45's, 24 book-record sets on 45, a dozen 99 cent "Rocking Horse" LP's and a dozen \$1.98 Peter Pan albums.

## Elektra Sued For \$285G By Promoter

LOS ANGELES—Elektra Records and its president Jac Holzman are being sued for \$285,000 by Ronnie Mellen, local promoter and publicist. She charges that the sum is due her because of a promise made by Holzman when she introduced Holzman to the Doors and later encouraged the Doors to sign with Elektra.

The suit, filed late in 1970 in U.S. District Federal Court, states that during the summer of 1966, while the Doors were performing at the Whisky A-Go-Go, Miss Mellen was promoting them. Miss Mellen, in her suit, states that she encouraged the Doors to sign with Holzman and that they inked with Elektra Nov. 15, 1966.

On Dec. 8, 1970, Elektra and Holzman filed a counterclaim in Superior Court here, where the Mellen suit originated, alleging that Miss Mellen was not a qualified California agent and this countersuit seeks repayment of the \$15,000 from Miss Mellen to Elektra given to her at 6-month intervals from 1967 to 1970.

Several pre-trial conferences have been held in the interim.

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## STEPHEN STILLS

IN CONCERT WITH

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PAUL HARRIS

STEPHEN FROMHOLZ  
FUZZY SAMUELS

&

THE MEMPHIS HORNS  
FEATURING  
WAYNE JACKSON AND  
ANDREW LOVE

DATE	CITY	HALL
FRIDAY, JULY 16	CHICAGO	INTL. AMP.
SATURDAY 17	ST. LOUIS	KEIL
TUESDAY 20	CLEVELAND	PUBLIC AUD.
WEDNESDAY 21	DETROIT	OLYMPIA
FRIDAY 23	CINCINNATI	GARDENS
SATURDAY 24	PITTSBURGH	CIVIC ARM
TUESDAY 27	BOSTON	GARDENS
WEDNESDAY 28	PHILADELPHIA	SPECTRUM
FRIDAY 30	NEW YORK CITY	MADISON
TUESDAY, AUGUST 3	LOUISVILLE	SQ. GARDEN
THURSDAY 5	OKLAHOMA CITY	FAIR GROUNDS
SATURDAY 7	MINNEAPOLIS	COLISEUM
MONDAY 9	DENVER	MUNICIPAL AUD.
TUESDAY 10	SALT LAKE CITY	RED ROCKS
THURSDAY 12	OAKLAND	SALT LAKE
SATURDAY 14	PHOENIX	COLISEUM
TUESDAY 17 & 18	LOS ANGELES	COLISEUM FORUM

ON ATLANTIC RECORDS & TAPES  
(TAPES DISTRIBUTED BY AMPEX)





# STEPHEN STILLS 2



Direction: The Geffen Roberts Management Company

On Atlantic Records and Tapes  
Tapes distributed by Ampex



SD 7206





# Miss Peggy Lee

*Her new album and  
her latest single.  
"Where Did They Go"  
(ST-810)*





# Cartridge Television Is Offering 1.1 Mil Shares

NEW YORK—Cartridge Television, Inc., has gone public with an initial offering of 1.1 million shares of its common stock at \$20 a share. The company had been in registration for the past six months.

Cartridge Television, manufacturer of the Avco Cartrivision CTV unit, is a subsidiary of the Avco Corp. Avco owns 50.2 percent of the venture. However, it is reported that Avco, which has invested some \$7.5 million in Cartridge Television since 1969, will have its holding reduced to 31.8 percent following the stock offering and exercise of warrants.

Cartridge Television is the first major company exclusively in the CTV business to come to the pub-

lic market for funds. Net proceeds of the stock offering will be used to finance capital expenditures at its own tape and cartridge plant in California, and at Avco's tape deck and component manufacturing plants in Alabama and Indiana. The rest of the proceeds will be used to meet additional preoperating and working capital needs.

Meanwhile the Sears, Roebuck Co. refuses to confirm or deny industry reports that they have, along with such other retail chain stores as Montgomery Ward, agreed to market the Cartrivision CTV concept under the Sears brand name.

However, it is learned that Sears will test market the units in selected shops across the nation sometime next year.

# CBS Income Up \$600,000

NEW YORK—Estimated second quarter net income from CBS is \$16.2 million on net sales of \$282.6 million, compared with 1970 second quarter net income of \$15.6 million on net sales of \$278.6 million. This represents an estimated 2-cent rise in earnings per share from 55 cents in 1970 to an estimated 57 cents per share in 1971 for the second quarter.

The first half of 1971 shows consolidated net income of an estimated \$22.6 million on net sales of \$564 million. Comparable 1970 results were \$28.7 million and \$583.9 million respectively. Estimated six months per share equal 79 cents while the first half of 1970 showed earnings per share of \$1.02.

The CBS/Broadcast Group equaled their 1970 level, while the CBS/Columbia group continued to gain and the CBS/Education & Publishing group was down slightly.

# Gets Concord Electronics Co.

LOS ANGELES — Concord Electronics, a subsidiary of Ehrenreich Photo-Optical Industries Inc., New York, has been sold to Instrument Systems Corp., Jericho, N.Y., for an undisclosed amount of cash and Instrument Systems common stock.

Concord will operate under Benjamin Electronic Sound, Farmingdale, N.Y., a division of Instrument Systems. Both Concord and Benjamin market high-fidelity and stereo components, audio and video tape recorders, receivers and accessories.

# Net Profits Dip, Reports Hitachi, Sharp Corp.

LOS ANGELES—Hitachi and Sharp Corp. both report decreases in profits for fiscal 1971.

Hitachi and its 60 consolidated subsidiaries reported a 7.3 percent decline in profits while sales increased 16.4 percent for the fiscal year ended March 31, 1971.

Net earnings were \$140 million, compared with \$151 million a year earlier. Sales rose to \$3,328,000, from \$2,858,000.

Sharp Corp. expects fiscal first half profit to decrease from a year earlier, with earnings in the period ending Sept. 30 below the equivalent of \$8.2 million earned in the March 31 six months.

Sales in the current fiscal year are expected to increase two or three percent from \$203 million in the March half. Sept. 1970 half sales totaled \$21 million. Sales in fiscal 1971 increased about 23.4 percent, the same as in the previous year.

# Handleman Sales Up 9.2% On '70

NEW YORK — Handleman Co. sales and earnings for its fiscal year ended April 30 reached record levels. Sales for fiscal 1971 were \$105,305,000, an increase of 9.2 percent over the \$96,525,000 recorded for fiscal 1970.

Net earnings rose 23.9 percent to \$6,311,000, compared to \$5,093,000 last year. Earnings per share were \$1.42 compared to \$1.18 in 1970, an increase of 20.3 percent.

# Market Quotations

As of Closing, Thursday, July 15, 1971

NAME	1971 High	1971 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	21	8	393	20	18 1/4	18 7/8	- 7/8
A&E Plastic Pak Co.	127 1/2	7 1/2	102	77 1/2	71 1/4	73 1/2	- 1/2
ABC	48	25	621	45	44 1/2	44 7/8	- 1/4
Amer. Auto. Vending	10 1/2	6 7/8	40	9 1/4	9	9 5/8	+ 5/8
Ampex	25 3/8	16 1/2	733	18 1/2	17 1/8	17 1/8	- 13/8
Automatic Radio	14 1/4	7 7/8	67	9	8 1/8	8 5/8	Unch.
ARA	142 1/2	117	101	142	138 1/4	138 1/4	- 2 3/4
Avco Corp.	18	12 1/8	403	13 7/8	13	13 3/8	Unch.
Avnet	15 5/8	8 1/4	459	13	12 1/8	12 1/2	- 7/8
Capitol Ind.	21 7/8	10 5/8	264	11 7/8	10 3/8	11	- 1/4
Certron	8 3/8	3 7/8	432	4 5/8	3 3/4	4	- 3/4
CBS	47 1/2	30 1/8	2732	47	44	46 5/8	+ 2 3/8
Columbia Pictures	17 3/8	10 1/4	750	11 1/2	10 7/8	10 7/8	- 3/8
Craig Corp.	9	4 5/8	187	5 5/8	4 5/8	5 1/8	+ 1/2
Creative Management	17 3/4	8 3/4	79	11 3/4	10 7/8	11 1/4	+ 1/4
Disney, Walt	128 7/8	77	1032	115 7/8	106 3/8	110	- 6
EMI	4	3 3/4	255	4	3 3/4	4	+ 1/8
General Electric	62 7/8	57 5/8	4824	61 3/4	58 1/8	58 1/2	- 3
Gulf + Western	31	19	660	29 1/8	26 3/4	27 7/8	- 3/4
Hammond Corp.	13 7/8	9 1/2	112	10 1/2	10 1/4	10 3/8	Unch.
Handleman	47	35 3/8	264	40	39	39 7/8	+ 1/4
Harvey Group	8 7/8	3 3/4	21	6 1/2	6	6	- 1/4
ITT	66 1/2	49	4101	66 1/8	63	65 7/8	+ 3
Interstate United	13 1/2	8	71	9 5/8	8 7/8	9	- 1/2
Kinney Services	39 3/8	28 1/4	888	35 3/4	34 1/4	35 1/2	+ 1 3/8
Macke	14 5/8	8 3/8	417	9 3/8	8 7/8	9 1/4	- 1/8
Mattel, Inc.	52 1/4	35 1/4	859	39 1/2	35 7/8	37 1/4	- 1 1/2
MCA	30	21 3/8	41	25	23 5/8	23 5/8	- 1 3/8
MGM	26 7/8	15 1/2	113	21 7/8	20 1/8	20 3/4	- 1 1/4
Metromedia	30 7/8	17 3/8	449	30 1/8	28	28 3/4	- 1 1/8
3M	123 7/8	95 1/8	847	119 1/4	117 1/4	117 1/4	+ 1/4
Motorola	89 3/4	51 1/2	1944	82 7/8	76	76 3/4	- 5/4
No. Amer. Philips	31 7/8	23	104	28 1/4	26 1/2	27 1/4	- 1/8
*Pickwick International	37 1/4	36 3/8	86	37 3/4	36 3/8	37 5/8	+ 1
RCA	40 3/4	26	2467	35 1/8	33 3/8	34 5/8	+ 1/8
Servmat	34	25 1/2	882	34	32 1/2	34	+ 1
Superscope	32 5/8	19 7/8	881	25 1/4	23 1/8	23 5/8	- 5/8
Tandy Corp.	75 5/8	51	329	75 1/2	74 3/8	75 3/8	+ 3/8
Telex	22 3/8	13 3/4	1893	16 1/8	14 1/4	14 1/4	- 1 3/4
Tenna Corp.	11 1/2	6	93	7 1/4	6 1/2	6 5/8	- 1/2
Transamerica	19	15 1/4	2715	18 1/4	17	17 1/4	- 1/4
Transcontinental	11	6 1/2	417	7 1/2	6 7/8	7	- 5/8
Triangle	22 3/4	14 3/8	26	16 1/2	16 1/4	16 1/2	- 1/8
20th Century-Fox	15 7/8	8 5/8	298	11 3/8	10 3/8	10 3/4	- 1/4
Vendo	17 1/2	12 3/4	43	13 5/8	13 1/8	13 5/8	+ 1/2
Viewlex	10 3/4	7 1/8	240	7 3/4	7	7	- 1/8
Wurlitzer	17 1/2	10 1/8	222	16	14 3/4	14 3/4	- 1
Zenith	54 7/8	36 3/8	1751	51 7/8	46 7/8	47	- 4 1/8

\*7/12/71—stock dividend 50%

# Insiders Report

By MILDRED HALL

WASHINGTON—The Securities and Exchange Commission's May summary of insider transactions reports trading by officers and directors and other holders of stock in the following companies of direct or related interest to Billboard subscribers. (Unless otherwise noted, transactions are in common stock. Exchange stocks are reported first, followed by over-the-counter.)

Ampex—C. V. Anderson sold 1,000 shares, leaving him 320.

ARA Services—A.C. Clark sold 50,200 shares, leaving him 42,068.

Avco Corp.—K. R. Wilson, Jr. reported sale of 1,000 shares of cumulative convertible preferred stock to meet income tax payment, leaving him 8,500 of these shares.

Avnet—M. Alperin sold 3,000 shares, leaving him none.

Certron Corp.—R. D. Cornuelle sold 1,500 shares, leaving him none.

J.M. Nashu sold 42,200 shares, leaving him 36,569.

CBS—W.S. Paley reported sale of 2,957 shares out of trust holding, leaving 20,662 in trusts, 1,660,195 shares held personally, 93,702 held in partnership, and 71,641 held by wife.

Columbia Pictures—R. Karp sold 2,100 shares leaving him 302 shares held personally and 674 in retirement fund. C. I. Lappen sold \$35,000 worth of 4 3/4 percent debentures, and \$50,000 of 5 3/4 percent debentures, leaving him none in either category.

Walt Disney Prods.—E. C. Walker exercised option to buy 1,350 shares, giving him 19,986 shares held personally and 3,480 in partnership.

General Electric—D. E. Craig

bought 3,192 shares, giving him 3,212. D. D. Scarff exercised option to buy 2,536 shares, giving him 4,430.

Handleman—J. Kaplan sold 1,000 shares, leaving him 4,189 shares held personally and 8,133 jointly with wife.

ITT—The following exercised option to buy stocks: F. P. Barnes 4,000, giving him 13,100 shares held personally and 1,000 as trust; R. L. Brittenham 3,000 shares, giving him 18,200; E. C. Chaves 2,000 shares, giving him 5,400; H. S. Geneen 33,334 giving him 150,998 shares; J. R. McNitt 2,000 giving him 11,500 shares; F. E. Weldon 2,000 giving him 8,000 shares held personally, 200 by son. H. P. Schoen sold 2,500 shares of \$2.25 cumulative convertible preferred, Series N, leaving him 3,786 of these shares.

Kinney Services—S. Berger sold 2,000 shares, leaving him 40,143. S. L. Lewis reported holdings of 7,500 shares and sale by wife of 2,500, leaving her none. M. Rosenthal sold 3,000 shares, leaving 163,404 shares held personally, and sold 590 shares held as trust, leaving him 79,155 shares in trusts and 14,230 shares held by family. J. S. Liebowitz reported sale of 39,000 shares held as co-trustee, leaving 576 shares in this category, and 82,622 held personally. S. J. Ross reported sale of 1,000 shares by wife, leaving her 28,600 shares, 80,374 shares held as trusts, and 83,000 shares held by Ross personally. A. Sarnoff sold 13,750 shares, leaving him 25,000, and M. A. Sweig sold 3,000 shares leaving him none.

3M—Richard Ordway, John G. Ordway Jr. and David S. Nicholas as trustees (under deed of trust of Jan. 16, 1917) sold 141,000 shares, leaving 4,141,504 shares in the trust.

Motorola—W. B. Scott sold 1,000 shares, leaving him 13,450.

Superscope—F. C. Tushinsky sold 9,500 shares of Class A, leaving him 90,800 Class A shares.

Tenna Corp.—H. H. Stone sold 5,000 shares, leaving him 500.

Zenith—A. I. Appleton sold 2,500 shares as Appleton Electric Co. leaving him 60,005 in the company, and 60,350 held by Appleton personally.

Reports in over-the-counter trading

Bally Mfg. Co.—A. Green sold 4,700 shares leaving him 336,038 shares held personally and 26,600 by family. I. Kaye sold 4,700 shares leaving him 253,906 shares held personally, and 54,351 held as trustee. S. W. Klein sold 5,000 shares, leaving him 317,300 shares held personally and 226,650 shares held as trustee. W. T. O'Donnell sold 4,600 shares, leaving him 359,555.

Data Packaging—E. Morningstar sold 1,500 shares leaving him 7,574 held personally, and 1,950 shares held by family.

# Alltapes Nets Slight Increase

CHICAGO—Alltapes Inc. has reported a net income of \$32,570 equal to 4 cents a common share, in the fiscal quarter ended April 30. This is an increase over the \$32,189, also equal to 4 cents a share realized in the corresponding period last year. Sales in the 1971 quarter totaled \$2,731,857, or 73 percent increase from \$1,581,000 in 1970.

According to Edward Yalowitz, Alltapes president, a major factor affecting the quarter's profits was an increase in returns of merchandise from retail stores, which created higher expenses for handling and inventory. He noted, however, that the company had experienced excellent sales levels from its new distribution centers in Dallas, Los Angeles and Detroit.

Alltapes will open its first retail outlet for music products in Appleton, Wis., in August. Long range plans call for additional stores around the nation.

As of Closing, Thursday, July 15, 1971

OVER THE COUNTER*	Week's High	Week's Low	Week's *Close	OVER THE COUNTER*	Week's High	Week's Low	Week's *Close
ABKCO Ind.	7 3/4	6	6	Kirshner Entertain.	6 7/8	5 3/8	5 5/8
Amer. Prog. Bureau	4 1/2	4	4	Koss Electronics	5 3/8	4 1/8	4 7/8
Bally Mfg. Corp.	29 3/4	27 1/4	28 1/2	Mills Music	15	14 3/4	14 3/4
Data Packaging	9	8 1/8	9	NMC	B	7 3/4	7 7/8
Gates Learjet	6 5/8	5 1/2	6 3/8	Perception Ventures	6	4 3/4	4 3/4
GRT Corp.	3 3/4	3 1/2	3 5/8	Recoton	5 3/4	5	5
Goody, Sam	8 1/8	7 3/8	7 3/4	Schwartz Bros.	6 3/8	6	6 1/8
Integrity-UTS	7	5 7/8	6 1/2	Teletronics Int.	4 3/4	4	4 3/4
Josephson, Marvin	8 1/8	7 1/2	7 1/2	United Record/Tape	5 3/8	4 1/2	4 3/4

\*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.

# Koss & Pickwick Register Profits Rise Over 1970

LOS ANGELES—Two firms, Pickwick International and Koss Electronics, are reporting profit gains for fiscal 1971.

Pickwick stated profits for fiscal 1971 were up nearly 30 percent to \$4,892,478 (\$1.22 on newly split 3-for-2 shares) from restated \$3,768,545 or 94 cents a share. Sales increased 39 percent through April 30 to \$105,700,000 from restated \$75,900,000.

(Restating of 1970 results is due to the acquisition of Northeast Records and U.S. Records Co. in November 1970.)

Pickwick expects profits of

\$1,308,200 from \$1,112,484 and revenues of \$26,400,000 from \$21,700,000 for the fourth quarter.

Koss Electronics expects to report earnings of 25 cents a share for fiscal 1971 ended July 8. Sales were about \$5.4 million (final figures aren't yet available), said John C. Koss, president.

Koss earned \$210,732, or 13 cents a share, on sales of \$3.7 million in fiscal 1970. Fourth quarter operations showed a profit of about six cents a share, compared with a six cents a share loss in the same period last year.

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

—An Anxious Dealer

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# Tape Cartridge

## AUTO CLUB CHANGES CAR TAPE PLAYER INSURANCE

LOS ANGELES—The Automobile Club of Southern California, largest single such club in the United States, has changed its insurance policy, covering auto tape players.

In a special notice sent to policyholders the company is revising its policy to conform with California legislation on liability insurance.

The policy now excludes coverage on tape player units, two-way radios and telephones and their component parts unless installed by the automobile manufacturer.

State Farm Insurance had made a similar change about a year ago regarding auto tape players and prerecorded tapes. (Billboard, Jan. 24, 1970.)

A notice to policyholders of State Farm Insurance stated that "a stereo tape player and only one tape are part of a car's covered equipment."

Many insurance companies are charging an average extra 10 percent of the replacement value of an auto tape machine on the premiums of those with a tape unit in their autos.

## Prerecorded 8-Tracks Pacing All-Time \$\$ Highs

By BRUCE WEBER

LOS ANGELES—It is indeed a bull market for prerecorded 8-track cartridges, and it could well climb to record highs before the year is over.

That's the overwhelming consensus right now in the tape industry, where manufacturers, who were cautiously optimistic about the outlook for 8-track just a few months ago, are downright gleeful.

So unanimously optimistic are the industry chieftains, in fact, that a few cassette manufacturers are uneasy. What pleases the 8-track forces the most is the market's unrelenting growth in that configuration during the past year, both in software sales and hardware innovations (quadrasonic and playback/record units).

Just when cassette producers started to think 8-track was on the wane, along comes quadrasonic to pump new life into it. With such casual nonchalance, many of the industry's manufacturers are popping up with auto and home quadrasonic 8 and 8-track player/recorders. At least two manufacturers deeply committed to cassette, Ampex and 3M's Wollensak, joined the 8-track parade by introducing equipment in that configuration for the first time.

The rash of 8-track equipment, some of it outfitted with the fast forward feature, is bringing smiles to record companies and tape duplicators, even those previously

vocal in support of prerecorded cassettes.

Ampex estimated in January that 8-track software sales would hit \$460 million (at retail) or control 79 percent of the market. Prerecorded cassettes, according to figures released by Ampex, would garner \$115 million or 18 percent of the market. In contrast, figures in 1970 showed 8-track at \$385 million and 77 percent and cassettes at \$92 million and 18.4 percent.

Another source (Electronic Industries Association, U.S. Department of Commerce and Billboard Publications Corporate Research) reported prerecorded 8-track cartridges at \$400 million (at retail) in 1970 and guesstimated a \$520 million mark this year. Prerecorded cassettes reached \$105 million in 1970 and is expected to hit \$131 million this year.

The gain by 8-track software sales seems to be situated in the auto field, although 8-track manufacturers are making a noticeable dent in the home market, too. Of the 3.6 million 8-track units sold last year, according to Ampex, about 3.5 were auto players.

Eight-track's hold on the auto market, both at the factory level and in the after-market, continues to strengthen, thus Ampex's reasoning for entering the 8-track player field. (It introduced two models, including a player only at \$69.95 and a deck for \$149.95).

In Detroit, General Motors continues its 8-track commitment, although Chrysler and Ford plan

to offer optional choices of 8-track or cassette equipment. At one time an Ampex spokesman predicted that the increasing sales of stereo cassette equipment for the auto and home also would enhance prerecorded cassette sales. It hasn't really happened.

### Blank Tape Zooming

Instead, blank tape has skyrocketed, often outselling prerecorded cassettes about 15 units to 1, since the brunt of the cassette units sold in 1970 (about 5.7, according to Ampex) were monaural machines at under \$69.95. (Many believe that increasing improvements in cassette quality through Dolby noise-suppression techniques and the use of extended frequency and chromium dioxide tapes will improve the long-term potential of prerecorded cassettes).

But the improved quality of cassette tape as a mass merchandising sale is several years away, at least. Record companies and tape duplicators admit that 8-track cartridge sales continue to outdistance prerecorded cassettes, often by as much as four or five to one.

And even though several hardware manufacturers are introducing cassette auto players, like Panasonic, they believe it to be a supplementary part of their business. Edward Lucasey, national sales manager of Panasonic, admits cas-

(Continued on page 20)

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**CUSTOM MFG. CO.**

## Tape Happenings

Weltron, Durham, N.C., has introduced a portable stereo 8-track player with AM-FM multiplex, model 2001, at \$160. . . . Auricord, Long Island City, N.Y., has printed a brochure outlining its digital cassette drives, models CAS-10 and CAS-20. . . . GRT Music Tapes is releasing Lizard's tape product in Canada exclusively and nonexclusively in the U.S. (sharing it with Ampex). . . . Electrodyne, a division of MCA Technology, North Hollywood, Calif., has introduced an audio control console, model ACC-2416, which uses solid-state circuit amplifier modules throughout and makes use of a newly developed line of modular channel select switches which provide complete 16-track output selection. . . . Norelco has appointed the Albertson-Morrison Co., Hudson, Ohio as its representative for home entertainment products in Ohio. . . . Nortronics, manufacturer of magnetic tape recording heads, is trying a four-day, 40-hour workweek in an eight-week trial period. About 200 production employees will work four days, while managerial, supervisory, shipping and sales personnel will work five. . . . Maxell Corp. of America, New York, has introduced a line of blank 8-track tape in two lengths: 8T-200 for 40 minutes and 8T-300 for 60 minutes. . . . Gauss, North Hollywood, Calif., has entered the consumer and professional market with a line of full range, low frequency speakers. The product line includes extended range and bass speakers in three sizes. All are available in 4-inch and 8-inch sizes ranging from \$124 to \$156 at fair trade list prices. . . . 3M Wollensak has introduced a cassette tape recorder, model 2620, for audio-visual use. List price is \$149.95.

## tape duplication strictly off the record

Dubbings cassette, 8-track and reel-to-reel duplication comes as close to the master as modern techniques permit. That's because we use only the most modern techniques.

In fact, we'd like to go on record as saying we're the best independent duplicator in the industry.

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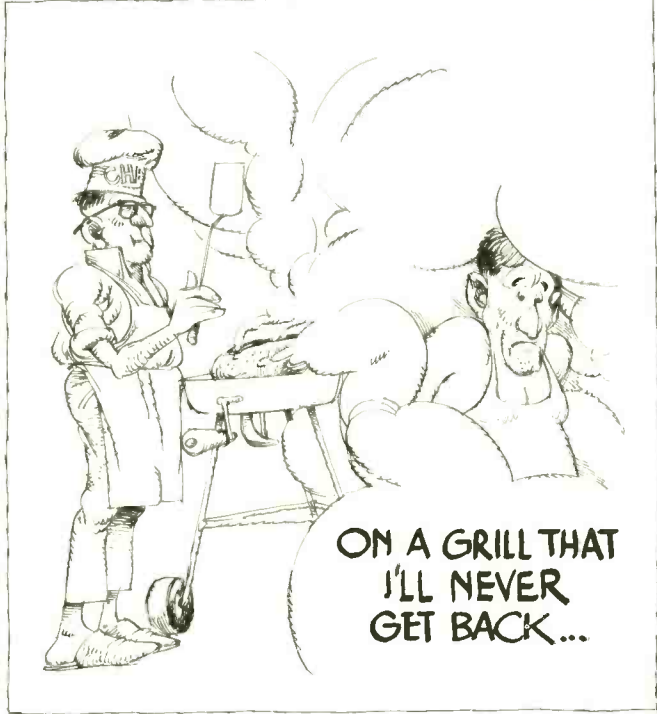
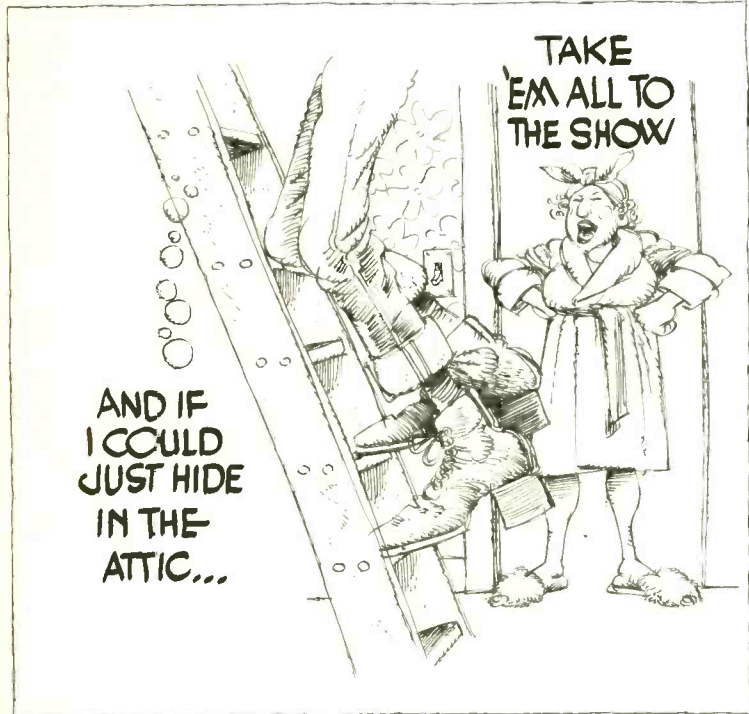
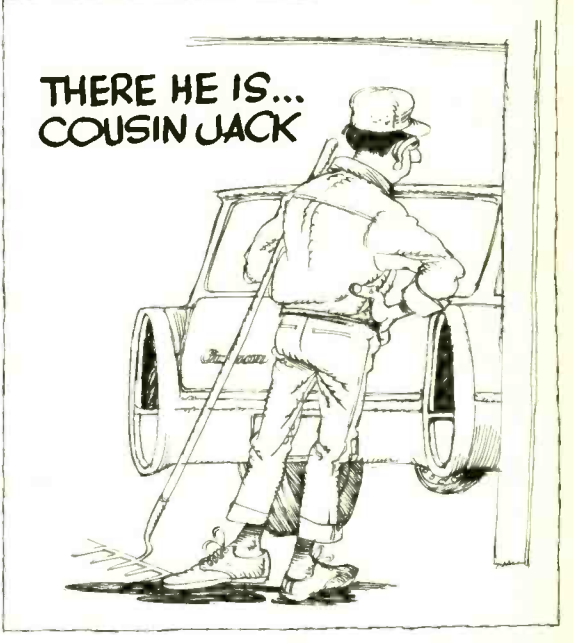
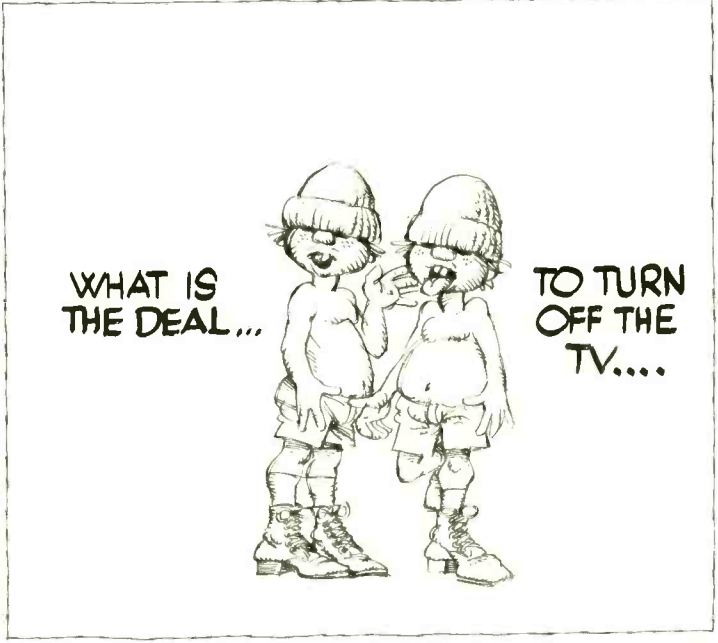
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# Saturday Morning Confusion

by BOBBY RUSSELL



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## Bobby Russell 'Saturday Morning Confusion' 50788

B/W 'Little Ole Song About Love'  
Written By: Bobby Russell  
Produced By: Snuff Garrett  
for Garrett Music Enterprises

An old hit writer ('Honey' and 'Little Green Apples') Now a new hit artist.





## Blank Tape Firms Out To Entice Educators

CINCINNATI — Tape companies are barreling ahead with ideas on how to develop the educational market.

One idea that has been particularly strong is in the blank tape

sector, which, over the last year, has produced notable sales advances for a handful of blank tape manufacturers.

Most blank tape producers have established separate divisions to

cater to the audio-visual education field, and the current National Audio-Visual Association (NAVA) convention here is a good indication on how far tape companies have gone to woo educators and

business specialists.

An understatement would be to say that education is big business. Tape manufacturers always sold both reel equipment and open reel software, but new avenues are

opening for cassettes and videotape.

Cassettes are easier to operate, less costly and more adaptable to classroom and individual student use, thus the rapidly expanding market for that configuration.

Most major blank tape producers jumped into the field several years ago with reel-to-reel product, but are now enlarging their product lines to include videotape and cassettes.

### Companies' Activity

The following is a company breakdown of blank tape manufacturers in the A/V field and the products they are offering to educators:

**3M** offers cassette, videotape and reel in a variety of lengths, said Jack Bondus, sales manager of industrial-educational products. Cassettes are offered in 30, 60, 90 and 120-minute lengths in both the low noise Highlander and high energy, extended range Scotch series. The company is also considering offering shorter cassette lengths.

Its reel series, 175 and 282, are 5 and 7-inch reels, 1½ mil polyester, in five colors. Product is offered with storage cabinets, reel racks, technical papers and information booklets. 3M uses its own sales staff to distribute to the A/V market.

**AMPEX** offers cassette, reel and videotape and a variety of merchandising and promotional aids, said Bruce McGilway, national sales manager of the magnetic tape division. Extended range cassettes are offered in 30 and 60-minute lengths and are color coded, as are its 291 series of open reel tapes. Reels are available in eight colors for its 5 and 7-inch (¼-inch) polyester product. Ampex distributes in two ways: it sells direct to large customers and through Ampex distributors for smaller accounts.

**MEMOREX** has introduced several new products, including 10½-inch aluminum reels of 2,500 feet, 1½ mil at \$14.49 and 3,600 feet, 1 mil, at \$19.99, said Jud Phelps, audio tape product manager. Both reel units are polyester based. It is also making its consumer audio line available to the A/V field, including gamma ferric cassettes in 30, 60, 90 and 120-minute lengths and chromium dioxide cassettes in 60 and 90-minute lengths. Both 5 and 7-inch reels also will be marketed.

**BASF** is offering gamma ferric cassettes in 30, 60, 90 and 120-minute lengths, an intermediate cassette series, model SK, 5 and 7-inch reels and videotape, said Tom Dempsey, marketing and sales vice president. Distribution is through manufacturers' representatives and BASF's own sales personnel.

**AUDIO MAGNETICS** is introducing its videotape to the educational field along with its premium and standard lines of cassette and reel-to-reel products, said Hal Sander, director of the educational department.

Its new video tape line utilizes a new coating process for ½-inch tape and will be offered in 5-inch (1200 feet, 30 minutes) and 7-inch (2400 feet, 60 minutes) reels. It can be used with color and black-and-white video tape recorders and is compatible with existing units on the world market. The cassette line will be available in 10, 20, 30, 40, 60, 90 and 120-minute lengths. Audio distributes through a network of National Educational Representatives.

**CERTRON** is making its debut in the educational field with a line of gamma ferric cassettes in seven lengths: 10, 20, 30, 40, 60, 90 and 120. In 30 days it will introduce 5 and 7-inch reel product, said Bob McClure, marketing manager.

# Maxell offers the most valuable franchise in the magnetic tape industry

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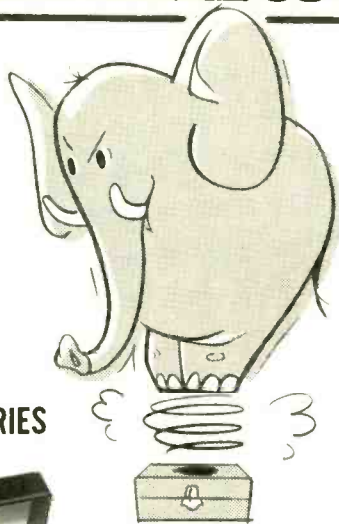
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## Tape Cartridge

# 8-Track Holds Edge Over Cassette in Car

By RADCLIFFE JOE

NEW YORK—The gradual de-emphasizing of the automotive cassette market, which became noticeable earlier this year with the discontinuance of Chrysler's optional cassette offer in its 1971 automobiles and Norelco's withdrawal of its sole auto cassette unit, continues its low-profile trend.

Although auto cassette units were in evidence at the recent Consumers Electronics Show, the emphasis was undeniably on 8-track equipment.

Given an additional boost by the advent of compatible four-channel equipment and reversible features, 8-track players proliferated the automotive product scene. Even a major cassette manufacturer, like Ampex Corp., that once balked at the idea of developing an 8-track unit, was on target with several such units, including one for the car.

If, prior to the show, there were any doubts in manufacturers' minds that the sale of automotive 8-track units would outstrip that

of cassette, the dealers allayed them by ordering 8-tracks almost two to one over cassettes.

The usual argument for the cassette over the 8-track was its lower cost, ease of operation, and greater reliability. The consensus seemed to be that, even though cassette manufacturers have made major advancements in upgrading the quality and performance of their auto cassette units, the format would continue to play second fiddle to its 8-track counterpart as long as its list prices remained rigidly high.

However, despite its continued lag in the automotive field, the cassette configuration seems to be coming more and more into its own as a home, portable and educational item.

Many manufacturers, including Ampex, Norelco, TEAC, Toshiba and Panasonic, showed sophisticated new cassette equipment, featuring such advances as noise-reduction systems, automotive re-

(Continued on page 20)

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# Ten Japanese Firms Back New Mini Stereo System

LOS ANGELES—Among many of Japan's tape player manufacturers and record companies alike, it's agreed: A new mini stereo tape cartridge system has a chance to make it in America.

To prove it, 10 companies in Japan are making plans to introduce an endless-reel stereo cartridge (one-quarter the size of an 8-track cartridge and smaller than a cassette) and car stereo player.

Pioneer Electronic Corp. will be the first to market the Hipac cartridge system in Japan with a car stereo player at about \$55. The equipment will be introduced to Japanese consumers through release of 180 music albums. A special adapter will permit Hipac cartridges to be played in existing 8-track equipment.

### Companies Committed

Joining Pioneer in producing equipment will be Hitachi, Mitsui, Sharp, Clarion, Nippon Columbia and Tokyo Shibaura Electric. Software companies involved in producing cartridges will be Toshiba, Nippon Columbia, Kodansha and Apollon.

The players manufactured by the seven companies will be standardized and compatible with each other. The unit will not be restricted to autos, claims John F. Doyle, director of marketing for Pioneer's general products division. "Although the automotive market offers the most immediate potential for the new product because of its small size," Doyle said, "it will have a great variety of other consumer applications."

It can be manufactured as a quadrasonic unit, a home model, a portable, with stereo radios, as an automatic player (a changer holds 12 cartridges) and as a dual cartridge player which plays one cartridge and holds a second.

Eventually, Hipac players will be manufactured as playback/record units, with blank cartridges also being marketed. Units will be monaural or stereo. A tuner-pac already has been developed to introduce in the Japanese market.

The auto will be Pioneer's first marketing goal for several reasons, according to Doyle. "It will fill needs brought about by the ever-increasing demand for compactness in automobiles and pending safety requirements."

### Problems Involved

Doyle feels there is justification in another tape system. "There are several problems beginning to loom in the marketing of car stereo equipment."

The problems:

—Insurance companies are no longer insuring existing hang-on-type auto players.

—Pilferage and new safety regulations make it difficult to use a

hang-on unit, thus forcing manufacturers to adopt in-dash-type units.

—Size and design of new autos are making it difficult to hang a unit in compact cars.

—Storage problems for 8-track cartridges and the bulky size of many 8-track players.

The Hipac unit will be primarily an in-dash model, but it also can be manufactured as a

hang-on player to service older model autos.

"The new cartridge, despite its small size, provides the same performance as larger conventional cartridges," Doyle said. "An ad-

ditional feature of the Hipac system is its ability to play continuously without break or interruption. An endless loop system is utilized in winding the tape so

(Continued on page 21)



## WHILE OTHERS FAIL, WE **PLAY**

Poor Nero. He was happy fiddling while Rome burned, but how much happier he would have been had he been able to preserve his performance for posterity. But then he didn't have a TDK Super Dynamic cassette — and with any other brand he still would not have been sure, what with jamming and stretching of tape, not to speak of the quality of reproduction

Like anything man-made, a cassette can fail now and then. The trouble is, most cassettes fail more often than other things. If you're lucky, it's only a matter of wavering pitch, the sound getting fuzzy, or scratchiness coming up.

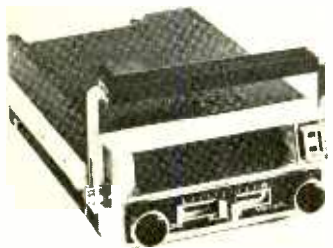
When you're not that "lucky," everything you had recorded may be destroyed in a moment. You go from violins to violence in one step; and the one doing a burn is you.

When that happens, there's only one thing of which you can be sure:

you are not using a TDK cassette. There are literally dozens of safeguard features and control checkpoints that go into a TDK cassette to make it the superior product it is. When you've got the

world's best cassette tape going for you — exclusive Super Dynamic

formulation, with its superior frequency response, output level and dynamic range, plus extremely low noise and distortion — you don't waste all that. You put it into the best cassette anyone can devise.



HIPAC car stereo is a new mini tape cartridge system to be introduced in the Japanese market by Pioneer Electronics.



THE SYSTEM will be marketed in several formats, including as a dual cartridge car stereo.

When it comes to reliability or fidelity, TDK wouldn't string you along. That's why we **PLAY** while others fail.



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## Tape to Make Large-Scale Pitch at NAVA

• Continued from page 1

The tape industry pitch is directed at the educational market, and many companies are beginning to organize separate departments to pursue the educational markets. John Creighton of Craig, said,

"I think those who have had this educational business have been keeping it to themselves." Obviously, many tape firms now want to end such monopoly."

Outside of traditional hardware and software tape companies, distributors and rackjobbers will un-

doubtedly become involved. Maynard Spiegel of National Tape Distributors, Milwaukee, helped set up an exclusive marketing arrangement between his firm and Imperial International Learning of Kankakee, Ill.

James T. Tiedjens, board chair-

man of National Tape said: "As we look into the future, other mass merchandisers will certainly follow our lead and establish complete educational departments."

NAVA convention and exhibit manager James P. Thompson acknowledges the new attention be-

ing paid his organization by the tape industry.

Among new exhibitors: Akai American, Ltd., Memorex, Certron Corp., Audio Visual Communications (featuring Crown tape recorders), DAK Enterprises, Educational Research (cassette learning systems), Electrohome (monochrome receivers), ESP Marketing (tape reproduction equipment), Motorola Systems, Inc. (cartridge TV player and programs), RCA Records (educational records), Sharp Electronics.

These will join such familiar tape industry brand names as: Audio Devices, BASF Systems, Bell & Howell, Concord, Craig, Irish, 3M, North American Philips, Panasonic, Rheem Califone, Shure Bros., Sony Superscope, Telex, Tono-Tapes, Viewlex, VM Corp.—altogether over 250 exhibitors.

NAVA is turning into far more than a trade show among its 800 member companies involved in the commercial audio-visual industry.

For the first time, a national conference on multi-media in the health sciences will be held for three days starting Sunday (18) concurrently with NAVA.

The four-day program will focus on the potential of learning research centers using audio-visual concepts, television, computers, programmed instruction and related software.

The conference, to be held at the Sheraton-Gibson Hotel (the exhibit is at the Convention Center here) is expected to draw 600-800 delegates, including educators, medical specialists and experts from business and industry.

### Pioneer Offers 6 'Q' Units

CHICAGO — Pioneer Electronics has introduced several products to its audio components line, including six four-channel units.

The line includes a discrete four-channel reel-to-reel recorder/player, model QT-2100, at \$599.95; a discrete quadrasonic 8-track deck, model QT-2100, at \$249.95; a four-channel preamplifier, model QC-800, at \$249.95; a four-channel amplifier, model QA-800, at \$349.95; model QM-800 has four power amplifiers at \$299.95, and model QL-600 is a quadralyzer amplifier.

### All-Time \$\$ High

• Continued from page 14

ettes will grow in the auto market, but they will not become the largest part of the business. "Eight-track will dominate," he said. "It has a huge equipment and software lead."

The four-channel development has also given prerecorded manufacturers an uplift in 8-track. While many record companies continue to hedge on quadrasonic, the recent display of four-channel equipment at the Consumer Electronics Show gives 8-track a software edge.

RCA plans to release more quadrasonic titles (after viewing the proliferation of hardware at the CES) and other software producers are dipping into the water. "It's not a tidal wave of four-channel 8-track software, but it's available and four-channel cassette is not," said a spokesman of RCA.

Even so, the growth rate for prerecorded tape is less than in prior years because sales are affected by the business recession. Also conditioning any prerecorded tape sales predictions is the persistence of tape piracy.

### 8-Track Holds Edge

• Continued from page 18

verse, stop-and-reject, and other qualities designed to make it more attractive to the buying public.

In addition, software manufacturers showed endless loop, Dolbyized, chromium dioxide and cobalt tapes, and accessory manufacturers offered carry-cases designed for student or portable use and furniture-type models.

