

**COUNTRY MUSIC,
LOUNGE ACTS
FACE CHALLENGES**



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08120

Billboard

NEWSPAPER

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SEVENTY-SEVENTH YEAR

The International
Music-Record-Tape
Newsweekly

CARTRIDGE TV PAGE 19
HOT 100 PAGE 60
TOP LP'S PAGES 62, 64

Softer Sounds, \$\$ on Campuses

By BOB GLASSENBERG

NEW YORK—Softer sounds, less expensive groups leaning mainly to the acoustical side of the music scale, and many new, non-chart artists are making campus appearance inroads this fall. Although there is a discrepancy in what agents think about the money situation on campuses, most agree that the entertainment committees have become more discerning and knowledgeable about artists since last year.

There has also been talk from college and university entertainment committees about being shut out from holding shows in large arenas without a fee to the local promoters. These cities include Philadelphia, San Francisco, Denver, Dallas, Memphis, Miami, Tampa, and

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Retailers Ring Up Heavy 3-Month Sales Gains

By JOHN SIPPEL

LOS ANGELES—The mass merchandisers and full line volume outlets report that their retail business has shown a steady upswing since April, with Au-

gust as the peak month of the last three. All agree that they have had to work to maintain this climb. They also agree that the business upturn will continue.

Jim Schwartz, Schwartz Bros., Washington, D. C., reported substantial gains on five stores in his chain over sales levels of a year ago. Furthermore, sales at his recently opened sixth store, Columbia Mall, Columbia, Md., is delivering sales at 60 percent ahead of projection.

"The interesting fact," Schwartz said, "is that each of our other five stores is different

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World B'cast Recordings Sold

By IAN DOVE

CHARLOTTE, S.C.—Product from World Broadcasting Systems—producers and manufacturers of World Transcriptions from the 1930's—will be available early next year on the Jazzology label based here.

George H. Buck Jr., head of Jazzology, which deals mainly in authentic jazz, purchased the World music catalog, and has

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Music on March as Army Plans Closed-Circuit Net

WASHINGTON—The U.S. Army will set up its own radio network to operate strictly at military posts—providing the record industry with another major exposure outlet for product. Tests of a new closed circuit radio operation for the Army will be launched within the next few weeks at Fort Carson in Colorado. Purpose of the new closed circuit radio system will be to provide command information material to military personnel at installations in an entertaining way. Thus, the stations will program contemporary music. Music programming will originate at Headquarters, U.S. Army Command Information Unit here.

An experimental programming division has been established,

continued on page 4

NOTE TO RADIO & RECORD COS

LOS ANGELES—Starting Tuesday (7), all records (singles and LP's) for review should be sent to Record Review Dept., Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069. All radio stations, please send station lists to the Charts Dept., Billboard, at the same California address, starting the same date.

Dealer Survey

NEW YORK—The nation's record retailers are enjoying the fruits of the widely reported general upswing in retailing, a survey by Billboard's chart department indicates. Dealers queried reported on their business today as compared to three months ago as follows.

| SALES | UP | DOWN | ON PAR |
|-----------------------|-----|------|--------|
| Singles | 45% | 30% | 25% |
| Albums | 55% | 28% | 17% |
| Pre-recorded Tape* | 48% | 6% | 36% |

* 10 percent of dealers queried about pre-recorded tape did not respond.

B&H Plant to Aud Magnetics

By BRUCE WEBER

LOS ANGELES—Audio Magnetics, magnetic and video tape manufacturer, has acquired the manufacturing facility of Bell & Howell Magnetic Tape Co., of Irvine, Calif. Terms were not disclosed.

The acquisition of the 100,000-square-foot plant enables Audio Magnetics to manufacture magnetic tape in six production facilities: Gardena and Irvine, both in California; Mexico, New York, Canada and Portugal. It markets audio cassettes, cartridges and open reel tape in more than 75 nations, including several behind the

continued on page 66

U.K. Pye Bows Hr., 24-Track Albums

By BRIAN MULLIGAN
Editor, Record & Tape Retailer

LONDON—The Golden Hour label, offering 60 minutes of music—some LP's will have as many as 24 tracks—for a recommended retail price of \$3.60, will be introduced by U.K. Pye in October.

The brainchild of managing director Louis Benjamin, the Golden Hour concept is not only a considerable technical achievement by Pye's backroom staff but is also regarded as a value-for-money innovation. It is hoped that the LP's will capture the public's imagination much in the same way as did the company's pioneering

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The Jackson 5 prepare for their basketball game against a "Dream Team" composed of Elgin Baylor, Ben Davidson, Rosey Grier, Elvin Hayes and Bill Russell. Action takes place on J5's ABC-TV special "Goin' Back to Indiana," airing September 19 at 7:00 p.m. E.D.T. Motown is rush releasing an album, "Goin' Back to Indiana," which will also include in-person material recorded on their recent 40-city national tour. (Advertisement)

Bid Discrete Dialog

By CLAUDE HALL

WASHINGTON—The Federal Communications Commission has asked for general comments on a petition by KIOI-FM, San Francisco, to broadcast in a discrete 4-channel quadrasonic system. The petition filed by James Gabbert, owner

continued on page 66

(Advertisement)



M 742 L
MOTOWN RECORDS



"GOIN' BACK TO INDIANA"
SUNDAY, SEPTEMBER 19
7:00—8:00 P.M. E.D.T.
(6:00—7:00 P.M. C.D.T.)
ABC-TV



M 742 L
MOTOWN RECORDS

New Jefferson Airplane on the Grunt label shipping now certified gold

FTR-1001
P8FT-1001
PKFT-1001



Manufactured and distributed by RCA Records

Records  Tapes
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EDITORIAL

More Apparent Than Real

The past months in our industry have witnessed unusual disruptions at virtually all levels—many executives from the manufacturing, promotion and wholesaling segments have been through that revolving door. At first blush it is a sad scene indeed with qualified executives in a state of confusion.

Don't be misled by this picture. It is more apparent than real. It reflects an industry troubled many months by tight money and other general economic problems which are now being dissipated.

The solid rock upon which our industry is built is creativity—which is reflected in sales. A Billboard survey (carried in this issue) indicates beyond a doubt, that sales in every configuration, from singles to albums to tapes, are mounting. In fact, some retailers, such as Jim Schwartz, credit some of their outlets with annual increases of as high as 60 percent. This is symptomatic of the new breed of retailer; the retailer who believes in full inventory—inventory which blows the minds of the buyers, be they jazz, classical or rock buffs.

This is symptomatic of the new type of outlets opening in the new shopping malls and high traffic centers all over the country.

What we are telling you, readers, has been said before in many ways by many noted record pioneers. It is the bottom line that counts, and that bottom line is headed for its greatest peak yet...

Never within recent history have we witnessed the true industry excitement and potentiality we are witnessing now, and we predict that many of those lads now on the beach will soon find their way.

Record retailing, like retailing generally throughout the United States, is on the way up.

Let our producers just turn out that good product, and we will soon find that the sadness of many is truly more apparent than real.

Vanguard on Coast Expands; Adds 4 Staffers; Disk Pace Up

LOS ANGELES—At a time when most record companies are watching costs, Vanguard is on the expansion trail here. The company is about to expand its local office with a director, a&r chief, promotion manager and staff producer.

The company has had a local outlet for one year, but it merely had a talent scouting function. The broadening of its California activities falls in line with a spurge in singles recordings, reports a&r director Dave Wilkes.

In fact, Vanguard is releasing four singles this week, the most ever in its history, Wilkes pointed

RCA Realigns 2 Divisions

NEW YORK — RCA Records has realigned its record and tape clubs in its premium, educational and custom activities in a new organization, RCA Music Services.

RCA president, Rocco Laginestra, said, "the new alignment would strengthen both activities of our clubs and our premium department," he commented.

Dave Henenberry, formerly division vice president, record club, becomes division vice president, RCA Music Services, and heads the new organization; William Walsh has been named division vice president, special products marketing, and will direct the custom, premium, educational and special sales areas. He was previously head of RCA's commercial marketing department.

Depression Era Book on Record

NEW YORK — Studs Terkel's oral history of the depression, published in book form, is being transferred to record—a two-record documentary recording by Caedmon Records.

The set will be based on the book's original tapes. The book was originally published by Pantheon Books in April 1970.

out. The upbeat activity with singles marks a new direction for the label which has primarily been an album company in the pop and classical fields.

The local office will seek out an unlimited number of artists who can cut singles which will help exploit their albums.

The label's new singles are "I Want to Be a Country Girl Again," by Buffy Sainte-Marie; "Baby Please Don't Leave Me Today," by Wildweeds; "Rock and Roll Gypsy," by the Scruggs Brothers, and "Goin' Up to Boston," by Marc Johnson.

Vanguard's history in achieving singles success has been spotty. Joan Baez' current chart title, "The Night They Drove Old Dixie Down" is moving toward million seller status. Vanguard's last massive single was "Walk Right In," by the Roof Tops, cut 10 years ago.

In the past, Vanguard has had limited singles activity. Its LP activity remains around the same as in the past. There are six titles in the current release. They are by Country Joe and the Fish, Joan Baez, Larry Corell, Keith Sikes, Jode, and the Johnstons, the latter a contemporary Irish folk act. The Country Joe and Baez packages are double albums.

Among the 33 persons working

(Continued on page 66)

Shelter Sued By Superman

LOS ANGELES—National Periodical Publications, the publishers of Superman comic books, filed a \$2 million suit against Shelter Records in Federal Court here, seeking an injunction to compel Shelter to stop using the red and yellow S (in a 8-sided polygon seen on the chest of Superman's costume) as part of the recording company's visual logo.

National Periodical claimed that Shelter is infringing on a trademark registered as part of the Superman character since 1938 and that Shelter's graphic of the S

(Continued on page 12)

Free-Form Rock Play Backers Challenge FCC Control Policy

WASHINGTON — The FCC's recent warning the broadcast licensees might be giving up too much control over record selection in the free-form progressive formats has been challenged by the petitioners for free-form rock programming on Des Moines station KFMG-FM. (Billboard, Aug. 21, 1971.)

At the same time, the petitioners said they have withdrawn their original plea for stay of the transfer to KFMG to its new owners (Stoner Broadcasting) because the threatened full-time progressive programming has been largely restored, with only minor flaws.

The KFMG petitioners' spokes-

man Tracy Westen of the Stern Community Law firm here, has moved to challenge the commission's general policy remarks on the free-form programming, just as he has done in petition against the FCC's drug-lyric policy warning. Westen said the FCC's statement made in a letter denying the KFMG petition for stay of the transfer, has generated "substantial concern" in the broadcast industry.

The Westen brief asked the Federal Communications Commission to make it clear that the free-form programming—which is basically a free choice out of many selections, made in response to community request, and fully available to licensee control—does not run counter to the rules of licensee responsibility.

It was pointed out that the basis of free-form programming was the availability of a substantially larger number of records for airplay at

any moment in time—sometimes up to 6,000 or more LP's, as against the 40 titles available to a top 40 playlist format. The licensee may pre-screen the whole library if he wishes.

The petitioners' brief reminded the FCC that in its "clarification" statement on the drug-lyric policy, it suggested that the licensees could "delegate" to disc jockeys the job of screening any records they considered pro-drug. (Billboard, May 1, 1971.)

"Petitioner submits," said Westen, "that a licensee should be able to delegate to its announcers the record-by-record selection of music to be played, and that this flexibility serves the public interest at least as adequately as the short (and therefore "rigid") playlists. Petitioner believes the commission did not intend to indicate otherwise."

As for KFMG's new owners, the brief quotes them as saying they had switched back to the petitioned free-form (from a conventional playlist similar to sister AM station KSO) because they had discovered they had the "biggest hidden audience in the city." Over the air, they promised that audience the free format's wide selection, fewer and more suitable commercials, and the free-wheeling expertise of special announcers.

"We have done these things because you care and because you let us know it," they said in announcements over both KFMG and KSO.

Douglas Coast Office Opened

LOS ANGELES—Douglas Records has opened an office here at 262 N. Beverly Drive, Beverly Hills 90210, but will maintain its main offices for Douglas Books, Records and Films in New York City.

Ken Schaffer will handle press and artist relations as well as coordinate activities between Douglas Records and Douglas Communications Corp., which holds the book and film companies.

Phil Willen has been appointed executive manager of Douglas Records and will coordinate the activities between Douglas Records and the Columbia Custom labels, as well as handle in-house sales and promotion supplementing Columbia's efforts at reaching the alternative market Douglas has reached in the past.

Both Schaffer and Willen will spend much of their time on the road working with Columbia's field force:

Chappell Gets Sahn Catalog

NEW YORK—Chappell and Co. has concluded an agreement for the exclusive administration rights of the Sir Douglas Quintet/Doug Sahn catalog on a worldwide long-term basis. Chappell will continue as administrator of Southern Love Music (BMI) which contains Sahn's copyright prior to the forming of Sahn's Music.

Full Talent Line-Up For Atl, Geffen Label

NEW YORK—Complete talent line-up for the Asylum Records label—a joint venture between Atlantic Records and David Geffen; manager of Joni Mitchell, Crosby, Stills, Nash & Young, and Laura Nyro—has been announced.

Heading the list is Joni Mitchell who moves to Asylum from Warner-Reprise but Laura Nyro's name is missing. The CBS artist had previously been rumored to be moving to the label. Geffen had no comment concerning Miss Nyro.

Other Asylum artists include Jackson Browne, Judee Sill, David Blue, Jo Jo Gunne, Steven Ferguson, John David Sauter, Ned

BANGLA DESH CONCERT ON TV

NEW YORK — The George Harrison - Bob Dylan Madison Square Garden Bangla Desh concert will be presented as a one-hour television spectacular early in December.

The probable sponsor will be the Faberge firm. A live album of the concert will be released within three weeks, said an Apple Records spokesman.

'Presley Story' to BBC

NEW YORK—The Watermark Inc. production, "The Elvis Presley Story," has been sold to the British Broadcasting Corp., which will broadcast it exclusively throughout the U.K., beginning in January.

Tom Rounds, Watermark president, said: "This is the first time the BBC's Radio 1 network has purchased an American-produced syndicated radio program for broadcast."

The BBC will broadcast the documentary in 12 one-hour segments. The deal was signed with Watermark by Mark White, head of the BBC Radio 1.

Over 50 stations in the U.S. have bought the Presley documentary, which is produced by Rob Jacobs and adapted by Jerry

Hopkins from his forthcoming biography, "Elvis."

Playdates for the nationally syndicated special will be concentrated in October and November.

New London Acts Debut In LP Drive

NEW YORK—Three new acts have been signed to London Records, and at the same time, London's MAM label is preparing a major series of new releases for the fall. Chicken Shack, which will be featured on the London subsidiary Deram Records, will have an LP out in October after recently signing a new contract with London. Hardin-York has a current LP released in the U.K. and London is scheduling the LP for a rush release in the U.S. Miller Anderson, lead singer for the Keef Hartley Band is the third artist to sign in recent days. His LP will be released soon on Deram.

MAM Records, another London subsidiary, has scheduled several new releases for the fall.

(Continued on page 12)

Equipment Store Sues Stogel

LOS ANGELES — Johnny Thompson Guitar, a Monterey Park music equipment store, filed suit in Superior Court here claiming Leonard Stogel Associates, a management office here, and the rock group, Smith, owe \$7,836 in unpaid bills for instruments and amplifiers purchased in Sept. 1970.

For More Late News
See Page 66

UA Product Meet Set for Sept. 8-10 on West Coast

LOS ANGELES—United Artists Records has scheduled a September-October product showing Wednesday through Friday (8-9-10) at the Century Plaza Hotel here. David Picker, chairman of the board of United Artists Motion Pictures, will address the UA recording sales and promotion personnel and film clips of "Fiddler on the Roof" will be shown to highlight presentation of UA's soundtrack album.

Aside from showcasing some 50 releases on the wholly owned labels, UA, UA Latino, Blue Note jazz and Sunset economy, time will be set aside to present albums from outside firms distributed nationally by UA, such as Poppy and Anthem.

Top UA acts will perform live during the three-day sessions, which will be attended by the company's key overseas executives. UA Records president Michael Stewart states that this will

MJQ Cuts LP, 'Q' Cartridge

LOS ANGELES—The Modern Jazz Quartet, which has just reigned Atlantic Records, has been recorded for a quadrasonic tape cartridge and a regular stereo album.

Arif Mardin recorded the MJQ at Wally Heiders, with the studio mixing down the music for a four-channel tape master and a two-channel stereo LP master.

The LP and tape will feature seven John Lewis tunes. Five are played with the quartet. Two tunes have brass added. The four-channel effects encompass creating a spread-out sound for the jazzmen, with the brass instruments slotted in the rear two speakers to create a "cathedral-type effect."

The MJQ last recorded for Apple, the Beatles' troubled label.

Pub Buys Share of Quintet Co.

NEW YORK—Publisher Freddy Bienstock has acquired from Hill & Range Songs their total interest in the Quintet Music publishing firm. Composers Jerry Leiber and Mike Stoller, who wrote many of Quintet's songs, retain their joint 50 percent interest in Quintet.

By virtue of Quintet's 60 percent ownership of Tiger Music, the company also holds title to additional copyrights, including several made famous by the Coasters. Quintet also has a catalog of rock classics including "Love Potion No. 9" and "Riot in Cell Block No. 9."

Leiber and Stoller also own Hudson Bay Music with Bienstock.

Army Planning Closed Circuit

• Continued from page 1

whose project will be to provide programming for the closed-circuit network on a five-day basis. The music will be produced by the division and sent out on tape in weekly packages. But each local closed-circuit station will be provided time for features and information of interest to the soldiers on that particular post.

SFC Bill White is seeking to build a music library for the project and companies may address records to him at: Headquarters, U.S. Army Command Information Unit, Bldg. 160, Navy Yard, Washington, D.C. 20315. For years, the unit has been involved in providing Army public service programs to commercial radio stations in the states free.

be the biggest and most important international meeting ever held by the company.

"One thing that's going to be different about this convention is that we're going to have a series of seminars that give everybody a chance to complain or make suggestions from all angles," says UA spokesman Lloyd Leipzig. "This is not going to be like a school-room where the employees just listen to lectures about what we want them to do. We really want to know what kind of problems the men in the field are facing on the selling line, so these things can be overcome."

Certron Sues Singleton Co. —The Charges Are Refuted

NASHVILLE—Certron Corp. of Anaheim, Calif., has filed suit in Chancery Court here against the Shelby Singleton Corp. alleging \$57,732 due in sworn accounts.

The Singleton corporation, through Shelby S. Singleton Jr., promptly refuted the charges, and claimed instead that the Nashville-based firm has issued complaints against the Certron Corporation "for delivery of inferior product."

The suit by Certron contended that Singleton's corporation is not able to pay current debts as they mature, a point which Singleton also denies.

Certron contended the money is due for tape duplication services, for plastic cartridges, and for distribution of tapes. Certron is represented here by attorney W.B. Earthman.

In denying Earthman's statements, Singleton said the figures quoted are in error. "In attempting an early settlement," the Singleton statement said, "officials here provided Earthman with ample evidence from their distributors of poor quality merchandise manufactured by Certron."

Earthman further claims that Singleton's corporation has assigned all assets to certain preferred creditors, and that Singleton, in the past 90 days, has filed in the secretary of state's office intentions to dissolve two of its Tennessee Corporations: Shelby Singleton International Productions, Inc., and Singleton Sound Studios, Inc. And he says Singleton also has withdrawn a New York based corporation known as Shelby Singleton Productions, Inc.

Singleton replied that "recent recommendations by auditing and business advisors have resulted in the dissolution of 32 subsidiary

Atl Drive on Aretha Month

NEW YORK—Atlantic Records is mounting a major promotional, advertising and in-store campaign on Aretha Franklin, declaring September "Aretha Franklin Month."

In-store selling aids include a specially designed point of sale poster, spotlighting nine Aretha Franklin albums including the new release, "Aretha's Greatest Hits" which features the singer's strongest single sellers.

Atlantic has also prepared a radio campaign covering most major markets with AM-radio spots,

companies and/or corporations."

Since July 1, 1971, Singleton said, all suppliers have been notified by mail that the parent corporation would be responsible for all debts. Proposals, he adds, were made for the amortizations of any past due obligations.

On the basis of the Certron suit, Chancellor Ned Lentz has ordered Singleton to appear in Court Sept. 10 to show cause why a receiver should not be appointed to operate and liquidate the corporation, its divisions and subsidiaries.

RCA to Canada On Master Buy

NEW YORK — RCA Records has purchased the master, "Bringing On Back the Good Times," by the Canadian group, Fast Eddy, produced by Jack Richardson of Nimbus 9 Productions and Guess Who fame.

The disk, recorded in Toronto, was released in Canada prior to RCA's release in the U.S. It was purchased out of Chicago by RCA's Chicago a&r head, David Kirshenbaum.

American Indian Music on LP, Tape

TAOS, N.M.—Indian House, specialists in American Indian music, are releasing a further album in their Navajo series, "Navajo Gift Songs and Round Dance" and also a 28-song album, "Ponca Peyote Songs," which is the largest collection of Ponca Peyote songs on record, states the label.

The albums are also available in cassette and 8-track tape

Studio Track

By BOB GLASSENBERG

Trans Maximus Productions grew out of the Trans Maximus Studio in Memphis, which grew from a dream of one, Steve Cropper, writer, producer, arranger, musician and probably one of the foremost speakers for the Memphis sound. "Not many people realize that at any given time that approximately 20 percent of the hits on the charts are produced in Memphis," said Cropper, who was in New York City to finish production on the new Dreams' LP for Columbia. "Memphis music has been around for quite a long time but has never received the publicity that the music from New York, Detroit or Los Angeles gets."

Cropper built Trans Maximus because he felt that Memphis needed a studio that was comparable to those in New York. "We have all Spectrasonics equipment including a 16-track board an eight-track a couple of two tracks and really comfortable working conditions," he said. "Of course with me, quality comes first."

TMI Productions is an offshoot of the studio. "I wanted to get away from the straight r&b productions which I was involved in with Stax," Cropper said. "I am still doing Booker T. and the MG's, Eric Mercury and a few others, but I wanted to get out and do other things."

"There are artists who are talented and already have their own style," said Cropper. "Carole King for example. She is a self contained artist. She has her feeling and all of that. What she may need is direction in the studio. It is the same with the groups who write their own material. But in these cases, studio production is usually simple. What I feel I can add to such an artist, is not the sound. That's already there. Sometimes, a feeling is needed. Electrical energy."

Poco Group

As a cross-reference, Cropper mentioned Poco. "They are a rhythm and acoustic group, where Dreams is a horn group. The feeling for these groups is slightly different and it is up to me, as a producer, to help the musicians with their feeling. They know their sound and what they want. But sometimes they get too perfect, which makes them rather impersonal, non-human. And this is where I can help out. I think that this is a primary function of a good producer."

"There is a whole different style of doing things today in a studio. We can do a live recording, or do the recording in sections, overdubbing later. The secret is how valuable an addition to a tape can be and where to put those additions."

"What I have learned with self contained groups is how totally involved they are with their sound. I can tell when the feel is there and when we must do something to bring out that feeling. The group's interest in getting the sound right is first with them. I add the energy. So there is a balance between my production and their force and style. This make for a good artist/producer relationship."

"I think that my new contract with Columbia through TMI Productions will give me that freedom I have been looking for because of the extensive artist roster they have."

The Dreams' LP is a good example. "There is a new direction in the group now," said Cropper. "The horn sound is still there but there are now funkier, more commercial rhythms behind it. I have also filled in with funk lines in the melodies and managed to keep jazz up front at the same time. The main direction which I was able to provide as their producer," he added, "was in the funky rhythm. This LP will be something different for them and will help the

audience to better understand the group."

The Dreams project is a good example of Cropper's philosophy of development and production. "It is harder in terms of time to develop an artist in the pop field. Much harder than the r&b artist," Cropper explained. "It is a matter of getting the artist in the right perspective to the audience. I do not believe in the one shot deal with an artist. If the artist has talent, he is worth sticking with and developing. But remember, we cannot just throw records on the market. It takes a total coordination from all sources at the record company level to get the right record out and make it work."

"If I find an artist, I sign them on what I personally like or the direction I feel I can help them go. With artists who have their audience already established," Cropper continued. "I try to find something better than what they have had in the past. The challenge with the established artist is following up their previous hits. Production and packaging is simple, it's picking the right tunes to release."

"Simplicity is the key word here. Leave a record up to the artist, and nine out of 10 times it will be so intricate no one will understand it but other musicians. So the producer will channel the energy and keep the sound as simple as possible, while still making a unique identity for the group."

Now for the new soul, Eric Mercury, Cropper's artist at Stax. "He has a unique approach to soul because he's from Canada. He is a talented singer, a better performer, and an excellent writer. He has a lot of versatility on his new LP and this type of artist can really sell his own product once he is established. I'll tell you something, Canadian Soul is something else."

Three Cuts

Incidentally, Cropper has been working again with Booker T. and the MG's. Three cuts were done at Heider's in Los Angeles, and the LP will be completed in Memphis at you know where. There have also been some changes in Dreams. Barry Rodgers is the leader and plays trombone. Then we have Bob Mann, guitar; Will Lee, bass; Don Gromlick, piano; Randy and Michael Brecker, Billy Coham, drums; and Eddie Vernon on lead vocals. I might mention the studio team at TMI. Jim Johnson, bass; Paul Cannon, guitar; Jay Spell, piano, and Ritchie Simpson on drums. I'll also mention a new find of Cropper's named Sarah. She's from Texas and Cropper said she has a good range, personality, and is a "funky, soul/rock good music artist." Cropper helped to writer and pick much of the material which she will sing for TMI Productions. Rumor has it that Leon Russell is going to produce the next Bob Dylan tunes in Florida and Nashville. Of course, Dylan denied the rumor but other sources didn't.

★ ★ ★

ON LOCATION: Location recorders cut the soundtrack for the upcoming flick featuring the Fania All Stars with Ray Barretto, Johnny Pacheco, Larry Harlow and Willie Colon, among others. The recording was done at the Cheetah, New York. Location Recorders also will be on hand at the Kennedy Center, Washington, D.C., to cut Chicago. . . . John Denver recently recorded at his date at the Guthrie Theatre, Minneapolis, with Tom Jung and his crew, who were commissioned to do the job for RCA. . . . Al Gorgony is producing live concerts of Barry Mann and Ron Johnson with Carole King at the Greek Theatre, Los Angeles. They will mix at A&M studios for the New Design label on Columbia.

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KE 30753

THOUSANDS OF PEOPLE ALREADY KNOW ABOUT THE NEW POCO ALBUM, SO WE THOUGHT WE'D TELL YOU IT'S HERE.

(see above.)

For the last week, two of the biggest underground stations kept talking about the new Poco album.

They knew it was coming. And they couldn't wait to get their hands on it.

They even programmed an old version of one of Poco's new tunes. And they talked about that, too.

We figure that kind of excitement typifies what Poco has done to this country. They're a touring group. And they've never played to a crowd that wasn't on its feet dancing by the end of their show.

As a result their albums have just about doubled in sales each time out.

And long before the new album existed, there were people waiting for it.

"From the Inside" was recorded in Memphis and produced by Steve Cropper.

Thousands of people have heard about it on the air.

And now they can hear it.

On Epic Records and Tapes

Billboard®

The International Music-Record-Tape Newsweekly



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Vol. 83 No. 37

Belwin-Mills Issues Jobete Top Tunes

NEW YORK — Belwin-Mills Publishing Corp. will release a compendium of Jobete songs that have reached the Top 10 of the record charts in the first 11 years of the Belwin-Mills history.

The book, which will go on sale this fall, contains about 125 songs and will feature photographs of Motown artists along with a complete discography. The book will be available in both hard and soft-cover editions, and will be distributed exclusively by Grosset and Dunlap.

Meanwhile, the Belwin-Mills organization will move to larger facilities on Long Island sometime in November. The building which stands on 200,000 square feet of space is designed to meet the expansion needs of the company. The firm's offices here will be maintained despite the move.

Playboy to Use Indie Distributions

LOS ANGELES — Playboy's thrust into the record business will include its own label to be distributed through independent distributors. Ron Goldstein, director of special projects at Warner Bros. records here, joins the new record division of the monthly magazine Sept. 13 as marketing and sales promotion administrator.

Playboy intends to release product by the first of 1972. No artists have as yet been signed. The firm is also seeking a national promotion director. The new label also intends to expand eventually into a record and tape club, music publishing and production, as revealed in Billboard recently.

Buddah Push on Fall Releases

NEW YORK—Buddah Records will launch an extensive promotion and publicity campaign to preview their first fall releases under the heading of "Stage One." There will be nine LP's released in the first stage for their fall line. They include LP's by the Isley Brothers; Buzzy Linhart; Dust; Gorgoni, Martin and Taylor; Bobbi Martin; Johnny Maestro; the Edwin Hawkins Singers; the soundtrack to the motion picture "Man and Boy," and the debut LP of Exuma, the Obeah Man, on Kama Sutra.

Neil Bogart, co-president of Buddah said "By the end of our second stage of fall releases in December, Buddah/Kama Sutra will have presented the strongest and most diversified album product in its history."

Gold Awards

The Jefferson Airplane has received gold certification from the RIAA for its latest LP "Bark," one week after its release on their new Grunt Records label. The label is distributed by RCA.

James Taylor's "You've Got a Friend" single has received gold certification. This marks the first gold single for the Warner Bros. Records artist, who has two gold LP's to his credit.

"Sweet and Innocent," by Donny Osmond, MGM Records, has been certified for a gold single for their "Signs," distributed by MGM.

Executive Turntable

Herb Gordon named national promotion director, Famous Music, responsible for coordinating and directing promotion and exploitation for Paramount Records. He was previously national promotion director for MCA Records. . . . Jack Wiedenmann appointed general manager, Metromedia Records. He was previously executive vice president, Famous Music Corp., after joining MCA as head of Kapp Records. . . . Len Sachs appointed to head up record operations for The Richmond Organization (TRO) and also to represent international matter for David Platz, head of the Essex Music Group in the U.K. He is a former vice president and marketing director for Atlantic.



GORDON



WIENENMANN



SACHS



WILLEN

W. H. (Bill) Dearborn appointed director, record operations, RCA Records, having charge of RCA's recording, warehousing and manufacturing facilities in the U.S. He was formerly manager of RCA's record and tape plants in Indianapolis. . . . Beverly Weinstein named vice president, production and creative services, Bell Records. She is production manager and art director for the label. . . . Lou Sicurezza named Midwest regional promotion manager, based in Cleveland for Atlantic Records. He was formerly with the MCA branch in the city.

Phil Willen appointed executive manager, Douglas Records (see separate story).

Joseph Auslander, formerly vice president and general manager, elected president and treasurer, Edward B. Marks Corp. Former president Herbert E. Marks continues as director with Auslander assuming the position of chief executive officer. Stephen S. Marks named vice president and Lucille Wert, secretary of the company.

Jerry Fine named national promotion manager, Sunflower Records. He was formerly in charge of national sales and promotion for Amaret Records and was with Take 6 Enterprises, also operating his own promotion company, Disc Promotion Inc.

Ray Lawrence Limited named national marketing consultant, Ovation Records. Lawrence is based in Los Angeles. . . . Ronnie Finkelstein joins the public relations department of Polydor as publicist and copywriter. He was formerly editor of Circus magazine. . . . Marshall Leib appointed administrative director of production, Hana-Ho Records, Los Angeles. . . . Ted Shapiro named vice president of finance and business affairs, Lester Bellin Associates, design packaging group. He was formerly NMC vice president and assistant to the president, ABC. . . . Carl Cotner named head of Gene Autry's Republic Records and music publishing, replacing Charlie Adams. Cotner is Autry's music director and arranger, and producer of the "Melody Ranch" television show.



DEARBORN



WEINSTEIN



FINE



LEIB

Sheryl Feuerstein joins the professional staff of Edwin H. Morris Inc., handling writer acquisitions and promotion. She was formerly with April/Blackwood. . . . Sam Attenberg, national sales manager of U.S. Record Co., North East Company, resigned to become president of Rented Sales, a division of Marison Associates. . . . George Marino named vice president of the Master Cutting Room, New York.

Arthur H. Hausman has been appointed chief operating officer of Ampex. He will continue as executive vice president. . . . Bob Moering leaves Columbia in Los Angeles to join the Warner Bros.-Reprise promotion staff. . . . Jerry Kellert named vice president, general manager of Scheleryl Enterprises, working for Neighborhood Records in new artist development. . . . Bill (Bunky) Sheppard, veteran soul music record promotion/production executive, has left Lamarr Productions, in which he was partnered with Walter Gardner, Chicago one-stop owner. He is living in Los Angeles. . . . The Magnificent Montague, longtime soul music disk jockey, is now handling national promotion for Kent Records, the Bihari Brothers' r&b label.

Peter Young named distributor relations manager, Ampex Stereo Tapes (AST), based in New York. He is Western regional sales manager of U.S. Record Co., Northeast company, resigned tional sales manager, ARP Instruments, a division of Tonus Inc.

Art Brambila appointed customer relations coordinator for the West Coast for Ivy Hill Lithograph Corp. He was formerly with Capitol Records as a marketing executive.

(Continued on page 66)

FROM HIS HIT LP*
A NEW HOT SINGLE!

TOMMY JAMES SINGS "I'M COMIN' HOME"

R 7110



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For Tommy James Ventures Inc.
Arranged & Conducted by Jimmy "Wiz" Wisner
*Which includes his recent over 1,000,000
seller "Draggin' the Line"



Roulette Records Inc.
17 W. 60th Street
New York, New York

Key Retailers Ring Up Heavy Sales; Upturn to Continue

• Continued from page 1

from one another in the emphasis of product inventoried and clientele served, yet each of these stores shows a market increase in sales over a year ago at this time." The College Park, Maryland University Store is 25 percent ahead of last year ("and school hasn't even opened as yet"). The Falls Church, Va., store is a strong tape outlet, and it shows a 10 percent rise over 1970.

30% Up

The Schwartz Bros. Willow Brook (N.J.) Mall Store, a 12,000-square-foot outlet, is showing a 30 percent increase over a year ago. The Manassas, Va., store, strong on country product, is racking up a 60 percent climb over last year at this time. However, Schwartz is quick to point out that this store opened in June of 1970, hence the dramatic increase in August, 1970, in comparison to August of this year.

The Iverson Mall store, located at Hillcrest Heights, Md., is black-oriented and is delivering 30 per-

cent sales increase over last year. Schwartz said that customer demand is there for the product, regardless of type and size of store, as long as the store offers full inventory and is set up to properly serve the public.

More Stores

Both Amos Heilicher, Heilicher Bros., Minneapolis, and John Cohen, Disc Records, Cleveland, pointed out that a part of their increase stems from opening additional full-line stores. Cohen said that he was extremely gratified by the sales pace of three large music stores he opened in shopping center malls. He intends opening four more in the near future.

But even without the extra sale that stems from these new stores, Heilicher stated that his LP sales were up 8.3 percent for the three-month period, while tapes showed a 16.9 percent gain. Singles fell behind 9.5 percent. Heilicher, a pioneer in selling song folios and sheet music through rack fixtures in his outlets, said the Music Book Division shot ahead 5.2 percent.

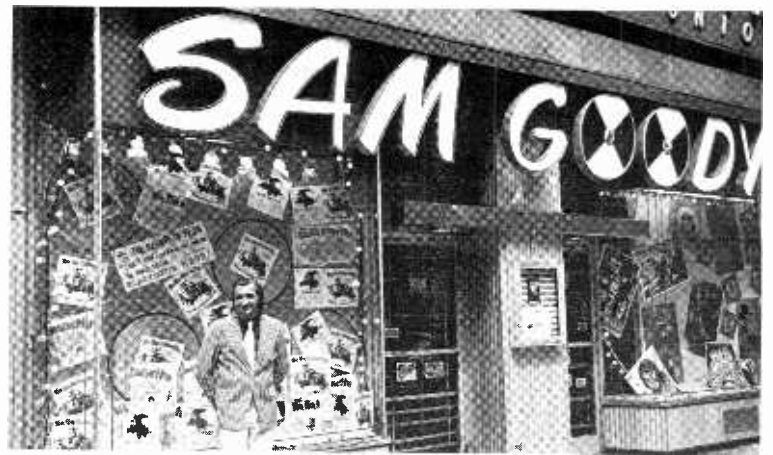
Tape recorders dropped 6.6 percent. Heilicher attributed this decline to not getting previously announced new units because of the dock strike. He pointed out that knowledgeable consumers await this equipment in preference to the 1971 line.

Cohen Up 80%

Cohen reported new store openings swelled his singles business to 80 percent above April. He said his metropolitan stores were on par for the period, singlewise, but that hinterland areas were "way ahead." He noted a 10 to 12 percent hike in albums, pointing out that adult easy listening music seemed to accent the increase. Tape is up 10 to 15 percent, he said, because "we've put tape where the customer can get at it easily. We've created long, narrow aisles with tape on both sides, really a store-within-a-store. I have a clerk in that area continually," he added.

Herb Sandel, president, Rapid Merchandising, which services outlets in 35 states and Alaska and Hawaii from Santa Ana, Calif., would not divulge percentages, but did see his business up. "Singles are up this summer, even over the graduation period. We're doing more album business because of some strong artists—Carole King, Rod Stewart and "Superstar" keep right on selling. We're watching our ticket-capture even more closely, trying to provide the stores with selling merchandise more quickly," he said.

Lou Lavinthal, president, ABC Record & Tape Sales, Seattle, said that a slightly accelerated and far more supervised advertising and promotion program caused the national distributors' chain increase. "We've learned a great deal about the most efficient program. We've learned when to use print and when to use radio. This knowledge enabled us to show a 5 percent increase in LP's; 4.75 percent increase in singles and 7 in tape."



CRAZY HAIR, leader of Crazy Hair and His Piano Roll Gang, poses in front of display in Sam Goody's 49th St. Record Store in New York featuring the De & El album of "No, No, Nanette."

Stones Hit ABKCO With \$5.5 Mil Suit

NEW YORK — The Rolling Stones have filed a \$5.5 million suit against ABKCO Industries and Allen Klein and ABKCO Klein Corp., alleging that Klein either through ABKCO Industries or certain companies which Klein had established to handle the music publishing rights or other rights relating to the Rolling Stones, had made false or fraudulent representations with intent to deceive and defraud the Rolling Stones or individual members of the group.

In rebuttal, Klein said: "The attorneys for the other defendants, including ABKCO Industries, Inc., have not yet had reasonable time to study the complaint, which was served Sept. 1. ABKCO, however, in connection with its nine-month earnings report issued Aug. 17, 1971, denied any impropriety in their dealings with the Rolling Stones and further declared that they believed the Rolling Stones' lawsuits to be without merit. . . ."

"I believe, personally, that the allegations are at best ludicrous, and at worst, malicious. The transactions apparently now complained of by the Stones date back to 1965 and 1966, and such transaction, including ownership of American Nanker Phelge Music, Ltd., the Stones' record production company, and Gideon Music, Inc., (established to take care of music publishing for songs written by Keith Richards and Mick Jagger), were fully disclosed to them at the relevant times and also to their independent advisors, whom the Stones have frequently changed. Moreover, in the proxy statement issued in connection with the acquisition in 1968 of Allen Klein and Co., Inc., by Cameo Parkway Records, Inc., now ABKCO, the ownership of these companies and various contractual relationships between these companies and the Stones were fully and publicly disclosed as well as examined by the Securities and Exchange Commission.

"Apparently the New York and English lawsuits are an attempt to require both history and their agreements in order to bludgeon ABKCO into accelerating the balance of the guarantee payments due them over the next 17 years. These longterm guarantees presently are in excess of \$3 million subject to various offset for loans and advances made to them."

The Stones allege, in their lawsuit, that at the time the representation were made to them by Klein, they were known to be false, and Klein concealed the true facts from them. They claim that Klein was attempting to induce them to authorize him to operate Nanker Phelge New York, as its nominal owner; authorize him to negotiate and execute agreements relating to Nanker Phelge, and further cause the Stones to otherwise entrust Klein with the responsibilities generally exercised by a business advisor, tax consultant, accountant and manager insofar as they related to Nanker Phelge. The Stones claim to have suffered monetary

damages in the sum of at least \$2 million.

The suit further alleges that Klein attempted to deceive Jagger and Richards through Gideon Music in much the same way as the aforementioned acts executed through Nanker Phelge. They ask for damages of \$1,500,000.

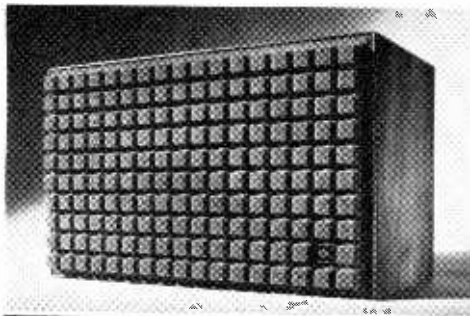
The Stones further state through their lawyers that it is the duty of Klein to assign and transfer all of the money and property in Klein's and the rest of the defendant's possession properly belonging to the Rolling Stones and the individual members of the group. The Stones further ask for punitive and exemplary damages above the aforementioned sums in the sum of \$7,500,000 for other damages incurred both as individuals and as a group.

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Studio Track

• Continued from page 4

Quadrasonic sound, Nashville, is hosting Steve Goodman for Bud-dah Records, remixing his new LP with Norbert Putnam producing and Gene Eichelberger and Lee Hazen engineering. . . . Tracy Nelson with Mother Earth for Warner Bros. with Travis Rivers producing and Eichelberger engineering. . . . Joan Baez in producing Jeff Shurtleff for A&M.

★ ★ ★

At WRS Recording Studios, Pittsburgh, the second Nathan Davis LP is being completed for Segue Records. . . . Stephen Productions is recording Tangerine. . . . Frank Cunumundo in for Mondo Records. . . . Segue also in with the Silhouettes.

SHORT TAKES: Richard Perry finished production on the new Nilsson LP at RCA Studios, Los Angeles, and Perry will begin cutting Bones soon. They're signed to Perry's own company. . . . Ron Jacobs of Increase Records is completing Cyrus Faryar's new LP for Elektra at the Elektra Studios, Los Angeles. . . . Bobby Womack is producing Rosie Greer for UA Records. The rhythm tracks are being done at Muscle Shoals and the rest of it will be done at Muscle Shoals, Alabama, and Los Angeles. . . . Jeff Barry scored the theme and sang it for the new flick starring Troy Donahue, "Sweet Saviour."

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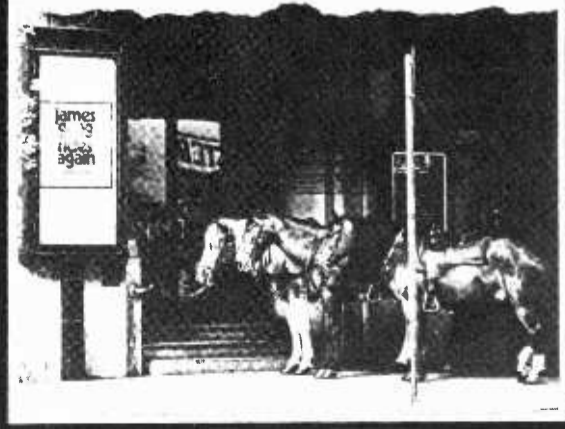
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james gang / live in concert

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Tend My Garden / Ashes, The Rain & I / Walk Away / Lost Woman



live in concert abcx-733

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GANG!**

ABC/DUNHILL RECORDS



Pickwick Offering Is Oversubscribed

NEW YORK — Pickwick International's combination public offering of 1,120,000 common shares with a market value of about \$36,680,000 was oversubscribed at \$32.75 a share, according to the underwriters.

Of the 1,120,000 common shares, 225,000 shares were offered by Pickwick to reduce bank borrowings in connection with the acquisition of Northeast Records

(\$2.8 million) and about \$2 million will be used to reduce bank indebtedness to finance inventories and accounts receivable.

The remainder of the proceeds will be available for general corporate purposes, including the opening of about 15 retail stores during 1972. Each store will require an investment of about \$100,000, according to a company prospectus.

The remaining 895,000 (of the 1,120,000) shares, including 396,946 shares owned by Capitol Industries (Capitol Records and Audio Devices), were sold by 71 stockholders, including Seymour Leslie (75,000 shares), chairman; Daniel Gittelman (143,314 shares), vice president; Amos Heilicher (75,000 shares), president, and Daniel Heilicher (75,000 shares), senior vice president.

(The move by Capitol Industries to sell its interest in Pickwick can be considered by Capitol as a way of easing some of its financial burdens, since the proceeds can be considered as extraordinary item.)

(Capitol has held an option for some time to acquire Pickwick stock for \$3.456 a share which it exercised earlier this year at a cost of about \$915,000 for stock worth more than \$10.5 million at the time.)

The option was granted to Capitol in July, 1966, in connection with Pickwick's acquisition of the right to a substantial portion of Capitol's non-current recordings for economy-priced releases, according to a prospectus prepared by Pickwick. The Pickwick-Capitol contract runs until July, 1976.

MGM Owns All of Big 3

LOS ANGELES — MGM has acquired total ownership of Robbins, Feist & Miller Music. The film studio last week purchased 20th Century-Fox's 32.3 percent stock interest for \$4.5 million.

The MGM purchase completes a consolidation program launched 16 months ago when it bought 5.62 percent stock interest in the Big 3 which was held by the estate of J.J. Bregman.

The Big 3 has long been one of the music industry's leading mainline ASCAP firms.

Midwest Split By MCA Sales

UNIVERSAL CITY, Calif.—The midwest has been split into two sales districts by MCA Records, national sales director Rick Frio announced here at a district sales managers meeting. Main purpose of the meeting was to introduce managers to a sales and promotion breakdown on the label's fall product, including a new promotion campaign around the original cast album of "Jesus Christ, Superstar" which will be released in October. The earlier version of "Superstar" has been a historic profitmaker for the firm.

Dave Wulfsohn, former assistant midwest district sales manager, will be the new district sales manager for the upper-midwest area for MCA Records, including Chicago, Milwaukee, Minneapolis, St. Louis, Kansas City, and Des Moines. Bill Glaseman will cover all other areas in the region as MCA's midwest district sales manager.

Handleman Pays New Dividend

DETROIT—New regular quarterly dividends of the Handleman Co. is 17 cents a share of common stock, payable on Oct. 14, 1971 to stockholders of record at the close of business on Sept. 17, 1971.

Bell Mapping Exec Visits To Push LP's

NEW YORK — An extensive promotion campaign has been set by Bell Records to stimulate sales for Bell's eight albums scheduled for fall release.

Personal visits by Bell executives to distributors across the country have been planned. Gordon Bossin, vice president of album sales, Oscar Fields, also a vice president, and John Rosica, general manager of West Coast operations, will take to the field to promote the new fall line-up which includes product from the Fifth Dimension (two separate LP's) Dawn, Davy Jones, the Stampeders, the First Family, the Partridge Family, and a David Frost and Billy Taylor LP.

In addition, a new single from Dawn, "What Are You Doing Sunday," which has gone to the number three chart position on the U.K., is being rush released in the U.S.

Infringement Suits Filed

NEW YORK—Two restaurants and a private club are being sued for infringement of copyright by members of the American Society of Composers, Artists and Publishers (ASCAP) in three separate suits filed over the past week.

Here, Chappel & Co., Ja-Ma Music, Blue Seas Music, Inc. and Jac Music Co., Inc., have filed suit against Al Mounia Restaurant of 241 Madison Ave., alleging that their copyrighted songs were performed at that establishment without authorization.

Also here, Larry Shane Music, Inc., Doors Music Co., Leonard Bernstein and Stephen Sondheim have filed suit against the Lodge of Central Islip, L.I. The suit charges copyright infringement in the use of two songs. The third suit has been filed against the Downtown Cafe-Club of Chattanooga, Tenn., by Blue Seas Music, Jac Music, ATM Music, Fourth Floor Music and Cherry Lane Music.

The three suits are seeking to have the courts restrain the defendants from publicly performing the songs in future, and to award statutory damages, together with court costs and attorney's fees.

Wallichs Sales Dip to \$7.9 Mil

LOS ANGELES—Wallichs Music & Entertainment Co. (OTC) reported a year's net loss of \$179,910, or 15 cents a share, up from \$394,796, or 33 cents a share, a year ago.

Sales decreased to \$7,900,000 from \$8,300,000, through May 31. The loss figures excluded a tax credit equal to 1 cent a share in 1971 compared to a credit of 16 cents a share in 1970.

Wallichs traded at 1 1/4 bid and 1 1/2 asked Wednesday (1).

Certron Loss For 3d Qtr.

LOS ANGELES — Certron reported a third quarter operating loss of \$289,000, or 10 cents a share, on sales of \$3,613,000 for the period ending July 31.

For the nine months ending July 31, the loss from continuing operations was \$1,283,000, or 45 cents a share, on sales of \$10,123,000. Loss from discontinued operations was \$3,940,000. (Total loss for the nine-month period was \$5,223,000, or \$1.83 a share.)

Market Quotations

As of Closing, Thursday, Sept. 2, 1971

| NAME | 1971 High | Low | Week's Vol. in 100's | Week's High | Week's Low | Week's Close | Net Change |
|--------------------------|-----------|--------|----------------------|-------------|------------|--------------|------------|
| Admiral | 21 | 8 | 116 | 18 3/4 | 17 3/8 | 17 3/8 | - 1/8 |
| A&E Plastik Pak Co. | 127 1/2 | 5 1/4 | 217 | 6 | 5 1/4 | 5 7/8 | - 3/8 |
| Amer. Auto. Vending | 10 1/2 | 6 7/8 | 10 | 9 1/8 | 8 7/8 | 8 7/8 | Unch. |
| ABC | 48 | 25 | 826 | 45 | 42 1/2 | 43 | + 7/8 |
| Ampex | 25 3/8 | 13 7/8 | 1535 | 16 1/2 | 15 1/2 | 16 1/2 | + 1/2 |
| Automatic Radio | 14 1/4 | 6 1/4 | 47 | 7 7/8 | 7 1/2 | 7 3/8 | Unch. |
| ARA | 147 1/2 | 117 | 108 | 143 7/8 | 138 3/4 | 139 1/4 | - 3/4 |
| Avco Corp. | 18 | 12 1/8 | 1116 | 16 5/8 | 15 5/8 | 16 1/2 | + 1/2 |
| Avnet | 15 5/8 | 8 1/4 | 362 | 13 1/4 | 12 5/8 | 12 3/4 | Unch. |
| Bell & Howell | 53 | 32 1/8 | 272 | 49 | 47 1/8 | 47 3/4 | - 3/8 |
| Capitol Ind. | 21 7/8 | 8 7/8 | 140 | 10 7/8 | 9 7/8 | 9 7/8 | - 3/8 |
| Certron | 8 3/8 | 3 | 165 | 4 | 3 5/8 | 3 7/8 | + 1/4 |
| CBS | 49 7/8 | 30 1/8 | 860 | 45 5/8 | 43 | 43 1/2 | - 2 3/8 |
| Columbia Pictures | 17 3/8 | 9 3/8 | 415 | 10 | 9 1/2 | 9 3/4 | Unch. |
| Craig Corp. | 9 | 3 1/2 | 86 | 5 | 4 1/2 | 4 1/2 | - 1/8 |
| Creative Management | 17 3/4 | 7 5/8 | 61 | 10 3/8 | 9 3/4 | 9 3/4 | - 3/4 |
| Disney, Walt | 128 7/8 | 77 | 375 | 118 1/2 | 113 1/4 | 115 1/4 | - 3/4 |
| EMI | 5 1/8 | 3 | 208 | 3 3/8 | 3 1/8 | 3 1/8 | - 1/8 |
| General Electric | 63 1/4 | 52 7/8 | 1959 | 63 1/4 | 61 3/8 | 63 1/8 | + 1 1/8 |
| Gulf + Western | 31 | 19 | 676 | 28 7/8 | 27 1/2 | 27 5/8 | - 1 1/4 |
| Hammond Corp. | 13 7/8 | 8 5/8 | 187 | 10 1/4 | 9 1/4 | 9 1/2 | - 1/2 |
| Handleman | 47 | 35 | 106 | 39 7/8 | 38 | 38 3/4 | - 3/4 |
| Harvey Group | 8 7/8 | 3 3/4 | 17 | 5 3/4 | 5 5/8 | 5 5/8 | - 1/4 |
| ITT | 67 3/8 | 49 | 2616 | 59 7/8 | 58 1/8 | 59 3/8 | + 1 1/4 |
| Interstate United | 13 1/2 | 7 5/8 | 260 | 10 3/8 | 9 7/8 | 10 1/8 | Unch. |
| Instruments Sys. Corp. | 12 3/8 | 6 | 349 | 8 | 7 1/4 | 7 1/2 | - 3/8 |
| Kinney Services | 39 3/8 | 28 1/4 | 619 | 34 1/2 | 33 1/2 | 34 1/2 | + 1/2 |
| Macke | 14 5/8 | 8 3/8 | 73 | 11 3/4 | 11 | 11 1/8 | - 5/8 |
| Mattel, Inc. | 52 1/4 | 26 1/8 | 650 | 28 1/2 | 27 3/8 | 28 1/8 | - 3/8 |
| MCA | 30 | 21 3/8 | 70 | 25 1/4 | 23 3/4 | 25 | + 1 |
| MGM | 26 7/8 | 15 1/2 | 76 | 20 3/4 | 19 1/4 | 20 1/2 | Unch. |
| Metromedia | 30 7/8 | 17 3/8 | 102 | 28 3/8 | 27 1/8 | 27 3/8 | - 5/8 |
| 3M (Minn. Mining & Mfg.) | 123 7/8 | 95 1/8 | 624 | 121 3/4 | 118 3/4 | 119 1/2 | - 2 1/8 |
| Motorola | 89 3/4 | 51 1/2 | 550 | 89 | 84 1/2 | 85 3/8 | - 1 3/4 |
| No. Amer. Philips | 31 7/8 | 21 7/8 | 255 | 23 1/2 | 22 1/4 | 22 7/8 | - 1/8 |
| Pickwick International | 37 3/4 | 32 | 1296 | 34 | 32 1/2 | 33 3/4 | + 1 |
| RCA | 40 3/4 | 26 | 1285 | 35 1/2 | 33 3/8 | 33 7/8 | - 1 7/8 |
| Servmat | 39 1/4 | 25 1/2 | 472 | 37 1/4 | 35 3/8 | 36 | - 1 1/4 |
| Superscope | 32 5/8 | 14 1/4 | 241 | 18 1/8 | 16 7/8 | 18 1/8 | + 3/4 |
| Tandy Corp. | 38 1/4 | 30 1/2 | 271 | 34 1/2 | 33 1/8 | 33 1/8 | - 1 3/8 |
| Telex | 22 3/8 | 12 3/8 | 652 | 15 1/4 | 13 3/4 | 14 | - 1/8 |
| Tenna Corp. | 11 1/2 | 5 3/8 | 98 | 6 3/4 | 6 | 6 | - 5/8 |
| Transamerica | 20 | 15 1/4 | 3130 | 20 | 18 7/8 | 19 1/2 | - 1/8 |
| Transcontinental | 11 | 5 3/4 | 748 | 6 3/8 | 5 3/4 | 6 1/4 | Unch. |
| Triangle | 22 3/4 | 14 3/8 | 48 | 18 3/8 | 17 1/4 | 17 5/8 | - 5/8 |
| 20th Century-Fox | 15 7/8 | 8 5/8 | 576 | 10 5/8 | 9 5/8 | 10 | + 1/8 |
| Vendo | 17 1/2 | 11 3/4 | 93 | 12 3/8 | 11 7/8 | 12 3/8 | + 1/4 |
| Viewlex | 10 3/4 | 6 1/8 | 182 | 7 1/4 | 6 1/2 | 6 7/8 | - 3/8 |
| Wurlitzer | 17 1/2 | 16 1/8 | 31 | 14 1/2 | 14 | 14 1/2 | + 1/4 |
| Zenith | 54 7/8 | 36 3/8 | 427 | 53 | 50 1/4 | 50 3/8 | - 1 3/8 |

As of Closing, Thursday, Sept. 2, 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. | 5 3/4 | 5 | 5 3/4 | Josephson, Marvin | 8 | 7 3/4 | 7 3/4 |
| Amer. Prog. Bureau | 3 1/4 | 3 | 3 1/4 | Mills Music | 13 1/2 | 13 1/2 | 13 1/2 |
| Bally Mfg. Corp. | 28 3/4 | 28 1/4 | 28 | NMC | 9 3/4 | 8 3/4 | 9 3/4 |
| Data Packaging | 8 1/2 | 8 3/8 | 8 3/8 | Perception Ventures | 4 1/2 | 4 | 4 1/4 |
| GRT Corp. | 3 | 2 3/4 | 3 | Recoton | 4 1/2 | 4 3/8 | 4 1/2 |
| Gates Learjet | 7 1/4 | 6 | 6 | Schwartz Bros. | 6 3/4 | 6 1/2 | 6 1/2 |
| Goody, Sam | 8 | 7 3/8 | 8 | Teletronics Int. | 5 3/8 | 4 5/8 | 5 3/8 |
| Integrity Entertain. | 5 1/2 | 5 1/8 | 5 1/8 | United Record & Tape | 4 1/2 | 4 3/8 | 4 3/8 |
| Kirshner Entertain. | 6 7/8 | 5 5/8 | 6 7/8 | All Tapes | 3 3/8 | 3 | 3 1/8 |
| Koss Electronics | 5 3/4 | 5 1/2 | 5 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.

Betty Sperber & Touring Co Strike Back at Stigwood

NEW YORK — Betty Sperber and the Original American Touring Co. have filed counterclaims against the Robert Stigwood Organization, Leeds Music and Leeds Music Corp. for \$40 million in damages.

Sperber's attorney Robert Fitzpatrick claims that concerning the right to perform selections from the rock opera "Jesus Christ Superstar" the Stigwood Organization and its attorneys "wrongfully, corruptly and deliberately interfered in the business relationships of Mrs. Sperber and the Original American Touring Co. through the filing and serving of vexatious court actions and the threat of such actions around the country."

The Sperber complaint claims exemplary damages of \$10 million for the violation of Mrs. Sperber's

civil rights by the Stigwood group's attempt to "systematically destroy her ability to make a living," said Fitzpatrick.

Earlier the U.S. District Court of the Southern District of New York had denied the Stigwood group's request for an injunction against the performance by the Original American Touring Co of selections from "Superstar."

Peimer Establishes New Publishing Firm

NEW YORK — Jules Peimer, songwriter representative, has formed a new publishing firm, Julian Music Co. Plans include publishing songs of writers he now represents. He also seeks new material.

Col Club, WB Pub Deal

NEW YORK — Columbia Record Club will offer members 11 songbooks from the Warner Bros. folio catalog as a result of an agreement between Ed Silvers, president of Warner Bros Music publishing, and the Club to distribute Warner Bros folios.

Silvers stated: "We anticipate that this additional avenue of distribution for Warner Bros. song folios to the Club's million-plus

membership should increase our folio sales by an approximate half million annually."

Artists included in the folio distribution include Peter, Paul & Mary, Janis Joplin, Bob Dylan, Elton John, Crosby Stills, Nash & Young, Laura Nyro, Paul McCartney and four Simon and Garfunkel books, which are not published by Warners but included in the initial offer.

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Ex-Monkee Sues Spector

LOS ANGELES—Former Monkee David Jones filed a \$2 million damage suit against his former business manager, Lawrence Spector Associates, in Superior Court here. The suit charges that the Spector organization improperly invested Jones' earnings, failed to keep accurate account records, neglected to pay outstanding debts and expended sums without Jones knowledge or authorization. Action was filed by Jones' present manager-attorney, Ivan Hoffman.

David Jones was under contract to Spector Associates from Sept., 1967 to Jan., 1969, at a fee that started at 5 percent of the singer's gross earnings and was later doubled to 10 percent. Jones now seeks \$1 million in general damages with interest due since Jan., 1969 plus another \$1 million punitive damages.

Steel Band LP Out; But Is WB Group In or Out?

LOS ANGELES — The Esso Trinidad Steel Band's first Warner Bros. album is being shipped this week, but the band won't be around to make promotional appearances after Sept. 15 unless they can reverse a deportation notice.

Formerly known as the Trinidad Tripoli Steel Band, the group has based in the U.S. for three years on H-1 visas. These visas, granted to foreign performers of "exceptional merit and ability," are the hardest immigration papers for visiting musicians to obtain, because they offer the widest professional working latitude.

The Steel Band toured with Liberace for two years, after he heard them playing as representatives of their native Trinidad at Montreal Expo '67. During the past 12 months they went off on their own, playing mostly college concerts and cutting their WB album.

Under the musical direction of Rev. Fr. John Sewell, the 23-member ensemble plays contemporary pop and classical music as well as the standard calypso repertoire. Sewell, an Episcopal minister from Wales, began working with the 35-year-old band when he arranged some hymns for them to play at an appearance in the Trinidad church he was then assigned to.

Warner Bros. Records has replaced the band's former booker, Theatrical Corporation of America, as H-1 visa petitioner with the Dept. of Immigration. But the new petition has not yet been ruled on and the Esso Trinidad Steel Band is currently "out of status" with immigration, which means they can't play for pay in the U.S.

The group has recently changed booking agencies and management offices. "Although there have been no personnel changes in the band for nine years, the group voted unanimously to replace their leader and contractor of 21 years, Hugh Borde," said Sewell. The band is now run by a five-man committee headed by Kenrick Headley.

To avoid any conflict with possible split-off groups, Sewell and the original Trinidad Tripoli bandmen obtained permission from Standard Oil to rename themselves the Esso Trinidad Steel Band. No financial sponsorship by Standard Oil was involved in this move. However, in Trinidad, Esso South America had traditionally provided the band with costumes and empty

oil drums to make instruments from.

As reported in last week's Billboard, the Steel Band's former manager, Seymour Heller, has filed suit for \$1.25 million against Warner Bros. Records, producer Van Dyke Parks and his wife for allegedly influencing the members of the Trinidad Tripoli Steel Band to leave Heller's management. The band is now being managed by Melissa and Bob Sadoff of Las Vegas.

"It's a vicious circle," Sewell said. "Immigration tells us we can't stay unless we have definite play dates, but the promoters and TV producers who want to sign us are holding off until there's more certainty we'll still be in the country."

Superman Sues

• Continued from page 3

perman-type S on an egg, which accompanied various promotion campaigns for Leon Russell and the Grease Band, implies Superman is endorsing these rock records.

The comic book publisher is asking \$2 million in punitive damages and destruction of all Shelter products bearing the Superman S symbol.

New London Acts

• Continued from page 3

Promotion campaigns for all new product are currently being planned.

Of primary importance is the new Dave Edmunds single and an LP from another Gordon Mills find, Gilbert O'Sullivan.

Also making a debut on MAM is Frank Ifield, whose hit "I Remember You," was a great success in the early 60's. Fuzzy Duck and Teena Charles, as well as the Demick-Armstrong group will also have debut discs on MAM.

Atlantic Buys Mod Just Us Master

NEW YORK—Atlantic Records has purchased the master of "Used to Be," by Just Us on the Mod International label, Houston. The deal was negotiated between Jerry Greenberg, Atlantic vice president and Jim D. Johnson of ABALL Productions, who produced the single.

MILLS HANDLES U.K. WRITERS

NEW YORK—Publisher Stanley Mills will represent U.K. composers and Ivor Novello award winners, Roger Greenaway and Roger Cook's Grenyoko publishing company as manager of the U.S. operations. Grenyoko publishes all non-Greenaway/Cook material.

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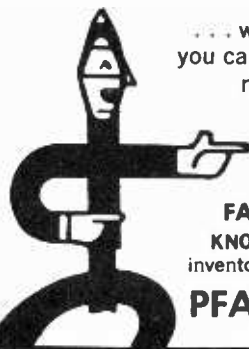
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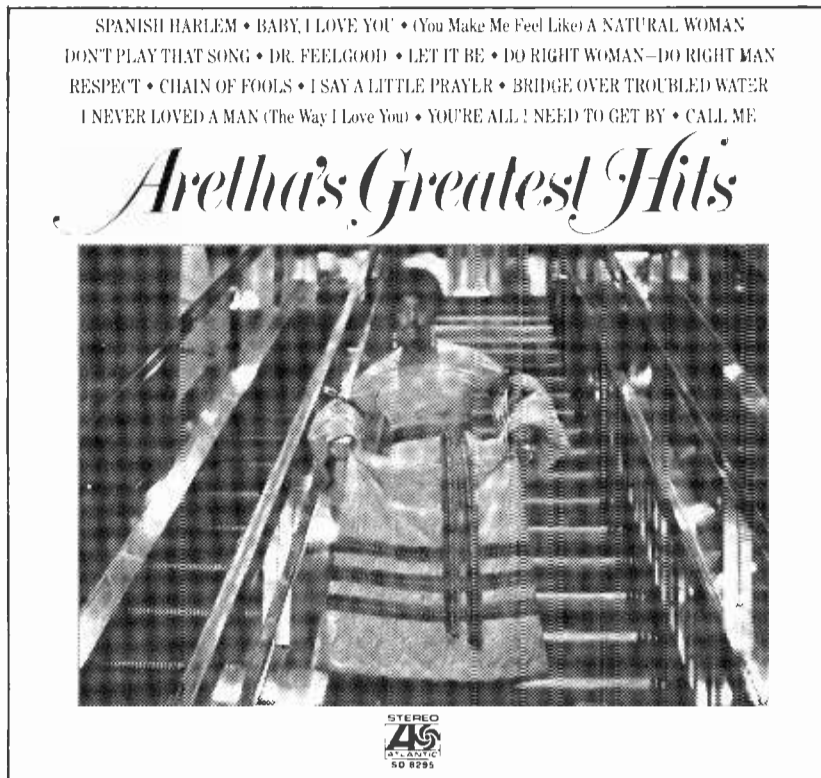
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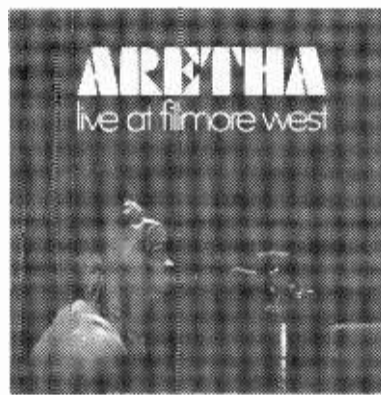
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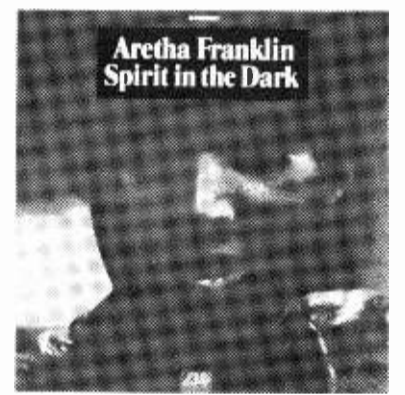
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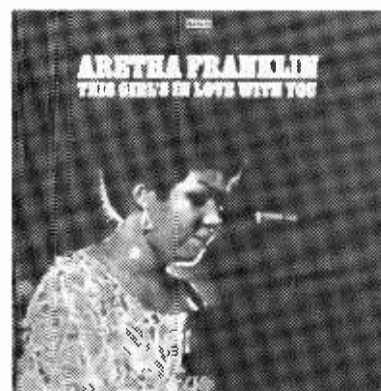
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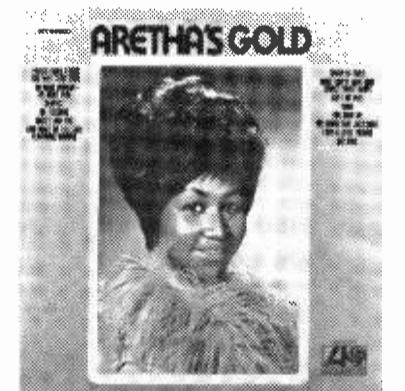
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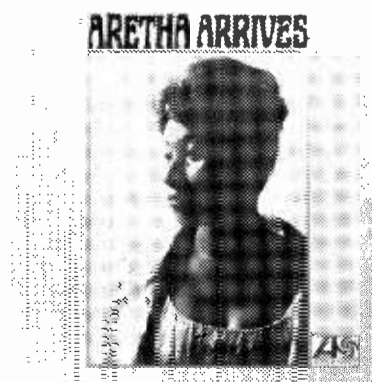
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ARETHA FRANKLIN MONTH • ON ATLANTIC RECORDS AND TAPES (TAPES AVAILABLE ON AMPEX)

Tape Cartridge

NIXON SURCHARGE CUTS JAPAN'S IMPORT PLANS

LOS ANGELES—Many Japanese companies in consumer electronics are preparing for economic cutbacks and slowdowns on the heels of President Nixon's import surcharge.

Instead of a booming export business, which many had expected to pull them out of domestic slowdown, the Japanese companies are putting in cost-cutting measures.

(Japan this week tightened currency exchange control to prevent any runaway rise in the value of the now-floating yen.)

(In light of this action, the Government requested the U.S. to lift its 10 percent import surcharge. The Japanese feel the decision to free the yen from its fixed exchange rate against the dollar as sufficient justification for removal of the import barrier.)

Some companies, like Sharp and Hitachi, are cutting production to the U.S., chopping personnel in Japan and generally going through belt-tightening procedures.

Sharp expects to cut its export production of tape recorders and radios by 20 percent. Hitachi stated the import surcharge will cause a 30 percent slash in the company's \$100-million worth of annual exports to the U.S.

Others, like Sony, Tokyo Shibaura Electric Co. (Toshiba) and Matsushita Electric Industrial Co., are hiking the U.S. prices of their products to compensate for the surcharge.

ITA Exemption Is Sought From Tax

By RADCLIFFE JOE

NEW YORK—The International Tape Association, official voice of more than 100 major tape companies worldwide, will seek an exemption from President Nixon's 10 percent surcharge on imported goods for its members.

Decision to seek official exemption from the tax for the tape industry, developed as a result of an emergency meeting called by the organization on Aug. 25 to discuss the tax and its possible effects on the tape industry, which is more than 96 percent imported.

At this meeting, members of the ITA urged their officials to seek exemption from the tax as the fledgling tape industry would be hurt rather than helped by the President's edict.

In that emotion-charged three-hour session which reflected much of the chaos and confusion spawned by the declaration, the more than 50 members that attended the meeting pointed out that because of prohibitive labor costs and lack of technology in the U.S., the tape industry was almost entirely dependent on imports whether it was raw tapes, components or fully manufactured products.

"Application of the surcharge under these conditions would result in an immediate spiralling of costs which would, in turn, retard the progress of the industry," the members agreed.

M. Warren Troob, legal counsel to the ITA, is preparing the documents on the pros and cons of the tax in relation to the tape industry, and reasons why an ex-

emption is necessary for the survival of the market.

The ITA petition will be passed on to Alan Gould of the Office of Emergency Preparedness, for delivery to government authorities in Washington. Gould, who was the official government representative at the meeting, is also expected to take back his own impressions of the industry's feeling to Washington.

Meanwhile, the industry's immediate concern is with the short-term effects of the surcharge. ITA members are, admittedly, in a tizzy of confusion as to how they should come to grips with the innumerable ramifications of the President's edict. While the organization works at governmental level for an exemption, they are

(Continued on page 66)

Tenna Slates Product Through Spring of '72

CLEVELAND — Tenna is introducing 10 new home players, including two 8-track discrete four-channel models with one quadrasonic outfitted with a BSR record changer.

The models will be introduced in three stages, with the first group appearing around Nov. 15.

In the fall lineup will be three 8-track units: HL 3105 with AM-FM/FM multiplex radio at about \$139.95; HL 5105, a de luxe with AM-FM/FM multiplex radio, fine tuning, eject button and fast forward at \$179.95, and HL 5106 record/playback with AM-FM/FM multiplex radio at \$229.95.

Four more units will be introduced around February 1972, including the two four-channel models. They are HL 5134 8-track quadrasonic with AM-FM/FM multiplex radio and BSR record changer; HL 5104 8-track quadrasonic with AM-FM/FM multiplex radio; HL 5136 de luxe 8-track with AM-FM/FM multiplex radio and BSR record changer, and HL 5135 8-track with AM-FM/FM multiplex radio and BSR record changer.

The final three models will be introduced next spring. They are HL 5125 8-track with AM-FM/FM multiplex radio and BSR record changer; HL 5126 8-track record/playback with AM-FM/FM multiplex radio and BSR record chang-

TPB's Product Director Chides Diskers' 4-Channel Lethargy

LOS ANGELES — "Software companies are not doing enough to speed up and heat up the mass consumer market for quadrasonic," believes Bryce Bateman, product director of Teledyne Packard Bell.

He is disappointed in the early showing of many record companies pledged to four-channel programming, both in tape and disk. Bateman contends that major music producers are not as committed to the quadrasonic concept as are the equipment manufacturers.

Packard Bell was the first console manufacturer involved in quadrasonic when it introduced consoles with a four-channel conversion system at \$249.95. The kit can be installed in most of the company's consoles manufactured in the past three years.

According to Bateman, the company's console (model RPC-388) outfitted with a discrete 8-track quadrasonic unit is back-ordered and selling extremely well.

"I don't care whether it's discrete or matrix," he said. "All I care about is quadrasonic. My concern is four-channel exposure in any configuration and in any concept."

Packard Bell is not committed to discrete or matrix, Bateman stated. "The two concepts can co-exist in the marketplace, with matrix competing at the low-end and discrete systems at the high-end."

To prove it, Packard Bell will introduce a matrix console (probably the Electro-Voice system) by summer, 1972, at under \$400. He sees pricing of discrete consoles at about \$500.

"We're anxious to market a matrix system," Bateman said, "and we'll probably go with Electro-Voice because of its availability, compatibility and lack of expense. The biggest boost for a simulated system is the lack of discrete disk product."

"Our problem, both with quadrasonic tape and disk, especially disk, is finding software. There isn't any available," he said.

When it markets its matrix unit,

said Robert Raderman, merchandising director, Packard Bell will also market a promotional disk to generate consumer interest.

Raderman offers a five-pack age four-channel tape library in conjunction with the quadrasonic conversion system. The library costs dealers \$19.95 and includes three tapes from RCA and two tapes produced by Enoch Light. A separate demonstration tape is packaged into each conversion system to start a consumer in quadrasonic, Raderman said.

"We'll do something in four-channel disk, too," he said. Packard Bell unveiled its four-channel

disk system "as a futuristic product" recently at a company meeting in Hawaii.

Bateman feels that quadrasonic will take off in the home market and not the automotive field. "It will gain momentum as a home system and then spillover into the auto," he stated. "We definitely see an auto market, but not initially."

He feels there is only one headache for manufacturers of quadrasonic equipment—software, either tape or disk. "Frankly, it's up to music producers to help sell the concept by making four-channel tapes available," Bateman said.

A&M's Elliott Working Sunny Side of Tape St.

LOS ANGELES—Viewed from a distance, the position of A&M Records' tape division is great and getting greater.

While a number of other companies are taking steps to shield themselves from a tight economy, A&M has seen its tape sales barrel ahead to impressive gains.

In short, the company is a trend-bucker, and Bob Elliott, director of the tape division, can prove it with figures, like:

This year, fiscal year ended June 30, A&M has enjoyed the biggest year (tapewise) in its history with a net increase of just under 30 percent.

Next year, fiscal 1972, the company is projecting an increase (tapewise) of about 25 to 30 percent.

(In Dec., 1970, Elliott stated that tape sales for the current calendar year were about 35 percent ahead of the year before, when sales achieved a 147 percent increase over 1968. He also reported a projected \$10 million tape year would be realized, as predicted in the first quarter of calendar 1970.)

Plans Insure Success

Part of A&M's tape success story rests with hit album product, but the other part rests with successful valued judgements by Elliott and his staff, including:

Emphasizing catalog sales, which continue to be a major part of A&M's tape sales, with orders coming in on product four and five years old.

—Releasing twin-packs on a selective basis, with the label's second, Humble Pie, being readied for release as a \$6.98 item. (A&M's first, Joe Cocker's "Mad Dogs and Englishmen" at \$9.98, sold extremely well, Elliott said.)

"Twin packs generally have phased out of the marketplace," he said, "unless the release is by a super-star."

—Nurturing open reel sales, which have been about 4 percent of A&M's total tape sales and somewhat higher than most record companies. Eight-track accounts for about 74 percent of the label's sales while cassette accounts for 22 percent, Elliott said. Breaking it down by configuration, 8-track outsells cassette about 3½ to 1.

—A dual merchandising approach, allowing tape and LP product to receive proper consumer attention and promotional coverage.

Before Elliott releases a tape package he takes inventory of product in the field, discusses promotion and merchandising and gets a feel of the product by listening to a&r personnel outline concepts.

As he looks ahead, Elliott is mapping strategy on several in-

novations in tape—dolbyized cassettes and quadrasonic titles.

"We're studying both markets very carefully," he said, "and we'll jump into both as merchandising avenues and consumer awareness become more clearly defined."

At present, Elliott feels that the major stumbling block in quadrasonic is concept: matrix or discrete. He believes four-channel sound will happen, "because the industry wants it to happen," but "many record companies will wait until a concept is agreed upon."

A&M engineers are evaluating both concepts, and Elliott expects to be in the marketplace "probably after the first of next year when there is a strong enough consumer acceptance of quadrasonic."

Prerecorded dolbyized cassette product is another plus for the tape business, the executive confirms. "It obviously improves the quality of cassettes," he said, "and the equipment is becoming more sophisticated and the consumer more aware of better sound qualities. We'll be in that market, too."

In an effort to look for even more sales, Elliott is investigating the premium field as a future marketing avenue, as is the spoken word cassette field.

The only concern he has, and it continues to be an increasing headache, is tape bootlegging. "It's at least 50 percent of the business and growing rapidly. I look at my tape sales and realize just how much I'm losing to the pirates."

MCA 'Tech' To Exhibit Wing Wares

LOS ANGELES — MCA Technology will exhibit electronics products from three of its subsidiary companies at the 41st convention and exhibition of the Audio Engineering Society at the Hotel New Yorker, Oct. 5-8.

It will show its cassette copier, Copy-Cass, which duplicates 30-minute cassettes in 2½ minutes; a line of full range, low frequency speakers from Gauss; audio consoles and a graphic equalizer input module from Electrodyne; a 100-watt power amplifier, a limiter/compressor, tape transports and a Broadcaster stereo control console from Langevin.

The Copy-Cass also duplicates 60 and 90-minute cassettes, and a hopper holds 50 blanks to feed into the portable unit. The product line of speakers includes models in three sizes, ranging from \$124 to \$156 at list prices.



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July 6, 1971

Mr. Leslie Dame
Vice President
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Woodside, New York 11377

Dear Leslie:

I am most gratified to be able to advise you that a recent confidential, independent study conducted for Billboard by Appel, Haley & Fouriezos Inc. of the tape market, indicates that Le-Bo Products, Inc. is the number one accessory manufacturer in the United States, topping all other competition.

The following are the Statistics:

| Brand | % |
|----------------------------|----|
| Le-Bo | 14 |
| 3M-Scotch | 13 |
| Recoton | 6 |
| Sony | 6 |
| Amberg | 4 |
| RCA | 4 |
| Columbia | 2 |
| Norelco (No. Am./Phillips) | 2 |
| All others | 39 |

Leslie, may I take this opportunity to wish you well in your continued efforts at servicing the accessory industry.

Kindest personal regards.

Cordially yours,

Ronald E. Willman
Ronald E. Willman
Eastern Sales Manager

REW/mjm
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GUITAR ACCESSORIES

Roberts Expands To Mid-Range Tape Units

LOS ANGELES—Roberts, the high-end tape recorder manufacturer, has shifted direction and is now moving into the mass merchandising area with mid-range-priced 8-track and cassette units.

In the past the company sold its top quality open-reel tape recorders in high fidelity shops and other specialty locations catering to audiophiles.

In order to pave new market-

ing directions with mass merchandising retailers, Roberts has given its player line to the J&H Western Corp., a veteran sales reping firm working with large chains.

J&H Western is the first mass merchandising rep to handle the Roberts line in the tape player's history.

Roberts plans to sign up additional repping firms in other ma-

nor U.S. markets, relates Larry Winn, the national sales manager.

This new marketing direction will be an adjunct to Roberts' established ties with the hi-fi and photo shops which have traditionally carried its top-priced equipment.

"The trend today is to move into the 8-track and cassette fields with equipment priced in the mid-range area, while maintaining units in the open reel configuration," Winn said.

The company's research and development here in California has created 15 8-track and 15 cassette units in what Winn calls the mid-price range. There will also be six new open-reel players plus several quadrasonic machines.

J&H Western will cover Southern California, Southern Nevada and Arizona with a field force of 14 salesmen. The 25-year-old company will emphasize home entertainment-oriented companies, while continuing to service the hi-fi and photo outlets.

Two years ago Roberts didn't have one product below \$300.

J&H has assigned Lon Hettick, its electronic products sales manager, to work with Roberts. Hettick will direct J&H's marketing plans while being the man-on-the-spot for technical matters.

No Conflicting Lines

"J&H provides us with the entry into mass merchandisers we now need," Winn said. The executive also points to the fact that J&H does not have any conflicting tape recorder lines. "It's increasingly difficult to find reps who don't have conflicting lines," he says.

J&H has been in the electronics

(Continued on page 18)

Radio Shack In Tape Spotlight

FORT WORTH—Allied Radio Shack's new electronic parts and accessories catalog gives a featured role to blank tape.

The company boasts of its "no-compromise" features in cassette blanks, like flanged idler roller, stainless steel pins, pressure pad and separate hum shield and curved polyester graphite-coated gasket.

It lists a low-noise Realistic brand in C-30 (in quantity at 79 cents), C-60 (\$1.09), C-90 (\$1.49) and C-120 (\$1.79); a three-pak Concertape brand in C-30 (in quantity at \$1.89), C-60 (\$2.49), C-90 (\$3.59) and C-120 (\$4.49); a low-noise, wide-dynamic Realistic Supertape brand in C-60 (in quantity at \$1.59) and C-90 (\$1.99), and a Realistic brand 8-track blank cartridge in 40 minutes (in quantity at \$1.49) and 80 minutes (\$1.79).

Also mentioned in the catalog are reel-to-reel tapes, cassette and open reel tape splicers, lubricating oils, splicing tape, pressure pads, storage boxes, mailers, trays, mikes for cassette and reel recorders and 8-track and cassette head cleaners.

RETAIL CHAIN IN TAPE PRICE SUIT

LOS ANGELES—The Warehouse, a 12-store record-tape retail chain, filed suit in Superior Court here charging several Southern California retailers with selling tapes below cost in order to "injure competitors."

The Warehouse's parent company, Integrity Entertainment Corp., is seeking an injunction and \$100,000 damages against Leo's Muntz Stereo, Stereo City, Muntz Cartridge City, Music Distributors, Leo, Simon and Ruth David and National Stereo Inc.

Tapes being sold by the defendants below cost are Jethro Tull's "Aqualung," "Jesus Christ, Superstar" and "other Capitol recordings."



A dealer out in Dallas suggested we add a few features to our under \$50 cassette portables.



So, this year our F-25 features Endmatic for automatic shut-off at the end of a cassette, 3-way power, instant repeat of any portion of a recording by pressing a single lever, remote control microphone, pushbutton operation, automatic and manual record level control, record level meter. \$49.79.

Thanks a lot Tex!

Concord division, Benjamin Electronic Sound Corp., Farmingdale, New York 11735/a subsidiary of Instrument Systems Corp.



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Prices subject to change without notice.

International Tape

LONDON—Hanimex, U.K. distributor of **Toshiba** equipment as well as its own brand, is going into software in partnership with an American music publishing company. A tape duplicating plant is planned in the U.K., with Hanimex releasing prerecorded budget cassettes and cartridges. Hanimex is distributing about 14 players, primarily cassette units, for Toshiba. It wants to put more emphasis on 8-track players, however, "because there is a definite swing to cartridge in the U.K.," said a company spokesman. Hanimex is marketing five portable cassette units and will be introducing four 8-track home systems this year under its own brand. . . . **Musitapes** is planning to increase its nonmusic outlet distribution of tape. It is opening a second retail outlet for software and equipment. . . . **Teleton** is reducing prices of eight cassette and 8-track players. . . . **Sanyo** and **Decca** are starting a joint promotion, beginning Oct. 1. Sanyo equipment will be shipped to dealers with a copy of Decca's prerecorded tape catalog. Consumers buying equipment are entitled to purchase two tapes and receive a third free. . . . **Hellerman Data Packaging** is expanding its U.K. facility.

5 Record Labels Continuing Tape Piracy Legal Skirmish

LOS ANGELES—The latest effort in a continuing campaign to eliminate illegal tape duplicating was made here in Superior Court.

A&M Records, ABC-Dunhill, Atlantic, Columbia and Warner Bros. filed a tape piracy suit against the following defendants:

Named in the suit are Kay Templin of Record World; Jerome A. Shea, G.L. Shea and Charles Glenberg of the Hippodrome; Fred Wallace of High Society; Don Walker of Tapetown USA; Western States Service Co., Inc.; Eugene Hill, Nat Goldberg, Ned Donnel, Hank and Ann Van Olphen of Stereo Discount Sales; John Anderson of Stereo World West and Discotape; Gordon Hamilton and John Snyder of California Discount Tape Center; Law-

rence A. Cook of Arlington Music Center; Michael McKelly of Mike's Wheel Shop; Steve Harris of Mind Shaft; Joseph S. Hassen and Charles J. De Pietro of Story Music Co.; Joe and Carolyn Troy of Joe's Stereo Shack; General Mobile Electronics Co., Inc., a firm which does business as Al 'n' Ed's Big Sound Corner, Edward Zions, A. Sirota, A. Brotsky, R. Knight; Travel-Music, Inc., a firm doing business as Davis Radio; Jules Huppert, Lidia Huppert, Joe O'Rourke, Jewel Sanford and William Jones of Elite Record Co., Leonard E. Massena of Len's Stereo City.

The record companies are seeking damages of \$100,000 and all proceeds from tapes duplicated and sold illegally.

RCA Tape Researching Dist. Ave's

NEW YORK—RCA's magnetic tape division is investigating several new areas of distribution for its blank tape products.

A heavier concentration will be made in the educational field, for example, and the company is exploring premium areas, too, said Art Fritog, manager of the audio magnetic products division.

"We're now developing a marketing and distribution program for our blank cassettes to service the educational field," he said. RCA's products for the educational field will be similar to its consumer line, which includes the high-end Red Seal line in 30, 60 90 and 120-minute lengths and the economy Vibrant in 30, 60 and 90 lengths.

While RCA blank cassette lines are doing well—both lines are blister packed—Fritog is extremely pleased with the success of the 8-track blank line. RCA offers 8-track blanks in 32 (\$2.45), 64 (\$2.95) and 94 (\$3.70) lengths in color blister packages. "It has been our sleeper product," he said. "We didn't expect the amount of sales we have received."

The success of 8-track blanks is directly related to the equipment in the field, Fritog believes. "The equipment people (manufacturers) promised 8-track record/playback units at retail and delivered. This accounts for the spurt in 8-track blank sales."

Fritog also expects overall business to start its climb from the doldrums of 1970-71. "Business is starting to pull out of its long slump, with the first favorable signs coming in the final calendar quarter of 1971.

"We're certainly more optimistic than a few months ago," he said, "although the blank tape business has been fairly recession-proof."

A sign of strength, too, has been the tape duplicators. "They're buying more tape," Fritog said. "That means the prerecorded tape pipeline is emptying and reordering is taking place among dealers and distributors."

As a future, Fritog is studying

the chromium dioxide cassette market, although he doesn't expect it to be a mass consumer-accepted item for some time.

"The equipment is not in the marketplace," he said, "and I'm not sure it will be for some time. yet. I'm not going to jump into it (chromium dioxide)."

8-TRACK HIGH SPEED DUPLICATOR



BE-1000 MASTER



BE-900 SLAVE

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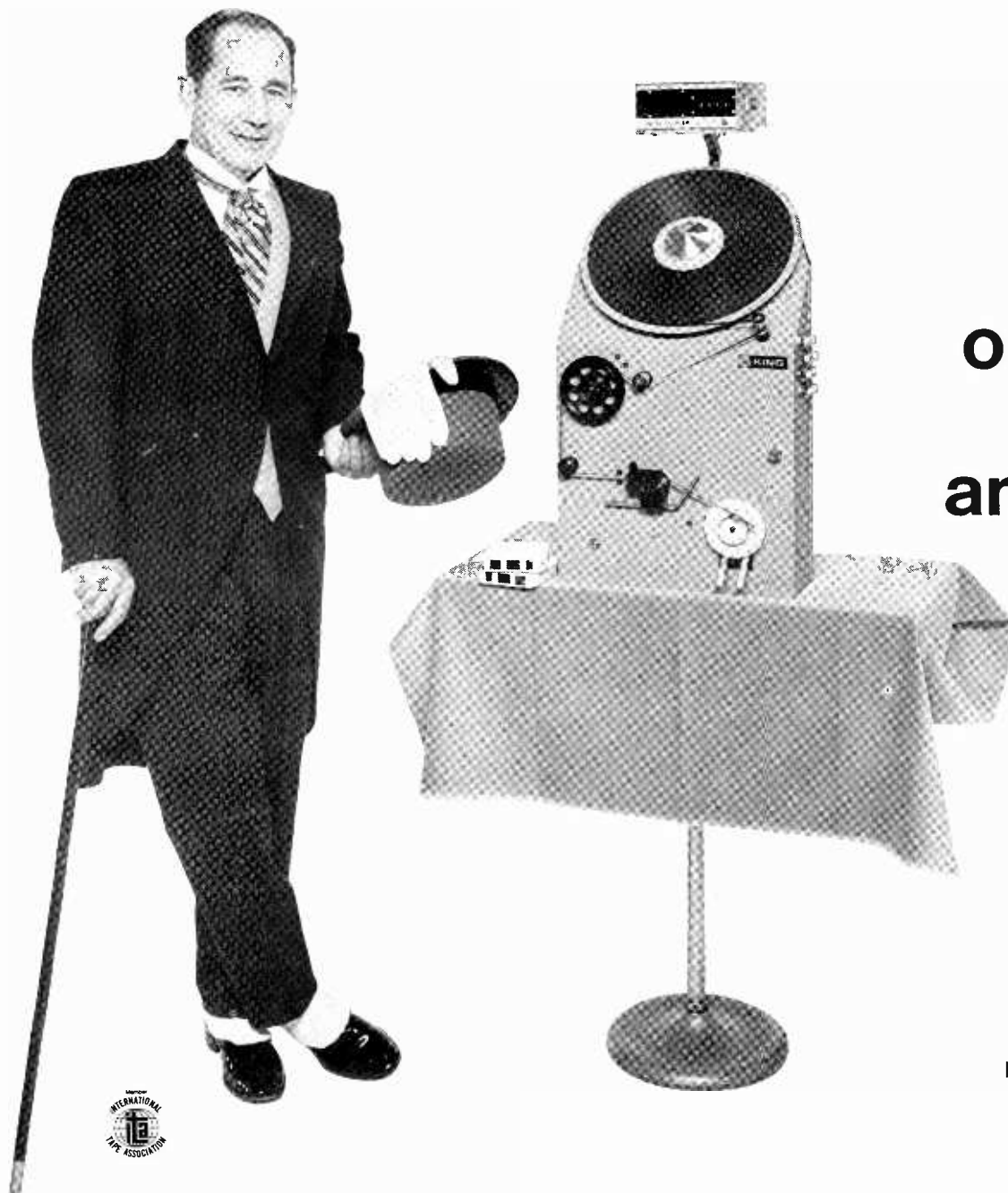
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World Leader in Tape Tailoring Systems

Tape Happenings

Roberts, Los Angeles, has introduced a mini cassette recorder/player, model 111, at \$79.95. Equipped with a built-in microphone, the unit is battery or AC operated, and comes with an AC adapter and a C-60 blank cassette. A rechargeable battery pack and an external microphone are optional accessories. . . . A series of self-improvement therapy courses is available on cassettes from Cas-

(Continued on page 58)

Catalogs Comply; New Audio Product Shown

LOS ANGELES — President Nixon's 90-day price freeze caught many catalog houses by surprise, but all agreed to "comply fully" with the new economic edict.

Sears, Roebuck and J.C. Penney are reducing some catalog prices in their Christmas editions, while Montgomery Ward said the price freeze would affect its spring catalog.

Most catalog houses, however, have not made decisions on their pricing of imported electronics.

While most catalog retailers offer limited imported goods, the import surcharge (10 percent) could be costly, especially if the retailers hold to catalog prices arrived at before imposition of the surcharge.

Tape and audio equipment usually receive emphasis in the leading national catalog merchandisers.

Aldens' catalog includes a 20-page section on home electronics, including mention of four-channel as "the hottest sound sensation of the '70s." It promotes a quadrasonic unit featuring an 8-track deck, amplifier and four 8-inch speakers at \$179.95. The unit also features input jacks for an FM stereo tuner or a record changer.

Other models in the catalog are a Webcor music center with AM-FM radio, stereo receiver, 8-track player, BSR changer and speakers at \$149.90; Bell & Howell's "Boom Box" cassette at \$79.95; and a portable 8-track playback/record unit from Toyo at \$119.

Spiegel entered the 4-channel market with a five-part unit including four 6½-inch speakers and a tape deck with AM-FM multiplex radio listing at \$199.95.

Also listed are a 5-piece unit from Sharp at \$179.83, a 3-piece AM-FM tuner/amplifier at \$99.95, a cassette deck at \$29.95, a four-speed mini changer at \$34.95, and a 8-track deck at \$29.95.

Sears' catalog features an AM-FM radio with BSR changer, 8-track player and two speakers at \$194.95; three 8-track units, including a playback/record deck at \$148.95, a playback only at \$73.95, a portable at \$38.95; and a auto stereo cassette player at \$89.95.

Items in Montgomery Ward's catalog include an AM-FM receiver with 8-track player/recorder at \$184.95, an 8-track playback/record deck at \$127.95, and 8-track players with radio at \$98.95 (\$68.95 without the radio), an 8-track auto unit with FM stereo at \$110, a auto cassette at \$89.95, and a auto/home convertible system which includes two speakers and converter cabinet housing the car stereo unit (either 8-track cassette or FM multiplex) at \$66.95.

All catalogs list more 8-track players with record capability, more auto cassettes that double for home use and more modular stereo. Sears and Ward catalogs both fail to mention quadrasonic models.

Roberts Broadens

• Continued from page 16

field for four years, starting out in the auto accessory field.

"People are aware of the Roberts name, which should help us in our plans to expose their products in these new areas," said Lenny Poncher, one of J&H's owners. "Our initial reaction from mass merchandisers has shown us they feel there is a definite place for the Roberts 8-track and cassette line on their shelves."

J&H services several hundred accounts in its territory, points out Bob Van Grove, another of the owners. His other two partners are Paul Ziegler and Bill Perman.

Tenna Slates '72

• Continued from page 14

roduce additional 8-track auto players to its line, "sometime next year," Dangelo said, "but will hold the line on new auto cassette players."

Tenna has one stereo auto cassette playback model in the line and doesn't expect to add others. "The auto cassette market is soft," he said. "We don't see it changing in the immediate future."

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NOW your customer can flip-through all selections, see dozens of titles & pictures at a glance like reading pages in a book!

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



No. 208

8 TRACK CARTRIDGE SPRING PAD
Phosphor Bronze Spring with wool felt pads



No. 508

8 TRACK FOAM PAD
Mylar face—Styrene base—dimensions to customer specifications.



No. 901

SPECIAL FOAM SHIELD
An example of special production to individual customer design.



OVERLAND PRODUCTS

TOP

Billboard Tape Cartridges

(Based on Best Selling LP's)

| This Week | Last Week | Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.) |
|-----------|-----------|---|
| 1 | 1 | TAPESTRY Carole King, Ode '70 (A&M) (8T 77009; CS 77009) |
| 2 | 2 | EVERY GOOD BOY DESERVES FAVOUR Moody Blues, Threshold (M24805; M24605) |
| 3 | 4 | EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609) |
| 4 | 5 | WHO'S NEXT Who, Decca (6-9182; C73-9182) |
| 5 | 3 | RAM Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375) |
| 6 | 6 | MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561) |
| 7 | 8 | CARPENTERS A&M (8T 3502; CS 3502) |
| 8 | 9 | JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-6000; 13-6000) |
| 9 | 7 | AQUALUNG Jethro Tull, Reprise (M8 2035; M5 2035) |
| 10 | 10 | WHAT'S GOING ON Marvin Gaye, Tamla (T81310; M75310) |
| 11 | 11 | SHAFT Soundtrack/Isaac Hayes, Enterprise (EN8-2-50002; ENC 2-50002) |
| 12 | 12 | STICKY FINGERS Rolling Stones, Rolling Stones (M859100; M559100) |
| 13 | 19 | SOUND MAGAZINE Partridge Family, Bell (Ampex M86064; M56064) |
| 14 | 17 | DONNY OSMOND ALBUM MGM (GRT 84782; 54782) |
| 15 | 16 | POEMS, PRAYERS & PROMISES John Denver, RCA Victor (PBS 1711; PK 1711) |
| 16 | — | MASTER OF REALITY Black Sabbath, Warner Bros. (Ampex M82562; M52562) |
| 17 | 13 | ALLMAN BROTHERS BAND AT FILLMORE EAST Capricorn (Ampex M82-802; M52-802) |
| 18 | 14 | L.A. WOMAN Doors, Elektra (ETB 5011; TC5 5011) |
| 19 | 15 | ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic (Ampex M87205; M57205) |
| 20 | 21 | 4-WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902) |
| 21 | 20 | STEPHEN STILLS II Atlantic (Ampex M87206; M57206) |
| 22 | 18 | B S & T 4 Blood, Sweat & Tears, Columbia (CA 30590; CT 30590) |
| 23 | 23 | TARKUS Emerson, Lake & Palmer (Ampex M89900; M59900) |
| 24 | 24 | BLUE Joni Mitchell, Reprise (Ampex M82038; M52038) |
| 25 | 25 | THE SILVER TONGUED DEVIL & I Kris Kristofferson, Monument (GRT 830679/530679) |
| 26 | 27 | TEA FOR THE TILLERMAN Cat Stevens, A&M (8T 4280; CS 4280) |
| 27 | 22 | PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887) |
| 28 | 28 | WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists (X04018; XC7018) |
| 29 | 29 | ONE WORLD Rare Earth, Rare Earth (R-8-1520; R-75520) |
| 30 | 31 | GOLDEN BISCUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT & Ampex 85098; 55098) |
| 31 | 32 | BEST OF Guess Who, RCA Victor (PBS 1710; PK 1710) |
| 32 | 48 | A SPACE IN TIME Ten Years After, Columbia (not available) |
| 33 | 39 | FIREBALL Deep Purple, Warner Bros. (Ampex M82564; M52564) |
| 34 | 26 | CHICAGO TRANSIT AUTHORITY Columbia (1810 0726; 1610 0854) |
| 35 | 35 | SURVIVAL Grand Funk Railroad, Capitol (8XW 764; 4XW 764) |
| 36 | 33 | INDIAN RESERVATION Raiders, Columbia (CT 30768; CA 30768) |
| 37 | 41 | 5th Lee Michaels, A&M (8T 4302; CS 4302) |
| 38 | 37 | CLOSE TO YOU/ONE LESS BELL TO ANSWER Burt Bacharach, A&M (8T 3501; CS 3501) |
| 39 | 38 | CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271) |
| 40 | 40 | FILLMORE EAST—JUNE 1971 Mothers, Reprise (Ampex M82042; M52042) |
| 41 | 30 | UP TO DATE Partridge Family, Bell (Ampex 86059; 56059) |
| 42 | 42 | PAUL AND Paul Stookey, Warner Bros. (M-81912; M-51912) |
| 43 | 43 | MAYBE TOMORROW Jackson 5, Motown (81735; 75735) |
| 44 | 34 | CHASE Epic (EA 30472) |
| 45 | 46 | JUST AS I AM Bill Withers, Sussex (Ampex M8 7006; M57006) |
| 46 | 49 | UNDISPUTED TRUTH Gordy (955 T; Cassette not available) |
| 47 | 44 | THE SKY'S THE LIMIT Temptations, Gordy (G81957; G75957) |
| 48 | 50 | LEON RUSSELL & THE SHELTER PEOPLE Shelter (8XW8903; 4XW8903) |
| 49 | — | HOT PANTS James Brown, Polydor (8F 4054; CF 4054) |
| 50 | 47 | ABRAXAS Santana, Columbia (CA 30130; CT 30130) |

Billboard SPECIAL SURVEY For Week Ending 9/11/71

Cartridge TV

Japanese Eye Rosy EVR Production Run

TOKYO—The EVR format is picking up speed here. Toshiba, one of four Japanese firms licensed to manufacture and sell EVR players around the world, predicts it will have initial production runs of 10,000 to 20,000 for its first two models.

Toshiba plans having these units ready for local sales by the end of this year. The models include the 1000, which is a console with a 20-inch TV tube and a price below \$1,000; and a tabletop accessory unit which can be affixed to the TV antenna terminals by wire. That unit's price has not yet been set, but is in the \$550-\$800 range.

Export plans have not yet been determined because of the reevaluation of the yen.

Toshiba does not plan any immediate forays into programming. All EVR film cartridges have to be duplicated by a CBS EVR lab. There is one in the United States in Rockleigh, N.J., and the EVR Partnership has another in England at Basildon, Essex. That facility will not have color capabilities until the end of the year.

CBS has plans to launch an EVR processing plant in Japan, but no date has been set for its construction. It could be operable 18 months after work has begun, according to CBS predictions.

CBS recently displayed a system for color film made from a two-inch videotape master, utilizing a new electronic beam recorder.

Toshiba plans to also market an Ampex Instavideo unit. While that videotape system is incompatible with several of the other videotape CTV systems, the EVR system has one film width standard. Thus, an EVR cartridge can be played on the Toshiba unit as well as on forthcoming EVR sets from Mitsubishi, Matsushita and Hitachi, the other Japanese firms licensed to make the players.

The local manufacturers are expected to start shipping EVR players into the American market in 1972. Motorola's exclusive EVR license expires Jan. 1 of that year, and the company is working with Hitachi and Mitsubishi in providing them with parts for their own initial startup programs.

Motorola Studying Moppet Cartridge TV Fun Market

By ELIOT TIEGEL

LOS ANGELES—Motorola's program development coordinator, Noreen St. Pierre, has analyzed the children's program market for a report to be presented during the company's annual marketing meeting in Chicago Sept. 20.

For the past seven months Miss St. Pierre has been traveling around the country investigating marketplaces for kiddie shows.

Among the locations which she envisions using cartridge television programs are day-care centers, public libraries, pediatrics wards in hospitals, nursery schools and kindergartens.

Some of these places are already using 8mm film or Super 8mm film or show-and-tell machines, she points out. "So they're aware of audio/visual devices. We plan to bring them a new dimension of personalized programming."

Motorola's hospital products sales staff, which sells two-way communication equipment, is offering an EVR player plus appropriate programs to these hospital outlets.

In a related move, Motorola's own programming repository, the Teleprogram Center, plans to sell children's titles to libraries which have already signed up for the CBS EVR library starter program of one player and 100 films.

The Pierce County Library District in Tacoma, Wash., has signed a pact with Motorola for such additional titles from the Teleplayer Center.

Motorola's children's fare is a combination of education and entertainment. "We're in the enrichment business rather than the curriculum business," Miss St. Pierre says. (It's curriculum when it's pedantic with a workbook and is included in a course, she points out.)

Motorola is presently negotiating with a major publishing house for a series of animated children's shows, she says.

Among the programmers provided Motorola with kiddie shows are Ruth White; Dave and Lynn Adams' Pyramid Films; the National Film Board of Canada and Stephen Bosustow Productions.

CBS Asks IBM for EVR Shows

NEW YORK — CBS EVR's president Robert Brockway has asked IBM to consider using the new cartridge television medium as a means of communicating with "minority groups."

The executive laid out the chal-

lenge to the behemoth firm, which has used other electronic media as a sponsor of programs, at a recent IBM dinner seminar.

The low cost of duplicating EVR films for specialized audiences, like giant companies or ethnic groups, was pointed out by the executive.

The sales pitch for the EVR format by its top executive is a new tack being taken by CBS to generate interest among industrial giants for its CTV system.

EVR promises new communications methods plus freedom of choice for the viewer, Brockway stated. IBM, which has worked with broadcasters in the past, "might be a logical partner in coming to grips with the decade's challenges for human betterment," Brockway said.

Gonzales Doing EEE Tennis Set

NEW YORK—East End Enterprises will begin shooting a series of instructional tennis programs for use on the CTV medium, at Caesars Palace, Las Vegas, on Sept. 27. The series featuring tennis champion, Pancho Gonzales, will be shot in color on both film and videotape over a period of four days.

The 2½-hour series will be made available on existing CTV systems, as well as announced systems when they come of age. Other instructional programs already available from East End Libraries include a golf series by Arnold Palmer, and a series on cooking.

Meanwhile East End's parent company, Inter-Theater Controls, has announced its intention to go public. The company will shortly enter registrations preparatory to this move.

New Duplicating Process

WILMINGTON, Del.—DuPont has developed a thermal duplicating process for videotape, reported to be at least 10 times faster and cheaper and of better quality than present electronic copying methods.

DuPont officials note that at

GRT CORP. SELLS VIDEOTAPE DIV.

SAN FRANCISCO — GRT Corp. has sold its videotape division for an undisclosed sum to Rohm & Hass.

The tape company moved into the video field after a long research and development program with the objective of formulating premium quality magnetic videotape products. (Billboard, June 6, 1970.) Plans called for products to be manufactured and sold to the industrial and educational markets.

It is understood that GRT severed its videotape division as part of a belt-tightening program.

The slow head-to-tape speeds planned for videocassette recorders, high performance tape is required. The new thermal copying process utilizes DuPont's colryn chromium dioxide videotape to produce high performance tapes with identical properties for both master and copy.

Philips Guesses 12 to 1 Ratio Between TV and CTV Units to '80

HAMBURG—Philips estimates a 12-to-1 ratio between regular TV sets and cartridge television units through 1980. The hardware manufacturer, who displayed its videotape recorder/player at the Berlin radio and TV exhibition, estimates there will be 1.2 million CTV sets sold through this decade.

Among the European manufacturers agreeing to use Philips ½-inch videotape system are AEG-Telefunken, Blaupunkt, Grundig, Loewe-Opta, Saba, all in Germany; Zanussi of Italy, Thorn Electrical of England and Lenco and Studer of Switzerland.

Philips plans marketing its first sets at

the beginning of 1972. The retail price of the model N 1500 will be about \$1,000.

The cartridge for the Philips set is 5 inches by 6 inches by 1 inch. The tape plays at 6.7 inches per second. It takes 5.6 minutes for the one-hour cartridge to rewind.

According to Ingwert Ingwertsen and Herbert Willers of the German Philips firm, they anticipate the audio/visual medium being accepted by educational specialists, and the medical and industrial training fields. Philips executives admit no one knows what relationship will develop between the play-back-only and play/record systems. The Philips unit does both, in color and monochrome.

sored by the American Trial Lawyers Assn. and Hastings College.

The seminar will be recorded on videotape by the TV department of the University of California at Berkeley. These tapes will be edited down to about 50 hours with the master tape duplicated for the Instavideo ½-inch width and offered to lawyers who were unable to attend the seminar. One catch: a lawyer has to have an Ampex Instavideo unit with which to see the material.

Ampex Shows Instavideo for Legal Seminar

SAN FRANCISCO—Ampex shows off its Instavideo system for lawyers during a week-long seminar here at Hastings College.

Proceedings of the seminar (Aug. 28-Sept. 4) will be recorded on both Ampex's cartridge television system and on its broadcast video equipment to demonstrate the potential use of closed-circuit videotape recording in courtrooms.

About 300 trial lawyers from over 40 states are participating in the seminar sponsored by the American Trial Lawyers Assn. and Hastings College.

CTV-TV-AM/FM Unit

Retailers Long for All-in-One Cabinet

By ELIOT TIEGEL

LOS ANGELES—Will a cartridge television home unit stand adjacent to a tape cartridge player, a record player, an AM or AM/FM radio combination in the den or living room?

Will retailers find space on their floors to display a new piece of hardware?

There is some feeling among mass merchants that they hope cartridge television systems combine some of these other electronic communications media into a one-cabinet, all-encompassing entertainment and communications device.

In this early stage of the development of CTV, retail chains haven't aligned themselves with any alacrity to any of the CTV systems principally because of the lack of standardization in hardware.

Still, there are indications that equipment buyers would like to eventually wind up with a one-cabinet situation, so that the home viewer/listener has all his systems together.

A Montgomery Ward executive recently noted he thought the CTV people had the

potential of tying up both the audio and video fields by combining sources in one unit.

The ideal situation is for a person who wants stereo background music to take his 8-track cartridge or cassette and play it through the CTV unit which would have stereo capability.

The person who buys a recording type of CTV unit, like the Ampex or Avco machine, will be able to play his videotapes back on his TV screen while using music from an FM radio as the background source. All he'd need do would be to flip a switch to activate the FM radio in the same cabinet.

Most retailers look upon CTV as an expensive product which is still some time away from being a "demand item" by the public. With floor space so tight now, many don't like the thought of having to squeeze in another item to compete with the plethora of electronic devices now vying for the home dollar.

CTV Wires

Alan Landsburg Productions will transfer its "Red Check" series of instructional sports films to Avco's Cartrivision system. Covered are basketball and football. Each series consists of 12 five-minute films divided into three parts. The series utilizes slow motion, instant replay, stop-action and freeze frame techniques.

Bill Russell, Walt Frazier and Rick Barry are the top hoop names. Roman Gabriel, Merlin Olson, Jack Snow, Alvin Haymond, Ken Iman, David Ray and Myron Potatoes offer football lessons.

Woroner Films is preparing a second series of police training films for Motorola's Teleprogram Center. . . . CBS Labs has developed a method of color encoding black and white films and videotape so that color can be seen. Low costs are predicted and may have application for the EVR system which uses specially made film. . . . C. Russell Dupree has shifted over from CBS Labs to director of film operations for CBS EVR in Rockleigh, N.J.

Sensory Devices is preparing a series of X, R or GP-rated movies for bars and nightclubs, with the

films housed in a Super 8mm cartridge from Panacolor. Sensory Devices has signed a three-year contract with Ziess Ikon to distribute the system in the U.S. and Canada. The system utilizes a rear screen projector with freeze frame, rewind and fast forward capabilities.

FCC Extends CTV Rulings Deadline

NEW YORK—The Federal Communications Commission (FCC) has decided to extend the comment date on regulations and industry until Oct. 26. Decision to grant the 60-day extension comes as a result of requests by both the International Tape Assn. and the Consumer Electronics Division of the EIA, for additional time to study the FCC's docket.

Original expiration date for comment on the docket was Aug. 25, but members of both the EIA and the ITA complained that this did not give them time to study its contents and make meaningful contributions.

Isle of Wight Fest Off; Fear Bill Is Stop Order

By ROB PARTRIDGE

LONDON—A High Court injunction put off any attempts to stage a last-minute open-air festival on the Isle of Wight. The action was taken by the local council against promoter Richard Roscoe who had planned a free, three-day festival on the island, but the injunction also reflects a growing national unease about giant festivals.

During the past three years the annual Isle of Wight Festival, promoted by Fiery Creations, had become virtually an institution with the international rock audience. The festival in 1969 marked the return of Bob Dylan to live concerts, and last year's event was the final major performance by Jimi Hendrix.

The first signs that things were not well came immediately after last year's festival, when Fiery Creations admitted the company was in financial trouble. This was confirmed earlier this year when it was stated at a creditors' meeting that the 1970 festival had lost \$146,400. The local population was also concerned about the vast audiences attracted to the two festivals and earlier this year the island's Member of Parliament, Mark Woodnutt sponsored the Isle of Wight County Council Bill which is shortly to become law.

The Bill provides measures which will control large assemblies on the island. According to Ron Faulk of Fiery Creations: "The bill says they want to control festivals, but one can't help feeling what it really means is that the

council want to stop festivals altogether. "The bill places so many restrictions on the promoter that it will be quite sufficient to stop any future festivals. For instance the council can now say where the site should be—but what happens if they don't want any site?"

Michael Alfandary, promoter of two excellent open-air concerts at Crystal Palace this year, has been taking a keen interest in the bill. "I was in Parliament listening to the passage of the bill and I was shocked that not one of the MPs knew what was involved in running a rock festival. I am most unhappy that these legislators have no working knowledge of festivals. Bad law is no law and we need good law."

This year's festival calendar contains not one event on the scale of the Isle of Wight Festivals. Alfandary blames this on the promoters. "I feel that giant festivals have not gone, but they do need better promoters," he said. "But there are very few people around who could possibly handle the organization involved. It's not just a question of booking groups, the promoter has to virtually install a small town. Therefore they have to think in social terms."

"I know from my experience at Crystal Palace just how much has to be done to keep festivals civilized. We need to evolve a set of standards about such elementary things as catering, loos, access and drainage and thus prove we are socially responsible. When you get a large festival you are dealing primarily with a social event, the music is secondary."

"Legislation is needed for the good promoters to be protected. They must not be dragged down with those promoters whose only interest is making money. The public has to be protected as well, and this can only be regulated by law."

"All major gatherings are protected by law—such as football matches—and we must ensure that we get good legislation to guide festival promoters. It is the promoter's duty to get the facts about pop festivals over to the legislators. It's established by now that there is little violence at festivals and when one analyzes the first-aid statistics one finds that only 5 percent of casualties are accounted for by drugs. We must get these facts over to the public."

The future of large festivals, Alfandary believes, also lies with the music industry as a whole.

(Continued on page 35)

Johnstons in U.S. Deals

NEW YORK—The Johnstons, contemporary Irish folk group, have made U.S. deals with Chappell & Co. for worldwide publishing and General Talent Inc. for agency representation. The group is on a three-month U.S. tour to coincide with the recent release of their first Vanguard album, "Colours of the Dawn."

Stops on the tour include: Gerdes Folk City, N.Y.C., Sept. 14-18; Angela Davis Benefit, Monroe, N.Y., Sept. 18; South St. Seaport Museum, N.Y.C., Sept. 21; The Main Point, Bryn Mawr, Pa., Sept. 23-26; The Bistro, Atlanta, Ga., Sept. 27-Oct. 2; plus additional concerts in October at Nassau Community College, Stony Brook University and Saratoga Springs, N.Y. Dates are being arranged throughout September.

The Johnstons, regulars on the campus and concert circuit in England and in Europe, have already released five LP's abroad featuring members Adrienne Johnston, Mick Moloney, Paul Brady and producer Chris McCloud.