JULY 24, 1971, BILLBOARD



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# TOP Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	1	<b>TAPESTRY</b> Carole King, Ode '70 (A&M) (BT 77009; CS 77009)
2	6	<b>MUD SLIDE SLIM AND THE BLUE HORIZON</b> James Taylor, Warner Bros. (Ampex M82561; M52561)
3	2	<b>STICKY FINGERS</b> Rolling Stones, Rolling Stones (M859100; M559100)
4	3	<b>JESUS CHRIST, SUPERSTAR</b> Various Artists, Decca (6-6000; 13-6000)
5	5	<b>RAM</b> Paul & Linda McCartney, Apple (BXT 3375; 4XT 3375)
6	4	<b>CARPENTERS</b> A&M (BT 3502; CS 3502)
7	8	<b>WHAT'S GOING ON</b> Marvin Gaye, Tamla (T81310; M75310)
8	7	<b>AQUALUNG</b> Jethro Tull, Reprise (MB 2035; M5 2035)
9	9	<b>TARKUS</b> Emerson, Lake & Palmer (Ampex M89900; M59900)
10	10	<b>4-WAY STREET</b> Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
11	12	<b>EVERY PICTURE TELLS A STORY</b> Rod Stewart, Mercury (MC B-1-609; MCR 4-1-609)
12	11	<b>ARETHA LIVE AT FILLMORE WEST</b> Aretha Franklin, Atlantic (Ampex M87205; M57205)
13	14	<b>B S &amp; T 4</b> Blood, Sweat & Tears, Columbia (CA 30590; CT 30590)
14	—	<b>STEPHEN STILLS II</b> Atlantic (Ampex M87206; M57206)
15	15	<b>SONGS FOR BEGINNERS</b> Graham Nash, Atlantic (Ampex M87204; M57204)
16	19	<b>BLUE</b> Joni Mitchell, Reprise (Ampex M82038; M52038)
17	16	<b>SURVIVAL</b> Grand Funk Railroad, Capitol (8XW 764; 4XW 764)
18	18	<b>CLOSE TO YOU/ONE LESS BELL TO ANSWER</b> Burt Bacharach, A&M (BT 3501; CS 3501)
19	20	<b>POEMS, PRAYERS &amp; PROMISES</b> John Denver, RCA Victor (PBS 1711; PK 1711)
20	21	<b>GOLDEN BISQUITS—Their Greatest Hits</b> Three Dog Night, Dunhill (GRT & Ampex 85088; 55088)
21	22	<b>INDIAN RESERVATION</b> Raiders, Columbia (CT 30768; CA 30768)
22	13	<b>UP TO DATE</b> Partridge Family, Bell (Ampex 86059; 56059)
23	23	<b>TEA FOR THE TILLERMAN</b> Cat Stevens, A&M (BT 4280; CS 4280)
24	24	<b>HOMEMADE</b> Osmonds, MGM (GRT 84770; 54770)
25	17	<b>LEON RUSSELL &amp; THE SHELTER PEOPLE</b> Shelter (Capitol) (8XW 8903; 4XW 8903)
26	25	<b>CLOSE TO YOU</b> Carpenters, A&M (BT 4271; CS 4271)
27	27	<b>BEST OF</b> Guess Who, RCA Victor (PBS 1710; PK 1710)
28	28	<b>11-17-70</b> Elton John, Uni (8-93105; 2-93105)
29	29	<b>CHASE</b> Epic (EA 30472)
30	32	<b>THE SKY'S THE LIMIT</b> Temptations, Gordy (G81957; G75957)
31	31	<b>MAYBE TOMORROW</b> Jackson 5, Motown (81735; 75735)
32	34	<b>CARLY SIMON</b> Elektra (ETB 4082; TCS 4082)
33	36	<b>L.A. WOMAN</b> Doors, Elektra (ETB 5011; TCS 5011)
34	30	<b>NATURALLY</b> Three Dog Night, Dunhill (GRT & Ampex 85088; 55088)
35	35	<b>PARANOID</b> Black Sabbath, Warner Bros. (Ampex M81887; M51887)
36	37	<b>THIRDS</b> James Gang, ABC/Dunhill (GRT & Ampex 8721; 5721)
37	45	<b>DONNY OSMOND ALBUM</b> MGM (GRT 84782; 54782)
38	26	<b>CURTIS LIVE</b> Curtis Mayfield, Curtom (88008; 58008)
39	39	<b>TOM JONES SINGS SHE'S A LADY</b> Parrot (M79846; M77646)
40	33	<b>LOVE LETTERS FROM ELVIS</b> Elvis Presley, RCA Victor (PBS 1748; PK 1748)
41	41	<b>SWEET BABY JAMES</b> James Taylor, Warner Bros. (Ampex M81843; M51843)
42	38	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell (86050; 56050)
43	46	<b>FIRST PULL UP THEN PULL DOWN</b> Electric Hot Tuna, RCA Victor (T85 1762; PK 1762)
44	42	<b>ABRAXAS</b> Santana, Columbia (CA 30130; CT 30130)
45	44	<b>CHICAGO III</b> Columbia (CA 30110; CT 30110)
46	47	<b>WHEN YOU'RE HOT, YOU'RE HOT</b> Jerry Reed, RCA (PBS 1705; PK 1705)
47	43	<b>CHAPTER TWO</b> Roberia Flack, Atlantic (Ampex M81569; M51569)
48	50	<b>HANGIN' IN THERE</b> Hudson & Landry, Dore (GRT 324; 324)
49	48	<b>EMERSON, LAKE &amp; PALMER</b> Cotillion (Ampex M89040; M59040)
50	—	<b>IF I WERE YOUR WOMAN</b> Gladys Knight & the Pips, Soul (S-8-1731; Cassette not available)

Billboard SPECIAL SURVEY For Week Ending 7/24/71

## Tape Cartridge

### International Tape

**SOUTH AFRICA**—Ster Records, Johannesburg, has introduced a budget line of prerecorded cassettes to retail at \$5.20 and \$5.55. More than 70 titles will appear on the **Europa** and **Somerset** labels in the South African market.

**LONDON**—Motorola has introduced three new 8-track cartridge players, including a portable stereo system, an auto unit with radio and a car model. . . . **John Green**, owner of the Tape Shop, Leicester, is planning to open a second retail store either on the south coast or in the north of England. . . . 3M will introduce its new range of low-noise high-energy blank cassettes later this year in 30, 60, 90 and 120 minutes. . . . The **British Phonographic Industry's** spat with the newly formed **British Tape Industry** has been patched up. . . . **Precision Tape** has captured the exclusive tape rights to the **Kinney Group** (Warner Bros.-Reprise, Atlantic, Elektra) under a two-year contract. Precision will duplicate and distribute cassettes and cartridges in the U.K. and Ireland. The tape company had shared the tape rights to Warner Bros.-Reprise product with **Philips**, while Elektra had been duplicated by **Polydor** (cassette) and **Ampex** (cartridge).

### Stores Find Blank Tape Accelerates Youth Traffic

**CHICAGO** — Two retailers, Leonard Rodman of Chevy Chase, Md., and Fred Kenitz of Wayne, N.J., have joined the blank tape revolution.

In Rodman's case it was his son, a freshman at Northwestern University, who steered him into a sales program for blank cassettes. Rodman is owner of Rodman's Discount Drugs.

For Kenitz, owner of Quality Electronics, it was blank cassettes which enabled him to compete with discounters for the under-30 traffic.

Rodman said he has been selling blank cassettes for several years, but it wasn't until a few months ago that he began to understand the dimensions of what was happening in that market.

"I accompanied my son to Evanston, Ill., where every room in the dormitory had a tape player and amplifier of some type," he said. Communication with his son awakened him to the cassette revolution and induced him to introduce a merchandising program for blank product.

He now plans to devote more store space and advertising dollars to blank tape in his Chevy Chase outlet and five other franchise stores in Washington, D.C.

In addition, blank tape has proved to be a good traffic builder for impulse buying. Rodman advertises regularly for all of his stores in the Washington newspapers. "Just one ad, especially for medium to low-cost cassettes, will produce as many as 500 sales," he said. "High school and college students are my best customers. They use them for school."

It has only been several months since Fred Kenitz put in a point-of-purchase display of blank cassettes.

"Most of our traffic is local, and repeat business is the lifeblood of our operation," he said. "We were getting the over-30 trade because we have a good repair shop in addition to selling TV sets, hi-fi units and radios. But blank

### Faraday, Ampex Settle 2nd Suit

**TECUMSEH, Mich.**—Faraday, which settled a patent infringement case against Bell & Howell last week, mediated another with Ampex. (Billboard, July 17.)

Ampex agreed to a negotiated cash-out settlement with Faraday for the use of a patent describing the formula for lubricating magnetic tape (No. 2,804,401) owned by Faraday.

According to Fred Kluin, Faraday president, Ampex had been a licensee and had paid royalties to Faraday. However, the negotiated settlement calls for an undisclosed cash-out settlement on future payments due.

### WABASH NEW CASSETTE LINE

**CHICAGO** — Wabash Tape Corp. has introduced a line of extended range gamma ferric blank cassettes at the Consumer Electronics Show.

The line will market under the Primus label in 60 and 90-minute lengths. Its C-60 will list at \$2.69 and the C-90 at \$3.79. It plans to introduce a C-30 and C-120 in the late fall.

Art Anderson, manager of the audio-video tape products, is setting up a representative network to distribute the line to the audiophile market.

Packaging will be in the Philips-style plastic box. Wabash will buy parts and plastics from other suppliers and manufacture its audio (and video) tape in its own Huntley, Ill., production facility.

The company's 7-inch reel line ranges in price from \$4.75 (at retail) to \$9.95, and its 5-inch line sells from \$2.85 to \$5.85.

### Ten Japanese Firms

• Continued from page 19

that it operates continuously when snapped into the player."

The cartridge is made with a choice of two speeds: it plays for an hour at 1 7/8 and for 30 minutes at 3 3/4.

Pioneer has no immediate plans to market the Hipac in the U.S., Doyle said. He will talk on American tape duplicators, record companies, equipment manufacturers, blank tape producers and auto manufacturers before plans are formulated to introduce the system in America.

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# Cartridge TV

ITA'S Larry Finley Charges:

## "Rash Predictions Hike Unions' Demands"

By RADCLIFFE JOE

NEW YORK—"Blue sky" statements by unemployed actors about the potential of cartridge television have caused present exorbitant demands by theatrical craft unions for royalty and residual considerations.

These prematurely grandiose predictions about CTV by the guildsmen have motivated their unions to demand their piece of the CTV pie before it is actually baked.

Speaking at a one-day seminar on the videocassette medium, sponsored by Quantum Sciences Corp., Larry Finley, executive director of the International Tape Assn. (ITA), made these assertions.

He cited unemployed actors demanding action from their unions and guilds at a time when motion picture production is at an all-time low in Hollywood.

Finley singled out the Screen Actors Guild (SAG) and the American Federation of Television and Radio Artists (AFTRA).

"The same situation applies to the Directors Guild, the Screen Writers Guild, the

American Federation of Musicians, the American Guild of Variety Artists, the International Alliance of Theatrical Stage Employees and others," Finley said.

"Meanwhile, the only hardware that has reached the market is the CBS/EVR unit which is being used in industry, education and hospitals.

"With all the production problems and the absence of standards, the CTV field remains in a state of chaos, and, as a result, it is extremely difficult for it to compromise with the unions."

Finley suggested that the guilds divide the industry into two categories: entertainment and non-entertainment. Non-entertainment would cover such areas as educational, industrial and religious programming.

"We feel that there should be a reasonable payment for the entertainment (category) but no payment for non-entertainment, except where a professional actor or announcer belongs to a guild and makes his living do-

ing this work. Even then, his rate of payment should be less than it would be on an entertainment program."

Finley said that with 90 million TV sets in use in this country, it is virtually impossible to rationalize what percentage of the present TV scale should be paid to an AFTRA member for his performance on a home video set.

Stressing that he felt that union demands were unreasonable at this time, Finley said that although hardware manufacturers can pretty well determine their manufacturing costs, film producers have no way of determining the cost of their new product until all the unions have been dealt with.

He added that in order to have a solid and stable CTV industry, quality must be the keyword, and, to get quality, producers must work with the unions whose membership are professionals with the know-how for turning out top grade product.

Finley said that in spite of the problems

involved, his association would like to see agreements worked out with talent unions for new products as the industry will not be able to exist solely on the use of old motion pictures.

In a second speech before another body, Finley lauded the videocassette as helping trigger a second great period of growth for cassette-packaged entertainment.

Speaking at the first in a series of luncheon seminars sponsored, by the Cassette Development Corp., he said the possibilities suggested by practical videotape are truly infinite.

With the further miniaturization of equipment, video desk units will become practical. "Salesmen will carry video Point-of-Purchase units, and executives will carry units in attache cases," he predicted.

This luncheon was attended by a cross section of executives from insurance companies, banks, ad agencies, and other users of tape in its audio and video forms.

## WB-Reprise Audio/Visual Dept. Plumbing TV Special for CTV

By ELIOT TIEGEL

LOS ANGELES—Warner Bros. Records audio/visual department is working on a network television special which would be convertible to videocassettes.

Department director Van Dyke Parks is working with the commercials house of Wakeford Orloff on the project which will be

### 1,000 Sets Monthly Sony Schedule

NEW YORK—The Sony Corp. of America claims to be producing 1,000 color videocassette units a month, with the initial clients geared in education and industry.

The company hopes to increase its production each month so that by 1972 it will have enough machines ready for whatever market demands there are.

The unit will cost around \$800 and play 60-minute video cartridges. The tape can handle stereo sound. One master player can hook as many as 20 satellite sets.

## New 3M Duplicating Method Shears Cost

ST. PAUL—The 3M Company is working on a duplicating system to produce three copies simultaneously at 10 times the reel time, which will help lower production costs for CTV titles.

The system will accommodate various recording formats and widths.

3M several months ago announced a cobalt-energized high energy oxide which makes it pos-

sible to cut the operating speed of videocassettes in half.

3M feels that a one-hour videocassette could be sold for less than \$15 as a result of its research work into a duplicating system. The cost would not include any program royalties which the duplicator would have to pay.

It now costs around \$35 an hour of programming for a one-inch wide videotape using a helical scanning machine. It also costs around \$24 for a one-half-inch

wide videotape, with additional duplicating costs running from \$11 to \$20 per hour of finished tape.

Since there are any number of existing videotape production houses around the country, these firms loom as the benefactors of the research being done by companies like 3M. These soundstage and production facility firms could expand into custom duplication of CTV tapes—once the system provides for mass printing on a swift basis.

He is presently setting up the contracts for the show with WB's legal department, noting the artists

will receive 20 percent of the net profits in tandem with WB and Orloff, the movie subcontractor. Parks hopes to have the remaining 40 percent go for promoting other artists' film projects. He sees the home videotape market as being the final go-around for the show and the area where residuals have a constant potential.

In discussing the primetime TV special, Parks says he is working with "cameo proportions" but the profitability is there, as are the esthetics.

Parks is going with a commercials film company because that industry has developed director/editors. "The director/editor is the man who is most important to us," Parks says. "They'll work 25 hours and they'll work to help us maintain a lean budget."

Parks has come to realize he has to spend \$25,000 for an artist film. He knows who he wants for his first TV special and doesn't think there will be any hassle in lining up sponsors for the show.

(Continued on page 23)

## Videorecord Corp. Obtains Pathe Film Archives for CTV

WESTPORT, Conn. — Pathe News, Inc., and the Videorecord Corp. of America (VRC) have reached an agreement providing the latter company with distribution rights to all Pathe-owned film programming cartridge TV.

The agreement, signed by Barnett Glassman, president of Pathe News, and Dr. Stafford L. Hopwood Jr., president of the VRC, will make available a selection of shorts from the Pathe News library. These include two Academy Award winners and numerous runners-up for the coveted honor.

The series features highlights from the world of sports, including scenes from some of the great masters in action including Gene Tunney and Joe Louis.

Features from Pathe's Milestones of the Century are also part of the agreement. This series looks at major achievements of the modern age in science, sports, politics and the arts. Included are such programs like "Women With the Vote," "Lindberg Flies the Atlantic," "The Scopes Trial," "Prince Edward Quits the Throne of England," and others.

According to Hopwood, VRC will have a wide selection from the Pathe library of musicals of yesteryear ranging from "Frank Fontaine Showtime" to "Showtime at the Apollo." Great names from jazz including Count Basie, Cab Calloway and Duke Ellington will also be offered along with Burl Ives,

Rosemary Clooney and Peggy Lee.

In transferring the Pathe programming to the cartridge TV format, the Videorecord Corp. feels it is performing a public service by preserving a documentary and nostalgic record of the 20th century in the new medium.

## Gallup Poll Shows Consumer Pull

NEW YORK—The thought of spending from \$400 to \$800 for a new electronic device—the videotape player/recorder—does not sit well at this juncture in time with some Americans.

Nearly 63 percent of the people queried in a recent Gallup Poll said they would not invest the dollars in a CTV unit.

Eleven and nine-tenths percent of the national market was willing to pay for CTV hardware, while 36.6 percent would consider renting software or paying a cable TV system for commercial free TV shows.

Based on these poll statistics, there could be a market of 7,378,000 homes for players with around 22,692,000 homes in the market for films, either via cable or through CTV rentals.

Having to pay for entertainment via CATV at the rate of from \$5 to \$8 a month, doesn't sit well with one-third of those people who have been exposed to the cable TV concept.

## Cartrivision Inaugurates Rapid Duplicating Method

CHICAGO—Cartrivision has developed a high-speed videotape duplicating process which will be offered to custom clients.

The system will be able to con-

vert 16mm and 35mm films and two-inch videotapes into a 1/2-inch videotape cartridge for insertion into a player, using the Avco Cartridge system.

In addition to Avco, Emerson and Admiral have announced they will incorporate a cartridge television feature into their hardware lines.

Avco is building an assembly line to handle the custom jobs at its San Jose, Calif., factory. The company expects to be able to duplicate 8mm film and the Super 8mm film format as well as one-inch videotape later on.

The process to duplicate a one-hour color videotape takes two minutes, Avco reports, or 30 times normal speed.

The transfer duplication process involves a mirror master recorder. The master tape is placed on one reel of the high-speed duplicator together with a blank tape on a second reel. The two tapes are

(Continued on page 23)

## 'CTV Standards to Be Set Outside U.S.'

NEW YORK — Standards for the new cartridge TV industry will be developed largely by manufacturers outside of the United States, according to Gerald Citron, manager, market development, cassette products, North American Philips Corp.

Speaking at a one-day seminar on videocassettes, sponsored by Quantum Sciences Corp., at the Americana Hotel, Citron told his audience that this would be due largely to the low cost of manufacturing these products abroad.

"For the first time in the history of U.S. consumer electronics, a major new product will be specified, developed and manufactured

by companies outside of the U.S., and the cost factor will be the primary reason," he said.

"The machines are going to be expensive enough when they first appear, and since most things, such as labor, are less expensive overseas, that is the logical place for them to be made."

Pointing out that standardization is an absolute necessity, and that without it chaos and market fragmentation would result, Citron said if all the systems were allowed to reach the marketplace in their incompatible configurations, the consumer would automatically delay his vote for the winning system by refusing to buy.

He said the major problem is that everyone would like standardization provided the other fellow does it. "The reason for this is that for many the point of no return has been reached. Two years ago, if everyone had gotten together, standardization would have been easier to achieve; but at this point a company would be sacrificing valuable market potential if it gave up its present system to adopt another."

Citron feels there is no room for a play-only system alongside a recording system. "The two are not mutually exclusive of each other," he said. He also expressed

the feeling that there could even be room for two types of record systems and two types of play-only systems, each appealing to different market segments. "But there is certainly not room for a dozen or more either collectively or within the two basic categories of record/play and play-only."

The Norelco executive noted that, even if standards were developed now, a mass CTV market could hardly become a reality until the latter half of this decade. "What we are witnessing today are the birth pangs of first generation machines," he said. "And we should try to make that birth as painless as possible."



# See TV Program Control Moving From Stations to CTV Companies

LONDON — The "stranglehold," that television executives now hold on what a viewer sees, will be changed by cartridge television, believes Howard Thomas, managing director of Thames Television Ltd., here.

"Ultimately, control and distribution of programs are going to spread from those who are now operating stations to an infinitely greater number of operators of cartridge TV," according to Thomas. "The viewing public will no longer be confined to licensed transmissions; they will have access to a myriad of worldwide program sources."

Thomas predicts that cartridge TV will expand the potential audience for television programs, not shrink it. Although local competition will be intensified, the best programs will be able to reach across the world, he feels. It will be possible, through cartridge (TV), for programs previously limited to local schoolrooms, to be aired internationally.

"New programs, and particularly educational programs, can be put to more effective use," he

said. "Schools today are broadcasting a given subject on a certain day at a certain time for a defined age group." The programs on cartridge TV can be stopped, repeated and interrupted to suit the needs of the teacher.

Thames Television is already moving into the medium by producing educational color shows to be broadcast in Great Britain and then sold for transmission in other countries. Until the battle for standardization of equipment is resolved, the initial films will be available in reel-to-reel tape.

The use of cartridge TV in classrooms is already planned in England with both the ITV and BCC networks allowing colleges and schools to record off the air and then re-broadcast the programs when and how the schools wish over closed-circuit television.

Cartridge TV will eventually "overcome the barriers of time and of distance, and enable every school and college to benefit from the learning and knowledge of the world's outstanding teachers," Thomas feels.

And with cartridge TV will come added responsibility to the manufacturers.

"These newcomers into the homes of the world will have to accept the standards of quality, of taste and decency which have been raised by today's holders of licenses to televise," he says. "Programs have to be balanced and fair. Every country exercises its own brand of censorship to preserve its natural standards of living. The broadcasts have to safeguard against violence, propaganda and distortion of facts."

"Today, with comparatively few people effectively in charge of broadcasting outlets, it is possible for controls to be exercised," he continued. "The problem will be multiplied when the cartridge TV field becomes wide open. The home will be exposed to everything from subliminal propaganda to the bluest of blue films. Which of the world's organizations will be called upon to establish rules and conditions that will preserve the standards of conduct and

# Actors, Producers in Pact Accord; Goes to Members

• Continued from page 1

The unprecedented contract will provide actors with a share of earnings from such new supplemental fields as CTV, pay television and cable television. There are 23,000 members in the union.

The key issue in the negotiations was payment for CTV usage, which the motion picture industry feels will eventually amount to a multibillion-dollar bonanza.

The three-year contract is designed to generate more activity in the new supplemental areas. The union negotiators, with this in mind, agreed to a plan which would require producers to pay actors on the basis of 50 percent of the industry's earnings.

While minimum sales were increased 15 percent from \$120 to \$138, SAG officials called the section of the contract dealing with payment for usage in other media "far-reaching with worldwide implications."

taste which are characteristic of the world's best broadcasting services?"

Although specific terms were not detailed last week, actors will receive residuals from supplemental area grosses which will be calculated on a sales plateau system.

In addition, actors will receive pension and welfare stipends from monies earned through CTV sales.

The union felt it had to move now while CTV was still young in order to solidify its members' future. The union felt it could not wait around while CTV, cable TV and pay TV became viable industries before "getting a piece of the pie" as had been the case with films sold to commercial TV.

At the core of the contract is anticipated higher earnings from theatrical films and from the use of films on prime time TV.

## Rapid Duplicating

• Continued from page 22

wound onto a common hub in a bifilar fashion, in which the tapes are doubled back upon themselves. The magnetic coating of the master touches the magnetic coating of the copy tape.

## Makers Ready to Cartrivision Unit For Mid-'72 Sales

CHICAGO—Licensed manufacturers for Avco's Cartrivision system will begin producing models later this year. Retailers will sell them by the middle of 1972.

Thus far, Admiral and Emerson have publicly committed themselves to incorporating the ½-inch videotape record/playback feature into their units.

At the recent Consumer Electronics Show a Packard-Bell model and a Sears Silvertone unit carried a Cartrivision feature, although both firms have not yet stated they would be building the CTV system into their housings.

Cartrivision plans to announce all its licensees when it goes public shortly.

The home units will sell for around \$900. An add-on unit for existing TV sets will be offered for around \$500.

## Plumbing TV Special

• Continued from page 22

This special, with "its beautiful pictures" will "pave the way for videocassettes," Parks believes.

Parks' department has already completed a film on Ry Cooder, An Earth, Wind and Fire film is almost completed, and one on the Beach Boys is in production. WB has also come up with a completed half-hour show for the Public Broadcasting System on the Esso Trinidad Steel Band, one of its new acts whose debut LP comes out July 28. Parks hopes to line up FM stereo for that show.

Warner-Reprise is one of the two record companies on the Coast with an audio-visual department (Fantasy is the other). Surprisingly, Parks has not been deluged with offers from the various CTV hardware companies soliciting his programs for their systems.

Licensing is a pivotal matter, he notes, adding: "If the hardware manufacturers were more interested in pursuing the likes of the record companies, there'd be more feedback and across pollination."

## English Video Survey

LONDON — McAlley Associates Ltd. is the latest management consultancy firm to survey the future of videocassettes. The company has prepared a two-part survey involving technical specifications on both hardware and software plus an analysis of potential markets for programs plus problems involving copyright and union negotiations.

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# Talent

## Philly Folk Fest's 10th Anni in Aug. 27-29 Bow

PHILADELPHIA — The 10th anniversary Philadelphia Folk Festival will be held Aug. 27-29 at the Old Pool Farm, near Schwenksville, Pa. Three evening concerts are planned with daytime workshops, afternoon concerts and craft displays.

Opening night concert will be led by Gene Shay and Bruce Phil-

## Benefit Set for Pakistan Kids

NEW YORK — George Harrison, Ringo Starr and Ravi Shankar will appear at Madison Square Garden Sunday (1) in a charity performance for the children of Bengla Deseh, East Pakistan. The proceeds from the concert will go into a special United Nations fund for the children.

Harrison is on the West Coast working with Shankar on a soundtrack for Shankar's film, which Apple is distributing. Starr will fly in from Almeris, Spain, where he is making his drama film debut in "Blindman," an ABKCO film in which he costars with Tony Anthony.

The format for the concert has not as yet been set, but it is thought that the pair will perform tunes from their respective solo LP's. Shankar will perform separately.

lips. Performers will be Dave Van Ronk, the Balfa Freres, Basile, La., Cajun band, Martha Radclyff, Doc Merle Watson, Mac Wiseman with Joan and Roger Sprung, Bill Vanaver, Joe Heaney, Martin Rogan and Armstrong, Paul Geremia, Dan Smith, Rosalie Sorrels and Janis Ian.

Aug. 28, the music goes on all day with workshops on Irish music, accompanying, French music in America, Black music, fiddle music. Owen McBride leads the evening concert which will include Hedy West, Bonnie Raitt, Bill Monroe and the Blue Grass Boys, Happy and the Artie Traum, John Jackson, Dave Bromberg, Patrick Sky, Paul Siebel, John Roberts and Tony Barrand, Steve Goodman, Louis Killen and Doug Kershaw.

A folk mass will be held Aug. 29 at noon with workshops scheduled later. Workshop performers include the Beers Family and Arthur Hall's Afro-American Dance Ensemble. Closing night concert talent line-up includes Oscar Brand, Michael Cooney, Flying Burrito Brothers, Fraser and DeBolt, John Hartford, Bessie Jones, Norman Kennedy, Raun Mackinnon and Mike Seeger.

Tickets for the 3 days scaled at \$17 for general admission with reserved section going for \$20.

## Sutton Artists Set by Modica & L. Bennett

NEW YORK — Larry Bennett and Frank Modica have formed Sutton Artists Corp. to "represent a small list of people but to give them full-time treatment."

Acts in the Sutton stable are Herbie Mann, Air, and Elvin Jones and His Quartet, in the jazz field; Brooklyn Bridge, in the contemporary field; Mary Travers for college concerts, and Sandler & Young for concerts only. Sutton will specialize in the personal appearance and television areas.

Bennett was co-founder of ITA in 1960, and stayed with the firm when it merged with GAC. He later was with the concert department of CMA. Before teaming with Bennett, Modica had been head of the New York office for Chartwell.

Sutton Artists will headquarter at 505 Fifth Ave.

Evening concerts take \$6 and \$7 for single performances and there is a \$4.50 ticket for the various daytime events.

## Talent In Action

### SOUTHERN FRIED, HUDSON & LANDRY

*Bitter End West, Los Angeles*

Two new acts with a bright promise comprise this billing. Southern Fried is the new sextet on Mercury which combines the most powerful ingredients of soul, country and rock music.

Vocalist (Miss) Pat St. Clair shows a fine vocal style, clear, clean and powerful in running down pop and country songs. Pianist and organist Maurice Rogers is her second most powerful vocal ally with two other voices joining in for harmonies.

During its 45-minute set, the band works well in fast and medium tempos, with "Eleanor Rigby" pulled out slowly and "Sweet Jesus Carry Me Home" a downhome driving gospel song.

Miss St. Clair is a righteous pianist in addition to being a fine vocalist. Rogers shouts in a controlled fashion and he keeps the show moving with gentle, ad lib comments. Guitarist Bob Ferguson and drummer Tod Roberts know how to use dynamics. Amplified bassist Henry Holt is too loud and becomes at times the leading melody instrument rather than the piano or guitar.

Bob Hudson and Ron Landry are two KGBS personalities who have a hit single on Dory ("Ajax Liquor Store") and their material is generally light and funny. They dissect the top 40 disk jockey and a host of topics with good timing and an at ease style which gets the audience into the material. Their appearance obviously pulled in the adults in the audience. The crowd comes to laugh and Hudson and Landry accommodate them.

ELIOT TIEGEL

### PAT BOONE

*Fremont Hotel, Las Vegas*

The Pat Boone show is an easy going kind of entertainment package featuring his wife and four daughters. Warm and likeable, he enters through the audience singing and shaking hands.

He spends about half the show singing his hit recordings: "Love Letters in the Sand," "April Love," "Tutti Frutti" and, then, teams with his wife, Shirley, for "True Love," which is one of the high points of the evening.

Much of the remainder of the show is devoted to specifically written material, regarding the Boone family. The four daughters: Cherry, 16; Lindy, 15; Debbie, 14; and Laury, 13; sing, dance and play musical instruments.

The distaff side of the family is gowned in white and offered a gospel sound with "Joy to the World," "Everything Is Beautiful," and "Put Your Hand in the Hand."

John Veith conducts the Al Jahns orchestra for the Boone show.

LAURA DENI

### KENNY ROGERS AND FIRST EDITION

*International Hotel, Las Vegas*

Kenny Rogers and the First Edition overcame major obstacles opening night to offer one of the best lounge acts the International has ever presented.

Plagued by a drunken heckler and a sound system, turned up to ear-shattering, stomach-queasing level, the group nevertheless ran through hit-after-hit song. Banked in red and purple lights they opened with a reeved-up version of "Coming Through the Rye."

In making their Las Vegas debut the First Edition put into effect the hotel's new lounge policy of two one-hour headline shows, three times nightly. The hour passed swiftly as the black and white leather-clad entertainers, who are accustomed to a college circuit, proved that they could hold their own in a nightclub.

The lounge crowd greeted enthusiastically "I Believe in Music," "Camp Town Ladies," and "Something Burning." Introductions of the six-member group are worked into a delightful comedy routine by the group's spokesman, Terry Williams.

LAURA DENI

### JACK JONES

*Century Plaza, Los Angeles*

Jack Jones has let his hair grow longer and added several chart singles to his repertoire and the musical impression is solid entertainment.

The veteran singer, working a hard one hour, carries the new

(Continued on page 26)

## From The Music Capitals of the World

### DOMESTIC

#### NEW YORK

Joe D'Imperio, president of Felt Management and Ringling Bros. and Barnum & Bailey Records, is chairman of the dinner committee honoring Bill Gallagher at the Waldorf-Astoria Sept. 22 for the American Parkinson Disease Association and not Joseph E. Levine as reported in Billboard, July 10. . . . Elektra's Paul Butterfield Blues Band has lined up dates on a West Coast tour to coincide with the release of the group's newest LP, "Sometimes I Feel Like Smilin'." . . . Canada's Brian Ahern has completed production on Anne Murray's next single for Capitol, "Think It Over in the Morning," an original by Carpenters' songwriters Paul Williams and Roger Nichols. Sessions took place at Eastern Sound in Toronto, where Ahern is also winding up work on Bob Carpenter's first album, "If Nothing Should Survive." . . . Gary & Randy Scroggs are recording their second Vanguard album at Mercury Studio in Nashville with Neil Wilburn producing. . . . Leon Russell & His Shelter People appear at the O'Keefe Centre, Toronto, on Aug. 15 with Freddie King. Both record for Shelter. . . . John Barry will compose the film score for Universal's "Mary, Queen of Scots." . . . The Museum of Modern Art will present "The Cry of Jazz" Wednesday (28) as a feature of its new series of short films. Film's music is performed by Sun Ra. . . . GWP's Frankie Newsome will promote his "My Lucky Day" disk on a 10-city tour currently in progress. . . . Steve Reinhardt of the cast of "Godspell," is set for the Joe Franklin Show, Wednesday (28). . . . Monument's Kris Kristofferson comes to Central Park, Aug. 9. . . . UA's Johnny Rivers plays the Troubadour in L.A., Aug. 10-15. . . . Polydor's Irene Reid plays Trude Heller's in N.Y., Aug. 17-29.

ED OCHS

#### LOS ANGELES

Joe Cocker's next LP to be released by Shelter Records in the fall. Producer Denny Cordell is currently in the final mixdown. . . . Steppenwolf's next LP, "For Ladies Only," will feature three songs by Mars Bonfire. Bonfire has just completed an album for UA. . . . Tangerine Record Corp. has released the first of its "Golden Goodies" singles: the Raelettes' "Bad Water" b/w Ray Charles' "Booty Butt." Additional singles are planned. . . . Henry Mancini will compose the main title theme (Continued on page 26)

## Signings

Johnny Rivers has re-signed with United Artists. . . . The Commodores have signed with Motown. First release follows current 10-week tour with the Jackson Five. . . . Billy Preston, former Apple artist, to A&M. He'll produce. . . . Shaky Legs, Boston-based blues group, to Paramount. Dave Blum will produce their first LP due in September. . . . A&M Records in Canada has signed singer-songwriter Terry McManus to an artist-publishing deal. First single is "Sunshower in the Spring." . . . Michele Lee to Polydor with a single, "There's An Island." . . . James Carr joins Atlantic with "Hold On," produced at Malaco Studios in Jackson, Miss. . . . Louis Colon has signed with UA Latino. . . . Barry Richards to Cream Records with "Stop! In the Name of Love," produced in London by Bobby Hart for Father Productions. . . . Tom Patchett and Jay Tarses, from the NBC-TV series "Make Your Own Kind of Music," to Decca. . . . Singer-songwriter Steven Hoffman to Rip Music. . . . The Hubble Brothers to the Robert Hussong Agency in L.A. for personal management.

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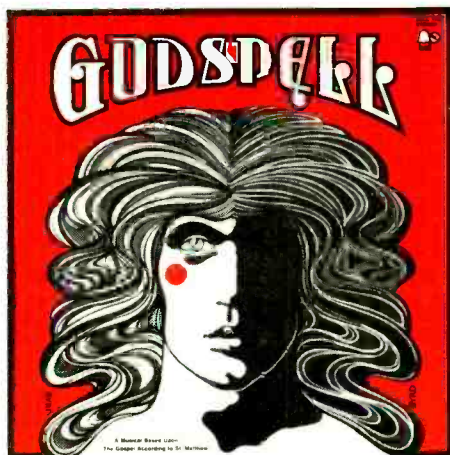
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# Mendes Changes Group's Name To Brasil '77

LOS ANGELES—The airy-light sound of Sergio Mendes and Brasil '66 is more international than Latin, more contemporary than Brazilian, and more modern than bossa nova. That is exactly why Sergio Mendes is changing the group's name to Brasil '77.

He discovered the old name no longer reflected his music, style or future direction. His own sensitivity has been broadened to encompass a wide variety of today's musical tastes.

Mendes still blends rock, Latin, pop and bossa nova to concoct the instrumental harmony which has propelled him to international fame.

So why Brasil '77?

"Because we're changing," Mendes said. "I find myself growing; moving into new sounds and creating fresh ideas musically. The group feels it, and they change, too. And then we all move with the times."

The new sound of Brasil '77 will have a wider appeal. The group is moving away from its trademarked bossa-pop to a more contemporary impulse with a bossa nova undercurrent. "It will blend a harder rock sound with a more authentic Brazilian-metered presentation," Mendes stated. "In other words, a blend of more subtle rock overlays and driving arrangements."

Brasil '77 will move from the Beatles to Paul Williams and Roger Nichols, from Burt Bacharach and Hal David to Brazilian composers Jorge Ben ("Mais Que Nada"), Dori Caymmi ("Like a Lover"), Edu Lobo ("Zanzibar"), Marcos Valle and Caetano Velozo. Mendes has added three musicians and a female vocalist to Brasil '77 to broaden the scope of the band's sound.

The group will be made up of Mendes, piano; Rubens Bassini, percussion; Sebastiao Neto, bass; Claudio Slon, drums; Laudir De-Oliveira, congas; Oscar Castro-Neves, guitar; and two singers, Gracinha Leporace and Karen Philipp.

Mendes is inaugurating Brasil '77 with his new album, "Tropical Land," and a new single, "So Many People," both of which he produced for his own Serrich Productions and which will be released by A&M Records.

The new album puts the band into a more adventurous percussive mood and into a blend of Brazilian and Afro-Cuban rhythms combined with the sounds of contemporary rock and pop.

## Airplane Back After Concert Grounding

SAN FRANCISCO—The Jefferson Airplane will return to the concert circuit after a brief absence for recording dates and the recuperation of Grace Slick from injuries incurred in an automobile accident.

The first dates on the East Coast include Wall Stadium, Bellmar, N.J., Aug. 15; The Spectrum, Philadelphia, Aug. 17, and Gaelic Park, Bronx, N.Y., Aug. 18.

## Mills to Produce Humperdinck LP

LAS VEGAS—Gordon Mills, manager and discoverer of Engelbert Humperdinck, will produce Humperdinck's next LP. The album will be live from the Riviera Hotel in Las Vegas, where Humperdinck began a one-month engagement June 30.

The album, "Engelbert: Live in Las Vegas 71," is scheduled for release on the London Parrot label in the fall.

# From The Music Capitals of the World

## DOMESTIC

• Continued from page 24

Neil Diamond appears at the grand finale of Seafair Week in Seattle Aug. 1. . . . **Steppenwolf** to headline an Aug. 8 concert at New York's Manhattan Center.

GEORGE KNEMEYER

## SAN FRANCISCO

Columbia Records just signed 18-year-old **Karen Wyman** and she'll be in-person in the Venetian Room at the Fairmont Hotel starting July 29. . . . Holding forth now is **Nancy Ames**. . . . The **Nitty Gritty Dirt Band**, whose newest album is "Uncle Charlie and His Dog Teddy," appear in concert on Thursday (29) at Flint Center, De Anza College, Cupertino. . . . **Southern Fried** and **Hudson and Landry** complete the bill.

At the New Orleans House in Berkeley, Wednesday (21) **Death Letter, Juke Boy Bonner, Eric Park**; Thursday, Friday and Saturday (22-23-24), **Bola Sete, Musica Nova; Sunday (25), Committee Workshop**. . . . Continuing at the Dragon Room of Chintown's Kue Wah, **Shades of Jade** with exquisite songstress **Nancy Wong**, here from Taiwan.

McCune Sound Studios recorded the closing sounds of the Fillmore West for KSN and KFFX. . . . **Santana**, playing new material that night, would not permit their part of the show to be broadcast. It was, however, recorded on 16 track. Engineers on the job were **Don Geis** and **Bill Duncan**. . . . Back now at Golden State recorders after a long illness is **Larry Goldberg**. He's producing a single with **The Magician**, plus a single with **Bob Golden**, former lead singer in the Chicago production of "Hair." Golden was just signed to the State Records of the same name. Also at Golden State, the **Hill Valley Bunch**, consisting of **Mike Bloomfield, Spencer Dryden, Ira Kamen, Maro Kattalin, Rich Jagger, Mike Shrieves, the Ace of Cups**, et al., just finished a record entitled "I've Had It." **Herb Haas**, executive veepee of Golden State, arrived in Frankfurt, Germany, this past week to arrange for European distribution of singles and albums of such solo artists and groups as **Gold, Silver Hill, Hill Valley Bunch, Bob Golden** and **Jeanette Jones**. Of these, Jones is the only one on Kent label. Everybody else is on Golden State.

SHIRLEY LEWIS HARRIS

## CINCINNATI

General American Records (GAR), following a complete reorganization, has shifted its base of operation from Chicago to Cincinnati, with offices in the Executive Building. **James Mills** is GAR president. New on the staff are **Dave Smith**, production director, and **Jim Aumann**, a&r director. **Herold Deason** is on the board of directors and general counsel for the firm. GAR's initial release following the staff revamp was "She Say," by **Jess Demaine**, Texas folk rocker. Due out soon is an album, "Jade," by a local group of the same name, who will bow with a single, "Flying Away," at the same time.

Blues artist **Freddie King** appears in concert at Cincinnati Gardens Aug. 4 in a **Roger Abramson** promotion, with **Leon Russell** headlining. . . . Yes, Atlantic Records group, winds up a one-nighter trek with a stand at the local Reflections Club July 20. . . . **Stephen Stills**, with support supplied by **Dallas Taylor, Paul Harris, Calvin (Fuzzy) Samuels** and the **Memphis Horns**, displays his talents at Cincinnati Gardens Friday (23), with the **Jackson Five**

set for the same spot the following night.

**Len Mink**, staff singer on WCPO-TV, has been signed for four more pop-concert appearances with the Cincinnati Symphony Orchestra. This week's dates are **Connersville, Ind.**, Thursday (22) and **Danville, Ky.**, Sunday (25). . . . **Jim Scott**, WSAI morning man and one of the top platter casters in the area, hosted a "New Faces" talent show pilot on WCPO-TV Saturday (17). If reaction is favorable the project may wind up on prime time on the station in the fall. **BILL SACHS**

## DETROIT

**Bill Cosby** finished a week at the Fisher Theatre with **Ray Charles** and his orchestra. Featured at the Fisher this week is the **Roberta Flack Show** with **Les McCann, Letta Mbulu, Julian Cannonball Adderley, Joe Williams** and **Richard and Willie**.

**Steve Stills** with the **Memphis Horns, Dallas Taylor** and **Paul Harris** is scheduled for a one-nighter at Olympia Stadium Wednesday (21). Also on the program will be **Calvin (Fuzzy) Samuels**.

Atlantic's **Kate Taylor** appeared at the Poison Apple July 14-17. . . . **Jonathon Edwards** and **Larry Santos** will be at the Apple Wednesday (21) through Saturday (24).

The **Platters** ended up a two-week stay at Lofy's Pavilion Room July 14. . . . **Al Martino** finished two weeks at the Elmwood Casino July 17, with **Jim Bailey** taking over through Saturday (31). . . . **Dirty Helen's Saloon** is featuring **Jim Freeman** Tuesday through Saturday each week. . . . Headlining at the Meadow Brook Music Festival this week will be **Judy Collins**, Wednesday (21) with **Thelonious Monk, Anita O'Day** and the **Newport Jazz Festival All-Stars**, Friday (23).

HARRY TAYLOR

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# Talent In Action

• Continued from page 24

material as if it were written for him. His outstanding interpretations covered "If You Could Read My Mind," "If," and "This Is Your Life."

Mod attired and propelled by his rhythmic quintet working beautifully with the 12-piece Al Pellegrini orchestra, Jones maintained a consistent level of showmanship.

The new songs were arranged to match his voice register which has the ability for soft tenderness and assertive strength. "If" was particularly delicate and a fine contrast to "Everything Is Beautiful" which was uptempoed.

Jones used a film clip with the voice of Marilyn Burroughs singing the main lyric to "That's the Way I've Always Heard It Should Be" to create a romantic mood for the song.

His act is a happy medium of rhythm and romance, blending his own chestnuts "Wives and Lovers," "Dio Como Te Amo," "The Impossible Dream" and "If I Had a Dream."

ELIOT TIEGEL



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Dear Lydie,  
Congratulations! I have just  
heard your new MGM album  
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I think it encompasses the  
finest performances I have  
ever heard. Don Costa's  
magnificent arrangements  
were beautifully complemented  
by your superlative vocals,  
and for sure the "Sal x Sally"  
cut will not only be an  
M. O. R. smash but a Top 40  
hit as well. Again congratulations  
and thank you.  
Mike Curb



# Radio-TV programming

## 'Pare-Shaped' Judgment Key to Success: Drake

• Continued from page 1

or group. These are problems that program directors didn't use to have.

"But I hope the day never comes that any station I'm affiliated with ever costs any record company one ounce of sales. If we do, we'll be not only penalizing them, but penalizing ourselves.

"The best thing for both industries — records and radio — is to gain as much of an audience as we can with our radio stations for their product."

If radio stations sell as many records as they can, it's better for radio," he said. "On the other hand, the most successful radio men have always been those who depended a lot on their personal judgment regarding the music they put on the air because "it's no trick to call up record stores and compile sales figures.

### Supposed Fact

"The supposed fact is that record sales reflect broad music tastes. But, if after research and gical judgment, it turns out that there are instances where this fact is not true, then the entire premise is wrong. Drake said, "I'm convinced that teen magazines alone can sell 300,000 copies of a record." He pointed to the Monkees. He felt that 12-year-olds were responsible for the success of the Monkees, "and you can't say that programming to a mass audience is programming to 12-year-olds." He pointed out that George Beverly Shea, when performing

with Billy Graham, fills Anaheim Stadium while a rock group may be lucky to fill up the smaller Hollywood Bowl. "So, Shea beats them automatically. But you wouldn't necessarily play Shea on a Top 40 station.

"When KHJ started programming Top 40 music in 1965, for example, U.S. radio had almost Englished itself to death," he said. "We determined that we were not going to get into a bag; we felt that to do so would be like stepping into quicksand." And he pointed out that the first time KHJ reached No. 1 was when the competition, KRLA, sponsored a Beatles concert in Los Angeles.

"True, a radio station has to stay in a bag somewhat, because it aims for a target audience. But, to say that you have to play records by the Monkees or David Cassidy in order to not lose your teen audience is nonsense, he felt, "because kids also like the Supremes, Chicago, and the Blood, Sweat & Tears. We play 'I'm a Believer' by the Monkees . . . and it's one of the few by them we play. The biggest detriment to that record, today, is the name of the group. Dawn would have been much tougher happening under the name of Tony Orlando because it would have been a whole different image. And this is another of the judgment problems in radio today. It's the difference between Danny Hutton's 'Rose and Rainbows' and a record by the Three Dog Night.

"Granted, we're talking about

different times, but the image of a group of record you play is important. Otherwise, why do groups go to great lengths to wear long hair? It's like a badge! It says: 'I'm certified.' And the record industry knows it's much tougher to break a Perry Como record; it's just not hip today to play his records; it takes a lot of people with broader attitudes to say Perry Como has a damned good record and play it and make it a hit. But, what I'm saying, is that it boils down to image. Image is important to the record business, it's important to radio because you have the same drive to build an identity in the

(Continued on page 30)



KBUC AIR PERSONALITIES chat with Jimmy Dean, who donated his time and talent to do a benefit show in San Antonio for the Mission Road Foundation Rehabilitation Center in the city. From left Tom Wayne, Dean, Andy Jackson, and KBUC program director Jim Travis. KBUC, a country music station, helped organize and promote the benefit concert.

## PERSONALITY PROFILE

### Gary Owens Sweats 6-Hat Success

LOS ANGELES—Air personalities must be entertainers too, believes Gary Owens, who also feels that the best way to explain his KMPC radio show is that it's "filled with non sequiturs." And non sequiturs don't come easy; his 3-6 p.m. show on the local easy listening station takes him from an hour to an hour-and-a-half daily in writing and pre-recording gags. "Gordon McLendon once told me that for every three hours on the air, you should spend an hour-and-a-half in preparation."

Owens wears today six "hats" (maybe more) and operates from three different offices because he claims that the problem with radio is "the whole business is insecure . . . that's why I've always done a lot of things on the outside." Yet, in spite of financial interests in real estate and the restaurant field and earnings in commercials and television, he has just signed a new two-year contract at KMPC because "radio is a creative release. You can do things on radio you can't do on television or in the movies. I can try things out as I think of them. No other form of communication exists where you can do that—think of something and do it. That's why I've always stayed in radio . . . it's still one of the fun things I enjoy doing."

### Multi-Faceted Exec

Among the other things that Owens also enjoys doing (and from which he gains a certain amount of profit to counterbalance the insecurities of the radio profession) are:

- Working as the ear-cupping deejay on the "Laugh In" TV show (and he thinks the reason he got this job is because his radio show has always been sort of a "Laugh In");

- Doing commercials for both radio and TV (the last few years he has averaged over 350 a year; if these are used again in an extra 13 week period, he gets paid again and one BBD&O spot with Les Tremaine and Jane Webb has been well-used for the past five years);

- Writing movies with George Atkins ("Playing Doctor" has been sold to the movies and "Three Caraway Seeds and an Agent's Heart" is still seeking a market);

- Narrating animated cartoons for TV such as "Roger Ramjet" plus narrating on "Sesame Street);

- Writing with Aktins and narrating a new syndicated radio series called the "Gary Owens Special Report" (this show is owned jointly by Owens and Noel Blanc and consists of 260 episodes each one-to-two minutes long; it has been available about four weeks and is already on 41 radio stations, plus the AFRTS stations), and;

- Being a recording artist (he has just signed a deal with MGM Records to write with George Atkins and narrate a series of five comedy albums; the first will be "Gary Owens Resents the Best of Comedy"; the others will feature the hits of Jonathan Winters, Mort Sahl, Shelly Berman, and Phyllis Diller; Owens has already narrated 14 albums including the best-selling album by W. C. Fields).

### Started on KORN

All this from a man who started on a radio station called KORN,

(Continued on page 30)



THOUGH HATLESS at the moment, Gary Owens labors, if you can call it that since he tries to have fun at everything he does, at one of the many hats he wears—a role as a disk jockey on the "Laugh In" television show. Owens, under another "hat" owns real estate and operates a Los Angeles restaurant. His best known hat in the radio industry is as a personality on KMPC, Los Angeles. Hosts of "Laugh In" are Dan Rowan, the chicken at left, and Dick Martin, the bunny.

### Alto Fonic Eyes 24-Hr. Country

LOS ANGELES — Alto Fonic Programming here will launch a "Million-dollar country music weekend" program in syndication by early fall, according to Bill Ezell, producer and director of special projects for the firm. Alto Fonic recently introduced a six-hour, six-day-a-week country music program featuring veteran country personality Larry Scott, a regular air personality and program director of KBBQ in Burbank, Calif. The Larry Scott program, "Country Today," is slated to go on the air in the near future. Another feature that will soon be available through Alto Fonic is a special oldies package in two different versions—one with each record announced, another with only the music and a script about the product. Both versions will be on reel to reel.

The Larry Scott show is the  
(Continued on page 32)  
JULY 24, 1971, BILLBOARD

## Radio Forum to Hear 3 Speakers Give Fresh Views of Programming

• Continued from page 1

and John D. Loudermilk, proved to be one of the fiery sessions of the Forum. But, fireworks may be in store in many of the sessions this year. The Forum will get underway early Thursday morning with two special sessions—one will be devoted to record promotion men. Will be the first educational session of its type ever scheduled toward discussing the unique problems facing the record promotion industry. In another room, a special meeting of program directors, general managers, and air personalities will take place with the major aim to form a Programming Society of America dedicated to the programming sciences and the people involved in making radio programming an even greater social force and power than it is today. Anyone interested is invited to attend.

This year, the Billboard is seeking to establish a better rapport between the record and the radio industries. In this regard, several of the major labels, including CBS Records, RCA Records and Warner Bros. Records will have leading representatives on hand and rap sessions have been tailored so that program directors will be able to meet and talk with record executives on a personal basis. Booths have been provided, courtesy of the Billboard, and many of the record labels will have artists on hand to talk to program directors as well as give out new releases at these booths during the hours that the Forum is not in session. Steve Poppovich, national promotion director of CBS Records, will personally be on hand during the Forum for example, to talk with radio personnel.

The official program of the

Forum begins at 2 p.m. with a demonstration and presentation on quadrasonic broadcasting by record producer record artist engineer Brad Miller and James Gabbert, owner and manager of KIOI-FM, San Francisco, a pioneer in a unique discrete quadrasonic broadcasting system. Gabbert has been experimenting and collecting quadrasonic data to present to the Federal Communications Commission and he'll relate all details during this session. Later in the afternoon, Jim Storer, vice president of Storer Broadcasting, and Shelby Singleton, president of Shelby Singleton Corp., will team up on a discussion of "Records—Too Many Releases or too many Tight Playlists." John Murphy, head of AVCO Broadcasting, and Joe Smith, executive vice president of Warner Bros. Records, will

(Continued on page 30)

## FORUM REGISTRANTS

EDITOR'S NOTE: Registration fee for the fourth annual Billboard Radio Programming Forum, Aug. 19-21, Hotels Ambassador, Chicago, is \$150. Send to: Radio Programming Forum, 9th Floor, 300 Madison Ave., New York, N.Y. 10017. Fee will be \$175 after Aug. 1. As of last week, the following people had already registered for the Forum:

Jay Ward, station manager, KOMO, Seattle.  
Larry Nelson, program manager, KOMO, Seattle.  
Cliff Hunter, general manager, WOAI, San Antonio.  
Ron Miller, treasurer, WEZE, Boston.  
James B. Ashbery, program manager, WNBC, Binghamton, N.Y.  
Jay Clark, program director, WTRY, Troy, N.Y.  
Dick Fields, program director, WRJN, Racine, Wis.  
Jody Bowen, program director, WLRW-FM, Champaign, Ill.  
Del Hull, music director, KRNT, Des Moines, Iowa.  
Dave Knight, promotion director, Metro-media Records, New York.  
Brian L. Wallin, program manager, WJAR, Providence, R.I.  
Rick Allen, program director, WFIR, Roanoke, Va.

D. Neil Spence, program director, United Biscuits Network, Middlesex, England.  
John Mazer, program manager, WDEE, Detroit.  
John N. Catlett, station manager, WBBM-FM, Chicago.  
Bob Johnston, program director, WBBM-FM, Chicago.  
Carl W. Davis Jr., general manager, WECU, Greenville, N.C.  
Tom Dunn, program director, Albuquerque Broadcasting Co., Albuquerque, N.M.  
Hal Durham, assistant program director, WSM, Nashville.  
Dave Overton, program director, WSM, Nashville.  
Charles R. Jordan, vice president, D'Arcy-MacManus, New York.  
Robert H. Badger, vice president, WABY, Albany, N.Y.  
Greg Haraldson, music director, CKXL, Calgary, Alberta, Canada.

Budd Clain, program director, WSPR, Springfield, Mass.  
Mr. Lynn E. Higbee, operations manager, KCMO/KFMU, Kansas City.  
Chuck Allen, general manager, Peace Recording, Williamston, Mich.  
Ed Furnum Farhat Jr., president, Peace Recording, Williamston, Mich.  
Larry S. Weatherford, program director, WCBL, Benton, Ky.  
William D. Burns, music director, WCBL, Benton, Ky.  
J. C. Simon, Detroit.  
Richard Bozzi, music director, WCBS-FM, New York.  
Herbert W. McCord, station manager, WCBS-FM, New York.  
Al Kugler, national promotion director, Spark Records Peer-Southern, New York.

(Continued on page 32)



# What is FM Doing to Radio?

This and other crucial questions concerning the future of radio will be discussed by Program Directors, Air Personalities, Station Owners and Managers.

## AT THE 4th BILLBOARD RADIO PROGRAMMING FORUM.

August 19-21, 1971, Hotels Ambassador, Chicago, Illinois

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New York, New York

**Jay Cook**  
Program Director  
WFIL Radio  
Philadelphia, Pennsylvania

**Greg L. Dean**  
Program Director  
KEYN-FM & AM Radio  
Wichita, Kansas

**John Detz**  
General Manager  
WABX Radio (Century Broadcasting)  
Detroit, Michigan

**James Gabbert**  
General Manager  
K-101 Radio  
San Francisco, California

**James C. Hilliard**  
Executive Vice President & General Manager  
WNAP-FM Radio  
Indianapolis, Indiana

**Don Imus**  
Morning Personality  
WGAR Radio  
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**Herbert Kay**  
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**Eddie Morrison**  
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Chicago, Illinois

**David Moorhead**  
Vice President and General Manager  
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Cleveland, Ohio

**Gene Nelson**  
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WLCS Radio  
Baton Rouge, Louisiana

**Charles R. Parker**  
Vice President and Program Director  
WDRC Radio  
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**John E. Patton**  
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**John Randolph**  
Program Director  
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**Charles C. Renwick**  
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**Robin Walker**  
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**Joe Wells**  
Manager, Chicago Studios  
RCA Records  
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**"Big" Wilson**  
Program Director  
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Washington, D.C.

**George Wilson**  
Program Director  
WOKY Radio  
Milwaukee, Wisconsin

Please register me for the BILLBOARD RADIO PROGRAMMING FORUM, August 19-21, 1971, Hotels Ambassador, Chicago, Illinois. (If you wish to register others besides yourself from your organization please send names and titles on your letterhead and enclose payments.)

Registration Fee: \$150.00 per person

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Complete refund will be made for cancellations received before July 2, 1971. After that date but prior to the opening of the Conference, a cancellation charge of \$50.00 will be made. After that "no shows" cannot be refunded, although substitutions are permitted.



# 'Pare-Shaped' Judgment Key to Success: Drake

• Continued from page 28

market. So, playing or not playing a record boils down to a judgment factor in that aspect. Anyway, even a bona fide million-seller reflects less than one percent of the population's music taste, when you consider it. And if you consider how many of these million records were purchased by young girls, then that sample is absurd."

All the stations that Drake consults have recently gone a little heavier in music—toward progressive rock—"because albums have become more important and will become even more important. They have more of a mass appeal now. But we tested album cuts for two years in New York before putting them on our other stations. In Los Angeles, on KHJ, we've always played one-to-two album cuts an hour. And the truth is, that while we're playing more album cuts in number, we're not playing these cuts more frequently on the air." But picking the album cuts to play is a judgment factor—another decision that the music director has to make.

Requests are also something that a program director has to make a

judgment about today. "In their day, request lines were fairly good. But we conducted surveys about who was calling. Seventy-two percent of the phone calls were from girls under 14 years old. And, when you think about it, who else would be willing to sit hours and hours dialing and trying to get through to the station in order to request a Bobby Sherman record?" When you're aiming programming at a broad audience, requests might be used as a tool, but the program director has to make a judgment about whether certain calls are valid or not."

Drake said that his programming theories, over the years, have not changed. Good modern programming is merely a matter of "tightening up" from time to time. Adjusting. "Tom Donahue and I have had in common one thing—that some of the methods used in researching music are absurd. We have a lot in common in what we do not play . . . we both feel you can't take garbage and cram it down the throats of the audience."

"All that we do constantly with our stations is eliminate a few records. It's my belief that those six-

to-eight records could cost the record business a hell of a lot of money because they would drive away a lot of potential buyers of their product . . . drive them away to sweet music stations or progressive rock stations . . . drive them away because we played a few ditty-hop things. The record companies would actually lose potential buyers for their records because the potential buyer would be listening to another radio station. And it would cost record companies more and more as time went on. Because, when you dealing with mass product, you have to deal with a mass audience."

"I've never agreed with radio people who said they weren't in business to sell records . . . nor have I ever agreed with record people who said it was definitely a responsibility of radio stations to play their product."

"But, for a record company to maximize product sales, it's necessary to expose that product to the largest number of people possible. And, it's a judgment factor not to play records that would drive away audience, which would thus cut down the station's ability to influence record sales."

# Gary Owens Sweats 6-Hat Success

• Continued from page 28

Mitchell, S.D., while going to college, a man who worked at the radio station from noon until 10:30 p.m. every day, then worked on the local newspaper from 10:30 p.m. until 2 a.m. and got a sparse amount of sleep before going to college and claims that he still has the same schedule but "makes more money." His career also includes KOIL, Omaha, when it was in a head-on battle with KOWH, the Todd Storz station that was the birth fount of Top 40 radio. He also worked at KIMN in Denver, KILT in Houston, KTSA in San Antonio, and WIL in St. Louis during its heyday when Jack Carney, Sam Holman, Dick Clayton, Bob Osborne, and Ed Bonner were also there. Then he worked at KEWB in San Francisco, No. 1 in the market in those days, before going to work under Chuck Blore at KFWB, Los Angeles. During a 1962 strike at KFWB, all contracts became void and KMPC offered him a job, where he's been since. "So, as you can see, I cut my radio teeth in Top 40 radio and it was my first love. But the philosophy is that while you may get more numbers in rock, the audience you get with MOR is more qualitative and there's more money for the radio station and the air personalities."

His real name is Gary Altman and he worked as a radio newsman under that name, the name Gary Owens was adopted at KOIL,

because the initials were GO and suited a Top 40 station better.

Though GO initials are not necessarily necessary, he advises neophyte radio personalities to constantly study the profession. "People who eat, breathe and sleep radio are usually the most successful radio men." He also advised finding out what has worked successfully in another market and not to copy it, but to adapt it for your own market.

## Owens Own Librarian

Today, Gary Owens is not just a working personality, he's a moving force. Air personalities on KMPC operate with almost complete autonomy "because program director Russ Barnett realizes we're all professionals. KMPC is the best station I ever worked for in terms of the freedom they give the personalities to be personalities." Owens works with a secretary and a personal music librarian named Noreen Doyle (Dick Whittinghill also has a personal music librarian—Tess Russell—as does Geoff Edwards—Alene McKinney). Noreen Doyle picks all of the music, screening perhaps 300 records in a week. Once a week, Owens meets two to three hours with her to discuss music. She has dwindled down the records to about 40 of the best. These may be just about the same records that KHJ, the local Top 40 station, is playing with the exception of a coupe of "screamers," Owens said. The music on KMPC is younger today "because we don't want to progress to the over-50 age listener; people under 25 years old are not only the majority today, but have a lot of money to spend; also, people between 35-40 years old today have younger tastes; though they might not have liked 'Yakety Yak' or the Coasters years ago, they like these records now and so I can play them as memory tunes."

KMPC has a music policy—a list that is used as a guide. The basic format of Owens' show is two-to-three memory tunes during an hour, each preceded by especially produced Paul Reed jingles about "Memory Floggers." Noreen Doyle has typed up a playlist used on his show. Each show usually starts with something new and uptempo like "Don't Pull Your Love." And he tries to play as much new material in his show as possible, though he isn't out to break records. However, Mrs. Mil-

ler, Waldo de Los Rios (Owens has been a fan of his since back in 1956-57 when he heard "Argentine Suite"), and various comedians got their initial push on KMPC. Owens tries for a show of about 30 percent humor. He goes into the studio with about three or four typed sheets of topical matter each day—material that he has gleaned from newspapers, magazines, etc. His wild track material, which he does in three-hour sessions on given days, now runs to a library of 20,000 items, all on individual cartridges. "When I first started in radio, I used Mel Blanc things such as Porky Pig and Bugs Bunny. Now, I work with his son, Noel Blanc, to prepare these." And these cartridges are so valuable that the engineer keeps the ones at the studio (most are stored at Owens' offices) under lock and key. The engineer and Owens spend about 20 minutes before each show selecting cartridges for a show.

One of the most recorded songs in existence is the "Nerny Song," written by Owens and Paul Reed about three years ago. Owens has more than 200 individual cuts of it, recorded by artists such as Andy Williams, Dionne Warwick, and Bobby Vinton. "Anytime

(Continued on page 34)

## Hear 3-Speakers

• Continued from page 28

discuss "Reopening Communications Between Record Men and Radio Staff Members."

Then Robert E. Lee, FCC commissioner; Neil Bogart, co-president of Buddah Records; and George Wilson, program director of WOKY, Milwaukee, will discuss various aspects of "Will Censorship of Lyrics Kill Radio's Appeal?"

The Forum is organized under the direction of Billboard by the educational consulting firm of James O. Rice Associates, New York. Registration fee, if you register prior to Aug. 1, is only \$150. Send to: Radio Programming Forum, 9th Floor, 300 Madison Ave., New York, N.Y. 10017. After Aug. 1, registration fee will be \$175.

Special low rates have been arranged at the Hotels Ambassador for all registrants—\$13 for a single, \$23 up for a double.

# Campus News

By BOB GLASSENBERG

Something quite special is planned for all student broadcasters who attend the Radio Programming Forum in Chicago this year. We are going to hold a special meeting for all campus broadcasters. Add this to the \$50 scholarship fee, which is now one-third of what the commercial broadcasters pay, and the trip is well worth while. Incidentally, the remainder of the \$150 fee is being picked up by Billboard. This is really the only chance a campus broadcaster has to talk to all of the biggies. Register immediately with James O. Rice Associates, Radio Programming Forum, ninth floor, 300 Madison Ave., New York, N.Y. 10017. Then call the Hotels Ambassador to register for a room. Let's get truckin'.

★ ★ ★

There were over 30 Berklee School of Music alumni scheduled to perform at the Newport Jazz Festival before it was interrupted by a group of people who believed that they had to see the musicians in order to appreciate the music. The artists included such notables as **Buddy Pearson**, saxophonist with the **Duke Ellington Orchestra**; **Buddy Rich Orchestra** members **Paul Kondziela**, **Richard Cole**, **Joe Georgiani**, **Rick Stepton**, and **Tony DiMaggio**; **Alan Dawson**, drummer with the **Dave Brubeck Trio**; **Bill Chase of Chase**; **Keith Jarrett**, pianist with the **Miles Davis Sextet**; and **King Curtis** and his orchestra who was to back up lady soul **Aretha Franklin**. Much good music was missed and, judging from the activity which Location Recorders was to handle up there, there are a few records which went by the wayside as well, not to mention one of the oldest festivals in the nation.

★ ★ ★

ZBS Media is at it again. I received a rather lengthy, enjoyable letter from **Meatball Fulton**, one of the crazies at the farm on the Hudson. There were several complaints which I hope to save until the fall semester begins and more people are able to benefit from his constructive criticism. Just in passing and totally out of context is the following opinion from what I consider to be one of the most media aware people in the country. Meatball said, "College stations want to be liked and are often afraid to make mistakes. They operate in the shadow of Big Time Radio. Until they realize that Big Time Radio is broken into its AM format, MOR, Good Music and FM Rock categories and that as one drives across the country it all sounds alike and even all the air personalities sound alike, within their category, that the stations are businesses not an art form (as Meatball suggests they should be and in fact are), and that campus stations generally do not have the Big Time Radio Hierarchy with which to contend, that campus stations should be seeking to become freer spirits, until these realizations are reached by campus broadcasters, it is a sad time of life."

The letter continues, and I will probably use it in its entirety in the fall. For now, let it be known that ZBS has two packages they are offering to campus radio in an effort to expand the consciousness of the campus community. They are offering an ID package for \$250. "The ID's will give their campus station an image that'll take 'em years to erase," said Meatball. There is also a production package which consists of something ZBS calls "Bitz." It is 30 minutes a month of all kinds of one-liners and longer vignettes which "they can stick in between music, use over and over and build a library of stuff that'll give their station a lotta professional spiff and snazz," according to Meatball. A year's production package will cost \$200. Now here is the hook. For the cost of either package, the station also receives free a natural foods show; a mystery serial which runs five days a week, seven minutes a day for around two months; and probably dozens of other shows which the ZBS people will create throughout the year. They sent me an elegant tape of their Bitz and other things including a few segments which are written and co-produced by **Paul Bowles**, friend to **Gertrude Stein** and expatriate living in Morocco. He has spent his last 20 years writing and travelling throughout North Africa and the tapes are based on these experiences. I can honestly say that this is best tool I have seen for campus radio. There is no rip-off involved here. Most of the money will be

(Continued on page 35)



WNEW-FM AIR PERSONALITY Johnathan Schwartz, right, talks with Buzz Linhart, left, and Carly Simon, shortly before stepping on stage to emcee a Linhart performance at a recent Central Park Concert, New York. Linhart wrote Miss Simon's current Elektra Records single "The Love's Still Growing." She showed up to hear him sing his new "Talk About a Morning" single on Kama Sutra Records.

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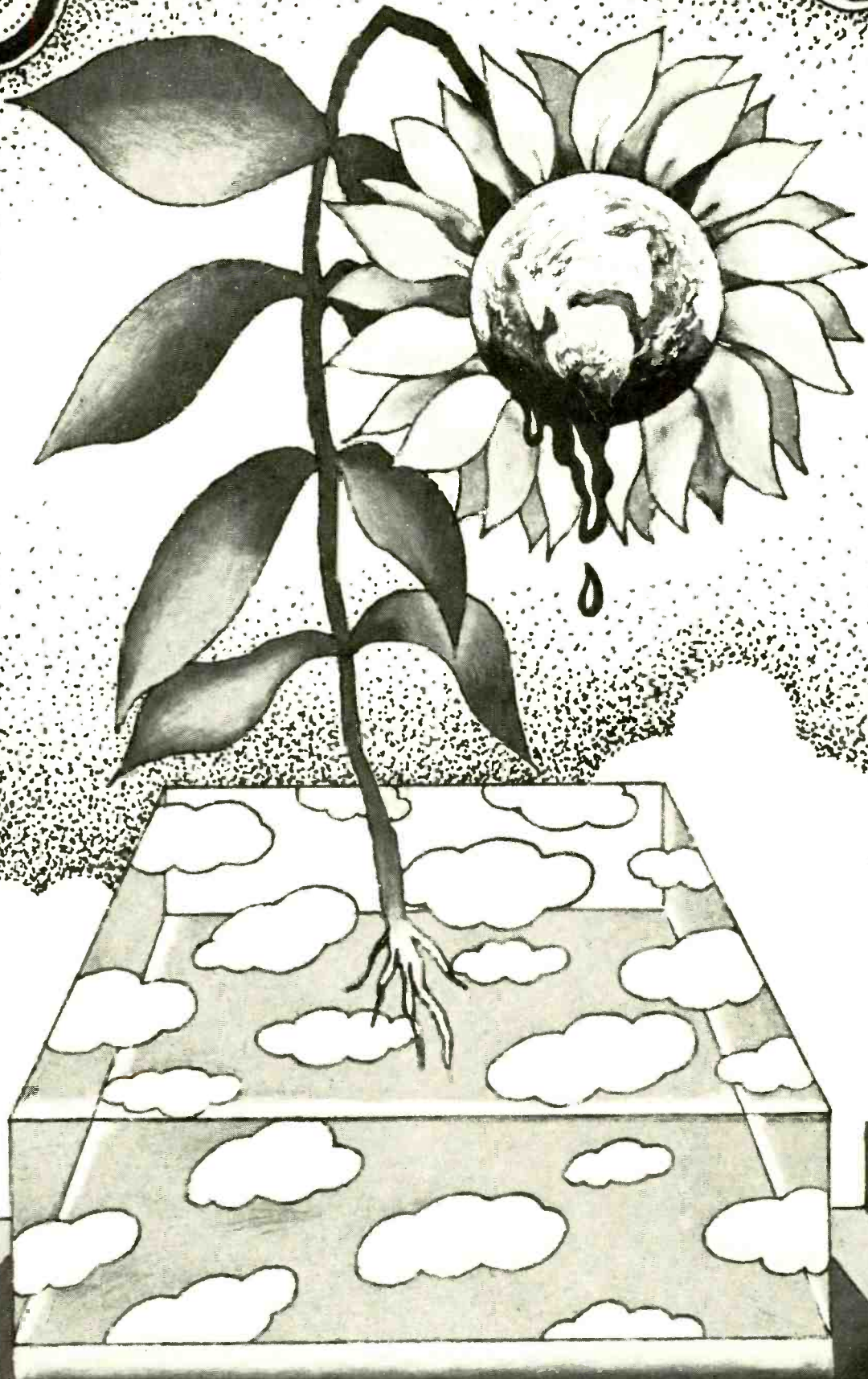
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A breath of fresh air at the top of the British charts.





# Vox Jox

Big shakeup in Metromedia. **Ruce Johnson**, general manager of KFAC, Los Angeles, becomes general manager of KLAC, Los Angeles. He'd worked for Metromedia before. **Bill Dalton**, general manager of KLAC, returns to Washington to manage WASH-FM, a station he sort of fathered

By **CLAUDE HALL**  
Radio-TV Editor

from the first note. **William Lauer**, general manager of WASH-FM, goes to Cleveland to become general manager of WHK and WHK general manager **Dick Brenkamp**

becomes general sales manager of the station. Watch for some interesting format changes at WHK.

\*\*\*

**Sonny Melendrez**, the guy who took an AM daytime/FM combination in El Paso—KINT—and made it a big factor in the market, is the new program director of K TSA, San Antonio, and will be working under general manager **Woody Roberts**. Should be a great programming-management team building here. Woody's only bad habit is losing neckties. . . . **Terry Osborne** has been promoted to program director of KINT, El Paso. . . . **Ron Williams** is now at KROS, Clinton, Iowa, as a newsman; he'd been at KBUR, Burlington, Iowa, working a swing shift. Other KROS staffers include **Larry Heugli**, **Larry Scott**, **Jim Morgan** and **Bob Ryan**. . . . **Charlie Tuna** is now doing radio show for the American Forces Radio and Television Service. Tuna, as you well know, is an air personality at KHJ, Los Angeles.

Lineup at WJIM, Lansing, Mich., according to old buddy **George (Sandy Cole or John Sebastian, depending on the time of the year) Brown**, now goes: **Joe DeMay** 6-10 a.m., **John Sebastian** until 3 p.m., **Vahan Ryan** 3-7 p.m., **Danny Luvo**, **Jim Stone**, and **Rick Shaw**. Brown adds: "One comment on the morale here. Never before have I worked for a station where

(Continued on page 34)

# WGST PD Concocts Adult 'Top 40' Format

By **RUTH CASTLEBERRY**

ATLANTA, Ga. — WGST has shed its 13-year-old Middle-of-the-Road sound for a new format described as a "pure Top 40 sound" by its innovator program director **Mike Elliott**, who believes that the middle-of-the-road sound is on its way out.

"Radio has gone in cycles. Top 40 has become a misnomer," said Elliott. According to the program director, Top 40 became specialized when the Beatles arrived. "Radio is heading where it was in the 60's when they played 40-45 top tunes and blended the music. I think that radio today is heading back to a sound that will appeal. I don't think MOR will be anymore. They used to play the Carpenters while Top 40 wouldn't. But Top 40 has changed in the last eight months."

Last September, Elliott took a look at what everyone else was doing and what he wanted to do. "The market is so divided into stations calling themselves Top 40 or MOR but there was no true Top 40 station with appeal to the 18-19 age bracket."

Elliott initiated his format in March and thinks it is pretty well established now. "We're playing 40 records—plus oldies and selected album cuts," Elliott said.

The "pure Top 40 sound" is illustrated by selections from a playlist including "It's Too Late," "Riders on the Storm," "Signs," "Funky Nassau," "Mr. Big Stuff," and "He's Gonna Step on You." Elliott added that WGST was one of the first stations in the southeast to go on Chase's "Get It On."

Elliott cited four considerations as his criteria for selecting records: (1) Appeal to age bracket/demographics; (2) Sales—local level; (3) Charts and tip sheets; and (4) the record's hit potential which he judges by "instinct or just by ear."

"The music mix is the most important thing," according to Elliott, but he also considers other elements necessary to the overall sound.

"Proper presentation of news is also a factor. The days of the rattle-your-mind deejays are out, too. The presentation is all important."

"We have deejays who are real people." The six guiding the new WGST sound are: **Bob Walsh** 5-10 a.m.; **Elliott** 10 a.m.-1 p.m.; **John Bodnar** 1-6 p.m.; **Bill Vale** 6 p.m.-midnight; and **Johnny Murray** midnight-5 a.m.

"We are at a point where the station needs to get recognition—it's been staid, square for so long. The market's been ripe for so long for this type of change."

Elliott said the station is off the call letters, using them only as required by law. Replacing them is "92 Radio."

Besides being "different" Elliott contends it makes more sense. "It's

the number that's on the radio dial, not WGST. Our basic philosophy is the approach of people talking to people—the fun thing, hits are fun. Enjoyment is the key at '92 Radio.' It's an exciting thing. Our people are part of a new, exciting thing and it's reflected on the air."

On July 5, a new transmitter was installed which Elliott said will help the station's signal at night. The new equipment will clean up the sound and extend fringe area coverage because of technical improvements.

# All-Canada LP For Station Use

VANCOUVER, B.C.—Studio 3 Productions here is launching a monthly album of Canadian artist music to help AM broadcasters in Canada meet the 30 per cent domestic content ruling, said the firm's **Ralph Harding**.

First release is a sampler of 12 Canadian cuts by leading West Coast acts, including **Tom Northcott**, **Patti Mayo**, **Fraser McPherson**, **Howie Vickers**, **Pacific Salt**, and **Dogwood**. All were cut at Studio 3's production facilities here.

Harding sees his market as those stations which do not have the capital to enter record production, as have several major stations, but feel the need for additional product other than from CFRB's Canadian Talent Library, which is essentially MOR-oriented.

Cost for the service will be based on market size.

# Alto Fonic Eyes 24-Hr. Country

Continued from page 28

pilot for a complete 24-hour country programming service that Ezell plans to offer in the future. He wants to assemble three air personalities and provide a station with complete programming, either in stereo or monaural.

Scott's show features a playlist of 40 records, plus extras. The extras are mostly traditional tunes in modern dress.

Alto Fonic, which started out in the tape music library business 15 years ago, today also provides in-flight entertainment on Western Airlines, Club International Airlines, and charter airlines.

# Forum Registrants

Continued from page 28

**Gerald J. Irvine**, program director, WRTH, Cottage Hills, Ill.  
**Michael J. Kirchen**, air personality, Elektra Broadcasting Corp., Brunswick, Md.  
**Wally Nelson**, program director, WJOL-AM-FM, Joliet, Ill.  
**William V. Karenbauer**, program director, WHBC, South Canton, Ohio.  
**Ron Rogers**, president, Dynamic Broadcasting Corp., Austin, Texas.  
**Matthew Majeski**, operations director, WSTR, Sturgis, Mich.  
**Richard C. Akins**, executive director, Rick Trow Productions, Philadelphia.  
**Alfred D. Heger**, program director, WUNO, Hato Rey, Puerto Rico.  
**Johnny Hyde**, program director, KCRA, Sacramento, Calif.  
**John J. O'Day**, general manager, WFLG & WFME-FM, Fitchburg, Mass.  
**Fred Denny**, production manager, CJSS, Cornwall, Ont., Canada.  
**Dave Lafave**, program manager, CJSS, Cornwall, Ont., Canada.  
**Cliff Thompson**, program director, WIFC-FM, Wausau, Wis.  
**Larry Lakoduk**, president, KQWB, Fargo, N.D.  
**Larry Hiller**, program director, KQWB, Fargo, N.D.  
**Kahn Hamon**, program director, WLW, Cincinnati.

**Tom H. McMurray**, program manager, WBT, Charlotte.  
**Bill Rogers**, WGIL, Galesburg, Ill.  
**Freddie North**, national promotion director, Nashboro Records, Nashville.  
**Theus Braden**, National Promotion, Nashboro Records, Nashville.  
**John Prigge**, WEAQ, Eau Claire, Wis.  
**Steven Dickoff**, WEAQ, Eau Claire, Wis.  
**Peter Scott**, program director, KSFO, San Francisco.  
**Allan M. Newman**, vice president, programming, Golden West, San Francisco.  
**Gordon Field**, program manager, CJOY, Guelph, Canada.  
**Burt Levine**, president, WROV, Roanoke, Va.

**Gene Kirby**, program manager, CKEY, Toronto, Canada.  
**Robert L. Stafford**, program director, Brainerd Broadcasting, Brainerd, Minn.  
**C.J. Jones**, program consultant, Flint, Mich.

**Dan Hunter**, program director, WFDF, Flint, Mich.  
**Ronald A. Morgan**, program director, WFGL, Fitchburg, Mass.  
**Walter V. Schaefer Jr.**, ASCAP, New York.

**Jerry Sharell**, national promotion director, Buddah Records, New York.  
**Ron Martin**, program director, KGBS, Los Angeles.  
**Steve Popovich**, director national promotion, Columbia Records, New York.  
**William J. Hennes**, program manager, WKLO, Louisville.

**Tom Allen**, program director, WIL, St. Louis.

**Keith Morris**, WIL, St. Louis.

**Jim Lohse**, program director, WTVN, Columbus.

**John E. Toth**, music director, KBMN, Bozeman, Mont.

**Lou Morton**, program manager, WPOP, Hartford.

**Bob Paiva**, music director, WPOP, Hartford.

**Edward L. Greer Jr.**, program director, WATH, Athens, Ohio.

**Laval Provencher**, program director, CJRC, Ottawa, Canada.

# 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:

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If you're a progressive station that's looking for a guy that loves his work and can really communicate, hope you'll drop me a line. I've got one year air experience, two years college speech, a third phone, am 22 and draft exempt. I'll work anywhere in the country for a station that is people oriented and needs a guy with a good knowledge of progressive music and an OVERWHELMING desire to turn the people on to your station. Phone 419-625-3594 or write **Tim Smith**, 1105 Decatur St., Sandusky, Ohio 44870. jy24

Tight experienced top 40 Jock, 2 1/2 years' small market experience all vintages, seeks position with top 40 station. Good voice with production. News, program director, music director and talk show background. Extensive knowledge of contemporary music, past and present; also programming bags. Single, divorced, 3rd endorsed. Work any shift, available now. Good references. Air-check and resume upon request. **Bill Hamberlin** (516) HA 3-0167, or (516) 57-8045. jy24

Top 40 Personality with four years' small market experience (2 1/2 years at present station) seeks medium major market rocker offering stability, professional attitude, and \$200 per week minimum. You'll get a 18-year-old dedicated young pro who has paid his dues learning radio from the ground up, and continues to learn, but has outgrown his Northeast Metro Market (of over 100,000). Currently doing afternoon drive, married and comfortable, but willing to relocate for right opportunity. **Box 408**, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. jy31

Attention, South!! Especially Fla. Phone, 3 1/2 years at present job. 1 year's exp. program director, 1001 references, married, stable, smooth production & sales. I am a super hero, or Ron Radio. I am a 25-year-old idea man, concerned with monthly billing. My morning show—6:30-10:30—is rated No. 1—WHY?? I believe in heavy local news and community involvement. Music doesn't sell high ratings, it's dedication and information and I can give both. **Box 007**, Radio-TV Job Mart, Billboard, 65 W. 46th St., New York, N.Y. 10036. jy31

In a rut. Tired of that same old time, temp., and tune poccourantism. Want freedom to use creativeness. Having 5 years' experience in C&W and presently working in medium market, am now ready for a major market. (In C&W.) Third endorsed, 29 years old, married, very dependable, keen sense of humor, and versatile. Now working drive time slot, proven ratings. Salary open. References, resume, and air check upon request. **Box 409**, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. jy31

Experienced P.D., Music Director, Announcer, Sales, Production and Copy. 32, 3rd phone. Have worked Country, Contemporary and Rock Format. Planned to marry 31st of July. Station just underwent change, now no job. Still wish to marry. Looking for announcing or sales position. Livable wage for family is all I ask. Will relocate anywhere. Contact **Pete Marcel**, 153 N. Main St., Port Henry, N.Y. (518) 546-8253. jy31

Have you ever heard? Well if not I hope you'll listen, because if you do, then you'll never have heard, and if you haven't have heard, well, then maybe you never will. I'm talking about **Jack Diamond**, you ever hear of him? I'll bet you have, you just did! **Jack Diamond**, a free-wheeling **Jack Armstrong-type** jock, that wants to make the nighttime cook for you. **Jack Diamond**, the fastest mouth in the West, fast talker without being a screamer, but very, very heavy. If you're looking for a no personality, time & temp **Drake** jock, then just keep looking, but if you want a jock with humor, excitement & projection then I'm your man. You want ratings? I can get them. Last gig I had in a metro of 100,000 rating was a 62% when I left. Single, military completed, 3rd phone, & will go anywhere for the right bread. Please call **Jack Diamond** at 918-682-0885 or 918-682-911, or write to: 2711 Jefferson, Muskogee, Okla. 74401. Let's get together & make the nighttime cook! jy31

## POSITIONS OPEN

Chicago FM rock station seeking crazed, but mature announcer. Must have commercial, progressive radio experience. Interested in well-read, imaginative, positive person. Must have quiet, hip sense of humor. Send edited tape and resume to: **Cruise Director**, WDAI, 360 N. Michigan Ave., Chicago, Ill. 60601. jy24

Wanted: Morning man who understands vital need of community involvement and who is steady and reliable and in his late 20's or early 30's for southern Ontario major market—lovely family-type town. Excellent position for the right man. Canadian preferred or someone familiar with Canadian culture. Please send audition tape. Apply **Box 406**, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. jy24

Dear Mr. Distributor:

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.**



# Classical Music

## Nonesuch Speaks Softly But Carries a Big Sales Stick

By ROBERT SOBEL

NEW YORK—There's very little nonsense about Nonesuch Records. This is perhaps the key to the label which continues to rack up impressive sales figures. Since January, for example, the Kinney-owned label has shown a 41 percent increase over the same six-month period a year ago.

One of the principals who has helped make the label flourish iseresa Sterne, a newly appointed president of Elektra Records. (She is Executive Turntable.) She is breaking the sex barrier, of course, but more important, she is at rare bird who is dedicated, bright, and wears her no-nonsense badge around with her, named on by a romantic notion of what sells records that would make high-pressure peddler cringe.

"I just don't believe in the hype the large fireworks display—to attract buyers. You can jazz up any classical package with fancy wrappings, change its name to appeal to the contemporary scene, and make it sell regardless of the material contained," she said. "But the question is does the buyer come back for more or does he simply purchase the record on a one-off basis?"

### Value Queried

"What is also questionable,"

Miss Sterne said, "is the value this kind of sales gimmick has on the classical field in general. It does much more harm than good. In the end the buyer becomes skeptical because he's confused by the flash, and everything looks alike to him. The hard-core buyer, on the other hand, evaluates the material, and, after all, he's the essential consumer.

"We try to give the public what we think is quality. We don't believe in shoving anything down people's throats. It may be idealistic but we believe in quality. The more you hard sell the people the worse you are. Sooner or later, the buyer will get sick of it.

"At Nonesuch, under Jac Holzman's guidance, our emphasis has been and will continue to be on repertoire, aided, of course, by an excellent sales force. Gimmicks, hard sell, hype are simply not part of our philosophy and, we're happy to report, that by rejecting that kind of flashy marketing and merchandising technique, the company has flourished. Dealers know and respect this philosophy."

### Stresses Kinney

Miss Sterne, who has been with Nonesuch for more than six years as supervisor-coordinator of a&r, production and press relations,

stresses the Kinney role in achieving sales growth and other bright performances. "Unlike other conglomerates, Kinney has left us to pilot our own course. This shows faith and understanding. And they've also helped immeasurably in opening to Nonesuch their widespread avenues of distribution. Consequently," she said, "our firm has been able to reach areas and the classical buyer heretofore untouched by our sales force and promotion people. Kinney's diversification policy has been the key here, and Nonesuch and the entire family of labels have reaped the profits. Their appreciation of the intrinsic stature of classical music has been especially gratifying."

## Vanguard Offers Variety, Quality In Twofer Set

NEW YORK—Vanguard Records' newest release in its twofer series offers variety as well as quality from which the dealer may order without hesitation. The five packages are "The Yiddish Dream," "The Wurst of P.D.Q. Bach," "Mahler Is Heavy," "The Best of Bach" and "Charlton Heston Reads From the Old Testament."

The last twofer, by Heston, begins at the beginning, with the Creation, the Garden of Eden, and ends with the story of Moses, which contains songs. The actor's rich, resonant speaking voice is apropos here and fits the text perfectly. The "straight" Bach package has nine selections and features various artists. A Mischa Elman performed piece, the concerto for violin and orchestra, is noteworthy, as is the side one opener with Miltides Cardis conducting the "Concerto for Harpsichord and Orchestra." Two selections have Stokowski as conductor.

Maurice Abravanel, the Utah Symphony, and soprano Netania Davrath make a triple-treat team in the Mahler set, which has "Symphony No. 7," and the "Symphony No. 4." An all-around heavy performance throughout. Herschel Bernadi, Jan Peerce and Martha Schlamme are three of the names that will attract the buyer to the "Yiddish Dream" release. Songs here include those from "Fiddler on the Roof" and some of the popular old-time Yiddish melodies that seem to be ageless. Professor Peter Schickele does his thing in the "Wurst" set, while displaying underneath a sense of humor, pure musicianship and understanding of the composer. All properly seasoned.

ROBERT SOBEL

## 'Marriage' on 13 Stations

NEW YORK—Radio premieres have been set on 13 key stations across the nation on Sir Michael Tippett's "Midsummer Marriage," opera being released by Philips Records.

The grand rights fee has been waived, in cooperation with Belwin-Mills Publishing Corp., for one broadcast during August, September or October. An interview tape with Sir Michael and conductor Colin Davis, has been prepared as an intermission feature. Flyers were mailed to dealers July 16.

The three-record set has a suggested list price of \$17.94.

## Classical Calendar

Pianist Lorin Hollander took his music to the streets last week, playing one concert in East Harlem, the other in Flushing, Queens, marked first time concert pianist

### Vanguard, U.K. RCA in Licensee Deal

NEW YORK—Vanguard Records and RCA Victor of England have signed a long-term licensing agreement which includes Vanguard's classical catalog. RCA will distribute the label in addition to applying finished product to other Vanguard licensees overseas. These include Inaleo of Belgium and Holland, and Sonet of Scandinavia. Philips Records had been Vanguard's English licensee.



CONDUCTOR Michael Tilson Thomas left, and BMI president Edward F. Cramer, with initial recordings of BMI concert works recorded under grant from the performing rights licensing organization on the occasion of its 30th anniversary. The Deutsche Grammophon recordings by the Boston Symphony Orchestra was made up of works by some of the 13 Pulitzer Prize-winning composers affiliated with BMI.