WISHBONE ASH, HELP

Whisky A-Go Go, Los Angeles

Two of the most musicianly groups in rock, Decca's Wishbone Ash and Help, made an exciting and well-received double bill at the Whisky.

Help, an L.A. trio that firmed its bones playing in various Las Vegas lounge units, has an unusually versatile capability. They

Signings

Trini Lopez to Capitol after seven years with Reprise. Capitol vice-president Artie Mogull will produce. . . . Saxophonist John Klemmer and jazz violinist Michael White to ABC/Dunhill. . . . Daddy Cool's first LP for Warner Bros., "Daddy Who? Daddy Cool!" will be released this fall. Group's producer is singer actor Robie Porter.

The Australian group hit down-under with "Eagle Rock." . . . Rich Mountain Tower, six-member Tennessee group, to Ovation Records. Their first LP has just been released. . . . The Dells and Howlin' Wolf have both re-signed with Chess. . . . Motown's David Ruffin to the Paragon Agency of Macon, Ga., for booking. . . . The Patterson Singers, Atco pop-gospel group, to SAS, Inc., Sidney Seidenberg's management firm. "Working Together" is their current single. . . . Will Sherman to Del-Mar Records in Lancaster, Tex., with "Room 205." . . . Shelton Kirby III to BeeGee Records in Los Angeles with "The Colour of a Man," produced by Patrick Boyle. . . . Ocean, Kama Sutra group, to the management firm of WBM in Toronto. . . . Brave Belt, Reprise group formed by ex-Guess Who Randy Bachman, to Diversified Management Agency for bookings. . . . Firewind, Oklahoma group, to Lizard Records. Gabriel Mekler will produce.

Spectrum, four-man rock band from Australia, to Atlanta through Binder-Porter Productions. Debut single is "I'll Be Gone." . . . Spyder Turner to Enchanted Door Management where Joe Messina will produce him for MGM. First single is "I Can't Make It Anymore." Turner hit previously with his version of "Stand By Me" for MGM. . . . TV's Dennis Weaver to Mercury. He'll cut an LP after completing "McCloud" series for NBC-TV. . . . Jerry Fuller will produce and bring in new talent for Bell Records. . . . String Cheese to RCA-distributed Wooden Nickel Records. Jim Golden and Barry Fasman co-produced sextet's debut LP. . . . Scepter's Beverly Bremers to the Wes Farrell Organization for commercials. She's currently appearing on Broadway in "The Me Nobody Knows." . . . Tony Darrow to Roulette. . . . David Patton to Wooden Nickel. . . . Willie Williams, blind soul singer, to Eddie Thomas' new Lakeside Records with "The Baa Baa Song." . . . The Geoffrey Stoner Band to the Florida-based Store Records with "To Love Somebody." . . . Folk singer Bonnie Koloc to Ovation Records. Norm Christian will produce. . . . Jazz singer Chris Connor to Sanyan Records in Hollywood with her first LP, "Sketches," produced by Rod McKuen.

Genya Raven, former lead singer with Ten Wheel Drive, to Columbia. . . . Infinity, L.A.-based singing trio, to Uni with "Sapphire," written by John Carter and Tim Gilbert of "Incense and Peppermints." Group is managed and produced by Frank Slay and Dennis Ganim of Chicory productions, which brought the Strawberry Alarm Clock to Uni.

are equally effective at soft rock and with their big, belting tunes like "Power to the People." Help gets a lot of music out of guitar-bass-drums and voices.

With Wishbone Ash, we move from versatility to virtuosity. The English group sings just enough to punch their card as a rock group. But it's easy to see that their hearts are really into flashy instrumental explorations of the jazz-rock frontiers. Typical of the Wishbone Ash approach is an extended piece like "Phoenix," which begins with lyric string arpeggios and then proceeds through several gradually more intense sections until the band sounds like a not-playing machine about to burst apart from sheer internal pressure.

NAT FREEDLAND

MELBA MOORE

Riviera Hotel, Las Vegas

Making her Las Vegas debut Tony Award winner Melba Moore astounded the audience with her tiny size and wide vocal range. Entering with "There's a New World a' Comin'" and "Blue Skies" she then changed clothes coming back on stage to impress the crowd with a poignant "The Long & Winding Road."

Presenting an incredible array of song styles her "Madonna Medley" was a high point of the act. Again changing clothes she presented a "Hair" medley consisting of "Hair," "Do Blondes Have More Fun" and her award winning "Purlie" with each selection punctuated by an appropriate fun wig.

"I've Got Love" ended her segment of the "David Frost Show" which was conceived by Walter Marks with musical arrangements by Bernie Hoffer. Charles Coleman conducted the Jack Cathcart orchestra.

LAURA DENI

JACKSON 5

Hollywood Bowl

With no other star performers on the bill, the Jackson 5 filled Hollywood Bowl with a crowd that was predominantly young, black, beautifully garbed and that screamed a lot more than it applauded. Without the excellent session men who fill in on the 5's Motown disks, the group's sound was a bit thin for a hall as big as the Bowl. But still, with 12-year-old lead singer and sex symbol Michael Jackson sounding like Aretha Franklin having a particu-

larly sunny day, the Jackson 5 elevates soul bubblegum music to a near art.

The five Jackson brothers are spectacularly handsome young men who cavort onstage with ferocious energy, performing their own variations of Motown choreography as they sock out their hits like "A-B-C," and "Maybe Tomorrow." Their appeal is to kids and they are fine showmen, hitting exactly the right tone and pace for their interracial young audience.

The Jackson 5 came on after intermission and a brief opening segment performed by some workmanlike Motown stable acts. Near the finale of their long, well structured set, the 5 suddenly departed from their usual stridently driving sound and for the space of a quick a cappella thank-you-for-coming chorus they produced surprisingly lush gospel harmonies. It seems the Jackson 5 is capable of a lot more variety than we've heard from them so far, and we may be in for a few surprises after Michael's voice changes.

NAT FREEDLAND

SAM SIGNAOFF, BUKKA WHITE

Gaslight II, N.Y.

The Sam Signaoff, Bukka White combination at the Gaslight II, Aug. 26, offered the small crowd of first-nighters a fine evening of entertainment, as well as a keen insight into the nation's musical evolution from those early days of earthy, blood and gut blues to the present trend of a folksy blues/rock format.

Signaoff, RCA Records, is destined to join that growing nucleus of new musicians reaching out to meet the demands of music lovers for a less commercial, more intrinsic sound. He is a poet, perceptive and articulate, with a flair for communicating his thoughts and music.

His selections, which, even without the impressive musical arrangements and musicians which accompanied him on his debut album for RCA, included "Blue Duck Fly to North Country," "It's a Lonely Day," "Sign, Book and Bell," and "New York Skyline."

Bukka White, who records for both Blue Horizon and Arhoolie Records, epitomizes that legendary blues figure that has played such an important role in shaping today's musical trends.

A past master of his art, he has

(Continued on page 22)

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GLEN CAMPBELL and wife, Billie, right, celebrate his recent opening at the Greek Theater in Los Angeles with a welcome home reception. Guests include, from left: Bhaskar Menon, Capitol Records president; Capitol's Anne Murray, special guest star on the Greek bill; Campbell and his wife. The singer-performer is now in Hollywood taping fall episodes of the "Glen Campbell Show" with Miss Murray on CBS-TV.

SEPTEMBER 11, 1971, BILLBOARD

Billboard Album Reviews

SEPTEMBER 11, 1971



POP
JOHN LENNON—
Imagine.
Apple 3379

Lennon has emerged as the real British Dylan, chronicling his own personal search for self-expression with that of the times which threaten to divide the self into oblivion. Down-to-earth honest introspection is steeped in insight, while magnificent string arrangements complement Lennon's latest concept of rock on "Imagine," "Give Me Some Truth," "How?," "Oh Yoko" and "Crippled Inside." Move over Sgt. Pepper.



POP
JEFFERSON AIRPLANE—
Bark.
Grunt FTR 1001

The Airplane debut on their own label with an LP ingeniously packaged and brilliantly performed. Each member gets his extraordinary licks in, but the ensemble songs, "Rock and Roll Island," "When the Earth Moves Again" and "Pretty As You Feel" should be most helpful in the LP's rapid rise to gold.



POP
KRIS KRISTOFFERSON—
Me and Bobby McGee.
Monument Z 30817

Originally released before Kristofferson's recording success, the LP has been repackaged and rerevised and with what many consider the definitive versions of his own "Me and Bobby McGee," "Help Me Make It Through the Night," "For the Good Times," "Sunday Morning Comin' Down" could become the more successful of his albums.



POP
JOAN BAEZ (2 LP's)—
Blessed Are.
Vanguard VSD 6570/1

This deluxe two-record set, timed perfectly and encompassing her smash hit single, "The Night They Drove Old Dixie Down," should prove a fast hard seller. By far one of the top LP's of the week, the program is one of her most diversified. Potent Baez performances on Ron Miller's "Heaven Help Us All," Kris Kristofferson's "Help Me Make It Through the Night," and many originals such as "When Time Is Stolen."



POP
FOUR TOPS' GREATEST HITS, VOL. 2—
Motown M740L

Volume One of their greatest hits proved a heavy seller, and the follow-up offers all that sales potency and more with the inclusion of their recent hits. Top Hit include "In These Changing Times," "Still Water," "It's All in the Game," "Just Seven Numbers" and "If I Were a Carpenter."



POP
SMOKEY ROBINSON & THE MIRACLES—
One Dozen Roses.
Tamla T312L

The group's latest two big hits, "Tears of a Clown" and "Crazy About the La La" are included here for additional sales value. They also turn in super treatments of Paul Simon's "Cecilia," and Smokey's own "The Hunter Gets Captured by the Game" and "Satisfaction." Strong LP for a heavy chart dent.



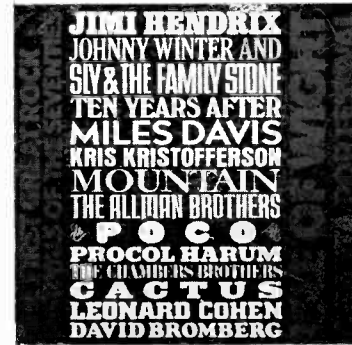
POP
SAVOY BROWN—
Street Corner Talking.
Parrot OAS 71047

Savoy Brown has evolved into one of rock's sturdier bands despite their low-key attack that's almost primitive in comparison to other heavyweights. Yet Savoy Brown's blues-rock rolls on determinedly behind Kim Simmonds' distinctive lead guitar and Dave Bidwell's Creedence-like punctuations on drums. "Tell Mama," "Let It Rock" and "All I Can Do" are tough, tantalizing blues from this tight group.



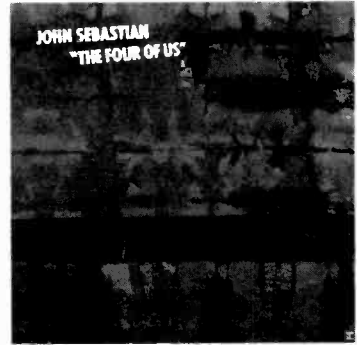
POP
KENNY ROGERS & THE FIRST EDITION—
Transition.
Reprise MS 2039

With the consistency that has made them popular chart-riding favorites, Kenny Rogers and the First Edition 10 inspirational songs of some of the top writers of the day, and give them a sincere and creative treatment. The sound is soft, but the group, with its strong vocals and musical arrangements that complement rather than detract from the tunes, has undoubtedly created more chart product.



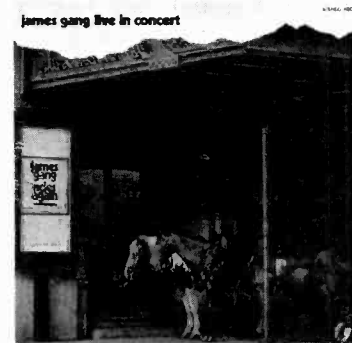
POP
VARIOUS ARTISTS (3 LP's)
The First Great Rock Festivals of the Seventies: Isle of Wight/Atlanta Pop Festival.
Columbia G3X 30805

This album combines the best from Atlanta and the best from the Isle of Wight with groups such as Poco, Johnny Q Winter, Ten Years After, Miles Davis, Mountain, Kris Kristofferson, the Allman Brothers, Procol Harum, the Chambers Brothers, Cactus, and other artists on a three-record set. The technical quality here is not lacking.



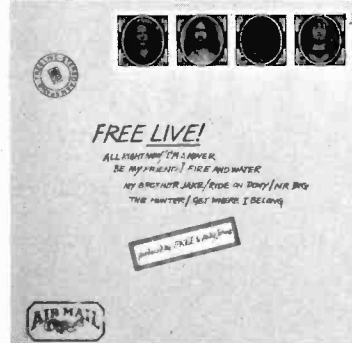
POP
JOHN SEBASTIAN—
The four of U.S.
Reprise MS 2041

The title is derived from Sebastian's musical travelogue with several interpolations, an interesting and nostalgically warm composition. Side one is more conventional and bluesy with "Apple Hill" and "Well Well Well!" top choices for massive radio programming.



POP
JAMES GANG—
Live in Concert.
ABC ABXC 733

Released at the height of the Gang's popularity, this "Live" recording of their recent Carnegie Hall concert includes exciting audience-inspired music. "Stop," "Walk Away" and "Ashes the Rain & I" are among James Gang favorites, while "Tend My Garden" and the extended "Lost Woman" are other highlights.



POP
FREE LIVE!
A&M SP 4306

This is the group's first live recording and it has to be one of their best. The recording captures all of the spirit of a live performance by one of the heaviest contemporary pop groups in the business. They take care of business too, with such tunes as "All Right Now," "The Hunter" and "Ride on Pony." A very exciting LP which should prove to be a real mover.



POP
MIMI FARINA AND TOM JANS—
Take Heart.
A&M SP 4310

Miss Farina has teamed with Tom Jans and the duo debuts on A&M in a quietly beautiful LP. Their songs tell of loneliness and desperation in a way that emphasizes the joy of living and this paradox works well. "Kings and Queens," "In the Quiet Morning," "The Great White Horse" and "Madman" are typical of the haunting music these two people produce.



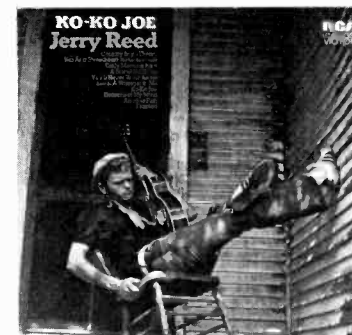
POP
RASPUTIN'S STASH—
Cotillion SD 9046

Rasputin's Stash sweeps Atlantic into the new wave soul sounds wailing from Chicago, as the eight-man band push past BS&T on the rock side and Sly Stone for a soul-jazz-rock sound distinctly ghetto, distinctly soul. Rotating lead vocals, dynamic instrumentation that can cook soft or hard, and Wardell Peeli's brass lift "Your Love Is Certified," "Mr. Cool" and "Freaks Prayer" to the forefront of what's happening in soul music.



POP
MADURA (2 LP's)—
Columbia G 30794

Madura very neatly summarizes the Columbia sound in rock right down to their Chicago-like licks, double-album debut and producer James William Guercio. Madura holds off on horns to preserve the versatility so strikingly evident in this trio of Dave Wolinski, Alan DeCarlo and Ross Salomone, who impress with their jazz-flavored excursions highlighted by Wolinski's keyboard work & vocals. A single from the key word send them chasing Chicago.



COUNTRY
JERRY REED—
Ko-Ko Joe.
RCA LSP 4596

With equal sales potency for both the pop and country charts Reed has an out and out winner in this dynamite package which spotlights his current giant single, "Ko-Ko Joe." Along with the hit, he delivers top reading of Gordon Lightfoot's "Early Morning Rain," and Cindy Walker's "Not As a Sweetheart," as well as his own "Love Is a Stranger to Me."



COUNTRY
TOMPALL AND THE GLASER BROTHERS—
The Award Winners.
MGM SE 4775

Tompall and the Glaser Brothers continue as one of the most popular country groups and their latest LP displays excellence in material, production, arrangement and performance. Their recent hit single "Faded Love" is a highlight, along with "What Is a Woman, What Is a Man," "A Simple Thing as Love" and "A Girl I Used to Know."



COUNTRY
ANTHONY ARMSTRONG JONES—
Greatest Hits, Vol. 1.
Chart CHS 1047

In a short space of time, Jones has made heavy dents in the country single chart. This package, containing his super hits should have the same sales effect on the LP chart. His standout cuts include, "Proud Mary," "Take a Letter Maria" and "Sweet Caroline."



COUNTRY
DANNY DAVIS & THE NASHVILLE BRASS—
Super Country.
RCA LSP 4571

Super Country is super instrumental versions of some of the more melodic country songs, old and new. Davis' Nashville Brass provides a clean and sophisticated sound that should cause the LP to cross over into the pop market as well. "Under the Double Eagle," "Orange Blossom Special," "Is Anybody Going to San Antonio" and "Wait for the Light to Shine."



SOUL
MAIN INGREDIENT—
Black Seeds.
RCA LSP 4483

"Black Seeds" is the last album recorded by the Main Ingredient with the voice of the late Donald McPherson, creative mainstay of the group who passed away July 4. In a short time, the Main Ingredient had moved to the head of the soul class with rich, complex productions and modernization of R&B. McPherson leads the way on this beautiful disk on "Black Seeds," "I've Fallen for You."

From The Music Capitals of the World

DOMESTIC

NEW YORK

Columbia's **New Riders of the Purple Sage** play the Manhattan Center Ballroom, Wednesday (15) at 34th St. & 8th Ave. . . . **Carolyn**

Hester set to appear at the South St. Seaport Museum Pier at Fulton St. & East River, Tuesday (14). The Manhattan Ballroom, Beacon Theater and Seaport are expanding the talent scene beyond the Village. . . . **Tom Jones** makes his debut at the 2,700-seat Westbury Music Fair for one week, beginning Tuesday (7). Mayor Pat Buffalo has proclaimed "Tom Jones Week" in the L.I. town. . . . Most of the material on **Anny Murray's** next Capitol LP will be sung by Miss Murray on her first CBC-TV special for the new fall season. She has also just completed sessions in L.A. with **Glen Campbell**, in addition to resuming taping "The Glen Campbell Show." . . . Chess' **Timmie Rogers** will appear at a Friars' dinner honoring the **Fifth Dimension**, Oct. 3 at the Waldorf-Astoria. The Bell Records' group will also debut as the first pop outfit to play the new John F. Kennedy Center for the Performing Arts on Monday (13). . . . **Godfrey Cambridge** plays the St. Regis' *Maisonette* for three weeks beginning Nov. 15, in his

first Mahattan club date in three years. . . . Capitol's **Steve Miller Band** and **Cannonball Adderly Quintet** appear at the Beacon Theater, 74th St. & Broadway, for two days starting Tuesday (14), closing a series of weekday summer dates. Shows resume in the fall. . . . **Howlin' Wolf**, **John Lee Hooker** and **Rev. Gary Davis** play Hunter College, Sept. 24. Blues great **Davis** also performs at a black gospel music fest set at the Seaport Museum, Saturday (11). . . . Capricorn's **Allman Brothers Band** and Epic's **Red Bone** will appear at the Central Theater, Passaic, N.J., Friday (10). . . . La Martinique, 57 W. 57th St, presents **Clark Terry Big Band**, Friday (10), the **Billy Taylor Orchestra**, Sept. 17, and **Bob Rosengarten's Orchestra**, Sept. 24. . . . "Look Me Up," a musical revue featuring song hits of the 20's, opens at the new Plaza 9 in the Plaza Hotel, Oct. 6. Previews begin Wednesday (15). **ED OCHS**

LOS ANGELES

Stoneground and the **Buoys** both got good reaction to their Whisky bill. . . . From Mr. McGoo to the Voice of God, **Jim Backus** signed to narrate **Ray Ruff's** twin-LP Bible-rocker, "Truth of Truths." . . . According to **Gibson and Stromberg**, touring **Leon Russell** to produce **Dylan** album in Florida and Nashville between dates. Then later G & S release says Russell denies Dylan rumor. . . . September is **Poco's** biggest bread month, with nine dates already set. . . . **Jose Feliciano** switches management from Chartwell to Heller-Fischel.

Showco Sound of Dallas opens Japan office. . . . **Sid Woloshin** composed theme for **George Balanchine's** NYC Ballet piece "PAMTGG." . . . **Joe X. Price** and **Jack Lloyd** form XL productions to publish **Joe X. Price A&Report**, a bi-weekly newsletter listing recording dates in need of song material.

RECORDING—A&M's **Chuck Kaye** picked up distribution to **Tom Sparks' 'Walkin' Down a Country Road**," after the Sea-West single started racking up heavy airplay and sales in the Seattle area. . . . **Dom Frontiere** flies his own Cessna on the promo route for his Bell single, "Theme of Champions," featured in "On Any Sunday," motorcycle documentary.

Watermark's 12-hour **Elvis Presley** radio documentary sold to 50 markets so far. . . . **Jethro Tull's** next is a five-cut single. "To give the customers their money's worth," said manager **Terry Ellis**. . . . **Lou Adler** produced **Cheech and Chong's** debut comedy album for his Ode label. . . . **Prophecy** finished recording **P. F. Sloane** and now goes into studios with **Little Dion**. . . . **Lettermen** celebrate 10th year with

(Continued on page 24)

Talent In Action

• Continued from page 20

THE PERSUASIONS, LEO KOTTKE

Bitter End, New York

an almost classical approach to handling a blues guitar. His material is earthy, sometimes pensive, sometimes satirical, sometimes risque, but always entertaining. His selections, most of which were taken from his new album on Horizon Records, included, "Give Me an Old Lady," "Bed Spring Blues," "Baby Please Don't Go," and "My Mule."

QUINCY JONES, ROBERTA FLACK

Greek Theatre, Los Angeles

These two artists have put together an informal concert which for Jones, marked his debut as a performing artist here, and also the first time the two have worked together here. For nearly two hours Monday (30), they played jazz and blues in an almost non-stop fashion, with Quincy's dream band consisting of 27 pieces plus a five voice chorus.

The atmosphere was designed to be loose and free, with Quincy and Miss Flack working together, separately and inspiringly throughout. This concert stand should be very helpful in breaking open Miss Flack who has not been appearing before audiences with the kind of frequency here people would appreciate, as evidenced by their strong reaction to her material.

From the opening "What's Going On" to the lambastingly new and funny "Rev. Dr. Lee," the program was sheer artistry, marked by the highest degree of professionalism. Quincy's band included such top sidemen as Ray Brown, Eric Gayle, Grady Tate, Toots Thielmons, Hubert Laws, Tom Scott, Jerome Richardson, J.J. Johnson, Bobby Bryant, Cat Anderson, Chuck Rainey and Lincoln Mallorca. And did they all swing!

Quincy played standup and electric piano and the band's ensemble work was crisp and marked by Jones' fine arrangements. There was plenty of room for good, jazz solos and the improvisation marked the high feeling of the evening.

Miss Flack's softly gentle voice did not belie her ability to belt out a strong message. "Let It Be Me," "Tradewinds of Our Time," "Oh Happy Day," "Save the People" and "Do What You Gotta Do" were all emotional buildups for her new arrangement of "Rev. Dr. Lee." She has created a soulful monologue in which the Lord comes down to talk with this Black Baptist minister and Roberta has the Reverend stating "Right on Lord" to which the Lord answers "Hold it honey."

ELIOT TIEGEL

The Persuasions, an a cappella soul group on Capitol Records, came home after a six-month stint on the West Coast. And the group couldn't have had a warmer welcome then what they received here. The Persuasions are a dynamic group who rely on their voices and performing skills to add glitter to their act. The usual amplified razzle-dazzle is missing from this act, but no one seems to notice. Giving a little of the old and a little of the new, they opened with a wide-open version of "Swanee" and worked non-stop through oldies like "Sincerely," "Mister Earl" and "I Only Have Eyes for You."

Topping off their act, The Persuasions added their own style of "Pieces," "Cloud 9" and a show-stopping version of "He Ain't Heavy, He's My Brother" and "You've Got a Friend." Some may question the group's potential on records where even super electronic sounds begin to sound bland. But given the right exposure, The Persuasions should have no trouble.

Also on the bill was Capitol's **Leo Kottke** with a contrastingly low-key performance. Displaying the versatility of his music, Kottke worked his way through such varied numbers as "Tennessee Toad," "8 Miles High" and a Bach cantata.

He creates a "homey" atmosphere with his tuning stories of Oklahoma and Vanilla Gulch which sets the mood for his performances of "Like a Stone Out of Water" and "June Bug." And although Kottke appeared to be slightly nervous, his amazing, fast finger-picking style carried him past any worries about his performance. **DARRELL LEO**

MEL TORME

Magic Mountain, Los Angeles

Mel Torme turned to new pastures with his debut at this amusement park's 3,500-seat Showcase Theatre. Cutting his regular nightclub act to 35 minutes, the singer received a standing ovation from an audience which ranged literally from babes in arms to grandparents. The younger set dug his contemporary tunes, such as Tom Paxton's "Whose Garden Was This?" while the adults lustily applauded Torme's hits from the big band days.

Backed by the park's 16-piece orchestra led by Dick Marks, Torme led off with a rousing "I Hear Music" which grabbed his audience immediately. From there on he was off and running, turn-

(Continued on page 24)

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ALICE COOPER, left, Warner Bros.' colorful entertainer, takes Mo Ostin, WB president, under his wing, as Atlantic president Ahmet Ertegun waits his turn at the recent party thrown for Cooper in Hollywood.

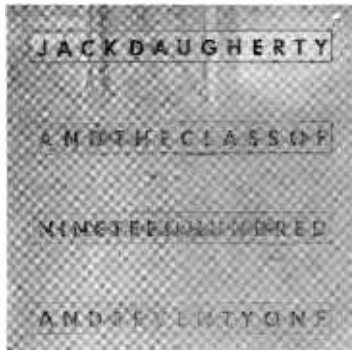
SEPTEMBER 11, 1971, BILLBOARD

Album Reviews Continued



POP
MOBY GRAPE—
 20 Granit Creek.
 Reprise RS 6460

A little bit of rock, a little bit of roll, some acid and an order of chitlins fill this album to the brim with jams from one of the first high energy groups. Moby Grape is all there and steamin' through the jungle at full speed. "Gypsy Wedding," "About Time," "Goin' Down to Texas" and "Wild Oats Moan," aptly display Grape at its best. There's a lot of nostalgia here, but the music is strictly 1971.



POP
JACK DAUGHERTY AND THE CLASS OF NINETEEN HUNDRED AND SEVENTY ONE—
 A&M SP 303B

The composer-arranger-producer (The Carpenters), Daugherty covers a wide variety of music in this delightful program of original music, some jazz, some pop, some rock, etc. With a varied audience appeal, the program should garner heavy MOR play and wind up a strong sales item for the charts.



POP
HOOKFOOT—
 A&M SP 4316

Not that Hookfoot can't use Elton John's written endorsement, but one listen to the formidable rock tapestries of Caleb Quayle, Dave Glover, Ian Duck and Roger Pope and this new British group's future seems as sure as their claim to the title of Britain's CSN&Y. Quayle's guitar work will strike up a following and Duck's vocals provide the right lead on "Movies," Neil Young's "Don't Let It Bring You Down" and others. A solid debut.



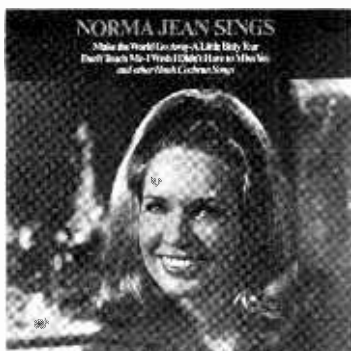
POP
CLAUS OGERMAN—
 Music From the Motion Picture "Fiddler On the Roof."
 RCA LSP 4583

This re-release of Claus Ogerman's music from "Fiddler on the Roof" is timed to coincide with the release, this fall, of the film version of the longest running Broadway hit. Ogerman's very sensitive treatment of the music, along with the running of the film, should spark new interest in album.



POP
HOWARD WALES & JERRY GARCIA—
 Hooterall?
 Douglas 5 KZ 30859

This album features Garcia on one of the funkier guitars ever heard in context of a pop album. Augmented by the understanding organ of Howard Wales, Garcia floats through "South Side Strut," "Up From the Desert" and "Da Bird Song," like he was born on the wrong side of the tracks. Garcia's name should sell this album alone.



COUNTRY
NORMA JEAN SINGS—
 RCA LSP 4587

Norma Jean presents her straightforward, uncompromising voice in tribute to some great songs by Hank Cochran, and the compliment of singer and songs make this one of the best sounding LP's of the year. "You Wouldn't Know Love," "What More Can I Do," "Make the World Go Away" and "A Little Bitty Tear" are outstanding cuts in an outstanding LP.



COUNTRY
WILBURN BROTHERS—
 That She's Leaving Feeling.
 Decca DL 75291

The duo remains consistent top sellers and this package of top performances illustrates the reason for their sales power. The title tune, along with such favorites as "Heart Over Mind," "By the Time I Get to Phoenix" and "There Must Be More to Love Than This" are among the top cuts.



CLASSICAL
FIEDLER'S FAVORITE OVERTURES
 BY SHOSTAKOVICH, SULLIVAN, COPELAND, GOLDMARK—
 Arthur Fiedler with the Boston Pop Orchestra.
 Polydor 24-5006

In this amazingly well-engineered album, Arthur Fiedler and the Boston Pops Orch. play favorite overtures from the works of such well-known composers as Aaron Copeland, Dmitri Shostakovich, Arthur Sullivan and Karl Goldmark. The selections include, "Festive Overture," "Springtime Overture."



SOUL
MARGIE JOSEPH—
 Phase II.
 Volt VOS 6016

First impressions can mislead, but Margie Joseph can sing for real, even if this second impression is flawed by less than a half an hour of listening to Miss Joseph shadowing Diana Ross a bit too close for comfort. Yet wrapped in the excitingly full soul arrangements of Fred Briggs and Dale Warren, Miss Joseph breaks through all barriers with her live, rich voice on "That Other Woman."



JAZZ
ALICE COLTRANE—
 Universal Consciousness.
 Impulse AS 9210

Mrs Coltrane crosses all boundaries, both physical and unconscious, on this album which reflects her interest in the Indian (East) scheme of things while keeping her musical roots in the U.S. The strong rhythm section of Jack DeJohnette, drums, and Jimmy Garrison, bass, back her up on a set of originals. Apart from jazz markets, this should appeal to the more progressive FM'ers around.



JAZZ
ARCHIE SHEPP—
 Things Have Got to Change.
 Impulse AS 9212

Shepp shows the way ahead to change through his integrated use of voice and jazz on this LP. The free form music here is exceptional, bringing out fire and discipline and creating a flair for freedom which has not been so sincere since the days of John Coltrane. "Money Blues," take up the first side of the LP and is in three parts for easy radio programming. "Dr. King, the Peaceful Warrior."



BLUES SPOTLIGHT
MIGHTY JOE YOUNG—
 Delmark DS 629

It is difficult to call this LP a strictly blues album, for there is a touch of soul here, which gives the Mighty Joe Young a heavy inside track into the soul charts. It is all ghetto and feeling and the group is strictly funky. "Somebody Loan Me a Dime," "Honky Tonk" and "Every Man Needs a Woman," have good potential for air play. With Jimmy (Fash Fingers) Dawkins on guitar, the album has another dimension to it. The flow here is phenomenal.



RELIGIOUS
Hovie Lister & The Statesmen
 Put Your Hand in the Hand.
 Skylite LP 6110

The Statesmen with lead singer Hovie Lister, keep abreast of musical trends by adapting many of the top pop tunes of the day to their inimitable musical format. The result is a unique form of religious pop. Tunes here include "Put Your Hand in the Hand" and "Bridge Over Troubled Water."

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

- BUCKWHEAT**—London PS 595
- JEREMY STORCH**—40 Miles Past Woodstock. RCA LSP 4541
- ANDWELLA**—People's People. Dunhill DS 50105
- GREEN**—To Help Somebody. Atco SD 33-366
- QUINAIMES BAND**—Elektra EKS 74096
- PAUL PARRISH**—Songs. Warner Bros. 1930
- KENT MORRILL**—The Dream Maker. Cream Cr 5001
- RONNIE KOLE TRIO**—New Orleans . . . Today. Paul LPS 2209
- JOEY WELZ**—Vintage Ballads to Remember Her By. Palmer PLP 13401
- CHUCK & MARY PERRIN**—Life Is a Stream. Sunlight SLT
- AUTHENTIC MUSIC OF THE AMERICAN INDIAN (3 LP's)**—Everest 3450/3

CLASSICAL ★★★★★

- SCHUMANN: SONATA NO. 1 AND 3 "FANTASIESTUCKE"**—Claudio Arrau. Philips SAL 3663
- DVORAK: SINFONIE NO. 4 OVERTURE "OTHELLO"**—London Symphony Orch. (Rowicki). Phil 6500 124
- TCHAIKOVSKY / SYMPHONY NO. 6 "PATHEIQUE"**—Bernard Haitnik. Phillips 6500 081
- SHOSTAKOVICH ELEVENTH SYMPHONY (YEAR 1905)**—Leopold Stokowski Conducting the Houston Symphony Orchestra. Everest 3310/2
- GERSHWIN CONCERTO IN F FOR PIANO AND ORCHESTRA**—Leonard Pennario/Pittsburgh Symphony Orch. (Steinberg). Everest 3288
- BOYS CHOIR OF THE VIENNA WOODS**—Voices From the Vienna Woods. Everest 3292
- THE ART OF THE COLORATURA**—Maria Callas & Joan Sutherland. Everest 3293
- LISZT: A FAUST SYMPHONY**—Ataulfo Argenta Conducting L'Orchestra Da La Societe Des Concerts Du Conservatoire De Paris and L'Orchestre De La Suisse Romande. Everest 3294/2

JAZZ ★★★★★

- DIZZY GILLESPIE AND THE MITCHELL RUFF DUO**—Mainstream MRL 325
- SONNY RED**—Mainstream MRL 324

BLUES ★★★★★

- BIG LUCKY/BIG AMOS/DON HINES**—River Town Blues. Hi SHL 32063
- BIG JOE WILLIAMS**—Nine String Blues. Delmark 627

COMEDY ★★★★★

- BLACK DICK FOR PRESIDENT**—Plain Talkin' 2001 (Kent)

RELIGIOUS ★★★★★

- PAUL JOHNSON SINGERS**—Sing in the 70's Bridge S 2222

SPECIAL MERIT PICKS

POP

JERRY VALE—More. Harmony KH 30759
 Jerry Vale is, undoubtedly, one of the finer vocalists of our time, and even his re-packaged material has a special appeal to it. Here on the Harmony budget label are great golden oldies as "You Don't Know Me," "My Way," "Because" and "More" all done in that special intimate Jerry Vale style.

More Album
 Reviews on
 Pages 21 & 35

SEPTEMBER 11, 1971, BILLBOARD

ERIC MERCURY—Funky Sound Nurtured in the Fertile Soil of Memphis That Smell of Rock. Enterprise ENS 1020

Eric Mercury and Steve Cropper get right down to a tough, colorblind set of soul-rock that's sure to rekindle the spirit of Otis Redding in a new generation of fans, who also might listen to Mercury in between Joe Cocker albums. For Mercury sings "like it's the only chance he's got," and Cropper's distinct, thoughtful and tasteful arrangements lift "Smell That Funky Music," "Don't Stop the Feeling" and "Listen With Your Eyes." A sharp, successful tangent for Stax.

ALEX BEVAN—No Truth to Sell. Big Tree BTS 2006
 Bevan enters the heavily competitive track of new-style writer/singers of lyrical free verse and could come out a winner. The songs are rich in everyday imagery and personally interpreted; "Take Your Time," "No Truth to Sell," "Ease Your Load," "Linda's Song" and "Brady Street Hotel" stand out.

COMEDY

STEVE ROSSI & SLAPPY WHITE—I Found Me a White Man You Find Yourself One! Roulette SR 42065

The duo gets comedy mileage out of their respective ethnic backgrounds in this recorded-live set. The fact that they have a strong track in nightclubs and TV shows where they have worked. Subjects covered range from Italians, Soul Brethern, Truman Capote and pot. Only one cut is not recommended for airplay, although some of the subjects for the bit may restrict, i.e., adultery and the pill.

(Continued on page 35)

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.

From The Music Capitals of the World

DOMESTIC

• Continued from page 22

Capitol with album 31, "Lettermen Love Book."

SOUNDTRACK—**Barbra Streisand** stars in "Love Sounds" for her company, First Artists, in tandem with **Chartoff-Winkler** producing team. Film is drama about a marriage break-up. . . . **Johnny Williams** finished studio dates for "Fiddler On the Roof" music track. Film will have a twin LP set. . . . **Leslie Bricusse** did the songs for new London stage musical about Henry VIII, "Great Harry." . . . **Linda Ronstadt** sings **Mr. and Mrs. Fred Karlin's** "Can It Be True?" in "Marriage of a Young Stockbroker." . . . Singers **Steve Lawrence** and the unrelated **Carol Lawrence** guest-star on separate episodes of "Medical Center." . . . **Nancy Wilson** featured on TV special of Sopot Pop Festival in Poland.

L.A. PLAYDATES — **Quincy Jones** and **Roberta Flack** this week at the Greek. . . . **Richard Williams** to Playboy Club. . . . **Roger Williams** and **Little Dion** at Magic Mountain.

TOURING — **Carpenters** first European tour in September includes Paris, Berlin, Venice and London, for the **Royal Family** in Albert Hall. . . . **Moody Blues** return stateside after a year. . . . **Stan Kenton** taking 19-piece band cross country on 160 dates, 55 at schools. . . . **Blood, Sweat & Tears** getting ready to hit the road again with **Charlie Starr**. . . . **Bob Gibson** joins forces with **Flying Burrito** tour. **NAT FREEDLAND**

LAS VEGAS

Dionne Warwick re-mixed part of her latest album at United Recording. This is her last album for Scepter before she moves over

to Warners-Reprise. Also doing work at United were **Westwood** who appear at the Landmark. . . . **Frank Sinatra Jr.**, currently at the Frontier, will record his second album for Daybreak in Los Angeles. The "time and space" album will feature several songs penned by Sinatra.

Jerry Lee Lewis, who has two records on the charts, at the Landmark till Monday (13). . . . RCA superstar **Elvis Presley** backed by the **Imperials** and the **Sweet Inspirations** and five personal musicians augmenting the 30-member Las Vegas Hilton Orchestra opened at the hotel for a four-week run. The engagement follows closely the release of his latest RCA album "Love Letters From Elvis," and coincides with the release of "A Touch of Gold, Vol. II."

Amaret recording artist **Judy Lynn** who appears at the Flamingo will headline the Los Angeles County Fair Sept. 27-30 in Pomona and the Kern County Fair Oct. 1 and 2 in Bakersfield. . . . **Mac Davis** returns to the Sahara Aug. 31 for three weeks with **Buddy Hackett**. . . . With two more years on his Riviera lounge contract, **Jan Murray** will play his future dates at the hotel in the Versailles Room.

(Continued on page 35)

Talent In Action

• Continued from page 22

ing in a fine, varied set of tunes.

Capitalizing on his "It Was a Very Good Year" TV series, **Torme** really hit it big when he cranked out a medley of top tunes made popular by **Artie Shaw**, the **Dorseys**, **Benny Goodman**, et al. His usual drum solo also received a big hand, and then his "Bye, Bye Blackbird" finale on guitar tore the house down. His rendition of "You Made Me So Very Happy," made popular by **Blood, Sweat & Tears**, was excellently done in true, typical **Torme** fashion.

While **Torme** was topping the 8 p.m. show, **Rick Nelson** and **Company** (four musicians) came on for a rousing 10 o'clock show that had the younger set applauding throughout.

FRANK BARRON

IRENE REID

Trude Heller's, New York

Irene Reid, Polydor artist, a modern-day temptress with a song, bewitched her opening night audience at **Trude Heller's** with a varied assortment of tender, humorous and soulful love songs.

Her phrasing, simplicity and ease of style, her tonal and vocal nuances, provoked a response in the audience similar to a pastor holding sway over his congregation.

Her excellent voice, in every range, can be warm and soft, sexy and exciting, and the lyrics, so very important, are sung with a total clarity so they can be grasped and digested.

Her excellent sense of humor was displayed when she monologed between numbers about the hazards of a cheating man. Poised and confident throughout, she segued into the next number in brilliant fashion.

At the performance caught, **B.B. King** emerged from the audience and shared the stage with her. He rendered a humorous answer song to her cheating man number.

Her performance was superbly backed by an outstanding group which sustained the quality of the performance.

NORM BERKOWITZ

JOHN DAVIDSON

Riviere Hotel, Las Vegas

John Davidson proves he's a showman as well as a good singer with repertoire ranging from **Elvis Presley** hits to ballads.

He gains audience rapport by working to and with the crowd rather than just singing to them. Throughout the show he plugs his new Columbia record, "Say It Again," in a humorous manner. At the end of the show he passes out copies to ringsiders.

The high point of his show was achieved when he sat down and offered a series of love songs including "Love Story," "If You Could Read My Mind" and "Rainy Days and Mondays."

Backed by the **Jack Cathcart** Orchestra, he closes his segment with a future tense version of "May Way." **LAURI DENI**

ISLEY BROTHERS AIRTO MOREIRA NATURAL ESSENCE

Beacon Theatre, New York

Music might be described as sounds in time (for time substitute rhythm). A 13-piece band racked up an assortment of rhythms to the sounds of the **Isley Brothers** on Aug. 17. Fringed and dancing, the trio opened their set to a sparse but devoted audience with "It's Your Thing." **Brother Kelly** soloed in "Feel Like the World (Is Closing in on Me)" and rapped the song up with a breathtakingly close resemblance to the guitar sound

of the late **Jimi Hendrix**. Eliciting "yeah, sing it" from many listeners, **Kelly** continued with his impersonation of **Ray Charles**. Later came **Stephen Stills'** "Love the One You're With," a long version of "Ohio," **Bob Dylan's** "Lay Lady Lay," which the group recently recorded, and ended with their first smash, "Twist and Shout." An aurally and visually exciting act.

Eight young men who call themselves **Natural Essence** opened the show, again with much percussion. Although proving themselves a full-fledged jazz ensemble, they seemed to lack maturity in their stage presence. Solo instruments included flute, trombone and sax. Singer **Yvonne Fletcher** coolly presented "The Other Side of Town" and **Rasheed Ali** in particular couldn't hide some beautiful flute playing.

Also stepping out with plenty of percussion was **Airto Moreira**, of Brazilian origin. Combining native musical instruments with standard Western ones, his group stretched the limits of organized sound. While whistling and singing, **Moreira** created effects both mysterious and fancy-free with his drums and a variety of other percussion instruments. **CHRIS GARTEN**

KAREN WYMAN

Fairmont Hotel, San Francisco

Karen Wyman has a voice that can belt like **Ethel Merman**, tear your soul out like **Barbra Streisand**, a sound, personality and style all her own, the delivery of a mature woman and the winsomeness of a shy young girl — all wrapped up in a sexy little 18-year-old package.

This newly signed Columbia recorder went over big with the sophisticated audience in the hotel's Venetian Room. **Karen** sings from her guts, and she gives everything she's got. Musically she's at her best in low-key ballads, such as "Until It's Time for Me to Go." In such numbers, her excellence in pitch and phrasing are apparent and her sound is more relaxed.

She does a **Bill Reddio** jazz arrangement of "Some Day My Prince Will Come" and "I Don't Know How to Love Him," from "Jesus Christ, Superstar," plus other numbers that require belting. She does this well—perhaps too well—because she seems to be giving more than the music demands. She has a natural enthusiasm and a deep well of feeling—which require a mite of restraint lest her bubble runneth over.

She shows a delightful knack for comedy and a talent for a bit of dancing in a hat medley, complete with props. The songs here include "Put on Your Old Gray Bonnet," "Puttin' on My Top Hat," "Mimi," "Smile," "Lovely Bunch of Cocusnutus," "Varsity Drag," and "As Time Goes By."

SHIRLEY LEWIS HARRIS

St. Regis Hotel to Open New Season

NEW YORK—The **Maisonette** of the **St. Regis-Sheraton** will open its new season Wednesday (15) with a new accent on contemporary talent. Headlining the first two weeks will be **Lana Cantrell**.

Following **Miss Cantrell** will be **Mel Torme**, Oct. 4-16; **Erroll Garner**, Oct. 18-30; **The Seekers**, Nov. 1-13; **Godfrey Cambridge**, Nov. 15-Dec. 4, and **Peter Nero**, Dec. 6-18. **George Cort** and his orchestra will return for another season.

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What's Happening

By **BOB GLASSENBERG**

Once again the season is upon us. But it really has never ended. The scenes on campuses across the country are continual and changing. This column has always tried to reflect those changes and acted as a sort of pulse/informer to all who have read it. This will continue. It is a means of communications for all people who have anything to do with the campus music scene. It has a flow, however sporadic it may seem at times. And it has a purpose, as previously outlined.

This year, the intentions of the column remain the same. And with the constantly growing awareness of campus events and how they help to mold the country's thought processes, the drive of the column becomes more important than ever.

Communication in the world community can form the opinions of everyone involved. It is the purpose of these few weekly lines to enlighten and instruct all who read them.

If this cross-communication is to take place, there must be input from the sources which create the environment of the campus. I therefore, extend an invitation to all who have something to say, good or bad, about events, people and the environment of music and its role in communication.

I find it difficult to explain to myself how those people who attended the Radio Programming Forum in Chicago, have failed to write to me with their comments. Radio connotes communication and that is what this column is all about. But I stress the point that this is not a column devoted strictly to the medium of campus radio, for that is only part of the whole medium of campus. Yes, part of the whole. Radio reflects events on campus. But the events themselves, the music and the people who make that music are of utmost importance. The campus store is also part of the campus medium, as is the theater and the campus entertainment committee. There is information there, some of which I can glean from my sources. But if you read this column, indeed this magazine, than you must realize that we are operating on a two-way street. This is the output, you are the input. Remember that, the next time Columbia Records or whoever come to your campus and gives out free singles with four cuts from different artists. Remember that, the next time an extensive campaign for an artist is undertaken at the campus. Remember your role as input whenever there is any information which might inspire or help someone in this country on another campus. The address is 165 W. 46th St., New York, N.Y. 10036.

★ ★ ★

The Radio and Television Commission of the Southern Baptist Convention has a show called "Powerline," running 28 minutes in length and featuring a Top 40 format. There are three breaks in the show and full gain instrumentals which can be faded for spots, PSA's or whatever. It is on tape at 7½ i.p.s and available to all campus radio at no charge.

About 75 stations are on the show already. If interested, write to Paul M. Stevens, 6359 West Freeway, Fort Worth, Tex. 76116. Call (817) PE 7-4011.

★ ★ ★

A new album recorded by the North Texas State University jazz laboratory band is now on sale. "Lab '71," was recorded at Sunset Sounds, Dallas, and features original compositions by the students at the university. Each composer mixed his own track and that ain't easy.

The album costs \$5 in the U.S. and \$6 outside the country. This is a non-profit educational project produced by the students from North Texas State and Leon Breeden, director of NTSU's eight jazz lab bands. For copies, send money to North Texas Lab Band, Box 5038, North Texas Station, Denton, Tex. 76203.



B.B. KING, ABC/Dunhill artist, will make an extensive campus tour from September through November. The Blues master began Tuesday (7), at the Boston Commons. His appearances include Indiana University, Bloomington, Saturday (18); Bethune-Cookman College, Daytona Beach, Sept. 22; Dade County Jr. College, Miami, Sept. 23; the University of Virginia, Charlottesville, Sept. 25; Monmouth College, West Long Branch, N.J., Oct. 2; plus the University of Vermont, Burlington; the University of Maryland, College Park; Muskingum College, New Concord, Ohio; State University of New York, Buffalo; the University of South Carolina; and the University of Miami.

Agencies See Campuses Using Softer Sounds & Smaller \$ Acts

• Continued from page 1

there has even been some trouble with promoters in Cincinnati and Cleveland.

"Schools seem to be booking late in many cases," said Bruce Nichols of General Talent Inc. "They are not taking chances on booking acts that the students will not see. Either the campuses are waiting to poll the students or the entertainment committees are in a tight money situation. I think also that it might have to do with the over-booking that many schools did last year so there might be budget cuts this year."

"The acoustic acts are getting a lot more action through our agency this year," Nichols said. "They are easier to book and there is not a hassle with travel arrangements, because most of these artists carry their own equipment and

only ask for a good sound system from the schools. It is not like a huge rock group with nine or 10 musicians, then road managers and the rest. The acoustic artists are cheaper and entertain just as well as any other artists. But I think even the artists are going for exposure this year, which leads to album sales instead of the big kill on campus."

Nichols also said that there were more communication between campuses. This factor, he said probably caused the move to booking lesser known artists. "They are more aware of the stage presence of an act rather than the chart position."

Leveling Off

Steve Leiber of William Morris has seen a leveling off of prices for groups. "This is a natural turn of events," said Leiber. "I do not see the spiraling of prices as there

has been in the past. I also think that the in-town promoters will take up a great deal of the slack in towns where colleges have cut their budgets. But the main event which will hit this year will be the rock opera 'Jesus Christ, Superstar.' It will be the biggest drawing campus attraction in history."

James Crawford from Universal Attractions sees a return to the roots of music on campuses this season. "I think, from our booking trends, that students are looking to the roots of music, the Chuck Berry types as well as the established and the new groups. But really, many of the older artists, are new, relatively, to these young people.

"The money situation seems pretty level. But it is the type of artist which seems to be changing. As far as promoters are concerned, we are obligated to uphold any (Continued on page 37)

Campus Radio Underwent Vast Changes in Past 3 Yrs: Draper

NEW YORK—There have been vast changes in campus radio during the past three years, according to Ken Draper, president of Programming db, Hollywood. "Students have become more involved in the activities of the country and their local communities over the past few years and have therefore influenced a wide sphere even outside of their communities," Draper commented.

"There is a new importance placed on the campus as far as society is concerned and this involvement and importance has made all of society wake up, so to speak, to major issues. I believe that campus radio is growing in this area. It has not reached its peak, but even now, commercial programmers are more aware of this involvement and are beginning to look to the campus for some of their guidelines.

"Campus radio has the ability to assimilate formats from commercial stations. And in turn, the commercial stations have seen that it is more effective for youth to talk to youth. Therefore, a trend is developing towards hiring young people for those commercial stations with, say, 18-24 demographics. It is really a circle. The slow change in commercial radio and the involvement and awareness of our student population has changed the medium vastly," he continued. "And I do not feel that the peak of this interchange has been reached or is anywhere in sight. The involvement with and of youth has only started and there are really no outside traditions which have made any real contributions aside from variations on certain commercial radio formats."

Draper sees a major contribution from the commercial radio field which must be further exploited and utilized. "We must supply product like relevant political news and similar items to campus stations. There must be objectivity in this news. This will improve the quality of campus radio immensely and eventually, the campus broadcaster will be able to assemble and broadcast the news on his own, without the help of the commercial programmer. Simply put, the campus broadcaster will learn by listening. This has always been the case and has worked in the past. Most campus broadcasters who are really interested know more about the commercial stations in their market and across the country than the commercial broadcasters. The students care about radio and not just as a means of making money."

"If we can help to improve the quality of campus radio, their commercial strength will also improve. And this commercial potential is enormous, perhaps up to one billion per year. As their commercial and economic strength grows, so grows the campus.

"Right now," Draper continued, "commercial radio can best illustrate to campus radio how not to do it. I love commercial radio but there are too many non-contributors in this industry and in each individual market. The community service on most commercial stations is so mechanical that it really does not reach the audience. There is also no community in radio as far as I can see."

Draper's illustration of the radio non-community was the drug lyric question posed by the FCC, paralleled with the Pentagon Paper question posed by the Federal government. "The newspapers banned together. If one was enjoined not to print the Papers, another one printed them the next day. When the FCC came out with

their drug lyric ruling, no one except a few campus stations and perhaps one commercial station bothered to question the intention and constitutionality of the decision. Instead, 'One Toke Over the Line,' was taken off the air in many markets. There must be some sense of community involved and I see the only place to develop this sense as being through campus stations, where the broadcasters already have some idea of what the terms 'brother' and 'fellow broadcaster' are all about," said Draper.

Life of Radio

"Campus radio broadcasters will be the life of radio, as youth is to life itself. If radio is to become the potent force it could be, it will be due to the youth who learn their trade at a campus station and come out with that sense of spirit, esprit de corps, creativity involvement and love and inject into the industry of commercial radio and the music industry itself," Draper added.

(Continued on page 37)

'Whole World Radio' Concept, Play at WGSU-FM

GENESEO, N.Y.—WGSU-FM, under the direction of John Davlin, station manager, will begin a new concept in broadcasting with the upcoming term, "Whole World Radio." It will be the station's new format.

Davlin said: "We must take these three words separately and then unify them to discover the meaning of this new format. 'Whole' is meant to convey the concept that life is a process of becoming . . . that one can no longer specialize in a single discipline and hope truthfully to express a clear picture of its relationships in the environment, especially in the intermedia network of cinema, television, and radio which now function as nothing less than the nervous system of mankind. Man is now emerging from a very long period characterized by enslavement to this system. The further concept of 'Whole', is that 'freedom is fusion,' as Norman Brown puts it . . . 'that life becomes art when there is no difference between what we are and what we do. We must reject any system which is meant to convey a mutually exclusive idea.' . . . 'We must realize that the 20th Century is seeing a metamorphosis in the na-

ture of life on earth and that art, science, metaphysics, separated for so long in the specialized world of Western man, are reconverging in our minds while they never separate in the real world.' . . . Thus (Continued on page 37)

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Radio-TV programming



Hal Cook, publisher of the Billboard, opens the fourth annual Radio Programming Forum sponsored by the magazine. More than 400 of the leading programming executives from the U.S., Canada, and abroad attended the three-day meeting at the Hotels Ambassador, Chicago.

The Fourth Annual Billboard Radio Programming Forum Chicago, Aug. 19-21

... a report of the highlights

SESSION ONE

The Exciting New Sound of Radio— Quadrasonic Broadcasting

Chairman: Claude Hall, Radio-TV Editor, Billboard. **Speakers:** Brad S. Miller, president, Mobile Fidelity Productions, Chatsworth, Calif.; James Gabbert, general manager, KIOI-FM, San Francisco.

MILLER:

Refusing to allow "any individual, corporation, major retailer, or mass merchandiser" to decide for him, independent record producer Brad Miller said that absolutely no records of his will ever be released in matrix form of quadrasonic sound. The pioneer in quadrasonic sound told a capacity audience at the opening of the fourth annual Billboard Radio Programming Forum that he was filing a brief with the Federal Trade Commission calling for all matrix product, which he referred to as "simulated," to carry the following consumer notice, if passed by the FTC: "This recording was electronically re-processed to simulate quadrasonic 4-channel

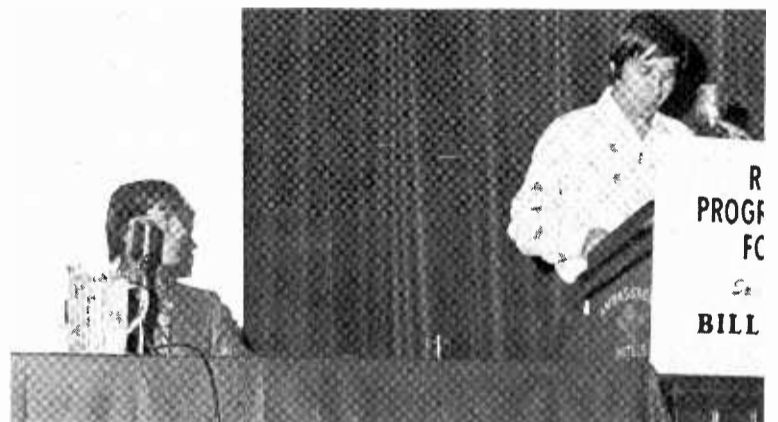
sound." Matrix broadcasters, if the FTC approves the brief, would have to state: "The program just heard was electronically processed for broadcast to simulate quadra-

phonic 4-channel sound." Miller demonstrated various attributes of discrete quadrasonic sound using equipment provided by James B. Lansing speakers and RCA.

GABBERT:

Accenting his speech on quadrasonic broadcasting with an air-check taped 20 miles from his station, KIOI-FM, San Francisco, to demonstrate the true 4-channel separation provided by discrete broadcasting, James Gabbert related how he became involved in pioneering discrete quadrasonic broadcasting along with Louis Dorren and Tom Lott. Dorren invented the system, he said. Cost for converting an FM station to the Dorren system of quadrasonic broadcasting would only be \$500—the

cost of replacing some studio equipment. Discrete broadcasting can be done in the same band width without affecting other frequencies, he said. And the beauty of the Dorren system is that it's compatible and regular stereo receivers and monaural receivers will pick up the broadcasts without distortion. He said that a 405-page report, compiled with the help of a computer, had been presented to the Federal Communications Commission on the new system, but that approval might take as long as a year. However, that report "blew their minds," he said.



Independent record producer Brad Miller, a pioneer in quadrasonic sound, and James Gabbert, left, a pioneer in quadrasonic broadcasting, team up to demonstrate and present details on the future of music and radio.

SESSION TWO

The Interdependence of Radio and Record Industries for Profitable Operations

Chairman: Claude Hall, Radio-TV Editor, Billboard. **Speakers:** James P. Storer, vice president, radio division, Storer Broadcasting, Cleveland; Shelby S. Singleton Jr., president, Shelby Singleton Corp., Nashville; Joe Smith, executive vice president, Warner Bros. Records, Burbank, Calif.; John T. Murphy, president, Avco Broadcasting, Cincinnati.