JULY 24, 1971, BILLBOARD

# TOP 40 Easy Listening

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

Wk. Incl.	Wk. Ago			TITLE—Artist, Label (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	1	1	1	IT'S TOO LATE Carole King, Ode '70 66015 (A&M) (Screen Gems-Columbia, BMI)	10
2	3	4	15	YOU'VE GOT A FRIEND James Taylor, Warner Bros. 7498 (Screen Gems-Columbia, BMI)	5
3	4	9	10	TAKE ME HOME, COUNTRY ROADS John Denver, RCA 74-0445 (Cherry Lane, ASCAP)	13
4	10	16	17	IF NOT FOR YOU Olivia Newton-John, Uni 55281 (Big Sky, ASCAP)	6
5	2	2	3	HE'S SO FINE Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI)	7
6	6	8	24	HOW CAN YOU MEND A BROKEN HEART Bee Gees, Atco 6824 (Casserole/Warner/Tamerlane, BMI)	5
7	7	7	4	DON'T PULL YOUR LOVE Hamilton, Joe Frank & Reynolds, Dunhill 4276 (Cents & Pence, BMI)	8
8	15	15	16	NEVER ENDING SONG OF LOVE Delaney & Bonnie & Friends, Atco 6804 (Metric, BMI)	7
9	20	28	—	BEGINNINGS Chicago, Columbia 4-45417 (Aurelius, BMI)	3
10	8	5	5	LOVE MEANS (You Never Have to Say You're Sorry) Sounds of Sunshine, Ranwood 896 (Bon Ton, ASCAP)	15
11	11	13	13	TALKING IN YOUR SLEEP Gordon Lightfoot, Reprise 1020 (Early Morning, ASCAP)	5
12	14	17	22	LAST TIME I SAW HER Glen Campbell, Capitol 3123 (Warner-Tamerlane, BMI)	5
13	13	14	14	SATURDAY MORNING CONFUSION Bobby Russell, United Artists 50788 (Pix Russ, ASCAP)	7
14	17	18	20	DRAGGIN' THE LINE Tommy James, Roulette 7103 (Big Seven, BMI)	6
15	5	3	2	RAINY DAYS & MONDAYS Carpenters, A&M 1260 (Almo, ASCAP)	11
16	19	20	32	RINGS Cymarron, Entrance 7500 (CBS) (Unart, BMI)	5
17	21	24	27	MIGHTY CLOUDS OF JOY B.J. Thomas, Scepter 12320 (Low-Sal, BMI)	5
18	12	6	7	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Carly Simon, Elektra 45724 (Quackenbush/Kensho, ASCAP)	13
19	9	10	21	SUMMER SAND Dawn, Bell 45107 (Pocket Full of Tunes/Saturday, BMI)	6
20	18	12	6	FOLLOW ME Mary Travers, Warner Bros. 7481 (Cherry Lane, ASCAP)	12
21	29	—	—	I'M LEAVIN' Elvis Presley, RCA 47-9998 (Presley/Oten, BMI)	2
22	36	36	—	I'M THE ONLY ONE/SHE DIDN'T DO MAGIC Lobo, Big Tree 116 (Ampex) (Famous/Kaiser/Big Leaf, ASCAP)	3
23	16	11	11	INDIAN RESERVATION Raiders, Columbia 4-45332 (Acuff-Rose, BMI)	9
24	24	23	8	HERE COMES THAT RAINY DAY FEELING AGAIN Fortunes, Capitol 3086 (January, BMI)	9
25	34	34	—	MOON SHADOW Cat Stevens, A&M 1265 (Irving, BMI)	3
26	27	30	38	RAINY JANE Davy Jones, Bell 45-111 (Screen Gems-Columbia, BMI)	4
27	33	33	—	WHEN MY LITTLE GIRL IS SMILING Steve Alaimo, Entrance 7501 (CBS) (Screen Gems-Columbia, BMI)	3
28	23	22	9	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor 47-9976 (Vector, BMI)	10
29	30	31	—	RIDERS ON THE STORM Doors, Elektra 45738 (Doors, ASCAP)	3
30	26	26	26	I LOVE YOU LADY DAWN Bells, Polydor 15027 (Martin Cooper, ASCAP)	5
31	—	—	—	GONNA BE ALRIGHT NOW Gayle McCormick, Dunhill 4281 (Trousdale/Soldier, BMI)	1
32	40	—	—	COME BACK HOME Bobby Goldsboro, United Artists 50807 (Detail, BMI)	2
33	22	21	18	DON'T SAY YOU DON'T REMEMBER Beverly Bremers, Scepter 12300 (Sunbeam, BMI)	8
34	35	35	36	LAZYBONES Jonathan King, Parrot 3027 (London) (Southern, ASCAP)	4
35	—	—	—	SUMMER SYMPHONY Jack Gold Sound, Columbia 4-45397 (Screen Gems-Columbia, BMI)	1
36	—	—	—	YOU'VE GOT A FRIEND Roberta Flack & Donny Hathaway, Atlantic 2808 (Screen Gems-Columbia, BMI)	1
37	38	38	—	SOONER OR LATER Grass Roots, Dunhill 4279 (Zekley/Paris, ASCAP)	3
38	—	—	—	WHERE YOU LEAD Barbra Streisand, Columbia 4-45414 (Screen Gems-Columbia, BMI)	1
39	28	29	31	SIX WEEKS EVERY SUMMER (Christmas Every Other Year) Vikki Carr, Columbia 4-45403 (Con Brio, BMI)	6
40	32	32	34	HILL WHERE THE LORD HIDES Chuck Mangione, Mercury 73208 (Rahaba Roosevelt, BMI)	4

Billboard SPECIAL SURVEY For Week Ending 7/24/71



## Soul Sauce



**BEST NEW RECORD  
OF THE WEEK:**  
**"THE LOVE  
WE HAD"**  
**THE DELLS**  
(Cadet)

By ED OCHS

**SOUL SLICES:** With Federal and King since "Please, Please, Please" in 1956, **James Brown** now moves lock, stock and masters to Polydor, who will repackage him for the slick market. King keeps "Hot Pants" and "Escapism" (though Polydor has them for albums), and then it's all Polydor, most of Brown's publishing included, as well as his People and Brownstone labels. His current Apollo appearance, closing Tuesday (27), will be taped, while a 3-LP set live in Paris just awaits the word and whim of Mr. Brown. . . . **Patti LaBelle** and the Bluebelles, now simply **LaBelle**, have signed to Warner Bros. with "Shades of Difference" b-w "Morning Much Better." . . . **Ricky Owens**, former lead for the **Vibrations**, recently tried out with the Temps for Eddie Kendrick's slot. . . . Poet **Nikki Giovanni** ("Truth Is On Its Way") is working with **Nina Simone** on her autobiography. . . . New **Ollie Nightingale** on Memphis: "I Don't Know Why I Love You" b-w "I'll Take Care of You." . . . **David T. Walker**, **Merry Clayton** and **Clydie King** will lend their talents to **Billy Preston's** first LP for A&M. . . . **Bill Withers**, bound for superstardom, breaks into N.Y. at the Bitter End, July 28-Aug. 1. When success came knocking, Withers was building toilets for 747 jet planes. The hit: "Ain't No Sunshine." The album: "Just As I Am." on Sussex. **Booker T. Jones**, who produced Withers winner, duets with wife **Priscilla Coolidge** on "Booker & Priscilla," first on his Share label, distributed by A&M. . . . New **Rufus Thomas**: "Breakdown, Part 1." . . . The **Stylists** ask "What Is Love" on Motown's V.I.P. label. . . . **Parliament**, short for "a Parliafunkadelicment thang," have a "Breakdown" of their own on Invictus. . . . New **Lloyd Price**: "Natural Sinner" on Scepter. . . . That other voice on Jerry Butler's "If It's Real What I Feel" is **Brenda Marie Lee**, lead voice for the **Operation Breadbasket Choir**. She's signed to Stax, though she'll work live and record with Butler. . . . **Jean Knight's** first LP for Stax has been completed in Jackson, Miss., with **Wardell Quezergue** producing **Vicki Anderson's** first for J.B.'s Brownstone label boasts "I'm Too Tough For Mr. Big Stuff."

★ ★ ★  
**OVER THE HOTLINE:** Album Happenings: **Diana Ross**, "Surrender" (Motown); **New Birth**, "Ain't No Big Thing" (RCA); **Jr. Walker & the All-Stars**, "Rainbow Funk" (Soul); **Nikki Giovanni**, "Truth Is On Its Way" (Right On); **Terry Callier**, "Occasional Rain" (Cadet); **Friends of Distinction**, "Friends & People" (RCA); **Wayne Shorter**, "The Odyssey of Iska" (Blue Note); **Edwin Starr**, "Involved" (Gordy); **Booker T. Jones & Priscilla Coolidge**, "Booker & Priscilla" (Share); **Ernie K. Doe** (Janus); **Carla Thomas**, "Love Means . . ." (Stax); **Kim Weston**, "Kim, Kim, Kim" (Volt); **Eddie Floyd**, "Down to Earth" (Stax); **Billy Paul**, "Going East" (Philly Int'l); **Undisputed Truth** (Gordy) . . . **Soul Sauce** picks & plays: **Tammi Lynn**, "Gonna Run Away From You" (Cotillion); **Silent Majority**, "Frightened Girl" (Hot Wax); **Donny Hathaway**, "Put Your Hand in the Hand" (Atco); **Dells**, "The Love We Had" (Cadet); **Moments**, "Lucky Me" (Stang); **James Carr**, "Hold On" (Atlantic); **Funkadelic**, "Can You Get to That" (Westbound); **Jimmy Holiday**, "Save Me" (Dial); **Vivian Reed**, "Feel the Earth Move" (Epic); **Lea Roberts**, "Can't Get Enough of You" (UA); **Bobby Powell**, "Peace Begins Within" (Whit); **Denise**

(Continued on page 35)

Billboard SPECIAL SURVEY For Week Ending 7/24/71

## BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	MR. BIG STUFF Jean Knight, Stax 0088 (Malaco/Caraljo, BMI)	10	26	30	WE ARE NEIGHBORS Chi-Lites, Brunswick 55455 (Hog, ASCAP)	2
2	2	I DON'T WANT TO DO WRONG Gladys Knight & the Pips, Soul 35083 (Motown) (Jobete, BMI)	8	27	28	I DON'T WANT TO LOSE YOU Johnnie Taylor, Stax 0089 (Groovesville, BMI)	10
3	4	LOVE THE ONE YOU'RE WITH Isley Brothers, T-Neck 930 (Buddah) (Gold Hill, BMI)	6	28	49	CRAZY ABOUT THE LA LA LA Smokey Robinson & the Miracles, Tamla 54206 (Motown) (Jobete, BMI)	2
4	5	MERCY MERCY ME (The Ecology) Marvin Gaye, Tamla 54207 (Motown) (Jobete, BMI)	4	29	19	BRIDGE OVER TROUBLED WATER/ BRAND NEW ME Aretha Franklin, Atlantic 2796 (Charing Cross, BMI/Assorted/Parabut, BMI)	14
5	3	BRING THE BOYS HOME Freda Payne, Invictus 9092 (Capitol) (Gold Forever, BMI)	8	30	20	TREAT HER LIKE A LADY Cornelius Brothers & Sister Rose, United Artists 50721 (Stage Door, BMI)	7
6	7	HOT PANTS, Pt. 1 (She Got to Use What She Got to Get What She Wants) James Brown, People 2501 (Starday/King) (Cited, BMI)	3	31	35	AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI)	3
7	23	WHATCHA SEE IS WHATCHA GET Dramatics, Volt 4058 (Groovesville, BMI)	4	32	32	MAKE IT WITH YOU Ralfi Pagan, Wand 11236 (Scepter) (Screen Gems-Columbia, BMI)	3
8	8	YOU'VE GOT A FRIEND Roberta Flack and Donny Hathaway, Atlantic 2808 (Screen Gems-Columbia, BMI)	7	33	40	IT'S THE REAL THING, Pt. 1 Electric Express, Linco 1001 (Cotillion) (Cotillion/Parmar, BMI)	2
9	9	OVER & OVER/HEY LOVE Delfonics, Philly Groove 166 (Bell) (Nickel Shoe, BMI/Nickel Shoe, BMI)	6	34	—	ARE YOU LONELY? Sisters Love, A&M 1259 (Defrantz/Monique, ASCAP)	7
10	6	STOP, LOOK & LISTEN (To Your Heart) Stylists, Avco Embassy 4572 (Bellboy/Assorted, BMI)	9	35	24	SUSPICIOUS MINDS Dee Dee Warwick, Atco 6810 (Press, BMI)	7
11	11	ESCAPE-ISM James Brown, People 2500 (Starday/King) (Dynatone, BMI)	7	36	46	TALKING THE TEEN AGE LANGUAGE Lost Generation, Brunswick 55453 (Julio/Brian, BMI)	4
12	12	YOU'RE THE REASON WHY Ebony's, Philadelphia International 3503 (CBS) (World War Three, BMI)	10	37	44	WHEN YOU GET RIGHT DOWN TO IT Ronnie Dyson, Columbia 4-45387 (Screen Gems-Columbia, BMI)	4
13	29	SMILING FACES SOMETIMES Undisputed Truth, Gordy 7180 (Motown) (Jobete, BMI)	5	38	34	I KNOW YOU GOT SOUL Bobby Byrd, King 6378 (Cited, BMI)	7
14	16	LIKE AN OPEN DOOR Fuzz, Calla 177 (Roulette) (Ferncliff/JAMF, BMI)	4	39	37	IN THESE CHANGING TIMES Four Tops, Motown 1185 (Jobete, BMI)	4
15	22	YOU'VE GOT TO EARN IT Staple Singers, Stax 0093 (Jobete, BMI)	4	40	42	CHICKEN HEADS Bobby Rush, Galaxy 778 (Standby, BMI)	3
16	—	MAYBE TOMORROW Jackson 5, Motown 1186 (Jobete, BMI)	1	41	41	K-JEE Nite-Lighters, RCA Victor 74-0461 (Rutri, BMI)	4
17	17	FUNKY NASSAU (Part 1) Beginning of the End, Alston 4595 (Atco) (Sherlyn, BMI)	12	42	25	PRAY FOR ME Intruders, Gamble 4014 (World War Three, BMI)	5
18	10	SHE'S NOT JUST ANOTHER WOMAN 8th Day, Invictus 9087 (Capitol) (Gold Forever, BMI)	13	43	—	LOVE ME Impressions, Curtom 1959 (Buddah) (Curtom, BMI)	1
19	26	I LIKES TO DO IT People's Choice, Phil-L.A. of Soul 349 (Jamie/Guyden) (Dandelion, BMI)	4	44	—	IT'S SUMMER Temptations, Gordy 7109 (Motown) (Jobete, BMI)	1
20	31	ONE-WAY TICKET Tyrone Davis, Dakar 624 (Cotillion) (Julio/Brian, BMI)	4	45	45	I LIKE WHAT YOU GIVE Nolan, Lizard 1008 (Lizard, ASCAP)	3
21	18	I KNOW I'M IN LOVE Chee Chee & Peppy, Buddah 225 (Kama Sutra/James Boy, BMI)	12	46	—	STEP INTO MY WORLD, Part 2 Magic Touch, Black Falcon 19102 (Shotgun, BMI)	5
22	14	YOU'RE A LADY Gene Chandler, Mercury 73206 (Defrantz/Monique, ASCAP)	8	47	—	WEAR THIS RING Detroit Emeralds, Westbound	1
23	43	TIRE OF BEING ALONE Al Green, Hi 2194 (London) (Jec, BMI)	3	48	48	LOVE IS LIFE Earth, Wind & Fire, Warner Bros. 7492 (Hummit, BMI)	3
24	27	YOU'RE THE ONE FOR ME Joe Simon, Spring 115 (Polydor) (Gaucho/Unichappell, BMI)	2	49	50	WHEN YOU FIND A FOOL BUMP HIS HEAD Bill Cody, Galaxy 779 (Parker, BMI/Ordens, BMI)	2
25	13	DON'T KNOCK MY LOVE Wilson Pickett, Atlantic 2797 (Erva, BMI)	13	50	—	GOTTA GET OVER THE HUMP Simtec & Wylie, Mister Chand 2004 (Mercury) (Cachand/Tecbob, BMI)	1

## Vox Jox

• Continued from page 32

the staff pitched in and got together like they did here when the change happened. Not one bit of the customary complaining and ego-tripping. Just lots of teamwork and smiles."

★ ★ ★  
In case any of you guys are interested in worldwide radio, there's a book I can recommend. World Radio TV Handbook, \$6.95 postage paid. Write **Steve Lappin**, Billboard Magazine, 150 N. Wacker Dr., Chicago, 60606. If you mention my name when you write him, you'll get a five-cent discount. This is The Bible for "worldly" radio: it's the largest directory of

worldwide radio stations, including frequencies, timetables, countries, etc. I set up the U.S. section myself: it features all of the 10,000-watt-plus U.S. stations and

the programming featured on most of them. This book is especially invaluable if you like to listen to radio at night when you can pic  
(Continued on page 35)

## Gary Owens Sweats 6-Hat Success

• Continued from page 30

someone is visiting on the show, they record the tune." Owens said. Although each show is well-prepared, Owens estimated that about half of the show was ad-libbed. He uses two turntables for wild tracks. The engineer, however, plays all of the music on the show. Production is kept tight,

The duty of an air personality to make things as succinct as possible ("I have no use for banal ties") and to try to make the image of the station as good as possible. "Air personalities should remember that they are the leaders in a community — perhaps the best known person in the city. They're always in the public eye and must act accordingly."

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.



# Soul Sauce

• Continued from page 34

LaSalle, "Trapped By a Thing Called Love" (Westbound); Esquires, "Dancing a Hole in the World" (Rocky Ridge); Bobby Hutton, "You're My Whole Reason" (Phillips); Ed Robinson, "Just Wanna Be There" (Atco); Barbara Lynn, "Until Then I'll Suffer" (Atlantic); Ted Taylor, "How's Your Love Life, Baby" (Ronn); Patterson Singers, "Working Together" (Atco); Persuaders, "Thin Line Between" (Atco); General Johnson, "I'm in Love" (Invictus); Laura Lee, "Women's Love Rights" (Hot Wax); Ruby Andrews, "Hound Dog" (Zodiac); Barbara Mason, "Pow Wow Song" (Buddah); Impalas, "Think It Over Girl" (Down to Earth); Hugh Masekela & the Union of S. Africa, "Dyambo" (Chisa); Big Black, "Diggin' What You're Doin'" (Uni). . . . Breakouts: King Floyd, Betty Wright, James Brown, Lost Generation, Simtec & Wylie, People's Choice, Al Green, Electric Express, Chi-Lites, Ronnie Dyson, Impressions. . . . The Jackson Five's first TV special, "Goin' Back to Indiana," will be aired Sept. 19. . . . New Kool & the Gang: "Hot Pea Soup" b-w "Lucky for Me," on De-Lite. . . . Joe Lewis, national promotion director for Chinneyville Records, reads Soul Sauce. Do you?

# Campus News

• Continued from page 30

used for more programs and of course the needs of the family at ZBS. For further inquiry, write to Meatball or Mike Roach at ZBS Media, R.D. 1, Fort Edward, N.Y. 12828.

★ ★ ★

Two records worth mentioning, "Cosmic Music," featuring Alice and John Coltrane as well as Pharoah Sanders, plus others, on Impulse Records is well worth a call to the local ABC Record distributor or representative. Also the new Paul Butterfield Blues Band LP, "Sometimes I Feel Like Smilin'," on Elektra. I might add that the sounds on these LP's complement each other quite well. Pick and Plays: WUSA, State University of New York at Albany, Keith Mann reporting: "Tarkus" (LP), Emerson, Lake and Palmer, Cotillion. . . . WGSU-FM, State University of New York at Geneseo, John Daylin reporting: "Coast to Coast Blues Band" (LP), John Lee Hooker, UA. . . . WMUL, Marshall University, Huntington, W. Va., Tony E. Rutherford reporting: "Take Me Home Country Road," John Denver, RCA. . . . WUVT, Virginia Polytechnic Institute, Blacksburg, Vivian Maria Brelsford reporting: "You've Got a Friend," James Taylor, Warner Bros. . . . WMUC, University of Maryland, College Park, Sheldon Michelson reporting: "Go Down Gamblin'," Blood, Sweat and Tears, Columbia.

WREK-FM, Georgia Tech, Atlanta, R. Geary Tanner reporting: "Weather Report" (LP) Weather Report, Columbia. . . . KSMU, Southern Methodist University, Dallas, Tex.: "The Ballad of Todd Rundgren" (LP), Runt, Bearsville. . . . WFPC, Florida Presbyterian College, St. Petersburg, Clyde McKenney reporting: "Songs" (LP), Orville Stoeber, Uni.

WMMR, University of Minnesota, Minneapolis, Michael Wild reporting: "High Contrast" (LP), Gabor Szabo, Blue Thumb. . . . WKSU, WKSU-FM, Kent State University, Kent, Ohio, Jon Horning reporting: "You've Got a Friend," Roberta Flack, Atlantic. . . . KCLC-FM, the Lindenwood Colleges, St. Charles, Mo., Chuck Lackner reporting: "Swallow Tales" (LP) Cochise, UA. . . . KVPC-FM, Parsons College, Fairfield, Iowa, Ted Wolff reporting: "Second Contribution" (LP), Shawn Phillips, A&M.

KZAG, Gonzaga University, Spokane, Wash., Larry Duff reporting: "When You Are a King," White Plains, Deram. . . . KERS-FM, Sacramento State College, Sacramento, Calif., Terence Wawro reporting: "Riders on the Storm," Doors, Elektra. . . . KRWG, . . . KLCC, Lane Community College, Eugene, Ore., Dave Chance reporting: "Riders on the Storm," Doors, Elektra. . . . KRWG, KRWG-FM, New Mexico State University, Las Cruces, Stephen Thode reporting: "Talking in Your Sleep," Gordon Lightfoot, Warner Bros.



ALBERT KING, Stax's popular blues guitarist, right, thanks WWRL's Al Gee for featuring cuts from his "Lovejoy" album on a radio series sponsored by the telephone company. King recently closed Fillmore East with his seventh appearance at the New York rock showcase.

JULY 24, 1971, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 7/24/71

## BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	2	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	6
2	1	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic SD 7205	8
3	3	THE SKY'S THE LIMIT Temptations, Gordy GS 957 (Motown)	10
4	5	MAYBE TOMORROW Jackson 5, Motown MS 735	13
5	7	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul SS 731 (Motown)	10
6	10	DONNY HATHAWAY Atco SD 33-360	11
7	4	CURTIS LIVE Curtis Mayfield, Curtom CRS 8008 (Buddah)	9
8	6	TOUCH Supremes, Motown MS 737	5
9	15	WHERE I'M COMING FROM Stevie Wonder, Tamla TS 308 (Motown)	12
10	12	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	7
11	8	CHAPTER TWO Roberta Flack, Atlantic SD 1569	47
12	9	BEST OF WILSON PICKETT, VOL. 2 Atlantic SD 8290	10
13	13	CONTACT Freda Payne, Invictus SMAS 7307 (Capitol)	6
14	11	BEST OF CLARENCE CARTER Atlantic SD 8282	9
15	16	ALL BY MYSELF Eddie Kendricks, Tamla TS 310 (Motown)	11
16	17	SWEET REPLIES Honey Cone, Hot Wax HA 706 (Buddah)	5
17	25	WHAT YOU HEAR IS WHAT YOU GET/ LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists UAS 9953	2
18	20	SECOND MOVEMENT Eddie Harris & Les McCann, Atlantic SD 1583	7
19	21	THEM CHANGES Buddy Miles, Mercury SR 61280	28
20	22	VOLCANIC ACTION OF MY SOUL Ray Charles, ABC ABCS 726	8
21	26	OSIBISA Decca DL 75285 (MCA)	3
22	19	DIANA TV Soundtrack/Diana Ross, Motown MS 719	14
23	23	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014 (Stax/Volt)	33
24	14	SWEET SWEETBACK'S BAADASSSSS SONG Soundtrack, Stax STS 3001	7
25	18	THE RETURN OF THE MAGNIFICENT SEVEN Supremes & Four Tops, Motown MS 736	5

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	24	B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	21
27	27	EARTH, WIND & FIRE Warner Bros. WS 1905	10
28	—	UNDISPUTED TRUTH Gordy G 955L (Motown)	1
29	29	LOVEJOY Albert King, Stax STS 2040	4
30	32	MELTING POT Booker T. & the MGs, Stax STS 2035	28
31	—	EXPOSED Valerie Simpson, Tamla TS 311 (Motown)	1
32	28	ABRAXAS Santana, Columbia KC 30130	41
33	35	KING FLOYD Cotillion SD 9047	8
34	34	MESSAGE TO THE PEOPLE Buddy Miles, Mercury SRM 1-608	15
35	—	BLACK CAT Gene Ammons, Prestige PR 10006	5
36	30	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	24
37	33	DO ME RIGHT Detroit Emeralds, Westbound WB 2006 (Janus)	8
38	31	TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954 (Motown)	39
39	43	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	35
40	41	ONE STEP BEYOND Johnnie Taylor, Stax STS 2030	18
41	37	SPINNING AROUND Main Ingredient, RCA Victor LSP 4412	19
42	40	EVERYTHING IS EVERYTHING Donny Hathaway, Atco SD 33-332	8
43	44	MANDRILL Polydor 24-4050	11
44	47	STAPLE SWINGERS Staple Singers, Stax STS 2024	18
45	48	SAN FRANCISCO Bobby Hutcherson, Blue Note BST 84362 (United Artists)	2
46	36	CURTIS Curtis Mayfield, Curtom CRS 8005 (Buddah)	42
47	38	BACK TO THE ROOTS Ramsey Lewis, Cadet CA 6001	8
48	42	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325 (CBS)	36
49	49	PAUL HUMPHREY & THE COOL AID CHEMISTS Lizard A 20106	9
50	39	BLACK ROCK Bar-Kays, Volt VOS 6011	23

# Vox Jox

• Continued from page 34

up signals from all over the world. Shortwave stations are listed, too.

★ ★ ★

Just read in Ted Randal's Tip Sheet that Lee Sherwood is out as program director of KIIS, Los Angeles, and Gary Brandt is the new program director of the station. Damned pity that 82.3 percent of the program directors in radio never have enough time to prove (or be disproven, for that matter) their programming theories. There are almost over-night successes these days, yet some of the old-line managers who haven't the foggiest idea of what their major product is or how to do it, believe all you have to do is wave a magic wand to attract audiences. So, they go through program direc-

tors like fodder, hunting and hunting for that mystical magician. Programming, although they don't know it, is a science and an art, not magic. You have to carefully construct a sound. This takes time and work and patience, especially in the middle-of-the-road field.

★ ★ ★

WJPS, Evansville, Ind., needs two 1st ticket Top 40 air personalities. Talk to Terry Collins when you call. . . . Bob (Nighthawk) Terry, dropped by WOL, Washington. . . . Jack Diamond, two years experience, 918-682-0885, needs a job. . . . Neil F. Rockoff is the new station manager of KNX-FM, Los Angeles; he'd been eastern sales manager of CBS/FM Sales. . . . Want a good MOR job? Call WGN program director Bob Henley, Chicago.

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# Country Music

## CMA Board Sets Vigorous Promo Program Into 1972

DENVER—The Country Music Association (CMA) board of directors and officers, meeting in a quarterly session here, cited Mrs. Gladys Hart of this city for her untiring work on behalf of this facet of the industry.

The city of Denver, in return, cited the CMA for honoring the Colorado capital city in conducting its meetings here.

The award-exchange took place at a special membership luncheon, hosted by the CMA, bringing together industry people of the

Rocky Mountain area in a social gathering. Mrs. Hart also presented a Colorado flag to CMA, accepted by board chairman Dick Broderick.

President Wade Pepper and past president Tex Ritter spoke to the delegation.

In the meetings, held at the Brown Palace Hotel, the CMA heard reports on progress ranging from the use of its recently produced film (for NARM) to the inroads made into the fairs, parks and other outdoor shows.

Bill Farr, vice president of Columbia and co-director of the film expounding the merits of country product, noted that the film now is being bicycled to many areas for promotional use, and that some record labels plan to utilize it for showing to distributors and others.

Jack Geldbardt, past president of NARM and an Atlanta-based rack-jobber, also announced that the film, along with a full-scale country presentation, would be a part of the MOA convention in Chicago next October.

The board in selecting future meeting sites also agreed to continue its recently established policy of holding membership luncheons, primarily to inform the industry of developments in each area. The selected meeting places for the next year are Nashville (October), Mexico City (January), Bakersfield, Calif. (April), and Montreal (July).

Walter Heeney, publisher of Amusement Business, told of his utilization of the CMA film and other promotional items at meetings of fair operators.

Plans also were revealed for another NARM presentation next spring, using CMA's "Entertainer of the Year," if available.

Irving Waugh, president of WSM and co-chairman of the awards show committee, confirmed that the CMA awards program would be televised live from the Opry House by Kraft Sunday, Oct. 10, immediately following the conclusion of the Music City Pro-Celebrity Golf Tournament. Waugh also detailed plans for the coming "Grand Ole Opry" birthday celebration, also in October.

Progress also was announced toward the printing of a Jimmie Rodgers commemorative stamp, and new promotional plans, involving CMA and the country labels, were outlined for Country Music Month.

Nominations also were presented to the board for directors to be voted upon by the membership at the October meeting in Nashville. They represent all of the categories of country music and all geographic locations. This membership meeting will take place Friday, Oct. 15, at the Municipal Auditorium, Nashville.

In addition to the board meetings, there were separate commit-

(Continued on page 41)



Col. Dave Mathes signs The Four Guys, "Grand Ole Opry" artists, to a recording contract with Nashville Recording Services. The four are, from left, Gary Buck, Richard Garrett, Sam Wellington and Brent Burkett.

## SRO at Four 'Opry' Shows

NASHVILLE — More than 12,000 visitors crowded the "Opry House" for four capacity houses last weekend. It was the largest possible crowd the building could absorb.

The four shows, Friday night, Saturday Matinee and two evening Saturday performances, presented more than 30 "Opry" regulars and special guests for the visitors, far exceeding any package show which might be promoted.

In addition to the scheduled shows, the Friday night show ran an extra 30 minutes and the Satur-

day night first show began 25 minutes early. All of it was broadcast.

Guests on the show were Charley Pride, Bobby Lord, Ray Pillow, the Oak Ridge Boys, George Hamilton IV, Connie Smith, The Four Guys, Roy Druskey, Bill Carlisle, Bill Monroe, Dottie West, Stringbean, Charlie Walker, Bill Anderson, Jan Howard, George Morgan, Justin Tubb, Roy Acuff, Grandpa Jones, Marion Worth, Bob Luman, the Wilburn Brothers, Loretta Lynn, Earl Scruggs, Stu Phillips

(Continued on page 41)

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MAKE  
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Billboard SPECIAL SURVEY For Week Ending 7/24/71

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	<b>BRIGHT LIGHTS, BIG CITY</b> Sonny James, Capitol 3114 (Conrad, BMI)	6	38	—	<b>QUITS</b> Bill Anderson, Decca 32850 (MCA) (Stallion, BMI)	1
2	4	<b>I'M JUST ME</b> Charley Pride, RCA Victor 47-9996 (Tree, BMI)	5	39	41	<b>UNDER YOUR SPELL AGAIN</b> Waylon Jennings & Jesse Colter, RCA Victor 47-9992 (Central Songs, BMI)	6
3	1	<b>WHEN YOU'RE HOT, YOU'RE HOT</b> Jerry Reed, RCA Victor 47-9976 (Vector, BMI)	12	40	27	<b>I'VE GOT A RIGHT TO CRY</b> Hank Williams Jr., MGM 14240 (Recordo, BMI)	14
4	3	<b>JUST ONE TIME</b> Connie Smith, RCA Victor 47-9981 (Acuff-Rose, BMI)	12	41	29	<b>(I Heard That) LONESOME WHISTLE</b> Don Gibson, Hickory 1598 (Peer Int'l, BMI)	10
5	13	<b>HE'S SO FINE</b> Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI)	7	42	42	<b>DON'T CHANGE ON ME</b> Penny DeHaven, United Artists 50787 (United Artists, ASCAP)	6
6	7	<b>INDIAN LAKE</b> Freddie Weller, Columbia 4-45388 (Pocketful of Tunes, BMI)	7	43	35	<b>COUNTRYFIED</b> George Hamilton IV, RCA 74-0469 (Beechwood, BMI)	10
7	9	<b>RIGHT WON'T TOUCH A HAND</b> George Jones, Musicor 1440 (Glad, BMI)	7	44	54	<b>I'M GONNA WRITE A SONG</b> Tommy Cash, Epic 5-10756 (CBS) (Flagship, BMI)	3
8	8	<b>TAKE MY HAND</b> Mel Tillis & Sherry Bryce, MGM 14255 (Sawgrass, BMI)	8	45	37	<b>I WON'T MENTION IT AGAIN</b> Ray Price, Columbia 4-45329 (Seaview, BMI)	19
9	24	<b>SOMEDAY WE'LL LOOK BACK</b> Merle Haggard & the Strangers, Capitol 3112 (Blue Book, BMI)	4	46	55	<b>PITTY, PITTY, PATTY</b> Susan Raye, Capitol 3129 (Blue Book, BMI)	2
10	5	<b>YOU'RE MY MAN</b> Lynn Anderson, Columbia 4-45356 (Flagship, BMI)	12	47	49	<b>HAPPY ANNIVERSARY</b> Roy Rogers, Capitol 3117 (Forrest Hills, BMI)	5
11	11	<b>ME AND YOU AND A DOG NAMED BOO</b> Stonewall Jackson, Columbia 4-45381 (Kaiser/Famous, ASCAP)	10	48	60	<b>HERE I GO AGAIN</b> Bobby Wright, Decca 32839 (MCA) (Contention, SESAC)	3
12	17	<b>DREAM LOVER</b> Billy "Crash" Craddock, Cartwheel 196 (Screen Gems-Columbia/Hudson Bay/Hill & Range, BMI)	6	49	38	<b>YOU'RE JUST MORE A WOMAN</b> Bob Yarborough, Sugar Hill 013 (Chart) (Sue-Mirl, ASCAP)	10
13	6	<b>RUBY (Are You Mad)</b> Buck Owens & His Buckaroos, Capitol 3096 (Acuff-Rose, BMI)	13	50	40	<b>LIFE</b> Elvis Presley, RCA Victor 47-9985 (Presley/Last Straw, BMI)	8
14	10	<b>GWEN (Congratulations)</b> Tommy Overstreet, Dot 17375 (Paramount) (Shenandoah, BMI)	14	51	56	<b>SATURDAY MORNING CONFUSION</b> Bobby Russell, United Artists 50788 (Pix Russ, ASCAP)	3
15	12	<b>THE CHAIR/SEVENTEEN</b> Marty Robbins, Columbia 4-45377 (Mariposa, BMI/Mariposa, BMI)	10	52	50	<b>LOST IT ON THE ROAD</b> Carl Smith, Columbia 4-45382 (Stallion/Xenia, BMI)	8
16	16	<b>NASHVILLE</b> David Houston, Epic 5-10748 (CBS) (Tree, BMI)	7	53	58	<b>MY BLUE TEARS</b> Dolly Parton, RCA 47-9999 (Owepar, BMI)	2
17	15	<b>PLEASE DON'T TELL ME HOW THE STORY ENDS</b> Bobby Bare, Mercury 73203 (Combine, BMI)	11	54	48	<b>FISHIN' ON THE MISSISSIPPI</b> Buddy Alan, Capitol 3110 (Blue Book, BMI)	8
18	21	<b>SINGING IN VIETNAM TALKING BLUES</b> Johnny Cash, Columbia 4-45393 (House of Cash, BMI)	5	55	61	<b>MAHOGANY PULPIT</b> Dickey Lee, RCA Victor 47-9988 (Bannock, BMI)	6
19	19	<b>SHE DON'T MAKE ME CRY</b> David Rodgers, Columbia 4-45383 (Tomake, ASCAP)	9	56	59	<b>I CAN'T GO ON LOVING YOU</b> Roy Drusky, Mercury 73212 (Moss-Rose, BMI)	4
20	20	<b>MOUNTAIN OF LOVE</b> Bobby G. Rice, Royal American 32 (Wren, BMI)	10	57	65	<b>TAKE ME HOME, COUNTRY ROADS</b> John Denver with Fat City, RCA Victor 74-0445 (Cherry Lane, ASCAP)	5
21	51	<b>GOOD ENOUGH TO BE YOUR WIFE</b> Jeannie C. Riley, Plantation 75 (SSS Int'l.) (Belwin-Mills, ASCAP)	4	58	68	<b>YOU WERE ON MY MIND</b> Bobby Penn, 50 States 1A (Accusound) (Whitmark & Sons, ASCAP)	4
22	23	<b>THE RIGHT COMBINATION</b> Porter Wagoner & Dolly Parton, RCA Victor 47-9994 (Owepar, BMI)	5	59	57	<b>SWEET BABY ON MY MIND</b> June Stearns, Decca 32828 (MCA) (Unichappell, BMI)	6
23	34	<b>GOOD LOVIN' (Makes It Right)</b> Tammy Wynette, Epic 5-10759 (CBS) (Algee, BMI)	2	60	52	<b>AWARD TO AN ANGEL</b> Wayne Kemp, Decca 32824 (MCA) (Tree, BMI)	9
24	14	<b>SOMETHING BEAUTIFUL</b> Slim Whitman, United Artists 50775 (Stallion, BMI)	13	61	72	<b>MARK OF A HEEL</b> Hank Thompson, Dot 17385 (Paramount) (Central Songs, BMI)	2
25	18	<b>THEN YOU WALK IN</b> Sammi Smith, Mega 615-0026 (100 Oaks, BMI)	11	62	62	<b>WALK ALL OVER GEORGIA</b> Ray Sanders, United Artists 50774 (Palo Duro, BMI)	9
26	28	<b>THE PHILADELPHIA FILLIES</b> Del Reeves, United Artists 50802 (Acuff-Rose, BMI)	3	63	—	<b>WHEN HE WALKS ON YOU (Like You Have Walked On Me)</b> Jerry Lee Lewis, Mercury 73227 (Blue Crest/Hill & Range, BMI)	1
27	36	<b>TREAT HIM RIGHT</b> Barbara Mandrell, Columbia 4-45391 (Don, BMI)	5	64	64	<b>GREYSTONE CHAPEL</b> Glen Sherley, Mega 615-0027 (Hill & Range, BMI)	3
28	26	<b>JOY TO THE WORLD</b> Murray Kellum, Epic 5-10741 (CBS) (Lady Jane, BMI)	6	65	—	<b>THERE MUST BE MORE TO LIFE (Than Growing Old)/ FIRE HYDRANT #79</b> Jack Blanchard & Misty Morgan, Mega 615-0031 (Hall-Clement/Birdwalk, BMI/Hall-Clement/Birdwalk, BMI)	1
29	32	<b>THE YEAR THAT CLAYTON DELANEY DIED</b> Tom T. Hall, Mercury 73221 (Newkeys, BMI)	3	66	69	<b>LOVE TAKES A LOT OF MY TIME</b> Skeeter Davis, RCA 47-9997 (Cresimoor, BMI)	2
30	30	<b>BABY, YOU'VE GOT WHAT IT TAKES</b> Charlie Louvin & Melba Montgomery, Capitol 3111 (Vogue/Eden, BMI)	7	67	67	<b>I GOT A WOMAN</b> Bob Luman, Epic 5-10755 (CBS) (Hill & Range, BMI)	2
31	31	<b>LOVE ON BROADWAY</b> Jerry Lee Lewis, Sun 1125 (SSS International) (Champion, BMI)	5	68	—	<b>DON'T LET HIM MAKE A MEMORY OUT OF ME</b> Billy Walker, MGM 14268 (Hill & Range/S-P-R, BMI)	1
32	39	<b>EASY LOVING</b> Freddie Hart, Capitol 3115 (Blue Book, BMI)	3	69	—	<b>ONE NIGHT OF LOVE</b> Johnny Duncan, Columbia 4-45418 (Pi-Gem, BMI)	1
33	43	<b>WONDER WHAT SHE'LL THINK ABOUT ME LEAVING</b> Conway Twitty, Decca 32842 (MCA) (Blue Book, BMI)	2	70	—	<b>PLEDGING MY LOVE</b> Kitty Wells, Decca 32840 (MCA) (Wemar/Lion, BMI)	1
34	22	<b>FADED LOVE</b> Tompall & the Glaser Brothers, MGM 14249 (Hill & Range, BMI)	7	71	75	<b>SUMMER MAN</b> Anne Christine, CME 4634 (Tail Feathers, BMI)	2
35	45	<b>WELCOME TO MY WORLD</b> Eddy Arnold, RCA 47-9993 (Tuckahoe Neilrae, BMI)	4	72	73	<b>PENCIL MARKS ON THE WALL</b> Henson Cargill, Mega 615-0030 (Free Verse, ASCAP)	2
36	25	<b>CHARLEY'S PICTURE</b> Porter Wagoner, RCA Victor 47-9979 (Window, BMI)	12	73	74	<b>YOU DON'T UNDERSTAND HIM LIKE I DO</b> Jeannie Seely, Decca 32838 (MCA) (Metric, BMI)	2
37	53	<b>THE LAST TIME I SAW HER</b> Glen Campbell, Capitol 3123 (Warner-Tamerlane, BMI)	4	74	—	<b>GOING BACK TO LOUISIANA</b> Ernie Rowell, Prize 98-08 (Gaylo, BMI)	1
				75	—	<b>HE EVEN WOKE ME UP TO SAY GOODBYE</b> Lynn Anderson, Chart 5136 (Acuff-Rose, BMI)	1



# Nashville Scene

By BILL WILLIAMS

rl Scruggs and his Revue performed last week at the Smithsonian Institute program in Washington. Others who took part in the event included John Hartford

and Mike Seeger. . . . Roy Drusky drew standing room only at the Eleventh Frame Club in Sylacauga, Ala. The booking was by Hubert Long. . . . Tiny Harris, also booked through Long, is playing his third engagement at the Golden Nugget, Las Vegas. He is already slated for four more visits there this year. . . . LeRoy Van Dyke has one of his busiest summers in history. . . . Fred Ellis is back in business, working the Denver area after a stint in the army. . . . Charlie Louvin has rejoined Buddy Lee. . . . Bill Owens has rejoined Owepan.

There is now on the market a record called "A Sioux Named Boy." It's recorded by a genuine Indian youngster named Jeffrey J. Jeffrey (the middle initial is for Jeffrey), and it's out on Metro-Country. Written, published and produced by Larry Hart of the Wil-Helm Agency, the song tells

the story of the Indian's unfortunate young life. . . . All employees of the Shelby Singleton Corporation have been going to school, literally. Held in the Singleton studio for a 10-day period, the school is designed to acquaint every employee with all the facets of a record company. The people in the stock room now will know what the publisher is doing, the publisher will know the functions of distribution, ad infinitum. . . . A new firm has been incorporated here by a priest called Our Lady Music, Inc. Father Ray McClain is the president of the publishing company which has offices at 95 White Bridge Road. Right now the company is looking for songwriters, with room for about 15 of them. Religion has nothing to do with it. . . . We received many letters following the recent Madison Square Garden story about the need for a country station in metropolitan New York City. It's a natural for somebody. . . . Steel guitarist Mike Stanton from Tacoma, Wash., who at 18 has a background of eight years in country music, is now a permanent member of the Sandy Knox show.

(Continued on page 40)

# Billy Graham Heads 'Opry' Chapel Group

NASHVILLE — Dr. Billy Graham will head a board of advisers for the "Little Church of Opryland," to be built with materials from the former Ryman Auditorium, now the Opry House. Serving with Graham will be Roy Acuff, Ernest Tubb, Tex Ritter, Bill Monroe, Ernie Ford, two local clergymen, Irving Waugh, president of WSM, Inc., which owns Opryland; and G. Daniel Brooks, chairman of the board of the National Life and Accident Insurance Company, parent firm of the radio station. Acuff, Tubb, Ritter and Monroe are the living Opry performers who are members of the Country Music Hall of Fame.

The decision of WSM to memorialize the present Opry House by using its materials to build a non-denominational chapel in the entertainment-recreation complex was announced in March. Bids have been taken for building the new Opry House, an air-conditioned 4,000-seat structure. It will be completed some months after Opryland opens next April. Ernie Ford has volunteered to sing the first hymn in the new little church. The present Opry House was originally the Union Gospel Tabernacle. It was later changed to Ryman Auditorium in honor of the riverboat captain who contributed heavily to the building

(Continued on page 41)

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Brite Star's Pick Hits

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Bye, Bye, Baby—Alan Franklin Explosion (Horne)

Take My Hand—Mel Tillis (MGM)

Amazing Grace—Rex Humbard (RCA)

Happy Anniversary—ROY ROGERS (Capitol)

Mobiling to Mobile—Ernie Hoppe (Music Towne)

Good Morning Sunshine—Paul Coleman (Pinnett)

Being Alone—Live Wires (REF)

I've Cried My Heart Out—Beany Mink (Artist)

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## Country Music

### Nashville Stars In Charity Fete

NASHVILLE—An estimated 20 top country music entertainers based here have volunteered their talents for a huge benefit show in Columbia City, Ind., July 20.

The artists will perform in behalf of a 13-month-old girl, victim of a terminal liver disease. Corrective surgery must be performed within four months to save the child's life. The transplant surgery and therapy are expected to cost some \$40,000.

Among those who have volunteered to perform are Jim Ed Brown, Jean Shepard, Ernie Ashworth, Sunday Sharpe, Charlie Louvin, Bud Brewer, Jamie Ryan, Julie Jones, Ralph Emery (who will host the show) and others not yet announced.

The show is being coordinated by Jack Haynes of Buddy Lee Attractions. Artists whose schedules would not permit appearances have pledged donations, which now total more than \$5,000.

### Nashville Scene

• Continued from page 39

Mike was previously with Judy Lynn and Scherri St. James. . . . The Sounds of Music Distributing, Inc., is handling several new labels for distribution. They include Town & Country and PeaNut labels. Richie Johnson of Belen, N.M., heads the company. . . . Phyllis Hiller's "Ramo" is doing great as a children's album, and her single of "Love Is a Circle" is incredible. . . . Cincinnati's Terry Foster, represented by Dick Worthington, is getting some attention here in Nashville. . . . More than 23,000 fans turned out for "Farmers' Night" at Municipal Stadium in Kansas City as the Royals hosted the Boston Red Sox. Johnny Western headed the country music artists who took part on this first "country music" night, produced by Hap Peebles. The Royals now plan to make it an annual affair. . . . Tom T. Hall has been booked for the Four Seasons in Aurora, a Denver suburb, while attending the Country Music Association board of directors' meeting in the Colorado capital. Roy Clark, as noted earlier, played an environmental date in the area at the same time. . . . Hank Thompson will headline the Junction County Fair in Junction, Tex., in August. . . . The Johnny Cash show picks up momentum in August, playing big dates in Virginia, Pennsylvania and Ontario, Canada. Most of these are multiple

(Continued on page 41)

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# Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 7/24/71

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	2	<b>A MAN IN BLACK</b> Johnny Cash, Columbia C 30440	6
2	1	<b>I WON'T MENTION IT AGAIN</b> Ray Price, Columbia G 30510	7
3	3	<b>WHEN YOU'RE HOT, YOU'RE HOT</b> Jerry Reed, RCA Victor LSP 4506	13
4	4	<b>DID YOU THINK TO PRAY</b> Charley Pride, RCA Victor LSP 4513	14
5	6	<b>HAG</b> Merle Haggard, Capitol ST 735	15
6	29	<b>I'M JUST ME</b> Charley Pride, RCA LSP 4560	2
7	8	<b>ROSE GARDEN</b> Lynn Anderson, Columbia C 30411	31
8	5	<b>I WANNA BE FREE</b> Loretta Lynn, Decca DL 75282 (MCA)	7
9	10	<b>MARTY ROBBINS' GREATEST HITS, VOL. 3</b> Columbia C 30571	12
10	11	<b>WE SURE CAN LOVE EACH OTHER</b> Tammy Wynette, Epic E 30685 (CBS)	10
11	13	<b>GLEN CAMPBELL'S GREATEST HITS</b> Capitol SW 752	16
12	12	<b>FOR THE GOOD TIMES</b> Ray Price, Columbia KC 30160	47
13	15	<b>SOMETHING SPECIAL</b> Jim Reeves, RCA LSP 4528	4
14	14	<b>TOUCHING HOME</b> Jerry Lee Lewis, Mercury SR 61343	5
15	21	<b>LOVE LETTERS FROM ELVIS</b> Elvis Presley, RCA LSP 4530	3
16	17	<b>POEMS, PRAYERS &amp; PROMISES</b> John Denver, RCA LSP 4499	4
17	16	<b>FROM ME TO YOU</b> Charley Pride, RCA Victor LSP 4468	26
18	7	<b>HELP ME MAKE IT THROUGH THE NIGHT</b> Sammi Smith, Mega M31-1000	26
19	38	<b>RUBY</b> Buck Owens & the Buckaroos, Capitol ST 795	2
20	20	<b>JUST ONE TIME</b> Connie Smith, RCA LSP 4534	4
21	19	<b>MISSISSIPPI TALKIN'</b> Jerry Clower from Yazoo City, Decca DL 75286 (MCA)	5
22	9	<b>HOW MUCH MORE CAN SHE STAND</b> Conway Twitty, Decca DL 75276 (MCA)	12
23	18	<b>WE ONLY MAKE BELIEVE</b> Conway Twitty & Loretta Lynn, Decca DL 75251 (MCA)	22
24	23	<b>A WOMAN ALWAYS KNOWS</b> David Houston, Epic E 30657 (CBS)	9
25	22	<b>WILLY JONES</b> Susan Raye, Capitol ST 736	16
26	26	<b>THIS, THAT &amp; THE OTHER</b> Wendy Bagwell, Canaan CAS 9679 (Word)	15
27	28	<b>JEANNIE C. RILEY'S GREATEST HITS</b> Plantation PLP 13 (SSS Int'l)	2
28	27	<b>SIMPLE AS I AM</b> Porter Wagoner, RCA Victor LSP 4508	12
29	30	<b>BED OF ROSE'S</b> Statler Brothers, Mercury SR 61317	28
30	24	<b>ALWAYS REMEMBER</b> Bill Anderson, Decca DL 75275 (MCA)	11
31	42	<b>THE INCREDIBLE ROY CLARK</b> Dot DOS 25990 (Paramount)	2
32	31	<b>KNOCK THREE TIMES</b> Billy "Crash" Craddock, Cartwheel CTW-AL 193	11
33	—	<b>CALIFORNIA GRAPEVINE</b> Freddie Hart, Capitol ST 593	1
34	32	<b>PROMISED LAND</b> Freddy Weller, Columbia C 30638	9
35	35	<b>BEST OF ROY CLARK</b> Dot DOS 25986 (Paramount)	18
36	33	<b>EMPTY ARMS</b> Sonny James, Capitol ST 734	14
37	39	<b>ANNE MURRAY</b> Capitol ST 667	15
38	40	<b>ELVIS COUNTRY</b> Elvis Presley, RCA Victor LSP 4460	26
39	25	<b>ANGEL'S SUNDAY</b> Jim Ed Brown, RCA Victor LSP 4525	6
40	41	<b>NEXT TIME I FALL IN LOVE (I Won't)</b> Hank Thompson, Dot DOS 25991 (Paramount)	3
41	—	<b>GWEN (Congratulations)</b> Tommy Overstreet, Dot DOS 25992 (Paramount)	1
42	44	<b>HONKY TONKIN'</b> Merle Haggard's Strangers & Friends, Capitol ST 796	2
43	—	<b>YOU'RE MY MAN</b> Lynn Anderson, Columbia C 30793	1
44	43	<b>SNOWBIRD</b> Anne Murray, Capitol ST 579	43
45	45	<b>NORTH COUNTRY</b> George Hamilton IV, RCA LSP 4517	2



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32-35-42 ..... 79¢  
60-64-70 ..... 89¢  
75-80 ..... 99¢

#### CASSETTE:

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when answering ads . . .

Say You Saw It in  
Billboard

# Nashville Scene

• Continued from page 40

dates. The Aug. 7 appearance at Gates, Va., is an engagement honoring the Carter Family. . . . Richie Johnson has taken over national promotion for American Heritage Music Corporation. . . . KBBQ Radio in Burbank celebrated its fourth birthday with a big show over the 4th of July. The country music show featured Jerry Wallace, the Norm Forrest Band, Freddy Hart, Doug Wilson, Jay Judy Kay, and the Country Road. The event was held on Monday, the 5th. . . . Major country stations have been rescheduled on Bobby G. Rice's "Mountain of Love" and Bobby Penn's "You Were On My Mind." Royal American has both records. . . . Country Music is stronger than ever in Sweden, according to Otto Waldorf, who edits a Scandinavian news letter promoting it. . . . George Cooper III, who edits the informative Country Collage (and promotes good records), reports that Romeo Sullivan of WBKH, Hattiesburg, Miss., has opened the only full-time country club in Mississippi. And Jack Chapman of KDOL, Mojave, Calif., is contemplating the same action. . . . Raven Records of Sacramento, Calif., reports three new records out. The Perry Sisters have a new release of "Crazy World." Pat Weiman and Art Jones also have records which are available by writing to Raven at Box 20037.

There is now on the market a record called "A Sioux Named Boy." It's recorded by a genuine Indian youngster named Jeffrey J. Jeffrey (the middle initial is for Jeffrey), and it's out on Metro-Country. Written, published and produced by Larry Hart of the Wil-Helm Agency, the song tells the story of the Indian's unfortunate young life. . . . All employees of the Shelby Singleton Corporation have been going to school, literally. Held in the Singleton studio for a 10 day period, the school is designed to acquaint every employee with all facets of a record company. The people in the stock room now will know what the publisher is doing, the publisher will know the functions of distribution, ad infinitum. . . . A new firm, called Our Lady Music, has been incorporated here by a priest. Father Ray McClain is the president of the publishing company, which has offices at 95 White Bridge Road. Right now the company is looking for songwriters, with room for about 15 of them. Firm has no religious affiliation. . . . We received many letters following the recent Madison Square Garden story about the need for a country station in metropolitan New York City. It's a natural for somebody. . . . Steel guitarist Mike Stanton from Tacoma, Wash., who at 18 has a background of eight years in country music, is now a permanent member of the Sandy Knox show. Mike was previously with Judy Lynn and Scherri St. James. . . . The Sounds of Music Distributing, Inc., is handling several new labels

for distribution. They include Town & Country and PeaNut labels. Richie Johnson of Belen, N. Mex., heads the company. . . . Phyllis Hiller's "Ramo" is doing great as a children's album, and her single of "Love Is a Circle" is incredible. . . . Cincinnati's Terry Foster, represented by Dick Worthington, is getting some attention here in Nashville. . . . More than 23,000 fans turned out for "Farmers' Night" at Municipal Stadium in Kansas City as the Royals hosted the Boston Red Sox. Johnny Western headed the country music artists who took part on this first "country music" night, produced by Hap Peebles. The Royals now plan to make it an annual affair. . . . Tom T. Hall was booked for the Four Seasons in Aurora, a Denver suburb, while attending the Country Music Association board of director's meeting in the Colorado capital. Roy Clark, as noted earlier, played an environmental date in the area at the same time. . . . Roy Acuff has returned from a USO swing through Europe. . . . Teddy and Doyle Wilburn made one of their infrequent appearances together on the Opry. It's Doyle's first appearance anywhere in three months following hospitalization for rest. Now they plan to work the road together again. . . . Bob Luman has shed 25 pounds and four inches around the waist, and is seeking to take off another 15. . . . Danny Davis has produced an album for George Beverly Shea.

## CMA Promo Program

• Continued from page 36

tee meetings, with considerable business accomplished. A special committee also was appointed to study several by-law change proposals and to probe the overall situation regarding membership categories.

As is the case in all SMA board meetings, all board members and officers paid their own expenses for this session.

## SRO at 'Opry Shows'

• Continued from page 36

and Marty Robbins. In addition, the regular old-time bands and square dancers performed.

Bud Wendell, Opry manager, said the Oak Ridge Boys were utilized because of their growing importance in the country field as well as in gospel, where they have won virtually every award in the past year.

## 'Opry' Chapel Group

• Continued from page 39

of the tabernacle. Although not the original home of the "Grand Ole Opry," it has housed the show since 1941.

Randall Duell and Associates of Los Angeles, the architectural firm doing the Opryland master plan, will design the new church.



# Jukebox programming

## DEBATE SERIOUSNESS

### Programmers Rip Lengthy 45's

By EARL PAIGE

CHICAGO—Jukebox programmers are increasingly dismayed over the trend to long singles, but are not in agreement over the seriousness of the problem. The flip of the latest Steppenwolf single "For Madmen Only" is labeled by one programmer as "madness."

However, other jukebox programmers are using the Steppenwolf release without concern over its long length (8:46 minutes) because the flip "Ride With Me" is such a strong record, they said.

"Not only is the single long," said Peoria, Ill. programmer Bill Bush at Les Montooth Phonograph Service in reference to the "Madmen Only" side, "but the first quarter of it is dead silence. This is going to create problems on jukeboxes because people will think something is wrong with the record or jukebox."

"I think the whole song is madness," he said. "But the other side

is a terrific record and I would have used 175 copies. Now we're really wondering."

A & H Entertainers programmer Wayne Hesch, Arlington Heights, Ill., long embattled with the record companies over lengthy singles, is going to use the Steppenwolf single "on basically a request only basis."

He said: "My argument is that there are only so many peak playing hours in a location. These peak hours vary from location to location. These long singles simply

cut down on the number of singles people can play. It's that simple."

But Modern Specialty Co. programmer Pat Schwartz, Madison, Wis., disagrees. "Programmers are just cutting their own throat if they boycott super singles like this because of the one consideration of length. We're selling service. If the location and patrons want a record, I will do anything to provide it. Besides, I don't think there are enough long singles to worry about."

## PARTY SPIRIT

### Polka Disks Spark Jukeboxes

By BENN OLLMAN

SUSSEX, Wis. — Polka records can be just the right tonic for those summer blahs, according to Larry Von Reuden, Suburban Vending Co.

"Polkas are good-time, happy tunes and they provide a friendly, party atmosphere in locations that cater to the adult trade. I consider polkas just as important money makers as Top 40 numbers during the hot summer months. I program a lot of polkas in our lake resort locations."

Most lakes in this area are surrounded by summer cottages without air conditioning. To escape the heat the vacationers go to taverns at night to cool off. Maybe because they're on vacation that they play the happy, bouncy polka records. A couple of polkas that are always in the money for us are "Astronaut Polka" by the Happy Notes and "Hot Dog Joe" by Alvan Styczynski.

One more polka programming note from Von Reuden: "Check your locations during the summer to learn if they sponsor a baseball

team. After the games most teams come back to their sponsor to open a quarter barrel of beer and have a party. This is when the polkas really keep turning."

Resort area spots are also prime users of oldies too, reports Von Reuden. During the summer he constantly checks through his library and collection of takeoffs from years ago to find standards and hits of a decade or so ago. Big band numbers like those by Glenn Miller and Tommy Dorsey, along with country western favorites of the 50's and 60's are in demand.

Von Reuden also notes that bunching the polkas and oldies on jukeboxes makes good sense.

"I keep these categories grouped together: The Top 40's to the left;

(Continued on page 44)

## HOT JUKEBOXES

MINNEAPOLIS — There are hundreds of new locations for jukeboxes opening up across America—even in sauna baths, according to Acme One-Stop's Larry Rugemer here. This expansion is why he feels programmers need more variety of recorded product.

"People may laugh about the sauna jukebox, but I know of two right here in town," he said, adding that the expansion of jukebox locations has been a factor in the Acme Music's tripled volume since he joined the firm 10 years ago.

"The expanded numbers and types of locations and every week servicing as opposed to every other week changing of records are two factors contributing to the growth of one-stops and the need for more product."

### Rugemer: Polkas Dead; No Promotion in Minn.

MINNEAPOLIS — Polka jukebox records are not selling well in Minnesota because too many releases are the same and polka artists are not touring the state. This is the opinion of Acme One-Stop manager Larry Rugemer here who sells to jukebox programmers in a five-state area.

"If I say this in Billboard, I'll probably never get off the phone and will have hundreds of samples come in," he said. "But I do get a lot of samples of polka records right now, and they are all just very much alike. No one is doing anything really different."

"My best one is still 'Astronaut Polka' and next I would list 'No Beer in Heaven', which goes back a ways."

He said that the shortage of really good polka records has caused him to stock oldies by artists such as the Six Fat Dutchmen on Dot. "But even here, some of the good items have dried up. I

had 500 copies of some Fat Dutchmen recordings and when they ran out I couldn't get more."

Rugemer said he could understand why record companies might fail to produce more polka recordings or innovate more than they do. "I can understand the companies' lack of aggressiveness, because after all, how much of a market are we talking about? A company would probably be better off getting into country music."

The other hangup Rugemer mentions is the lack of promotion, particularly artist tours.

"You never hear of promotion men working a polka record on the stations. There's no promotion. They might come into the shop and just hand me a new polka record, but that's about it."

"The real problem is that there are very few polka bands touring the state. I really believe that polka records will be played on the juke-

(Continued on page 44)

## SILENCE COSTS

PEORIA, Ill.—Programmer Bill Bush believes in Steppenwolf's "Ride With Me" so strongly that he almost considered using it without a flip side printed because the flip runs 8:46 minutes and is partially silent.

It would mean a special title strip but one button on the jukebox would be "hot" in the sense that were it punched the 8:46 side would play, he said.

"We have had instances where a record is bad on a night service call and the mechanic took it off and just flipped the title strip over so the blank side is up. People still play it. It's like the sign 'wet paint.' People wonder what the blank strip means. Naturally, the jukebox automatically cancels if there's no disk there."

## Dunhill Reacts To Long 45 Problem

By JOHN SIPPEL and EARL PAIGE

LOS ANGELES—Late last week, ABC/Dunhill Records and Steppenwolf were huddling over a resolution to the problem Steppenwolf's "For Madmen Only" is causing some jukebox programmers.

When informed that the disk's length and portions of silence is causing programmers to walk away from the record, sales manager of ABC/Dunhill Dennis Lavinthal immediately contacted Steppenwolf's manager Tom Thatcher at Reb-Foster Agency.

One of the most vociferous complaints came from Bill Bush, programmer in Peoria, Ill., who said he was contacting ABC/Dunhill. Bush programs over 500 jukeboxes for a firm owned by Les Montooth, president of Music Operators of America (MCA), the national organization of jukebox operators.

"Apparently the jukebox industry just isn't communicating with record producers," Bush said. "We are important and have our own requirements which are different often from radio stations."

MOA discussed lengthy singles at its board meeting and the subject could well be a major seminar topic in Chicago Oct. 15-17 during its 1971 convention.

A groundswell of opinion concerning lengthy singles has been building at the state jukebox association level across the country. Recently, the Music Operators

of New York (MONY) cornered several record label executives on the topic. These included Mort Hoffman and Bill Walsh, RCA; Ron Alexenburg, Epic; Herb Goldfarb, London; Marvin Paris, Decca, and Stan Snyder, Columbia.

The executives, on a MONY panel, generally agreed that labels

(Continued on page 44)



ROCK-OLA engineer William Findlay (left with pointer) conducted a jukebox service school recently at Portale Automatic Sales, Los Angeles. Hosts were owner Robert Portale, sales manager Jimmy Wilkins and parts manager James Leonard. Attending: Stanley and Bernard Schlossman, Phil Giannone, Walter S. Murra, James H. Wedge, Ray Larson, John Collins, Gene Beley, George Aguilar, Jerome Peterson, Steve Miller, Dave Snyder, Sol Giannone, Allan Kimmel, A. Santellances, Fred Woelky, Roger LaRere, Mike Cheesman, Dayton Allen, Lester A. Sterling, Martin Romero, Larry Kroeze, Clay Durbon, Paul Bryan, A. Stocki, B. and Milton E. Knapp.

## Coin Machine World

### GERMAN SHOW

There is worldwide interest among sociologists and other behavioral experts as to the motivation of people playing juke boxes and other amusement games. The West German International Coin Machine Exhibition (IMA '71) here, Sept. 6-9, in the Kongress Hall will feature seminars, one of which will deal with the motivation subject. All exhibit space is sold out and 59 firms are set to show the latest in coin-operated amusement equipment.

Organized by a joint committee of the three associations representing operators, distributors and manufacturers, as well as importers, Ima '71, will last for three days and is being held in conjunction with the Deutscher Automaten-Tag (German Coin Machine Day) and an international symposium which is to be held in the Kongress Halle.

A special lecture will be given by Prof. Dr. Edeltrud Meistermann-Seeger, of the Institute of Sociological Research at the University of Cologne. She will be presenting the results of a scientific examination into the psychological motives for playing amusement machines.

In 1967, Prof. Dr. Rene Konig, director of the Sociological Institute at the same university, made a first attempt to investigate the sociological aspects of automatic games. Both scientific inquiries



WURLITZER vice president-manager Amile A. Addy (left) receives a Heart of Industry award from Dr. Joseph A. Zizzi, Heart Association president, honoring the jukebox plant for a policy of rehiring cardiacs and returning them to productive work.

have already found worldwide interest from other experts.

In a future lecture, Gert W. Schulze, president of the executive committee of the German Automatic Industry, will report on leisure entertainment by coin-operated machines, from a European point of view. Another seminar will deal with organization in smaller enterprises.

During the Automaten-Tag, representatives from leading European associations will meet in order to

(Continued on page 44)

## Potpourri

KL Records polka releases: "Chicken Polka/Snowmobile Party Polka (KS-26)," the Village Brass and "Midwest Polka/Rendezvous Waltz (KS-25)," Elroy Benz. Also the following oldies:

Elektra: Judy Collins, "Both Sides Now / Amazing Grace (45053)"; Doors, "Light My Fire/Love Me Two Times (45051)"; Bread, "Make It With You/It Don't Matter to Me (45054)"; "Love, "My Little Red Book/Alone Again (45056)."

Roulette: Tempo's, "See You in September/Boys Do Cry (GG 03)"; Echoes-Esquires, "Baby Blue/Love Me Forever (GG 04)"; Crows, "Gee/Baby (GG 08)"; Orioles-Tiny Tim, "Crying in the Chapel/Wedding Bells (GG 13)"; Anthony-Imperial, "Shimmy Shimmy Ko Ko Bop/I'm Alright (GG 18)"; Joey Dee, "Peppermint Twist 1 & 2 (GG 28)" and "Shout 1 & 2 (GG 29)."

JULY 24, 1971, BILLBOARD





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# Rugemer: Polkas Dead; No Promotion in Minn.

• Continued from page 42

box if there are artists touring. But without this kind of activity, the business in polka just dries up.

Rugemer, who stretches his legs once or twice a year "just to keep up with all the trends," said that he agrees with the point that polka music is becoming more diversified now that the oberek and waltz are part of the whole general polka scene.

"I find that the mazurka, a dance resembling the polka, is still popular around this area. I have also seen a new type of schottische being danced. So there are new areas for the recording artists to pursue.

"But as for producing a really big jukebox hit, if it isn't kind of corny or funny, forget it. Normally, there is no need for a vocal. But if there's a comedy angle such as in 'No Beer in Heaven,' then it really goes on the boxes."

He said the whole upper Midwest is great polka-type music territory. Normally, he advises programmers to put five to 10 polka records on a box. He believes this is enough.

Right now, at least in Rugemer's opinion, that might be tough to do because of the lack of really outstanding polka-type product in his area.

# Dunhill Reacts to Long 45 Problem

• Continued from page 42

have little control over the playing time of a single. They said that the source of difficulty stemmed from the artist, the producer and,

# Polkas Spark Play

• Continued from page 42

country western, big bands and polkas off by themselves to the side. I even use different color title strips for each of these categories to make them easier to find. Otherwise, customers look all over the jukebox and give up if they can't spot in a hurry what they want."

in many cases, the radio stations. All are unwilling, they said, to cut down on the playing time of disks.

Jukebox programmers, not in agreement over the problem, also raised dissenting views at MONY. A young programmer said: "Speaking for 'my generation,' the campus kids want long-play singles on jukeboxes if that is 'what's happening.'" (Billboard, May 29).

One state association of jukebox operators voted a resolution calling on labels to shorten singles. Other state groups have the subject on the agenda of upcoming meetings.

Noting the many different points of view, the MOA board tabled taking any official position on the subject, preferring to consider it as a seminar topic at the convention.

"We would invite top executives of the various record companies along with one-stops and operators to thoroughly discuss the question," said MOA executive vice president Fred Granger.

# Coin Machine World

• Continued from page 42

strengthen their ties and emphasize the regular collaboration already agreed upon at INCOMAT 1970, in Vienna, and at the Amusement Trades Exhibition, held in London this year.

Agreement was reached in exchange of ideas and experiences in legal regulations of the trade. The question of technical standards and adaptation will be discussed, as well as matters pertaining to special exhibitions and international problems of coins.

The social climax of Ima 71 will be a banquet to be held at the Berlin Hilton on September 8. The finale of Ima 71 will be a discussion on the subject "Talking shop in capital letters," to be held at Pralat, Berlin-Schoeneberg, on September 9.

Overseas firms not represented by West German importer are Taito Trading Company, Tokyo; Central Marketing, Barcelona, Spain; Mecca Leisure, England; Ainsworth Consolidated, England; S.A. Competition, Antwerp, Belgium.

WALTER MALLIN

# NSM EXPANDS

Inaugurating a new 6,000-square-meter plant in Bingen, W. Ger., Loewen Automaten announced that 400,000 units of pay-out, amusement-only machines and music boxes have so far been produced by the manufacturers NSM. The plant, which claims to be the largest coin machine plant in Europe, has now more than 1,000 employees.

# FLA. ASSN.

The Florida Amusement and Music Association (FAMA) will push next year for a bill to exempt dance halls (or similar locations) from the occupational license if there is a jukebox and no door admission is charged. FAMA is preparing for the next general session of the Legislature, set for February and March. FAMA president Wesley Lawson toured Europe recently and upon returning said: "There is no unemployment to speak of and they do not know, in most cases, what the words 'crime' or 'vandalism' mean." He said he found very up-to-date jukeboxes and other equipment but that play price was generally about the equivalent of 5 cents in U.S. currency. Location commissions, however, were generally 25 to 30 percent, according to Lawson.

# Fred Iverson Dead

NEWARK, N.J.—Fred Iverson, 71, veteran jukebox salesman, died here July 12 following an illness. He was a partner with John Biolotta from 1941 to 1952 before going to work for Sheldon Sales here.



SEEBURG jukebox distributor (Atlantic New York Corp.) Meyer C. Parkoff and his wife (right) and LaSalle Music Corp. officer Jack Hearn and his wife flank Cardinal Terence J. Cooke of the New York Archdiocese in a photo taken at a recent luncheon to show appreciation for coin machine industry support of the Cardinal Spellman Servicemen's Club.

# What's Playing?

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

## Alton, Ill.; Easy Listening

Harry Schaffner, operator;  
Helen Franklin, programmer;  
Schaffner Music Co.



### Current releases:

"Street Fair," Magic Organ, Papa Joe 704;  
"Woodchopper's Ball," Enoch Light, Project (3) 1394;  
"I'm Leavin'," Elvis Presley, RCA 9998.

## Arlington Heights, Ill.; Young Adult Location

Wayne Hesch, operator;  
Robert Hesch, programmer;  
A&H Entertainers



### Current releases:

"Indian Reservation," Raiders, Columbia 45332;  
"Moon Shadow," Cat Stevens, A&M 1265;  
"Beginnings," Chicago, Columbia 45417.

### Oldies:

"Tiny Bubbles";  
"That's Amore."

## Boulder, Col.; Campus Location

Gus Pantelopoulos, programmer,  
Front Range Music Co.



### Current releases:

"You've Got a Friend," James Taylor, Warner Bros. 7498;  
"Wild Horses," Rolling Stones, Rolling Stones 19101;  
"Moon Shadow," Cat Stevens, A&M 1265;

### Oldies:

"Suite Judy Blue Eyes," Crosby, Stills, Nash & Young;  
"Fire & Rain," James Taylor.

## Glendale, Calif.; Soul Location

Carol Stephens, programmer,  
Valley Vendors



### Current releases:

"Crazy About the La La La," Smokey Robinson & the Miracles, Tamla 54206;  
"Maybe Tomorrow," Jackson 5, Motown 1186;  
"Mercy Mercy Me," Marvin Gaye, Tamla 54207;  
"You're the One for Me," Joe Simon, Dakar 624.

### Oldies:

"Prisoner of Love," James Brown, KGO 5739;  
"Sing a Simple Song," Sly & the Family Stone, Epic 5-2305.

## Liverpool, N.Y.; Easy Listening Location

Bernard J. Golden, programmer,  
Columbia Music



### Current releases:

"The Girl From Ipanema," Moonlighters, Thunderbird 544;  
"Mozart Symphony No. 40," Waldo De Los Rios, United Artists 50772;  
"Sentimental Journey," Dewey Groom, Thunderbird 542.

### Oldies:

"Maria Elena," Liberty 54570;  
"Peg o' My Heart," Thunderbird 515.

## Madison, Wis.; Teen Location

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



### Current releases:

"Sweet Hitch-Hiker," Creedence Clearwater Revival, Fantasy 665;  
"Riders on the Storm," Doors, Elektra 45738;

"Moon Shadow," Cat Stevens, A&M 1265;  
"Liar," Three Dog Night, Dunhill 4282.

## Peoria, Ill.; Teen Location

Bill Bush, programmer,  
Les Montooth Phonograph Service



### Current releases:

"It's Too Late," Carole King, Ode '70 66015;  
"Indian Reservation," Raiders, Columbia 45332;

"Rainy Days and Mondays," Carpenters, A&M 1260;  
"Don't Pull Your Love," Hamilton, Joe Frank & Reynolds, Dunhill 4276;  
"Summer Sand," Dawn, Bell 107.

## Rockford, Ill.; Teen Location

Charles Marik, operator;  
Jerry Schultz, programmer;  
Star Music Co.



### Current releases:

"Double Barrel," Dave & Ansil Collins, Big Tree 115;  
"High Time We Went," Joe Cocker, A&M 1258;  
"The Way I've Always Heard It Should Be," Carly Simon, Elektra 45724.

### Oldies:

"Montego Bay," Bobby Bloom, L & R Records;  
"Cracklin' Rosie," Neil Diamond, Uni.

## Sterling, Ill.; Easy Listening Location

George Wooldridge, operator;  
Glenn Whitmer, programmer;  
Blackhawk Music



### Current releases:

"Losing My Mind," Al Martino, Capitol 3120;

"Talking in Your Sleep," Gordon Lightfoot, Reprise 1020;

"If Not for You," Olivia Newton John, Uni 55281.

## Sussex, Wis.; Adult Location

Larry Von Rueden, programmer,  
Suburban Vending Co.



### Current releases:

"Double Barrel," Dave & Ansil Collins, Big Tree 115;  
"Don't Pull Your Love," Hamilton, Joe Frank & Reynolds, Dunhill 4276;  
"Never Ending Song of Love," Delaney & Bonnie & Friends, Atco 6804.

### Oldies:

"Claudette," Everly Brothers, Cadence 1348;  
"Chances Are," Johnny Mathis, Columbia.

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# International News Reports

## THREE DOG NIGHT FOR TOKYO'S LARGEST HALL

TOKYO—Pan Japan Enterprises will sponsor a live concert by Three Dog Night on Sept. 28 in Tokyo's largest indoor hall, the Nippon Budokan. Pan Japan's Makoto Masuyama is now negotiating with interests in Osaka for concert facilities in that area following the refusal of his bid to book the Osaka Festival Hall for the U.S. rock group. The Osaka Festival Hall is said to have formed a firm policy against any sort of rock events following an incident resulting in slight property damage allegedly caused by a small group of non-Japanese youths who refused to leave the hall after a recent concert there by Chicago.

It is still to be determined whether Three Dog Night will perform elsewhere than the 14,000-capacity Budokan in Tokyo. Also to be determined is the extent of participation in the Three Dog Night tour of Japan to be undertaken by Toshiba Musical Industries, distributors of Capitol Records in Japan.

Toshiba sources report that the group is second only to Grand Funk Railroad in local rock LP sales. Toshiba has taken an active interest in the promotion of the upcoming GFR concerts in Tokyo (17) and Osaka (18), and in the appearance of Pink Floyd at the '71 Hakone Aphrodite outdoor festival (Aug. 6-7).

Pan Japan also confirms the booking of the Chambers Brothers in Masuyama's Club Mugen in Akasaka, Tokyo, for two weeks beginning July 30. A welcoming concert is planned for Tokyo's Hibiya Park amphitheatre on July 29 featuring the Chambers Brothers with the Japanese-American group Remi Aso and the Wynd and the Tokyo rock ensemble Too Much.

## Mushroom Label Promotes 'Underground' Disk Club

TOKYO—"The major labels in Japan are simply not doing all they could to properly promote Japanese records outside of our small country," says Kunihiko Murai, president of the new-formed label, Mushroom Records.

The Tokyo-based firm will concentrate on rock and new-folk material with an emphasis on developing new Japanese talent and generating interest among the local music industry toward breaking the "isolation complex" surrounding original Japanese product.

Murai, who is also the president of Alfa Music, and a noted publisher and composer, has had moderate success in non-Japanese markets with such groups as Suma no Arashi (featuring traditional Japanese instruments), and Akai Tori (a new-folk group known in English as Red Bird).

Mushroom is now negotiating with several major Japanese record manufacturers for the distribution of new single product, and plans to create an "underground" record club for the sale of LP product.

The record club program will offer participating members a minimum of five LP's per year, plus posters, "underground newspapers" and other material for a suggested fee of 10,000 yen (\$27.78). It is estimated that there are over 100,000 young, hard-rock fans in Japan who would be interested in participating in such a club. Mushroom is now in the process of developing direct mail lists and is preparing print media advertising for the club plan.

Rock personality Yuya Uchida is Mushroom's vice president. Uchida, in addition to his position at Mushroom, is manager/director of Flower Travellin' Co. an organization of several of Japan's top rock and pop artists including Flower Travellin' Band (now in North America and under contract to Atlantic Records), Too Much, Far Out, Remi Aso and the Wynd and others, and is also under contract to Warner Bros.-Pioneer Corporation as a producer and advisor.

Mushroom's managing producer, Miki Curtis, is best known as a free-lance producer/composer and leader of the now-dishanded Samurai rock group. He is also under contract to the Yamaha Foundation as a faculty member of that organization's music education facility at Nemu no Sato in Mie Prefecture and is an advisor to the newly-established rock section of Watanabe Productions. Other Mushroom officers include promotion director H. Kimura, head of Mojo West in the Kansai area and a member of the art faculty of Kyoto University, and K. Shimada, managing director for the new label.

The new company's logo is a stylized white mushroom with large red dots. Mushroom's offices are located in Calm Apartments, 8-4-7

(Continued on page 49)

## International Executive Turntable

Dr. Ing. Hans-Werner Steinhausen, formerly joint managing director of DGG GmbH and a member of the executive board of N.V. Philips' Phonographische Industrie (PPI), at Baarn, Netherlands, became associated with the management of the newly founded holding company, Polygram, composed of former management staff on both DGG and PPI. From 1950, Dr. Steinhausen headed the entire research and development section of DGG. By the end of this fiscal year, Dr. Steinhausen retires, to be succeeded by Dutch engineer Dick van Amstel, who begins work in his new position on Sept. 1.

## Musart Revamp A&R Division

MEXICO CITY—Jaime Sanchez Rosaldo is reorganizing the a&r department of Musart Records—manager Guillermo Acosta resigned after 23 years with Musart and Nacho Rosales, Jorge Ortega, and Miguel Angel have left the department. Musart will probably work exclusively with independent producers in future, said Rosaldo.

Acosta will form his own record company with his brother, Jesus Acosta, who left Musart some months ago.

## Poppy Family Single Reservice

TORONTO—London Records in both the U.S. and Canada has reserviced the current Poppy Family single. When initially released in February most stations thought the top side was "I Was Wondering."

However, several stations in Vancouver, Edmonton and Calgary went on the B side. "Where Evil Grows," which has ultimately turned out to be the selling side.

London's national promotion manager, Mike Doyle, reports that "Where Evil Grows" has now surpassed 50,000 sales in Canada. It has been added by CKLW Windsor and is showing indications of repeating its Canadian success Stateside.

The Poppy Family had several hits last year including "Which Way You Goin' Billy" and "That's Where I Went Wrong."

## Ricordi Raises Album Price

MILAN—Dischi Ricordi has raised the prices of its LP's to retailers from \$3 to \$3.75.

According to Ricordi administration manager, Renzo Benini, the main reason for the price increase is the mounting cost of sleeves—increasingly the young record buyers demand more and more luxurious sleeves.

Ricordi distributes many important foreign labels here—Pye, Island, A&M, Rolling Stones, Bell, as well as all labels of the Kinney Group.

## Procol Tour Promo Push

TORONTO—A & M's western promotion chief, Liam Mullan, is putting an extensive push behind Procol Harum catalog product to tie in with the group's forthcoming Canadian tour.

Procol will play Calgary (Aug. 4), Edmonton (5), and Vancouver (6).

## From The Music Capitals of the World

### TOKYO

Nippon Phonogram will record a live concert featuring Joe Henderson and the Masabumi Kikuchi jazz quintet Aug. 5 in Tokyo. The Kikuchi group records for Philips. . . . Strawberry Path (Nippon Phonogram) will soon leave Japan for an extended tour of the U.S. and Europe. . . . Nippon Grammophon has released the single "Butterfly" in Japanese by French singer Danyel Gerard. Gerard was in Japan for two weeks recording and appearing on television programs before departing for Los Angeles to appear at the 1971 Columbia Convention. The singer/songwriter was brought to Japan by Misa Watanabe of Watanabe Productions with a view toward establishing a "total management" concept for his activities in the Far East. "Butterfly," says Gerard, sold over 2 million copies in West Germany and was a No. 1 hit in Germany, Switzerland, Belgium, France, Canada, Sweden and Austria, ranked in the Top 10 in Spain and Denmark (all on CBS).

Xavier Cugat completed a 21-city, 24-concert tour of Japan in late June. . . . URC label has released a single by the Osaka-based folk group the Dylans, "Otoko Rashite Wakaru Kai" (Do You Understand Masculinity?) which, in essence, is a translation of Bob Dylan's "I Shall Be Released," according to Music Labo. . . . The Hawaiian Hits have released through Nippon Columbia a new LP, "Hawaiian Music New Album," priced at 1,500 yen (\$4.17). . . . Italian singer Raymond Lovelock was in Tokyo recently promoting his latest film "Le Regine" and making several recordings and television appearances. . . . Nippon Grammophon has released a memorial LP, "Finale, the Tigers" featuring the now disbanded Tigers in their last live concert at Tokyo's Nippon Budokan last January.

### MEXICO CITY

Enrique Garea, a&r chief of Spanish Columbia and director of publishing for the same company, arrived in Mexico to arrange distribution with Discos Polydor SA and Discos Tizoc SA. . . . Alejandro Saldívar, general manager of Peerless Records, is in Europe on business. . . . Mexican group, La Revolucion de Emiliano Zapata, were given an award from Polydor, Germany, for selling 150,000 of their single, "Nasty Sex." The award was presented by Luis Baston, general manager, Polydor.

SA. The group's product has been released throughout South America and in Europe.

Without leaving the Mexican Association of Phonographic Producers, the smaller Mexican record companies have decided to form their own association. . . .

RCA has signed Argentinian conductor/arranger Angel Pocho Perez to their a&r department. Spanish composer Manuel Alejandro was also signed. . . . Mario Freidberg, vice president, Tizoc Records, returned from South America where he discussed representation and distribution of several labels. . . . Angelica Maria completed an RCA album using 70 percent Mexican material. She was recently in Brazil for the International Film Week and did television work. . . . Mexican singer Jose Jose married actress Kiki Herrera Calles. . . .

Leo Dan, Argentinian singer now living in Mexico, has a new CBS album released.

ENRIQUE ORTIZ

### SYDNEY

Daddy Cool topped the charts nationally with their own composition "Eagle Rock," giving the Sparmac record label their first No. 1. The single was recorded in Melbourne but was mixed in the U.S. Daddy Cool appeared on two tours recently with international acts, the Kinks and the Everly Brothers. Both tours played to packed houses throughout Australia.

Fink Floyd due in Australia at the end of July. Because of the shortage of suitable large indoor stadiums in Sydney the show will be held at Randwick Racecourse as was the Free, Deep Purple, Manfred Mann tour earlier this year. Because July is a winter month in Australia a protective plastic covering will link the stage with the grandstand. This will also be used for the projection of the special Pink Floyd light show. Artist and organist Lindsay Bourke has been selected as the only supporting act. . . . Happening Productions, the offshoot company of Essex music, launched John Laws' new album "Rollin' Free" in an unusual way. The reception was held at Jumbo's Place, a panel beating shop. Guests sipped cocktails and mingled with smashed cars. "Rollin' Free" is already just short of a gold record award just three weeks after its release. Laws is a disk jockey and commentator with radio station 2UW. 2UW and

(Continued on page 46)

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THE EUROPEAN FESTIVALS

Audience Disapproval At Song Olympiad

By BRIAN MULLIGAN

ATHENS—The vote by the 40-nation jury at the fourth Olympiad of Song in favor of Brazil's "Mina Voz Vire Do Sul Da America" (My Voice Comes From the Sun of America), written by Marcos Valle and sung by Claudia, did not meet with the approval of the 45,000 audience.

High Standard At Split Fest

By BORJAN KOSTIC

SPLIT, Yugoslavia—A Yugoslavian composition—based on an old Dalmatian folk song—made a clean sweep of prizes at the eleventh International Song Festival, held here between June 30-July 3.

The song—"Proplakat Ce Zora" (Dawn Will Cry)—was performed at the festival by Miso Kovac, accompanied by a 12-piece all-male choir. Its composers are Stjepan Mihaljinec (music) and Drago Britvic (lyric). The Italian version, "In Fondo Al Cuore," was performed at the festival by Paola Orlandi's 4+4 group.

"Proplakat Ce Zora" copped the Golden Sail award—given by an international jury—the Silver Sail—awarded by the votes of the audience in Republic Square, where the festival was held, and the Bronze Sail—given by the international press jury. This was a first-time event for the Split Festival.

The second-place song—"Lamento," written by Zdenko Funjic and Tomislav Zuppa, and sung by Kico Slabinac and Britain's Tony Christie (MCA)—was also a Yugoslavian number. The two Yugoslav tunes had competed alongside 10 international finalists for a main prize of \$5,000. The prize money was divided between the composers and the singers.

The concept of the festival was to present each of the songs twice—once by a Yugoslav artist, and next by a foreign artist. The song finalists were divided into two groups: one, containing 18 numbers, written by Yugoslav composers; the other, (with 17), written by foreign composers.

Among local singers who participated in the Festival, were Tereza, Vice Vukov, Ivica Serfezi, Josipa Lisac, Miki Jevremovic, Radojka and the Pro Arte group. Best-known overseas artists competing were Antoine & Nicoletta (France), Riccardo del Turco and Marisa Sania (Italy), Piero (Argentina), Toshiko Fukita (Japan), Eva Pilarova (Czechoslovakia) and Tony Christie and Vince Hill (U.K.)

Christie scored a personal triumph in the international section, on the opening evening, and was adjusted best singer at the festival both by artists and public alike. His British song, "Have You Ever Been to Georgia?" (from his debut MCA LP) was very well received—although Christie himself was obviously disappointed at going home without a prize.

The festival concerts were televised and transmitted by both Eurovision and Interservice networks directly. Records containing songs from the festival are already on the local market.

It was generally agreed that the Split 71 International Festival of Pop Music was one of the best-organized of its type anywhere. And the standard of entries this year was impressive.

BORJAN KOSTIC

Milan Caravan Stormy Scenes

By PEPPLO DELCONTE

MILAN—In spite of excellent attendances, the 10th edition of Cantagiuro—the most popular Italian music event—seems destined to be remembered as a stormy one.

For example, U.S. singer Aretha Franklin, booked for the first 10 shows of the festival—which took place between June 22-July 10—left the show in Rome without performing on the last two evenings because of illness. She had to return to organizer Ezio Radaelli \$40,000 in advance fees, paid to her and the King Curtis Orchestra.

During the Milan concert, starring Led Zeppelin, the show was interrupted after two hours of riots involving youngsters and police. Many arrests were made and there were many injuries reported as a result of the incidents. Damage to the stadium, to Led Zeppelin's equipment and to neighboring houses also took place. But the caravan continued with its shows, right up to the last 19 towns along the route.

For this year's caravan a new format was evolved—the Cantagiuro Cantamondo. Each show was divided into four parts. The first was devoted to new Italian talent, the second to foreign folk groups, the third to big Italian names (featuring Gianni Morandi, Milva, Lucio Dalla, New Trolls, and others), and the final concert was given over to leading international names like Aretha Franklin, Donovan, Led Zeppelin, Sam & Dave and Charles Aznavour.

While in Southern Italy, audi-

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Two Songs—Antibes Winners

By MIKE HENNESSEY

ANTIBES, France—"Il," a ballad by Guy Skornik, sung by Gerard Lenorman (CBS), and "Marie" by British writer Eric Woolson and French lyricist Eddy Marnay, sung by Marie (Pathe-Marconi), were joint winners of the 8th Festival de la Rose d'Or d'Antibes-Juan-les-Pins, held here July 7-9.

Both songs are published in France by Allo Music.

"Il" has been acquired for West Germany by Rudi Slezak, for the U.K. by Peter Gormley, for Canada by Christian Lefort and for Benelux by Apollo Music.