STORER:

Rapping the music industry for recording the same tunes over and over on albums, James Storer spoke of the continuous increase of AM and FM outlets across the country, the diversity of music available, and the constantly splintering audience as creating a demand for the best record product available from each and every company.

Using the six Storer AM outlets as examples of the average

station throughout the country in major markets, Storer emphasized the differences of the stations and their semi-autonomy as the key to success. "A direct result of these policies has been the development of program formats specially oriented to the needs and interests of at least one major audience factor in each market," Storer said. "The guiding principle has been to avoid programming duplication within the general limits of

(Continued on page 34)

SMITH:

Joe Smith, a former air personality, explained his view of an air personality, satirically outlining an imaginary personality's career from the beginning at perhaps, a college radio station, to the big time where many air personalities, explained Smith, have heads so large that they cannot get through the studio door. "Power unfortunately corrupts," said Smith. "There is ego involved and a

(Continued on page 34)

SINGLETON:

Shelby Singleton, whose operations include Plantation Records, emphasized the fact that basically the record company and radio station are twins. "Any time a record doesn't hit at a radio station, it just doesn't have it in the grooves," said Singleton. "In the studio, the first thing a producer and group are aware of is: will the new product be auditioned by the air personalities? We have to aim our product at radio and if

it is exposed to the listener, there is at least a chance that the product will be heard and perhaps bought."

Singleton emphasized the time factor involved in creating a record. "There are at least 1,000 hours involved in making a product. Consequently, all we, as record companies ask is that you, as programmers listen to our product more than eight bars. We make the entertainment for you to en-

(Continued on page 34)

SEPTEMBER 11, 1971, BILLBOARD

MURPHY:

Playing tape reports from his various station managers across the country, John T. Murphy, president of Avco Broadcasting, provided still another side to the quality of record companies and radio stations. Howard Kester, manager of KYA, San Francisco, said that his station put one day each week aside for promotion men. "We see everyone who takes the time to see us and bring their product," said Kester. "No responsible broadcaster would keep out a promotion man who knew about his product and popular taste."

Bob Howe, general manager of WRTH, Wood River, Ill., serving the greater St. Louis area, offered

another side to the story. He pleaded for communication between the record industry and radio industry, particularly his station, to be reopened. "The communication flow at our station is practically non-existent," said Howe. Howe added that perhaps the reason for the gap at his station was that the good music station did not announce the names of the product it played on the air. "But we answer phone calls and give all the information on a record, including its catalog number." Howe pleaded for equal cooperation from record companies.

Cliff Hunter, of Avco's WOAI, San Antonio, stated that a good

(Continued on page 34)



Speaking is James Storer. Waiting to speak, from left: Joe Smith, John Murphy, Shelby Singleton.

SESSION THREE

Will Censorship of Lyrics Kill Radio's Appeal?

LEE:

The drug notice to radio stations earlier this year was just a reiteration of past policy and not a new one, according to Robert E. Lee, commissioner with the Federal Communications Commission.

"Nothing was said in the notice that a licensee is barred from playing a certain kind of record," Lee said. "We would not fault a person who disagrees with us; we just want that person to make judgment on the record." In response to a question, Lee said if a radio station "played a record glorifying sex or drugs after they had decided to play it, just playing that one record would not affect the station at license renewal time. In fact, we (FCC) would defend him even though we would disagree with him."

"The notice was just to advise stations that they should evaluate the records they play. At license renewal time, we just check to see if they served an audience. We aren't checking for any specific records the station may have played. The FCC wants to allow

all views that do not present a clear and present danger to society. The licensee is responsible for everything on the air except political announcements," he continued.

Lee equated the drug lyric notice to a directive sent out several years ago by the FCC to foreign language stations asking the station managers to make sure they know what was being said over the airwaves.

BOGART:

Neil Bogart stated that "1984 is closer than we think. Without consulting the music industry and not specifying where the complaints came from, the FCC came down with the drug lyrics notice" which "spread fear and paranoia."

"Censoring is wrong. It promotes stupidity and is basically antisocial," he continued. "There should be no controls. We are supposed to be adults enough to make up our own minds. What the government has done is play 'under the sheets' with record titles."

Bogart also urged that some young people be put on the FCC. "These are the people who know what the music is about and what it means. They should decide what should be allowed over the airwaves."

He also mentioned trouble he encountered with Brewer and Shipley's "One Toke Over the Line" being thought a drug song and the reluctance of several stations to play Lou Christie's "Waco" single because some station managers thought that the "brownie" mentioned in the song was a code word for a type of drug.

WILSON:

Veteran program director George Wilson said that his station will not play an album cut shortened for single release when the longer version presented what he considered to be a bad influence on children. "If we did play that single, we would be encouraging children to buy a product which could be detrimental to them," he said. He felt that WOKY had no problem about such records.

Chairman: Irwin Steinberg, president, Mercury Records, Chicago. **Speakers:** Robert E. Lee, commissioner, Federal Communications Commission, Washington; George Wilson, program director, WOKY, Milwaukee; Neil Bogart, co-president, Buddah Records, New York.



Irwin H. Steinberg raps about the record industry prior to introducing speakers, from left: Neil Bogart, George Wilson, FCC Commissioner Robert E. Lee.

SESSION FOUR

How the Producer and Artist See Music and Audiences Changing

YARROW:

Peter Yarrow of the legendary Peter, Paul & Mary trio, was positive and optimistic about where music is going. Music is far more important in our lives today and reflects a troubled time, the confusion of the people and their search for spirituality. He contended that people are relating to each other through music now more than ever. The concert audience that is the most attentive or caring is the audience at the peace movement, or where the vibes are good for any affirmative movement as opposed to just another rock concert. Yarrow hit also at the challenge of radio censorship, how vital the free exchange of ideas is to maintain your audience. He also felt that the record companies had gone overboard with releases on Jesus rock. Yarrow stated that the myth of the star is over, that people like Dylan are known to their audience as artists but more importantly as people trying to help less fortunate people. He pointed to the recent Madison Square Garden concert with George Harrison for the starving people of Pakistan. He indicated a major change in concert work is already in progress in that artists are doing more and more worthwhile benefits and are more concerned with these than the regular rock or folk concert.

KAY:

Stating that he felt Woodstock stood out as one of the few events where something good was cre-

ated, John Kay, leader and producer of the Steppenwolf, said that more good music was being created because music had over-

come all boundaries, but lately there was a stalemate in quality and few new musical strides. He hit at the change in the concert audience, saying that they are not as attentive as in the past. A high percentage of the audience go to a concert either out of boredom or because of the drug scene there. He felt that many people today would rather stay home and listen to a record than attend a concert or even listen to the radio. He spoke of a weakness and lack of direction in FM radio.

CAVALIERE:

Stating that when the Rascals first started performing, audiences seemed to find more joy in the music, Felix Cavaliere said there were basically two kinds of audience today—the kind who had nowhere else to go or who came there because of the drug scene and were never really there and the kind who came to a concert searching. Perhaps searching for God, perhaps feeling that in music they can find peace and quiet. He felt music should lift people out of the everyday drudgery of living. Cavaliere felt it was the responsibility of musicians to make their fans feel drugs "is what's not happening."



Artists and producers sank their teeth into communication problems. From left: Peter Yarrow, Felix Cavaliere, Marvin Stuart, Irwin H. Steinberg and John Kay.

Chairman: Irwin Steinberg, president, Mercury Records, Chicago. **Speakers:** Peter Yarrow, True Music, New York; John Kay, leader, Steppenwolf, Los Angeles; Marvin Stuart, vice president, Curtom Records, Chicago; Felix Cavaliere, leader, New Rascals, New York.

Billboard Staffers Attending Forum

The Billboard had nine executives participating in the fourth annual Forum, including Hal Cook, publisher; Claude Hall, radio-TV editor; Bob Glassenberg, assistant radio-TV editor; Earl Paige, Chicago editor; Don Owens, director of charts & reviews; Ira Trachter, manager, charts & reviews; Joe Taras, chief, Record Source International; George Knemeyer, correspondent; Steve Lappin, regional sales. Photographer was Joe Gino, United Photographers, Chicago. Forum was organized and directed by Coleman Finkle, James O. Rice, Associates, New York.

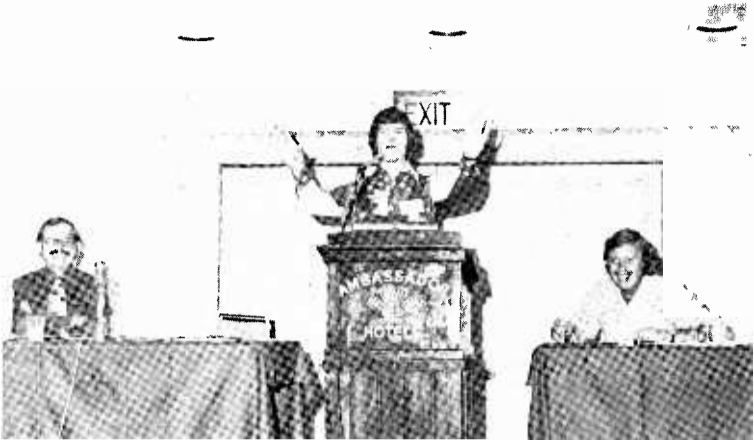
STUART:

Indicating that he was in favor of small audiences rather than large concert crowds for his acts, Stuart said that today's music is needed to pull us together. Manager of the Impressions and Curtis Mayfield, Stuart said that large massive concerts are killing the live entertainment industry. Music plays a vital part in people's lives, he said, and as the world continues to change, the audiences change with it.

SESSION FIVE

Developing a Strong Morning Show

Chairman: Don Graham, general manager, Mendes/Graham Associates, Los Angeles. **Speakers:** Don Imus, air personality, WGAR, Cleveland; Pat Patterson, air personality and program director, WKIX, Raleigh.



Don Imus goes into his "reverend" bit. At left is Pat Patterson. Don Graham is at right.

IMUS:

Advocating, tongue in cheek, that in order to be a successful morning air personality all you have to do "is talk dirty and play the hits," air personality Don Imus said that it's important today to give listeners a chance to become a rebel in a society that "sends him his mail marked: 'Occupant.' I don't think the average man tied up in traffic on the freeway wants to be reminded that he's late for a job he probably hates." The job of an air personality is to relate to people's emotions and one of the few remedies to today's problems is poking fun at grim situations. He kept an audience of program directors and general managers roaring in laughter with examples. The fault of many morn-

ing air personalities, he said, is that they don't prepare their shows. He spoke of listening to one Chicago air personality who "didn't

know where he was going with his show at 10 a.m. . . . I don't even think he knew at 7 a.m when he went on the air"

PATTERSON:

The choice of oldies plays an important role in attracting the target demographics of a morning audience, according to Pat Patterson, morning personality at WKIX who has established himself as a giant in the market. "It's a mistake to think Little Richard for a morning audience is any less irritating than he was 15 years ago." The rules in morning radio on a Top 40 station aren't as strict as during the other parts of the day. The three Top 40 stations in Southern Broadcasting are all "free form"

in the morning and quite successful, he said. He spoke of preparing his show and continuing to type up copy while a record was playing during his show. Music is secondary to attracting teens and young adults on a morning show: "they'll go along with you depending on what's between the records." Oldies (WKIX plays an oldie every third record in the morning) are a method of holding adults. He keeps close check of records played because "it only takes about twice during a week for a listener to become convinced you're playing the same records all the time."

SESSION SIX

Taking a Fresh Look at Your Format

Chairman: Arthur Mogull, vice president, a&r, Capitol Records, Hollywood. **Speakers:** Ted Randal, president, Ted Randal Enterprises, Hollywood; John Detz, general manager, WABX-FM, Detroit.

RANDAL:

Audience involvement is the key to success in radio today and, to achieve this one-to-one rapport with listeners, stations must back away and analyze what is going out over the airwaves, said programming consultant Ted Randal. There's a formula for measuring a format and it consists of two parts—mechanics and personality. Bill Drake-consulted stations were tops in mechanics—jingles, commercials, records, news, and the implementation of other ingredients. However, Drake-formats are usually low in personality, he felt. The trick in successful radio is to balance mechanics and personality. Bring up your personality percentage and you can beat a Drake-type station, he said. He felt that the No. 1 station in a market is

not always a good station. "It can be that nobody else is any better." His belief is that the personality today must be involved in the community so that he can relate to his listeners. To accurately measure the contribution of a personality to show, he advocated

DETZ:

Feeling that some of the listeners of WABX-FM are now growing older and "into a different kind of music," John Detz said, "I think there will develop progressive MOR, progressive Top 40, and other forms of progressive formats. Our listeners can't go back to regular Top 40 radio. Community involvement helped his station, he said, overcome "creeping elitism." Thus a crisis of estrangement between personalities and audience has lessened. Now,

taping an hour of his program and stripping it of everything but the content the deejay delivers. "Chances are you'll have a piece of tape this long," he said, holding his hands less than two feet apart. "It'll represent one-tenth of 1 percent personality."

he said, there is a crisis in library space. "We receive about 15 albums a day." He cut back shifts of the air personalities from four hours six days a week to only five days because of the time the staff must spend listening to music when they're not on the air. "But how many progressive rock air personalities spend time in the community in which they serve? Do they get involved in voter registration, consumer rap sessions, drug clinics?"



Artie Mogull fields a difficult question from the floor while speakers Ted Randal, center, and John Detz, right, listen.

SESSION SEVEN

Turning Research Data Into Programming Concepts

Chairman: Lindsley Schutz, Frank M. Magid Associates, Cedar Rapids, Ia. **Speakers:** Gene Nelson, vice president, WLCS, Baton Rouge, La.; Dr. Herbert Kay, president, Herbert Kay Research, Montclair, N.J.

NELSON:

Although new research techniques are being developed and refined, noted Gene Nelson, it is important to understand the methodology and limitation of professional radio rating services. They merely peek at the audience at different points of time and do not explain audience preferences. They are not as refined as those used by such research agencies as Harris or Gallop, can contain deficiencies in the sample and may not provide a realistic geographic

representation of the market. The greater the fractionalization of samples, the less accuracy of research. To do motivational research you must have a basic understanding of research techniques. To this end, devise a system of checking every phase of research, remain the context of the question being researched, and make certain the sample is generic. The tools of motivational research within the radio station are music, news, promotion personnel. You can manipulate the audience by

inducing audience crossover to your station, by inducing non-radio listeners to tune in, and by increasing the span of your audience: music is the primary demographic manipulator. From the 1950's to 1962, Nelson conducted a telephone call technique similar to Hooper and the results showed that the nature of audience can be determined by the audience flow from one station to the other. By making minor programming adjustments in weather, time and personality intensity, you can manipulate the audience flow and the rate of its flow. The more specialized the format, the less the rate of audience flow.

KAY:

Dr. Herbert Kay noted several fallacies about using research. First and most universal was the belief that an interview is nothing more than common sense. There is a technology of asking questions and evaluating answers, especially in music research and asking the question "why." Too much importance should not be placed on phone calls and letters to the station as these are not necessarily typical of the entire audience.



Record companies participated in this year's Forum to a greater extent than ever before. Here, Mike Kagan, national promotion director of Epic Records, fourth from left, and Jim Brown, promotion executive with Columbia Records, second from right, man a rap session booth in the Hotels Ambassador, Chicago.

There is a danger in identifying the audience as a homogeneous group rather than determining their individuality. In music research, you should not rely on the answers to such a question as what kind of music does one like, for this is a complex area and should be handled by professionals. Do-

it-yourself research in general should not be undertaken; if research is required, professional research agencies should be sought. In closing, Dr. Kay noted that as competition gets more severe, judgment may no longer be an adequate basis for making important programming decisions.



Dr. Herbert Kay speaks while speaker Gene Nelson, right, takes mental notes. Chairman Lindsley Schutz is at left.

SESSION EIGHT

The Growing Competitiveness and Profitability of FM

Chairman: Ron L. Ruth, general manager, WOR-FM, New York. **Speakers:** Jerry Lee, president, WDVR-FM, Philadelphia; Big Wilson, program director, WPGC, Washington.

LEE:

Despite the phenomenal growth of FM radio in the past three years, FM still has to fight a bias from advertisers, according to Jerry Lee.

"There will still be some hard times for FM during the next three years," Lee said. "The ad bias is still there. Most of the advertising on FM is local. National advertising is still resisting. But this will change because FM has found its place in the media as a profit-maker."

Lee also said the FM future is bright because of increasing penetration. "The stumbling block has been the lack of FM radios around. For instance, the average home has five radios, but only two of these are FM. Thus only 40 per-

cent of the total market is being reached." Lee predicted this would climb sharply in the next three years and pointed out that one large automobile manufacturer is considering FM radio as standard equipment in 1973 models. He also predicted an AM/FM radio with high quality sound will be available within three years for under \$10.

"If it takes a while for FM to happen big, it will make FM better," Lee said. "And, as it gets more powerful, there will probably be more commercials per hour, which might detract some from the advantage FM now has over AM. But in 10 years, FM stations with the most powerful wattage will be a much better buy than AM."

WILSON:

The key for successful FM is difference. "You have to find out the differences in your own market and then decide what format is best," Big Wilson said. "Have to find out what FM format would go best with your AM brother. Perhaps you'll find that a way to be different is to be the same with a simulcast on both AM and FM. This has worked for us to the point where the FM is now the big brother to the AM."

To determine what difference would be successful, Wilson said the program director would have to look for reasons why other stations in the market shouldn't be doing what they are doing, then find out what is being done right and then find out what isn't being done at all. Promotion is also nec-

essary, Wilson said. "You have to let people know you're there. I've never heard of a station starting on a shoestring and making it with little promotion."

In determining what format to use on the FM sister of an AM station, Wilson pointed to several things that have to be analyzed:

the size of the market, the demographics; competition for the demographics; the audience taste in relation to the demographics, and what goals the stations have. "Every station and individual market is different and there is no general rule except maybe that each market is different," he said.



From left: Ron Ruth, Bill Wilson, Jerry Lee.

SESSION NINE

Motivating Manpower at a Radio Station

Chairman: Jack G. Thayer, general manager, WGAR, Cleveland. **Speakers:** William S. Sanders, general manager, WWDC, Washington; Charles Renwick, radio division program manager, Storer Broadcasting, Cleveland.

SANDERS:

Air personalities are as different as radio stations in different markets. "One must be able to handle each personality in a different way," said Bill Sanders. "There are various paths opened to us when dealing with air personalities, psychological, metaphysical, neuropsychological and plain horse sense."

"First," Sanders continued, "I would say that a creative personality is one who is able through his own imagination and creativity to communicate an appealing personality to his listener. When handling creative people you are dealing with human beings first and talent second. And talent is the personal property of the in-

dividual. When a talent hears something about himself that he doesn't like, he just disregards it. It is the natural instinct of talent to disregard any offer of assistance. So one must communicate with him on a level which he appreciates.

"Make your air personalities realize that you are more concerned about getting the job done than you are with the individual personalities and even more concerned about the overall good of the station than the desires of a single person, no matter how talented," Sanders said.

"Both of these realizations make the sensitive talent insecure and more pliable. Most importantly telling the personality that he must because it's best for the sta-

tion assures him that you have the ability to assemble the facts and fiction to support your arguments.

"When the format says no, the talent does not execute his whims, no matter what. This should be a prime rule.

"Where all else fails, tell him that if he listened to you, he will make more money."

RENWICK:

Charles Renwick emphasized the need to constantly watch priorities. "Communication must become habitual," said Renwick. "Often we communicate with everyone except each other," Renwick added.

Renwick suggested of in-house publications to keep everyone up to date on the happenings at the

station. He also suggested meetings with air staff as well as with the entire staff. "But one must also meet individually with his air staff. In doing this, it is often necessary to use complete candor. If a guy is in trouble, tell him. But show him a mutual spirit of respect and trust," Renwick said.

Other possible methods of communication are in-house playlists for the salesman; the sharing of rating information, good or bad, with all staff; and especially the notification of a format change being sent to everyone involved with the station.

Storer has found that by sending people from their national office on the rounds of all the stations, the network is constantly being updated.



Jack Thayer introduces Bill Sanders, right.

SESSION TEN

Building Your Audience With Creative On-Air Contests and Promotions on Top 40 Radio

Chairman: Jerry Sharell, national promotion director, Buddah Records, New York. **Speakers:** John Randolph, program director, WAKY, Louisville; James Sward, general manager, CKGM, Montreal, Canada.

SWARD:

James Sward questioned the validity of dollar promotions, saying that he would rather have "the audience as a friend. And I do not want that friendship based on

money. I want it because he likes me as a person. Building an audience is 99 percent creative programming.

"There are only two types of promotions that I would think of

using: the cash contest music specials, but both must be entertaining because Top 40 radio is primarily an entertainment medium. I would never allow sales promotions or giveaways because they cheapen the station. You can't build a favorable image by giving away buckets of chicken," he continued.

Sward pointed that he uses cash giveaways only as a tactical tool. He doesn't advertise the contests in other medias because he doesn't want the listener to tune in just to win the cash. "We just want the regular listener to stay tuned for a longer period of time. Almost all of the cash contests are done during the ratings period and keeping the listener tuned in longer increases the quarter hour rating."

He pointed out that the promotions should be suitable and acceptable to the older end of the demographics scale too. "Don't turn the older listener off through promotions; you must keep that 20-to-35-year-old audience," Sward said.



Lunches became another chance to rap shoulder-to-shoulder with experts in radio programming.

RANDOLPH:

While on-air promotions and contests can help build an audience, the programming and sound of the station is what keeps the audience turned to the station for a long period, said John Randolph. "Top 40 radio has always had an image problem. And this was especially true at WAKY when I came several years ago. To change the image, we concentrate on moneyless promotions. The first thing we did was to tie into the community. We had a picnic and

involved the civic leaders, who were always anxious to get publicity. We had city officials and disk jockeys riding tandem bikes together and we got an incredible amount of local press on the picnic." WAKY runs different promotions on weekends than the ones featured during the week. "The housewife who listens should be given the weekend off because if she listened every day in order to win, you run the risk of alienating her to the point where she doesn't listen to the station at all."



Jerry Sharell fields a question from the audience for speakers Jim Sward, center, and John Randolph, right.

SESSION ELEVEN

Building Your Audience With Creative On-Air Contests and Promotions on MOR Radio

Chairman: Jerry Sanders, program director, WFBL, Syracuse, N.Y. **Speakers:** Allan Hotlen, program manager, WHN, New York; Jack Lee, program manager, WTMJ, Milwaukee.

LEE:

Along with making the music a little more up-to-date, Jack Lee used target demographic promotions to build stronger audiences among young adults and adults under 50 years old. He related bike-in and kite-in promotions, along with a snowmobile derby. "I tell the personalities that if they have an idea for a promotion to come in and tell me and we'll do it right away. If it costs much money, we'll do it next week." But everyone at WTMJ gets involved in promotions and the station keeps something going all of the time. Next year, the station will have a section of seats at the ball park; tickets will not be discounted, but WTMJ will give fans

albums, etc., for buying a seat in the WTMJ section. At the moment, WTMJ was operating without a big cash giveaway promotion. As part of his talk, Lee played a tape of a half-hour "grill-in" promotion and live broadcast that bombed, claiming that memories of the show "keeps us humble."

HOTLEN:

Speaking both of winning promotions and some bombs, Allan Hotlen said that the basis of any radio station promotion should be fun. While programming WIP in Philadelphia, he launched a promotion where the air personalities started singing on the air. These were followed by telephone calls

on the air telling them to stop it. Thing spread from one personality to another. Finally, Hotlet (again on the air) told the air personalities that if they want to sing so badly they could hire a band and do it in the park. The event turned into a singfest, attracting several thousand listeners to the park. New York, he has discovered, has a "survival mentality." So WHN has killed any "Alice in Wonderland" promotional concept and has begun to become directly involved with listeners. In an ecology-aimed promotion, the station gave away small trees and the on-air plug said: "Keep your dial planted on WHN." Hotlen demonstrated his promotions by playing tapes of them.



Introducing speakers Allen Hotlen, center, and Jack Lee, right, is Jerry Sanders.

SESSION TWELVE

Building Your Audience With Creative On-Air Contests and Promotions on Country Music Radio

Chairman: Larry Baunach, national sales and promotion director, Dot Records, Nashville. **Speakers:** Bill Bailey, program director, KIKK, Houston; Jay Hoffer, station manager, KRAK, Sacramento.



Audience comments create an impact with speakers Jay Hoffer and Bill Bailey, center. Chairman Larry Baunach is at podium.

BAILEY:

Of the many aspects in country radio contests, it's obvious the public loves to receive records as prizes and some promotions are surprisingly contemporary. KIKK in Houston, for example, does well with a state surfing contest each year which draws 40,000 youngsters to the sea at Galveston. "We aren't switching these youngsters over to country music en masse," said Bill Bailey, "but it certainly shows our rock competition something. We don't concede any segment of the population." He said that "people love to receive records. They are nuts about LP's."

Albums work better than cash prizes "and all contests must be kept simple . . . the best is where listeners are asked only to fill in name, address and phone number." He advocated promoting the promotions. One ended with the station turning a check for \$11,151 over to the rodeo association, but KIKK made the check out in the form of a hat, thus creating extra publicity when the news wires picked up the event as a story.

HOFFER:

Contests can often work too well, said Jay Hoffer. He described a show picnic featuring country artists that drew such a crowd it

caused traffic snarls and upset the local highway patrol. KRAK pared the next such contest down and gave the listening audience varied route directions. Parking at \$2 was pre-sold and KRAK was able to foot the bill for a \$3,250 Conway Twitty show that drew 5,000 people to a local ranch. He reported success with a Tommy Cash contest, giving away free lyric sheets of his song "Unknown Soldier," which Epic Records provided. "Prizes are not the big thing, it's the fun," Hoffer said. He pointed out that country audiences are intensely loyal and respond well to fun promotions.

SESSION THIRTEEN

What Is the Smaller Market Station's Most Useful Source of Information on Music Popularity?

Chairman: Mike Kagan, director national promotion, Epic Records, New York. **Speakers:** Robin Walker, program director, WIRL, Peoria, Ill.; Greg Dean, program director, KEYN, Wichita, Kan.; William J. Vermillion, music director, WLOF, Orlando, Fla.

VERMILLION:

"Let the record promotion man know what you expect of him and also let him know what he can expect of you," Bill Vermillion said. "Too many promotion men seem all too eager to give you advance listing information from next week's trade charts, but when you ask them anything else about a record, they have no information." He advised small market radio people to not pick blindly from trade picks and starred records on the chart, but to do their own thing. "You can make your job easier by learning to use the promotion man."

He has found a playlist sent to promotion men and distributors a necessity, even if the station doesn't send one to local record stores. His playlist contains extra information about the market and the station. He said he spends about 25 hours a week working on the music of WLOF. "And about one-third of this time is spent talking to promotion men. But, to know what that promotion man is talking about, you must know the

music. This means listening to all of the records . . . at least the plug side." He warned against "the big station" hype. If you watch closely, you will notice that the biggies are wrong just as often as you are about records. What matters is who is getting reaction to the record. And reaction to a record is what a promotion man can tell you." A hit in Baltimore is usually a stiff in Orlando, he said, but Seattle hits are likely to be Orlando hits. It doesn't take a promotion man to make a record happen, but it does take a promotion man to take it all the way.

DEAN:

Record charts give us a picture of what's happening nationally, but have limitations as a programming tool, Greg Dean said. "We must realize that the charts are usually behind a competitive station's playlist and usually reflect national record sales and airplay in certain key major markets. It is not unusual for certain records to remain on the charts for 12 to 20 or more weeks. Few stations can justify

playing a record this long," he said. The reason for this type of lag factor, he said, is the delay in actual airplay versus response such as sales. And, another factor is that a record may continue to sell for a while after it is dropped from the station's playlist. "In fact, sales have been known to increase because the audience could no longer hear that particular record on the air."

He relies heavily on the records in the bottom 50 of the charts—listening to them all—and playlists from other radio stations. Record tipsheets help in providing a market comparison on given records. As a rule, he felt that too many music directors place too much importance on letters and phone calls.

WALKER:

Perhaps the most untapped wealth of record popularity information is the jukebox, Robin Walker said. "Jukeboxes have become very sophisticated in the past 10 years—to the point of being able to give the program and music di-



Robin Walker, standing, tells how jukebox surveys have helped him program WIRL. Chairman Mike Kagan is at left. Other speakers are Greg Dean and Bill Vermillion, right.

rector strong indications of demographic appeal on specific records." Walker has a system going with local jukebox operators, supplying them an advance list of records WIRL will play about a week before the record goes on the air. In return, Walker receives information for the jukebox routeman

which indicates the records people paid to hear within the past four or five days. Local record stores were being stocked by the playlists of Chicago stations, he felt, and thus unusable to him. Anyway, local store reports were occasionally suspect, as were phone calls from listeners. Jukebox play reports have proven highly useful.

SESSION FOURTEEN

What Is the Medium Market Station's Most Useful Source of Information on Music Popularity?

Chairman: Don Ovens, director of Charts & Reviews, Billboard. **Speakers:** Bob Sherwood, program director, KROY, Sacramento; Charles R. Parker, vice president & program director, WDRC, Hartford; Dick Reus, program director, WLEE, Richmond, Va., and publisher Reus Record Report.

SHERWOOD:

Record information from jukebox operators and record distributors has been of little value to him, Bob Sherwood said, "because they're not in the entertainment business. He relies mostly on local record stores, both the smaller shops and stores such as Tower Records. Tower shops called KROY to find out what was being played and, in turn, the Top 40 station called the stores, he said. "Learning how to use the stores in your community" is the secret to being a top station, regardless of the format, he said.

PARKER:

Charts should not be used as a sole source of information in programming a radio station, said Charles Parker, "because he who gets bullet today may get shot down tomorrow." Only if a record is good for that particular market should it be played. Parker said that record tipsheets take up where the charts leave off and give a more in-depth evaluation of records. A station can use them to spot trends and reasons for sales in other markets. Audience letters and phone calls are useful in learning the appeal of new product, but it's really a compilation of all sources that should be used in building a playlist. WDRC's playlist may be a guess, he said, "but it's an educated guess."

REUS:

How a music director or program director should deal with promotion men varies from market to market, Dick Reus said. But the radio station and the record promotion man have a common goal—to sell records. The promotion man can be of valuable assistance if he knows the market because today's record patterns are confusing. A good promotion man makes an effort to know the market's sales pattern and the area's trends. The undeclared war between radio stations and promotion men should not exist because they can easily work hand-in-hand and help each other reach their goals.



From left: Charles Parker, Dick Reus, Bob Sherwood, Don Ovens.

SESSION FIFTEEN

What Is the Large Market Station's Most Useful Source of Information on Music Popularity?

Chairman: Larry Baunach, national sales and Promotion director, Dot Records, Nashville. **Speakers:** Harold B. Lipsius, president, Universal Record Distributing Corp., Philadelphia; John Rook, programming db, Los Angeles. Tex Meyer, music director, WOKY, Milwaukee, later joined the panel from the audience.

LIPSIUS:

The trustworthy record distributor can be a radio station's most important source of record information, according to Harold Lipsius, who not only owns and operates one of the most reputable distribution firms in the nation, but also operates Jamie/Guyden Records. "Program directors change at a radio station as the program director leaves the market, but the reputation of a distributor always stays at the station," he pointed out. The distributor can also advise a radio station about the better record stores to check for record sales information, as well as jukebox information. "Repeat sales for a

distributor may often come from jukebox play," he said. "The industry," and mistakenly, he felt, "long ago decided that jukeboxes didn't influence record sales. But you can determine the demographic appeal of a record and

whether it's a potential hit from jukebox play." The distributor can then know where to concentrate his promotion effectively on the record. Program directors could make valuable use of this type of information, he said.

ROOK:

The more information a program director uses in programming his radio station the better, veteran programmer John Rook said, "and the best source is local sales." Pointing out that the people who go out and buy a record are only a small part of a radio station's audience, Rook went on to relate the claims of several record tipsheets, including those put out by Bill

Gavin, Bob Hamilton and Kal Rudman. He advocated that program directors "never let an IBM machine program their station. It's time for program directors to step out and do their thing. And it's not what you put on the air, but what you keep off that counts." Overall, Rook, now a programming consultant, said he felt record promotion men were pretty reliable.



Harold Lipsius states that the distributor is one of the most important links in the entertainment business. Chairman Larry Baunach is at left, John Rook, at right.

SESSION SIXTEEN

Behind the Scenes of a Recording Session—How the Music Is Made

Chairman: Bob Glassenberg, assistant radio-TV Editor, Billboard. **Speakers:** Jack Richardson, president, Nimbus 9 Productions, Toronto, Canada; Joseph F. Wells, manager, Chicago recording, RCA Records, Chicago. Performing on the recording session was the Hope, a Nimbus 9 group signed to A&M Records.

RICHARDSON:

Presenting an on-the-spot demonstration of how a record is produced by recording the A&M Records group Hope before a live audience of radio executives attending the Forum, Jack Richardson said that in his opinion producers have become a recognized force in today's recording process, adding that the recording engineer is "also essential and often the unsung hero of the session."

Richardson said a producer has to be part psychologist, part arbitrator, part diplomat, and a master of objectivity. He deals with unions, arrangers, artists, a&r men, managers, promotion men, record executives, and a host of others and most of us love every minute of it." A good producer will extensively prepare for a recording date before he enters the studio." We live with the group to determine where their heads are at conceptually in order to maximize their creative output toward a group identity for their record product."



Joe Wells stands by while Jack Richardson and engineer Brian Christian, right, lay down a track in recording session of Hope, A&M Records group. Receiving plaques at the evening session for contributions on "The Best of Guess Who" LP achieving a million dollars in sales were producer Jack Richardson and engineer Brian Christian. Presenting the plaques were RCA record promotion executives Tom Cossie, left, and Frank Dileo, right.

WELLS:

Continuous improvement in the production of records has been boosted by a stereo revolution, said Joe Wells. The stereo revolution has released the making of records to the imagination of the musician and producer far beyond the old methods of recording everything on single track. Wells traced the growth of recordings through the recent inception of the 16-track, two-inch tape, described microphone placement (pointing out that several microphones are often used on just the drums alone), and told how electric guitars and bass are often recorded through a direct electrical connection to the board, eliminating studio acoustics. Other advances Wells mentioned were the Dolby; the advent of four-channel sound, and a recording system using digital techniques.

SESSION SEVENTEEN

How the Successful DJ in Top 40 Radio Handles His Job on the Air

Chairman: Jerry Fine, national promotion director, Sunflower Records, Los Angeles. **Speakers:** James C. Hilliard, general manager, WIBC and WNAP-FM, Indianapolis; Jack Armstrong, air personality, WKBW, Buffalo.

ARMSTRONG:

Entertainment is the lifeblood of the radio station, Jack Armstrong said. Music is most important; the deejay is second in importance of providing this entertainment. He warned that if the deejay concentrates too much on mechanics, he's unable to provide the entertainment that he must.

Armstrong offered the typical mental makeup of a deejay: He is insecure and if management badgers him he cannot perform to the best of his capabilities; he is sensitive and should be given compliments if deserved, as well as criticism; he is valuable economically and deserves remuneration that is fairly proportionate to the money

he makes for the station; he is creative and needs freedom to present new ideas; he is intense and needs complete concentration free from interruption while on the air; and last he is hardworking and should prepare for his show at least an hour beforehand. Strictly formatted "much more music" stations tend to strangle entertainment, he said.

HILLIARD:

Five key points in being a successful air personality, according to Jim Hilliard, who started his career as an air personality, are: 1. It's not necessary to talk too much; 2. There is not a relationship between voice quality and ratings;

3. Keep irrelevant matters off the air personality's mind while he is on the air; 4. Tell the air personality what you're trying to accomplish and why; and 5. Give the personality room to work within the format provided. Hilliard played a tape of three personalities on his WNAP-FM, Indianapolis, stressing the style of the personalities rather than the music or the format; their style was not overpowering and they tried to appeal to people. Hilliard denied the oft-expressed opinion that there is no room for the deejay as a personality, stating that many stations are successful only because of the personalities on the air.



Pondering question from audience are, from left: Jerry Fine, James C. Hilliard, and Jack Armstrong.

SESSION EIGHTEEN

How the Successful DJ in MOR Radio Handles His Job on the Air

Chairman: C. Hewel Jones, general manager, KTOK, Oklahoma City, Okla. **Speakers:** John Patton, program director, WASH-FM, Washington; Russ Barnett, program director, KMPC, Los Angeles.

BARNETT:

Pointing out that KMPC, the middle-of-the-road giant in Los Angeles he programs, was playing 50 percent of the records on the Billboard Hot 100 Chart these days, Russ Barnett said, "We've come a long way toward contemporary radio in the last couple of years based on the theory that radio must stay up with the times and with the changes which take place almost daily in music." The air personality must also keep up with the times and KMPC's Dick Whittinghill has managed this. "I don't want to give the impression he's really hip, because he's not," Barnett said. "He still maintains many of his older views on many things. But he's playing most of the new singles on our list and he's listening to some of the things these young songwriters are saying and saying they're pretty good." Whittinghill has a girl who picks his music under Barnett's direc-

tion, and he has a specific formula to follow. "But he's the guy talking out of that speaker and he's important to us . . . and that's why he makes \$125,000-plus each year." Whittinghill has built a believability in the market. He has kept his older listeners and constantly gains younger listeners, Barnett said, in describing details of how and why KMPC and Whittinghill achieve their target demographics.

PATTON:

To be a successful personality in the broad, long-range sense, "you must maximize audience for all shows on the station as well as your own," said John Patton, veteran program director of stations such as WCBM, Baltimore; WKRC, Cincinnati, and WBEN, Buffalo. "The best program can't thrive forever on a sick station." The most common fault among personalities, he said, is failure to get an understanding of the

medium—to find out who listens, where, and why and for how long. "Then talk to them all *individually*. Radio is not a group listening experience and hasn't been since Mat Dillon bit the dust for the last time." He said this takes a "fantastic awareness of everything around you in the community. News, weather, and sports give the personality an excellent opportunity to say things that interest large groups of people. Weather, in fact, touches everyone and the great personality makes it real by relating it to the folks. Books, magazines, TV, and movies are also chances for the personality to relate to his audience. "When you make a quick reference to a TV show your listener has seen, you are suddenly more real." He also said that "we must find ways to encourage more people to listen to radio and to listen longer." Personality radio is a step in that direction.



C. Hewel Jones lays out a viewpoint of his own. Sitting are John Patton and Russ Barnett, right.

SESSION NINETEEN

How the Successful DJ in Country Music Radio Handles His Job on the Air

Chairman: Phil Gardner, program director, WNOW, York, Pa. **Speakers:** Don Day, program director, WBAP, Fort Worth; Tom Allen, program director, WIL, St. Louis.



Don Day reps on the successful country air personality. At right is speaker Phil Gardiner.

ALLEN:

WIL, St. Louis country music station, countered rapidly when a local middle-of-the-road station started playing country artists such as Ray Price, Lynn Anderson and Johnny Cash, by playing such things as "This Time," Troy Shondell; "Party Doll," Buddy Knox, and other rock oldies.

"We're grabbing all the old rock hits that have the least bit of country sound," Tom Allen said. He felt this was one way country stations can build younger demo-

graphics. He is even playing "Be-Bop-a-Lula" by Gene Vincent though only at night. And, once a pure country artist "countryfies" a pop hit, WIL swings to the country version immediately. "We were playing 'Me and You and a Dog Named Boo' by Lobo for two weeks before Stonewall Jackson cut it. Then we went right to Jackson's version."

One rule Allen enforces is play of a list of 19 major country artists. It's up to the deejay whether

these consist of album cuts, oldies, extras, or chart items. "Driving into Chicago, I was appalled to hear WJJD go an hour and a half without playing a major country artist. Webb Pierce, Kitty Wells, Ernest Tubb—we play them all."

DAY:

Some basic don'ts in country radio for the air personality are: Don't daydream, don't dwell, and don't play personal favorites, according to Don Day, who believes that today's country deejay is dis-

tingtive because he has the "most truthful" kind of music, appreciates his audience, and is himself, sincere and happy. For the country deejay, it's vital to "get out and meet people and have fun." Basic do's are: When you talk, have something to say prepared in advance that is short and sweet; put a smile on what you say with a very intimate approach stressing personal contact. He said that some of the jokes told on the air at WBAP as "so bad they're good."

SESSION TWENTY

How the Successful DJ in Soul Music Radio Handles His Job on the Air

Chairman: LeBaron Taylor, assistant general manager, WDAS, Philadelphia. Speaker: Tal Forrest, program director, KNOK, Dallas.

TAYLOR:

Tracing the evolution of soul radio from the early 1960's when every black air personality came to work with a different box of records, LeBaron Taylor pointed to today's distinctive, tightly controlled soul station with personality and community service priorities behind the music. "Black radio had to be something more than just personality, so it improved production and engineering. Now, the mix of records vary to match the time of day. Also, we are careful about commercials and have now de-emphasized anything which negatively affects the black community." He said the soul stations have "also realized the air personality is an extension of the salesman. The personality must sell his station and, indeed, himself to the community."

FORREST:

"The concept of providing a continuous show from sign-on to sign-off with no real difference between air personalities has helped soul radio gain a larger audience during the past year," said Tal Forrest. Giving examples from KNOK, Forrest outlined the key to a successful soul station. "We have eliminated the jingles following a spot cluster where the last thing in that cluster is a station promotion or a public service announcement that ends with the station ID. The idea is carried over through a no goodbye policy between our personalities. We have one continuous show for 12 hours where every other record is a top 20 from a singles playlist and a maximum of five album cuts."

To be successful the soul personality must offer entertainment to his show. He felt that usually a drive time personality was not suited for a midday slot. He also stated that a DJ must be allowed to have fun at his job in order to be able to contribute to the entertainment value of the show.



Chairman LeBaron Taylor listens while Tal Forrest speaks on soul radio.



Bill Sanders, general manager of WWDC, Washington, moderates meeting to found a society to raise the professional status of programming and programmers in broadcasting. Elected to an ad hoc committee to select a steering committee for the fledging society were Ted Randal, chairman; Greg Dean, Doug Cox, Russ Barnett, and Big Wilson.

THE BILLBOARD RADIO AWARDS

The Billboard honored five program directors at the concluding luncheon of the fourth annual Radio Programming Forum as the leading professionals in their field. Greg Dean, recently with KEYN, Wichita, Kan., was honored for creating one of the best on-air sounds in Top 40 radio. Don Day, WBAP, Fort Worth, was honored for having the conviction to program traditional country music and for building a viable country music operation. Budd Clain, WSPR, Springfield, Mass., was honored for his creation of a MOR sound unique for its consistency and beauty. Jerry Boulding, national program director, Sonderling chain, WWRL, New York, was named for elevating the professional standards of soul radio. John Detz, general manager, WABX-FM, Detroit, was honored for helping progressive rock radio become a national viable force and a reality in general market radio. All five men will be receiving plaques commemorating their achievements.

Twenty-seven air personalities will receive plaques as winners of the second annual air personality competition and 105 air personalities will be awarded certificates for their professional attributes in radio and for meeting all criteria of craftsmanship in radio. The two major air personalities in large market Top 40 radio this year are William Hopkins, KXOK, St. Louis, and Bob Raleigh, WPGC, Washington. Certificates will go to Frank Terry, Steve Lundy, and Joe Conrad of KFRC, San Francisco; Bob Walker, WTIK, New Orleans; Bob Shannon, KING, Seattle; Pat Holiday and Jim Jackson, CKLW, Detroit; Ted Alexander, WELW-FM,

Cleveland; Roger Borden, KNUZ, Houston; Marc Darin, WYSL, Buffalo, and William Heizer, WVBF-FM, Boston.

Receiving honorable mention were Larry Lawrence, WMPS, Memphis; Bob Dayton, WDG, Minneapolis; J.J. Johnson and Bob Foster, KFRC, San Francisco.

Top 40 medium market winners were Pat Patterson, WKIX, Raleigh; Sonny Melendrez, KINT, El Paso; Paul Baker and Andy Barber, KEYN, Wichita, Kan.; and Jay Thomas, WAPE, Jacksonville, Fla. Certificates will go to Teddy Richards and Ric Adams, WAPE, Jacksonville, Fla.; Steve Roddy and Mike Mitchell, WKIX, Raleigh; Don Keith, WVOK, Birmingham, Ala.; Johnny Richmond, WLCS, Baton Rouge; John Young, WMAK, Nashville; and Doug Shane, KEYN, Wichita, Kan. Honorable mention goes to Patrick Arthur, KRCB, Council Bluffs, Iowa.

Small market Top 40 winners were Tommy Knight, KSLY, San Luis Obispo, Calif.; Buddy Moore, WEED, Rocky Mount, N.C.; and Warren Miller, WLOT, Marinette, Wis. Certificates will go to Russ Thompson, WCMI, Huntington, W. Va.; Roy Laurence, WWBZ, Vineland, N.J.; Steve Hibbard, WDXY, Sumter, S.C.; Dennis Lindstrom, WDOT, Burlington, Vt.; Ray Joachim, KTOE, Mankato, Minn.; Jim Kennedy, WFEC, Harrisburg, Pa.; Tom Watson, KQEO, Albuquerque, N.M.; Jay Scott, WKWK, Wheeling, W. Va.; Art Duly, KWOS, Jefferson City, Mo.; Joel Sweeters, WWC O., Waterbury, Conn.; Jim Grubbs, WSMI, Litchfield, Ill.; Barry James, KSTT, Davenport, Iowa; Michael O'Con-

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SESSION TWENTY-ONE

How the Successful DJ in Progressive Rock Radio Handles His Job on the Air

Chairman: Claude Hall, Radio-TV Editor, Billboard. Speakers: David Moorhead, general manager, WMMS-FM, Cleveland; Jerry Stevens, program director, WMMR-FM, Philadelphia.

MOORHEAD:

Expressing some disturbance at a recent comment by the Federal Communications Commission that progressive rock stations had little control over the music that went over the air, David Moorhead, a

pioneer in progressive rock radio, said that progressive rock stations had more control over the music played than various MOR radio stations of today. Getting into commercials, he said it was difficult for a progressive rock station to

recover from a "shuck" spot. Kids know that if your marriage is on the rocks, you're not going to save it by changing your toothpaste." He felt a lot of the rebellion today was in anti-response to commercials being broadcast on radio

and on TV. Another problem, besides unsuitable agency commercials, in progressive rock radio today is "too many progressive rock stations take themselves too seriously. We're in the entertainment business." But commercials can

cause many listeners to shift stations faster than bad music or a bad air personality. "Our kind of radio comes up to the audience. Too many radio formats talk down to their listeners."

SPECIAL SESSION A

The Important Role of the Record Promotion Man

Chairman: Don Ovens, director of Charts and Reviews, Billboard. Speakers: Cliff Hunter, general manager, WOAI, San Antonio; John Catlett, general manager, WBBN-FM, Chicago; Kahn Hamon, program director, WLW, Cincinnati; and Bob Shipley, group program coordinator, Susquehanna Broadcasting, York, Pa.

PROMOTION PROBLEMS:

The aggressive promotion man can break through the barrier of too-busy station music men, the music directors or program directors, but he had better have solid marketing facts, know his product and know the station's requirements.

This was the consensus at the Billboard Radio Programming Forum session on record promotion.

Topics triggering the most spirited exchange included stations limiting promotion men visits, the effects of rackjobbing and an interpretation of "hype."

Panelist Cliff Hunter, WOAI, San Antonio, said he believes in an open-door policy and for busy music directors to appoint assistant music directors. However, Epic national promotion director Mike Kagan said one problem with many conferences, even regional

ones, is that often the hard-to-deal-with music directors did not attend.

He mentioned WTIK, New Orleans, as adopting a policy of seeing promotion men only every other week and an edict stating not to bring any "trash."

However, general manager of Mendes/Graham Associates Don Graham said: "That (kind of policy) would begin the challenge (to get into the station)." Another promotion man said that maybe it

would be a good idea to actually dress up as a garbage trash man and walk into WTIK with a broom.

Earlier, MGM national promotion director Ben Scotti said the aggressive promotion man can get into a station. "If the music director won't see you in the station, meet him on a parking lot."

Nevertheless, some promotion men complained that even where a good relationship exists, stations are often reluctant to go on a

record because it is not available locally due to stores being supplied by out-of-state sales.

Dot national sales and promotion director Larry Baunach said that rackjobbers are conditioning the product to a point where a boom-or-bust situation exists. "There are more and more busts and hits are bigger and bigger." This contributes to the music director's

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RADIO-TV MART

SESSION TWO

THE BILLBOARD RADIO AWARDS

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

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

POSITIONS WANTED

22, 4 yrs. EXP. I am good, but need to relocate in the Cleveland area of Northern Ohio. 3rd ticket, single, draft exempt, 2 yrs. at present small market station. Will accept NOTHING temporary. I feel I am singularly humorous, tight, dependable, eager and adaptable, though best suited to Top 40 or Mod Country format. Find out if what I say is true. Contact Box 428, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/11

TOTAL #1 Ratings in two top ten markets, plus a few other majors, yet here I sit in a medium market waiting. I can't believe there isn't at least one stable major station around this country which wouldn't be willing to utilize my talents. This eleven-year family man has first phone, college, administrative experience and a successful track record with top industry references. Maybe someone will give me the opportunity to program and grab numbers around the clock, as well as my own slot. Top 40 to MOR. Call 415; 755-2102, or Box 427, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/11

ATTENTION WABC, CKLW, KHJ, KQV, WLS AND ALL OTHER STATIONS IN MARKETS OF ONE MILLION OR MORE. . . I am the man you need. Great voice, 10 years in Top 40 radio, college, and I give 150 per cent to everything that I do. I have had a long association with the music business in a big little place called Muscle Shoals. I can adapt to any type format—Drake, WABC Type, or whatever and still pull the numbers. Survey and pressure don't bother me—they just make me excel even more. I challenge you to answer this ad and see that all of the above is true. If you don't other stations in your market will! All replies will be given prompt attention. Write Box 425, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/11

1st phone Top 40 Jock, with experience as Music Director. I've just come back from four months of Army reserve duty and Uncle Sam just one week. D.C. Currently in Washington, D.C. Will relocate anywhere for suitable position. Send for tape and resume to Box 430, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/18

Announcer with 1st phone some experience (MOR-C&W) has ability—can write copy—enjoys production—seeks permanent position with personality station where I can learn and grow. I'm married and able to locate anywhere—although my preference is for Western Montana or Vermont. I need a break to show what I can do. Have excellent references. Box 432, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/18

BROADCAST JOURNALIST: Young with heavy experience. Reporter/Producer with network owned all news-talk station in top ten market; Reporter/Editor with global news service. Desiring position with a heavy news operation either radio and/or television. Salary negotiable. Complete references and detailed resume along with air-check sent to: Broadcasters interested in hiring this tell-it-like-it-is journalist. Box 431, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/18

I am interested in getting into Top 40 or MOR. Have third class Broadcast Endorsed License. I've been to school and have had little but some experience. Looking for small market start (station). Will travel or relocate if have to. I hope to be hearing from you. Box 429, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/18

Modern Program Director Plus! Country 10 years with top references, major market, experience in all phases, including format, music, sales, supervision, copy writing, promotions, contest, sales packages, and personality air shift. I'll trade my ability to a medium (possibly small) market station that can offer proof of securities for happily married radio pro; trade-outs considered. I am not a morning man and I get the job done with a five-day week. Check my references, move my wife and I into your community and I'll do the rest. I am grateful to the managers who place their confidence in me and gave me the experience that backs this ad. Jack Rodgers, 606-331-7328.

Experienced Top-40 announcer who is currently Program Director is wanting to move up! I am capable of personality-position in the top ten. I have ten successful years in radio and feel like I have the talent, drive, dedication and determination to go all the way. I possess a first-phone and, though primarily an announcer, I am capable of not only operating but maintaining broadcast equipment, with none of the lackadaisical attitude so common in the profession. My tape and info are ready for you! Box 426, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/11

PROGRAMMING PRO! Nationally known P.D. looking for opportunity to program new concept Contemporary format. Recently resigned from programming successful top 40 station. Have spent last few months getting together a new approach. If you have a decent signal and ratings problems, let's go! Market size no object, but must have program department autonomy. Now on West Coast, will relocate. Box 424, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/11

POSITIONS OPEN

Rock and M.O.R. air men. Looking for a job where your ideas and talent will be appreciated? Want good pay in a happy, progressive atmosphere? Lines, bits, or T&T; but pros only. If you're good I need you. Send tape, resume and pic to P.O. Box 2831, Uptown Station, Nashville, Tenn. 37219. se18

Our last two newsmen at WCUE left for somewhat greener pastures at CKLW—(Randall and Mark, You're Both Sounding Great!) And now WCUE loses another talented newsmen to a major market shortly. That's the kind of young, dynamic, aggressive newsmen we're looking for. Send examples of writing, both local and national rewrites, along with air check and resume to: DOUG PEYTON, PROGRAM DIRECTOR, WCUE, 424 Sackett Ave., Akron, Ohio 44313. . . Immediately!! 9/11

National Program Director and Consultant looking for DJs and newsmen for Mid and Far West Markets. C&W, Rock and MOR. Send tapes to: EVWREN, 7075 W. Hampden, Denver, Colo. 80227. 9/25

STORER . . .

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the programming material available to us."

Storer sees an increasing trend toward more specialization in modern radio. "From the general broadcaster's point of view, what may be needed by this diversity of stations with audiences of widely varying tastes and backgrounds is greater specialization by the record producers," he said. "More attention must be given to the specific requirements of those stations which utilize some form of music in either a major or primary way."

To underscore his comments, Storer used the comments from his program directors and managers across the country.

Storer added that the over-production or distribution of product was not the problem but the key factor was time. "If the programmer is repeatedly asked by the promotion man to give time and consideration to product which does not deserve consideration for reasons of incompatibility with a particular format, obscurity or lack of talent of the artist, or over-duplication of the same song, then the programmer will be detracting from the time which he can give to overall record review and consideration of the better material. What these men hope to receive from record companies," said Storer, "is a continuing series of new, original, exciting and technically well-produced recordings from both established artists and comparably qualified new artists in both single and album form."

SMITH . . .

• Continued from page 26

haughtiness too often in program directors and music directors. The record business has fed the ego of the air personality and executive at the radio station level as well as the people at the record companies." He asked radio men to be more objective. "You would be appalled if your station salesmen were turned away at the time buyers," said Smith. "This is why you cannot leave the promotion men out in the cold. Of course, the promotion men must be prepared. And if this is so, the record promotion man can feed you information and help your station to become a better radio and entertainment outlet."

"Don't cut off the promotion man," Smith implored. "Set up a time and allow them to come up. They are a link to the source of information. Don't go through an arrogance - and - power syndrome. This industry is too dynamic to put up with that kind of foolishness," Smith said.

SINGLETON . . .

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tain the audience. Record companies are experimental in many aspects. They are a laboratory. Radio stations, for the most part, are not. We need you, and I hope you need us," he said.

Singleton emphasized the fact that no radio station in the country should have to pay for product. "I cannot sell product to stations which play my product for free." It was also stated that programmers and stations must blow their own horn to get the product they desire. Singleton emphasized this point. "You must look to distributors in many cases, but we will never turn down requests for product. I say, however, that a great deal of service depends upon the promotion of your station by your staff."

MURPHY . . .

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promotion man could help WOAI select the music and keep the station up on the demographics of record sales. "However, we do program for sound, not numbers. We must treat promotion men with respect because we want to hear

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nor, WLCS, Baton Rouge; Don Nelson, WKWK, Wheeling, W. Va.; Billy Williams, WDXY, Sumter, S.C.; Roger Pederson, KALE, Tri-Cities, Wash.; Les Garland, KELI, Tulsa, Okla.; Dave Arrowood, WIFC, Wausau, Wis.; Bill Werts, WDNG, Anniston, Ala., and Bill Campbell, WSBA, York, Pa.

Receiving honorable mention were Jerry Schwemmer, KOKO, Warrensburg, Mo.; Tony Russell, KVIC, Victoria, Tex.; Gary Guthrie, WDXR, Paducah, Ky.; Dan Timbrook, KHOZ, Harrison, Ark.; Bob Belz, WDAT, Daytona Beach, Fla.; Rick Lynd, KOKO, Warrensburg, Md.; Frank Colburn, KMBY, Monterey, Calif.; Monty Jett, WDXY, Sumter, S.C.; Jim Reed, KTFSS, Texarkana, Tex.; Andy Kaye, KOAK, Red Oak, Iowa; B. J. Crocker, WIFC, Wausau, Wis.; Pete Wiggers, KOOK, Billings, Mont.; B.J. Gunther, KSLY, San Luis Obispo, Calif.; Bob Publicover, KBST, Big Springs, Tex.; Jack Hunter, WHIN, Gallatin, Tenn.; Kenneth Maynor, KCRM, Columbia, Tenn., and Joe Lyons, WNYN, Canton, Ohio.

In the middle-of-the-road field, large market winners were Gary Owens, KMPC, Los Angeles, and Don Imus, WGAR, Cleveland. Certificates will go to Ted Brown, WNBC, New York; Lou Sherman, WFBM, Indianapolis; Mike Murphy, KMBZ, Kansas City; Don Martin, WNOE, New Orleans; Denny Hoffman, WEW, St. Louis, and W.B. Drake, WEMP, Milwaukee.