The victory was the second in a row for young singer Marie who, the previous week-end, won the prize for the best interpretation at the spa Sing Festival in Belgium.

Second at Antibes was "Le Jour Se Leve" by il Peram and J. Nero, sung by Barclay's Esther Galil and published by Editions Barclay; and third was "Fais Moi Un Signe," written by J.P. Lang and P. Lemaitre, sung by Gerard Palaprat (Disc'AZ) and published by Essex.

Thirteen singers competed in the three-day contest which was broadcast by Radio Luxembourg and Radio Monte Carlo, and while none of the songs or artists seemed to have a high degree of international potential, certainly the top three songs are assured of a presentable career in France.

This was one of the best organized of the eight Antibes song festivals, benefiting from the excellent orchestra of Raymond Lefevre and from promotional appearances by Alain Barriere, David Alexandre Winter, Sergio Fndrigo, Patty Pravo, Cliff Richard, Olivier Newton John, Roger Whittaker, Mary Roos, Peter Maffay and a remarkable Dutch group called Focus.

The guest appearances of Cliff Richard and Olivia Newton John were filmed by a BBC camera unit for a TV special later in the year and Roger Whittaker was filmed

(Continued on page 48)

From The Music Capitals of the World

• Continued from page 45

the Government-owned Australian Broadcasting Commission are the only stations programming tracks from the album.

RCA's new Australian image is fast gaining momentum. They staged a rock concert in the grounds of their premises featuring the acts that have recently been signed to them. Proceeds from the concert went to Freshwater, a Sydney group who recently had their van all of their equipment stolen. The first two singles from Australian Artists Productions (RCA) are "A Little Piece of Peace" from Digby Richards and "Steamboat Willie" from Whistlers Mother. Richards was a teen-age artist some 10 years ago and chalked up a series of single hits. He now concentrates on club work. Whistlers Mother has never recorded before. RCA has also signed Greg Quill's Country Radio. This band had a single and album out on Harvest last year. A new single is expected from them shortly and they will be touring Canada and possibly the U.S. later on this year. Quill writes all their material.

Castle Music has acquired the sole Australasian rights to Charles Hansen Publications. Another recent acquisition by Castle is sole Australasian rights for the David/Mickey Most publishing company, Rak Publishing Ltd. On the local scene Castle has signed two established jingle writers Wayne Thomas and Terry Hannagan. Terry, who records as Hannigan, has just released his first single "Tired From the Trip" on EMI. It was produced by Wayne Thomas. Wayne also produced Autumn's last single on Warner Bros. He will soon release his own material on that label. . . . Jel Elliff has released his initial single "What Are You Doing Sunday" on EMI. Happening Productions' Barry Kimberly has signed him.

DAVID ELFICK

LONDON

A major thrust into the contemporary music field is being planned by York Records under its new head, Deke Arlon. York is the label offshoot of Yorkshire Television and Arlon—former boss of CBS' publishing company, April Music—has already signed acts for a new label which is expected to be launched later this year. Arlon will keep the York label as the main pop label and to utilize the new label—as yet unnamed—as an outlet for new progressive material. First acts being prepared for the new label are Wooden Horse which will be produced by Kenny Young and Jacky Flavelle, bass player with the Chris Barber Band. Both acts will publish their material through York's publishing firm, Chevron. . . . CBS has signed a five-year production deal with Jo Lustig who is to secure and produce new acts for the label. First acts involved in the agreement are COB, which stands for Clive's Original Band and features Clive Palmer previously with the Incredible String Band, Therapy and solo artist Anne Briggs. Lustig also manages Ralph McTell and Pentangle, both of which record at present for Transatlantic.

RCA's Red Seal Classical label releases its first single on July 23. The record is the Adagietto from Mahler's 5th symphony which is used in the film, "Death in Venice," and played by the Boston Symphony orchestra. RCA is sending out special promotional copies of the record to local cinemas where the film is being shown. . . . Alan Blakley and Len Hawkes of the Tremeloes have expanded their Gale Music company to embrace Gale Productions and Gale Management. All three firms will be managed by Mike Blakley and

Roy Farrant working out of the offices of Lawrence Myers' Gem Group. First production through Gale is "Billy Boy" by Buckley. . . . The distribution system initially planned by Record Specialties boss Derek Lawson for spoken word records will now handle several types of material and will be fully developed by September with some 500 titles on five labels. Lawson will begin the operation with one van plus use of British Rail Services in August and by September intends to distribute on a national scale.

Jeffrey Collings, the first dealer in the U.K. to be fined for selling bootleg records, has sold his interest in two London shops, the Carnaby Record Centre and Independent Record Services, to his brother Paul, owner of Crossgates Music in Leeds. Paul Collins commented that his brother is "just on his own." However, he admitted that Jeffrey Collins has retained control of the Bootleg Record company, one of the major sources of bootleg material in Britain. . . . American Ben E. King has been signed by CBS U.K. to a three year deal for all territories outside the USA. First product through the deal is an album produced by Bob Gallo.

Songwriter and producer Kenny Young has been signed to a two-year recording contract with Warner-Reprise which calls for three albums. Elektra's publishing companies which include Paradox Music and Nipper and Nina are now controlled by Warner Bros. Music in the U.K. The Kinney Group now has the publishing companies of Atlantic, Elektra and its own all under one umbrella handled by music publishing boss Tony Roberts. . . . Island has signed new U.K. act Vinegar Joe in a three year, six album deal for Europe and the U.K. The deal was signed in conjunction with Atlantic which has rights to the group for America and the rest of the world. The act, formed from the nucleus of Atlantic act Dada, is expected to release its first album in the autumn. . . . The Cyril Shane organization which last year finalized a deal with Philips to supply product on a worldwide basis has parented company. Through the deal Stephen James produced a number of acts including MacArthur Park and Still Life. Cyril and Stephen Shane are currently seeking a new outlet for their product.

Graeme Edge of the Moody Blues goes to America at the end of this month on a three week promotional visit to coincide with the group's new album, "Every Good Boy Deserves Favour," which will be released in America on Aug. 1. The Moody Blues are planning to make a tour of the U.S.A. in the autumn.

PHILIP PALMER

MILAN

This has been a great season for concerts featuring pop groups. Following successful tours by Jethro Tull, John Mayall, Ten Years After, James Brown, Deep Purple, Santana, Chicago, and Pink Floyd, the Italian fans now await appearances by Curved Air, the Strawbs, Ocean, etc. . . . EMI president Sir Joseph Lockwood, visited the EMI Italiana pressing factory during his trip to Italy, in connection with the EMI-Voxson agreement. . . . Stelvio Cipriani, composer of the best selling "Anonimo Veneziano" soundtrack (CAM Records), will debut as orchestra director on a TV show starring Rita Pavone (RCA). . . . Thirty Italian pop groups competed in a five-day pop festival in Viareggio, where Medicine Head and Jerich Jones appeared as guests of

(Continued on page 48)



PHILIPS



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Chirpy  
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Cheep"

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Album 5525 003

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## From The Music Capitals of the World

• Continued from page 46

honor. . . Neil Diamond, whose records are distributed here by Phonogram, went to Italy to record an appearance on two different TV shows. . . Iva Zanicchi (Ri-Fi) appeared on two shows in Milan and Rome, in company with the Edwin Hawkins Singers. . . CBS-Sugar's Italian artists promoted abroad include Gigliola Cinquetti, who has appeared on a French TV show, then at the Provin Festival, and Riccardo Del Turco, who participated at the Split 71 Festival. . . Patty Pravo with a spot on French TV, launched her version of "Love Story" (Histoire D'Amour) on the French single market. In Italy, her new album (containing "Love Story") has just been released. . . Composer/singer Lucio Battisti has made a comeback to the singles charts with no less than two hits—"Pensieri E Parole," recorded by Battisti on Ricordi, which has gone to No. 1, and "Amor Mio," performed by Mina (PDU), which has moved to the No. 2 spot.

Welsh singer Mal (RCA), now living in Italy, had a triumphant tour (including TV appearances) of Venezuela and is now continuing his tour of the U.S. . . Caterina Caselli (CBS-Sugar) has recorded an Italian version—under the title of "La Casa Degli Angeli" (The Angel's House)—of Neil Diamond's hit, "I Am . . . I Said." . . Milva (Ricordi), who has been the star of two musicals recently programmed by Italian TV, has just released her new album, devoted to Brecht-Weill songs. . . Domenico Modugno (RCA) will star, as an actor, in a TV production of a famous Sicilian novel, "Il Marchese di Roccaverdina,"

## Two Songs—Antibes Winners

• Continued from page 46

by Phillips for one of its Summer Show TV programs for transmission on Tele Monte Carlo, Tele Luxembourg and Swiss and Belgian television.

Both Richard and Whittaker took the opportunity to promote new songs in French. Richard sang "La Ballade de Baltimore" and Whittaker the Pierre Andre Dousset version of his own song, "I Believe" ("La Colombe").

The contest was judged by a 15-strong jury which included Raymond Lefevre, Norrie Paramor, Claude Tabet, Roger Kreicher and Maurice Buisson. Artistic direction was handled by Allo Music.

by Luigi Capuana. . . "Serie Europa," a new budget line from the classic-folk-pop catalog of Miller International, has just been launched by Ducale.

PEPPO DELCONTE

## BERLIN

Birth Control has completed its first-ever English tour, which took place at the beginning of the month. . . Ricky Shayne reached No. 1 on the DDO's Disk Jockey parade with his "Ginny Komm Naher" (Ginny, Come Along). . . Hansa has released Alfie Khan's "I Saw the Light" in 18 different countries. . . Hansa is preparing for the release of "Lawdy, Lawdy" and "The Clock" by the 1910 Fruitgum Company. . . With an eye to the international market, Hansa is thinking of issuing "Ruby Baby" by Bill Thompson, and Falcon's "Don't Let Me Be Understood/Fever." . . International top hits of the future, says Hansa, will be "Love Needs Love" by Daisy Clan (which is already a favorite in France and Italy), Alfie Khan's "Was Mus Ich Tun?" (What Have I to Do?), for Holland, and the same artist's "She's Coming Back," which has been issued also in Japan and Brazil.

WALTER MALLIN

## MADRID

Camilo Sesto (Ariola) has made his official debut at the J&J discotheque, where he presented his latest single release title, "Lanza tu Voz" (Cast your Voice). . . La Paquera, one of the most popular flamenco female singers, has signed with CBS. . . RCA is commencing distribution in Spain of the White Whale label. First release under this new arrangement is "1900 Yesterday," sung by Liz Damons. . . Olga Guillot (Zafiro) has inaugurated the summer musical season of the open-air nightclub, Florida Park. . . CBS has released, along with a strong promotion campaign, its first local group called Trebol. The debut single by Trebol couples "Carmen" and "Por el caminito" (Along the Road). Both titles are composed by two members of the group. . . Philips releases a new LP by Victor Manuel, containing 12 original compositions. Manuel is presently preparing his South American tour. . . Portuguese female folk singer Amalia Rodrigues (EMI) gave a recital at the club Boite del Pintor. . . Herve Villard (Columbia) will participate at the next Benidorm Song Festival with a song composed by Julio Iglesias titled "Como el Alamo al Camino" (Like the Tree to the Road). . .

## PAUL ANKA HOME VISIT

MONTREAL — Canadian-born Paul Anka returns to the country on July 31 to headline at Man and His World and to celebrate his 15th year in show business.

Organizers expect a crowd of about 40,000 for the concert, and a government ceremony is planned to thank Anka for his work on behalf of Canada throughout the world.

It will be the first time Anka has appeared in Canada for several years. Most recently, he was represented on domestic charts with the song he wrote for Tom Jones, "She's a Lady."

the seventh Festival of El Mino, in the northern town of Orense, was held last week. The first prize was won by Alfredo (Philips) with the song "La Marola." . . . Nicola di Bari (RCA) has recorded (in Spanish) the song with which he won the past San Remo Festival—"Il Cuore e Uno Zingaro" (The Heart Is a Gypsy). . .

Due to the success of the LP of the soundtrack of the Italian film, "Anonimo Veneziano," released by Hispavox, the record company is now releasing a single including the film's main theme on both sides—one in Spanish, one in Italian, by Tony Renis. . . Following the release of the new Rolling Stones (Hispavox) LP, "Sticky Fingers," and with the Stones' single "Brown Sugar" presently in the Top 10 chart, Columbia Espanola, which had the distribution of this group before, has released two previous Stones singles, "Satisfaction" and "19th Nervous Breakdown." . . Juan Pardo's new Zafiro release is "A Marian Nina" (To Marian, Little Girl), recorded in London, arranged by Reg Guest, engineered by Brian Stott and produced by David Pardo. Another Zafiro is a vocal duet by British girl singer Andee Silver and Juan Pardo. It includes "Banner Man" sung in English. The record was made in London under the musical direction of Zack Lawrence. DOLORES ARACIL

## MANILA

The "Love Theme From Sunflower" by Henry Mancini, (RCA Victor) is giving the many versions of the "Love Story" theme competition. . . Jubilee label's The Happenings is receiving a concentrated radio exposure, especially in Manila stations DZBM and DZLM from Mareco, Jubilee's new license in the Philippines. . . Operatic tenor Don David recorded Visayan favorite titled "Ay Kalisud" (Villar). . . Organist Relly Coloma, who has more than a 100 LP's to his credit, has two more new albums in the market, "Span- (Continued on page 49)

## Agency Planning U.K. Coffeehouse Circuit

LONDON — The Chrysalis Agency has launched a plan for a special "coffeehouse" campus circuit which will give new artists access to the major universities.

The idea was originated by Geoff Jukes, the agency's college booker, who last week wrote to 300 social secretaries to test the circuit's feasibility. Still in the planning stages, the circuit would be created on campus by the students and serviced, initially, by Chrysalis acts.

Said Jukes: "The main idea is to get the right exposure for new artists. What we want to create is a British equivalent of the American coffeehouse scene, where it is a big thing. Obviously it's still in the embryonic stage and the initial incentive must come from the colleges themselves."

Jukes' plan is modeled on the U.S. example, where, during the past five years, 200 colleges have converted rooms on campus, creating the intimate atmosphere of coffeehouses. The acts Chrysalis will make available for the circuit are Keith Christmas, Tir Na Nog, Andy Roberts, Shelagh McDonald

and, tentatively, American act McKendree Spring, which is to tour Britain this autumn.

Jukes envisages, however, that the coffeehouse circuit could encompass all branches of the entertainment field, including steel bands, blues singers and comedians. "There's no reason whatsoever why such a circuit should become just a rock music scene," he commented.

Also aimed at colleges, Chrysalis is offering a choice of five package deals at low prices. The packages are: Steeleye Span, Andy Roberts and McKendree Spring for \$900 to \$1,080; Mick Abrahams Band, Glen Cornick's Wild Turkey and Keith Christmas at a negotiable price; Freedom and Jo Jammer at \$240 to \$360, with the option of the Houseshakers for an extra \$180; Black Widow, Freedom and Gentle Giant for \$420 to \$600, and Writing On the Wall, Supertramp and Clouds for \$420 to \$600.

The exact price will depend on each college's resources and will be set against a percentage of the takings.

## Turnover Up, Cash Down—CBS Sugar

MILAN—An increase in turnover of 13.2 percent in 1970 (in comparison with 1969) for the Messaggerie Musicali company—CBS-Sugar's distribution organization—was the major fact revealed by general manager Sergio De Gennaro at the firm's annual convention held in Rimini May 31-June 1.

But the flow of cash, it was stated, decreased.

Increase in sales by the record division was 6.42 percent; for the radio/TV equipment division it was 61.32 percent (Messaggerie also distributes the Schaub-Lorenz product in Italy).

In the opinion of De Gennaro,

Messaggerie Musicali, in facing the general Italian economic recession—and in particular the music market crisis—profited by the diversification of its distributed products. With regard specifically to the record and tape market, this diversification has been further developed during the last year by the acquisition of several independent labels—Clan Celentano, Splash, Tiffany, Bla Bla and Polaris. Together, these labels represented 25 percent of the total sales.

The total record sales for Messaggerie in 1970 is made up as follows: classical LP's—3.5 percent; pop LP's—16.79 percent; singles—65.02 percent; prerecorded tapes—14.69 percent.

## Warner Bros. Moves Into Canadian Scene

TORONTO — Warner Bros., which already owns a larger share of the Canadian talent market than any other company, is becoming seriously involved with the domestic production scene.

According to a&r director John Pozer: "We just wanted to be sure that we were ready to do the job that had to be done in the best possible way."

The first Warner Bros. signing is Montreal singer Karen Young, who had a regional hit with "The Garden of Ursh." Meantime, the company had moved its base of operations from Montreal to Toronto, Pozer was hired from RCA to oversee Canadian talent development.

Pozer went on a cross-country talent scouting tour which resulted in the signing of several acts.

The U.S. Reprise also acquired Winnipeg group, Brave Belt. Brave Belt's Randy Bachman (a former member of the Guess Who) also brought Saskatoon's Sun Band to Pozer's attention.

Bachman produced the group for Warner Bros. and the first single, "Where Have You Been," was released last week. Pozer also signed another Western group called Next. Pozer produced the band's debut album in Toronto, and it will be issued shortly.

On the Toronto scene, Pozer signed Don Scardino, a former American now living here and starring in the new Don Shebib film, "Rip Off." Andrew Melzer cut a single with Scardino, "Hey Hey What a Beautiful Day."

On the MOR scene, Warner

Bros. acquired a CBC album by Jerry Toth, "Moment of Love." Toth's LP jacket is being designed by Ed Thrasher, head of Warner's art department in California.

Pozer says WB's current plans call for the establishment of a downtown a&r department in Toronto. All of Toronto's majors have offices well away from the downtown area.

"We hope to supply office space to managers of our new acts as a base of operations they can use when their records are released. We will have a full-time press relations man working for us whose sole job will be to create campaigns and publicize our new acts," said Pozer.

"We will also be actively developing our new publishing arms, Don Valley Music (BMI) and Home Cooked Music (CAPAC). We hope to arrange with CAPAC and BMI for a series of workshops on writing, arranging, preparing lead sheets, producing, etc., so that we can develop the music industry as a whole, not just our small part of it."

## Milan Caravan Stormy Scenes

• Continued from page 46

ences warmly applauded Aretha Franklin as well as the traditional Italian singers, the North Italians preferred exclusively the top pop and folk stars such as Donovan, Led Zeppelin, New Trolls.

JULY 24, 1971, BILLBOARD

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# HITS OF THE WORLD

## AUSTRALIA

(Courtesy Go-Go)

- This Week
- 1 EAGLE ROCK—Daddy Cool (Sparmac)
  - 2 TOO YOUNG TO BE MARRIED—Hollies (Parlophone)
  - 3 IT DON'T COME EASY—Ringo Starr (Apple)
  - 4 HOT LOVE—T. Rex (Parlophone)
  - 5 MOZART SYMPHONY NO. 40—Waldo de los Rios (Hispano)
  - 6 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)
  - 7 JOY TO THE WORLD—Three Dog Night (Probe)
  - 8 BROWN SUGAR—Rolling Stones (Rolling Stones)
  - 9 I AM . . . I SAID—Neil Diamond (MCA)
  - 0 THEME FROM LOVE STORY—Andy Williams (CBS)

## AUSTRIA

- This Week
- 1 BUTTERFLY—Danyel Gerard (CBS)
  - 2 CHIRPY CHIRPY, CHEEP—Middle of the Road (RCA)
  - 3 HOT LOVE—T. Rex (Ariola)
  - 4 HEY TONIGHT—Creedence Clearwater Revival (Liberty)
  - 5 SILVERMOON—Michael Nesmith (RCA)
  - 6 BROWN SUGAR—Rolling Stones (Rolling Stones)
  - 7 LOVE STORY—Francis Lai (Columbia)
  - 8 DER SCHWARZE MANN AUF DEM DACH—Manuela (Telefunken)
  - 9 ROSE GARDEN—Lynn Anderson (CBS)
  - 0 MOZART NO. 40—Waldo de los Rios (Polydor)

## BRITAIN

(Courtesy Record Retailer)  
\*Denotes local origin

- This Last Week
- 1 1 CHIRPY CHIRPY, CHEEP—Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco)
  - 2 2 CO-CO—Sweet (RCA)—Chinnichap/Rak (Phil Wainman)
  - 3 3 DON'T LET IT DIE—Hurricane Smith (Columbia)—Rak (Norman Smith)
  - 4 21 GET IT ON—T. Rex (Essex)—Fly (Tony Visconti)
  - 5 14 ME & YOU & A DOG NAMED BOO—Lobo (Philips)—Carlin (Durham/Essex (Dave Bloxham))
  - 6 9 BLACK & WHITE—Greyhound (Trojan)—Durham/Essex (Dave Bloxham)
  - 7 17 MONKEY SPANNER—Dave & Ansel Collins (Technique)—B&C (Winston Riley)
  - 8 4 THE BANNER MAN—Blue Mink (Regal Zonophone)—Intune (Blue Mink)
  - 9 5 HE'S GONNA STEP ON YOU AGAIN—John Kongos (Fly)—Essex Int'l (Gus Dudgeon)
  - 0 6 I'M GONNA RUN AWAY FROM YOU—Tami Lynn (Mojo)—Shapiro-Bernstein (Bert Berns)
  - 1 8 JUST MY IMAGINATION—Temptations (Tama-Motown)—Jobete/Carlin (Norman Whitfield)
  - 2 18 TOM-TOM TURN AROUND—New World (Rak)—Chinnichap/Rak (Mike Hurst)
  - 3 11 PIED PIPER—Bob & Marcia (Trojan)—Robbins (Bob Andy)
  - 4 13 WHEN YOU ARE A KING—White Plains (Deram)—Air (Roger Greenaway)
  - 5 12 I DON'T BLAME YOU AT ALL—Smokey Robinson & the Miracles (Tama/Motown)—Jobete/Carlin (Smokey Robinson/Terry Johnson)
  - 6 16 RIVER DEEP, MOUNTAIN HIGH—Supremes/Four Tops (Tama Motown)—Leiber Stoller (Ashford/Simpson)
  - 7 10 LADY ROSE—Mungo Jerry (Dawn)—Our Music (Barry Murray)
  - 8 7 I DID WHAT I DID FOR MARIA—Tony Christie (MCA)—Intune (Mitch Murray/Peter Callander)
  - 9 25 TONIGHT—Move (Harvest)—Roy Wood/Carlin (Roy Wood/Jeff Lynne)
  - 0 23 LEAP UP & DOWN—St. Cecilia (Polydor)—Jonjo (Jonathan King)
  - 1 15 KNOCK THREE TIMES—Dawn (Bell)—Carlin (Token/Dave Appell)
  - 2 22 (And the) PICTURES IN THE SKY—Medicine Head (Dandeline)—April/Bisquit (Keith Relf)
  - 3 24 STREET FIGHTING MAN/SURPRISE, SURPRISE/EVERYBODY NEEDS SOMEBODY TO LOVE—Rolling Stones (Decca)—Mirage
  - 4 29 LA-LA MEANS I LOVE YOU—Delfonics (Carlin)—Bell (Stan & Bell)
  - 5 36 DEVIL'S ANSWER—Atomic Rooster (G.H. Music/Sunbury)—B&C (Atomic Rooster)
  - 6 49 NEVER ENDING SONG OF LOVE—New Seekers (United Artists)—Philips (David MacKay)
  - 7 41 WON'T GET FOOLED AGAIN—Who (Fabulous)—Track

- 28 28 RAGS TO RICHES—Elvis Presley (RCA)—Frank
- 29 32 GET DOWN & GET WITH IT—Slade (Polydor)—Barn (Chas. Chandler)
- 30 33 IF YOU COULD READ MY MIND—Gordon Lightfoot (Reprise)—ATV Kirshner (Lenny Waronker/Joe Wissert)
- 31 20 HEAVEN MUST HAVE SENT YOU—Elgins (Tama/Motown)—Jobete/Carlin
- 32 42 GIRLS ARE OUT TO GET YOU—Fascinations (Mojo)—Camad (Curtis Mayfield)
- 33 48 HELLO BUDDY—Tremeloes (Gale)—CBS (Alan Blakely/Len Hawkes)
- 34 30 I THINK OF YOU—Perry Como (RCA)—Melanie (Don Costa)
- 35 34 I LOVE YOU BECAUSE/MOONLIGHT & ROSES/HE'LL HAVE TO GO—Jim Reeves (RCA)—Bourne
- 36 — IN MY OWN WAY—Family (United Artists)—Reprise (Family)
- 37 47 WATCHING THE RIVER FLOW—Bob Dylan (B. Feldman)—CBS (Bob Dylan)
- 38 27 JOY TO THE WORLD—Three Dog Night (Probe)—Rondor (BMI)—(Richard Podolor)
- 39 26 OH YOU PRETTY THING—Peter Noone (Rak)—Titanic/Chrysalis (Mickie Most)
- 40 39 MY WAY—Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)
- 41 31 MOZART 40—Waldo de los Rios (A&M)—Rondor (Rafael)—Trabucchelli
- 42 19 I AM . . . I SAID—Neil Diamond (Uni)—KPM (Tom Catalano)
- 43 — NEVER CAN SAY GOODBYE—Jackson 5 (Jobete/Carlin)—Tama Motown (Hal Davis)
- 44 50 WHEN LOVE COMES ROUND AGAIN—Ken Dodd (Melanie)—Columbia (John Burgess)
- 45 37 LAZY BONES—Jonathan King (Decca)—Lawrence Wright (Jonathan King)
- 46 38 BROWN SUGAR/BITCH/LET IT ROCK—Rolling Stones (Rolling Stones)—Mirage/Essex (Jimmy Miller)
- 47 — SOLDIER BLUE—Buffy Sainte-Marie (Essex)—RCA (B. Ste. M./Jack Nitzsche)
- 48 — FLYING MACHINE—Cliff Richard (Chappell)—Columbia (Norrie Paramor)
- 49 44 MALT BARLEY BLUES—McGuinness Flint (Capitol)—Gallagher & Lyle/Feldman (Glyn Johns)
- 50 — HEARTBREAK HOTEL/HOUND DOG/DON'T BE CRUEL—Elvis Presley (Belwin-Mills)—RCA

## CANADA

(Courtesy Maple Leaf System)  
\*Denotes local origin

- This Week
- 1 DON'T PULL YOUR LOVE—Hamilton, Joe Frank & Reynolds (RCA)
  - 2 DRAGGIN' THE LINE—Tommy James (GRT)
  - 3 SWEET CITY WOMAN—Stamperders (Quality)
  - 4 IT'S TOO LATE—Carole King (A&M)
  - 5 SIGNS—Five Man Electrical Band (Polydor)
  - 6 NEVER ENDING SONG OF LOVE—Delaney & Bonnie & Friends (Warner Bros.)
  - 7 RAINY DAYS & MONDAYS—Carpenters (A&M)
  - 8 YOU'VE GOT A FRIEND—James Taylor (Warner Bros.)
  - 9 INDIAN RESERVATION—Raiders (Columbia)
  - 0 GET IT ON—Chase (Columbia)

## ITALY

(Courtesy Discografia Internazionale)  
\*Denotes local origin

- This Last Week
- 1 1 PENSIERI E PAROLE—Lucio Battisti (Ricordi)—Acqua Azzurra
  - 2 3 ERA IL TEMPO DELLE MORE—Mino Reitano (Durium)—Fiunara/Ariston
  - 3 2 AMOR RIO—Mina (PDU)—PDU/Acqua Azzurra
  - 4 4 LA RIVA BIANCA, LA RIVA NERA—Iva Zanicchi (Ri-Fi)—Ri-Fi
  - 5 6 DONNA FELICITA—I Nuovi Angeli (Car Juke-Box)—Chappell
  - 6 5 SEMPRE, SEMPRE—Peppino Gagliardi (King)—Indios
  - 7 11 LOVE STORY—Francis Lai (Paramount)—Chappell
  - 8 9 SUSAN DEI MARINAI—Michele (Ri-Fi)—Ri-Fi
  - 9 10 VOLA CUORE MIO—Tony Cucchiara (Joker)—Saar
  - 0 24 WE SHALL DANCE—Demis (Philips)—Minos/Allo
  - 11 8 CASA MIA—EQUIPE 84 (Ricordi)—Fono
  - 12 7 LA BALLATA DI SACCO E VANZETTI—Joan Baez (Original Cast)—RCA
  - 13 18 SING SING BARBARA—Laurent (Joker)—Saar
  - 14 16 UNA STORIA COME QUESTA—Adriano Celentano (Cian)—Margherita
  - 15 22 SO CHE MI PERDONERAI—I Nomadi (Columbia)—Numero Uno/Belriver
  - 16 17 VIA DEI CICLAMINI—Orietta Berti (Polydor)—Suvini Zerboni

- 17 15 HOT LOVE—T. Rex (RCA)—Aromando
- 18 21 POWER TO THE PEOPLE—John Lennon (Apple)—Ricordi
- 19 12 IL GIGANTE E LA BAMBINA—Rosalino (Variety)—RCA
- 20 — ECHOES RAINBOWS—Black Swan (Durium)—Durium
- 21 19 L'AMORE E' UN ATTIMO—Massimo Ranieri (CGD)—Suvini Zerboni
- 22 20 TWEDDLE DEE TWEDDLE DUM—Middle of the Road (RCA)—RCA
- 23 25 MY SWEET LORD—George Harrison (Apple)—Aromando
- 24 — DJAMBALLA—Augusto Martelli (Cinevox)—Bixio
- 25 14 SAMBA PA TI—Santana (CBS)—Curci

## MALAYSIA

(Courtesy Radio Malaysia)  
\*Denotes local origin

- This Last Week
- 1 1 IT DON'T COME EASY—Ringo Starr (Apple)
  - 2 3 WAKE ME I'M DREAMING—Love Affair (CBS)
  - 3 5 JUST AS I AM—Strollers (CBS)
  - 4 4 I AM . . . I SAID—Neil Diamond (MCA)
  - 5 8 BROWN SUGAR—Rolling Stones (Decca)
  - 6 2 DOESN'T SOMEBODY WANT TO BE WANTED—Partridge Family (Bell)
  - 7 6 POWER TO THE PEOPLE—John Lennon/Plastic Ono Band (Apple)

- 8 9 NEVER CAN SAY GOODBYE—Jackson Five (Motown)
- 9 7 ANOTHER DAY—Paul McCartney (Apple)
- 10 10 I PLAY AND SING—Dawn (Bell)

## PUERTO RICO

(Courtesy of WKAQ-El Mundo)  
\*Denotes local origin

- This Week
- 1 LOVE STORY (Spanish)—Chucho Avellanet (UA Latin)
  - 2 SANCOCHO PRIETO—Sonora Ponceña (Inca)
  - 3 MI NEGRITA ME ESPERA—Ismael Rivera (Tico)
  - 4 SANGRANDO POR LA HERIDA—Agustin Arce (Borinquen)
  - 5 BARRIO OBRERO A LA 15—Willie Rosario (Inca)
  - 6 MORENO—Jonny Pacheco (Fania)
  - 7 AH YO NO SE . . . NO—Johnny Ventura (Kubaney)
  - 8 BALADA PARA UN GORDO—Juan y Juan (RCA Victor)
  - 9 JESUCRISTO—Danny Rivera (Velvet)
  - 0 MIL CONGOJAS—Santos Colon (Tico)

## SINGAPORE

(Courtesy Rediffusion, Singapore)

- This Week
- 1 JOY TO THE WORLD—Three Dog Night (Stateside)
  - 2 I AM . . . I SAID—Neil Diamond (MCA)

- 3 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)
- 4 (Where Do I Begin) LOVE STORY—Andy Williams (CBS)
- 5 RAINY DAYS AND MONDAYS—Carpenters (A & M)
- 6 IT DON'T COME EASY—Ringo Starr (Apple)
- 7 IF—Bread (Elektra)
- 8 BROWN SUGAR—Rolling Stones (Decca)
- 9 ME AND YOU AND A DOG NAMED BOO—Honey Cone (Hot Wax)

## WEST GERMANY

(Courtesy Schallplatte)

- This Week
- 1 BUTTERFLY—Danyel Gerard (CBS)—April
  - 2 CHIRPY CHIRPY, CHEEP—Middle of the Road (RCA)—Capriccio
  - 3 WHAT IS LIFE—George Harrison (Apple)—Gerig
  - 4 ROSE GARDEN—Lynn Anderson (CBS)—Chappell
  - 5 HOT LOVE—T. Rex (Ariola)—Essex International
  - 6 ABRAHAM (Das Lied Vom Troedler)—Wolfgang (Bellaphon) MDW/RAK
  - 7 HEY TONIGHT—Creedence Clearwater Revival (Bellaphon)—Burlington
  - 8 SCHNEEGLOECKCHEN IM FEBRUAR, GOLDREGEN IM MAI—Heintje (Ariola)—Maxim
  - 9 BROWN SUGAR/BITCH—Rolling Stones (Kinney)—Mirage
  - 0 ME & BOBBY MCGEE—Janis Joplin (CBS)—Combine

## From The Music Capitals of the World

• Continued from page 48

ish Eyes" and "Ang Maya." . . . Mareco is optimistic about the potential of "Right on the Tip of My Tongue" by Brenda & the Tabulations (CBS). . . Home Industries Development Corp., to push its products, is now making use of newspaper advertising which previously had been used by Mareco, Filipinas and occasionally by Dyna. . . The original soundtrack of the film "Waterloo" (Paramount) is now released.

Songwriter George Canseco won the Manila Film Festival best movie theme category for his work in the movie "Kapantay ay Langit,"

## A&M Distrib Goes Indie

TORONTO—A & M has terminated its Ontario and Western Canada distribution deal with Capitol Records (Canada).

In the future, A & M product will be handled by several independent distributors to be announced shortly by the label's managing director, Jerry LeCoursiere.

A & M has agreed that all exchange policies and guarantees offered by Capitol will be honored by the new distributors.

A & M will continue to be distributed by London Records in Quebec and the Maritimes.

No reason was given for the termination.

## 'Underground' Club

• Continued from page 45

Akasaka, Minato-ku, Tokyo. (Tel.: 401-5331).

The label is now recording several of its contracted artists at the new 8-track Mori Studios in Tokyo. Among the artists for which Mushroom has exclusive rights in Japan are Garo, Flower Travellin' Band, Remi Aso and the Wynd, Plastic Food, Ken Narita, Jimmy Tokita, Too Much, Far Out, Chu Kosaka, Puff, Blues Creation and others. It is expected that Mushroom's first single product will be released this year in late summer or early fall.

The label will seek distribution/sales affiliations with major overseas labels and will promote local music festivals and Japanese as well as foreign tours for Mushroom artists.

produced by Virgo. . . "The Wonderful World of Music," produced by Tagalog Ilang-Ilang, was judged best musical in the Manila Film Festival. The picture stars Vilma Santos and Edgar Mortiz, both artists of Wilear's.

OSKAR SALAZAR

## ZURICH

Don Fardon, Penny Lane, Joe Carseni, the Montgeo topless Gogo Ballet, plus Les Allen and his orchestra, gave two concerts at the Volkshaus July 8-9. The package performed under the name The London Show. . . Barclay-Swiss director Claude Aubert achieved an extension to the company's contract with Atlantic-Atco for Swiss distribution. The new contract was signed in Montreux, in the presence of Neshui Ertegun. . . French jazz-rock group Zoo played two concerts in Neuchatel July 9-10. . . Distribution of the Elektra label has passed from Metronome to Musikvertrieb. In order to avoid confusion with the German label Electrola, Musikvertrieb will now have to call the label "Exulta." . . Jacqueline Midinette, Phonogram's specialist in radio promotion—and

also one of the company's most popular local singers—has released her first German-language single entitled, ironically, "Ein Boy und Ein Girl." BERNIE SIGG

## DUBLIN

Swedish tenor William Clauson's first Irish-made LP, recorded at Dublin's Trend Studios, is tentatively titled "In Dublin's Fair City," for release in August. Among those associated with making the album are We 4, Noel Kelehan and Basil Swift. Fellow singer Liam Devally had a hand in arranging "Dance to Your Daddy, Paddy," and also contributed liner notes. Among the remaining 11 tracks are "Song of High Hills," "Bendemeer's Stream," "The Meeting of The Waters" and "The Parting Glass." Liam Clancy arranged "The Juice of The Barley." . . . Skid Row played the National Stadium. The group's second LP, "34 Hours" (the time it took to cut it) is out on CBS. . . Pat Lynch & The Airchords' follow-up to its No. 1, "When We Were Young," is another song previously recorded by Solomon King—"My Girl." KEN STEWART

## Japanese Labels Combine Sales Forces, Fight Majors

TOKYO—Three minor labels in Japan have combined sales forces in an effort to combat the dominating influence held over the established record retail structure by major record manufacturers.

The labels, Garlick Records, Tengu Records and the largest of the three, URC (Underground Record Company), will conduct combined, sales activities under a separate section of the existing URC organization. The registered capital of URC was raised from 3 million yen to 5 million yen (\$8,333 to \$13,889) for the purpose of handling the increased operations.

URC representative Massaki Hata was named head of the new sales section, while Takao Imaizumi of Garlick and Masuo Furukawa of Tengu act as directors. The sales and distribution network of URC is one of the largest of any minor label in Japan, with approximately 500 retail outlets under direct contract. Under the new

operation, this sales net will be increased steadily as the combined catalogs of the three minor labels expand and become more diverse.

The new operation calls for combined sales and distribution activities only. No exchange of talent, recording facilities or other operations are called for.

It is expected that the new sales combine will attract additional investment from independent sources. One indication of this is the interest taken in the venture by Haruhiko Ogimoto, president of a television producers union, and others from the private sector.

While it seems unlikely that rack-jobbing or other independent merchandising/distribution operations will be accepted in Japan within the next few years, the trend toward the combination of sales and distribution operations of the minor labels and even among the smaller of the major record manufacturers is beginning to strengthen.



# 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.

- MERCY MERCY ME (The Ecology) . . . Marvin Gaye, Tamla (Motown)
- BEGINNINGS/COLOR MY WORLD . . . Chicago, Columbia.
- HOT PANTS, PT. 1 (She Got to Use What She Got to Get What She Wants) . . . James Brown, People (Starday/King)
- WHAT THE WORLD NEEDS NOW IS LOVE/ABRAHAM, MARTIN & JOHN . . . Tom Clay, Mowest (Motown)
- RINGS . . . Cymarron, Entrance (CBS)
- LIAR . . . Three Dog Night, Dunhill
- SWEET HITCH-HIKER . . . Creedence Clearwater Revival, Fantasy
- MAYBE TOMORROW . . . Jackson 5, Motown
- SMILING FACES SOMETIMES . . . Undisputed Truth, Soul (Motown)
- WON'T GET FOOLED AGAIN . . . Who, Decca (MCA)
- IT'S SUMMER . . . Temptations, Gordy (Motown)

# ACTION Records

## NATIONAL BREAKOUTS

### SINGLES

- IT'S SUMMER . . . Temptations, Gordy 7109 (Motown) (Jobete, BMI)

### ALBUMS

- ALLMAN BROTHERS BAND . . . At Fillmore East, Capricorn SD 2-802 (Atco)
- CHARLEY PRIDE . . . I'm Just Me, RCA LSP 4560
- BYRDS . . . Byrdsmaniax, Columbia KC 30640
- LYNN ANDERSON . . . You're My Man, Columbia C 30793

## REGIONAL BREAKOUTS

### SINGLES

- DO YOU KNOW WHAT I MEAN . . . Lee Michaels, A&M 1262 (LaBrea/Sattwa, ASCAP) (SAN FRANCISCO)
- SOUTHBOUND TRAIN . . . Steel River, Evolution 1044 (Stereo Dimension) (Belsize Park, BMI) (CLEVELAND)

### ALBUMS

- MC5 . . . High Time, Atlantic SD 8285 (DETROIT)
- DAN HICKS & HIS HOT LICKS . . . Where's the Money, Blue Thumb BTS 29 (SAN FRANCISCO)

# Bubbling Under The HOT 100

- 101. WHERE EVIL GROWS . . . Poppy Family, London 148
- 102. DO YOU KNOW WHAT I MEAN . . . Lee Michaels, A&M 1262
- 103. IT'S ABOUT TIME . . . Dillard's, Anthem 101 (United Artists)
- 104. MAKE IT WITH YOU . . . Ralfi Pagan, Wand 11236 (Scepter)
- 105. PRAY FOR ME . . . Intruders, Gamble 4014
- 106. SOUTHBOUND TRAIN . . . Steel River, Evolution 1044 (Stereo Dimension)
- 107. K-GEE . . . Nite-Liters, RCA 74-0461
- 108. INDIAN LAKE . . . Freddy Weller, Columbia 4-45388
- 109. YOU'VE GOT TO EARN IT . . . Staple Singers, Stax 0093
- 110. TAKE MY HAND . . . Mel Tillis & Sherry Bryce, MGM 14255
- 111. LOVE ME . . . Rascals, Columbia 4-45300
- 112. LIKE AN OPEN DOOR . . . Fuzz, Calla 177 (Roulette)
- 113. GOOD ENOUGH TO BE YOUR WIFE . . . Jeannie C. Riley, Plantation 75 (555 International)
- 114. HYMN 43 . . . Jethro Tull, Reprise 1024
- 115. AND WHEN SHE SMILES . . . Wildweeds, Vanguard 35134
- 116. WEAR THIS RING . . . Detroit Emeralds, Westbound 181 (GRT)

# Bubbling Under The TOP LPs

- 201. MOTHERS OF INVENTION . . . Worst of the Mathers, MGM SE 4754
- 202. LEO KOTTKE . . . Mudlark, Capitol ST 682
- 203. PAUL HUMPHREY & THE COOL AID CHEMISTS . . . Lizard A 20106
- 204. O.C. SMITH . . . Help Me Make It Through the Night, Columbia C 30664
- 205. PHAROAH SANDERS . . . Thembi, Impulse AS 9206 (ABC)
- 206. TEN WHEEL DRIVE WITH GENYA RAVAN . . . Peculiar Friends, Polydor 24-4062
- 207. IDES OF MARCH . . . Common Bond, Warner Bros. WS 1896
- 208. IAN MATTHEWS . . . If You Saw Thro' My Eyes, Vertigo VEL 1002 (Mercury)
- 209. MIKE CURB CONGREGATION . . . Put Your Hand in the Hand, MGM SE 4788
- 210. KEEF HARTLEY . . . Overdog, Deram DES 18057 (London)
- 211. EDWIN STARR . . . Involved, Gordy GS 9561 (Motown)
- 212. PERSUASIONS . . . We Came to Play, Capitol ST 791
- 213. EYDIE GORME . . . It Was a Good Time, MGM SE 4780
- 214. FIVE MAN ELECTRICAL BAND . . . Signs, Lionel LRS 1100 (MGM)

# 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**
- ANDERSON, LYNN  
You're My Man  
(LP) Columbia  
C 30793 . . . \$5.98  
(BT) CA 30793 . . . \$6.98  
(CA) CT 30793 . . . \$6.98
- ASHFORD, LEIGH  
Kinfolk  
(LP) RCA Victor  
LSP 4520 . . . \$5.98
- B**
- BIRDSONG, EDWIN  
What It Is  
(LP) Polydor 24-4071 . . . \$4.98
- BRADFORD, ALEX  
He Lifted Me  
(LP) Specialty  
SPS 2143 . . . \$4.98
- BYRDS  
Byrdsmaniax  
(LP) Columbia  
KC 30640 . . . \$5.98  
(BT) CA 30640 . . . \$6.98  
(CA) CT 30640 . . . \$6.98  
(OR) CR 30640 . . . \$6.98
- C**
- CHILITES  
(For God's Sake) Give More  
Power to the People  
(LP) Brunswick  
BL 754170 . . . \$4.98
- COLDWATER ARMY  
Peace  
(LP) Agape AS 2600 . . . \$4.98
- CORYELL, LARRY  
Barefoot Boy  
(LP) Flying Dutchman  
FD 10139 . . . \$5.95
- CRUMB, GEORGE  
Ancient Voices of Children  
(LP) Nonesuch  
H 71255 . . . \$2.98
- COUNT BASIE & HIS ORCH.  
Afrique  
(LP) Flying Dutchman  
FD 10138 . . . \$5.95
- D**
- DARBY & TARLTON  
(LP) Old Timey 112 . . . \$4.98
- DAVIS, NATHAN  
Makatuka  
(LP) Segue LPS 1000 . . . \$4.98
- E**
- EAGLIN, SNOOKS  
Possum Up a Simmon Tree  
(LP) Arhoolie 2014 . . . \$5.98
- ESCALAY  
The Water Wheel  
(LP) Nonesuch  
H 72041 . . . \$2.98