Medium market MOR winner was Dick Pace, WJAR, Providence. Certificates will go to Doug Layton, WBRG, Birmingham; Bud Mayes, WDXB, Chattanooga; Lee Sommers, WABY, Albany, N.Y.; Steve Martin and Bob Pearson, KITE, San Antonio. Receiving honorable mention was Will Lucas, KALL, Salt Lake City.

Small market MOR winners were Dan Miller, KOOK, Billings, Mont., and Ed Lewis, KMPL, Sikeston, Mo. Certificates will go to Nick Arama, WTRX, Flint, Mich.; Don Rowland, KPEL, Lafayette, La.; Craig Mollison and Pat McCall, KARM, Fresno, Calif.; Jim Boggs, WFRO, Fremont, Ohio; Cliff Carney, WSJM, St. Joseph, Mich.; Cary Gerard, WHCU, Ithaca, N.Y.; Jon Roberts, WMMB, Melbourne, Fla.; James Higgs, WKMI, Kalamazoo, Mich.; Bill Sterling and Dick Marshall, WSPR, Springfield, Mass.; Bruce Fischer, KRNT, Des Moines and Randy Hankins, KBTM, Jonesboro, Ark. Receiving honorable mention were Ray Shermer, KTTT, Springfield, Mo.; Chuck Spencer, WCRS, Greenwood, S.C.; Bob Green and Joe Bernard, WSPR, Springfield, Mass.; Ken White, KMPL, Sikeston, Mo.; Dave Blumer, KOAK, Red Oak, Iowa; A.J. Berley, WSKI, Montpelier, Vt.; John Foertsch, KADA, Ada, Okla.,

all of the potential hit records. I vote for fair treatment all the way around," Hunter concluded.

Bill Sanders, general manager of WWDC, Washington, has other views of promotion men. "Promotion men have a difficult job, but they also often have a preconceived idea of what a station should play. The promotion man must learn that our station's music policy is designed to hit almost everyone. This means Aretha Franklin along with Vaughn Monroe. Service the station and let them decide what should be played."

"Avco for one wants to be where it's happening," said Murphy. "And the promotion man can help. Music is our business too and we can survive together only if we work together," he concluded.

and Peter Sabella, WNNJ, Newton, N.J.

In country music, large market winner was Mike Scott, WDEE, Detroit. Certificates will go to Jim Beedle and Bill Abbott, KCKN, Kansas City; Mike Jason, WEXL, Detroit; Tom Dean, WDEE, Detroit, and Chris Chandler, KBOX, Dallas. Honorable mention goes to Bob Pond, KRDS, Phoenix.

Medium market country music winner was Bob Scott, WAME, Charlotte, N.C. Certificates will go to Johnny Johnson, KMO, Tacoma, Wash.; Len Anthony, WRFD, Columbus, Ohio; Jay Robbins, KRAK, Sacramento; George Lester, KBUC, San Antonio.

Small market country music winners were Sammy Allred, K VET, Austin, Tex., and Phil Gardner, WNOW, York, Pa. Certificates will go to Dee Alan, KLAD, Klamath Falls, Ore.; Bobby Dark, WNYR, Rochester, N.Y.; Curtis King, WITL, Lansing, Mich.; Chuck Wilder, KWOW, Pomona, Calif., and Larry Wilson, KMCO, Conroe, Tex. Receiving honorable mention were Miss Taris Savell, WNBV, Pensacola, Fla.; Lee Clark, K W O W, Pomona, Calif.; Ray Scott, WRAB, Arab, Ala.; Chubby Howard, KAYE, Puyallup, Wash.; Jerry Gee and Pete Grady, KVET, Austin, Tex.; Dave Ralston, WPLA, Plant City, Fla.; Chuck Wolfe, KYOU, Greeley, Colo., and Bill Glenn, KSMK, Kennewick, Wash.

In soul music, large market winners were Lee Armstrong, WDIA, Memphis; Gladys Hill, KCOH, Houston, and Jim Wood, KGFJ, Los Angeles. Certificates will go to Jake Jordan and Tal Forrest, KNOK, Fort Worth; Tom Cross, Joe Terry, and Roland Bynum, KGFJ, Los Angeles; Joseph Taylor, and Brook Easter, KCOH, Houston, and Al Germany, WWRL, New York. Receiving honorable mention was Johnny Brown, KGFJ, Los Angeles.

Arthur Takeall, KJBE, Knoxville, was awarded medium market soul winner.

In the small market category, winner was Roy Harrison, WHRW-FM, St. Albans, N.Y. Avery Davis, WXOK, Baton Rouge, will receive a certificate. Honorable mention goes to Wild Child, WXOK, Baton Rouge, and Al Jefferson, KSSS, Colorado Springs, Colo.

In progressive rock, plaques will go to Jerry Longden, KNAC-FM, Long Beach, Calif.; Doug Meyer, WVBR-FM, Ithaca, N.Y., and Jim Reeves, WKAI-FM, Macomb, Ill. Certificates will go to Gordon Marcy, KLJT-FM, Lake Jackson, Tex., and Brad Canfield, KLWN-FM, Lawrence, Kan.

Certificates will be awarded to these entrants from military service: Top 40—David Munsey, AFVN, Saigon; Ron Hurst, AFN, Thailand. MOR—Ron Harris, AFRS, Athens, Greece. Country music—Bob Nelson, AFN, Kaiserslautern, Germany. Soul—Ed Robinson, AFRTS, Johnston Atoll, and Lincoln Ware, USS Midway, Pacific Ocean.

Certificates will be awarded to these entrants from Britain: Graham Dene, United Bisquit Network, Isleworth, England; Tony Mercer, host of a syndicated show, London, England.

Certificates will be awarded to these entrants from Canada: Jason Roberts, CFPL, London, Ont.; Barry Bowman, CFAX, Victoria, B.C., and Wayne McAteer, CJOE, London, Ont.

Certificates will also be awarded in the following special categories: Classical—Dick Crawford, KFAC, Los Angeles. Jazz—Alan Grant, WMJR-FM, Fort Lauderdale, Fla., and Johnny Adams, KRML, Carmel, Calif. Religious—Roy Scott, syndicated show, Freeville, N.Y. Gospel—Tom Hesse, Family Network, San Francisco. Dewey Huges will also receive a certificate for a Voice of America Show.

LOUNGE ACTS FACE NEW ROLE

The Silver Circuit



A Billboard Spotlight



Stars like from left: Johnnie Ray, Vic Damone, Shecky Greene, The First Edition and Louis Prima work lounges. Keno parlors (above) seem to be taking their place.



A MAJOR FORM of talent exposure in Las Vegas faces extinction. Lounge closings and reduction of live entertainment have reached epidemic proportions. This dramatic move has ramifications for rock bands which had been gaining bookings in the lounges.

The Hilton-Flamingo hotel has cut lounge acts by 50 percent, with the Las Vegas Hilton (formerly the International) following suit.

The Desert Inn will reduce the size of its lounge while the Riviera closes its lounge altogether. Before the end of the year, the Frontier will either close its lounge, make it smaller or cut bookings and salaries. Reports are flying that the lounges of the Tropicana and Castaways will also shutter.

According to the Flamingo's Jim Seagrave, the hotel used to always have six acts in its casino lounge. Because of economy measures, the number has been cut in half to three. The hotel's Sky Room used to feature two rock bands, but about a year ago, the number was reduced to one until the room was finally converted into a restaurant with no live entertainment employed.

"The reason behind the cut in live entertainment is the result of spiralling main showroom prices," states Seagrave. "Even acts like Sergio Franchi have improved as draws and are asking more money. If we want to hold them, we must meet their price."

"We want as much entertainment as possible, but the hotels must stay within a budget and are economizing where they can. Unfortunately, it's the trios, quartets and rock bands that suffer."

The Hilton-International moved its midafternoon lounge show "Bottoms Up" to the Flamingo because "the International, like all hotels, has been ordered to tighten up the budget entertainment-wise," explains Bruce Banke. "The International's lounge, which always featured three acts will now only have two. The third act wasn't justifying the expense."

Previously, shows at the Hilton-International began at 9:15 with each artist performing 45 minutes with a 15-minute break between acts. Under the new policy, the two acts will each perform one hour with a 30-minute break. Showtimes begin at 10:15. During the break period, piped in stereo 8-track music is played for the lounge customers.

"The 9:15 time didn't draw in the customers," explains Banke. "Now the lounge shows will not begin until after the main room show has broken."

Likewise, there has been a cut in the Hilton's Crown

Room entertainment. Two bands alternating had provided music for listening, eating and dancing from 9:30 to 5 a.m. Only one band will now be contracted. They will do longer sets with shorter breaks working from 10 until 3:30 a.m.

In an attempt to offer more variety, the Crown Room plans to contract the bands for four-week periods. First band to appear under the new policy was Soup. At the time of Soup's initial engagement, Dave Victorson took over as entertainment director. Consequently, there was a delay in booking more rock bands until Victorson became acclimated to the hotel. Prior to Victorson's takeover, hotel orchestra leader Joe Guercio and light man Billy Graham had been assisting Alex Shoofey with entertainment bookings.

The hotel's lounge was expected to book acts comparable to Kenny Rodgers and the First Edition, who pulled in a young crowd during their month-long record engagement with Gladys Knight and the Pips.

At the Riviera, the lounge was being dropped in favor of a Keno area. President Edward Torres says plans for a \$1 million expansion program would do away with the lounge and put more stars in the big showroom.

Discounting reports that the Starlite lounge was not making money, Torres notes: "We have experienced our most successful year in fiscal year 1970 and had to make some formidable decisions to keep pace with our growth."

While Torres acknowledges the importance of the Starlite Theater which has been a Strip landmark for 15 years, he says plans to utilize the lounge stars to the fullest advantages would be put into effect.

Such Starlite stagers as Shecky Greene, Vic Damone, Jan Murray and Barbara McNair reportedly will be booked into the big Versailles Room. If Starlite contractees decided not to work the Riviera's main room they would be given the opportunity to make a new deal elsewhere.

Even though Torres & Co. offered Shecky Greene half as many weeks at twice the salary, Greene didn't think much of his "promotion," saying: "I haven't decided whether I'll take it. I think Vegas is making a mistake closing lounges. Besides, I'd have to work seven nights instead of six."

Vibrations within the Hughes hotels were also of a lounge cutback nature. The Desert Inn is relocating its lounge into smaller quarters, with lounge entertainment being trimmed due to budget cuts, according to Al Guzman.

Johnnie Ray received standing ovations during his July lounge engagement at the Desert Inn. However, management didn't pick up his four-week option. Instead, the hotel will play out all lounge star contracts and turn to the less-priced combos, prefacing the restructure and possible ultimate closing of the lounge.

The 230-room Castaways, another Hughes-owned hotel, was scheduled to close its lounge this fall. Entertainment at the small hotel will be at best sporadic.

Hilton-International's musical contractor James Muldore is planning weekly jazz sessions for the Castaways. Teamed with Los Angeles musician Dan Terry and 21 other musicians, they will offer "up-to-date music to appeal to the younger set, since there is no place for local people to go to hear contemporary music."

Down the street at the Frontier, also in the Hughes chain, major lounge changes are presently being negotiated according to Hughes hotel man Robert Caverly, acting general manager for the Desert Inn.

"We are presently making studies of operating policy of the Frontier lounge," declares Caverly. Areas being studied include the possibility to closing the Circle "F" lounge, making the lounge smaller, reducing the number of acts and cutting salaries.

This lounge, which had a double star policy since its opening in 1967, switched to a single star lineup in July and also altered performing times. Frank Sinatra Jr. closed out the double star policy with comedian Jack E. Leonard and opened as solo star July 29. Other lounge headliners who will star solo include Jerry Vale who has the only lounge contract that calls for 20 men in his orchestra—a holdover from the showroom where he may return if negotiations work out, and Ray Anthony. A tightening of the entertainment budget was again the explanation.

Caverly emphasizes that lounge changes could indeed be made before the end of the year, resulting in the possibility of stars already under contract being used in other Hughes hotels, having their contracts renegotiated or bought out.

Additional concern over the possibility of the Frontier lounge closing was expressed by a lounge employee. "I can understand them closing the Desert Inn lounge. It was so small it couldn't pay for itself. The Riviera Starlite is 380 tops," he continued. "But, I don't understand them thinking about closing this place. We can seat 500."

"This city needs some form of lounge," he continues. "But even the lounge stars are pricing themselves out of the market. You have lounge stars getting \$20,000-\$25,000 a week. Then there are all of the other lounge expenses. No lounge can bring in enough business to equal that."

"But just look around. It's just girls. Two and three together who only order the minimum," he laments. "I checked other places. Vic Damone brings in girls at the Riviera and Bill Medley is getting 90 percent girls at the Sands. Caesars is the same. The girls aren't with gambling men who tell them to get lost for an hour. These are working girls. Look at them. They're here to see an act, not to gamble or drink. It's the same all over."

The cutback in lounge entertainment at the Frontier began with the firing of Dave Burton. Burton opened the Frontier's Cabaret Room which was "built for him" in July 1967. His firing in April was termed by the hotel as an economy move. Several months after his dismissal,

Burton joined Red Norvo, Monk Montgomery, Lloyd Ellis and the Eddie de Santis duo in the Tropicana's Casino Lounge.

At Hughes' Landmark, similar economy moves have been initiated. Frank Modica closed out the Tower Sweets Review and began presenting less expensive, self-contained, small review and new single acts in the Landmark's lounge. In May the Landmark's Dwayne Hickman began bringing in alternating groups that are self-containing into the lounge which also changed its policy to one of no cover, no minimum.

The hotel executives blame the stars, AGVA and the musicians' union as well as the stagehands for the lounge cutbacks. Union requirements and regulations, said one official, are making it virtually impossible for a hotel to have a full slate of lounge entertainment. Dusk-to-dawn lounge entertainment which made Las Vegas a 24-hour town, is so prohibitive that most lounges are down to two acts.

The lone exception to the cry of lounge despair is the Sahara Hotel. Del Webb officials report everything is beautiful. The lounge will neither be closed nor reduced in size. In contrast to other hotels cutting the entertainment lounge budgets, the Sahara, whose lounge like the main showroom is comedian-oriented, has increased talent bookings of headline acts.

In contrast to other hotels which now have only two acts playing lounges, the Sahara boasts four acts nightly, plus a review and a girlie show. In featuring comedians the hotel emphasizes that "comedians get more money than singers, so you can't say we are cutting back."

How do the lounge acts themselves feel about the closings or reductions? The Brothers Keep were contracted for the Frontier's Circle F lounge. Last year the four-man group worked 30 weeks at the Stardust. Although the group's Lee Dollar termed the Frontier lounge "a better, more receptive room than the Stardust," he expressed concern that the Frontier would indeed be shuttering the Circle "F's" doors.

Contracted for a four-week period, Dollar's partner Mark Vance "heard the lounge was closing, but not by management at the Frontier. They said nothing when they signed us up. However, I've heard the report from management in other hotels."

The Frontier's management warned the singing duo, backed by two amplified instruments, about the sound "so as not to interrupt the gambling. They have a very sensitive pit here," explained Vance.

Because of lounge closings, the Brothers Keep have plans to gear themselves as an opening act for a main room. "Lounges are drying up all over, even in the Midwest," complains Vance. "It's the state of the economy, I guess. People aren't going out as much."

The Thunderbird, another Del Webb-owned hotel, has a lounge which provides continuous music from 4 p.m. to 4 a.m. daily. The afternoon begins with balladeer Vic Garcia. At 10 p.m. Bob Fletcher and wife Vick Lano take over the singing chores backed by Hank & Co., followed by a topless review, "Latin Fire '72," and Nancy Austin's "Bedtime Riot!" a comedy review.

Although the Thunderbird lounge acts could be considered the lower priced third billed type, there is some form of live entertainment always offered there.

At the end of the Strip the Tropicana Hotel, noted for its Blue Room jazz musicians, was reported to be either shuttering or being made smaller the first of next year. The hotel, which has contracted commitments that extend through the end of the year, will shortly be under new management and thus an entirely new set of rules could go into effect.

The Trop was built in 1957 for a cost of about \$15 million. Singer Eddie Fisher was the first entertainer booked. Billed as the "Tiffany of Las Vegas," reports indicate the Trop's Blue Room, which is large, formal and enclosed, is doing excellent business as is the smaller, informal and open Casino Lounge.

On August 2 the 30-member cast of "Vive Les Girls," the Dunes Hotel's lounge show, were given a one-month notice. Hotel officials decided to close the lounge Aug. 30 and turn it into a Keno parlor.

Scheduled for opening Christmas Eve, the Keno lounge is the first phase of a \$1 million expansion project for the downstairs area of the hotel. The entertainment lounge held 300 persons, while the new Keno area will have room for only 100.



By
Laura
Deni

HIS IS THE YEAR OF THE LOUNGE CLOSING,

Or: Brother Can You Spare a Job?

The hotel, owned by Continental Connectors, met over the July 30 weekend to make the final decision about the lounge closing, which had been rumored for months. The official meeting and formal announcement was delayed until Major Riddle, president of the Dunes, and Frederick Aparcar, show producer, returned from Europe.

Although "Vive Les Girls" is closing and the hotel will have no lounge at all, Jack Morgan and his orchestra will continue to provide dancing music at the Top of the Dunes. Strolling violins are in the Sultans Table.

Hotel spokeswoman Jeannie McGowan stresses that more money will be put into the "Casino de Paris," main showroom attraction. The showroom will be refurbished and open Christmas Eve with a new, more costly edition of the French review.

The Dunes places most of the blame for the lounge closing and prices being increased upon the unions. "The payroll for the Dunes hotel restaurant staff alone had to be raised \$50,000 per week as a result of the new culinary contract. From the standpoint of the hotel we will have to raise prices and make cutbacks. One of the cutbacks is closing the lounge," a spokesman said.

Chief legal council for both the musicians' union and the culinary unions, Renny Ashleman, denies that the unions are to blame. "In percentages the gross revenues of the hotels have grown faster than labor costs. The situation is too damn complex to lump all the hotels together. Your big money earners are the Riveria, Stardust and Caesars. Sure, the Riviera and Caesars closed lounges, but they didn't lower their entertainment budget, they just shoved it around. You certainly can't say the Stardust is cutting back with its lounge, they're going better than ever. The hotels say the lounges don't draw. At \$2 a drink, you're damn right they aren't drawing. Look downtown, those hotels have increased entertainment, not reduced it, and it's the downtown hotels, not the Strip, that got the big benefits from the new union contracts."

Casino Center's answer to the Strip is Union Plaza, which officially opened Aug. 10, although the two lounges and casino have been in operation since July 2.

Both lounges have a no cover, no minimum policy. The Theater Lounge holds 200 and features entertainment from 10 p.m. to 4 a.m. The smaller Omaha Lounge seats 100 and has alternating groups performing from noon to 6 p.m.

The groups in the Omaha Lounge are self-contained,

with three or four members plus a girl. All are local attractions contracted for two or four weeks with options. According to a hotel spokesman: "We don't have the quality acts that the Strip has. The groups are all local rock and country and mostly get scale. We have some groups now that ought to be playing Pahrump, Nev. (a town up north), but things will pick up. We got the Randy Costa Show for the big lounge directly from the Showboat. That's the best group we've had." The hotel's main room has been playing "Fiddler on the Roof" and doing well.

With the recent opening of the hotel, business has been brisk, with officials merely saying that their entertainment budget isn't large enough.

Recrion Corp. owns the Aladdin, Stardust and Fremont hotels. The Fremont, which is located downtown, closed its lounge over one year ago. It had been the launching place in Las Vegas for such acts as Lou Rawls.

At the other two hotels, the lounges are remaining the same or showing an increase in entertainment. At the Aladdin "we intend to continue as we have been," says Dick Odessky. The lounge, which holds 125-150, has a no cover, no minimum policy, offers late night music and dancing with small combo groups. Presently holding forth is the Lenny Martin Trio. The group has an indefinite contract with the hotel.

Recrion's biggest hotel, the Stardust, shows "absolutely no cut in lounge entertainment, rather an increase," emphasizes Odessky.

The hotel recently booked in a revue, the "Bare Touch of Vegas," which wasn't "to replace an act, but an addition."

The lounge alternates four groups and has increased entertainment hours. On Saturday nights, live music is offered from 8 p.m. to 4 a.m. Odessky reports excellent entertainment. The music is primarily middle-of-the-road, with some leanings toward contemporary music.

The end result of all this action is that lounge stars in most hotels are being called in to executive offices and asked to play out their contracts in main rooms, finding their options dropped, or loaned out to other hotels. Salary cutbacks are looming over the heads of lounge headliners. Shecky Greene, Vic Damone and Jerry Vale can do well in other hotels here and elsewhere, but many of the hotels are foreclosing on talents that have no other showcase other than in Las Vegas.



Judy Lynn

Country Music Comes 'Uptown' And Strip Patrons Appreciate the Move

COUNTRY MUSIC, which has battled for Strip exposure and has been promised for many years, has finally happened. A country superstar has an easier time landing a contract in the major strip hotels than has been the case in the past.

"But, the unknown country artist had better be a performer or he's dead in Nevada. You have to do more than just pick and sing. You must be a performer in the true sense of the word," warns Eddy Arnold regarding country music and why it has taken so long to firmly establish itself on the Strip. "Unfortunately many of my fellow performers just stand there and pick and sing rather than have an act."

Arnold is among the few country stars to have played the Strip before this year. He appeared at the Sahara in 1953 and last summer played the International.

The country takeover on the Strip picked up steam last year and established itself this year, thanks to Dwayne Hickman, entertainment buyer for the Landmark. Hickman, who gained fame in the 50s as TV's Dobie Gillis, has been a fan of country music since the days when Johnny Cash recorded for Sun Records and nobody knew who he was. During the Dobie Gillis days, Hickman appeared

on various TV variety shows with country artists and got to know their music. "I saw the move to country coming on TV five years ago," asserts Hickman.

A year ago Hickman took over PR duties at the Landmark and in early summer he assumed the role of entertainment director. Since Hickman's arrival, the Landmark has been the innovator of many things, including developing a country booking policy for the show room. Hickman sold Moe Lewis, who at the time booked talent for the lounge, and Frank Modica, general manager of the hotel, on the idea of going country. "You have to try things. You shouldn't be afraid to try something new or different," observes Hickman.

In establishing a new showroom policy of booking a dozen country acts, the Landmark broke Strip tradition.

The surprise of the year was the "Grand Ole Opry." An "Opry" package starring Ferlin Husky and "Hee-Haw" comic Archie Campbell opened a four-week engagement and was held over. They followed Kaye Starr and Danny Davis and the Nashville Brass. Through such performers as Jimmy Dean, Bobbie Gentry, Patti Page, Hank Williams Jr., George Jones, Tammy Wynette and Buck Owens, the hotel has become the Strip leader in country music offerings.



Eddy Arnold

The country policy of the Landmark has been remarkably successful. Hickman feels the success is a sign of the times rather than a result of the hotel's large junket business and somewhat lower price structure.

The Hilton's Dave Victorson has placed the blame directly on the country artists for not being booked by Strip hotels earlier. "I think they have been afraid to come here," he says. "The money isn't important to them; it's the challenge. Country stars are far more reluctant to come here than buyers are to sign them. The Las Vegas audience is among the toughest in the world."

During the past year, 18 country-oriented attractions—a record number—have played the International, Caesars Palace, Sahara and Desert Inn as well as the Landmark and downtown Casino Center. Artists in the main rooms have included Glen Campbell, Marty Robbins, Chet Atkins, Boots Randolph, Eddy Arnold and Elvis Presley.

Stars who started out in a country bag tend to be a strange breed. Even though country is "in," the artists are hesitant to be put in that mold, but they will willingly shove their fellow performer into that dubious category.

"I don't consider myself strictly a country artist," asserts Arnold. "I appeal to middle America, and not just country. I pick my songs the same way Perry Como or Sinatra would. I look for a good lyric and a good melody."

Superstar Glen Campbell, who backs away from a country title, nevertheless saw no reason why "country artists such as Buck Owens and Mike Haggard

wouldn't do just as well and better than some headlining in a main room." When he played the International several months ago, his guest stars were Jerry Reed and Anne Murray, two rising talents.

Country music has an identity problem. There is confusion between hillbilly, modern-country and country-blues. Artists run the gamut from those squeamish in claiming a country title to those proudly touting the country label and those who claim or reject country depending upon who they are talking to at the moment.

One of the Landmark's stars, Jimmy Dean, enters through the audience singing "Dixie" and then tells the crowd that he is "primarily and very proudly associated with country music."

The most widely accepted forms of country in Las Vegas are the smooth Nashville sound or country blues.

Another factor which must be considered regarding the sudden surge in country is the changing flavor of Las Vegas. No longer is it only a rich man's, high roller town. Families are traveling together on junkets. Middle class, Midwest Americana is coming to Las Vegas. With the influx of the television-watching public, country artists are taking on a new dimension for the major hotels.

Entertainment buyers for the Fremont, Aladdin, Stardust and Riviera have shied away from country acts. The Grammy Award-winning Kimberlys moved from Casino Center to the Desert Inn this year.



Bobbie Gentry

Likewise, the Fremont booked Marty Robbins. He proved that residents as well as tourists will pay to see a good country star. Robbins set the all-time attendance record for the Fremont's Fiesta Room with 1,276 fans in for the two shows. Over 500 were turned away.

Before the Bonanza Hotel closed last year, the Buck Owens show had played to an 80 percent full main room, including traditional off-nights while other showrooms along the Strip were doing 40 percent business.

One of the few artists, male or female, who started downtown and successfully made it to the Strip big time is Judy Lynn. The ex-"Grand Ole Opry" performer started with a country show, complete with a cowboy outfit, in Casino Center's Golden Nugget.

Miss Lynn, whose roots are still country, has changed with the times. She has her own show in the Flamingo's lounge where she is one of the strongest draws in lounge attendance of any Strip hotel.

Kenny Myers of Amaret Records is primarily responsible for the "new Judy Lynn." He discovered her when he went into the Flamingo to see another artist on the same bill.

Since joining Amaret, Miss Lynn has become more sophisticated and pop-oriented, both the artist and her management feel her new image will please her country following. "We are trying to expose her to a wider audience, that's all. But her type of music will be acceptable to the fans she already has," declares Myers.

She wears hot pants and sequined pant suits. Her entire back-up group of musicians is new and appears in Edwardian suits. There isn't a trace of a nasal,

twangy trumpet voice. Every word can be clearly understood.

Her selection of material is more sophisticated and pop-oriented. The Flamingo repertoire includes songs written by Kris Kristofferson, Joe South, Gene McClellan and Mac Davis.

The name Mac Davis is becoming familiar in town as the 30-year-old songwriter-singer out of Lubbock, Tex., by way of Atlanta, Ga., who writes one top 40 song after another.

Mac's own album for Columbia reflects his country-flavored musicianship. He made his Vegas debut at the Sahara, sharing the bill with Buddy Hackett. As a performer he is loose and remarkably at ease.

"I want to be known by my own name, singing my own songs my way," Davis states in his dressing room. He feels his down home, relaxed attitude can be traced back to his boyhood days in Texas. He refers to it as "just growing up with certain roots." Three years ago, the country's top artists began clamoring for his material.

Apparently to be classified as country, it is mandatory that the song contain a message. If you're a female performer it also helps to be good-looking.

The leading exponent of "sexy country" is Bobbie Gentry. The Landmark artist, who was raised in Mississippi, comes on stage barefoot with low-slung Levi's that are unbuttoned. She captivates the crowd. During 1970 she won two country music awards; one for "Let It Be Me" with Glen Campbell, and an award for writing "Fancy." Miss Gentry is typical of the Strip country artist. She has been described as "about as backwoods as Bergdorf's" and "as homespun as Chinchilla." She is country as Las Vegas chooses to accept country.

A surprise this year has been the number of artists who were at one time associated with the "Grand Ole Opry." Minnie Pearl, long-time star of the show, was signed by the Fremont and made her debut there in August. Appearing with her were the 20-singer-strong Sound Generation from Siloam Springs, Ark.

On the Las Vegas Strip, very few artists can pick up and twang their way through an hour on stage and hope to be booked back.

One exception is the Landmark's Tammy Wynette. A top country artist for three years running, she comes on singing one gold record song after another, all with a twang so heavy that if the listener wasn't familiar with the songs some words would be unrecognizable.

The only other major acceptance on the Strip for barefoot, backwoods country is with a comedian or comedian-singer. The "Grand Ole Opry" was held over at the Landmark. Its humor may have been hillbilly, but the singers were plugging their gold record numbers.

In the Tammy Wynette-George Jones show, Harold Morrison made up for his corny jokes and attire (orange hat and ridiculously checked jacket which looks like he shot a couch) with some adept banjo picking.

Roy Clark first appeared at Caesars Palace and then switched to the Landmark. His two years on CBS-TV's "Hee-Haw" and dual roles as Buddy Ebsen's Cousin Roy and Roy's mother Big Mama Halsay on "The Beverly Hillbillies" has helped attract crowds for his Vegas appearances.

The general feeling of the Strip entertainment buyers is that they want a sound which is reflected in songs like "Little Green Apples," "Phoenix" and "Wichita Lineman." A "pretty sound," they say, not just banjo and fiddle picking.

If the audience is required to look clean and neat then they are entitled to the same respect from the performing artist. At \$15 per person plus entertainment taxes, the listener is entitled to be able to understand the words. Very few people will pay that kind of money for an unintelligible twang.



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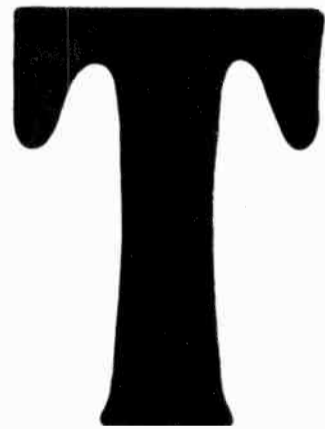


Talent Directors

Play Job Roulette...



...While Stars Ride Their Own Merry-go-round



THE MASSIVE MOVEMENT of talent directors pirouetting from hotel to hotel has thrown Strip entertainment into a hectic scene. The entertainment director's roulette has resulted in showroom stars hopping on the merry-go-round of hotel job hunting and increased the current war over salaries.

Currently in command of booking talent are: Dave Victorson at the Hilton . . . Bill Miller with the Flamingo . . . Walter Kane for the Hughes Hotels with veto power given general managers of individual hotels . . . Dwayne Hickman at the Landmark . . . Sidney Gathrid for Caesars Palace . . . Moe Lewis contracting for the Stardust, Fremont and Aladdin . . . Harvey Silbert has the final say at the Riviera, while the Tropicana has Maynard Sloate and the Sahara has Arvid Nelson.

The troubled situation can be traced back to the death of Jack Entratter. His untimely death last March has brought chaos to the Strip.

Apparently the Hughes people intended for Entratter to book talent for all their hotels. Veteran entertainment director Frank Sennes was fired by the Hughes people the last Saturday in February without stating a reason. Sennes said of the surprise firing: "I'm surprised, but not bitter. It's their operation and their choice."

Sennes was credited with introducing a number of new ideas to Las Vegas including the Lido de Paris. He had been associated with the Desert Inn and Stardust hotels since each was built and joined the Frontier as its entertainment director when Howard Hughes acquired it three years ago. Although fired by Hughes, Sennes still produces the Lido show.

The "exodus" of entertainment directors has gone thusly: Replacing Moe Lewis as entertainment director of the Landmark was Frank Modica, assisted by Dwayne Hickman. As Modica's general manager duties increased, Hickman took over the talent booking department. Lewis who has booked entertainment at the Landmark and acts appearing in the lounge of the Sands was appointed entertainment director for the Stardust, Fremont and Aladdin. Bill Lane left the Hilton-International.

Dave Victorson's duties at Caesars Palace were assumed by Sidney Gathrid. Victorson moved from Entertainment Director to casino host. In July the Hilton-International, the nation's largest resort hotel, retained Victorson's services as its entertainment director.

Victorson directed show bookings for six years at Caesars where he established the most recent, impressive lineup of stars. In his new post Victorson has access to a multi-million-dollar entertainment budget. Working with Alex Shoofoey, Victorson intends to outdress the lounge with new "names" to go along with such regulars as the Checkmates, Kenny Rodgers and the First Edition and Redd Foxx. Victorson plans to bring in additional specialty groups and recognized recording artists in the Crown Room. No changes are anticipated for the main showroom.

Jimmy Dean, the Recion Corporation entertainment chief, not the performer, left his position as entertainment director at the end of April.

Just as a publicity release was being typed announcing that Jack Entratter would be in charge of all entertainment for the Hughes Hotels, Entratter was stricken with a cerebral hemorrhage in his office and died March 11.

Because of statements made prior to his death regarding limiting salaries for stars, it can only be assumed that Entratter would have placed some limit on showroom performers.

But Entratter was noted for contracting stars through personal friendships. The appeal of Entratter to the performers was in his "father image." He hovered over them, understanding their needs and whims. It was Entratter who made Las Vegas a show business mecca and the Sands the pillar of class and stardom.

Peculiarly enough, Entratter, the man who was responsible for paying such enormous salaries to Sinatra, Sammy Davis, Dean Martin, Joey Bishop, Jerry Lewis and Danny Thomas, was the first to complain about the spiraling income demands.

Shortly before his death, he said: "Salaries which stars can command have reached the zenith. They will level off and in some cases be reduced." So, it was in the wind that super salaries were reaching their limit. Two months after Entratter's death a press release was issued by the Hughes Hotels stating the "hotels had a \$50,000 weekly limit on all new performers coming into Hughes' six hotels."

His death brought the decline of the Sands as the entertainment mecca. Stars who remained at the hotel out of loyalty to Entratter took off for better pay elsewhere.

Although Steve Lawrence and Eydie Gorme transferred to Caesars Palace for a sum far above the Hughes \$50,000 a week limit, the reason behind the departure, according to Entratter, was his choice. In November Entratter said, "They didn't leave. I let them leave. I didn't want them any more."

There has also been increasing talk that Howard Hughes may sell the bulk of his hotel holdings in Las Vegas. It is reported that five of his six hotels are not making out on the winning side of the ledger.

Talk is growing that the Desert Inn will be the first hotel to leave the Hughes empire. Actually, this hotel was never purchased by Hughes, but is leased.

The Riviera is an independent, partially owned by Dean Martin, and is considered among the top spots.

Talent agents contend that with the six hotels going out of the super name sweepstakes, the number of options left to superstars are limited to the Riviera, Caesars Palace, Sahara and perhaps the International.

Hotels such as the Dunes, Stardust and Tropicana are on production policies and therefore do not figure in the name sweepstakes at this time.

Agents feel that even with three hotels able to spend more than the \$50,000 limit, there's enough of an edge so that there will be no decline in super salaries. They also feel that they will be able to write in percentage deals for the more obvious draws.

Dean Martin's partial ownership is credited with luring big names away from the corporate owned hotels. Although Martin is a figurehead in actually contracting the talent, he may well be the entertainer's next father figure.

A superstar himself, he knows the business. He understands a performer's ego, their wants and needs. He frequently appears at the Riviera and flies in to give birthday and anniversary parties for his friends associated with the hotel.

Hughes Hotel headliners Danny Thomas, Joey Bishop, Diahann Carroll, Rowan and Martin and Bobbie Gentry are among those reportedly listening to Riviera offers. According to informed sources, there isn't such a thing as "centralized talent buying" for the

Continued on page SC-21

SEPTEMBER 11, 1971, BILLBOARD



Johnny Mathis
Sahara, Las Vegas / Sept. 19 - Oct. 4

LAS VEGAS has always been a Sinatra town. When Frank Sr. plays here, an excitement runs up and down the Strip, causing showroom reservations to become a gold key item. But now the senior Sinatra is in retirement, leaving the boards to two of his children, Nancy and Frank Jr. In June they appeared for the first time in the same show at the International Hotel. Laura Deni watched the 10 days of rehearsals before the grand opening. This is her behind-the-scenes diary:

Since Glen Campbell was doing two shows nightly in the International's main showroom, rehearsals are set for the hotel's smaller Legitimate Theater. The cast (Nancy's husband Hugh Lambert, Sugar Ray Robinson, the six Jimmy Joyce Singers and the Muppets), hit the boards at 10 in the morning each day. Rehearsals are set from 10 until 1 p.m. and then from 2 to 6 p.m.

After four days of working up the dance routines, Nancy looks cheerful in a yellow T-shirt which proclaims "thank you." Her brother's hair is short, which causes behind his back comments from some of the long haired orchestra members, and his clothing is 1955 Ivy League. He deliberately hasn't gone mod.

"I sing on stage wearing a plain tuxedo and my pants have cuffs," he states. "My mother once told me that pants without cuffs don't look finished. My hair isn't styled, it's combed. I'm old fashioned, a square. I'm establishing an identity for people that they can count on," he explains. "Except for a few wrinkles and a very slight receding hair line I look the same as I did 10 years ago and I'll look the same 10 years from now. In staying the same I'm different."

Saturday—After a few days the show begins to have some semblance of order. As the opening sequence is begun, Don Costa walks across the stage carrying a giant ladder. "I finally made it to the big time. I'm in show business," he proclaims.

Nancy's husband, Hugh Lambert, calls for the opening number, "Well, Did You Ever?" The song was first sung in the movie "High Society" by Frank Sinatra Sr. and Bing Crosby. It works out well for Frank and Hugh.

Then Nancy and Sugar Ray go into their number. Sugar is alive and vital. The boxer's legs are still loose. He makes it look easy. Nancy embraces him.

Saturday night—After a full day rehearsing, Nancy, Hugh and Frank fly in to Los Angeles. Frank Sinatra Sr. is making his farewell performance at the Motion Picture and Television Fund Gala. It's a close family. A time to be together.

Sunday afternoon—Rehearsals are under way in the Music Center. Joe Guericco, conductor of the International's orchestra has flown to Los Angeles to help Barbra Streisand. Sinatra Sr. is in excellent form and delightful humor, while barbed tongue Don Rickles, hell bent on disrupting rehearsals, is at his acid fire best. "Hey, old man," he yells at Sinatra. "What's a 55-year-old man doing here? Why don't you go home, take your teeth out and watch Sesame Street?"



Nancy Cavorts and Frank Jr. Croons as

"Hold it down," instructs Guericco. "Your buddy, the star, is trying to get a show on."

Monday—At four in the morning the family returns to Las Vegas. Before nine they are up, getting ready for another day of rehearsals. At noon the musicians assemble.

It is the largest musical aggregation ever assembled on a Las Vegas stage. Forty musicians take the stage. Streisand and Presley only had 34 musicians. Drummer Hal Blaine has come in from Los Angeles while Billy Strange conducts.

"Okay, we're going to give it a run down. It's going to be long and hard," warns Strange. He calls out the order of musical numbers. When the charts for "Boots" are announced Nancy lets out with "Blaaa."

She doesn't like the song. "I'm not knocking it. It got me to the main-room of the International. But I want to go on to other things." If she had her way the song would be eliminated from the show. Hugh and Frank convince her that the public expects the song.

Nancy has an identity problem. Songs such as "Boots" stereotyped her into a cold, calculating female. Hotel officials were surprised that she relies heavily upon Hugh. Great emphasis is placed on having Nancy come across as feminine, nice and sweet. Affection is paramount during rehearsals.

"It's Impossible" needs some changes. "Is it better in four or two?" asks Strange.

"May I make a suggestion, please," inquires Nancy. "We just do it with piano in the beginning. Try it for me, please."

"The entrance will be at 96," says Strange and Nancy starts.

"No, no," she stops. "Much too big at that point."

"Once again," says Strange. "Arpeggio at that point."

"Very sneaky at that point," corrects Nancy.

"The last part reads like two half notes in 28, then cut," instructs Strange.

"No," says Nancy. "It should keep going."

"Okay, no cut," echoes Strange. They try it. It plays well.

The Jimmy Joyce Singers return to the stage. "I'll Never Smile Again" is next. Nancy, Frank and the singers have a beautiful blending of voices. It's a super trip into nostalgia. Dad, Jo Stafford, the Modernaires and Tommy Dorsey cut the original hit.

Tuesday—Nancy arrives to find Hugh already hard at work setting the sound.

"Can we turn down the amplifier, please?" asks Hugh.

"It's called the Houston Astrodome PA System," explains Nancy.

Billy Strange starts "I Don't Know How to Love Him."

"Billy, please, it's very soft here. Everybody, please. It's very important. I'm not singing to hear myself," she states.

They proceed to "Big Boss Man." During the number the string section, which had no part in the arrangement, suddenly walks off the stage.

Nancy stops singing. "What is this?" she sputters.

"We have no part," is the answer.

"Where is the professionalism?" she explodes. "The esprit de corps? You're suppose to sit there! How rude!"

The strings return to the platform.

"Earth Movin'" is next and the sound is awful. The speakers are angled wrong.

"I have a suggestion," offers Nancy. "Two of the columns have to face the front. Remember the dead air in the first section." The speakers are turned to face the front.

From the balcony, sound man Eddie Brackett yells: "It's dead in the first section. If you can't hear it, Nancy, the people in the middle can't. Turn the speakers in from the side."

"What about the poor people on the sides? Don't they count?" Nancy yells back. Brackett fixes the sound and it's Frank's turn to take the stage.

He's cool and intelligent. His easygoing manner is deceiving. He knows just what he wants and where he is at all times, and it is his trigger sharp, droll sense of humor that relieves tension during the rehearsals.

"Trolley Song" is gone over first. "Would you be kind enough to give Billy the tempo on the sound?" he asks the drummer. He tries the number. "Fine, everybody." He looks up at Brackett, and gives instructions for setting the sound on the musicians. His concern for sound balancing causes Brackett to publicly compliment the singer.

"The string absorption is fine throughout. Give me a 10 db increase on the man in blue. Lay back on sax and come in close on woodwind," Sinatra says.

He starts singing. The huge room which has paralyzed many a superstar doesn't phase the Frontier lounge star. He's at home. Manner easy, the words flow. "A little more flute."

"The song starts with a very unamped solo guitar," he says. "Eddie, the first



three numbers of mine have no French horns. The last one does, so watch for it. The rest should lay in very well."

The musicians turn to "Come Back to Me." "There are some important French horn figures, so lay on them pretty heavy," he calls to Brackett. He begins to sing uptempo. The instruments blend beautifully.

Tuesday evening—Rehearsals start at 7:30. Frank arrives 20 minutes early. He sits at the piano. "I started to study the piano when I was five. Originally I wanted to write music, serious music," he explains, then adds: "I still do, I'll be writing it someday. I'll go hide somewhere for six months. I've scored one film, a lousy \$60,000 monster film."

Nancy comes in wearing an orange pants suit and matching floppy brimmed hat. There are two dress rehearsals set. At 1:30 in the morning the last dress rehearsal ends. Frank goes up to his room where he puts on the unedited tape of his new Daybreak album "Spice." It's his first album in six years.

The album takes three different directions; four of the songs are backed by a 40-piece orchestra, while five numbers including his love ballad "Believe in Me" have a 30-piece group featuring French horns and harps. The remaining four songs are backed with his nine regular men.

"When I was brought up only one style and sound was on a record," he explains. "I go conversely, every song on the album is different. I took the old 'variety is the spice of life,' narrowed it down to spice and made certain everything in the album was different."

"I made the album without a label and then looked to see if anybody wanted it. I want control over this. It's molded and fused together from the essence of my musical feeling. If I fall on my nose I'll do it without any help."

The eighth song, first cut on side two is "Black Night," his own song. "The character of the song is an essay," he relates. He curls his feet up on the chair and stares out a drape drawn window. "A guy alone at night humming, waiting for a girl who didn't show up last night and wondering who she slept with last night." He looks distant. His thoughts are with the song. At 27 he's grown up too fast, assumed hard responsibilities. Almost too much of him is written into the song.

"'Black Night is almost a country song,'" he explains, the words breaking the silence of his thought. "I started writing music when I was about nine, silly things," he muses. "This is the first time I've allowed my music to come out. I wish my dad had recorded the song. It was written for him. The timber in his voice is all there. It takes a voice like his to sing it. As I get older my voice develops more of a timber like his. I certainly hope it continues to do so."

Frank Jr. has inherited and then developed vocal qualities of his father. But he also has a few of his own. He sounds most like his dad when he sings slowly in the lower register.

He's played all 50 states and in 35 countries. His version of "Black Coffee" is dirty blues. The music is bent and slurs. It grooves and excites. The album includes the Carpenters' hit "We've Only Just Begun." Frank took out the brass and slowed it down.

Born, raised and schooled in music, his mind functions like an engineer. He's proud that the album



to last evening of the five-week engagement. The show runs 90 minutes. Nancy sings 11 songs by herself. She sings one song with Frank and three of the singers and one with Frank and Hugh. Frank sings four numbers by himself. Nancy's own quintet includes pianist Don Randi, guitarist Lou Shelton, bassist Jerry Sheff, drummer Hal Blaine (working with eight traps plus bass) and Billy Strange who also plays guitar.

On Sunday, July 11, the Nancy Sinatra show presents a special afternoon performance for the purpose of launching a Sugar Ray Robinson Youth Foundation chapter for Southern Nevada. The audience consists of exceptional, handicapped, retarded, underprivileged and institutionalized youngsters of the area. They are guests of the cast and the hotel.

To further make the show enjoyable for children of all ages, Nancy and company incredibly change 80 percent of the show for one performance.

They have been up all night working. Additional Muppet sequences are added. Frank rewrites the lyrics and special material editing out strictly adult lines, substituting humor which appeals to kids. He then assumes the responsibility for delivering the new lines during the show.

Show room seating is changed, making room for a ramp into the audience.

The cast has done two regularly scheduled shows on Saturday. The Sunday matinee, in competition with the Shrine Circus being held next door at the Convention Center, will be followed by two Sunday evening performances. Curiosity is expressed over whether the children would come to the special



Vegas Brings the Brother-Sister Together



was recorded in nine hours and 13 minutes. Most of the songs were done on the second take.

"Standard eight is as high as I'll ever go," he states. His nose curls up when you mention 16 track. "You'll never catch me doing 16 track. Each channel gives 6 dbs more hiss. Electronically speaking, when you get to the final dub the more channels the more zzzz sound. 16 channels gives 96 dbs of hiss after dubbing. I want my records to sound very clear. My records are all full frequency. Once I threatened a man that 'if you touch that compressor I'll break your arm.'"

He feels that "good music" will always survive and is happy that groups such as the Carpenters are making the charts. He credits them with bringing back "good music." Frank sings the kind of songs that seem good to him. His style is varied; but he can't sing junk.

Appearing in his sister's show is his first stint in a Las Vegas main room. I'm proud to sing before an audience, where it is, isn't important. But the big room isn't my bag. I'm a band singer. The lounge isn't as formal." He's under contract to the Frontier for 20 weeks a year. (There days after closing at the International he opened a month-long engagement at the Frontier.)

Early Wednesday—It's 4:30 in the morning and the phone rings. Hugh is still rehearsing and needs Frank. Things aren't taking shape as fast as they should. Already they are overtime nine hours with the musicians. "Walk Through This World With Me" is added, then removed from the show.

"I don't want to complain or anything; but if we don't get this right we're in a lot of trouble," pleads Nancy.

At 6:30 p.m. the rehearsals end. Waiters are setting the tables. Opening night is set for 10 p.m.

Wednesday night—The house lights dim. The 2,000-seat show-room is jammed. Nancy has a heavy load and she carries it off like a trooper. The delightful and unique gimmicks of the Muppets amuse and dazzle the audience. Nancy surprise in "I Don't Know How to Love Him." The novelty material written for Nancy, Frank, Hugh and Sugar Ray is bright, but it's Frank who carries off the show, and the first nighters award him the heaviest applause.

It is a good show. If father Frank had been present, he would have been very proud.

SEPTEMBER 11, 1971, BILLBOARD

Postscript: The show is recorded for a TV show on Saturday, July 17, on the next show or go see the circus.

The 2,000 seat main room and balcony are jammed. Children with pop, hot dogs and ice cream, finish eating and wait for the show to begin. Adults supervising the mass of assorted juveniles are few and far between. The possibility of mass fighting, fidgeting and crying are a looming possibility.

Muppeteers Frank Oz, Jerry Nelson and John Lovelady open the show to the thundering applause of the children. The Jimmy Joyce Singers, in red and white stripe costumes, sing "Lida Rose" from "The Music Man." Utilizing the ramp, Nancy goes into the audience and works her way into the hearts of the children. Substituting "Joy to the World" for "Son of a Preacher Man," and "I Don't Know How to Love Him," she brings delighted children on stage to dance and sing with her.

Doing a duet with the Muppet character called Thog, Nancy sings and dances to "Sugartown" and the kids squeal when given an opportunity to ask Thog questions.

Frank's segment of four songs has a few people concerned about their appeal to the younger set. Although he eliminates the haunting, but adult "Black Night," the other songs are left intact. The kids applaud when Nancy's baby brother walks on stage.

His own composition, the bouncy, uptempo "Spice," goes over particularly well.

Nancy thanks the children for being so polite and good and the curtain comes down. The cast is tired, but they also acquired 2,000 new fans.

A few days later, Frank has his first opportunity to go into the audience while the show is in progress. He listens for a few minutes to the sound. After the show, he asks soundman Eddie Brackett, who Nancy has brought in from Los Angeles, to come to his dressing room. Other people are around. Frank acts like nothing is bothering him. When the people have left, he closes the dressing room door. The full wrath of Frank the sound engineer descends upon Brackett. Frank, who was previously witty and personable, isn't pleased with the sound. Under no circumstances, he says the sound will be balanced properly and done so immediately.

"Sure you can hear the sound," bellows Frank. "The speakers are aimed at you. They should be tipped so the audience can hear. And those speakers on the side. I'll bet you all the money I have they aren't solid state. They have tubes in them."

Brackett admits that Frank is correct. "Get rid of them," orders Frank. At 6:30 in the morning Frank is awake checking the sound system.

Unknown to most people Frank was responsible for personally rewiring the sound system in the Flamingo Hotel's lounge nine years ago. When he first appeared in Las Vegas, he was under contract to the Flamingo with the Sam Donahue orchestra. The teenage singer, displeased with that hotel's lounge sound system, proceeded to rewire the board to his own satisfaction. When he left the Flamingo, he surprised his associates by leaving in the new sound system. The hotel was so impressed by the new board that it left it intact until the huge wide-open old fashioned lounge was remodelled in August of 1967.

Sinatra gained his experience in sound at USC and UCLA where he studied music and motion pictures three years.

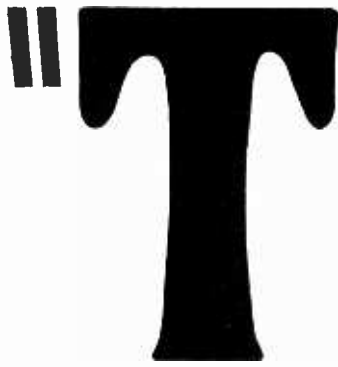
Nancy will issue an album of songs from the recorded show featuring selections with the Muppets. The show will also be turned into a television special for NBC. In August, Frank jets to Burbank and between Frontier shows tapes his segments. Then while Nancy stays in Los Angeles, he jets back to Las Vegas in his father's plane.

One Sinatra is back on the Strip; the other is in Los Angeles. The tradition of the Sinatra name appearing on a Las Vegas marquee is maintained.

The Sinatra name creates another first in show business when Frank Jr. becomes the first name entertainer to perform on a 747 flying from Los Angeles to New York. That event happened one day after the singer closed at the Frontier. He flew to Los Angeles to make a night flight on United Airlines taking with him his backup group of seven pieces. A piano was built in the lounge of the plane. Four 20-minute shows were presented over four major cities and when he landed, he went on the "Tonight Show" over NBC that same evening.

In honor of the flight, Frank Jr. wrote a song titled "Night Sky" which he performed four times. While brother was singing in the air, Nancy was busy doing additional taping for her NBC special and discussing the cover for the LP.

Their Las Vegas engagement had not left them spent after five weeks together. Then brother did five weeks on his own. The Sinatra name was well represented this year in both Las Vegas and on the record scene.



THE HOTEL SOUNDMEN have no pride in workmanship. They set the controls and then leave them alone throughout the entire show. It seems that regulating the volume during the show is too much work for them. All their job is to them is just another paycheck. If the guy doesn't like the work then he ought to get out of the business."

These terse statements come from Bill Porter, the mild mannered, salt and pepper haired owner of United Recording who looks at the sound business from the standpoint of a recording engineer.

For the past five years Porter has operated his recording studio with his entry into hotel sound systems occurring during Elvis Presley's second visit to the International Hotel last year. Felton Jarvis, Presley's a&r man, had pegged Porter to be sound consultant for the rock star's second trip after Presley had found disfavor with the hotel's system during his debut engagement.

Porter was a shade reluctant to walk into a strange environment where he might be considered officious in taking over the sound console. Although he carries an IATSE union card that governs such occupations, the situation could have become sticky. By insisting that their consultant have control only over the Presley segment, the deal was made to the satisfaction of the Presley people and hotel light and sound operators.

There were only two days to strike a balance in the main showroom with the big 22-piece band. Porter brought in two column speakers, placing them on each side of the stage. He turned up the volume all the way and left it there.

Elvis was singing. He stopped, looked up to the balcony where Porter was waiting. Then Presley yelled, "It's a gas, Bill. I really hear myself."

Over this hurdle, Porter helped the hotel's soundman to balance the rest of the system, bringing in the console's designer, Ron Braho, to reset level controls to original specifications.

It wasn't easy. The Presley Sound not only included the correct volume for the dynamic rocker, who sometimes bounces mikes around with the proficiency of a yo-yo champ, but it had to proportion the exuberant shouts and rhythmic pulsings of the Sweet Inspirations and the Imperials during many of the tunes. No two shows a night were alike. Porter's finely trained trigger impulses were constantly on the alert.

Word of Porter's success with the Presley Sound spread. When Paul Anka appeared at the Flamingo, Porter was summoned. Two days before opening, Porter basically set up the same type of equipment for Anka that was used for Presley. "The hotels sit on the soundmen," Porter complains. "Older people complain about the sound volume. Don Costa did Paul Anka's charts. They were excellent, but we were running back and forth telling the soundmen to turn it up. The orchestra was drowning Paul out. Finally, I took over. I mixed both shows each night for four weeks. Paul paid me directly and the hotel paid the soundman. That way we had no union problems."

Hotel Soundmen are Lazy Charges Studio Mixer Bill Porter

Twice Presley and Anka have been booked into Las Vegas at the same time. This has presented problems for Porter. Anka moved to Caesars Palace during the same time Presley was appearing at the International. Porter tried to do Anka's sound in the afternoon and sit in on the Presley shows at night.

During Elvis' "Summer Festival" last month, Porter again balanced the sound. At that time, he said from now on he would be concentrating solely on the superstar. Anka, who was playing Caesars Palace, brought in another soundman, with Porter loaning them equipment from his company.

Studio recordings are also keeping Porter hopping. Two years ago he didn't do anything that was 16-track saying, "It takes \$100,000 to invest in equipment to record an LP on 16-track equipment. Most people don't have that kind of money. The bigger labels like RCA use it. They did Presley and Perry Como that way.

"Basically the double 16-track is primarily a crutch," Porter once felt. "The artists are afraid they can't get the mix so they have different mikes on different tracks. They go back to the studio and re-create the entire thing.

With the passing of time and the changing of musical styles, Porter's opinions of 16-track have changed. This summer Porter installed a \$30,000 Automatic Processes console.

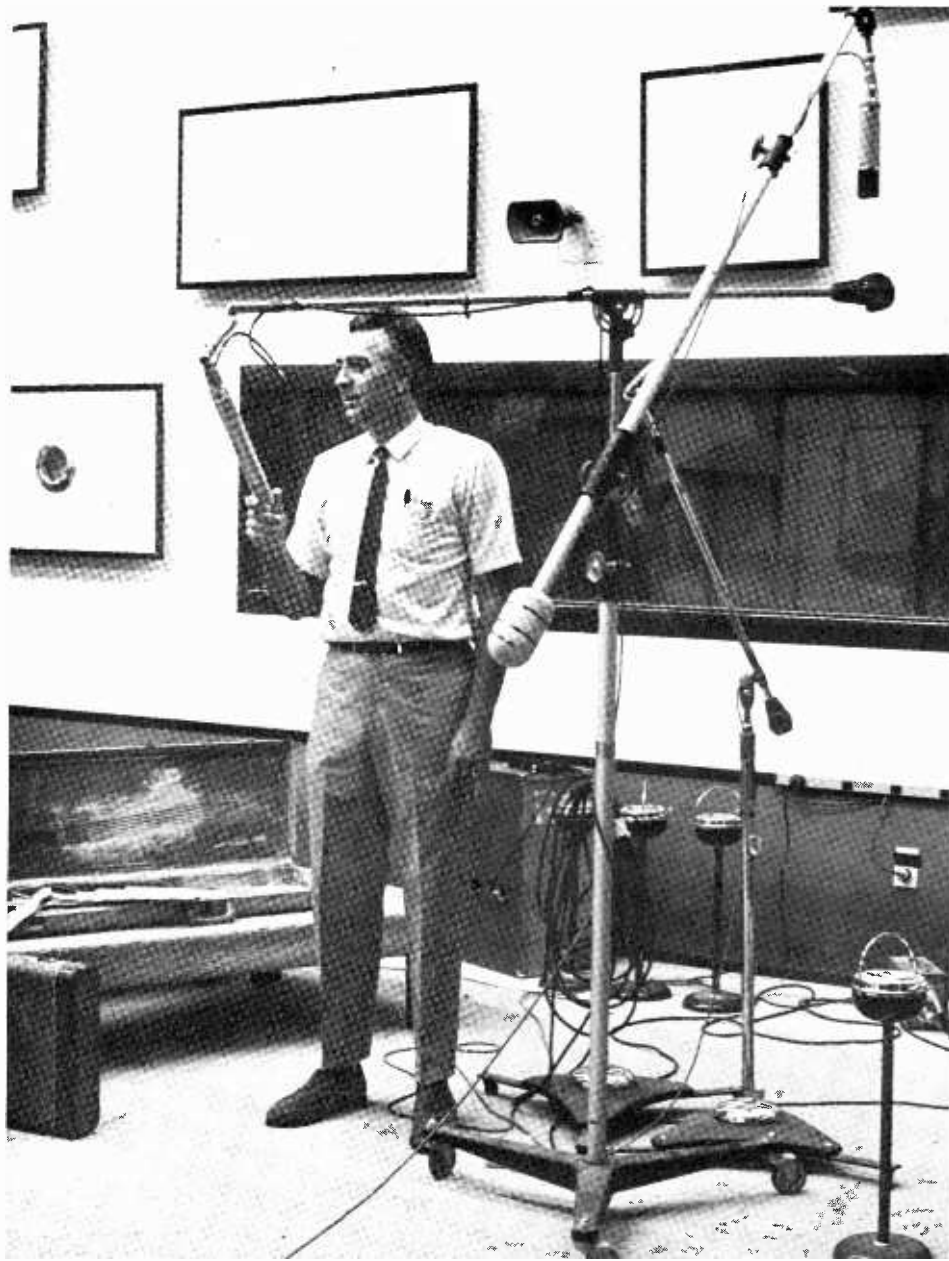
Last month, a 3M 16-track tape machine was installed along with Electro-Voice Century Four speakers.