ARTIST, Title  
Config., Label, No., List Price

- F**
- FAITH, PERCY, & HIS ORCH.  
Black Magic Woman  
(LP) Columbia  
C 30800 . . . \$5.98  
(BT) CA 30800 . . . \$6.98  
(CA) CT 30800 . . . \$6.98  
(OR) CR 30800 . . . \$6.98
- FANNY  
Charity Ball  
(LP) Reprise RS 6456 . . . \$4.98
- G**
- GIOVANNI, NIKKE, & THE N.Y.  
COMMUNITY CHOIR  
Truth Is on the Way  
(LP) Right On  
RR 05001 . . . \$4.98
- GOOSLIN, THERON  
Would You Believe  
(LP) Viper SVR 1003 . . . \$4.98
- H**
- HAWKINS, COLEMAN  
Hawk Eyes!  
(LP) Prestige 7857 . . . \$4.98
- HELIOTROPE BOUQUET  
Piano Rags 1900-1970  
(LP) Nonesuch  
H 71257 . . . \$2.98
- HOPKINS, LIGHTNIN', Vol. 2  
(LP) Arhoolie 2010 . . . \$5.98
- HURLEY, MICHAEL, & PALS  
Armchair Boogie  
(LP) Warner Bros.  
WS 1915 . . . \$4.98
- J**
- JACKSON, WILLIS  
Blue Gator  
(LP) Prestige PR 7850 . . . \$4.98
- L**
- THE LANGUAGE AND MUSIC OF  
THE WOLVES  
(LP) Columbia  
C 30769 . . . \$5.98
- LEWIS, JOHNNIE  
(LP) Arhoolie 1055 . . . \$5.98
- LIPSKIN, MIKE, WITH WILLIE  
(THE LION) SMITH  
California Here I Come  
(LP) Flying Dutchman  
FD 10140 . . . \$5.95
- LOUISIANA CAJAN MUSIC Vol. 2  
(LP) Old Timey 109 . . . \$4.98
- LOVE, PEACE & HAPPINESS  
Love Is Stronger  
(LP) RCA Victor LSP 4535 . . . \$5.98
- M**
- MCDONALD, COUNTRY JOE  
War War War  
(LP) Vanguard VSD 79315 . . . \$5.98
- MCGEE, SAM  
(LP) Arhoolie 5012 . . . \$5.98

ARTIST, Title  
Config., Label, No., List Price

- M**
- MITCHELL, WILLIE, The Many  
Moods of  
(LP) Hi SHL 32056 . . . \$4.98
- MONTENEGRO, HUGO  
People . . . One to One  
(CA) RCA Victor  
PK 1752 . . . \$6.95
- MUSSELWHITE, CHARLIE  
(LP) Arhoolie 1056 . . . \$5.98
- N**
- NABORS, JIM  
Help Me Make It Through the  
Night  
(LP) Columbia  
C 30810 . . . \$5.98  
(BT) CO 30810 . . . \$6.98  
(CA) CT 30810 . . . \$6.98  
(OR) CR 30810 . . . \$6.98
- NASHVILLE STRING BAND  
Strung Up  
(LP) RCA Victor  
LSP 4553 . . . \$5.98  
(BT) PBS 1767 . . . \$6.95
- NELSON, OLIVER  
Berlin Dialogue for Orchestra  
(LP) Flying Dutchman  
FD 10134 . . . \$5.95
- O**
- ORIGINAL FIVE BLIND BOYS OF  
ALABAMA  
Marching Up to Zion  
(LP) Specialty  
SPS 2138 . . . \$4.98
- OVERSTREET, TOMMY  
Gwen (Congratulations)  
(LP) Dot DOS 25992 . . . \$4.98
- OWENS, BUCK & HIS BUCKAROOS  
Ruby  
(LP) Capitol ST 795 . . . \$5.98  
(BT) BXT 795 . . . \$6.98  
(CA) 4XT 795 . . . \$6.98
- P**
- PATTERSON, DON  
Tune Up!  
(LP) Prestige 7852 . . . \$4.98
- PRESELEY, ELVIS  
C'Mon Everybody  
(LP) RCA Camden  
CAL 2518 . . . \$2.98
- PRIDE, CHARLEY  
I'm Just Me  
(LP) RCA Victor  
LSP 4560 . . . \$5.98  
(BT) PBS 1772 . . . \$6.95  
(CA) PK 1772 . . . \$6.95
- R**
- RASMUSSEN, FLEMMING  
(LP) Reprise RS 6449 . . . \$4.98
- S**
- SIGNAOFF, SAM  
Blue Duck Fly to North Country  
(LP) RCA Victor  
LSP 4552 . . . \$5.98
- SMOKE RISE  
The Survival of St. John  
(LP) Paramount  
PAS 9000 . . . \$4.98
- SOUNDTRACK**  
Adrift  
MPO 1001 . . . \$4.98
- SOUNDTRACK  
The Clowns  
(LP) Columbia S 30772 . . . \$5.98
- SPIRIT IN FLESH  
(LP) Metromedia  
MD 1041 . . . \$4.98
- STILLS, STEPHEN 2  
(LP) Atlantic SD 7206 . . . \$5.98
- STOVAL SISTERS  
(LP) Reprise RS 6446 . . . \$4.98
- SWIFT RAIN  
Coming Down  
(LP) Hi SHL 32064 . . . \$4.98
- SWORDSMEN  
What's It All About World  
(LP) RCA Victor  
LSP 4544 . . . \$5.98

ARTIST, Title  
Config., Label, No., List Price

- T**
- TRICKER, DAVID WHITE  
Pastel, Paint, Pencil & Ink  
(LP) Bell 6062 . . . \$4.98
- V**
- VARIOUS ARTISTS  
British Archives Vol. 4  
(LP) RCA Victor  
LSP 4549 . . . \$5.98  
(BT) PBS 1763 . . . \$6.95
- W**
- WITHERSPOON, JIMMY  
Mean Old Frisco  
(LP) Prestige  
PR 7855 . . . \$4.98
- Y**
- YESTER, JERRY, JUDY HENSKE,  
CRAIG DOERGE, JOHN SEITER  
Rosebud  
(LP) Reprise RS 6426 . . . \$4.98

## CLASSICAL

- B**
- BACH: CANTATAS BWV 68 & 172  
Buckel / Keller / Altmeyer /  
Stamflit / Kassil Vocal Ensem-  
ble / Klaus Martin (Ziegler)  
(LP) Nonesuch  
H 71256 . . . \$2.98
- BEETHOVEN: SONATAS "LES  
ADIEUX," "PASTORAL"  
Ivan Moravec  
(LP) Connoisseur Society  
CS 2021 . . . \$5.98
- BRAHMS: HUNGARIAN DANCES  
& WALTZES, OP. 39/SCHUBERT:  
MARCH MILITAIRE & FANTASIA  
IN F MINOR  
Richard & John Contiguglia  
(LP) Connoisseur Society  
CS 2037 . . . \$5.98
- C**
- CHOPIN WALTZES (complete)  
Antonio Barbosa, piano  
(LP) Connoisseur Society  
CS 2036 . . . \$5.98
- D**
- DEAR FRITZ—FRITZ KREISLER  
MELODIES  
Wilkomirska/Barnosa  
(LP) Connoisseur Society  
CS 2022 . . . \$5.98
- M**
- MENDELSSOHN: SYMPHONY NO  
3 (SCOTCH)  
Prague Symphony Orch. (Dixon)  
(LP) Nonesuch  
H 71254 . . . \$2.98
- R**
- RAVEL SONATA FOR VIOLIN AND  
PIANO/GRIEG SONATA NO. 3  
FOR VIOLIN & PIANO  
Wanda Wilkomirska/Antonio  
Barbosa  
(LP) Connoisseur Society  
CS 2038 . . . \$5.98
- ROMANTIC RACHMANINOFF  
PRELUDES OP. 32 (complete)  
Morton Estrin  
(LP) Connoisseur Society  
CR 2028 . . . \$5.98
- S**
- SCRIABIN: DESIR / CARESS  
DANSEE / ETUDE IN C-SHARP  
MINOR / SONATAS NOS. 1, 2, 1  
Ruth Laredo  
(LP) Connoisseur Society  
CS 2035 . . . \$5.98

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

POPULAR		CLASSICAL	
Name of Artist		Name of Composer & Title of Album	
Name of Album		Name of Artist	
(LP) Label & Number . . . Price		(LP) Label & Number . . . Price	
(BT) Number . . . Price		(BT) Number . . . Price	
(CA) Number . . . Price		(CA) Number . . . Price	
(OR) Number . . . Price		(OR) Number . . . Price	
Please send information to Helen Wirth, Billboard, 165 West 46th St., New York, N.Y. 10036.			

# ★★★★ 4 STAR ★★★★★

## POPULAR ★★★★★

- SWIFT RAIN—Coming Down. H SHL 32064
- MICHAEL HURLEY & PALS—Armchair Boogie. Warner Bros. WS 1915
- HAWKWOOD—United Artists UAS 5519
- COTTONWOOD—Camaraderie. ABC ABCS 729
- POSSUM RIVER—Ovation OV/14-14

## GOSPEL ★★★★★

- REV. O.L. HOLLIDAY—Soul Brother, Soul Sister, Soul Devil. Jewel LPS 0044

## SOUL ★★★★★

- GEORGE KERR—If This World Were Mine. All Platinum AP 3004
- WATTS PROPHETS—Rappin' Black In a White World. ALA 1971 (Laff)

## CLASSICAL ★★★★★

- MENDELSSOHN: SYMPHONY No. 3 (Scotch)—Prague Symphony Orch. (Dixon). Nonesuch H 71254
- BACH: CANTATAS BWV 68 & 172.—Nonesuch H 71256
- HERZ & HUETEN PIANO MUSIC—Frank Cooper, Piano. Genesis GS 1006
- ESCALAY—The Water Wheel. Nonesuch H 72041
- BRAHMS: HUNGARIAN DANCES & WALTZES, OP. 39/SCHUBERT: MARCH MILITAIRE & FANTASIA IN F MINOR—Richard & John Contiguglia. Connoisseur Society CS 2037
- CHOPIN WALTZES (Complete)—Antonio Barbosa, piano. Connoisseur Society CS 2036
- DEAR FRITZ—FRITZ KREISLER MELODIES—Wilkomirska/Barnosa. Connoisseur Society CS 2022
- IGNAZ FRIEDMAN CONCERT II — Klavier KS 115
- ROMANTIC RACHMANINOFF—PRELUDES Op. 32 (Complete)—Morton Estrin. Connoisseur Society CR 2028
- BEETHOVEN SONATAS—"Les Adieux," "Pastoral"—Ivan Moravec. Connoisseur Society CS 2021

## FOLK ★★★★★

- HERMAN JOHNSON / RALPH McCRAW—Champion Fiddlin'. AHMC AH 113
- LOUISIANA CAJAN MUSIC, Vol. 2—Old Timey 109
- CHARLIE MUSSELWHITE—Arhoolie 1056

## COUNTRY ★★★★★

- BILL YOHEY With 20 COUNTRY STRINGS—AHMC AH 401-3
- BLUEGRASS ALLIANCE—AHMC AH 21

# SPECIAL MERIT PICKS

## POPULAR

RAY ANTHONY—A Trip Through 50 Years of Music. Aerospace RA 1003  
Recorded in live performance at the Royal Hawaiian Hotel, the ace trumpeter proves he's right in today's selling bag of today's hits with top performances of "It's Impossible," "Aquarius," and "Everybody's Talkin'." This LP, sold by mail order (9000 Sunset Blvd., Hollywood, Calif.) takes a musical trip through the 20's, 30's, and up to the 70's with "Black Bottom," "Charleston," and "Tuxedo Junction" included.

More Album  
Reviews on  
Page 53

## 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

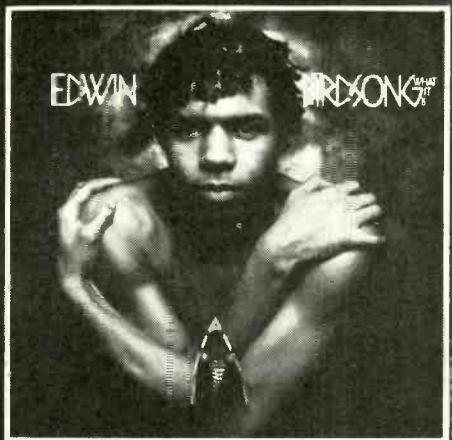
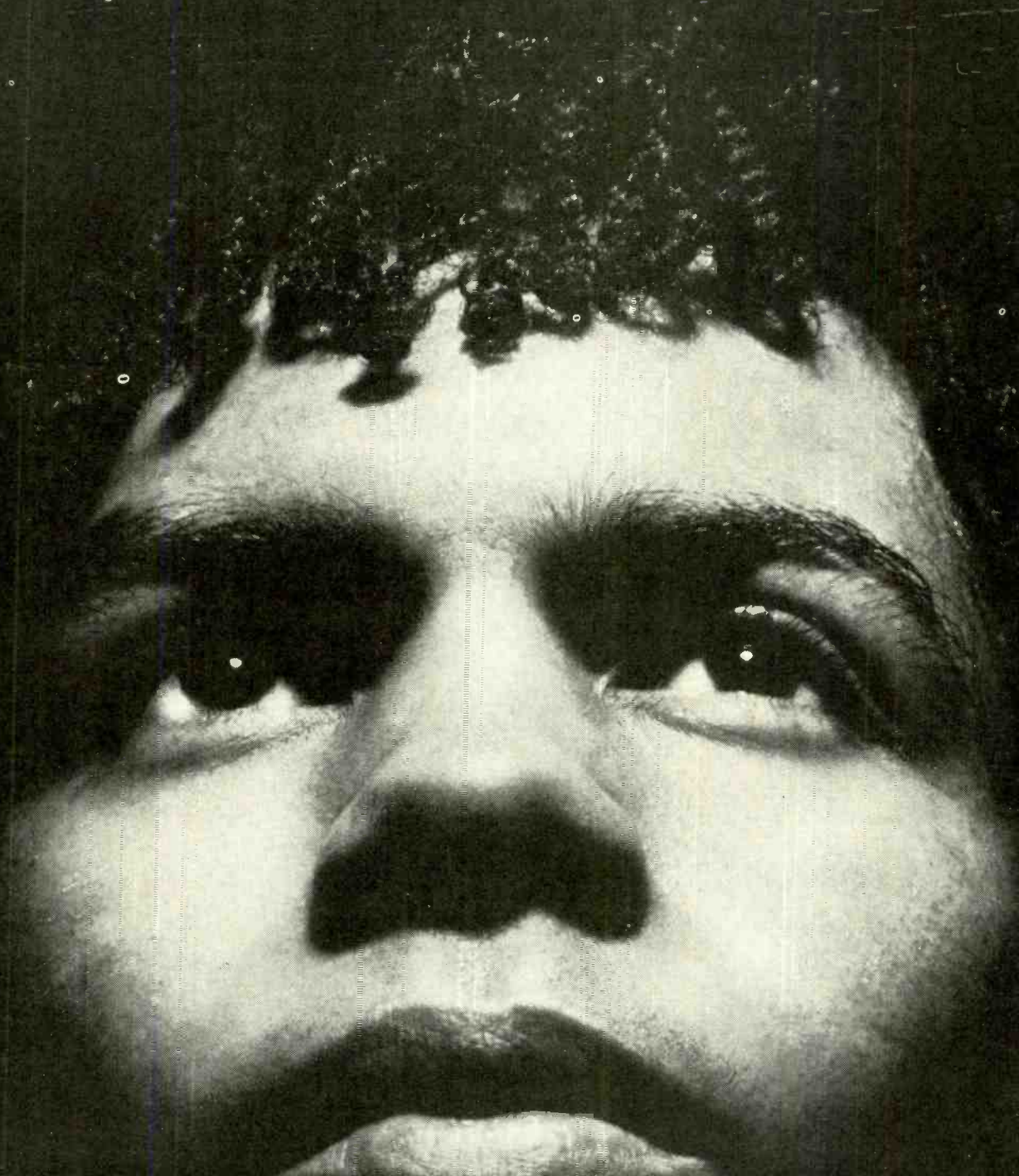
Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

### FOUR STARS

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



# EDWIN BIRDSONG › WHAT IT IS, IS WHERE IT'S AT



## EDWIN BIRDSONG › WHAT IT IS

Edwin Birdsong,  
first born child of the new Renaissance  
whose message is involvement,  
whose medium is music is  
WHAT IT IS.



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



**Canned Heat**

Bob Hite  
Harvey Mandel  
Larry Taylor  
Fito de la Parra  
Alan C. Wilson

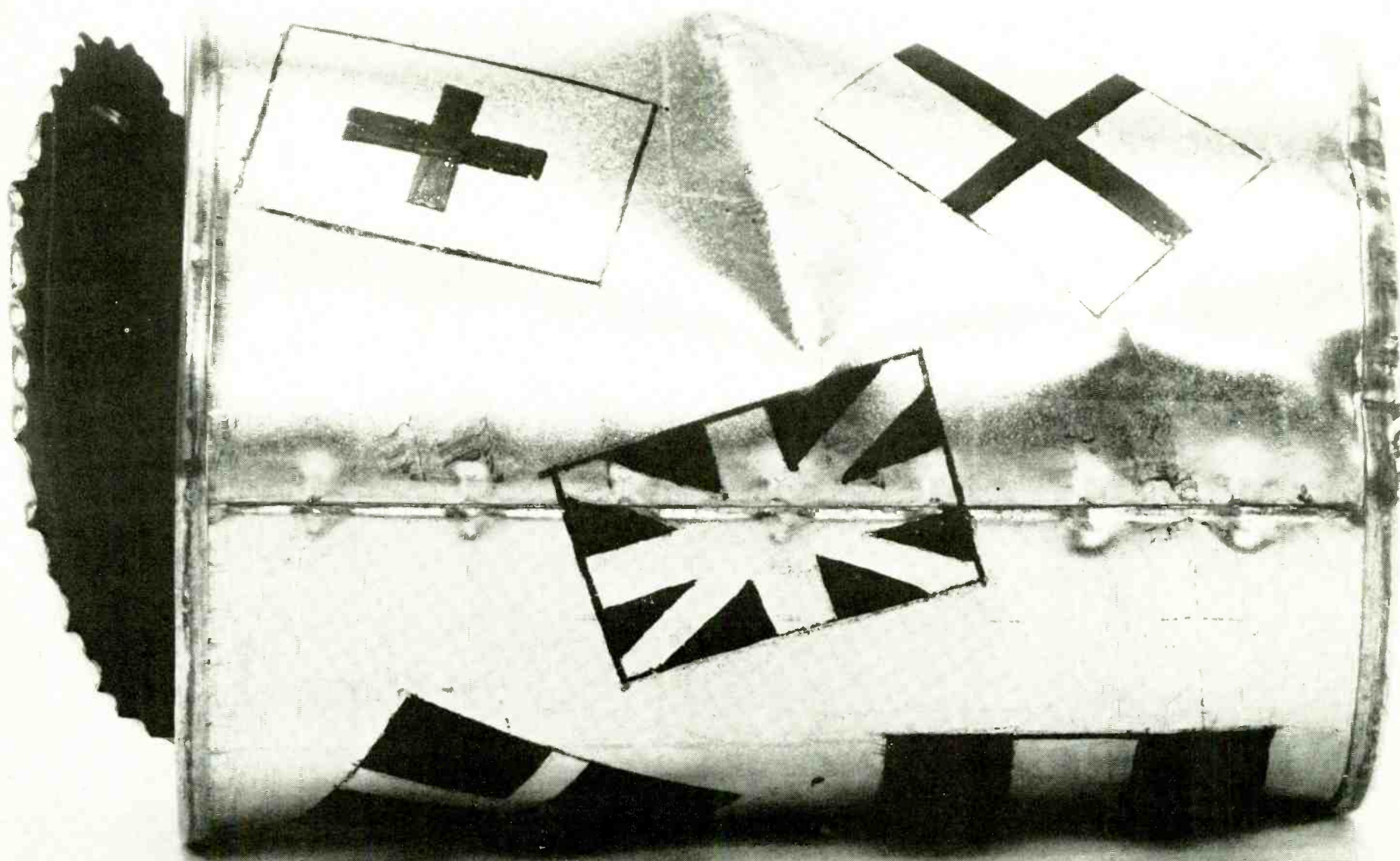
**Recorded Live**

That's All Right Mama  
Bring It On Home  
Pulling Hair Blues  
Back Out On The Road  
On The Road Again  
London Blues  
Let's Work Together  
Goodbye For Now

**In Europe**

Paris  
London  
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# A New Can of Sounds Live from the Old World.



The halls were packed, The Heat was on, the tape roled. Now you can get Canned Heat's European tour in America. On United Artists Records and Tapes.



UAS-5509



# Billboard Album Reviews

JULY 24, 1971



**POP**  
**DIANA ROSS—Surrender.**  
Motown MS 723

Her two recent hits, "Remember Me," and "Reach Out, I'll Be There" are included here for super heavy sales. With or without the hits, the LP is a smash with top performances of new material penned by composers-producers Nick Ashford and Valerie Simpson. Strong cuts include the title tune, as well as "Didn't You Know You'd Have to Cry Sometime," "Can't Give Back the Love I Feel For You" and "I'm a Winner."



**POP**  
**KRIS KRISTOFFERSON—**  
The Silver Tongued Devil and I.  
Monument Z 30679 (CBS)

Kristofferson's 2nd Monument LP should reward him with the commercial success that has thus far eluded him on records. "Loving Her Was Easier," "The Taker," "The Pilgrim—Chapter 33," and "Jody and the Kid" show his consummate skill at natural, sincere, simple country songs and his untrained bass voice interprets them even better than the great artists who have had hits with his material.



**POP**  
**ALLMAN BROTHERS BAND—**  
At Fillmore East.  
Capricorn SD 2-802

Fillmore East rocks one more time with Duane and Gregg Allman & the Allman Brothers Band, and they'll put out hard blues Macon, Ga. style far into the night on this four-sided showdown that features the blues of Will McTell, Elmore James, T-Bone Walker, plus second lead guitar Dicky Betts and the band. Runaway, hot guitars blaze the way on "Hot Lanta," "Elizabeth Reed" and "You Don't Love Me."



**POP**  
**FRIENDS OF DISTINCTION—**  
Friends & People.  
RCA LSP 4492

The Friends of Distinction come up with their share of hits ("Grazin'," "Going in Circles"), dressing up soul fine and fancy and bringing it home from Hollywood with handsome arrangements and heady harmonies. "Jenny Wants to Know," "I Need You" and nine poignant minutes of "Oh, How I Miss You" compellingly continue the bright tradition and high musical standards of the three Friends.



**POP**  
**SHIRLEY BASSEY—**  
Something Else.  
United Artists UAS 6797

This strong program of artistic as well as highly commercial performances of some of today's top songs serves as a potent chart topper for her recent "Is Really Something" LP. With super support from the Johnny Harris arrangements, the stylist brings her own unique and exceptional touch to such as "Pieces of Dreams," "Love Story," "Until It's Time For You to Go," and "Breakfast in Bed."

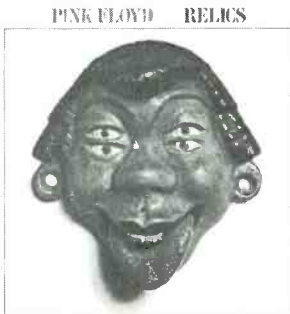
## YOUNGBLOODS



ethewindridethewindride

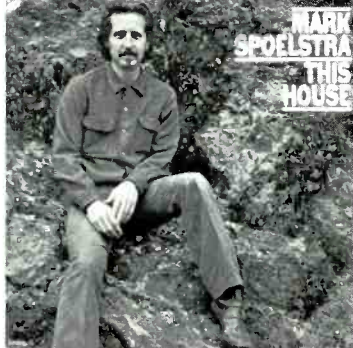
**POP**  
**YOUNGBLOODS—**  
Ride the Wind.  
Warner Bros./Racon No. 4  
BS 2563

The Youngbloods add Geritol to some old blood, as they revisit their "Elephant Mountain" LP on RCA for "Ride the Wind," "Sunlight" and "Beautiful," and even "Get Together" one more time. The ethereal weave of Jesse Colin Young's voice is pleasantly disarming, Banana's electric piano tones and chimies like a waterfall, and Joe Bauer drums nicely too.



**POP**  
**PINK FLOYD—Relics**  
Capitol SW 759

Before Pink Floyd co-opted for the outer reaches of space-rock in "Interstellar Overdrive," they were a delightfully British rock band that in 1967 landed their first big single in Europe, "See Emily Play." Previously unreleased tracks from the past join "Circus Minor" and "Nile Song" from the film "More" in this nostalgic and stimulating retrospective into the Pink Floyd, soft and raucous, psychedelic and sophisticated.



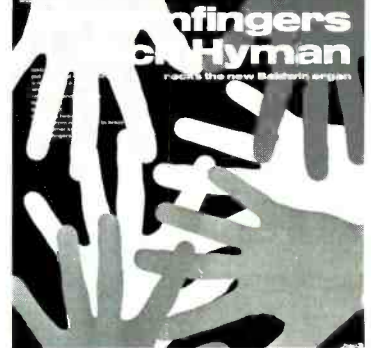
**POP**  
**MARK SPOELSTRA—**  
This House.  
Fantasy 8412

With Steve Miller, The Stoval Sisters, Doug Clifford, Duck Dunn, and Stu Cook backing him, Mark Spoelstra has made himself a fine LP which integrates many types of music. The organ solos by Miller add a great deal to the album and should be noted distinctly. "Amazon Song," "This House," "Another Mother for Peace," and "Bucket of Grease," really shine and slide along on the LP.



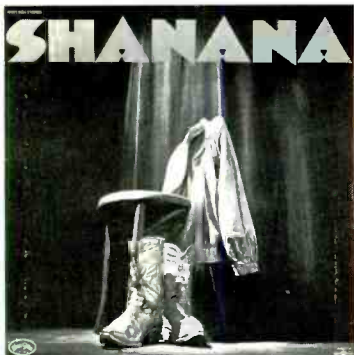
**POP**  
**DOC SEVERINSEN—**  
Brass Roots.  
RCA LSP 4522

TV's "Tonight Show" band leader makes an impressive move over to the RCA label with an exciting album debut that should prove a winner with his many fans. Aided by a vocal chorus, Severinsen turns in powerful performances of "Psalm 150," and "Celebrate," and then takes the solo spotlight with a bright "Okafenokee." His treatment of "Love Story" is a standout.



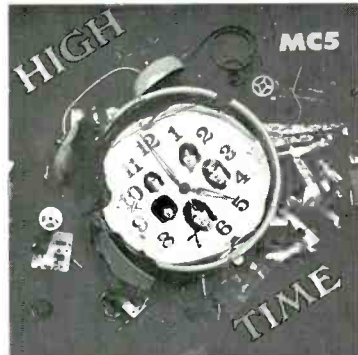
**POP**  
**DICK HYMAN—Fantom Fingers/.**  
Rocks the Baldwin Organ.  
Project 3 PR 5057

Dick Hyman on the Baldwin organ has come up with a knockout album that should prove an immediate airplay item with sales following right behind. He's at his best with his exciting treatments of "Boody Butt," "Tea For Two," "Put Your Hand in the Hand" and "Rainy Days and Mondays." His "Losing My Mind" from Broadway's "Follies" is another gem.



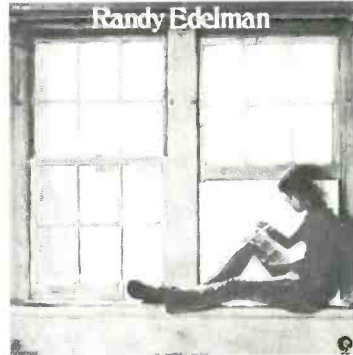
**POP**  
**SHA NA NA—**  
Kama Sutra KSBS 2034 (Buddah)

The greasers are back again, this time with a complete LP side devoted to original, Sha Na Na tunes to get everyone out of their seats and doing the stomp. The record of course is highly nostalgic and really has that gold lame sparkle to it. Oldie tunes which stand out include "Jailhouse Rock" and "Duke of Earl." The best originals include "Depression," "Top 40," and "Ruin Me Blues." This record is aimed for the top of the charts.



**POP**  
**MC5—High Time.**  
Atlantic SD 8285

Once again the MC5 kicked out the jams and really gotten into the music of the streets. This group has one of the highest energy levels of any group on record. This LP is not for the regular album buyer, although such a person would receive quite an education from the group. "Sister Anne," "Miss X," "Poison," and "Skunk (Sonicly Speaking)" are outstanding. But so is the entire record.



**POP**  
**RANDY EDELMAN—**  
Sunflower SNF 5005 (MGM)

Composer - arranger - vocalist - pianist Edelman makes his debut on the label with a powerful program of exceptional original material. He writes of home ("My Cabin") of people ("Seventh Ave.") of hope ("Give Me a Little Laughter") of love ("Wouldn't It Be Nice") and peace ("Please Don't Send Them Anymore"). In his own right, he has the artistic and commercial potential of a Taylor, Webb, King or Kristofferson.



**POP**  
**PRIMO PEOPLE—**  
Capitol ST 695

Fresh sounding family of eight youngsters make an impressive, commercial debut on Capitol. Produced by Kelly Gordon, the group, while bearing traces of the Osmonds and the Fifth Dimension, have their own sound, especially when performing material penned by brother Gary Primo. Strong cuts include the originals, "But I Can't Get Back," and "Look at All the People." Dorsey Burnett's "Magnificent Sanctuary Band" is a gem.



**POP**  
**BARRY GORDON—**  
Pieces of Time.  
Capitol ST 805

In his debut LP, actor Gordon can be fittingly called singer/writer as well. His own urban songs run the gamut of feeling, from the doom of "Deluge," to life's routines in "Instant Replay, Yesterday," to the fantasy of living in "Nowhere, Nothing, On One" and "For the Children." Gordon's voice is high in quality and the contemporary song settings are beautifully arranged and produced.



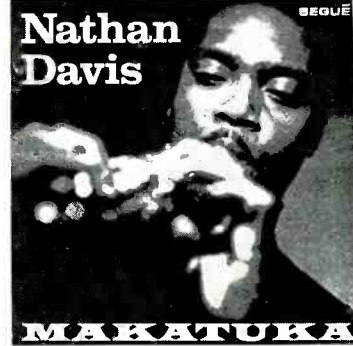
**COUNTRY**  
**NAT STUCKEY—**  
Only a Woman Like You.  
RCA LSP 4559

With his "Only a Woman Like You" singles hit headlining this package, Stuckey is guaranteed a ride straight to the top of the country album chart. The program includes many familiar items but are stamped with the unique Stuckey touch. The standouts include "Help Me Make it Through the Night," "When You're Hot, You're Hot," "Ruby, Don't Take Your Love to Town" and "Is Anybody Goin' to San Antone."



**CLASSICAL**  
**HELIOTROPE BOUQUET—**  
Piano Rags 1900-1970.  
Nonesuch H 71257

The ragtime boom is riding high, and in this LP William Bolcom puts his piano to work with a subtle and skillful style. Dealers should find the classical buyer taking it all in, especially the title song, "Wall Street Rag," "The Easy Winners" and a Bolcom composition, "Graceful Ghost."



**JAZZ**  
**NATHAN DAVIS—Makatuka.**  
Segue LPS 1000

Davis leads the way with his total command of three instruments, all winds and is backed up by excellent sidemen who unite into some funky and soulful sounds. This marks the first LP Davis has done in the U.S. and the European and African influences are used here to the delight of the listener. "Makatuka," "Slave March" and "I Want to Be Free," aptly define the direction of this album. It is good to have Davis back in the U.S.



**GOSPEL**  
**ORIGINAL FIVE BLIND BOYS OF ALABAMA—**  
Marching Up to Zion.  
Specialty SPS 2138

Even after doing the gospel music circuit for more than 20 years, the Five Blind Boys of Alabama can still thrill audiences with their inimitable approach to the format. Theirs is a unique style, and much inspiration and fervor to their singing, and this album captures it all. Selections include "Fix It Jesus," "I've Been Born Again," and "Marching Up to Zion."



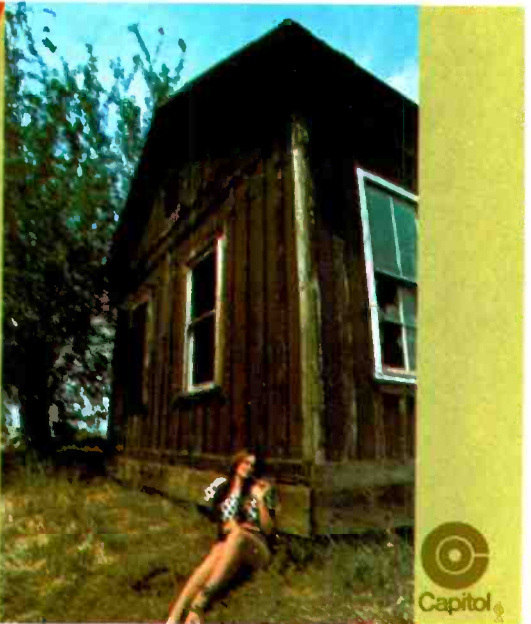
**GOSPEL**  
**ALEX BRADFORD—**  
He Lifted Me.  
Specialty SPS 2143

Many superlatives have been used to describe the talents of Alex Bradford, and listening to his deeply sincere approach to his music, one can well understand why. In this album his dynamism reveals itself in songs like "Somebody Touched Me," "Life's Candlelight," and the title tune, "He Lifted Me."



# BUCK OWENS' AND THE BUCKAROOS®

# RUBY



THE NEW ALBUM

ST-795



# RUBY, ARE YOU MAD AT ME?



# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED  
THIS WEEK

132

LAST WEEK

102

\*This record is predicted to reach the TOP 40 EASY LISTENING Chart

## TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

### ARETHA FRANKLIN—SPANISH HARLEM (3:30)

(Prod. Jerry Wexler-Tom Dowd-Arif Mardin) (Writers: Leiber-Stoller) (Progressive/Trio, BMI)—Ben E. King's classic hit of the past comes to life all over again with this dynamite updating by the soul queen. A potent followup to her Top 10 winner, "Bridge Over Troubled Water." Flip: (No Information Available). Atlantic 2817

### HONEY CONE—STICKUP (2:46)

(Prod. Greg Perry & General Johnson) (Writers: Johnson-Bond-Perry) (Gold Forever, BMI)—Their "Want Ads" took them right to No. 1 . . . pop and soul. This wild funky beat rocker with an equally wild lyric line offers the same sales and chart potential. Flip: "V.I.P." (2:53) (Gold Forever, BMI). Hot Wax 7106 (Buddah)

### CLARENCE CARTER—SLIPPED, TRIPPED AND FELL IN LOVE (2:44)

(Prod. Rick Hall) (Writer: Jackson) (Fame, BMI)—This is the driving blues rocker Carter needed to bust through back into the Top 10 . . . pop and soul. Powerhouse vocal workout and Rick Hall production. Equally potent arrangement by Charlie Chalmers and Harrison Calloway. Flip: (No Information Available). Atlantic 2818

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### BLOOD, SWEAT & TEARS—GO DOWN GAMBLIN' (2:45)

(Prod. David Clayton-Thomas) (Writer: Clayton-Thomas) (Blackwood/Minnesingers, BMI)—Their first for the year, a cut from the LP, "B, S, & T 4," is a hard driving blues swinger featuring Clayton-Thomas not only on vocal but guitar as well. Sure-fire chart topper for "Lucretia Mac Evil." Flip: "Valentine's Day" (3:56) (Blackwood/Minnesingers, BMI). Columbia 4-45427

### \*DIONNE WARWICK—AMANDA/HE'S MOVING ON

Theme from "The Love Machine" (312/2:42)

(Prod. Burt Bacharach/Hal David) (Writers: Butler-Lindsay/Batchelor-Wells) (Screen Gems-Columbia, BMI/Columbia, ASCAP)—Two infectious dramatic rhythm ballads from the score of the film, "The Love Machine," both with chart possibilities and appeal for Top 40 and MOR. Scepter 12326

### RUFUS THOMAS—BREAKDOWN Part 1 (3:17)

(Prod. Tom Nixon) (Writers: Floyd-Rice-Thomas) (East/Memphis, BMI)—Thomas has proved a small hit with his dance numbers, "Do the Funky Chicken" and the recent "Do the Push & Pull." This pulsating swinger has all that sales and chart potential and then some. . . pop and soul. Flip: (No Information Available). Stax 0098

### \*OCEAN—WE GOT A DREAM (3:12)

(Prod. Greg Brown) (Writers: Cook-Greenaway) (Maribus, BMI)—Back more in the selling sound of "Put Your Hand in the Hand," group comes up with a solid rhythm chart topper for the recent "Deep Enough for Me." Strong vocal workout. Flip: (No Information Available). Kama Sutra 529 (Buddah)

### JR. WALKER & THE ALL STARS—TAKE ME GIRL, I'M READY (2:59)

(Prod. Johnny Bristol) (Writers: Bristol-Ware-Sawyer) (Jobete, BMI)—Walker follows "Holly Holy" with a solid blues rhythm item that offers far more sales and chart potential. Strong vocal and sax workout. Flip: (No Information Available). Soul 35084 (Motown)

### BRENDA & THE TABULATIONS—A PART OF YOU (3:26)

(Prod. Gilda Woods & Van McCoy) (Writers: McCoy-Cobb) (One Eye Soul/McCoy, BMI)—Hot on the heels of their smash "Right on the Tip of My Tongue" comes another powerful blues ballad performance with equal chart possibilities for pop and soul. Flip: (No Information Available). Top & Bottom 408 (Jamie/Guyden)

### JOAN BAEZ—THE NIGHT THEY DROVE OLD DIXIE DOWN (3:21)

(Prod. Norbert Putnam-Jack Lothrop) (Writer: Robertson) (Canaan, ASCAP)—Her first release in about a year and a half was worth waiting for. Superb performance of the Jamie Robertson folk rock ballad, loaded with Top 40, FM and MOR appeal and Hot 100 action. Flip: (No Information Available). Vanguard 35138

### KINKS—GOD'S CHILDREN (3:12)

(Prod. Raymond Douglas Davies) (Writer: Davies) (Warner-Tamerlane, BMI)—Group follows their "Apeman" with a potent lyric ballad set to a rock beat featured in the film "Percy." Strong entry for Top 40, FM and the Hot 100. Flip: "The Way Love Used to Be" (2:11) (Warner-Tamerlane, BMI). Reprise 1017

### LLOYD PRICE—NATURAL SINNER (3:10)

(Prod. John Walsh) (Writer: Fairweather-Low) (Anne-Rachel, ASCAP)—Price comes up with a driving blues swinger cut in Muscle Shoals by producer John Walsh and it's loaded with pop and soul chart possibilities. Flip: "Mr. & Mrs. Untrue" (3:32) (Pocketful of Tunes, BMI). Scepter 12327

### HEAVEN BOUND WITH TONY SCOTTI—HE'D RATHER HAVE THE RAIN (2:45)

(Prod. Tony Scotti & Tommy Oliver with Michael Lloyd) (Writers: Cashman-West) (Colgems, ASCAP)—Hot debut of a strong Top 40 group with that summertime smash hit sound. Top vocal workout and production work by Tony Scotti and Tommy Oliver. Flip: "Come Run With Me" (2:42) (Famous, ASCAP). MGM 14284

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

**FREE—My Brother Jake (2:55)** (Prod. Free) (Writers: Fraser-Rodgers) (Irving, BMI)—Easy beat rock item has it to bring them back to the Hot 100. A&M 1276

**BLUE MINK—The Banner Man (3:24)** (Prod. Blue Mink) (Writers: Flowers-Cook-Greenaway) (Guv'no, ASCAP)—British group made a heavy chart dent last year with "Our World." This infectious rhythm item could prove a left field giant. Bell 45-125

**TIM HARDIN—Bird on the Wire (3:44)** (Prod. Ed Freeman) (Writer: Cohen) (Stranger, BMI)—Title tune of his current LP is the Leonard Cohen moving ballad with a performance to match. Columbia 4-45426

**LINK WRAY—Fire and Brimstone (3:20)** (Prod. Steve Verroca & Ray Vernon) (Writer: Wray) (Greyhound/Florentine, BMI)—A cut from his new chart LP is a raucous rock item with much Top 40, FM and Hot 100 potential. Polydor 2-14084

**\*JERRY VALE—Which Way You Goin' Girl (2:41)** (Prod. Ted Glasser) (Writer: De Vorzon) (Jeinda, BMI)—From his new album comes a beautiful ballad performance with much commercial appeal for MOR that could move over to Top 40. Columbia 4-45407

**BONZO DOG BAND—I'm the Urban Spaceman (2:23)** (Prod. Apollo C. Vermouth) (Writer: Innes) (James, BMI)—This cut from their "Beast of the Bonzo" LP is an infectious rhythm item that could easily prove a big one. United Artists 50809

**\*MORNING MIST—California On My Mind (2:35)** (Prod. Terry Cashman-Tommy West) (Writers: Cashman-West) (J.W.T., ASCAP)—The Cashman-West folk rock ballad, the Kodak TV commercial, serves as potent material for the debut of a smooth blended group. Event 206 (Polydor)

**AL KOOPER—John the Baptist (Holy John) (3:00)** (Prod. Al Kooper) (Writers: Kooper-Major) (Sea-Lark/Joans Bones, BMI)—Kooper comes on strong with a driving rock item with an equally strong lyric line. Columbia 4-45412

**\*LEINSDORF/BOSTON SYMPHONY—Theme from "Death in Venice" (3:22)** (Prod. Peter Dellheim) (Writer: Mahler) (P.D.)—Mahler's classic, effectively used in the current hit film, could prove another "Elvira Madigan." Beautiful mood programmer for MOR. RCA 74-0512

**\*MARIAN SEGAL WITH SILVER JADE—Alan's Song (3:15)** (Prod. Jon Miller) (Writer: Segal) (James, BMI)—Debut single from her "Fly On Strangewings" is a compelling performance on a plaintive folk ballad that prove an important chart item via Top 40 and MOR play. DJM 70,027 (Bell)

**PENDLETON BROWN—Morning Glory (2:52)** (Prod. John Hill) (Writers: Cody-Morris) (Belwin-Mills, ASCAP)—Folk rocker offers much Top 40 potential. Well performed. Columbia 4-45421

## TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

### FARON YOUNG—LEAVIN' AND SAYIN' GOODBYE (2:26)

(Prod. Jerry Kennedy) (Writer: Seely) (Tree, BMI)—Follow up to his Top 10 winner "Step Aside" is a fine rhythm ballad, penned by Jeannie Seely, the title tune of Young's new LP. Flip: "She Was the Color of Love" (2:38) (Court of Kings, BMI). Mercury 73220

### SLIM WHITMAN—IT'S A SIN TO TELL A LIE (2:14)

(Prod. Biff Collie) (Writer: Mayhew) (Bregman, Vocco, Conn, ASCAP)—Whitman's "Something Beautiful" put him right in the Top 10 and the follow up, and updating of the pop standard offers much of that sales potential. Flip: "That's Enough For Me" (2:45) (4 Star, BMI). United Artists 50806

### ROGER MILLER—LOVING HER WAS EASIER THAN ANYTHING I'LL EVER DO AGAIN (2:58)

(Prod. Jerry Fuller) (Writer: Kristofferson) (Combine, BMI)—The poignant Kristofferson ballad is given an exceptional reading by Miller and serves as a powerful follow up to "Tomorrow Night in Baltimore." Could go big MOR and Top 40 as well. Flip: (No Information Available). Mercury 73230

### JEAN SHEPARD—JUST AS SOON AS I GET OVER LOVING YOU (2:45)

(Prod. Larry Butler) (Writers: Richey-Peters) (Gallico, BMI)—By far one of her finest ballad performances, this beauty will fast top the sales and chart action of "With His Hand in Mind." Flip: "My Name Is Woman" (2:33) (Algee, BMI). Capitol 3153

### JIMMY DEAN—WHO PUT THE LEAVING IN YOUR EYES (2:02)

(Prod. Jerry Bradley) (Writer: Owen) (Sawgrass, BMI)—Dean follows "Everybody Knows" with a top Jim Owen rhythm ballad that has all the ingredients to take him right into the teens of the chart. Flip: "These Hands" (2:39) (Hill & Range, BMI) is a moving ballad performance. RCA 48-1006

## CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

**WEBB PIERCE—Someone Stepped In (And Stole Me Blind) (2:57)** (Brandywine, ASCAP). DECCA 32855 (MCA)

**TEX RITTER—Fall Away (2:39)** (Acuff-Rose, BMI). CAPITOL 3154

**JOHNNY CARVER—If You Think That It's All Right (2:31)** (Green Grass, BMI). EPIC 5-10760 (CBS)

**RONNIE DOVE—If I Cried Every Time You Hurt Me (2:31)** (Central Songs, BMI). DECCA 32853

**PAI DAISY—Are You Really Leaving, Baby (2:09)** (Green Grass, BMI). RCA 48-1005

**JIM MUNDY—My \$1.98 Genuine Cowhide Billfold (2:06)** (Milene, ASCAP). HICKORY 1604

**PATSY SLEDD—Feeling Like a Woman (2:55)** (Passkey, BMI). EPIC 5-10750

**CURLY PUTNAM—One Time (2:23)** (Green Grass, BMI). RCA 48-1004

**JOHNNY BOND—The Bottle's Empty (& Other Sad, Sad Stories) (3:22)** (Red River, BMI). STARDAY 931

**JERRY JAYE—Love Is A Job (2:55)** (Press/Penn, BMI). MEGA 615-0033

**JIM RICHARDS—Just Because I'm Not the Man I Used to Be (2:23)** (Sarsfield, ASCAP). PRINCESS 1015

**GEORGE YOUNCE—Laughing Song (1:48)** (Canaanland, BMI). CANAAN 727

## TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

### ARETHA FRANKLIN—SPANISH HARLEM (See Pop Pick)

### HONEY CONE—STICK-UP (See Pop Pick)

### CLARENCE CARTER—SLIPPED, TRIPPED AND FELL IN LOVE (See Pop Pick)

### RUFUS THOMAS—BREAKDOWN (Part 1) (See Pop Pick)

### BRENDA & THE TABULATIONS—A PART OF YOU (See Pop Pick)

### JR. WALKER & THE ALL STARS—TAKE ME GIRL, I'M READY (See Pop Pick)

### LLOYD PRICE—NATURAL SINNER (See Pop Pick)

## CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

**PARLIAMENT—Breakdown (2:29)** (Gold Forever, BMI). INVICTUS 9095 (Capitol)

**BOBBY HUTTON—You're My Whole Reason (2:34)** (Don-Pow, BMI). PHILIPS 40709

**ED ROBINSON—I Just Wanna Be There (2:50)** (Jobete, BMI). ATCO 6830

**LABRA LEE—Women's Love Rights (2:58)** (Gold Forever, BMI). HOT WAX 7105 (Buddah)

**STYLISTS—What Is Love (2:59)** (Jobete, BMI). V.I.P. 25066 (Motown)

**NOTATIONS—I've Been Tryin' (2:53)** (Curton, BMI). TWINIGHT 152

**ENTICERS—Storyteller (2:38)** (Groovesville, BMI). COTILLION 44125

**DEMISE LASALLE—Trapped by a Thing Called Love (2:43)** (Ordena/Bridgeport, BMI). WESTBOUND 182 (Janus)



Billboard

Table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Includes entries like 'INDIAN RESERVATION', 'IT'S TOO LATE/I FEEL THE EARTH MOVE', 'YOU'VE GOT A FRIEND'.