"We had to get something which had more variations of things you can do," explained a United Recording official. "We're now in direct competition with Los Angeles. As long as we keep our engineers on a par with Los Angeles and have a 16-track, we'll pull in more business. We had to turn down Johnny Mathis in May because our 16-track hadn't been installed yet. Caesars Palace called because Mathis wanted to over-dub an album here, but we just couldn't accommodate him. Now we can."

The reaction to Porter's new equipment is enthusiastic. "My God, it doesn't sound like the same studio," exclaimed Louis Prima, while the engineers simply "love it to pieces."

Lately there has been talk of urging other recording studios to come into this area. Porter favors the idea. Good competition brings in more business. At the moment there isn't enough business, but there could be."

Porter feels the slack-off in business is the result of the nationwide tight economy. "Los Angeles is down. Numerous



Bill Porter in his studio, home of Vegas Music International.

recording companies have stopped recording in the United States. Musicians can go to England, have a good time, get a good job done for less money. The musician's rate has gone up to \$91 for a three-hour session," Porter complains. "When I started, the rate was \$65. By anybody's standard, \$30 an hour is a darn good salary.

"The problem is that there is no scale for different quality musicians," continues

Porter. "Some recording studios are rebelling. In Dallas and Atlanta groups are hired by the week to record. That way you get around the union demands. I'm thinking of doing that here. Already I have a beginning with a group of local guys who have moved here from Nashville.

"Musicianship in the studio is the most difficult problem," Porter asserts. "You can get by with being sloppy on stage, but you can't do that with studio record-

ing. We require a lighter touch. You don't have to overpower the microphone."

During 1970 Porter formed a production company with Frank Hooper of Denver. They plan to have a record company with basically West Coast distribution. "This is something that hasn't been done. We need a regional company. The big companies bypass a lot of this area. If we should get something really big we'll take it to a national label. In a sense we're going to build our own market."

Last May Porter's dream of a record company came true. Vegas Music International was formed. United Recording, Vic Beri Enterprises, and Frank Hooper's Big Sky Music, along with the Contempo label formed the new company.

Although Vegas Music International presently has only West Coast distribution, plans are underway for both national and international representation this fall. Due to legal technicalities, VMI was prevented from going public in Canada.

The label headquarters in the building along with United Recording. Although United is a part of Vegas Music International, United still exists as a separate recording facility.

Corporate officers involved in the new company include Porter; Vic Beri, who has a Los Angeles-based personal management firm; Frank Hooper, a music publisher and Bob Reid of Vancouver, B.C.

First artist contracted on the new label is Sandy Scott. Her initial album "Free and Eighteen" will shortly be released. The album features a lot of pop and a little country-western. Also under contract is contemporary singer Roy Claiborne, who is currently appearing in the lounge of the Landmark.

VMI is presently in the process of signing several new artists. While the Contempo label remains as a separate, but subsidiary label of VMI, it has no artists under contract.

"Along with recording stars, more and more ad agency executives are heading our way for jingles and special sound effects with music," Porter says. Handling the bulk of the jingle material are chief engineer Bret Maher who recently received his first gold record for Ike and Tina Turner's "Proud Mary" single on UA and Benny Hester, a songwriter-singer who does a lot of work at United. Hester writes the jingles and the two men produce them.

Porter is very optimistic about the future. "I had a lot of luck in Nashville, cut a lot of disks, ran up a string of 31 gold records, but Las Vegas luck is paying off too. Add the presence at all times of Strip headliners and you have a most powerful magnet."

SEPTEMBER 11, 1971, BILLBOARD



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ational

The story begins on the dimpled surface of a paper napkin two years ago, when a highly successful financier drew the blueprint for a Las Vegas total music organization at the suggestion of one of the country's top recording engineers. That napkin and that blueprint and that financier and that engineer, not to mention a prospering personal manager and a quintet of specialized music service companies, have now merged into a grand reality: **Vegas Music International.**

VMI's corporate symbol is a star glinting from a record, a logo whose import is at once obvious and subtle. Stars and records you expect, but the five points of the star gain additional meaning from VMI's five specialized strengths:

Recording Facilities, Record Promotion, Record Distribution, Personal Management and Music Publishing.

The grand reality which is now **Vegas Music International** brings full-range recording resources to Las Vegas, a city which is the stage and spotlight for the world's musical talent but which has, until this moment, lacked the facilities to create an overdue Las Vegas Sound. The need for that sound is the reason for being of VMI.

What exactly is VMI? It's an organization of organizations, a unifying umbrella covering a number of separate and self-sufficient—but inter-related—music businesses. Currently, those companies include United Recording Corporation of Nevada, Vic Beri Enterprises, Contempo Records, Big Sky Music, Horsetooth Music and Poker Music. Each offers its individual services as well as the strength of the VMI pool.

President of VMI is Bill Porter, the gold-winning recording engineer who suggested the napkin sketch of Vegas Music International two years back. As owner and operator and chief engineer of United Recording Corp. for five years, Porter has guided the studio to its present pre-eminent position in Las Vegas. As a recording engineer, Bill Porter has chalked up 32 Gold Records, has supervised the sound for Elvis Presley's live appearances and has thoroughly earned his nickname of Captain Audio. His 12-year studio career spans more than 6,000 recording sessions with top artists such as Elvis Presley, Roy Orbison, Wayne Newton, The Everly Brothers, Barbra Streisand, Tommy Rowe, Floyd Cramer, Al Hirt, Boots Randolph, Jim Reeves, The Fifth Dimension and The Browns.

Porter is acknowledged as the Master of Las Vegas Sound, a reputation earned not

only within his studios, but also from extensive experience with remote recordings. United Recording Corp. has enabled performers on the order of Bob Darin, Buddy Rich, The Young Americans, The Checkmates, Ltd., Buddy Greco and Jerry Lee Lewis to capture the sounds of their performances in locations such as the Bonanza Hotel, Caesar's Palace, The Sands and The International.

Vice President of VMI is Vic Beri, who will supervise VMI's personal management wing. A veteran of 30 years of show business, Beri began his career as a 12-year-old musician. The ensuing years have seen his successful entry into a variety of entertainment enterprises, among them a theatrical agency, personal management and a booking agency. Beri has a reputation as a talent spotter who always has time to audition a new act. Vic Beri Enterprises currently has 15 artists under contract and, in association with Buddy Lee, represents a full roster of country talent.

General Manager of VMI is Frank Hooper, the money man in the beginning of the story who blueprinted the napkin with the outline of Vegas Music International. A financial wizard, Hooper is responsible for a chain of insurance agencies spread across a total of 11 states. In addition to his pecuniary expertise, Frank Hooper has developed an extensive knowledge of the music industry, a knowledge which extends to his authorship of a number of songs, among them "Nashville to Dallas." His contacts and involvement with potential artists led him to form the Contempo label.

Also a part of the VMI organization is United Recording's Chief Engineer, Brent Maher, who has just been awarded his first Gold Record for Ike and Tina Turner's "Proud Mary" single. Though an integral part of the VMI operation, United Recording Corporation will continue to maintain its own identity, as will each of VMI's component companies.

Vegas Music International is a total music company which is able to give its acts the benefits of complete professional services, from personal management to finished recordings. VMI is currently engaged in setting up its own distribution network, headed by a Promotion Director working through distributors across the nation (distributor inquiries are invited).

From a paper napkin to a grand reality, Vegas Music International has grown to fill an inevitable role—bringing the world the Las Vegas Sound. It is, as the headline claims, a **Sound System for the World's Greatest Stage.**



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ROCK CONCERT SCENE AFFECTED BY POLITICAL ACTIONS, but the beat keeps going on

ROCK MUSIC, which caught the fancy of promoters last year, ran into a quagmire of controversy this season. The influx of rock concerts caught many by surprise. Concerts were condemned, banned, applauded, regulated, promoted and rejected. Somehow surviving this mass confusion, the rock scene, although more restricted, is nevertheless flourishing.

A year ago city officials staunchly opposed the development of rock concerts proposed by either local or outside promoters. The city passed an ordinance so general that all outside music, even traditional symphony park concerts, were restricted. An uproar of rock music lovers caused the ordinance to be amended.

Presently, indoor concerts can be held provided tickets are sold exclusively in Clark County with no outside promotion. If the shows are held at the Convention Center a security force called the "Blue Coats" must police the concert. Top names in the rock music business cannot be booked into the Convention Center more often than once every 30 days.

A do or die test case was held last February when the Canadian group, the Guess Who came to town. They performed at the Convention Center for 90 minutes to a sellout crowd which surpassed every other concert since the Beatles appeared in town. No incidents marred the evening.

Concerts were swinging ahead when the University of Nevada at Las Vegas decided to go first class with such artists as B. B. King.

But in May rock concerts received another rocking jolt backwards when a six-hour free rock concert on campus resulted in "misconduct among the mostly non-university student crowd." The Activities Board of the Confederated Students cited sanitation and maintenance problems in the misconduct charges, but didn't elaborate.

The result was the canceling of a scheduled outdoor spring jazz festival. The program was moved inside and changed to two specific performances. Attendance was restricted to university students.

A month later, the campus crowd caught their second wind and decided not to let problems caused by outsiders dampen their musical festivities. A unique musical program was provided on campus when electronic music combined with a percussion quartet. Two weeks later gusty winds failed to discourage a crowd estimated in excess of 3,000 for an outdoor campus rock concert starring Bobby Stevens and the Checkmates.

Kappa Sigma Fraternity became the first national house on campus to sponsor a concert. If trouble occurred they left themselves open to punishment by the Inter Fraternity Council. IFC held an outdoor concert featuring the local band Blue Grass.

Admission was \$1.50 for boys with free admission for girls. No trouble occurred.

Just as things were looking good, the rock scene which gained ground when radio stations KENO, KLUV and KVOV began sponsoring concerts, saw two of the stations pull out of their co-sponsoring status.

KENO, local founder of booking rock concerts, pulled out citing narcotics as the reason.

Jerry Bride of KENO said: "Until the rock people get their heads together we aren't sponsoring any more concerts. We have a good community image. Too many of the rock heads come on with the dope scene. We don't need it. We'd like to see something for the kids, but not until the rock groups clean themselves up."

Bride mentioned no groups by name. He said that KENO would advertise rock concerts only if the promoters paid the regular advertising rates.

Soul station KVOV followed suit in dropping rock concerts, but simply stated that there was enough entertainment in town.

That left KLUC remaining as the only station cosponsoring any concerts and their continued sponsorship is dubious at best.

The station which has a three in a row format, remained true to its format and experienced three cancellations in a row due to other recording commitments by the rock groups. Station manager Tom Robertson feels the cancellations were honest, rather than fear of any city ordinance.

"For six to nine months this year we were the only radio station sponsoring any local concerts," states Robertson, who continued: "The station isn't the promoter but works through Gary Naseef and his Gana Productions. KLUC experienced trouble with Tarus Productions last year and we aren't doing anything with them any more."

KLUC's first summer concert on Memorial Day saw a cancellation by the Rascals, Eric Burdon and War. Gana Productions nailed Lee Michaels, Buddy Miles and Flash Cadillac and the Continental Kids as a replacement for Chicago when they canceled their July 2 commitment. August looked good when Gana signed Blood, Sweat and Tears for an Aug. 7 date.

Even with some of the big groups showing up, the station manager feels the coming year doesn't look good for the rock



concert scene.

"The risk of staging and promoting concerts is ever increasing," he laments. "It's gotten to the point where it's no longer practical. There are too many cop outs. Too many groups are late, give incomplete shows or are no shows. Radio stations as cosponsor have their own dignity and pride to consider.

"As far as I know outdoor rock concerts are still forbidden," Robertson continues.

Continued on page SC-21



GROUPS:

BLOOD, SWEAT & TEARS
CHICAGO
FLASH CADILLAC &
THE CONTINENTAL KIDS
THE GUESS WHO
GYPSY
HOOK FOOT
ELTON JOHN
JOY OF COOKING
MADURA
LEE MICHAELS
BUDDY MILES
REDEYE
6IX
SLY & THE FAMILY STONE
SWEATHOG
TEN YEARS AFTER
TOWER OF POWER

AGENCIES:

AGENCY FOR THE PERFORMING ARTS
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BLOOD, SWEAT & TEARS, LTD.
CHARTWELL ARTISTS, LTD.
HELLER-FISCHEL AGENCY
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IN THIS ERA of elite superstars, Engelbert Humperdinck has several things going for him which keep his superstar classification 1A. He has an outstanding romantic voice, he chooses songs which have a down-to-earth country flavor and there is enough sex appeal in his onstage personality to titillate the gals.

And that's exactly what he did during his recent stand at the Riviera. While working at that Strip hotel he recorded his first in-person album. Over the past four and one-half years he's been primarily recording within the safety of the studio.

This summer he cast his lot with the growing number of performers who feel an LP done on location in Las Vegas is a must for their careers. Engelbert's last nine albums were all gold records, and the 10th has yet to be released. The 11th is the live project which Humperdinck believes will be a reminder of his show, a show which he has been touring the United States with for five months.

Vegas represented the right environment for the in-person album. "It's more convenient here because this is a very good room," Engelbert says in his dressing room following a hectic workout during the evening's dinner show.

Engelbert calls the Riviera's main Versailles Room "a nightclub and a theater," the latter classification important because it provides him with a classy environment in which to communicate.

His act is a constant array of energy, emotion, full throated expertise. "My act isn't an act I can coast with," he admits. "I have to belt all the time."

This energized approach will highlight the LP. It took several days to record, with Engelbert's manager, Gordon Mills, the producer. Included will be several of the comedy bits which spark the performance and create the image of Engelbert as the clean-cut chap who toys with double entendres.

"You were very funny," Buddy Greco tells Engelbert when he comes backstage to say hello. Engelbert sits quietly and accepts the compliment. A few minutes earlier he was a perspiring, sagacious singer, belting out his favorite kind of songs: "Around the World in 80 Days," "My Prayer," "A Man Without Love," "Help Me Make It Through the Night," "It's Impossible," "You'll Never Walk Alone," "Les Bicyclettes de Belsize," "Release Me" and "The Last Waltz."

The 35-year-old Englishman relies on country songs because "they have realism and are the meat and potatoes, the heart of the music business. They have great lyrics and great melodies. Both things have to bend your ear."

Engelbert checks all his songs with his manager. He uses a wide open vocal approach because he feels "if you whisper in someone's ear it doesn't have as much effect as if you shout it out."

Interestingly, despite his penchant for burning up lots of vocal energy, he avoids doing hard rock numbers. "I can do them, but I quit on them. Tom Jones does them and he is a specialist in that kind of thing. I prefer to do good ballads, I'm doing a job working with love and romance."

Love and romance means he doesn't get involved in message songs which reflect political and sociological themes. "Protest songs are not my cup of tea. I figure there are people doing that kind of thing, so why should I get involved with something I don't know about?"

Engelbert, or Angie as his friends call him (his legal name is Arnold George Dorsey) finds the pace in Vegas very hectic, but he enjoys it. "There's a certain magic about Vegas. You feel it in the audience, in the showroom, in all the shows in town. I only hope the squeeze that's on with the dollar which is canceling a lot of lounge shows will end."



Engelbert Combines Pzazz With Class and Gains Superstar Status

By Eliot Tiegel

Engelbert calls himself a contemporary singer, one who keeps "the ball in the middle." He tries very hard not to appear "square," he says.

It is Friday evening. The temperature outside at 7 o'clock is 100 degrees. The Riviera's dinner show is solid people, each facing a table card announcing a \$15 charge.

The opening act is the Three Degrees, who come out in red, white and blue hot pants outfits. They have a nice, soft vocal blending, and lo and behold, they do a fairly good job of imitating such old girl groups as the Andrews Sisters, the McGuires and the contemporary Supremes.

They are an effective warmup group for Engelbert.

"Ladies and gentlemen . . . the world's most romantic singing star . . . Engelbert Humperdinck."

Engelbert walks out in a slick black tuxedo. He has a 30-piece orchestra behind him, plus a girl trio, the Three Degrees, who have played some one-nighters with him.

He begins smoothly, a smile on his face, the mike in his left hand, his right punctuating the air. His first three tunes are done quickly. There is a break for some humor, poking fun at manager Mills and his friend and business partner Tom Jones.

"Around the World in 80 Days" is his launching song which lets the Three Degrees do some vocal geometry. One-two-three and it's over. "You Are My Reason for Living" is also peppered and is briefly completed. "My Prayer" is a medium tempo request for love and Engelbert is smiling. He's into his music and having a good time.

So much so that when he starts to talk, his voice is light. "I came here a few days early to get acclimated to the climate," he says. "I went rowing on Lake Mead with my manager Gordon Mills who was walking behind me yelling: 'Tom, Tom.'"

How did he straighten out his manager (who also handles Tom Jones)? "It's meeeeee," Engelbert sings to the tune of "Release Me" to show the crowd how he straightened things out.

There is no problem in straightening out his next song, "Lonely Is a Man Without Love." It is a mixture of gentleness and

honest hunger, and it lets Engelbert play with his emotions.

When he introduces Kris Kristofferson's "Help Me Make It Through the Night," he emphasizes that it's a country song "and it's my kind of music." Engelbert's voice is clear, ungimmicked, positive, powerful.

"I think it's time we got down to some business," he says, taking off his jacket and tie. "Everybody take a little piece off . . . have another drink," he suggests to the audience, which is a typical cross section of America crowd. There are mostly adults, but there are young marrieds and some kids. It's a typical summer audience looking for fun and some musical revelations.

As a change of pace he does impressions of John Wayne, Jerry Lewis and Tom Jones. They're not bad. "Dean Martin is one of my bosses because he's got a piece in the hotel. Maybe he's got two pieces, I don't know. He keeps them well hidden."

When singing, Engelbert is open and out front. He hides nothing. When he sings "It's Impossible," his tones are strong and rich, and he adds a tinge to his voice which brings him into the soulful category. (Tom, Tom, are you aware of your partner's soulful potential?) He doesn't rush his words; he glides over them, and the dinner crowd doesn't have to gobble down its dessert while trying to understand his lyrics.

Suddenly a girl climbs up from the audience and stands at stage left. Engelbert looks at her. "Hi . . . hi" he responds to her presence. "She's probably seen the show because she knows what I'm going to do." He sits her on the edge of the stage and starts to sing "A Little Bit of You Goes a Long Way." His right hand holds the back of her neck. He kisses her on the lips and moves backwards.

"I'm going to taste your lips" he sings. The girl sits quietly and receives the second kiss. He moves behind her. "I'm over here," and she turns to face him and receives a third kiss.

"Just a little bit of you," he sputters. The girl smiles. "Yes?" he asks, then stops as the audience reacts. "I don't think I better ask the next question."

Engelbert opens the three buttons on his shirt and there are giggles from the audience. He is loose and informal and ready for a medley of "There Goes My Reason for Living" and "Last Waltz With You."

Engelbert uses just the right amount of body english on several of the songs, so that when he does a hip swivel, it has impact. He doesn't overdo it at all. Singing is his forte. Stage tricks are not part of his makeup.

The adults in the audience can relate to "You'll Never Walk Alone" which gives him a chance to get torchy. "Put On Your High Heel Sneakers" is for the below 20's crowd. "Help me," he asks the audience which responds with enthusiastic clapping, mostly on the beat.

The two songs are done in a moderate pace which gives him some chance to catch his breath. The audience is silent throughout the performance, for they are caught up in the musical beauty and the silken sweep of the arrangements by Larry Holloway, Engelbert's director.

"Release Me" is the finale and the girls in the front tables give him a standing ovation. A middle-aged couple from Chicago which does not have any of his records thinks "he was pretty good." An elderly Beverly Hills surgeon comments that he's "an extraordinary performer."

Humperdinck and Tom Jones both exploded on the American scene with equal ferocity. In some quarters Humperdinck has been overshadowed by Jones because of Jones' more soulful style. Engelbert emphasizes romance. Jones blends some of the soulfulness of black music with a rich romantic approach.

"At one time people always connected me with Tom Jones," Engelbert admits, "because we were the only two male singers who came out of England who had a large vocal range. But I'm a contemporary singer and Tom does his own thing."

Gail Kauffman, a Los Angeles secretary in her 20's, perhaps represents the contemporary music audience when she comments after Engelbert's show: "He has a lot of sex appeal, but he's not necessarily a woman's singer because men like him too."

"His voice is very clear so you can understand everything he says and that

helps get his message across. He communicates with the audience at all times. He has a strong, masculine voice that has a lot of depth. He sings very romantic songs, but they're not soft romance."

"I love a good ballad," Engelbert says. He looks to America for his songs because there are more creative people here. "Ours is a smaller country with a limited amount of composers."

Is he planning to move into any new musical directions? "Each day tells a new tale. I try to move with the times and keep whatever I'm singing on a contemporary level, so it's not square and really timely."

"I like American and British audiences because if they feel something they'll show it. An artist requires something to bounce his emotions off. He bounces off an audience's reaction. There are places on the Continent where audiences are respectful, but they'll wait until the end of a performance before they give out with their applause."

Music to Engelbert is not work but a way of life, "a dedication to yourself and to the people who helped put you on top."

Engelbert talks about his relationship with his following thusly: "It's like a religion," he says starkly, "where you have a following."

The Humperdinck vocal style evolved out of its owner's avoiding trying to copy other singers. "I had to stamp my own style and ballad material was the means," he emphasizes.

When he plays one-nighters, as he did before arriving here, he is forced to sing his beloved ballads loudly. "You get screams and you play in large places so everything has to be larger . . . your voice and your actions."

In order to keep up his constantly forthright performance, he watches himself. He had a humidifier, fan, a steam room installed in his dressing room plus oxygen. He sits in the steam room for half an hour before each performance to open up his throat.

"My act isn't an act that I can coast on" he says.

Why do you work so hard on stage? he is asked.

"Is there any other way?" he answers.



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AY ANTHONY believes the future for lounge shows is with a revue and he's done something about it. He has launched a 17-person mini-show built around 50 years of music, complete with slides and lots of singing and dancing. This format has proved highly successful in all the hotels to which he has taken it, from the Frontier to the Royal Hawaiian in Honolulu.

And, success today means only one thing—how many dollars are spent in the room. A simple economic fact is that the lounge must operate in the black to survive. This attitude is quite different than it was 11 years ago when Anthony, fresh from a successful summer national TV replacement show for Perry Como, made his Las Vegas lounge debut.

"Most of the hotels," recalls Anthony, "featured the small, open lounge which adjoined the gambling area. The noise that came from the lounges was important then—as it is now—because somehow it adds to the excitement in the gambling area. Psychologically it was good for business. Several of the hotels still utilize the small lounge or a room that seats about 100. I think they'll

Ray Anthony Blends Musical Nostalgia With Slide Show into Mini-Revue

By Ron Tepper



Visuals flash behind Ray Anthony.



The Anthony mini-show in full blossom.

continue to prosper with them because they are really part of an atmosphere that is conducive to gambling."

The enlarged lounges, or mini-theaters, have had a definite impact upon the type of entertainment presented in them, says Anthony. "Let me explain. Most consumers want the revue; they're just not satisfied with one name on the marquee. Now they want an entire production. Of course, there are exceptions—like Elvis, Sinatra and Martin—talents that can always fill a main room. But, for the most part, when you get beyond a half dozen or so big names, it takes a complete revue to keep the customer satisfied. That same revue demand is now being felt in the large lounges. Customers want a complete production—a revue. And revues have become a success story in Las Vegas. Rooms that have them usually do extremely well."

Because of the revue success, Anthony feels that more lounge entertainment will be geared that way in the future, too. "First because it is what the customer wants and second every lounge act has thoughts of one day developing a show for a big room and unless they have a name like Sinatra or Martin they can't do it without a revue."

With that thought in mind, Anthony has been building a revue during the past two years in which he has been appearing in the Frontier's Circle F Theater. His show contains all the basic elements needed for the big room revue. In fact, Anthony's show has always been featured in main showrooms everywhere he has appeared except for Las Vegas. Earlier this year he brought it into the Royal Hawaiian's Monarch Room and broke an eight-year-old attendance mark.

"I think many people have a misconception of what a revue should be. They automatically think of a lot of people running around and doing a lot of different things, but that doesn't necessarily make a revue. What does make it is a number of people onstage who get the audience involved and entertain them as well."

Anthony's key involvement element is a slide show that takes audiences through "50 years of great music." The segment lasts about 45 of his show's hour and 15 minutes and has become one of the most interesting new elements he's used since coming to Las Vegas.

"Slide shows themselves certainly aren't new. What's new is the way we utilize it. While the slides focus on the people

who were instrumental in the music of the thirties, forties, fifties and sixties, the six girls in the show change costumes seven times—each costume depicts a different era—and they demonstrate the various dances of those periods. What the costume and slides do is involve people; it keeps their attention, which is one of the hardest things for an act to do but it's also a definite necessity if you're going to be successful.

"People today require entertainment that is visual. I don't just mean a group of entertainers onstage that they can see, but entertainers who are onstage and doing something that visually intrigues and involves the audience. Like slides and costume changes."

Why do audiences require the added visuals?

"Blame television," smiles Ray. "They've seen so much entertainment on it that in order to really knock them out and get them to come back or tell their friends about you, the show really has to be different. It has to be a real departure. It can't even resemble anything that you see on TV."

Anthony's show is also a departure from lounge acts in another way. He has a cast of 17, a number that is even greater than some main room shows. "When we first came to Vegas our show consisted of nine people, including the two bookends (girls who stand on either side of him). Today, however, if you're going to develop anything worthwhile—and by worthwhile I mean a show that can go into a main showroom—it is going to take an enlarged cast."

Anthony's show, however, doesn't just happen to have 17 people. Each member of the cast has a definite purpose and the show itself is a good prototype of the type of entertainment which the entertainer believes is necessary for a main room. It opens with some flashy dance numbers — Anthony imported choreographer Ron Daniels for them—and then Anthony comes onstage for a solo and within a few minutes the show has moved into the first segment of its "50 years of music" theme.

"Theme is another good point. Eleven years ago," he recalls, "few lounge acts bothered with a theme or any kind of format. Today, most of the acts have a format and many utilize a theme. It's really like a story. You've got to lead the audience . . . in a way it's the same thing TV does. Aside from the lounge

revue, the other thing we're going to see more of in the lounges—I should say small, main rooms—are shows with a theme. Ours happens to be a visual trip through 50 years of music which enables us to hold the customer's attention. Someone else may have a different gimmick."

Building a lounge show with a large cast has its disadvantages, too. "We could have stuck with nine people and played music for an hour and cut a lot of overhead. But, I don't think that's the way to really build anything that is going to last. With the big show we spend as much time rehearsing as the main showroom acts."

Even if he didn't have thoughts of a main showroom, Anthony says he would have still built a show similar to the one he has now. "The theater-lounges are so big that they require more than just the informal type of entertainment that is provided in the small lounges. A lounge that is set up like a theater automatically gives the customer the impression that he's going to see a complete production. Anything less and he's disappointed."

What about the future of the lounges?

"Economics are certainly playing a part in entertainment today. I know some lounges have closed, but that isn't really the start of the trend. What I think it represents is the customer's preference for a full production when he goes to a theater-lounge. If you don't provide him with it, he won't spend his money with you again. Those theater-type lounges that realize the changing tastes of the consumer will prosper. Those that don't, won't. People want as much as they can get for their money. They don't have much of a chance to bargain when it comes to buying meat or groceries, but entertainment is a luxury and unless they get what they want, they'll do without."

Anthony believes that the theater-type and small lounges will continue to exist together. "It's not just a matter of one or the other. Both answer a need. What is important is the entertainment that is presented. The small lounges provide mainly background activity; the theater-lounges have to provide a show that is on a par with a big room."

While there may be some who disagree with some of Ray's theories, there are few who can question his ability to forecast trends in show business. A good example is the big band that Ray had. In the late '50s, his was one of the most successful in the country. Then, suddenly, he

decided to drop the big band, go to a small group and organize a fast-paced, contemporary show.

"The decision," recalls Ray, "really wasn't a sudden one. We were on top of the band business but times were changing; bands just weren't in the future and I could see that."

As a result, Ray formed his first revue. "People thought I was nuts . . . giving up a successful band for a small group. But, as things turned out it was one of the best moves I ever made. Once people stopped dancing that was the end for the bands."

Ray, however, hasn't completely divorced himself from the big bands and he doesn't think the consumer has either.

"If you watch our show you'll notice that the segment that gets the biggest response from the audience is the spot where we feature the music of Miller, Dorsey and the big bands. People flip over it. Maybe it's nostalgia; maybe a longing to get back to the good old days. Whatever the reason, the music of the big bands have appeal and especially in Las Vegas."

Why Las Vegas?

"It's the age. Las Vegas is one of the few places in the world that caters to the over-30 crowd because of the gambling. And, it's the over-30 group that remembers and identifies with the big bands. Check any lounge out and you'll find most of the audience is older. I think that's one of the reasons why rock music has never made any significant inroads in the lounges or big rooms. There just isn't any identity factor."

"On the other hand, those people can't get enough of the music of the big band days. During the past two years we've completely revamped our show and changed everything around—everything except for one item, the big band segment. We've always had it and will always keep it."

Anthony's presentation of the big band music has, however, incorporated a number of new elements. One of the most interesting is the visuals that accompany the music. Ray spent several weeks researching old photo archives and came up with slides of pictures that hadn't been seen since the '40s. "The photos do the job. They fascinate an audience . . . oftentimes, people come back two or three times just to look at the slides again. And, that, really, is the secret of this whole business . . . getting people to come back."

SEPTEMBER 11, 1971, BILLBOARD

ROCK CONCERT

Continued from page SC-16

"The University gets away with it because it's on campus. Most of the fears of the city fathers are habitually way beyond reality. I understand their feelings. This is a tourist town and the city fathers don't want any youth uprising that would damage the reputation of Las Vegas or detract somebody coming here for a vacation."

He feels one of the town's most chronic problems, which isn't limited to teen-agers, is something for the local residents to do.

"Once you get beyond the Strip there is nothing," he complains. "All of the energy of the town goes into the Strip. In comparison to the local population, we have fewer bowling alleys, theaters and drive-ins than other towns. Las Vegas residents are hungry for things to do. Adults come to the rock concerts, not just the teens."

Stan Ervin, director of the city-sponsored Phil Mari-belli Teen Center, agrees that the city fathers may be overreacting. He was relieved when the city allowed him to modify the rules governing the teen center.

Ervin contracted for a series of teen concerts. Local teen band Fluid launched the summer concert season June 11. They were followed by Dead On Arrival, Outlet, Big Watch, and the Merry Jerry Candy Co. for the remainder of the season. All are local groups who work for 60 percent of the gate with tickets going at \$1 a head.

Ervin feels his biggest problem is competing with Dusty's Playland and the Sport Palace where "they let the kids go too far," complains the teen director.

Both Dusty's Playland, a converted bowling alley, and the Sports Palace are rented out to various promoters for local concerts. The three acts which canceled out on KLUG were to have played at the Sports Palace.

As fall approaches and the kids return to school, rock concerts will die down until Christmas vacation. In the town built on music and constant activity, it's a good bet that rock concerts in some form will continue.

ENTERTAINMENT DIRECTORS

Continued from Page SC-8

Hughes chain. There is, however, some effort and influence being exercised so that the various hotels of the same family are not competing with each other for the same talent.

According to Robert Caverly, acting general manager for the Desert Inn, "Entertainment bookings for all Hughes hotels are handled by Walter Kane, who is vice president for music and entertainment. But the general manager of each hotel has the final say."

Entertainers like and respect Kane. They also report that he's had some excellent ideas entertainment wise, but has had every suggestion shot down by Hughes officials.

Apparently there is a very fine line between a star being "bought" for the Desert Inn and then being "requested" to go on loan to the Frontier, Landmark or Sands.


Hot on the heels of the Hughes salary limit freeze came trouble within the establishments owned by Del Webb. Don Rickles, long a tough ticket at the Sahara, was let go over a difference of \$5,000. The Sahara offered him \$65,000 while the Riviera topped the figure at \$70,000. Rickles moved his insults to the Riviera.

Merle Howard, entertainment chief for the Sahara-Nevada Corp., was fired in April because of a dispute over what Elvis Presley should be paid. Gen. Edward Nigro, Sahara-Nevada president, offered Presley \$175,000 a week to play the Sahara-Tahoe. A dispute erupted because Howard said it couldn't be done because of a contract agreement with Johnny Carson. Carson's contract states that nobody gets paid more than Carson. Under the "favored nations" clause, if Presley received \$175,000 weekly then Carson would automatically be paid that amount. Even though Howard had a year remaining on his contract, he cleaned out his desk. Presley opened July 20 at the Sahara-Tahoe.

Reportedly Presley, the highest paid star at the Hilton-International, receives \$110,000 weekly. Perry Como and Barbra Streisand supposedly command \$100,000 weekly. Presley's salary is considered as 100 percent and all other acts as a part of that whole.

The safest way for an entertainment director to keep his job, it seems, is to own part of the hotel. No one can fire Harvey Silbert at the Riviera since he is one of the major owners. Frederic Apcar at the Dunes likewise owns a piece of the place. Hacienda owner Judy Bayley remains safe in her post.


Other constants seem to be Bill Miller at the Flamingo, and Maynard Sloate at the Tropicana. A personal falling out resulted in Miller leaving the International last October and concentrating his booking talents locally for the Flamingo. Presumably Sloate has a good good relationship with the future owners of the Tropicana, although new leadership can mean anything. Perhaps complicating things is a new ruling directing that each hotel must retain its own personnel director on the premises at all times.




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Jack Cathcart Leads the 'Sun City

no advance knowledge of the musical score. The star and opening act rehearse the day before and on opening day. Total rehearsal time averages eight hours. "That's why my boys must know all types of music and sight read," Cathcart says proudly.

Four years ago Lud Gluskin retired at CBS. Cathcart was offered the job of being in charge of all music at CBS-TV. Cathcart refused a salary increase by CBS to remain with his seven-day-a-week, "nerve-racking" job at the Riviera.

The 59-year-old conductor was the son of a railroad man whose avocation was

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Reno-Tahoe's Talent Picture Bright and Breezy

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eno is booming as an entertainment center, with two new major showcases planned, and several of the more-established hotels and casinos moving toward more aggressive entertainment policies. The legendary Harrah's, for example, has lifted its \$50,000 ceiling on talent and the sky's the limit now. And at Lake Tahoe, the Sahara-Tahoe showed Las Vegas a thing or two by also booking Elvis Presley last July. Country music has stepped out of the small bars around Reno and is now getting its proper billing in the city's major showcases, such as the Sparks' Nugget and Harrah's.

One of the new hotels planned for Reno will be a Hilton hotel with a major theater restaurant to showcase name acts. The hotel will also more than likely have a lounge for newer acts. Another 1,000-room hotel is being planned by the First Realty, a complex of local businessmen, and will be called the Reno Comstock; this hotel will feature a 900-seat theater restaurant for major acts, plus two lounges and one of the lounges will keynote on contemporary or rock-type groups.

Unlike Las Vegas where lounges face extinction, they are very healthy here in the high country and provide employment for both established and neophyte performers.

Reno and Tahoe, the other two points along the three-city Silver Circuit, continue to lure top names who play Vegas—third Nevada city along the entertainment circuit.

Why? "We're not as antiseptic as Vegas," says Jim Thompson, entertainment director of the Nugget in Sparks (just outside Reno). In Vegas, entertainment is just big business. We've always been a little more friendly in Reno."

Bill Harrah, owner of two clubs—Harrah's in Reno and Harrah's on the South shore of Lake Tahoe—has just lifted his legendary ceiling of \$50,000 on entertainment, but doesn't believe this will create a price war on talent. In many ways, the ceiling had proved costly because, often strictly for ego's sake, major acts wanted the top price. At something like \$30 a couple at the midnight show, the club could make money, he felt, "but the customers wouldn't be happy."

To attract major talent away from the high dollar signs tossed out by Vegas, Reno and Tahoe clubs try to offer a friendly atmosphere almost unrivaled anywhere in the world. Monte Hundley, manager of the Sahara-Tahoe on the Lake's South shore, admits to laying out the carpet for Elvis Presley and Presley's manager, Col. Tom Parker "because Presley is the No. 1 attraction." It is Hundley, operating with a \$4 million budget for entertainment and aggressive ideas on talent, who is in many ways, beating out Reno for talent. Harrah's, for years, had been the major payer for entertainment. Hundley and the Sahara-Tahoe put a crimp in that reputation and the contention was that the club would not break even since Presley cost somewhere between \$125,000 and \$160,000 a week.

Acid rock groups, though he likes some of them personally, "aren't in our business," Hundley says. "And they're too high-priced to work in the lounges. The Nitty Gritty Dirt Band is almost the heaviest music act we've booked in the lounge.

"I like to experiment with groups in the lounge. I recently bought Cortez Greer after his agent Hugh Rogers lured me to Atlanta to see him perform."

Nate Jacobson, owner of King's Castle, North Lake Tahoe—like Harrah; Hundley; Tony Ashley, general manager of the Cal-Neva Lodge, North Lake Tahoe; George Smith, president of the North Shore Club, North Lake Tahoe; and Charles Mapes, head of the Mapes in Reno—gets deeply involved in buying talent for his club. And one of the things he learned early in show business was never to hire talent that he personally likes. "The whole key is to hire talent other people want to see. Many times, I have to override my personal taste." When he was the manager and part owner of Caesar's Palace in Las Vegas, Jacobson worked closely with the entertainment director; now, he works with entertainment director Line Renaud.

To make artists feel more at home in Reno than they might in Las Vegas or elsewhere, some of the clubs go to extra lengths. Jim Thompson of the Nugget, whose entertainment budget runs from \$500,000 to \$1 million, always personally meets artists when they arrive at the airport and usually takes them immediately to one of the eight famous restaurants within the Nugget complex. Thompson also arranges for a car and/or boat for the entertainers.

Harrah either meets entertainers at the airport with a limousine, or sends his personal airplane to pick them up if they're coming in from nearby cities. Harrah likes to get to know the artists personally, usually has dinner with them, and often invites them to the lodge at the lake to go fishing. Harrah, among all artists, enjoys the music of Lawrence Welk most. But, preferring to think of himself as a businessman rather than a gambler, he books on the basis of the draw the entertainers would have at the gambling tables. Entertainment meetings among the staff are held fairly often.

The \$50,000 ceiling maintained by Harrah's for the past eight years was lifted "because we weren't competitive in bidding for acts . . . it's time to pay more," Harrah says, adding that most acts know what they're worth.

As for lounges, "you can't make money with the kind of entertainers we're booking into our cabarets—Peter Nero, Fats Domino." This is where a hit record may come in handy. "Chicago filled up the civic auditorium, but probably wouldn't draw a casino crowd."

For the showrooms, Harrah notes that country music is very big.

Continued on page SC-26



Bill Harrah



Tony Atchley



George Smith



Nate Jacobson

Continued from page SC-25

"Merle Haggard, Marty Robbins, Glen Campbell, Eddy Arnold—they do a nice job for us. And, as a rule, country music performers are crowd pleasers and good performers. The public is more aware of what they do in their act. Television has given them a lot of exposure, which helps draw people to the casinos. And they're every bit as expensive as any other type of act."

The major problem with buying any act today, he said, is price. "Many times, the price they want is unrealistic. We simply cannot compete with the concert field. Some artists try to compare it; it's not a comparable thing." But, at the same time, he feels that the life of a singer is "no bed of roses."

It was Charles Mapes who paved the way for major entertainment in Reno with the Mapes Hotel, opened on Dec. 17, 1947, to 20,000 people in what some people said was the greatest party Reno ever had. Prior to that gala, there had been entertainers in Reno, but none of the big names. The Skyroom held 400 and Mapes always bought his own acts. Today, the Skyroom is used only for luncheons and convention meetings and Mapes has only a lounge where Al Bello "does an excellent job . . . plays direct to the customer."

The Ponderosa, owned by Larry Tripp, has only a lounge, but does a booming business there with Horace Heidt Jr., who conducts a nightly talent contest in addition to doing two shows.

George Smith, owner of the North Shore Club, has an Astro Lounge with Lenny Herman booked on a permanent basis for dancing and Leon Smith and Ray Malus booked on a six-week basis.

The North end of the lake, says Smith, has a hippy element to some extent, but you can't concentrate on them because they don't spend money on the gaming tables. After 1 a.m., however, he puts rock acts into the lounge to appeal to this younger element. Leon Smith is a rock group. As for Ray Malus, "he can sing anything; he's an up-and-coming entertainer; next year, I'll be lucky to get him."

ABOUT THE COVER. . .

Gladys Knight, a successful soul singer, is captured during a performance at the Las Vegas Hilton's lounge theatre. The multiple exposure photo places her within the brass section of the band. The Hilton's lounge has become a key spot for the exposure of contemporary acts.

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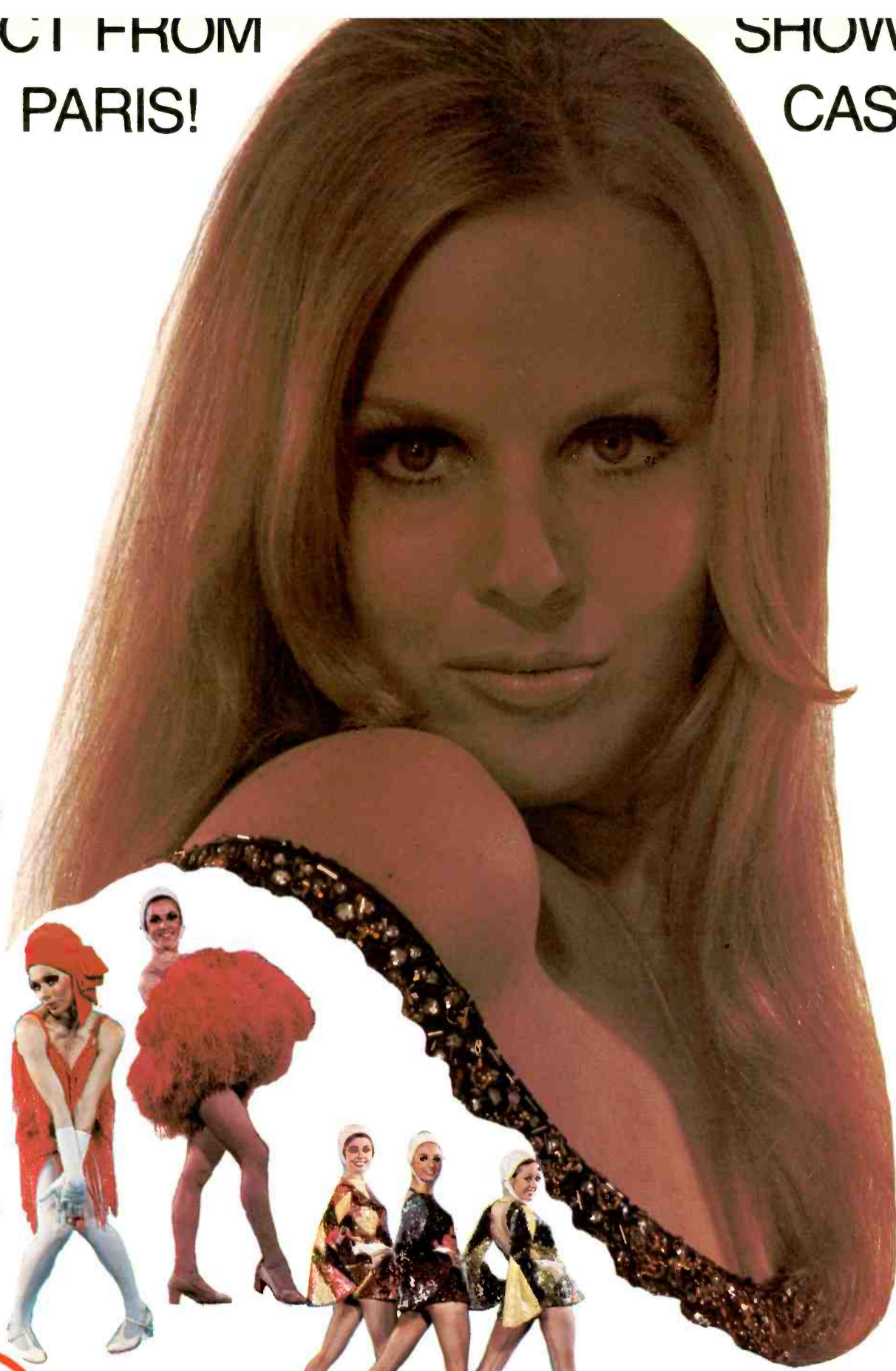
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BILLBOARD PREDICTS NEXT WEEK'S FASTEST MOVERS

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.

- MAGGIE MAY/REASON TO BELIEVE . . . Rod Stewart, Mercury
- THE NIGHT THEY DROVE OLD DIXIE DOWN . . . Joan Baez, Vanguard
- SUPERSTAR . . . Carpenters, A&M
- DO YOU KNOW WHAT I MEAN . . . Lee Michaels, A&M
- MAKE IT FUNKY, Part 1 . . . James Brown, Polydor
- SO FAR AWAY/SMACKWATER JACK . . . Carole King, Ode (A&M)
- RAIN DANCE . . . Guess Who, RCA
- I'VE FOUND SOMEONE OF MY OWN . . . Free Movement, Decca (MCA)
- STOP, LOOK, LISTEN TO YOUR HEART . . . Stylistics, Avco
- BIRDS OF A FEATHER . . . Raiders, Columbia
- YO YO . . . Osmonds, MGM

ACTION Records

NATIONAL BREAKOUTS

SINGLES

THERE ARE NO NATIONAL BREAKOUTS THIS WEEK.

ALBUMS

ENGELBERT HUMPERDINCK . . . Another Time, Another Place, Parrot XPAS 71048 (London)

REGIONAL BREAKOUTS

SINGLES

ONE TIN SOLDIER (The Legend of Billy Jack) . . . Coven, Warner Bros. 7509 (Cents & Pence, BMI) (Dallas)

ALBUMS

CHEECH & CHONG . . . Ode SP 77010 (A&M) (Los Angeles)
 RANDY NEWMAN . . . Live, Warner Bros. (San Francisco)
 MOBY GRAPE . . . 20 Granite Creek, Warner Bros.

Bubbling Under The HOT 100

- GOT TO GET OVER THE HUMP . . . Simtee & Wylie, Mr. Chand 8005 (Mercury)
- YOU'VE GOT TO CRAWL (Before You Walk) . . . 8th Day, Invictus 9098 (Capitol)
- GOODBYE MEDIA MAN . . . Tom Fogarty, Fantasy 661
- BLUE MONDAY . . . Dave Edmunds, Mam 3611 (London)
- ONE TIN SOLDIER . . . Coven, Warner Bros. 7509
- CO CO . . . Sweet, Bell 45-126
- NEW JERSEY . . . England Dan & John Ford Coley, A&M 1278
- GYPSIES, TRAMPS & THIEVES . . . Cher, Kapp 2146
- CHARITY BALL . . . Fanny, Reprise 6456
- BEND ME, SHAPE ME . . . Storm, Sunflower 113 (MGM)

Bubbling Under The TOP LP'S

- PHAROAH SANDERS . . . Thembi, Impulse AS 9206 (ABC/Dunhill)
- O.C. SMITH . . . Help Me Make It Through the Night, Columbia C 30664
- PERCY FAITH . . . Black Magic Woman, Columbia C 30800
- AUDIENCE . . . House on the Hill, Elektra
- STATLER BROTHERS . . . Pictures of Moments to Remember, Mercury SR 61347
- VICTOR BUONO . . . Heavy! Dore LP 326
- FUZZ . . . Calla S 2001 (Roulette)
- KIM WESTON . . . Kim Kim Kim, Stax
- EDDIE FLOYD . . . Down to Earth, Stax STS 2041
- DOOBIE BROTHERS . . . Warner Bros.
- MARK LINDSAY . . . You've Got a Friend, Columbia C 39735
- IAN & SYLVIA WITH DAVID WILCOX . . . Columbia C 30736
- PETE SEEGER . . . Rainbow Race, Columbia S 30739
- MERLE HAGGARD & THE STRANGERS . . . Someday We'll Look Back, Capitol ST 835
- SOUNDS OF SUNSHINE . . . Love Means You Never Have to Say You're Sorry, Ranwood R 8089
- ASSOCIATION . . . Stop Your Motor, Warner Bros. WS 1927
- SMOKE RISE . . . Survival of St. Joan, Paramount PAS 9000
- TAMMY WYNETTE . . . Greatest Hits, Vol. 2, Epic E 30733 (CBS)
- NITE-LITERS . . . Morning, Noon & the Nite-Liters, RCA LSP 4493
- VALERIE SIMPSON . . . Exposed, Tamla TS 311 (Motown)

New LP/Tape Releases

Weekly product list includes the most recent LP and tape releases. Listings are in alphabetical order by artist in pop, by composer in classical. Prices are manufacturers' suggested list and subject to change.

Symbols: LP—long-playing record album; CA—cassette; BT—8-track cartridge; OR—open reel tape.

POPULAR

ARTIST, Title
Config., Label, No., List Price

F

FAITH, KENTUCKY
Fool's Gold
(LP) Mark MRS 2178 ..\$5.98

G

GRASS ROOTS
16 Great Hits
(BT) Dunhill/ABC 8023 ..\$6.95
50107 ..\$6.95
(CA) 5023 50107 ..\$6.95
(OR) 0023 50107 ..\$6.95

H

HALL, TOM T.
In Search of a Song
(LP) Mercury SR 61350 ..\$5.98
(BT) MCB 61350 ..\$6.95
(CA) 5022 731 ..\$6.95
(OR) 0022 731 ..\$6.95

I

CLARK, DOUG, & THE HOT NUTS
Nuts to You
(BT) Gross 8127-1 ..\$6.95
8127-2 ..\$6.95
(CA) 5022 731 ..\$6.95
(OR) 0022 731 ..\$6.95

J

JAMES GANG
(BT) ABC 8022 733 ..\$6.95
(CA) 5022 733 ..\$6.95
(OR) 0022 733 ..\$6.95

K

KING, B.B.
A Classic Revisited—Live at the Regal
(BT) 8022 724 ..\$6.95

L

DUDLEY, DAVE
Will the Real Dave Dudley Please Sing
(LP) Mercury SR 61351 ..\$5.98
(BT) MCB 61351 ..\$6.95
(CA) 5022 731 ..\$6.95
(OR) MCR4 61351 ..\$6.95

M

MATHIS, JOHNNY
You've Got a Friend
(LP) Columbia C 30740 ..\$4.98

N

NEW FOLK
Are You Ready?
(LP) M/M MMS 475 ..\$4.98

O

ORVILLE, TOM
Upside Downside
(LP) Uni 73108 ..\$4.98

P

THE PARTRIDGE FAMILY Sound Magazine
(LP) Bell 6064 ..\$4.98

R

RAINEY, GERTRUDE "MA"
Queen of the Blues
(LP) Biograph
BLP 12032 ..\$5.98

S

SANDERS, PHAROAH
Thembi
(CA) Impulse 5027 9206 ..\$6.95

T

THE SEASONS OF PEACE
(LP) Biograph
BLB 12033 ..\$5.98

U

SEVERINSEN, DOC
16 Great Performances
(BT) ABC 8022 737 ..\$6.95

V

STEPPENWOLF
For Ladies Only
(BT) Dunhill/ABC 8023 50110 ..\$6.95
(CA) 5023 50110 ..\$6.95
(OR) 0023 50110 ..\$6.95

W

STRAY
Suicide
(LP) Mercury SRM 1 611 ..\$5.98

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V

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For Ladies Only
(BT) Dunhill/ABC 8023 50110 ..\$6.95
(CA) 5023 50110 ..\$6.95
(OR) 0023 50110 ..\$6.95

W

STRAY
Suicide
(LP) Mercury SRM 1 611 ..\$5.98

ARTIST, Title Config., Label, No., List Price

K

KOOL & THE GANG
The Best of
(BT) De Lite 8088 2009 ..\$6.95
(CA) 5088 2009 ..\$6.95

L

KOOL & THE GANG
Live at PJ's
(BT) De Lite 8088 2010 ..\$6.95
(CA) 5088 2010 ..\$6.95

M

MAMAS & PAPAS
Together Again
(BT) Dunhill/ABC 8023 50106 ..\$6.95
(CA) 5023 50106 ..\$6.95
(OR) 0023 50106 ..\$6.95

N

MATHIS, JOHNNY
You've Got a Friend
(LP) Columbia C 30740 ..\$4.98

O

MEYER, AUGIE
Augie's Western Head Music Co.
(LP) Polydor 24-4069 ..\$4.98

P

THE PARTRIDGE FAMILY Sound Magazine
(LP) Bell 6064 ..\$4.98

R

RAINEY, GERTRUDE "MA"
Queen of the Blues
(LP) Biograph
BLP 12032 ..\$5.98

S

SANDERS, PHAROAH
Thembi
(CA) Impulse 5027 9206 ..\$6.95

T

THE SEASONS OF PEACE
(LP) Biograph
BLB 12033 ..\$5.98

U

SEVERINSEN, DOC
16 Great Performances
(BT) ABC 8022 737 ..\$6.95

V

STEPPENWOLF
For Ladies Only
(BT) Dunhill/ABC 8023 50110 ..\$6.95
(CA) 5023 50110 ..\$6.95
(OR) 0023 50110 ..\$6.95

W

STRAY
Suicide
(LP) Mercury SRM 1 611 ..\$5.98

ARTIST, Title Config., Label, No., List Price

T

THREE DOG NIGHT
Harmony
(BT) Dunhill/ABC 8023 50108 ..\$6.95
(CA) 5023 50108 ..\$6.95
(OR) 0023 50108 ..\$6.95

T

TOMPALL AND THE GLASER BROTHERS
The Awards Winners
(MGM) SE 4775 ..\$4.98

T

TUBB, ERNEST
One Sweet Hello
(LP) Decca DL 75301 ..\$4.98

V

VAUGHN, BILLY
I Don't Know How to Love Him
(LP) Paramount PAS 5037 ..\$4.98

W

WALLACE, JERRY, This Is
(LP) Decca DL 75294 ..\$4.98

W

WYNETTE, TAMMY
Tammy's Greatest Hits
(LP) Epic E 30733 ..\$4.98

CLASSICAL

D

DVORAK: SINFONIE NO. 4
OVERTURE "OTHELLO"
London Symphony Orch. (Rovicki)
(LP) Philips 6500 124 ..\$4.98

F

FIEDLER'S FAVORITE OVERTURES
BY SHOSTAKOVICH, SULLIVAN,
COPLAND, GOLDMARK
Arthur Fiedler with Boston Pops
Orch.
(LP) Polydor 24 5006 ..\$4.98

L

LAST NIGHT OF THE PROMS
B.B.C. Symphony Orch (Davis)
(LP) Philips 6502 001 ..\$4.98

M

MOZART: MUSIC FOR WIND
INSTRUMENTS
Edo De Waart
(LP) Philips 6500 004 ..\$4.98

M

MOZART, CONCERTO ARIAS
Werner Hollweg/English
Chamber Orch. (Boettcher)
(LP) Philips SAL 6500 007 ..\$4.98

S

SCHUMAN: SONATA NO. 1 AND
3 "FANTASISTUCKE"
Claudio Arrau
(LP) Philips SAL 3663 ..\$4.98

S

STRAVINSKY: THE RITE OF
SPRING
London Symphony Orch. (Davis)
(LP) Philips 6580 013 ..\$4.98

T

TCHAIKOVSKY/SYMPHONY NO.
6 "PATHETIQUE"
Bernard Haitink
(LP) Philips 6500 081 ..\$4.98

SPECIAL MERIT PICKS

• Continued from page 23

SPOKEN WORD

WISDOM OF MALCOM X (3 LP's)—MO Soul MS 8001 (Kent)

Malcolm X was a Moses in troubled times, and Kent's Mo' Soul label presents his philosophy in his own words, while celebrating the powerful wisdom of his dramatic and explosive soul ideology. A special 12-page pictorial booklet accompanies six sides of Malcom speaking out on black leadership, the great race war, self-defense and revolution. Priceless moments with Malcom's last words of truth.