Table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Includes entries like 'MOON SHADOW', 'SUMMER SAND', 'CHICAGO', 'IF NOT FOR YOU'.

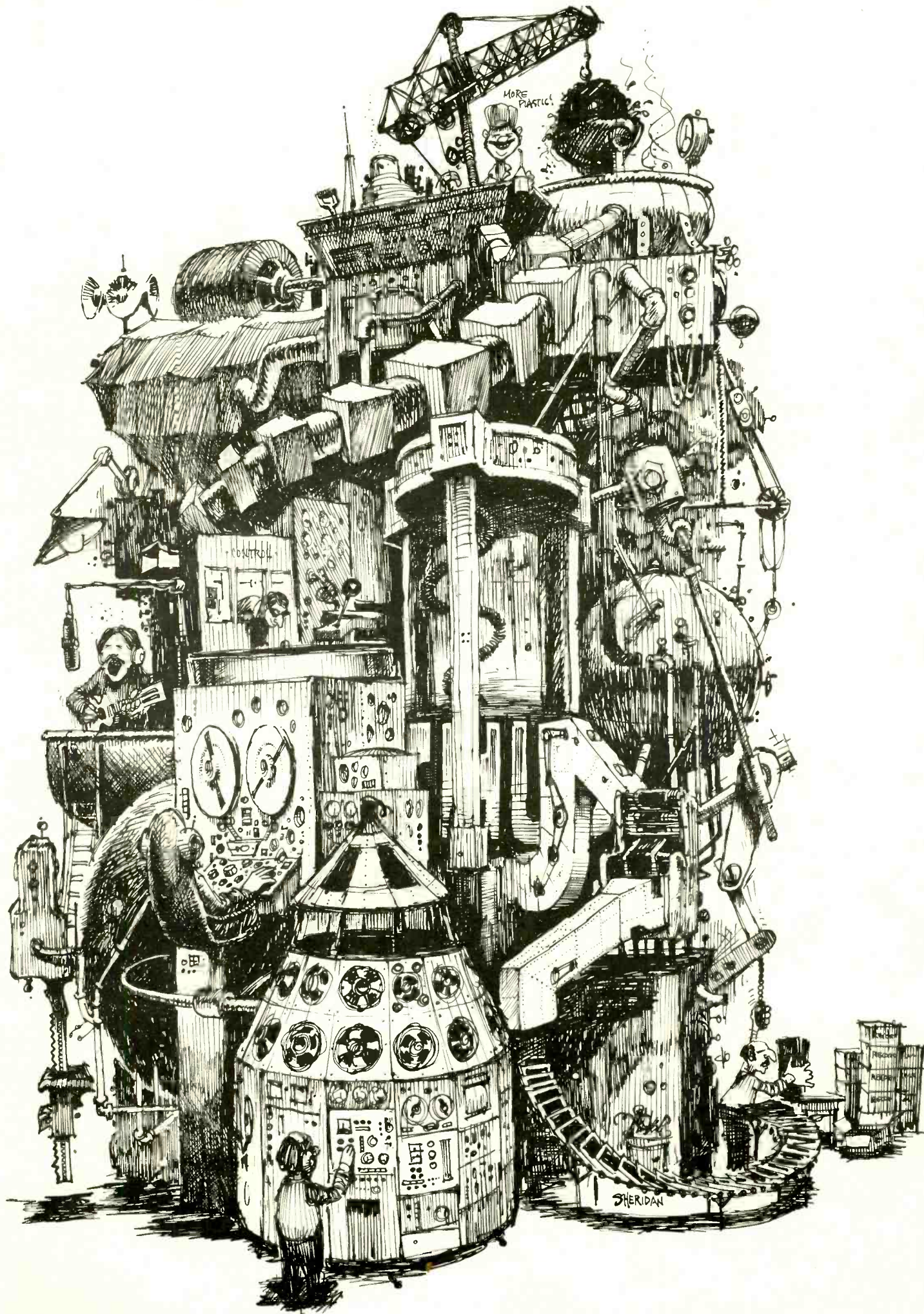
Table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Includes entries like 'MOZART SYMPHONY NO. 40 IN G MINOR', 'IT'S SUMMER', 'MAGGIE', 'SATURDAY MORNING CONFUSION'.

HOT 100

A TO Z—(Publisher-Licensee)

Large alphabetical index table listing song titles and their corresponding chart positions across the three main charts.





# THE CAPITOL RECORD MACHINE.

As of July 1st, our Scranton, Pa. unit is strictly for custom pressing. And there are three more installations in L. A., Jacksonville, Ill., and Winchester, Va.

*Patented*

We have representatives in Chicago and Cincinnati, and offices at 1750 N. Vine Street, Hollywood 90028 (213) 462-6252 and 1370 Avenue of the Americas, New York 10019 (212) 757-7470.







STAR PERFORMER — LP's registering greatest proportionate upward progress this week.



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet).

# POPULAR TOP

## Billboard

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	<b>CAROLE KING</b> Tapestry Ode '70 SP 77009 (A&M)	16
★2	6	<b>JAMES TAYLOR</b> Mud Slide Slim and the Blue Horizon Warner Bros. BS 2561	12
3	2	<b>ROLLING STONES</b> Sticky Fingers Rolling Stones COC 59100 (Atco)	11
4	3	<b>JESUS CHRIST, SUPERSTAR</b> Various Artists Decca DXSA 7206 (MCA)	36
5	5	<b>PAUL &amp; LINDA McCARTNEY</b> Ram Apple SMAS 3375	8
6	4	<b>CARPENTERS</b> A&M SP 3502	8
★7	8	<b>MARVIN GAYE</b> What's Going On Tamla TS 310 (Motown)	7
8	7	<b>JETHRO TULL</b> Aqualung Reprise MS 2035	11
9	9	<b>EMERSON, LAKE &amp; PALMER</b> Tarkus Cotillion SD 9900	4
10	10	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> 4 Way Street Atlantic SD 2-902	14
11	12	<b>ROD STEWART</b> Every Picture Tells a Story Mercury SRM 1-609	6
12	11	<b>ARETHA FRANKLIN</b> Aretha Live at Fillmore West Atlantic SD 7205	8
★13	14	<b>BLOOD, SWEAT &amp; TEARS</b> B S & T 4 Columbia KC 30590	3
★14	103	<b>STEPHEN STILLS II</b> Atlantic SD 7206	2
15	15	<b>GRAHAM NASH</b> Songs for Beginners Atlantic SD 7204	6
★16	19	<b>JONI MITCHELL</b> Blue Reprise MS 2038	4
17	16	<b>GRAND FUNK RAILROAD</b> Survival Capitol SW 764	13
18	18	<b>BURT BACHARACH</b> Close to You/One Less Bell to Answer A&M SP 3501	6
19	20	<b>JOHN DENVER</b> Poems, Prayers & Promises RCA Victor LSP 4499	15
20	21	<b>THREE DOG NIGHT</b> Golden Biscuits Dunhill DS 50098	22
21	22	<b>RAIDERS</b> Indian Reservation Columbia C 30768	6
22	13	<b>PARTRIDGE FAMILY</b> Up to Date Bell 6059	17
23	23	<b>CAT STEVENS</b> Tea for the Tillerman A&M SP 4280	25
24	24	<b>OSMONDS</b> Homemade MGM SE 4770	5
25	17	<b>LEON RUSSELL &amp; THE SHELTER PEOPLE</b> Shelter SW 8903 (Capitol)	9
26	25	<b>CARPENTERS</b> Close to You A&M SP 4271	45
27	27	<b>GUESS WHO</b> Best of RCA Victor LSPX 1004	15
28	28	<b>ELTON JOHN</b> 11-17-70 Uni 93105 (MCA)	9
29	29	<b>CHASE</b> Epic E 30472 (CBS)	12
30	32	<b>TEMPTATIONS</b> The Sky's the Limit Gordy GS 957 (Motown)	12
31	31	<b>JACKSON 5</b> Maybe Tomorrow Motown MS 735	13
32	34	<b>CARLY SIMON</b> Elektra EKS 74082	14
33	36	<b>DOORS</b> L.A. Woman Elektra EKS 75011	12
34	30	<b>THREE DOG NIGHT</b> Naturally Dunhill DS 50088	33
35	35	<b>BLACK SABBATH</b> Paranoid Warner Bros. WS 1887	23

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	37	<b>JAMES GANG</b> Thirds ABC/Dunhill ABCX 721	15
★37	45	<b>DONNY OSMOND ALBUM</b> MGM SE 4782	3
38	26	<b>CURTIS MAYFIELD</b> Curtis Live Curtom CRS 8008 (Buddah)	9
39	39	<b>TOM JONES SINGS SHE'S A LADY</b> Parrot XPAS 71046 (London)	10
40	33	<b>ELVIS PRESLEY</b> Love Letters From Elvis RCA Victor LSP 4530	5
41	41	<b>JAMES TAYLOR</b> Sweet Baby James Warner Bros. WS 1843	72
42	38	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell 6050	39
43	46	<b>ELECTRIC HOT TUNA</b> First Pull Up Then Pull Down RCA Victor LSP 4550	5
44	42	<b>SANTANA</b> Abraxas Columbia KC 30130	42
45	44	<b>CHICAGO III</b> Columbia C2 30110	26
46	47	<b>JERRY REED</b> When You're Hot, You're Hot RCA Victor LSP 4506	13
47	43	<b>ROBERTA FLACK</b> Chapter Two Atlantic SD 1569	48
48	50	<b>HUDSON &amp; LANDRY</b> Hanging in There Dore 324	16
49	48	<b>EMERSON, LAKE &amp; PALMER</b> Cotillion SD 9040	25
50	51	<b>GLADYS KNIGHT &amp; THE PIPS</b> If I Were Your Woman Soul SS 731 (Motown)	11
51	49	<b>JANIS JOPLIN</b> Pearl Columbia KC 30322	26
52	55	<b>IKE &amp; TINA TURNER</b> What You Hear Is What You Get/ Live at Carnegie Hall United Artists UAS 9953	3
53	53	<b>WALDO DE LOS RIOS</b> Sinfonias United Artists UAS 5802	8
54	54	<b>RAY PRICE</b> I Won't Mention It Again Columbia G 30510	7
55	40	<b>GORDON LIGHTFOOT</b> Summer Side of Life Reprise RS 2037	9
★56	62	<b>RARE EARTH</b> One World Rare Earth RS 520 (Motown)	2
57	52	<b>EDDIE HARRIS &amp; LES McCANN</b> Second Movement Atlantic SD 1583	9
58	58	<b>LEE MICHAELS</b> 5th A&M SP 4302	8
59	61	<b>HAMILTON, JOE FRANK &amp; REYNOLDS</b> Dunhill DS 50103	6
60	56	<b>JOHNNY CASH</b> A Man in Black Columbia C 30440	5
61	68	<b>MANDRILL</b> Polydor 24-4050	14
62	67	<b>GRAND FUNK RAILROAD</b> Live Album Capitol SWBB 633	34
63	57	<b>ELTON JOHN</b> Tumbleweed Connection Uni 93096 (MCA)	27
64	64	<b>NEIL YOUNG</b> After the Gold Rush Reprise RS 6383	45
★65	78	<b>OSIBISA</b> Decca DL 75285 (MCA)	4
66	59	<b>SLY &amp; THE FAMILY STONE</b> Greatest Hits Epic KE 30324 (CBS)	38
67	66	<b>ALICE COOPER</b> Love It to Death Warner Bros./Straight WS 1883	19
★68	82	<b>DELANEY &amp; BONNIE &amp; FRIENDS</b> Motel Shot Atco SD 33-358	17
69	69	<b>STEVIE WONDER</b> Where I'm Coming From Tamla TS 308 (Motown)	12
70	65	<b>RAY CHARLES</b> Volcanic Action of My Soul ABC ABCS 726	9

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	75	<b>MARY TRAVERS</b> Mary Warner Bros. WS 1907	15
★72	86	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia GP 8	115
73	76	<b>ISAAC HAYES</b> To Be Continued Enterprise ENS 1014 (Stax/Volt)	34
74	60	<b>JIMI HENDRIX</b> Cry of Love Reprise MS 2034	21
75	72	<b>PROCOL HARUM</b> Broken Barricades A&M SP 4294	12
76	63	<b>BOOKER T. &amp; THE MG'S</b> Melting Pot Stax STS 2035	24
77	71	<b>BREAD</b> Manna Elektra EKS 74086	18
78	73	<b>LILY TOMLIN</b> This Is a Recording Polydor 24-4055	18
79	81	<b>DONNY HATHAWAY</b> Everything Is Everything Atco SD 33-332	9
80	74	<b>OSMONDS</b> MGM SE 4724	26
81	70	<b>RICHIE HAVENS</b> Alarm Clock Stormy Forest SFS 6005 (MGM)	29
★82	—	<b>ALLMAN BROTHERS BAND</b> At Fillmore East Capricorn SD 2802 (Atco)	1
83	89	<b>CHICAGO</b> Columbia KGP 24	76
84	84	<b>TAJ MAHAL</b> The Real Thing Columbia G 30619	7
★85	133	<b>VIKKI CARR'S LOVE STORY</b> Columbia C 30662	3
86	91	<b>B. B. KING</b> Live at Cook County Jail ABC ABCS 723	23
87	80	<b>LOVE STORY</b> Soundtrack Paramount PAS 6002	30
88	87	<b>NEIL DIAMOND</b> Tap Root Manuscript Uni 73092 (MCA)	36
89	92	<b>DONNY HATHAWAY</b> Atco SD 33-360	11
90	93	<b>NILSSON</b> The Point! RCA Victor LSPX 1003	21
★91	—	<b>CHARLEY PRIDE</b> I'm Just Me RCA LSP 4560	1
92	101	<b>SUPREMES</b> Touch Motown MS 737	5
93	95	<b>TEMPTATIONS</b> Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	44
★94	—	<b>BYRDS</b> Byrdsmanix Columbia KC 30640	1
95	97	<b>JOHN BALDRY</b> It Ain't Easy Warner Bros. WS 1921	4
96	96	<b>CAROLE KING</b> Writer Ode '70 SP 77006 (A&M)	13
97	102	<b>BUDDY MILES</b> Them Changes Mercury SR 61280	55
98	83	<b>BLOODROCK III</b> Capitol ST 765	16
99	85	<b>JOHNNY WINTER AND LIVE</b> Columbia C 30475	20
100	79	<b>ELTON JOHN</b> Uni 93090 (MCA)	43
101	90	<b>FIFTH DIMENSION</b> Love's Lines, Angles & Rhymes Bell 6060	20
102	88	<b>STEPPENWOLF</b> Gold/Their Greatest Hits Dunhill DSX 50099	21
103	77	<b>ANDY WILLIAMS</b> Love Story Columbia KC 30497	23
104	104	<b>CREEDENCE CLEARWATER REVIVAL</b> Pendulum Fantasy 8410	31
105	107	<b>CREEDENCE CLEARWATER REVIVAL</b> Cosmo's Factory Fantasy 8402	53

(Continued on page 60)





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HOT TO HANDLE!

...

# IKE & TINA

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HEAR  
IS WHAT  
YOU  
GET"

LIVE AT CARNEGIE HALL

UAS-9953



ON UNITED ARTISTS RECORDS AND TAPES



# Billboard **TOP LP'S**

• Continued from page 58

POSITIONS 106-200

## TOP LP'S

A-Z (LISTED BY ARTIST)

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
106	109	<b>IKE &amp; TINA TURNER</b> Workin' Together Liberty LST 7650	34
107	100	<b>BARBRA STREISAND</b> Stoney End Columbia KC 30106	23
108	106	<b>WOODSTOCK</b> Soundtrack Cotillion SD 3-500	60
109	112	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> Deja Vu Atlantic SD 7200	69
110	113	<b>SIMON &amp; GARFUNKEL</b> Bridge Over Troubled Water Columbia KCS 9914	76
111	98	<b>BEST OF WILSON PICKETT, VOL. 2</b> Atlantic SD 8290	10
★112	—	<b>LYNN ANDERSON</b> You're My Man Columbia C 30793	1
113	114	<b>LYNN ANDERSON</b> Rose Garden Columbia C 30411	29
114	94	<b>GLEN CAMPBELL</b> Greatest Hits Capitol SW 752	15
115	99	<b>OCEAN</b> Put Your Hand in the Hand Kama Sutra KSBS 2033 (Buddah)	9
116	116	<b>EDGAR WINTER'S WHITE TRASH</b> Epic E 30512 (CBS)	13
117	126	<b>FREDA PAYNE</b> Contact Invictus SMAS 7307 (Capitol)	7
118	120	<b>SANTANA</b> Columbia CS 9781	98
119	121	<b>BLACK SABBATH</b> Warner Bros. WS 1871	48
120	128	<b>JEFFERSON AIRPLANE</b> Worst of RCA Victor LSP 4459	33
121	131	<b>ATOMIC ROOSTER</b> Death Walks Behind You Elektra EKS 74094	4
122	123	<b>NEIL YOUNG &amp; CRAZY HORSE</b> Everybody Knows This Is Nowhere Reprise RS 6349	90
123	115	<b>GORDON LIGHTFOOT</b> If You Could Read My Mind Reprise RS 6392	33
124	125	<b>JACKSON 5</b> Third Album Motown MS 718	44
125	117	<b>JOE COCKER</b> Mad Dogs & Englishmen A&M SP 6002	46
126	118	<b>NEIL DIAMOND</b> Gold Uni 73084 (MCA)	49
127	119	<b>ENGELBERT HUMPERDINCK</b> Sweetheart Parrot XPAS 71043 (London)	23
128	122	<b>RASCALS</b> Peaceful World Columbia G 30462	8
129	108	<b>BUDDY MILES</b> Message to the People Mercury SRM 1-608	16
130	138	<b>HELEN REDDY</b> I Don't Know How to Love Him Capitol ST 762	8
131	111	<b>CURTIS MAYFIELD</b> Curtis Curton CRS 8005 (Buddah)	43
132	124	<b>MOODY BLUES</b> On the Threshold of a Dream Deram DES 18025 (London)	112
133	136	<b>WOODSTOCK 2</b> Soundtrack Cotillion SD 2-400	16
134	134	<b>CHARLEY PRIDE</b> From Me to You RCA Victor LSP 4468	25
135	105	<b>RAY PRICE</b> For the Good Times Columbia C 30106	46
136	127	<b>MOODY BLUES</b> A Question of Balance Threshold THS 3 (London)	46

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
137	141	<b>PERRY COMO</b> I Think of You RCA Victor LSP 4529	5
138	130	<b>WHO</b> Tommy Decca DXSW 7205	97
139	129	<b>GRAND FUNK RAILROAD</b> Closer to Home Capitol SKAO 471	55
140	143	<b>DEREK &amp; THE DOMINOS</b> Layla Atco SD 2-704	36
141	135	<b>BREWER &amp; SHIPLEY</b> Tarkio Kama Sutra KSBS 2024 (Buddah)	21
142	110	<b>LORETTA LYNN</b> I Wanna Be Free Decca DL 75282 (MCA)	5
143	144	<b>CANNED HEAT CONCERT</b> Recorded Live in Europe United Artists UAS 5509	2
★144	—	<b>ELVIS PRESLEY</b> C'mon Everybody RCA Camden CAL 2518	1
145	145	<b>HONEY CONE</b> Sweet Replies Hot Wax HA 706 (Buddah)	6
146	137	<b>ISAAC HAYES</b> Movement Enterprise ENS 1010 (Stax/Volt)	67
147	151	<b>TAMMY WYNETTE</b> We Sure Can Love Each Other Epic E 30658 (CBS)	8
★148	—	<b>JIM NABORS</b> Help Me Make It Through the Night Columbia C 30810	1
149	150	<b>NILSSON</b> Aerial Pandemonium Ballet RCA LSP 4543	2
150	157	<b>SWEET SWEETBACK'S BAADASSSSS SONG</b> Soundtrack Stax STS 3001	4
151	142	<b>EDDIE KENDRICKS</b> All By Myself Tama TS 309 (Motown)	10
152	152	<b>GEORGE HARRISON</b> All Things Must Pass Apple STCH 639	32
★153	—	<b>JERRY LEE LEWIS</b> Touching Home Mercury SR 61343	1
154	140	<b>BEST OF CLARENCE CARTER</b> Atlantic SD 8282	10
155	159	<b>GRATEFUL DEAD</b> Historic Dead Sunflower SNF 5004 (MGM)	5
156	156	<b>ROD STEWART</b> Gasoline Alley Mercury SR 61264	38
157	148	<b>CHILD'S GARDEN OF GRASS</b> Elektra EKS 75012	8
158	166	<b>CHARLES WRIGHT &amp; THE WATTS</b> 103rd STREET RHYTHM BAND You're So Beautiful Warner Bros. WS 1904	11
159	146	<b>MATTHEWS SOUTHERN COMFORT</b> Later That Same Year Decca DL 75064 (MCA)	15
160	163	<b>STEPHEN STILLS</b> Atlantic SD 7202	35
161	139	<b>BOBBY SHERMAN</b> Portrait of Bobby Metromedia KMD 1040	14
162	149	<b>JAMES GANG</b> Rides Again ABC ABCS 711	49
163	147	<b>DIANA</b> TV Soundtrack/Diana Ross Motown MS 719	14
164	153	<b>JUDY COLLINS</b> Whales & Nightingales Elektra EKS 75010	34
165	173	<b>BOOTS RANDOLPH</b> Homer Louis Randolph III Monument 230678 (CRS)	7
166	158	<b>TOM JONES</b> I (Who Have Nothing) Parrot XPAS 71039 (London)	37
★167	—	<b>HUMBLE PIE</b> Rock On A&M SP 4301	8
★168	—	<b>JR. WALKER &amp; THE ALL STARS</b> Rainbow Funk Soul S 732 (Motown)	1

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
★169	—	<b>HERB ALPERT &amp; THE TIJUANA BRASS</b> 1 Summertime A&M SP 4314	1
170	170	<b>FRANK SINATRA</b> Sinatra & Company Reprise FS 1033	14
171	155	<b>CHARLEY PRIDE</b> Did You Think to Pray RCA Victor LSP 4513	15
172	164	<b>MOUNTAIN</b> Nantucket Sleighride Windfall 5500 (Bell)	25
173	177	<b>MARK-ALMOND</b> Blue Thumb BTS 27	8
174	160	<b>JOHN MAYALL</b> Back to the Roots Polydor 24-3002	15
175	168	<b>MERLE HAGGARD</b> Hag Capitol ST 735	15
176	174	<b>CAT STEVENS</b> Mona Bone Jakon A&M SP 4260	16
177	179	<b>RAMSEY LEWIS</b> Back to the Roots Cadet CA 6001 (Chess/Checker)	6
178	169	<b>BELLS</b> Stay Awhile Polydor 24-4510	13
179	183	<b>FRIENDS</b> Soundtrack/Elton John Paramount PAS 6004	18
180	172	<b>EARTH, WIND &amp; FIRE</b> Warner Bros. WS 1905	10
181	184	<b>BILL WITHERS</b> Just as I Am Sussex SXBS 7006 (Buddah)	5
182	186	<b>CHUCK MANGIONE</b> Friends & Love Mercury SRM 2-800	4
183	187	<b>REDBONE</b> Potlatch Epic E 30109 (CBS)	8
184	178	<b>GORDON LIGHTFOOT</b> Classic Lightfoot, Vol. 2 United Artists UAS 5510	5
185	195	<b>FORTUNES</b> Here Comes That Rainy Day Feeling Again Capitol ST 809	3
186	—	<b>ENOCH LIGHT</b> Big Band Hits of the 30's & 40's Project 3 PP 5056	1
187	—	<b>UNDISPUTED TRUTH</b> Gordy G 955 (Motown)	1
188	190	<b>FLYING BURRITO BROTHERS</b> A&M SP 4295	7
189	154	<b>SUPREMES &amp; FOUR TOPS</b> Return of the Magnificent Seven Motown MS 736	5
190	191	<b>FLEETWOOD MAC</b> In Chicago Blue Horizon BH 3801 (Polydor)	4
191	200	<b>NANCY WILSON</b> But Beautiful Capitol ST 798	2
192	—	<b>LIGHTHOUSE</b> One Fine Morning Evolution 3007 (Stereo Dimension)	1
193	193	<b>LEONARD COHEN</b> Songs of Love & Hate Columbia C 30103	10
194	194	<b>ALBERT KING</b> Lovejoy Stax STS 2040	4
195	181	<b>INTRODUCING LOBO</b> Big Tree BTS 2003 (Ampex)	8
196	—	<b>LINK WRAY</b> Polydor 24-4064	1
197	192	<b>LETTERMEN</b> Feelings Capitol SW 781	5
198	—	<b>WEATHER REPORT</b> Columbia G 30661	1
199	—	<b>YOUNGBLOODS</b> Ride the Wind Warner Bros./Raccoon BS 2563	1
200	—	<b>NITE-LITERS</b> Morning, Noon & the Nite-Liters RCA LSP 4493	1

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Back to the Roots/Ramsey Lewis



CA-60001

Funkadelic/Meggot Brain



WB-2007

Laughtime Moms & Pigmeat



2CH-60009

Ha Mercy Lou Donaldson



2CA-1-60007

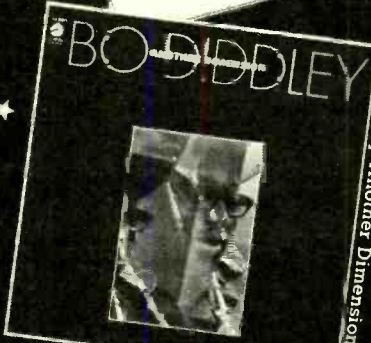
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JLS-3023

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Howard Silvers.  
And If You Don't Pick Up On  
Our New Release,  
He's Going To Come Around  
And Put A Firecracker In Your Bed.**

BO DIDDLEY



CA-50001

Bo Diddley Another Dimension



CH-50008

The London Howlin' Wolf Sessions



2CH-60006

A.K.A. Muddy Waters



The VIOLINAIRES



2CK-10065

Please Answer This Prayer



CA-50004



2CA-60002

Charlie Parker Memorial Concert

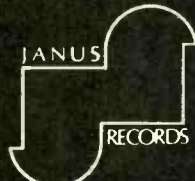


Long John Baldry/Wait For Me  
JX2S-7002

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Etta James Peaches



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Jonathon Round  
WB-2009



JLS-3030  
Ernie K. Doe



"BABY"  
DIANNE DAVIDSON  
ILS-3031



# Miller, Upton Projects Launch Fuller's Firm

LOS ANGELES—Independent producer Jerry Fuller has launched Moonchild Productions with projects involving Roger Miller and Pat Upton.

The former Columbia Records a&r man has just completed Miller's next Mercury single, "Loving Her Was Easier (Than Anything I'll Ever Do Again)," a Kris Kristofferson song arranged by Bill Justis.

He is working with Upton, the lead singer with the Spiral Staircase for Columbia release. As part of his departure agreement with Columbia, Fuller relinquished his ties with O.C. Smith, Mark Lindsay, Andy Williams, Johnny Mathis and Mac Davis.

Smith's most recent LP, cut in Nashville with H.B. Barnum charts, was the last project Fuller did for his former employer. Fuller opened his production company two months ago after four years with Columbia.

He is setting up production deals with several record companies and scouting artists and writers for his publishing company, Fullness Music. Nick Smerigan runs the publishing company and is also being trained by Fuller to become a producer.

Fullness Music has 60 titles by such writers as Jerry Tawney, Pat Upton and Fuller. Fuller works

## Fox in Film Lyricist Deals

NEW YORK—Lyricist Ray Errol Fox is setting English lyrics to Nino Rota's score for Fellini's "The Clowns." He is also doing the English lyrics for Stelvio Cipriani's "The Anonymous Venetian" and Gilbert Becaud's "La Fin D'Un Gran Amor."

Fox has written "Seeing You Like This," based on the theme from Yves Montand's film "La Guerre Est Finie."

These foreign film scores have been obtained by Edward B. Marks Music Corp. from CAM-SpA, Roma, and Edizioni Musicali-RCA, RCA Italiana, SpA, Roma, for the United States and Canada. Becaud's song, translated "Portrait of Myself," is part of a five-song deal by Marks with Rideau Rouge, Paris.

## 'Fiddler' Is Raising Roof

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scores publisher Tommy Valando of Metromedia Music (BMI), reported that more than two million copies of "Fiddler" songs have been sold.

And now Valando is gearing for a new push on "Fiddler" music in conjunction with the fall release of the film version and a soundtrack album on United Artists Records.



PHIL JONES, left, Motown's director of sales, and Al Valente, center, the label's national promotion director, present Bill Learner of United Distributors in Chicago with a graduation diploma from "Motown University," at a recent promotion seminar held in Montreal.

## RIAA FINANCES RCA SINGLE

NEW YORK—The Recording Industry Association of America (RIAA) is underwriting the production costs for the New Christy Minstrels' single "Where Are You Then," on RCA Records. The song was commissioned by the National Institute of Mental Health as part of its anti-drug campaign. The underwriting by the RIAA is part of the association's cooperating program in the NIMH anti-drug drive.

# Jazz Avalanche a Groundbreaker

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"Soon, jazz was beginning to make sales inroads at rock record stores. It is kind of like the transition from silent movies to talkies to Technicolor and Cinerama. The musical audience's sensitivity has increased greatly over the past years and they are looking now for music which can satisfy their hunger for freedom and sensitivity. That music in many cases is jazz."

Bob Shad, president of Mainstream Records, had other thoughts on the increase in popularity of jazz. "The young, good, acid rock musicians are really playing a form of jazz when they solo today," Shad commented. "They are constantly searching for new techniques and sources of inspiration. Jazz is now offering that inspiration and in fact has been offering it for some time. The musicians are aware of John Coltrane and Rahsaan Roland Kirk, for example. As this is happening, the audience is becoming aware of the trumpet and the tenor and even the piano. The rock musicians see another musician who can destroy them almost literally and usually without the great amplification used in rock music. The horizons of the audience have definitely widened and jazz is taking up a great deal of that slack," Shad concluded.

### Black Audience

Bob Thiele, president of Flying Dutchman Records, gives credit to the popularity of jazz to the young black audience and campus programs on black studies. "The black studies programs for the most part, have incorporated studies in black music, which include Rhythm and Blues as well as jazz," said Thiele. "Today, the jazz musician who is the largest commercial success is the musician who plays jazz music in front of a Rhythm and Blues rhythm section. There is this new sound in jazz and music in general which the young people can dance to. There is also an intellectual appeal to the campus crowd," said Thiele.

### Another Factor

Another major factor which is now influencing jazz sales is airplay on the underground FM stations across the country. At Impulse Records, jazz product is (as

well as Atlantic and other labels handling a jazz line) promoted extensively to the emerging underground network of stations. "We promote our jazz records as regular product," said Ed Michel, producer for Impulse. "I think the stigma of the word jazz is slowly dying, but generally, the word is not used in any part of our merchandising or production, not even on our record jacket. And the underground stations sell jazz product better than jazz stations. It seems that the listeners at jazz stations do not buy records but the underground stations' listeners do."

Michel was in agreement with Shad over the extensions of rock musicians. "Enough rock musicians have gone to jazz to extend their techniques and energy. I feel that they pass this knowledge on to their peers. Also, they will explore the jazz idiom more fully in the future. As rock has led the way into the blues, it is now leading the way into jazz."

Marv Helfer, vice president at Impulse backed Michel. "I think the pop groups who make the money have helped us keep our jazz going in the lean years. So rock has really supported jazz in more ways than just musically," said Helfer.

"Progressive rock radio is now looking for a place to go," explained Stuart Love, head of East

# The Kinney-Engineered Tour—TV Breakthrough

By BRIAN BLEVINS

LONDON—The current U.K. tour by James Taylor, Carole King and Jo Mama marks the first performance by U.S. rock groups on BBC television, by special arrangement with the Musicians Union. Previously, only solo artists or duets had been permitted. The taping of the Jo Mama group with James Taylor and Carole King in two programs for Stanley Dorfman's BBC "In Concert" series sets a precedent which augurs well for future U.S. acts and could be the beginning of the end of the stringent restrictions levied by the Musician's Union in the past.

Kinney group (U.K.) public relations director Brian Hutch coordinated the tour with Taylor's manager Peter Asher. "Because there was no conceivable financial risk with the tour," Hutch told Billboard, "Asher decided he was able to promote the tour himself. It is being operated on a break-even basis with Asher covering the expenses incurred in flying all the musicians and equipment to Britain and Kinney covering the expenses of accommodations, transport in Britain and entertainment," Hutch added.

"Initially it was meant to be simply a James Taylor tour, based on the pattern of his Palladium concerts here last October. But the package with Carole King and Jo Mama developed out of the extensive American tour and it was later decided to continue it in Britain. Kinney has done most of the preparation, but we have worked very smoothly with A&M and

# How to Get Extra Hit Mileage, Farrell Way

NEW YORK—Wes Farrell, in his role as a music publisher, is getting more mileage for his copyrights by moving the "hit song" into other areas of potential income just as a manufacturer would move a hot seller in one market into general distribution. He said, "This requires the kind of creative publishing effort that sees the income from hits and spinoffs as only a down payment on potential gross. It also requires an ear

tuned in to the uses of music in our culture and a thoroughgoing knowledge of all avenues open for capitalizing on those uses. Awareness of the manner in which the music business affects all phases of life today is the beginning point of reference for full development of the talents of staff writers as well."

"Candida" was so aggressively sold by the Wes Farrell Organization that it succeeded in obtaining over 90 recordings worldwide. Not satisfied that the pop market had exhausted the hit potential of "Knock Three Times," Farrell looked to other areas with the result that the song is now a Bill "Crash" Craddock single and was No. 1 on the country charts. The same desire to realize the full potential of a song saw "Indian Lake," which had a million-seller for the Cowsills, used to advantage in commercials for Dodge "Charger."

Farrell said, "No writer can zero in on one outlet for too long a period without getting stale. As publishers, the Wes Farrell Organization is interested in long-term potential of its writers. We foster their development through new challenges to their creative talents by providing them with diverse 'musical publics.' The same staff that tops the charts with 'I'm Gonna Make You Mine,' provides the music, through our commercials division, for Mobil Oil, Esso, AT&T, Buick, Clairol, The Association of Full Service Banks, and numerous other radio and TV commercials."

# Basic Empire Forms Disk Co.

LOS ANGELES—Fresh Air Records has been formed here, a division of Basic Empire Productions, a film company. Clancy Grass will be the director of music and Cecil Brissette, manager.

The first product is scheduled for release soon: a country album by Jason Ledger and the soundtrack from the movie "The Ballad of Billy Blue." Richard Wess scored and arranged the soundtrack. The film stars Ledger.

Bissette said Fresh Air will release a maximum of eight LP's yearly. The company is seeking distribution and tape agreements. Singles will be released from both LP's. A.F. Raigosa and Robert Plekker are executive producers of both Basic Empire and Fresh Air.

Brissette said Fresh Air will concentrate on releasing country, soul, MOR and sound effects records.

# Photog Sets Up Sound Pak Label

NEW YORK—James J. Kriegsmann, show business photographer, has branched into the disk business. He's formed a label, Sound Pak.

Initial release is a coupling by Dave Cortez and We the People of "(Do It) The Funky Dance" and "There's a New Man." Sound Pak has already set up distribution in the East, and Kriegsmann is working on arrangements for national distribution. Headquarters for Sound Pak is 165 West 46th St.

# 'Superstar' Fla. Bid

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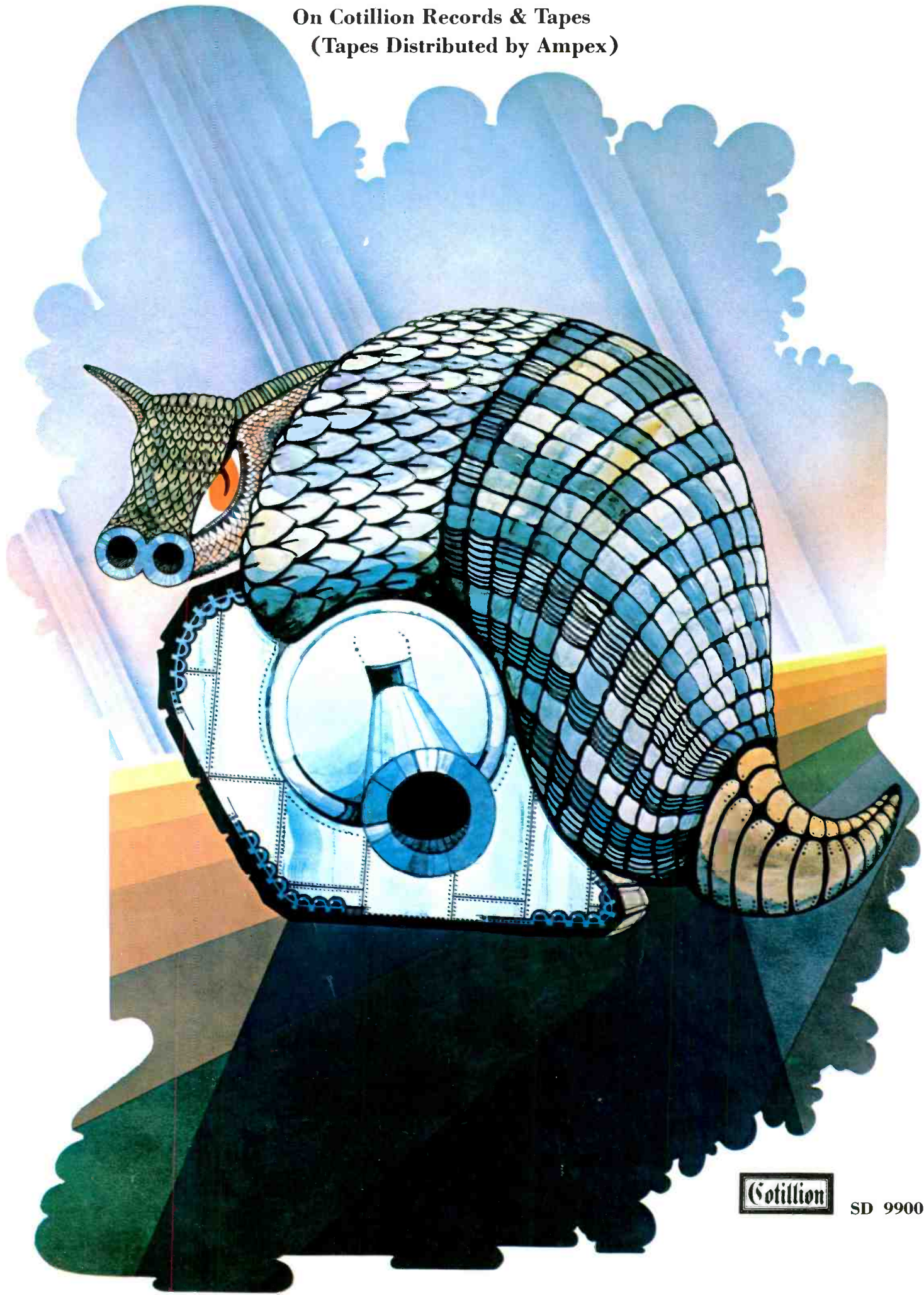
premiere concert at the Pittsburgh Civic Arena on July 12. This concert version has been booked solidly for more than three months. It is set to appear at Miami's Convention Hall Aug. 27-28, and at St. Petersburg's Bayfront Arena on Aug. 29.



# Emerson, Lake & Palmer

## TARKUS

On Cotillion Records & Tapes  
(Tapes Distributed by Ampex)



### Emerson, Lake & Palmer.....On Tour

July 17 Sports Arena, San Diego, Calif.  
18 Berkeley Community Center, Berkeley, Calif.  
19 Hollywood Bowl, Hollywood, Calif.  
23 Agrodome, Vancouver, B.C., Canada  
24 Paramount Theatre, Seattle, Wash.  
25 Paramount Theatre, Portland, Ore.  
30 Music Hall, Houston, Texas

31 Municipal Aud., San Antonio, Texas  
August 6, 7 Pirate's World Dania, Fla.  
13 Place Des Nations, Montreal, Quebec  
14 Convention Hall, Asbury Park, N.J.  
20 Dayton, Ohio  
September 1 Gaelic Park, New York City



CAROLE KING IT'S TOO LATE. I FEEL THE EARTH MOVE HAMILTON  
JOE FRANK & REYNOLDS DON'T PULL YOUR LOVE BOBBY SHERMAN  
THE DRUM CARPENTERS RAINY DAYS & MONDAYS HONEY COME  
WANT ADS 5TH DIMENSION LIGHT SINGS 8TH DAY SHE'S NOT JUST  
ANOTHER WOMAN RAIDERS INDIAN RESERVATION HELEN REDDY I  
DON'T KNOW HOW TO LOVE HIM TOM JONES PUPPET MAN JERRY  
BUTLER HOW DID WE LOSE IT BABY FREDA PAYNE BRING THE BOYS  
HOME GLADYS KNIGHT & THE PIPS I DON'T WANT TO DO WRONG  
SMOKEY ROBINSON & THE MIRACLES CRAZY ABOUT THE LA LA LA  
RAY PRICE I WON'T MENTION IT AGAIN RASCALS LOVE ME JOHN  
DENVER TAKE ME HOME COUNTRY ROAD BELLS I LOVE YOU LADY  
DAWN DONNY HATHAWAY ROBERTA FLACK YOU'VE GOT A FRIEND  
HAMILTON, JOE FRANK & REYNOLDS CARPENTERS CLOSE TO YOU  
STEPHEN STILLS CHANGE PARTNERS CAROLE KING TAPESTRY  
JOHN DENVER POEMS, PRAYERS & PROMISES LILY TOMLIN THIS  
IS A RECORDING ROBERTA FLACK CHAPTER TWO 5TH DIMENSION  
LOVES LINES, ANGLES & HYMES NEIL YOUNG AFTER THE GOLD  
RUSH GLADYS KNIGHT & THE PIPS IF I WERE YOUR WOMAN JODY  
MILLER HE'S SO FINE CARPENTERS BURT BACHARACH CLOSE TO  
YOU. ONE LESS BELL TO ANSWER DONNY HATHAWAY RASCALS  
PEACEFUL WORLD TOM JONES SHE'S A LADY BARBRA STREISAND  
STONEY END BOBBY SHERMAN PORTRAIT OF BOBBY ENGELBERT  
HUMPHREY DICK SWEE THEART BELLS STAY AWHILE RAY PRICE FOR  
THE GOOD TIMES LEON RUSSELL & THE SHELTER PEOPLE JONI  
MITCHELL BLUE MARK LINDSAY BEEN TOO LONG ON THE ROAD  
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