JAZZ

ART ENSEMBLE OF CHICAGO—Les Stances A Sophie. Nessa N-4

This is a motion picture soundtrack and features some of the avant names on the Chicago scene—rapidly developing in importance in this jazz area—plus the vocals of Fontella Bass. The recording was done in Boulogne, France last year and is a fine reflection of the impact this kind of modern music is having in Europe. Free form radio people should latch onto it. Nessa is a Madison, Wis.-based company.

From The Music Capitals of the World

DOMESTIC

• Continued from page 24

The Judas, the Ghosts and Zulu, local rock groups, performed an impromptu three-hour music festival in Boulder City before an orderly crowd of 400 youngsters. . . . The Marshmello Company, currently at the Landmark, the Sun Spots, now at the Flamingo, the Brothers Keep sharing the Frontier's Circle "F" spotlight with Sinatra Jr., and Hilton-International's Crown Room star Soup combined their abilities in a "Comin' On for Youth" concert at the Clark County Juvenile Detention Center. Before the show the performers met informally with the youngsters.

Joey Heatherton recorded four songs on an independent label and started a pilot program for a possible TV series called "Powder Room." . . . Billy Eckstine plays his first main showroom date in 13 years at the Sands with Sammy Davis Jr. beginning Nov. 3. . . . Lennon Sisters have a three-week stand at Caesars Palace with Andy Williams starting Sept. 30.

LAURI DENI

CINCINNATI

They're looking for a near-capacity house at Cincinnati Gardens Friday (10) when James Brown and his contingent drop in for a one-nighter to a \$4 top in advance. Appearing in support of Brown (Continued on page 41)

White Fest Off

• Continued from page 20

"The Agents' Association for instance could recommend that its members did not allow their acts to appear at bad festivals," he said. "I really do believe also, that record companies, agencies and promoters could get together on this to press for better standards."

Ron Faulk is not so optimistic about the future. He said: "It's only to be hoped that the County Council Bill doesn't spread to other counties. Giving Councils the power they will have on the Isle of Wight could stop festivals altogether. But, at this time I'm afraid, things don't look too bright."

Soul Sauce

BEST NEW RECORD
OF THE WEEK:

**"I'M
SO GLAD"**
THE FUZZ
(Calla)

By ED OCHS

SOUL SLICES: Will Parliament turn into Funkadelic at midnight when "they" play the Gaslight Au Go Go in N.Y., Sept. 15 & 16? A West Coast tour, Sept. 21-Oct. 14, and then on to South Africa, Nov. 11-Dec. 26, for the "Parliafunkadelic Thang" who are cookin' with "Maggot Brain" on Westbound and "Osmium" on Invictus. The market is just catching up (See *Rasputin's Stash*). . . . **Mary Wells** is picking up flip muscle with "I See a Future in You," on Reprise. Warner Bros. is looking for a soul winner among **Allen Toussaint**, **Dionne Warwick**, **Earth, Wind & Fire**, **LaBelle** and **Stovall Sisters**. . . . New **Melvin Van Peebles** on Stax, "Sweetback's Theme," will be supported and vice versa by a re-release by A&M of Peebles two earlier LPs of "ghetto songs," "Brer Soul" and "A Slave Ain't Supposed to Die a Natural Death." . . . New **Emotions**: "Show Me How," on Volt. . . . Silver Dollar's **Paul Keyser** produced **Jimmy Briscoe & the Little Beaver's** "Why Do Fools Fall in Love" on Atlantic. Silver Dollar's also out with the **Devotion's** "Saga of Willie Jones." . . . Likewise, **Clarence Carter** has served up **Margie Alexander's** "Can I Be Your Main Thing" on Atlantic, while his Future Stars label opens with **Hersey Taylor's** "Gonna Run Out of Time." . . . Avco Embassy has another lease on the life of the **Stylistics'** "Stop, Look, Listen." It's moving again. . . . Ovation will distribute **Gene Russell's** Black Jazz label, which is ready with singles by **Walter Bishop**, **Rudolph Johnson**, **Gene Russell**, **Doug Carn**, **Chester Thompson** and **Calvin Keyes**. . . . Album Happenings: **Rasputin's Stash** (Cotillion); **Main Ingredient**, "Black Seeds" (RCA); **Isleys Bros.**, "Givin' It Back" (T-Neck); **Four Tops**, "Now" (Motown); "Soul to Soul" soundtrack (Atlantic); **David Porter**, "Victim of the Joke" (Enterprise); **Emotions**, "Untouched" (Volt); **Lou Rawls**, "Natural Man" (MGM); **Wanda Robinson**, "Black Ivory" (Perception); **Archie Shepp**, "Things Have Got to Change" (Impulse); **James Brown**, "Hot Pants" (Polydor); **Alice Coltrane**, "Universal Consciousness" (Impulse); **Percy Mayfield**, "Blues and Then Some" (RCA); **Eric Mercury**, "Funky Rock" (Enterprise); **New Birth**, "Ain't No Big Thing" (RCA); **Chi-Lites**, "Give More Power to the People" (Brunswick).

★ ★ ★

ON THE HOTLINE: **Gil Scott-Heron's** "The Revolution Will Not Be Televised" is the big news from his "Small Talk" LP on Flying Dutchman, while his next album, "Pieces of A Man," due late September, introduces the young poet (see *Last Poets, Nikki Giovanni*) as a songwriter and singer. . . . Breakouts: **Honey Cone**, **Stevie Wonder**, **James Brown**, **Johnnie Taylor**, **Denise LaSalle**, **Wilson Pickett**, **Brenda & the Tabs**, **Freddie North**, **Diana Ross**, **Ponderosa Twins**, **Ray Charles**, **B.B. King**, **Main Ingredient**, **8th Day**, **Newcomers**, **Eddie Floyd**, **Joe Tex**, **War**, **New Birth**, **Luther Ingram**. . . . Avco has picked up **Eddie Thomas'** new Lakeside label with

(Continued on page 37)



DIONNE WARWICKE continues working with Burt Bacharach, above left, and Hal David after signing Warner Bros. Following her Greek Theater appearance in Los Angeles she met with Warner executive vice president Joe Smith and president Mo Ostin. Manager Paul Cantor is on the left.

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 | SPANISH HARLEM Aretha Franklin, Atlantic 2817 (Progressive Trio, BMI) | 6 | 26 | 15 | YOU'RE THE ONE FOR ME Joe Simon, Spring 115 (Polydor) (Gaucho/Unichappell, BMI) | 9 |
| 2 | 3 | BREAKDOWN, PT. 1 Rufus Thomas, Stax 0098 (East/Memphis, BMI) | 5 | 27 | 27 | SLIPPED, TRIPPED & FELL IN LOVE Clarence Carter, Atlantic 2818 (Fame, BMI) | 5 |
| 3 | 6 | STICK-UP Honey Cone, Hot Wax 7106 (Buddah) (Gold Forever, BMI) | 5 | 28 | — | SURRENDER Diana Ross, Motown 1188 (Jobete, BMI) | 1 |
| 4 | 2 | SMILING FACES SOMETIMES Undisputed Truth, Gordy 7180 (Motown) (Jobete, BMI) | 12 | 29 | 26 | IT'S THE REAL THING, PT. 1 Electric Express, Linco 1001 (Cotillion) (Cotillion/Parmar, BMI) | 9 |
| 5 | 5 | WHATCHA SEE IS WHATCHA GET Dramatics, Volt 4058 (Groovesville, BMI) | 11 | 30 | 45 | YOU SEND ME Ponderosa Twins + One, Horoscope 102 (All Platinum) (Higuera, BMI) | 2 |
| 6 | 4 | MERCY MERCY ME (The Ecology) Marvin Gaye, Tamla 54207 (Motown) (Jobete, BMI) | 11 | 31 | 34 | A NICKEL & A NAIL O.V. Wright, Back Beat 622 (Don, BMI) | 3 |
| 7 | 8 | AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI) | 10 | 32 | 43 | FEEL SO BAD Ray Charles, ABC 11308 (Arc/Playmate, BMI) | 2 |
| 8 | 9 | TIRED OF BEING ALONE Al Green, Hi 2194 (London) (Jec, BMI) | 10 | 33 | 33 | (UNTIL THEN) I'LL SUFFER Barbara Lynn, Atlantic 2912 (Crazy Cajun, BMI) | 7 |
| 9 | 16 | MAKE IT FUNKY, Pt. 1 James Brown, Polydor 14088 (Dynatone, BMI) | 3 | 34 | — | GHETTO WOMAN B.B. King, ABC 11310 (Pamco/Sounds of Lucille, BMI) | 1 |
| 10 | 10 | IF YOU REALLY LOVE ME Stevie Wonder, Tamla 54208 (Motown) (Jobete, BMI) | 4 | 35 | 29 | GOTTA GET OVER THE HUMP Simtec & Wylie, Mister Chand 8005 (Mercury) (Cachand/Techbob, BMI) | 8 |
| 11 | 11 | THE LOVE WE HAD (Stays On My Mind) Dells, Cadet 5683 (Chess/Janus) (Chappell/Butler, ASCAP) | 6 | 36 | 38 | I JUST WANT TO CELEBRATE Rare Earth, Rare Earth 5031 (Motown) (Jobete, BMI) | 2 |
| 12 | 14 | THIN LINE BETWEEN LOVE AND HATE Persuaders, Atco 6822 (Cotillion/Win or Lose, BMI) | 5 | 37 | 37 | WE'RE FRIENDS BY DAY (And Lovers By Night) Whagnauts, Stang 5030 (All Platinum) (Gambi, BMI) | 6 |
| 13 | 7 | HOT PANTS, Pt. 1 (She Got to Use What She Got to Get What She Wants) James Brown, People 2501 (Starday/King) (Cried, BMI) | 10 | 38 | 36 | LUCKY ME Moments, Stang 5031 (All Platinum) (Gambi, BMI) | 5 |
| 14 | 23 | HIJACKIN' LOVE Johnnie Taylor, Stax 0096 (Groovesville, BMI) | 3 | 39 | 39 | MAKE IT WITH YOU Ralfi Pagan, Wand 11236 (Scepter) (Screen Gems-Columbia, BMI) | 10 |
| 15 | 22 | TRAPPED BY A THING CALLED LOVE Denise LaSalle, Westbound 182 (Chess/Janus) (Ordena/Bridgeport, BMI) | 4 | 40 | 50 | BLACK SEEDS KEEP ON GROWING Main Ingredient, RCA 74-0517 (Ingredient, BMI) | 2 |
| 16 | 20 | CALL MY NAME, I'LL BE THERE Wilson Pickett, Atlantic 2824 (Walden, ASCAP) | 3 | 41 | 41 | ALL DAY MUSIC/GET DOWN War, United Artists 50815 (Far-Out, ASCAP/Far-Out, ASCAP) | 4 |
| 17 | 12 | I LIKES TO DO IT People's Choice, Phil-L.A. of Soul 349 (Jamie/Guyden) (Dandelion, BMI) | 11 | 42 | 47 | A NATURAL MAN Lou Rawls, MGM 14262 (Beresofsky-Hebb Unltd., BMI) | 3 |
| 18 | 19 | WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax 7105 (Buddah) (Gold Forever, BMI) | 6 | 43 | — | YOU'VE GOT TO CRAWL (Before You Walk) 8th Day, Invictus 9098 (Capitol) (Gold Forever, BMI) | 1 |
| 19 | 28 | A PART OF YOU Brenda & the Tabulations, Top & Bottom 408 (Jamie/Guyden) (One Eye Soul/McCoy, BMI) | 4 | 44 | — | PIN THE TAIL ON THE DONKEY Newcomers, Stax 0099 (East/Memphis, BMI) | 1 |
| 20 | 18 | WEAR THIS RING (With Love) Detroit Emeralds, Westbound 181 (Chess/Janus) (Bridgeport, BMI) | 8 | 45 | 40 | 1-2-3-4 Lucky Peterson Blues Band, Today 1503 (Perception) (Catalyst, BMI) | 4 |
| 21 | 21 | K-JEE Nite-Lifers, RCA Victor 74-0461 (Rutri, BMI) | 11 | 46 | 46 | I LIKE WHAT YOU GIVE Nolan, Lizard 1002 (Lizard, ASCAP) | 8 |
| 22 | 24 | TAKE ME GIRL, I'M READY Jr. Walker & the All Stars, Soul 35084 (Motown) (Jobete, BMI) | 5 | 47 | 48 | CAN YOU GET TO THAT Funkadelic, Westbound 185 (Chess/Janus) (Bridgeport, BMI) | 2 |
| 23 | 13 | MAYBE TOMORROW Jackson 5, Motown 1186 (Jobete, BMI) | 8 | 48 | — | BLOOD IS THICKER THAN WATER Eddie Floyd, Stax 0095 (East/Memphis, BMI) | 1 |
| 24 | 31 | SHE'S ALL I'VE GOT Freddie North, Mankind 12004 (Nashboro) (Williams/Excellorec, BMI) | 4 | 49 | 49 | S.O.S. Winfield Parker, Spring 116 (Polydor) (Jobete, BMI) | 2 |
| 25 | 17 | LOVE THE ONE YOU'RE WITH Isley Brothers, T-Neck 930 (Buddah) (Gold Hill, BMI) | 13 | 50 | — | GIVE THE BABY ANYTHING THE BABY WANTS Joe Tex, Dial 1008 (Mercury) (Tree, BMI) | 1 |

Vox Jox

By CLAUDE HALL
Radio-TV Editor

While working on the special report of the fourth annual Radio Programming Forum, I had to go into hiding. So, I apologize to all those people who tried to reach me and couldn't. . . . **Ron Fraiser** will be the new program director of WKKE, Top 40 station in Asheville, N.C.; he'd been an air personality at WPOP, Hartford, but has considerable programming experience in his bone marrow. . . . **Gary Waight** is out at KDKA, Pittsburgh, and looking for a job. Phone is 412-279-4284. . . . **Marty Marr**, program director at WDXR, Paducah, Ky., still needs a young all-night personality. . . . **Gary Palant** has just about

had enough of the real estate business and is again scouting around for a programming job. Last effort was WNEW-FM, New York. Call him at 602-885-7366.

★ ★ ★

Gene Francis has been named program director at WVWI, St. Thomas, V.I. Staff lineup include station manager **Rick Ricardo**, **Lee Carle**, **Mike Kollins**, **Harry Hunter**, **Tom Bailey**, and **Tom Standwood**, who just joined the station

from WFIL in Philadelphia. . . . **Richard Reese** is the new program director at WSAR, Fall River, Mass. He's been the morning personality at the station the past nine months. Is now seeking a newsman and a personality, in case anyone needs a job.

Mary Dee, who was seriously wounded several months ago by a mysterious assailant when she went to get her car in the parking lot of WSNW-TV, Chicago, after doing her late night TV stint, is back doing one-hour daily on WBEE, Harvey, Ill. . . . **Robert B. Q.**, veteran St. Louis radio personality, who was a fixture at KATZ there, died last weekend.

Billboard SPECIAL SURVEY For Week Ending 9/11/71

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) (Publisher, Licensee) | Weeks on Chart | This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart |
|-----------|-----------|---|----------------|-----------|-----------|---|----------------|
| 1 | 1 | WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown) | 13 | 26 | 28 | ONE WORLD Rare Earth, Rare Earth RS 520 (Motown) | 7 |
| 2 | 3 | SHAFT Soundtrack/Isaac Hayes, Enterprise ENS 2-5002 (Stax/Volt) | 5 | 27 | 27 | SECOND MOVEMENT Eddie Harris & Les McCann, Atlantic SD 1583 | 14 |
| 3 | 2 | ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic SD 7205 | 15 | 28 | 26 | BEST OF TWO WORLDS Soul Children, Stax STS 2043 | 7 |
| 4 | 5 | CURTIS LIVE Curtis Mayfield, Curtom CRS 8008 (Buddah) | 15 | 29 | 30 | WHERE I'M COMING FROM Stevie Wonder, Tamla TS 308 (Motown) | 19 |
| 5 | 6 | JUST AS I AM Bill Withers, Sussex SBXS 7006 (Buddah) | 14 | 30 | 24 | ALL BY MYSELF Eddie Kendricks, Tamla TS 310 (Motown) | 18 |
| 6 | 4 | THE SKY'S THE LIMIT Temptations, Gordy GS 957 (Motown) | 17 | 31 | — | LONDON HOWLIN' WOLF SESSIONS Chess CH 60008 | 1 |
| 7 | 7 | UNDISPUTED TRUTH Gordy G 955L (Motown) | 8 | 32 | 42 | EXPOSED Valerie Simpson, Tamla TS 311 (Motown) | 8 |
| 8 | 17 | FREEDOM MEANS Dells, Cadet CA 50004 (Chess/Janus) | 5 | 33 | 33 | MORNING, NOON & THE NITE-LITERS Nite-Liters, RCA LSP 4493 | 7 |
| 9 | 9 | 'MR. BIG STUFF' Jean Knight, Stax STS 2045 | 4 | 34 | 29 | CONTACT Freda Payne, Invictus SMAS 7307 (Capitol) | 13 |
| 10 | 23 | (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754170 | 6 | 35 | 36 | MELTING POT Booker T. & the MG's, Stax STS 3001 | 35 |
| 11 | 10 | SURRENDER Diana Ross, Motown MS 723 | 6 | 36 | — | NOW Four Tops, Motown 675 | 21 |
| 12 | 12 | RAINBOW FUNK Jr. Walker & the All Stars, Soul S 732L (Motown) | 7 | 37 | 32 | TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014 (Stax/Volt) | 40 |
| 13 | 11 | IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul SS 731 (Motown) | 17 | 38 | 38 | KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008 | 30 |
| 14 | 15 | CHAPTER TWO Roberta Flack, Atlantic SD 1569 | 54 | 39 | 41 | WE CAME TO PLAY Persuasions, Capitol ST 791 | 6 |
| 15 | 20 | LIVE AT FILLMORE WEST King Curtis, Atco SD 33-359 | 5 | 40 | 31 | TOUCH Supremes, Motown MS 737 | 12 |
| 16 | 13 | SWEET SWEETBACK'S BAADASS SONG Soundtrack, Stax STS 2043 | 14 | 41 | 34 | VOLCANIC ACTION OF MY SOUL Ray Charles, ABC ABCS 726 | 15 |
| 17 | 21 | TRUTH IS ON ITS WAY Nikki Giovanni & the New York Community Choir, Right On RR 05001 | 4 | 42 | 48 | LOVE MEANS Carla Thomas, Stax STS 2044 | 2 |
| 18 | 18 | DONNY HATHAWAY Atco SD 33-360 | 18 | 43 | 46 | 8th DAY Invictus SMAS 7306 (Capitol) | 3 |
| 19 | 8 | MAYBE TOMORROW Jackson 5, Motown MS 735 | 20 | 44 | 37 | LOVEJOY Albert King, Stax STS 2040 | 11 |
| 20 | 22 | BREAKOUT Johnny Hammond, Kudu KU-01 (CTI) | 7 | 45 | 49 | B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723 | 28 |
| 21 | 14 | THEM CHANGES Buddy Miles, Mercury SR 61280 | 35 | 46 | 47 | WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650 | 42 |
| 22 | 16 | WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists UAS 9953 | 9 | 47 | 44 | SAN FRANCISCO Bobby Hutcherson, Blue Note BST 84362 (United Artists) | 9 |
| 23 | 19 | MAGGOT BRAIN Funkadelic, Westbound WB 2007 (Chess/Janus) | 6 | 48 | — | NATURAL MAN Lou Rawls, MGM SE 4771 | 1 |
| 24 | — | HOT PANTS James Brown, Polydor PC 4054 | 1 | 49 | 40 | EARTH, WIND & FIRE Warner Bros. WS 1905 | 17 |
| 25 | 25 | OSIBISA Decca DL 75285 (MCA) | 10 | 50 | — | BLACK IVORY Wanda Robinson, Perception PLP 18 | 1 |

Soul Sauce

• Continued from page 36

Willie Williams' "The Baa Baa Song." . . . At the Apollo beginning Wednesday (8): **Five Stairsteps**, **Honey Cone**, **Symtec & Wylie** and **Fifth Amendment**. . . . Soul Sauce Picks & Plays: **Rasputin's Stash**, "Your Love Is Certified" (Cotillion); **Patti Hamilton & the Lovelites**, "The Way You Treat Me Baby" (Lovelite); **Brook Benton**, "Please Send Me Someone to Love" (Cotillion); **Little Milton**, "If That Ain't a Reason" (Stax); **Chi-Lites**, "Have You Seen Her" (Brunswick); **Startels**, "Falling in Love" (LaMarr); **Krystal Generation**, "Wanted Dead Or Alive" (Mr. Chand); **Otis Leavill**, "There's Nothing Better" (Dakar); **Faith, Hope & Charity**, "No Trespassing" (Sussex); **Intruders**, "I Bet He Don't Love You" (Gamble); **Barons Ltd.**, "Gypsy Read Your Cards For Me" (Chimneyville); **Albert King**, "Everybody Wants to Go to Heaven" (Stax); **Margie Alexander**, "Can I Be Your Main Thing" (Atlantic); **Kool & the Gang**, "Melting Pot" (Ampex); **Percy Sledge**, "That's the Way" (Atlantic); **James Ellis**, "Ain't Gonna Cry No More" (Atlantic); **Dontells**, "I Can't Wait" (Ambassador); **Peaches**, "In My Heart" (Mercury); **Nat Turner Rebellion**, "Can't Go On Living" (Philly Soulville); **Joe Simon**, "All My Hard Times" (Spring); **Bobby Byrd**, "I'm Coming" (Brownstone); **Honey & the Bees**, "Gonna Take a Miracle" (Josie); **Geraldine Hunt**, "Now That There's You" (Roulette); **Joe Wilson**, "Your Love Is Sweet" (Dynamo); **Winfield Parker**, "S.O.S." (Spring). . . . **Yusef Lateef** plays Slug's, Sept. 14-19. . . . **Sam & Dave** appear at the Twenty Grand Club, Detroit, Sept. 17-26. . . . **Ed Wright**, president of Edward Windsor Wright Corp., reads Soul Sauce. Do you?

'Whole World Radio' Concept, Play at WGSU-FM

• Continued from page 25

whose in this context implies a unit in the individual expressing himself, as well as in the individual broadcast.

"World" used in this context," Davlin explained, "is meant to convey the notion that through the extension of man's central nervous system, he has become a world citizen; a passenger on this space-ship earth, and that change is the only constant, a global institution. This global view is not only desirable but necessary and the need for this new world view is manifest in the deteriorating institutions around the world. Each of these institutions claims that exclusive ownership of the word 'truth' while, as John McHale stated, 'knowledge is not simply accumulated facts but the reduction of unrelated and often apparently irrelevant facts into new conceptual wholes.' Finally, the term world is meant to convey the notion that from the furthest reaches of man, our world reveals no boundaries.

"The term 'radio' is meant to convey the medium itself with, like all other media, the limitations and strengths inherent therein. In other words, there is a single sense input (sound/hearing) . . . while injecting any formulation which imposes artificial limitations that stand between the artists and the patron." Davlin and his fellow radio

broadcasters at WGSU-FM, have thrown out the rule book and are examining the roots of radio and the meaning of the term. They hope to piece back the roots which are meaningful and dispose of the rest. The music content of his play list will probably remain free form geared towards rock programming.

Publish New King Songbook

NEW YORK — A new B.B. King songbook, containing 46 songs, has been published by West Coast Publications. "B.B. King, the World's Greatest Living Blues Artist," is 117 pages in length and contains 13 photos and a biographical introduction. The book was designed by Charles Hathaway and features a reproduction of the Grammy Award-winning album cover of "Indianola Mississippi Seeds," on the front.



ALLEN TOUSSAINT, songwriter-producer and now singer, muses over his climb from producer of Lee Dorsey, Ernie K. Doe and the Meters, and writer of "Java," "Whipped Cream" and "Workin' in the Coal Mine" to an artist recording for Scepter and now Reprise. Warner Bros. president Mo Ostin obviously feels confident.

Softer Sounds & Smaller \$ Acts

• Continued from page 25

agreements we have with them with respect to a 45 day clause or the like. We also tell them if a school has booked a group which the promoter wants to book. But remember, a college or university usually limits the expanse of their advertising campaign. Last year, for example, we filled houses in Ann Arbor and the next night in Detroit with Ike and Tina Turner. There was no real conflict."

Associated Booking's Bill Hall stated that he felt schools were booking more readily than in previous years. "Budgets seem to have loosened and the campuses are going for big gross potential acts whenever possible, especially in the South and Midwest where the college has control usually over the big hall. For instance, James Taylor will be touring many campuses this fall. A school can

offer a large gross potential and net gain for them while keeping "A Little Upset"

"I think this factor makes the promoter a little upset. A school can offer its facilities sometimes at a lower price than a promoter can offer his. It is just cheaper to promote a concert on a campus in many cases and schools can specially price student tickets because many times, the school does not have to do more than break even on a concert."

"I also think that the campuses are seeing new groups which are lower priced but just as good as some of the big chart groups. But they still have to book the big ones for the students."

Vince Romeo of Premier Talent saw a balance between the hard groups and the soft groups. "The major factor I see is that many in town halls are barring rock acts so there might be even more en-

tertainment on the campus this year. Campuses seem to be supporting more programs and also they seem more cooperative. A definite maturity has taken place."

"The people booking on campus have become more professional, said Dave Leone, Diversified Management, Detroit. "There seems to be a trend to lower priced packages and self contained acts such as Lighthouse, a group which carries its own sound equipment. Also, while the conflicts do arise, campuses usually limit their scope of advertising so the conflicts, in many cases, are minimal.

"The committees at colleges and universities are less hype conscious. They are scrutinizing contract negotiations and are more aware of grosses and general price quotes on acts. I also think there is more reliance on regional agencies whenever possible." Leone said.

Campus Radio

• Continued from page 25

At the moment, Programming db is offering several shows to campus radio stations. "We are starting with syndicated shows but hope to eventually evolve into a network," Draper explained. "Our major program is with Ron Brittan as host. We sell the time through Campus Media, for the shows, but give 40 percent of the money back to the station. Also, the station can sell spots on the show. This will put blood into campus radio economically. And I feel that this is one of the keys in developing a strong credibility for the medium. There is some confusion about what should be on the air, what is on the air and what we as individuals, think should be on the air. Distinctions must be made and all of this talk must stop. There must be action. A positive action which will get to the mass audience. And the campus broadcaster is the key." Draper concluded.

SEPTEMBER 11, 1971, BILLBOARD

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Jukebox programming

Bow New Seeburg



SEEBURG's new Starfire was showed off in Kansas City, Mo., by (top, left to right) salesmen Larry O'Brien and Ray Brown. (Bottom) Part of large crowd and small child wondering what all the excitement is about.

Coin Machine World

• Continued from page 38

ity stopped due to the smoke and flames from the fire that started at 10 p.m. as a result of lightning. The fire was not brought under control until 5:30 a.m. but Vemco's programmer-routemen were out on the route by 10 a.m.

New Seeburg

• Continued from page 38

Coming in for prominent mention in the presentation was the plug-in-out paging accessory which is priced under \$50. This piece of optional gear should be useful in cocktail lounges and nightclubs where customer-paging is a frequent occurrence. "People asked for this plug-in mike and Seeburg gave it to them," Ray Brown told visitors.

Jackson reports that between 60 and 70 percent of the machines going out the back door of the Missouri distributorship are equipped with dollar-bill validators.

"This area is moving hard and fast to two for 25-cent play," he disclosed. "I'd estimate that 90 percent of the machines we're delivering are set for two for 25-cent play. With the dollar bill validator, customers can play 14 selections for \$1.

"The tamper-proof income totalizer is another Seeburg feature our operators in this area are appreciating. They can now see how it helps cut the shrinkage that occurs between collection time and final entry on the ledgers back at the shop."

Tex. 1-Stop Expands

• Continued from page 38

ies Stands" it keeps loaded with saleable merchandise via a perpetual inventory arrangement.

According to Gibson, the price boost last spring which saw singles move up to 63-cents did not alienate his jukebox accounts. But he is concerned over the trend singles prices may be forced to take in the period ahead.

Dallas radio stations are starting to air a heavy number of LP cuts, but this poses no serious problem, said Gibson. "Actually, I like the stations to play those LP cuts. In many instances it has inspired the record labels to cut singles that we can sell to the jukebox operators."

Local artists rarely stir heavy jukebox action in the Dallas market. One exception, says Gibson, occurred several seasons back when singles by The Five Americans on Abnak were jukebox favorites here.

Seeburg 2-Speed

• Continued from page 38

varied product with some of the best-selling LP's now represented.

Increasingly heavy album exposure by radio stations places more and more importance on jukebox LP's, both Prutting and Yudkofsky believe. Numerous instances exist where material not available on singles is available on jukebox albums.

"If operators are good businessmen and if programmers are really interested in their customers, they will offer albums," said Yudkofsky. "People are hearing LP cuts on the air and have LP's at home. Naturally, they want this product available when they walk up to a jukebox."

"I'm just selling too much product to be worried," said Prutting.

Coming Events

Sept. 11—Maryland Automatic Merchandising Council meeting, Hilton Inn, Annapolis.

Sept. 17-18—Texas Merchandise Vending Association, Tropical Hotel, San Antonio.

Sept. 17-18—Illinois Coin Machine Operators Association meeting, Wagon Wheel, Rockford, Ill.

Sept. 17-18—Iowa Automatic Merchandising Association, Ramada Inn, Waterloo.

Sept. 19—Coin Operated Industries of Nebraska, New Tower Hotel Courts, Omaha.

Sept. 24-26—Florida Amusement and Music Association, Thunderbird Motor Inn, Jacksonville.

Oct. 7-10—California Automatic Vendors Council meeting, Del Monte Hyatt House, Monterey, Calif.

Oct. 15-17—Music Operators of America Exposition, Sherman House, Chicago.

Oct. 15-18—National Automatic Merchandising Association Show, McCormick Place, Chicago.

Oct. 23—Colorado Automatic Merchandising Council, site to be announced, Denver.

Oct. 29-30—Missouri Automatic Merchandising Association, Lodge of the Four Seasons, Lake of the Ozarks.

Nov. 4-6—West Virginia Music & Vending Association, Charleston.

Nov. 18-20—Music Operators of Virginia, Williamsburg.

What's Playing?

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

Boulder, Colo.; Campus Location

Gus Pantelopoulos, programmer, Front Range Music Co.



Current releases:
"Loving Her Was Easier (Than Anything I'll Ever Do Again)," Chris Kristofferson, Monument 8525;
"The Night They Drove Old Dixie Down," Joan Baez, Vanguard 35138;
"Melancholy Man," Moody Blues, Threshold 67006.
Oldies:
"Lookin' Out My Back Door," Creedence Clearwater Revival;
"Wild World," Cat Stevens.

Calgary, Alberta (Canada); Campus/Young Adult Location

Wayne Johnson, programmer, Southern Music Ltd.



Current releases:
"Hymn 43," Jethro Tull, Reprise 1024;
"Uncle Albert," Paul & Linda McCartney, Apple 1837;
"The Night They Drove Old Dixie Down," Joan Baez, Vanguard VRS-35138.
Oldies:
"Whiter Shade of Pale," Procol Harum;
"Magic Carpet Ride"/"Born to Be Wild," Steppenwolf.

Chicago; Soul Location

Bernard Halston, programmer, McGowan Bros.



Current releases:
"Make It Funky, Pt. 1," James Brown, Polydor 14038;
"Call My Name, I'll Be There," Wilson Pickett, Atlantic 2824;
"Feel So Bad," Ray Charles, ABC 11308.

Chicago; Soul Location

Billy McClain, programmer, Eastern Music Co.



Current releases:
"Spanish Harlem," Aretha Franklin, Atlantic 2817;
"Hot Pants," James Brown, People 2501;
"Call My Name, I'll Be There," Wilson Pickett, Atlantic 2824.

Holyoke, Mass.; Soul Location

Russell Mawdsley, programmer, Russell Hall, Inc.



Current releases:
"How Can You Mend a Broken Heart," Bee Gees, Atco 6824;
"Take Me Home, Country Roads," John Denver, RCA 0445;
"Mercy Mercy (The Ecology)," Marvin Gaye, Tamla 54207.
Oldies:
"My Sweet Lord," Boots Randolph;
"Stardust," Papa Joe's Music Box.

Osceola, Iowa; Country Location

Jack Jeffreys, programmer, Jeffrey's Amusement Corp.



Current releases:
"Easy Loving," Freddie Hart, Capitol 3115;
"Pitty, Pitty, Patter," Susan Raye, Capitol 3129;
"Good Enough to Be Your Wife," Jeanie C. Riley, Plantation 75.

Ottawa, Ill.; Country Location

Jerry Duffy, programmer, McDonald Merchandising



Current releases:
"Good Lovin' (Makes It Easy)," Tammy Wynette, Epic 10759;
"Quits," Bill Anderson, Decca 32850;
"It's a Sin to Tell a Lie," Slim Whitman, United Artists 50806.

Sterling, Ill.; Country Location

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



Current releases:
"Back Then," Wanda Jackson, Capitol 3143;
"If This Is Our Last Time," Brenda Lee, Decca 32838;
"I'd Rather Be Sorry," Ray Price, Columbia 45425;
Oldies:
"Just One Time," Connie Smith, RCA 47-9981;
"Bed of Roses," Statler Brothers, Mercury 73141.

Shreveport, La.; Campus/Young Adult Location

Nick Putch, operator; Jim Stratton, programmer; Southern Music Co.



Current releases:
"It's Too Late," Carole King, Ode '70 66015;
"How Can You Mend a Broken Heart," Bee Gees, Atco 6824;
"I Just Want to Celebrate," Rare Earth, Rare Earth 5031.
Oldies:
"Me & Bobby McGee," Janis Joplin;
"It Don't Come Easy," Ringo Starr.

Winchester, Va.; Country Location

Jesse J. Richardson, programmer, Frye Amusement



Current releases:
"Easy Loving," Freddie Hart, Capitol 3115;
"Good Lovin'," Tammy Wynette, Epic 10759;
"I'd Rather Be Sorry," Ray Price, Columbia 45425.
Oldies:
"Take Me Home, Country Roads," John Denver;
"For the Good Times," Ray Price.

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| <input type="checkbox"/> Promotional Services | <input type="checkbox"/> Publishing Services |
| | <input type="checkbox"/> Miscellaneous |

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From the Music Capitals Of the World

• Continued from page 35

will be the **Dramatics**, the **Stylists**, **Brenda and the Tabulations**, **Clay Tyson**, **Bobby Byrd**, **Vicki Anderson**, and the **J. B. Blues Band**, with **John Lee Hooker** as special guest.

Bo Donaldson and the Heywoods, nine-piece choir and brass rock group piloted by **Bea Donaldson**, are back in town after concluding a string of 30 concert dates with the **Osmond Brothers**, which took them through the South and Midwest, winding up at the Toronto Exhibition Aug. 30. The Heywoods were a feature at the Ohio State Fair, Columbus, Sunday (5). . . . Belkin Productions has **David Crosby** and **Graham Nash** in for a single shot at Taft Auditorium Sept. 21, with ducats pegged at a \$6 top.

Shad O'Shea's new Counterpart Creative Studios, which bowed six weeks ago, logged more than a dozen sessions in the last two weeks. Among those in were the **Bossman**, Chicago group, who cut "Black & Blue" and "Me Too" for Polydor; **Bill Lane and Ed Oxley**, of Osla Productions, who did "Steppin' Stones" and "Ain't It Wonderful" for their own Olympia label, and **Ed Gaines** and the **Tuff**, who cut an album for RGX Records, San Francisco. **Erick Zwertschek**, formerly guitarist with **Mary Travers**, is due in this week to etch another album for **Ray Bruno's** Cincinnati-based Secular label.

BILL SACHS

PHOENIX

Uni's **Elton John** set to concertize at the Coliseum on Friday (17). . . . The **Tommy Reed** combo is appearing in the La Cantina Lounge of Camelback Inn through Sunday (5). Valley vocalist **Marny Louis** appears with the group, **Hugo, Hal and Caesar**, after an eastern tour, return to Camelback Inn Tuesday (7). . . . **Gary Clark** and the **Hal Terry Trio** are in the spotlight at the Smokehouse. . . . The Canadian rock group, the **Music Tree**, returned to the Clown's Den of the Arizona Manor for another run, through Sunday (12). . . . Happy Tiger's **Lee Meza** is starring again at the Golden Steer, formerly the Colony, with **ESP** specialist **Dr. Richard Ireland**.

PHIL STRASSBERG

(ADVERTISEMENT)

Beginning with this issue, Find will have a weekly column designed to communicate with present and potential Find dealers . . . to keep you informed on Find's progress.

Customer and dealer letters endorsing Find continue to pour in. Typical of these is a dealer letter from Eleanor Stewart of Stewart-Sullivan, Seattle, Washington:

"You are offering one of the most interesting concepts that has come up in the record business for a long time and it certainly is one of the most encouraging ideas to be presented to dealers.

"We are a 'mama and papa' store . . . in business at the same location for 25 years . . . a neighborhood location, located in a small business district with several service stations, a couple of grocery stores, barbershop, tavern, etc. Papa runs the TV/radio/stereo sales and service. Mama runs the record dept. . . . we've seen a lot of changes in 25 years and realize we are practically standing alone as this type of operation in a city in these times.

"We do discount our LP's or we wouldn't sell any at all . . . however, we can't compete with the discount houses on prices. We carry a large selection of 'oldies' and specialize in special orders.

"It gets more discouraging each month as the Phonolog catalog lists record and tapes as being available, but the local distributors mark the orders 'na' because they don't stock it and are not interested in onesy-twosy orders. . . . In my struggle to survive the economic situation in Seattle, it is very frustrating to know there are people who are willing to buy if I could just get the merchandise for them.

"Please add our name to your mailing list."

Another dealer letter in the same vein has just come in from Jim Rock of Caveat Emptor, a dealer in Bloomington, Indiana:

"Hooray! I have just read your editorial announcing the Find service . . . we searched a four-hundred-mile radius for a distributor who carried classical records in the flesh . . . this included Chicago, Indianapolis, Detroit, Cincinnati, Columbus, Cleveland and Louisville.

"Man, like we got nowhere . . . it turned out that the only remote possibility of working with someone who carried classical records was to work through five prime distributors in Chicago and a sixth in Detroit . . . the final blow came when we found that the first prime distributor we contacted didn't even carry a complete classical line of the labels he represented.

"At this point we decided that we would perform a sort of search and destroy tactic to get classical records for our customers. So far we have searched and have been destroyed!

"In any case, you have just won the Caveat Emptor 'good egg of the year' award."

Find has just introduced its first field rep in the Midwest . . . Miles Killoch . . . he is presently working in Indiana and Ohio. His function is to check Find dealers who have signed to participate . . . to answer any questions they might have . . . to sign up new Find dealers . . . to check circulation of Billboard and to check Record Source International with local radio stations . . . Miles is a forerunner of a national staff of Find field service reps who will cover the U.S. within the next few months.

More next week . . . if you have any questions re Find you want answered, please contact:

BILL WARDLOW FIND
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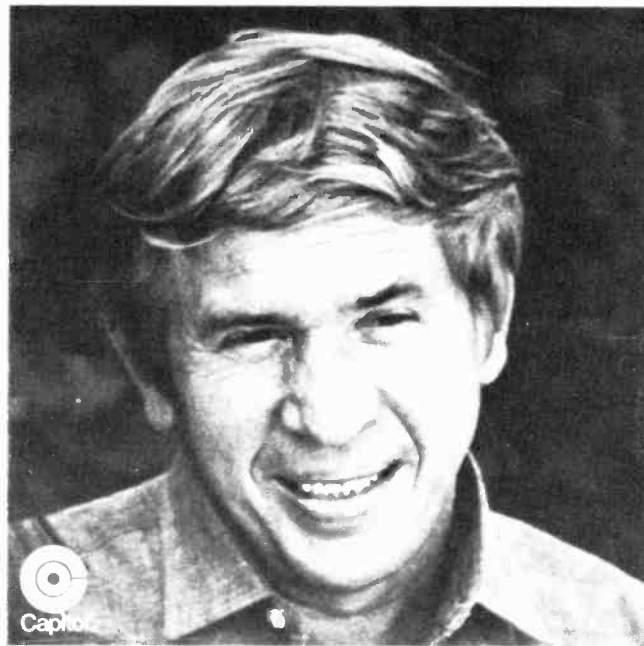
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Country Music

Nashville 'World Talent Search' Oct. 2-3 To Aid American Indians

NASHVILLE—The first annual "World Talent Search" has been set for the Vanderbilt Fieldhouse here Oct. 2-3, with proceeds to aid the American Indian.

The two-day, two-night affair offers recording sessions, as well as cash, for prizes. Judges and advisors include Chet Atkins, Johnny Cash, Bobby Goldsboro, Sonny James, Kris Kristofferson, Loretta Lynn, Dolly Parton, Boots Randolph, Jerry Reed and Ray Stevens. Also there will be representatives from all the major recording and publishing companies, talent agencies and music industry publications.

Walter F. Sill Jr., co-ordinator of the "World Talent Search," said each competing group, professional or amateur, would be given 20 minutes to perform. "They will be judged on music talent and ability, appearance, originality, presentation and quality of sound," Sill said.

An entry fee of \$100 is being charged to offset the cost of assembling and organizing the people, equipment and facilities for the event. Performers wishing to

enter are asked to write to World Talent Search, P.O. Box 1618, Nashville, 37302, and request an entry blank.

The first prize is \$700 cash and a \$300 recording session. Second prize is \$500 cash, and a \$200 session, while third prize is a \$300 session. The sessions are to be held at RCA, Columbia and Quadraphonic Studios.

Sponsors of the show say the greatest prize is exposure. "They will be competing . . . for the chance to be discovered by talent co-ordinators, bookers, publishers, songwriters, record producers, agents and the biggest names in the recording industry," Sills said.

Proceeds go to the Southeastern Indian Antiquities Survey, Inc., a non-profit organization designed to assist the American Indian.

Calvinist Church To Syndicate Country

ATLANTA — The Presbyterian Church, taking a leaf from the Baptist book, will begin distribution of a new syndicated country music radio show next January.

The Baptist church has syndicated for a number of years its "Country Crossroads" program, which is distributed free to hundreds of stations in the U.S. and abroad.

Now the Television, Radio and Audio-Visual Agency of the Presbyterian Church in the United States (TRAV) will produce a program called "What's It All About," headed by Hugh Jarrett, a 21-year veteran of the broadcast industry.

Jarrett, a member of the original Jordanares, already has begun taping interviews with top country artists for the show. TRAV earlier had produced a rock music show with the same "What's It All About" title.

Jarrett will host the weekly show for country music stations, and Bill Huie, TRAV's director of radio, will produce. For the past four years, Jarrett has been in country music exclusively with KBBQ, Burbank, and then WPLO here.

The show will feature interviews with recording artists, their latest records, and theological implications of music of today and how it relates to and influences the society in which we live.

The "Country Crossroads" show, produced in Fort Worth, is hosted by Bill Mack and LeRoy Van Dyke.

Mega Records Distributes Target Country Products

NASHVILLE — Mega Records will take over the distribution of Target Records and will move Target headquarters here from North Carolina.

Target, which has featured modern country product since its formation earlier this year, presently has two singles getting good air play across the nation. These, plus a new single by Jack Reno, are

being actively promoted and sold by Mega.

Brad McCuen, Mega president, and Bruce Davidson, executive vice president, said the firm has "proven to the trade that it knows how to cut hit records." Bob Wilson is president of Target.

Mega, which soon will move into new, enlarged quarters, also will distribute for Show Biz (see separate story).

Current plans call for Mega to take over its own building on 17th Ave. and move some of the parent firm offices to this city.

MAILMAN FAILS TO READ LABEL

NASHVILLE—A shipment of CBS albums and singles has reached its destination here, thanks to the combined efforts of RCA, Billboard and Capitol Records.

The shipment, from New York, was sent to Bill Williams, Epic's new promotion and salesman here, but the address on the packages was that of RCA on 17th Ave. When the boxes arrived there, RCA, noting the name on the box, shipped them to Billboard's Bill Williams. Upon opening the boxes, Williams (Billboard's) realized they were intended for Williams (Epic) and carried the boxes over there. Capitol's new in-house producer, Earl Ball, seeing the struggling Williams (Billboard) removing the boxes from his car, voluntarily offered to help, and aided in carrying them into Williams (Epic).

It could happen only in Nashville.

'First Tuesday' Kicks Off 1st Show Biz Label Single

NASHVILLE—Show Biz artist Paul Ott will have his first record release introduced on the "First Tuesday" program of NBC next Tuesday (7).

The network introduction for Ott and his song "The Soldier's Prayer" will be the initial Show Biz record to be released for that company's product.

NBC-TV's Eliot Frankel revamped the Sept. 7 "First Tuesday" program to include a special segment on "The Soldier's Prayer." Two network camera crews were put to work simultaneously, one in Vietnam, the other in Monument Studios here, where they filmed the Ott recording session. Tommy Tomizawa was the network producer for the shooting here.

Show Biz credits two nationally known disk jockeys for the discovery of Ott: T. Tommy Cutrer and Ralph Emery. Each has a syndicated show.

Jim Hall and Bill Graham produced the Ott session. "The Soldier's Prayer" was written by Graham, who last year wrote Jim Ed Brown's "Morning."

Jeannie C. Riley Ankles Plantation

NASHVILLE—Jeannie C. Riley has signed a contract with MGM, and is preparing material for a recording session, a label spokesman said.

Shelby Singleton, owner of the Plantation label, said the matter was now in the hands of attorneys, and likely would be settled in court.

The MGM spokesman said Miss Riley's contract with Plantation had expired. Singleton said his attorneys do not see it this way. He promised a full statement within a week.

SESAC Awards Event

NASHVILLE — The SESAC awards presentation was inadvertently omitted from last week's listing of events during the "Grand Ole Opry" Birthday Celebration events.

The invitation-only affair will be held at the Woodmont Country Club on Thursday night, Oct. 14, at 7:30 p.m.

THANKS

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Brite Star's Pick Hits

Here Comes Honey Again—Sonny James (Capitol)

For The Good Times—Toni Lee Wright (Nu-top)

LOVE—Live Wires (R.E.F.)

Love Me, Like You Love Me Now—Debbie Sadler (MBS)

I'll Follow You—George Jones (Musicore)

Lola Belle/Rosebud Girl—Rod Rogers (National)

Let Me Be My Own Kind Of Fool—Dottee Deane (CJ)

Message To Our Teenagers—The Real Pros (Cinema)

Let Us Pray—Rich Wagner (Missile)

Album of The Week:

YOU'VE GOT A FRIEND—JOHNNY MATHIS (Columbia)

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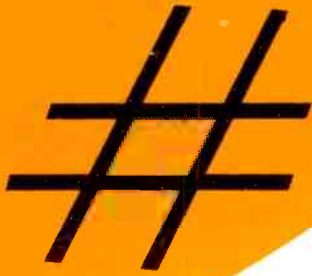
Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 9/11/71

★ 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 | 3 | EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI) | 10 | 38 | 46 | IT'S A SIN TO TELL A LIE Slim Whitman, United Artists 50806 (Bregman, Vocco, Conn, ASCAP) | 5 |
| 2 | 2 | THE YEAR THAT CLAYTON DELANEY DIED Tom T. Hall, Mercury 73221 (Newkeys, BMI) | 10 | 39 | 44 | BE A LITTLE QUIETER Porter Wagoner, RCA 48-1007 (Owepar, BMI) | 3 |
| 3 | 4 | QUITS Bill Anderson, Decca 32850 (MCA) (Stallion, BMI) | 8 | 40 | 41 | IF THIS IS OUR LAST TIME Brenda Lee, Decca 32484 (MCA) (Blue Crest, BMI) | 6 |
| 4 | 1 | GOOD LOVIN' (Makes It Right) Tammy Wynette, Epic 5-10759 (CBS) (Algee, BMI) | 9 | 41 | 40 | ONE NIGHT OF LOVE Johnny Duncan, Columbia 4-45418 (Pi-Gem, BMI) | 8 |
| 5 | 10 | I'D RATHER BE SORRY Ray Price, Columbia 4-45425 (Buckhorn, BMI) | 6 | 42 | 42 | BACK THEN Wanda Jackson, Capitol 3143 (Duchess, BMI) | 6 |
| 6 | 9 | PITTY, PITTY, PATTY Susan Raye, Capitol 3129 (Blue Book, BMI) | 9 | 43 | 28 | LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) Roger Miller, Mercury 73230 (Combine, BMI) | 6 |
| 7 | 8 | YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca 32851 (MCA) (Sure-Fire, BMI) | 7 | 44 | 35 | I'M GONNA WRITE A SONG Tommy Cash, Epic 5-10756 (CBS) (Flagship, BMI) | 10 |
| 8 | 7 | WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca 32842 (MCA) (Blue Book, BMI) | 9 | 45 | 33 | RIGHT WON'T TOUCH A HAND George Jones, Musicor 1440 (Glad, BMI) | 14 |
| 9 | 11 | BRAND NEW MISTER ME Mel Tillis & the Statesiders, MGM 14275 (Sawgrass, BMI) | 7 | 46 | 60 | IF YOU THINK IT'S ALL RIGHT Johnny Carver, Epic 5-10760 (CBS) (Green Grass, BMI) | 5 |
| 10 | 5 | I'M JUST ME Charley Pride, RCA Victor 47-9996 (Tree, BMI) | 12 | 47 | 56 | THE MORNING AFTER Jerry Wallace, Decca 32859 (MCA) (4 Star, BMI) | 4 |
| 11 | 14 | LEAVIN' AND SAYIN' GOODBYE Faron Young, Mercury 73220 (Tree, BMI) | 6 | 48 | 43 | TAKE MY HAND Mel Tillis & Sherry Bryce, MGM 14255 (Sawgrass, BMI) | 15 |
| 12 | 12 | WHEN HE WALKS ON YOU (Like You Walked On Me) Jerry Lee Lewis, Mercury 73227 (Blue Crest/Hill & Range, BMI) | 8 | 49 | 75 | RINGS Tompall & the Glaser Brothers, MGM 14291 (Unart, BMI) | 3 |
| 13 | 13 | HERE I GO AGAIN Bobby Wright, Decca 32839 (MCA) (Contention, SESAC) | 10 | 50 | 52 | I'M GONNA ACT RIGHT Nat Stuckey, RCA 48-1010 (Cedarwood, BMI) | 2 |
| 14 | 6 | SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol 3112 (Blue Book, BMI) | 11 | 51 | — | NO NEED TO WORRY Johnny Cash & June Carter, Columbia 4-45431 (Henson, SESAC) | 1 |
| 15 | 19 | HOW CAN I UNLOVE YOU Lynn Anderson, Columbia 4-45429 (Lowery, BMI) | 4 | 52 | — | KO-KO JOE Jerry Reed, RCA 48-1011 (Vector, BMI) | 1 |
| 16 | 26 | I DON'T KNOW YOU (Anymore) Tommy Overstreet, Dot 17383 (Paramount) (Shenandoah/Terrace, ASCAP) | 5 | 53 | 72 | A SONG TO MAMA Carter Family, Columbia 4-45428 (House of Cash/Oak Valley, BMI) | 2 |
| 17 | 15 | GOOD ENOUGH TO BE YOUR WIFE Jeannie C. Riley, Plantation 75 (SSS Int'l.) (Belwin-Mills, ASCAP) | 11 | 54 | 54 | COUNTRY GIRL WITH HOT PANTS ON Leona Williams, Hickory 1606 (Milene, ASCAP) | 4 |
| 18 | 16 | HE'S SO FINE Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI) | 14 | 55 | 50 | TAKE ME HOME COUNTRY ROADS John Denver with Fat City, RCA Victor 74-0445 (Cherry Lane, ASCAP) | 12 |
| 19 | 17 | MY BLUE TEARS Dolly Parton, RCA 47-9999 (Owepar, BMI) | 9 | 56 | 53 | I GOT A WOMAN Bob Luman, Epic 5-10755 (CBS) (Hill & Range, BMI) | 9 |
| 20 | 18 | INDIAN LAKE Freddy Weller, Columbia 4-45388 (Pocketfull of Tunes, BMI) | 14 | 57 | 68 | I WILL DRINK YOUR WINE Buddy Alan, Capitol 3146 (Blue Book, BMI) | 4 |
| 21 | 39 | PICTURES Statler Brothers, Mercury 73229 (House of Cash, BMI) | 4 | 58 | 71 | HANGING OVER ME Jack Greene, Decca 32863 (MCA) (Tree, BMI) | 2 |
| 22 | 22 | THE LAST TIME I SAW HER Glen Campbell, Capitol 3213 (Warner-Tamerlane, BMI) | 11 | 59 | 59 | CONGRATULATIONS (You Sure Made a Man Out of Him) Arlene Harden, Columbia 4-45420 (Crosskeys, ASCAP) | 7 |
| 23 | 20 | BRIGHT LIGHTS, BIG CITY Sonny James, Capitol 3114 (Conrad, BMI) | 13 | 60 | 49 | PLEDGING MY LOVE Kitty Wells, Decca 32840 (MCA) (Wemar/Lion, BMI) | 8 |
| 24 | 23 | THE PHILADELPHIA FILLIES Del Reeves, United Artists 50802 (Milene, ASCAP) | 10 | 61 | 55 | PENCIL MARKS ON THE WALL Henson Cargill, Mega 615-0030 (Free Verse, ASCAP) | 9 |
| 25 | 25 | DON'T LET HIM MAKE A MEMORY OUT OF ME Billy Walker, MGM 14268 (Hill & Range/S-P-R, BMI) | 8 | 62 | — | OPEN UP THE BOOK Ferlin Husky, Capitol 3165 (Lowery, BMI) | 1 |
| 26 | 27 | MARK OF A HEEL Hank Thompson, Dot 17385 (Paramount) (Central Songs, BMI) | 9 | 63 | — | SIX WEEKS EVERY SUMMER (Christmas Every Other Year) Dottie West, RCA 48-1012 (Con Brio, BMI) | 1 |
| 27 | 32 | THERE MUST BE MORE TO LIFE (Than Growing Old)/FIRE HYDRANT #79 Jack Blanchard & Misty Morgan, Mega 615-0031 (Hall-Clement/Birdwalk, BMI/Hall-Clement/Birdwalk, BMI) | 8 | 64 | 65 | THE CHOKIN' KIND Diana Trask, Dot 17374 (Paramount) (Wilderness, BMI) | 7 |
| 28 | 31 | CEDARTOWN, GEORGIA Waylon Jennings, RCA Victor 48-1003 (Tree, BMI) | 6 | 65 | 66 | THE NIGHT MISS NANCY ANN'S HOTEL FOR SINGLE GIRLS BURNED DOWN Tex Williams, Monument 8503 (CBS) (House of Cash, BMI) | 3 |
| 29 | 21 | DREAM LOVER Billy "Crash" Craddock, Cartwheel 196 (Hudson Bay/Hill & Range/Screen Gems-Columbia, BMI) | 13 | 66 | 51 | IF I HAD YOU Bobby Lewis, United Artists 50791 (Passkey, BMI) | 7 |
| 30 | 30 | SATURDAY MORNING CONFUSION Bobby Russell, United Artists 50788 (Pix Russ, ASCAP) | 10 | 67 | 67 | THE TWO OF US TOGETHER Don Gibson & Sue Thompson, Hickory 1607 (Acuff-Rose, BMI) | 3 |
| 31 | 29 | THE RIGHT COMBINATION Porter Wagoner & Dolly Parton, RCA Victor 47-9994 (Owepar, BMI) | 12 | 68 | 62 | YOU WERE ON MY MIND Bobby Penn, 50 States 1A (Accusound) (Witmark & Sons, ASCAP) | 11 |
| 32 | 24 | TREAT HIM RIGHT Barbara Mandrell, Columbia 4-45391 (Don, BMI) | 12 | 69 | 69 | I WANNA BE LOVED COMPLETELY Warner Mack, Decca 32858 (MCA) (Pageboy, SESAC) | 3 |
| 33 | 36 | FLY AWAY AGAIN Dave Dudley, Mercury 73225 (Addell, BMI) | 4 | 70 | 74 | MAY OLD ACQUAINTANCE BE FORGOT Compton Brothers, Dot 17391 (Paramount) (Brother Two, ASCAP) | 2 |
| 34 | 47 | AFTER ALL THEY USED TO BELONG TO ME Hank Williams Jr., MGM 14277 (Williams Jr., BMI) | 4 | 71 | — | HONKY TONK STARDUST COWBOY Bill Rice, Capitol 3156 (Jack & Bill, ASCAP) | 1 |
| 35 | 61 | ROLLIN' IN MY SWEET BABY'S ARMS Buck Owens & the Buckaroos, Capitol 3164 (Blue Book, BMI) | 2 | 72 | — | WHAT A DREAM Conway Twitty, MGM 14274 (Berkshire, BMI) | 1 |
| 36 | 38 | LOVE'S OLD SONG Barbara Fairchild, Columbia 4-45422 (Duchess, BMI) | 6 | 73 | — | MUDDY BOTTOM Osborne Brothers, Decca 32864 (MCA) (House of Bryant, BMI) | 1 |
| 37 | 37 | LOSER'S COCKTAIL Dick Curless, Capitol 3105 (Champion, BMI) | 7 | 74 | — | DON'T HANG NO HALOS ON ME Connie Eaton, Chart 5138 (Rose Bridge, BMI) | 1 |
| | | | | 75 | — | RED DOOR Carl Smith, Columbia 4-45436 (Acuff-Rose, BMI) | 1 |

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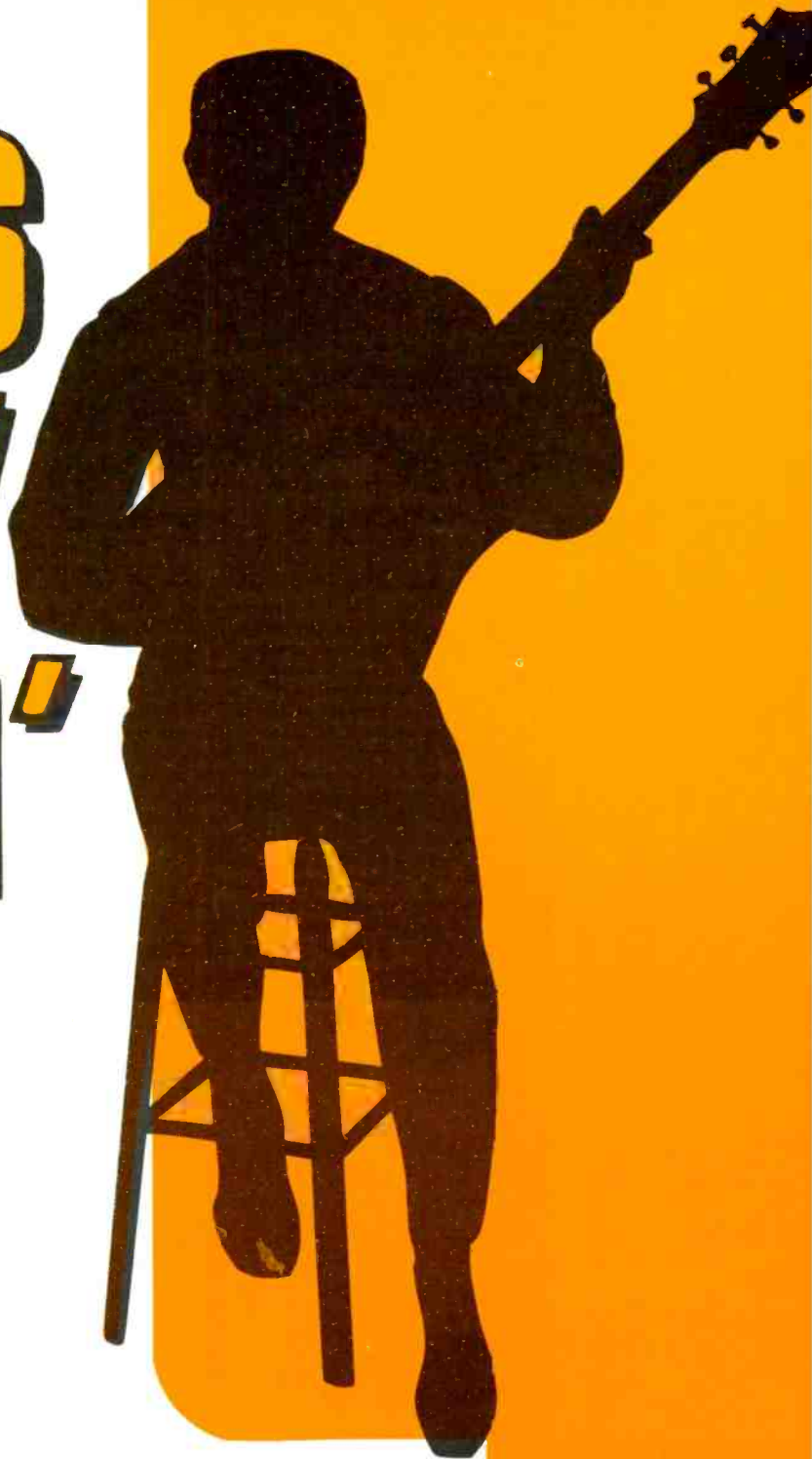
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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 9/11/71

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

| This Week | Last Week | TITLE—Artist, Label & Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 1 | YOU'RE MY MAN Lynn Anderson, Columbia C 30793 | 8 |
| 2 | 2 | I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510 | 14 |
| 3 | 3 | I'M JUST ME Charley Pride, RCA LSP 4560 | 9 |
| 4 | 4 | A MAN IN BLACK Johnny Cash, Columbia C 30440 | 13 |
| 5 | 5 | HAG Merle Haggard, Capitol ST 375 | 22 |
| 6 | 6 | THE SENSATIONAL SONNY JAMES Capitol ST 804 | 6 |
| 7 | 8 | WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor LSP 4506 | 20 |
| 8 | 21 | SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol ST 835 | 2 |
| 9 | 10 | THE LAST TIME I SAW HER Glen Campbell, Capitol SW 733 | 7 |
| 10 | 9 | RUBY Buck Owens & the Buckaroos, Capitol ST 795 | 9 |
| 11 | 7 | ROSE GARDEN Lynn Anderson, Columbia C 30411 | 38 |
| 12 | 13 | HE'S SO FINE Jody Miller, Epic E 30659 (Columbia) | 3 |
| 13 | 18 | BEST OF PORTER WAGONER & DOLLY PARTON RCA LSP 4556 | 7 |
| 14 | 15 | TOUCHING HOME Jerry Lee Lewis, Mercury SR 61343 | 12 |
| 15 | 24 | LONESOME Sammi Smith, Mega M31-1007 | 5 |
| 16 | 14 | POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4499 | 11 |
| 17 | 22 | I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca DL 75292 (MCA) | 2 |
| 18 | 16 | THE INCREDIBLE ROY CLARK Dot DOS 25990 (Paramount) | 9 |
| 19 | 12 | I WANNA BE FREE Loretta Lynn, Decca DL 75282 (MCA) | 13 |
| 20 | 17 | DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513 | 21 |
| 21 | 11 | HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca DL 75276 (MCA) | 19 |
| 22 | 19 | WELCOME TO MY WORLD Eddy Arnold, RCA LSP 4570 | 7 |
| 23 | 26 | PICTURES OF MOMENTS TO REMEMBER Statler Bros., Mercury SR 61349 | 4 |
| 24 | 25 | JEANNIE C. RILEY'S GREATEST HITS Plantation LPL 13 (SSS Int'l.) | 9 |
| 25 | 28 | I'VE GOT A RIGHT TO CRY Hank Williams Jr., MGM SE 4774 | 4 |
| 26 | 44 | TAMMY'S GREATEST HITS, Vol. 2 Tammy Wynette, Epic E 30733 (CBS) | 2 |
| 27 | 23 | FOR THE GOOD TIMES Ray Price, Columbia KC 30160 | 54 |
| 28 | 20 | MARTY ROBBINS' GREATEST HITS, Vol. 3 Columbia C 30571 | 19 |
| 29 | 30 | SINGS "LEAVIN' AND SAYIN' GOODBYE" Faron Young, Mercury SR 61354 | 5 |
| 30 | 29 | SOMETHING SPECIAL Jim Reeves, RCA LSP 4528 | 11 |
| 31 | 27 | WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic E 30685 (CBS) | 17 |
| 32 | 35 | GLEN CAMPBELL'S GREATEST HITS Capitol SW 752 | 23 |
| 33 | 42 | PITTY, PITTY, PATTY Susan Raye, Capitol ST 807 | 2 |
| 34 | 33 | CALIFORNIA GRAPEVINE Freddie Hart, Capitol ST 593 | 8 |
| 35 | 32 | FROM ME TO YOU Charley Pride, RCA Victor LSP 4468 | 33 |
| 36 | 39 | LOVE LETTERS FROM ELVIS Elvis Presley, RCA LSP 4530 | 10 |
| 37 | 37 | I'D RATHER BE SORRY Patti Page, Mercury SR 61344 | 5 |
| 38 | 34 | HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000 | 28 |
| 39 | 38 | HONKY TONKIN' Merle Haggard & the Strangers & Friends, Capitol ST 796 | 9 |
| 40 | 43 | MISSISSIPPI TALKIN' Jerry Clower from Yazoo City, Decca DL 75286 (MCA) | 12 |
| 41 | 31 | NEXT TIME I FALL IN LOVE (I Won't) Hank Thompson, Dot DOS 25991 (Paramount) | 10 |
| 42 | — | TODAY Marty Robbins, Columbia C 30816 | 1 |
| 43 | 40 | GWEN (Congratulations) Tommy Overstreet, Dot DOS 25992 (Paramount) | 8 |
| 44 | — | CEDARTOWN, GEORGIA Waylon Jennings, RCA LSP 4567 | 1 |
| 45 | 45 | BABY, YOU'VE GOT WHAT IT TAKES Charlie Louvin & Melba Montgomery, Capitol ST 808 | 2 |

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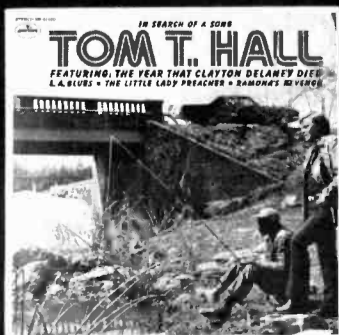


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DELANEY

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A LITTLE PICKIN’ TOO.”

‘The Year That Clayton Delaney Died’

Mercury 73221



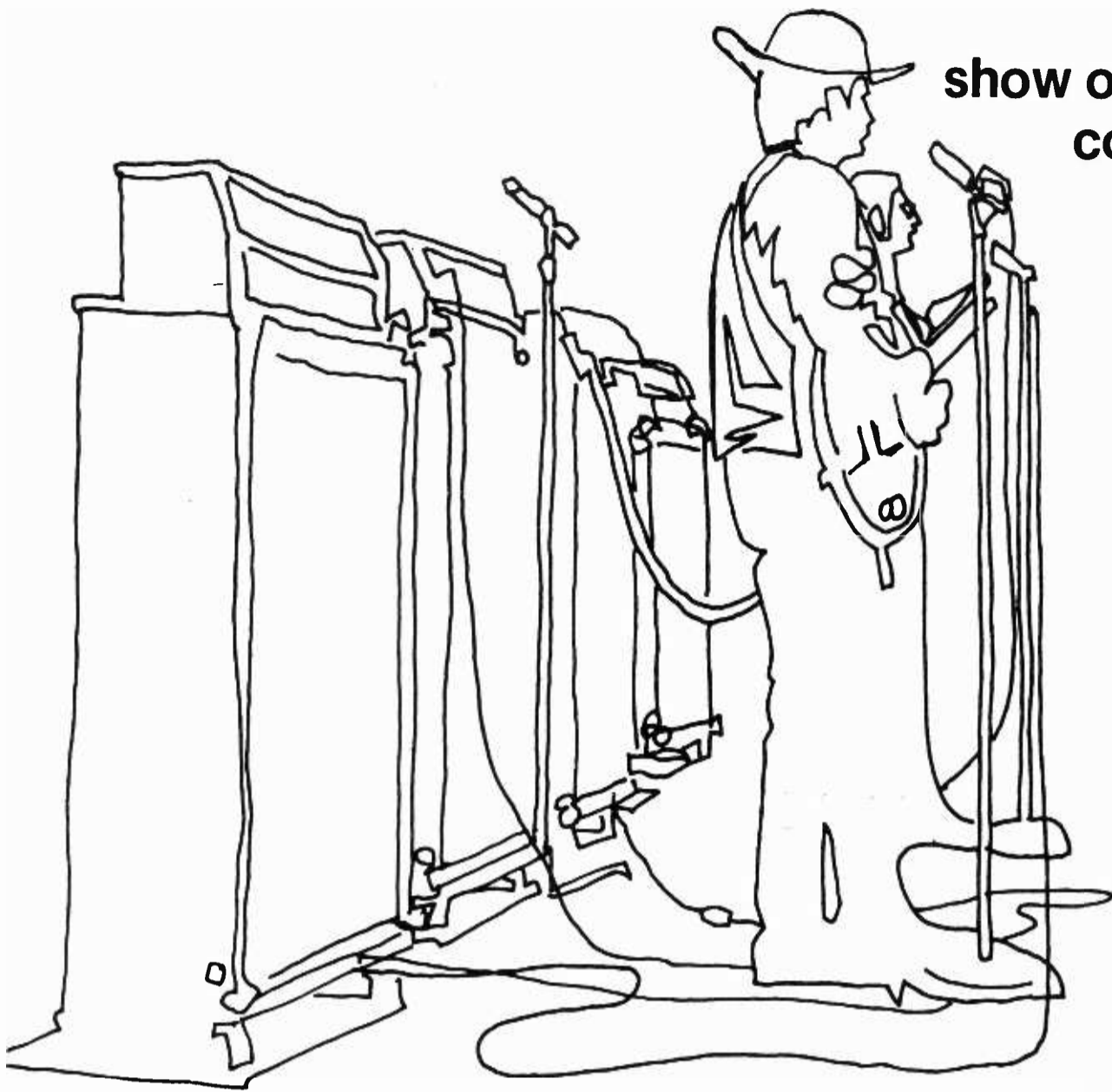
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Nashville Scene

Decca's **Ronnie Dove**, appearing at the "Grand Ole Opry" for the first time, put so much into his performance he caused a breakdown of recent surgery. He was hospitalized the next morning. The surgery was done by songwriter-doctor **Elkin Rippy**. . . . **Phil White Hawk** is another of the Cherokee Indians who has joined the ranks of country singers here. His first scheduled appearance is at the Italian Street Fair. . . . **Dave Akeman**, the "Stringbean" of "Opry" and "Hee-Haw" fame, will go back on the road. He's

signed an exclusive contract with **Hubert Long**. . . . **Kris Kristofferson** now has not written a song in more than a year. A good many of those being recorded are coming from the large catalog owned by **Hubert Long**. . . . **Jeannie Pruitt**, Decca artist, has signed a writer's contract with Moss-Rose. . . . The big Shower of Stars slated for Sept. 18 at Evansville, Ind., will be moved to a Saturday night for the first time. The WROZ-sponsored show will include **Tom T. Hall**, **Del Reeves**, **Penny DeHaven**, **Bobby G. Rice** and **David**

Rogers. . . . Radio Station KSDO-FM is no more. The call letters of the San Diego station now are KOZN (Your Country Cousin), and KOZN will continue to program country music 24 hours a day there. . . . **Nelson Truehart** has placed his children, **The Truehart Kids**, on the Mallard label, formerly run by **Guy Drake**. It has been taken over by **Gary Litten**, while Drake—seriously—runs for President. . . . **Tiny Tim** has started his own label and publishing firms, and the promotion will be handled by Brite-Star of Nashville. . . .

Dave Dudley and his manager, **Chuck Eastman**, are back from a two-week tour overseas. En route back they stopped in London for three days to make publishing arrangements and get a commitment on a television show for Dudley in England. . . . **Hal Edwards'** first LP effort for Stylist Records of Denver is titled "Rolling Country." Hal currently is working at **Dude's** in Sidney, Nebr. Copies of his record may be obtained from P.O. Box 888, Sterling, Colo. . . . **Dave Sweeney** has been appointed general manager of KBBQ, Burbank. . . . **Tammy Wynette** and **George Jones** have a schedule which takes them all the way from Labrador down to Florida, then back up into Canada. . . . **The Associated Country**, consisting of

Debbie Brimer and **Jan Arnold**, along with guitarist **Cecil Freeman**, did three shows for the National Veterans of Foreign Wars convention in Dallas. . . . Sometimes it's hard to gauge reaction. **Bobby Braddock** wrote "Did You Ever," which was recorded by **Nancy Sinatra** and **Lee Hazlewood**, and it did nothing. Later it was recorded by **Charlie Louvin** and **Melba Montgomery**, and became a country hit. Now the first version has become a pop hit in England. . . . **Ethel Delaney**, the Ohio Records artist, gives a pat on the back to CMA for giving assistance to WELW-FM in Cleveland when it changed its format to country. **Connie Smith** was the first to be heard after the changeover. **Ethel's** son, **Rusty**, is now her regular drummer and a singer in her show. At the age of 12, he's the youngest AFM member in the Akron local. . . . **George Kent**, who just finished a three-month tour, is off on another. He got to spend approximately a week at home. . . . **Bobby Bare's** new Mercury release, "Short and Sweet," was written by **Billy Jo Shaver**. . . . The "Buck Owens Ranch Show" is getting all sorts of additional mileage. It has been picked up by stations in Tupelo, Miss., and Dayton, and will be carried this season on the six network facilities of Armed Forces Radio and Television service. The announcement was made by **Joe Thompson**. . . . The Houston-based family group, **The Rhodes Kids**, have opened a five-week stand at the Mariott there, sharing the bill with Paramount's **Ray Frushay**. . . . **Jim Mundy**, who has written a lot of up-tempo things on the lighter side, has now written some serious numbers. **Freddie Stafford** has recorded them. . . . **Del Reeves** followed **Brenda Lee** into the Wigwam, Waldorf, Maryland, and he, too, had standing room audiences. . . . **Jim Ed Brown's** new RCA single, "She's Leavin," is the first he's ever had with a brass background. The song was written in Australia. . . . **Dobro** performer **Jerry Monday** has joined The Stoneman group as a regular on future appearances. . . . **Dick Shuey** is trying a new approach. He is promoting his new single, which he writes "soon will be heard on any label that'll take it." . . . More than 20,000 turned out at Sedalia, Missouri, for a **Hap Peebles**-produced country spectacular at the state's Sesqui-Centennial. It was an almost all-Missouri talent show, featuring **Porter Wagoner**, **Ferlin Husky**, **Dolly Parton**, **Joyce Rice**, **Speck Rhodes**, the **Compton Brothers** and the **Wagonmasters**. . . . **Chubby Howard** of Wasp Records appears on the **Roy Clark-Conway Twitty** show in Portland, Ore.; Seattle, Wash., and Vancouver, B.C. Also on the bill are **Anthony Armstrong Jones** and **Pat Roberts** and the **Evergreen Drifters**. The shows were set by **Jack Roberts**. . . . **Johnny Cash's** visits during the coming year include trips through Europe, the Holy Land, Australia, Japan and New Zealand. . . . **UA's Bobby Lewis** will have a "day" at Hodgenville, Ky., this week. Mayor **Jewel Brown** proclaimed the day, and there will be a big celebration. Hodgenville, as history buffs know, is also the birthplace of Abraham Lincoln. . . . **Danny Coughlan's** "Waiting For the Evening Train" has been picked as the theme music for a new brand of cigars being released on the Canadian market this month. The song was co-written by Coughlan and **Jury Kritiuk**. . . . **Jose Ferrer**, actor of note, joins the list of those who will play in the Music City Pro-Celebrity Golf Tournament this October. Another is Tennessee Governor **Winfield Dunn**. . . . **Marty Robbins** bought a 100-pound cake and several pots of coffee, just to serve to his fans while he appeared with **Ralph Emery** on his all-night show on WSM. . . . A list of distinguished visitors sat side-by-side on a bench at the "Grand Ole Opry" last week. They included **Tex Ritter's** sister, the daughter of the late **Jimmie Rodgers**, and the aunt of **Alcyon Beasley**, who had been a part of the first "Opry" tour in 1931.

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International News Reports

Several Sides Of The U.K. Bootlegging Problem

By BOB PARTRIDGE
Record & Tape Retailer Staff Member

LONDON—The maximum penalty for bootlegging in Britain is a 120 dollar fine. This insignificant deterrent has proved to be the greatest problem facing the record industry in its fight against what now amounts to a 2½ million dollar bootleg business.

The legal position was clarified in a test court case at Leicester on March 25 this year when the record industry successfully prosecuted the two people responsible for the manufacture and marketing of a bootleg Jimi Hendrix album called "Live Experience 1967-68." The case was brought under the Dramatic And Music Performance Acts of 1958 and 1963 which provide a maximum penalty of just under five dollars fine for each illicit album with a ceiling limit of 120 dollars.

David Zimmerman, who admitted compiling the album and ordering its pressing was fined the maximum while Jeffrey Collins, a London dealer was fined a mere 24 dollars for selling "Live Experience." Both of them were also ordered to pay costs of 432 dollars each.

Despite the court case, however, bootlegging has continued unabated. Today it is estimated that about 1000 bootleg albums are sold in Britain each week, a situation almost fostered by ineffective legislation.

Bootlegging came to Britain with the first imported copies of Bob Dylan's double album "Great White Wonder" in the fall of 1969. Distribution was limited to a handful of central London records stores and the asking price, between 15 and 20 dollars, severely restricted its popularity. By the beginning of 1970 however, Britain had gained its own bootleggers.

Stigwood Lists Increased Profits

LONDON—Profits for the six months ended March 31 made by the Robert Stigwood Group were \$350,000 after taxation compared with \$327,000 for the same period in 1970. An interim dividend of 7½ percent as forecast, payable on Oct. 15, has been declared for the year ending Sept. 30.

Current successes cited in the six-month report are the Jesus Christ Superstar concerts in America, the Bee Gees' chart-topper "How Can You Mend a Broken Heart" in the same country, and the popularity of "Up Pompeii" film. Earnings for the year ending September 30, 1972, are expected to be "substantially greater."

David Steel, a 20-year-old student, claimed he bought the tapes of "Great White Wonder" from a person in London's Portobello Road. With a friend called Fitz Brown, Steel formed FD (Fitz David) Productions, and, selecting the best number from the tapes, produced a single album version of "Great White Wonder." The album, selling for between seven and 10 dollars, was distributed to 25 London stores.

The Mechanical Copyright Protection Society, whose function is to guard against copyright abuse, was alerted. Investigations were underway when Steel decided to give himself up to the MCPS. With no precedent to guide it, the MCPS treated Steel with leniency, destroying the masters and confiscating the unsold remainder of his stock.

Throughout 1970 however, the bootleg situation worsened. At least 20 new titles came openly onto the market, establishing a widespread illicit industry. The record companies had to make a positive move, and an opportunity presented itself with the release of "Live Experience 1967-68" last November.

The album was compiled by David Zimmerman from BBC broadcasts. Zimmerman had ordered about 13,000 copies of the album from the Leicester pressing plant, Industrial Commercial Plastics and Jeffrey Collins agreed to sell Live Experience from Independent Record Services, his London store.

Zimmerman and Collins were easily traced and it was decided that the record industry as a whole should make the prosecution. Geoffrey Smyth, an EMI legal advisor, acted as informant in the case and prosecuting counsel was instructed by solicitors acting on Polydor's behalf. A case against the pressing plant ICP was dropped when all remaining copies of the album in its possession were destroyed.

The resulting penalties however, did not deter Jeffrey Collins. Two months later he was quoted in a national newspaper as saying to the record companies: "Do your worst. You'll never put me out of business."

Since the legal action, Collins had emerged as a major figure in the bootleg business. With four stores, three in London and one in Leeds, Collins ran an expanding retail and wholesale bootleg trade with a euphemistically titled 'underground imports' catalog listing 33 bootleg titles.

Collins' activities were a contributory reason for the reactivation of the British Phonographic
(Continued on page 57)

BRAZIL SOCCER SELLS RECORDS

RIO DE JANEIRO—Pride in the success of Brazilian soccer-football is selling more records. Miguel Gustavo recently composed a song to honor Brazil's international star, Pele.

The song entitled "Obrigado Pele" (Thanks Pele) was recorded by Philips and distributed in special albums issued on the occasion of Pele's retirement from international playing.

Last year, Gustavo composed a song in honor of the Brazilian team winning its third world championship.

Leeds Music Signs Houston

TORONTO—Bill Houston has been signed to Leeds Music, a division of MCA Canada, according to Al Albutt. Houston is a Toronto composer-singer-musician who was responsible for the popular "Ojibway" tune used in the Ontario Government film, "North to Superior." The movie is one of the feature attractions at Ontario Place. Houston is also the leader of a group known by the same name. The group records for Greg Hambleton's Tuesday label.

Japanese Execs W. Coast Visit

LOS ANGELES—Some 40 Japanese music fans, disk jockeys and critics have just concluded a five-day visit to the West Coast, including an Elvis Presley show at the International Hotel, Las Vegas. In addition, the group visited San Francisco and Los Angeles. While in the latter city, Billboard arranged an interview with Glen Campbell in the studio where he was doing his weekly CBS-TV show, and a visit to the Steve Allen TV show.

Included in the party were: Shigeru Kawabata, editor-in-chief, Music Labo; Ichiro Fukada and Michiko Suzuki, freelance music writers; Hirofumi Shiraichi of Mainichi, an Osaka newspaper; Reiko Yukawa, veteran record promotion executive; Tadahiro Kawaguchi, TBS Radio, Tokyo, and Masahiro Fukada, Hokuriku Broadcasting, Nazawa, both radio producers; George Shirafujui, an Osaka disk jockey; Kohtarō Yamamoto, a member of the Victor rock group, Salty Sugar; and Akiko Takahashi, RCA Record Division, Tokyo.

CID Looking for U.S. Firms

RIO DE JANEIRO — Harry Zuckerman, vice-president of the Companhia Industrial de Discos, a leading record-pressing firm, announced that he is entering the mini-cassette field.

The month's record releases include a single compact carrying the "Love Story" song interpreted by Brazilian Carlos Eduardo Dolabela, and "Ovo de Cadorna" (Quail Egg) sung by Angelo Antonio.

Zuckerman declared that his company is looking for U.S. labels to represent. He is turning out records under the President and Young Blood labels, both from the U.K. as well as the Tecla label of Portugal.

He has issued another long play under his CID label by organist Ed Lincoln and his group, entitled "Samba for Export."

U.K. Record Sales Up; Exports Down

LONDON — Despite a marked depreciation in growth of the U.K. record industry the "qualified optimism" about future prospects of industry executives is to some extent borne out by the Department of Trades and Industry's figures, just published, for May this year.

Figures show an increase in sales of 10 percent over those of May 1970, with a total value of \$7.2 million as opposed to \$6.62 million in May last year. This is despite a drop in exports of \$97,500 or 8 percent. The overall increase is attributable to a 14 percent rise in home sales.

There was a general increase of 6 percent in production of records, although production of 45 r.p.m. disks fell by 2 percent. An appreciable jump of half a million more albums pressed (up 12 percent on May '70) suggests that, despite a recent levelling-out, the long-player is maintaining its superiority.

This trend can also be seen in the figures for the period January to May where production of albums is up by more than 2 million and singles down by 1 million.

The total increase in production for this period is up by 5 percent over the same period for 1970 with 48 million records pressed.

However, it is in the total increase in sales that the picture becomes discouraging. At \$38.7 million, sales for January to May this year represent an increase of only 5 percent over the same five months last year. This against a backdrop of rising production costs, higher prices and an inflated economy is depressing and could

Rio University Music Festival

RIO DE JANEIRO—"Hora do Almoco" (Lunch Hour) by Antonio Carlos Belchior, won the Fourth Annual University Music Festival.

Belchior won the equivalent of \$2,000 and a Silver Guitar trophy. His song was performed by Jorginho Teles and Jorge Neri at the contest held in the Joao Caetano theater, and broadcast by TV-Tupi.

"Os Campos de Arroz" (The Rice Fields) by Diana Pereira and Ricardo Guinsburg, won second place, \$800 and a Silver Guitar trophy. It was performed by the "Equipe Mercado" group.

Third place was filled by "Luzia Mae D'Agua" (Luiza the Water Goddess) by Jose Mauro and Maria Baiana. The song was awarded \$600 and a Silver Guitar trophy.

be seen as an indication that the market has close on saturation point.

Of course, figures to be released later in the year will show what effect, if any, the recent price-change has had on sales. The drop in cost of many full-price albums to below the psychologically restricting \$5 barrier may boost the market, but gains here could be cancelled out by fall price rises.

CBS U.K. Sales Conference Sept

LONDON—A private train is being laid on to transport delegates for the annual CBS Records sales conference from Dublin to Killarney in County Kerry, where the conference is being held from Sept. 9-12.

The venue is the lakeside Hotel Europe, and those attending will be the U.K. area sales force, representative of Pye Dublin which handles CBS product in the Irish Republic, delegates from European affiliates, and executives from labels with licensing deals with CBS.

The 1972 U.S. CBS annual convention will be held in London at the Grosvenor House Hotel in Park Lane towards the end of July. Over 900 delegates are expected.

Rhina Wins at Venezuela Fest

CORO, Venezuela—Rhina, UA Latino artist, won first place in the Festival of the Voice of Gold at Coro, Venezuela, with the song "Se Que Algun Dia." The song was written by the Dominican composer Jesus Troncoso and is published by EMLASA, Editorial Musical Latino Americana S.A. the Mexican affiliate of UA music group.

Rhina will represent the Dominican Republic at the Second Festival of Latin American Songs in New York in September.

Brazil Soundtrack Album on Release

RIO DE JANEIRO—The Museu da Imagem e Som is issuing an LP of sound tracks from Brazilian films. Composers included are Milton Nascimento, Sergio Ricardo and Egberto Gismonti.



TOURING DELEGATION of newspaper and magazine editors and writers from Japan met Glen Campbell during their brief time in Hollywood, meeting with the entertainer at CBS Television City during rehearsals for his Glen Campbell Show.

SEPTEMBER 11, 1971, BILLBOARD

**"THE GREAT ONES"
ARE COMING!**

**... IN RECORD MIRROR
(ENGLAND'S HOT POP WEEKLY)**

From The Music Capitals of the World

TORONTO

The **Stampeders** make their first hometown appearance in over five years when they play in Calgary this weekend (4). The group's next single has been completed at Toronto's Sound with producer **Mel Shaw**. . . . Negotiations between **Lee Armstrong**, vice president of product development for MCA Canada and **Derek Everett**, managing director of MCA England, has resulted in an announcement of a Fall U.K. release on the **Russell Thornberry** Canadian-produced album, "One Morning Soon"—**Barry Paine**, Ontario promotion manager, says a full publicity campaign will accompany the U.K. release. . . . **Chilliwick's** new single would be out in two weeks on A&M. A&M's comedy album by **Cheech and Chung**, reportedly counts as Canadian content since **Tommy Chong** was born in Edmonton. . . . B S & T will play

Warner Bros. in Downtown Toronto

TORONTO—Warner Bros. has acquired downtown a&r and publishing offices for the company. The offices are now being renovated and adapted to the company's plans, and are expected to be ready next week.

Warner Bros. is only the second major Toronto-based Canadian company to locate its a&r department in handy downtown facilities, away from the outer suburbs where the warehouses are to be found.

RCA has been operating its a&r division out of its downtown Toronto studio for several years.

Calgary Stampede Grounds Nov. 7 and an Ontario date, Sept. 17. . . . **Boot Records** president, **Jury Krytiuk**, in Western Canada this week for distribution meetings, followed by a publishing trip to Los Angeles. **Krytiuk** announced the signing of former Apex artist, **Bud Roberts**, with a single and album due in three weeks. . . . **K.H. Productions** of Vancouver has signed singer-composer **John Irvine**. . . . First single will be "I'm Crying," published through **Hoadley House Music (BMI)**. . . . At GRT's recent convention, **Jutta Ney** was named man of the year and **Laurel Records** of Manitoba took the distributor of the year award. . . . **Gordon Lightfoot's** "Summer Side of Life" was the **MLS** winner this week. . . .

Led Zeppelin played to 17,000 in Vancouver last week. . . . Some doubts about the Canadian content status of the **Glass Bottle** single. . . . **David Crosby** reported to be in Vancouver visiting **Joni Mitchell**. . . . Warner Bros. has rushed out the #1 single from Australia, "Eagle Rock" by **Daddy Cool**. . . . **Polydor** is re-submitting **Hagood Hardy's** "Just a Little Loving" to the **MLS**. . . . The **Five Man Electrical Band's** "Signs" reported to have gone over the million mark in the U.S. this week. . . . **Ocean** will tour Germany Sept. 20-30. . . . The **Guess Who's** Man and His World Concert (28) was cancelled because of rain, but the group appeared at a Montreal gold record presentation organized by **RCA**—the group's latest single, "Rain Dance," is their fastest selling 45 since "American Woman." . . . **Guess Who** broke all attendance records at Toronto's **CNE** last week, easily topping the combined crowds for the **Fifth Dimension** and the **Carpenters**—unofficial total put the audience in excess of 15,000. **RITCHIE YORKE**

DUBLIN

Pickwick International has taken over distribution of **Marble Arch**. Its Irish distributor, **Demesne Records**, will have a launch taking in 27 titles in mid-October. **Demesne's Tony McEvoy** also promises several upcoming albums of special Irish interest, and featuring such names as **Joe Dolan**, **Sean Dunphy**, and **Pat Lynch**, in addition to a showband sampler. . . . **Irish Record Factors** has appointed **Dublin** club disk jockey **Mike Walker** as its promotion man, for all its progressive product. Following the acquisition of distribution rights for the **Philips** group, **Polydor** will move back to its original premises in **Dublin's Lower Abbey Street**,

but with considerable additional office space. **Jackie Hayden** will be marketing label manager for **Polydor**, while **Brian Sexton** will join the company as marketing label manager of **Philips**. **Pam Hughes** joins the company and will be head of administration. **Pat Ringley** will handle promotion and publicity. **Phil Gavin** will head the **Deutsche Grammophon** classical division. **Frank Skeffington** is in charge of sales and distribution. **Derek Hannan** remains general manager of the company and will also head the **A&R** marketing division. . . . **Arthur Brown's** new group, **Kingdom Come**, will play the **Royal Dublin Society** around the middle of Sept. . . . **Danny Hughes** has succeeded **Pat Egan** as press office for **Solomon & Peres** and his first promotional campaign is on **Thin Lizzy's** **Decca** maxi. The four tracks have a playing time of nearly 16 minutes and the plug number is **Philip Lynott's "Dublin."**

KEN STEWART

JOHANNESBURG

EMI recording artist, **Peter Vee** and his group **The Outlet** have sold 150,000 record units of their disk, "What's On Your Mind," claims a&r chief, **Clive Calder**. The sales represent six gold disk awards for the artist. **Vee** recently returned from the **Song Olympiad** in Athens where he and musical director of **EMI Robin Netcher** represented **South Africa**.

David Fine, director of **Gallo (Africa)** announced the company is sending chief recording engineer, **Fred Thwaites** on an extensive study tour of U.K., Switzerland and Germany. **Thwaites's** visit is a further step in **Gallo's** planned program to keep abreast of technological developments in the music industry. . . . **South African** group, **Four Jacks** and a **Jill** have returned from a seven-month tour of **Australia** and **New Zealand**. Next month they become the first white group to tour **Malawi** including a concert in the 60,000 capacity **Zomba** football stadium.

Teal announced that **German** recording star, **Mike Holm** has been given a gold disk award for sales of his single, "Mademoiselle Ninette." **Alan Marshall**, promotions manager and **Issy Nathan**, national sales manager, accepted the award on behalf of **Holm**.

The **University of the Witwatersrand** was the scene of the first successful multi-racial concert incorporating a team of African dancers a white, a top jazz band, the **Malombos**, who will be visiting the U.S. at the end of the year and **Wildebrees**, formerly rock group, **Freedoms Children**. After the concert, lead guitarist **Kenny Heason** left for the U.K.

ADRIAN ENGLISH

SAN JUAN

Many recording artists appeared at **Puerto Rico's** tourist hotels recently. **Roslyn Kind (RCA)** followed by **Marilyn Michaels**, also **RCA**, played the **San Jeronimo**. . . . **Ronnie Dyson (Columbia)** while plugging his latest single "Sleeping Sun" booked for his first time at **The Sheraton**. . . . **Lovelace Watkins (York Records of England)** in his third annual visit to the **Tropicoro Room of El San Juan**. . . . **Karen Wyman (Decca)** follows in that room. . . . **Al Hibler (Sunset)** played the **Cocolobo Room of El Flamboyon** followed by **Sunny Gale (RCA)** and **Fabulous Blue Notes (Uni)** at the **Caribe of the Caribe Hilton**. . . . Local and Latin American artists were also busy at local clubs: **Mario Castell (Kubaney)** at **Great End**. . . . **Los Castros (RCA)** at the **Caribe Hilton**. . . . **Hugo Santana (Hit Parade)** at **Roosevelt Casino**. . . . Professor **Rafael Alers**, veteran band leader-composer who retired last year after many years as conductor-organizer of the **University of Puerto Rico** musical band, was asked by university authorities to continue in his post for the 1971-1972 period. **Alers** has several albums for **Ansonia Records** of **New York**, with his

Capitol of Canada Set Heavy Domestic Schedule

TORONTO — **Capitol Records** of Canada, which last year saw international chart action with **Anne Murray's "Snow Bird"** and **Edward Bear's "You, Me and Mexico"** has embarked on a heavy schedule of domestic production.

A&R director **Paul White** says that **Anne Murray's** latest single, "Let's Talk It Over in the Morning" is shaping up to be her biggest since "Snow Bird." The single was the **MLS** winner last week. **White** has also scheduled a new **Anne Murray** album for release in the next 14 days. It will include material by **Gordon Lightfoot**, **Carole King**, **Brent Titcomb**, **Shirley Eikhard** and **Paul Williams**. Most of the material will be unveiled to a national TV audience on **Anne Murray's** fall **CBC** special.

White announced that **Miss Murray** has also done a session with **Glen Campbell**, with a single to be released shortly. **Sharing** production duties were **Al De Lory** and **Brian Ahern**.

Capitol Canada and **U.S.** is to release next week a new single by **Pepper Tree**, "You're My People," from the group's forthcoming debut album. The LP was produced by **Jack Richardson** of **Guess Who** fame.

Austria Gold for 68-Version Song

VIENNA—Austrian folk trio **Die 3 Meckys** has been awarded its first **Gold Disk** for sales in excess of 1,000,000 of its recording of "Geh Alte Schau mi net so deppat an."

The record was the first single to be issued on the 1968 founded **WM Produktion** label, owned by music publisher **Wien Melodie**.

General manager Gottfried Indra of **WM Produktion** said "At the present time, 68 versions of this Viennese song—18 from the Netherlands—are in existence. An instrumental version—by **James Last**—was very successful. The album sold 422,000 copies. This number is the most successful Viennese song ever recorded."

own orchestra. These albums are all year-round catalog sellers.

Radio Station WKAQ, **Puerto Rico's** oldest and most powerful radio station, conducted a week-long popularity poll, via phone calls, between the two leading local female TV and record personalities, **Lucecita (Hit Parade)** and **Lisette (Borinquen Records)**. **Lucecita** was the winner.

Guillo Carias with his musical combo, for many months at the **Castilian Room of San Jeronimo Hotel**, has recorded his first album for **Hit Parade Records** of **Puerto Rico**. **Carias** conducts the group and his wife, **Cecilia**, is the vocalist. . . . New releases from U.S. labels catering to the PR market: **Fania, N.Y.**—"Love Story" by **Santos Colon** and "The Message" by **Ray Barretto**, two albums. A single "Tu y Tu Guarapo" by **Puerto Rican** composer **Curet Alonso**, played by **Pacheco/Betancourt**. **Exitos, N.Y.**—Singles "Verano Sin tu Amor" by **Banana**. . . . "Vuelo a Cantar" by **Sabu** and "No Puedo Mas Seguir" by **Dany**. **Vaya, N.Y.**—One album "Brujeria" (Witchcraft) by **Mark Diamond Kubaney** of **Hialeah, Fla.**—Two instrumental albums by "Orquesta Serenata Tropical" and **Orquesta Diego Santillana**. Both these albums as licensee for **Belter Records** of **Spain**.

Hector Modesti, vice president and general manager of **WAPA-TV**, **Channel 4**, will leave for **New York** to take management of **Channel 47** there. Both these channels are owned by **Screen Gems**. **Modesti** will remain in **New York** until he trains a candidate to

Edward Bear is now in the studio cutting a new single, as is **Tommy Graham**. **Producer Dennis Murphy** has just completed an English LP with the **French Canadian** star, **Pierre LaLonde**.

In addition, **White** revealed that **Capitol** has concluded negotiations for release of an album by **Australian** band, the **Flying Circus**, who intend basing themselves in **Canada** in the future.

White, who is now in **London** on a vacation-cum-business trip, said: "I'm very enthusiastic about the future of **Canadian** acts signed to **Capitol Canada**, especially with the closer liaison existing with **Capitol U.S.** already evident through automatic release of our product by **Capitol** in the **U.S.**"

Biscuit Boy Europe Tour

TORONTO — **Frank Davies**, president of the **Love** group of **Canadian** music companies, spent last week in **New York** prior to heading to **London** to complete arrangements for the forthcoming **European** tour by **Daffodil** artist, the **King Biscuit Boy**.

Davies also delivered master tapes to **New York** and **London** of the **King Biscuit Boy's** new album, "Gooduns." The album will be rush-released in **England** by **EMI** to coincide with the tour, which runs from late **October** through **December**, and will take in 14 separate countries.

Davies said that "Gooduns" would feature a completely new concept in a jacket design which does not use paper.

While in **New York**, **Davies** had discussions with **Paramount** president **Tony Martell**. The meeting centered on the "Gooduns" album and a single by **Crowbar**.

Now booked by the **Heller-Fischell** agency in **Los Angeles**, **Crowbar** undertakes a full-scale **U.S.** tour in **November**. **Davies** is meeting with several **U.K.** agents regarding a **Crowbar** **European** tour in **January** or **February** of 1972.

manage **Channel 47**. His **WAPA** post will remain open until his return. **Modesti** has worked for **WAPA-TV** during the last 16 years. **ANTONIO CONTRERAS**

TOKYO

CBS/Sony is engaged in a special "CBSA" air-play and dealer promotion featuring **Chicago**, **Bob Dylan**, **Simon & Garfunkel** and **Al Kooper**. The push, which began **Aug. 21**, combines current single releases by the above mentioned artists, in an air-play package being distributed to some 500 radio stations in **Japan** with supporting dealer displays, promotional material and print and broadcast media advertising. . . . Continuing their special promotion of **Epic** artists, **CBS/Sony**, which recently separated that label for individual attention, is released on **Aug. 21** **Epic** singles by **Chase**, **Jody Miller**, **Al Stewart**, **Michel Polnareff** and **Michel Fagan**.

Nippon Grammophon has arranged to import pre-recorded cassette tapes from **Europe** and market them in boxed sets in **Japan** from **Nov. 10**. A six-volume set of symphonic music, piano concerts or operas will retail at 12,000 yen (\$33.33); a four-volume set of religious masses will retail at 8,000 yen (\$22.22). . . . **Bjorn Andersen**, **Swedish** star of the **Warner Bros.** film "Death in Venice," was in **Japan** for three days in mid-August in connection with promotional activities for the film and to record two songs in

(Continued on page 57)

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. . . IN RECORD MIRROR

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
152

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

TOMMY JAMES—I'M COMIN' HOME (2:03)

(Prod. Tommy James & Bob King) (Writers: James-King) (Big Seven, BMI)/James follows his Top 10 winner "Draggin' the Line" with an equally potent rhythm cut from the same "Christian of the World" LP. Flip: (No Information Available). **Roulette 7110**

ISLEY BROTHERS—SPILL THE WINE (See Pop Pick)

(Prod. R. Isley/O. Isley/R. Isley) (Writers: Miller-Scott-Dickerson-Jordan-Brown-Oskar) (Far Out, ASCAP)—Group made a powerful return to the teens of the Hot 100 chart and the top of the soul chart with "Love the One You're With." Followup redoing of Eric Burden's smash has all that sales and chart potency. Flip: (No Information Available). **T Neck 932 (Buddah)**

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

FORTUNES—FREEDOM COMES, FREEDOM GOES (3:18)

(Prod. Cook and Greenaway) (Writers: Cook-Greenaway-Hammond-Hazlewood) (Maribus, BMI)—Fortunes follow their smash chart comeback, "Here Comes That Rainy Day Feeling Again" with more infectious material. Much of that sales potential here. Flip: (No Information Available). **Capitol 3179**

CYMARRON—VALERIE (1:58)

(Prod. Chips Moman) (Writer: Mainegra) (Press, BMI)—Their initial entry "Rings" proved a smash. This clever rhythm ballad with another top vocal workout and Chips Moman production offers much of that play and sales potency. Flip: "Across the Kansas Sky" (2:50) (Press, BMI). **Entrance 7502 (CBS)**

FUZZ—I'M GLAD (2:41)

(Prod. Carr-Cee Prod.) (Writers: Tate-Young) (Jamf/Ferndiff/Sharrieff, BMI)—This fast-paced rhythm item, a discotheque winner, will put them back in the selling bag of their giant hit, "I Love You for All Seasons." Flip: (No Information Available). **Calla 179 (Roulette)**

DAVE AND ANSWEL COLLINS—MONKEY SPANNER (2:43)

(Prod. Winston Riley) (Writers: Riley-Collins) (Interglobal, ASCAP)—That "double barrel" gang proved a giant Hot 100 hit here as well as going to the top of the British chart. The novelty dance followup, another Top 10 British winner will prove big in the U.S. also. Flip: No Information Available. **Big Tree 125 (Ampex)**

MARMALADE—COUSIN NORMAN (3:11)

(Prod. Marmalade) (Writer: Nicholson) (Noma, BMI)—It's been a while between hits for the smooth British group, but this clever rhythm item has it to bring them back with sales impact. Flip: "Lonely Man" (2:45) (Noma, BMI). **London 20068**

*YVONNE ELLIMAN—EVERYTHING'S ALRIGHT (3:05)

(Prod. Tim Rice & Andrew Lloyd Webber) (Writer: Rice-Webber) (Leeds, ASCAP)—From "Jesus Christ, Superstar," comes another top ballad performance that has it to top the success of her "I Don't Know How to Love Him" which took her high on the chart. Flip: (No Information Available). **Decca 32870 (MCA)**

McGUINNES FLINT—FRIENDS OF MINE (2:48)

(Prod. Glyn Johns) (Writers: Gallagher-Lyle) (Gallagher/Lyle, NONE)—A cut from their new "Happy Birthday Ruthie" LP, this rock ballad has it to put the British group up the Hot 100 with more potency than their initial "When I'm Dead and Gone." Flip: "Happy Birthday, Ruthie" (3:21) (Gallagher/Lyle, NONE). **Capitol 3186**

ROSE COLORED GLASS—IF IT'S ALRIGHT WITH YOU (2:46)

(Prod. Jim Long & Norm Miller) (Writers: O'Dell-Henley) (House of Gold, BMI)—Group made a hefty Hot 100 dent with their debut "Can't Find the Time." Followup, a driving rock ballad, has it to top that initial success. Flip: "You're Good for Me" (3:13) (Metric, BMI). **Bang 588**

SWEET—CO-CO (3:12)

(Prod. Phil Wainman) (Writers: Chinn-Chapman) (Chinnichap/Rak, BMI)—A hit all over Europe, including Top 10 in England, this infectious rhythm number, steel drums and all, should prove a left field smash here as well. Flip: "You're Not Wrong for Loving Me" (2:46) (Seet/Rak, BMI). **Bell 45-126**

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

TEN YEARS AFTER—I'd Love to Change the World (3:11) (Prod. Ten Years After) (Writer: Lee) (Chrysalis, ASCAP)—Driving rock ballad, penned by Alvin Lee, serves as a strong singles debut on the label for the group. It's a cut from their new smash hit LP, "A Space in Time." **Columbia 4-45457**

JAMES GANG—Midnight Man (2:40) (Prod. James Gang & Bill Szymczyk) (Writer: Walsh) (Pamco/Home Made, BMI)—From their LP, "Thirds," comes a hard-driving rocker that offers much of the sales potential of another "Walk Away" for them. **ABC 11312**

DELLA REESE—I Believe in Music (2:55) (Prod. Hugo & Luigi) (Writer: Davis) (Songpainter, BMI)—Mac Davis' ballad beauty gets a potent soul treatment that has it to spiral right up the soul chart and move over pop in short order. **Avco 45786**

PIONEERS—Let Your Yeah Be Yeah (2:53) (Prod. J. Cliff & S. Crooks) (Writer: Cliff) (Irving, BMI)—Currently riding in the Top 10 of the British chart, this infectious Jamaican number, penned by Jimmy Cliff, offers much potential for the U.S. **Big Tree 124 (Ampex)**

***BURT BACHARACH—One Less Bell to Answer (3:08)** (Prod. Burt Bacharach & Phil Ramone) (Writers: Bacharach-David) (Blues Seas/Jac, ASCAP)—A natural for MOR play, this moody treatment of the hit should garner hefty sales as well. **A&M 1290**

***BOBBI MARTIN—Tomorrow (2:34)** (Prod. Henry Jerome) (Writers: Martin-Jerome) (Kama Rippa/Teeger, ASCAP)—This is the type of production ballad the stylist has broken big with in the past. This should make a sizeable dent MOR and Top 40. **BUDDAH 253**

***ROGER WILLIAMS—Bach Talk (2:50)** (Prod. Stan Farber) (Writer: McCarthy) (Kayteekay, ASCAP)—Catchy rhythm item for MOR, Top 40 and jukeboxes that could easily prove a left field sales winner. **Kapp 2148 (MCA)**

HOYT AXTON—Ease Your Pain (2:41) (Prod. Hoyt Axton) (Writer: Axton) (Lady Jane, BMI)—This cut from his "Joy to the World" LP is a heavy rock ballad loaded with Top 40, FM and sales potential. **Capitol 3167**

SUPA'S JAMBOREE—L'il Jessie (3:15) (Prod. Buddy Buie) (Writer: Supa) (Goshen Road, BMI)—Heavy rocker, a discotheque winner, this one could break big from the LP. **Paramount 0119**

***JOHN ROWLES—A Lifetime of Love (2:51)** (Prod. Tom Catalano) (Writer: Millet) (Argo, BMI)—Producer Tom Catalano (Neil Diamond) teams with the powerful voice of Rowles and the result is a driving production ballad loaded with MOR and Top 40 potency. **Kapp 2147 (MCA)**

***BOB LIND—She Can Get Along (2:55)** (Prod. Doug Weston) (Writer: Lind) (Unart, BMI)—It's been a while since "Elusive Butterfly," but this poignant folk rock ballad, a cut from his LP, "Since There Were Circles," should bring him back to the charts. Tune has a Broadway musical sound. **Capitol 3169**

GERALDINE HUNT—Now That There's You (2:45) (Prod. Dick Jacobs) (Writers: Ashford-Simpson) (Jobete, BMI)—The driving blues ballad, penned by Valerie Simpson and Nick Ashford, is delivered in a wild vocal workout that should put her up the Hot 100 and soul charts. **Roulette 7109**

MY FRIENDS—I'm An Easy Rider (2:25) (Prod. Terrana, Baird & Terrana) (Writer: Rich) (Jobete, BMI)—Driving infectious rhythm item that could come from left field and prove a smash. **Rare Earth 5036 (Motown)**

TERESA—He's a Cooker (2:54) (Prod. Fred Burch) (Writers: Burch-Young) (Green Isley/Burch, BMI)—Clever rhythm item with a wild vocal workout that offers much for Top 40 and MOR play. **SSS International 850**

JOHN SMALL—As I See You (3:13) (Prod. Ray Mills) (Writer: Yaw) (Gil, BMI)—Strong folk rock ballad performance by the Britisher offers much for Top 40 and the Hot 100. **Paramount 0120**

NEON—Movin' (2:33) (Prod. Tommy James & Bob King) (Writers: Scaltrito-Scaltrito-King-Leslie) (Big Seven, BMI)—Producers Tommy James and Bob King come up with a hard-driving rock group here that has it to break through via Top 40. **Paramount 0121**

JOHN HETHERINGTON—Home (2:50) (Prod. Tony Atkins) (Writer: Hetherington) (Gil, BMI)—The composer-performer has much to offer in this compelling original rock ballad for Top 40 play. **UNI 55301 (MCA)**

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

MARTY ROBBINS—EARLY MORNING SUNSHINE (2:43)

(Prod. Marty Robbins) (Writer: Marshall) (Mariposa, BMI)—Chance of pace from recent Top 10 winner "The Chair" is this ballad beauty with a performance to match. A country smash, it offers much pop appeal as well. Flip: (No Information Available.) **Columbia 4-45442**

DAVID HOUSTON—HOME SWEET HOME (2:35)

(Prod. Billy Sherrill) (Writers: Sherrill-Butler) (Algee/Tree, BMI)—Houston follows his top chart smash "Nashville" with this compelling ballad performance, one of his finest and it can't miss the top. Flip: (No Information Available.) **Epic 5-10778 (CBS)**

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

KENNY PRICE—Charlotte Fever (2:37) (Window, BMI). **RCA 48-1015**

DICK CURLESS—Snap Your Fingers (2:45) (Rose, BMI). **CAPITOL 3182**

RAY SANDERS—All I Ever Need Is You (2:30) (United Artists/Racer, ASCAP). **UNITED ARTISTS 50827**

RAY PILLOW—Haven't You Heard (2:31) (Tree, BMI). **MEGA 615-0040**

CARL BELEW & BETTY JEAN ROBINSON—Living Under Pressure (2:46) (Four Most, BMI). **Decca 32871 (MCA)**

NORMA JEAN—Chicken Every Sunday (Cedarwood, BMI). **RCA 48-1016**

HANK LOCKLIN—Love the Devil Out of Me (2:10) (Sawgrass, BMI). **RCA 481014**

JACK RENO—Hitchin' a Ride (2:20) (Intune, BMI). **TARGET 00137**

KENNI HUSKEY—A Living Tornado (2:34) (Blue Book, BMI). **CAPITOL 3184**

JIMMY DICKENS—You Only Want Me for My Body (2:32) (Tree, BMI). **UNITED ARTISTS 50834**

BILLY MIZE—Blowin' on Cold Ashes (Gets Dust in Your Eyes) (Unart, BMI). **UNITED ARTISTS 50828**

REX ALLEN JR.—Uncle Boogaloo and Byrdie Nelle (2:28) (BnB, BMI). **PLANTATION 77 (SSS INT'L)**

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

ISLEY BROTHERS—SPILL THE WINE (See Pop Pick)

FUZZ—I'M SO GLAD (See Pop Pick)

DELLA REESE—I BELIEVE IN MUSIC (See Pop Pick)

BETTY EVERETT—I'M A WOMAN (2:47)

(Prod. C. Carter) (Writer: King) (B E K, BMI)—Here's a powerful chart topper for her "Ain't Nothing Gonna Change Me" hit. Heavy vocal workout on a funky beat blues ballad. Pop appeal as well. Flip: (No Information Available.) **Fantasy 667**

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

CENTER STAGE—Are You There? (3:18) (Blue Seas/Jac, ASCAP). **RCA 74-0527**

EMOTIONS—Show Me How (East/Memphis, BMI). **VOLT 4066**

MELVIN PEEBLES—Sweetback's Theme (3:25) (Yeah, Inc., ASCAP). **STAX 0097**

OTIS LEAVILL—There's Nothing Better (3:10) (Julio-Brian, BMI). **DAKAR 625 (Cotillion)**

DON COVAY & THE JEFFERSON LEMON BLUES BAND—Sweet Thang (3:27) **JANUS 164**

SOUL CHILDREN—Got to Get Away From It All (3:20) (Arc, BMI). **STAX 0102**

FAITH, HOPE & CHARITY—No Trespassing (2:14) (Interior/McCoy, BMI). **SUSSEX 224 (Buddah)**

ROZETTA JOHNSON—Holding the Losing Hand (3:30) (Cotillion, BMI). **CLINTONE 006 (Atco)**

Special Reports from the Billboard Group



CBS/Sony, Japan All in the Family

By SHIGERU KAWABAT
Editor in Chief, Music Labo

LABO: CBS/Sony sales in your third accounting period (Feb. 21, 1970 to Feb. 20, 1971) were some \$16.15 million, an increase of approximately 190 percent against the \$8.5 million of the previous accounting period. These are extremely good results.

OGA: The year before last sales were \$8.3 million, so we believed we would achieve \$16.6 million last year. Our actual sales were just under that. We cannot always double our sales, but we tried. The U.S. CBS catalog is very strong, and this accounts for a good deal of our \$16.15 million sales. We also have been working to the best of our abilities to promote our Japanese repertoire in Japan. We received the top prizes in Japan for singers two years in a row. At the moment, Akira Nishikino, our top male singer, is coming up very quickly.

LABO: Until recently you had 85 percent Western and 15 percent Japanese music on release but now your ratio is 65 percent Western and 35 percent Japanese.

OGA: This is because of the popularity of Nishikino's releases, as well as those of Yuki Asaka, the Four Leaves, and a newcomer named Ritsuko Honda.

LABO: Will CBS/Sony's image or position in the field of Japanese music be changed?

OGA: The image of a company is not something you can make consciously. Our people believe that it will change naturally as our catalog changes.

LABO: Could you tell us about the Family Club CBS/Sony has begun?

OGA: Actually, we started this on May 31 this year with a series of advertisements in weekly magazines. The present record retail shops are doing very good business, but at the moment most of their customers are teenagers. We believe there is a wider market. This is true all over the world, and quite natural. But when non-teenage customers go to record shops, they are discouraged by the noise and crowds of youngsters there. Further, because people are in a way "lazy," I think it is the work of the record manufacturers to deliver the product to their homes. At the same time, we believe that we have a responsibility to our contracted artists to widen the market. The Family Club was started with this aim. We believe the system is not in competition with the record retail system. We feel that the sons and daughters of the families to whom we sell Family Club records will begin to take a stronger interest in music and will visit record shops of their own accord, thus expanding the business for everyone.

(*NOTE: The Family Club is essentially a mail-order system. To date, only two offers are available. Members send in coupon from magazine or newspaper ad, together with cash in advance, receive one package only in one of two categories: Popular (\$35.00) with 10 LPs plus one "bonus" LP of standard and pop tunes by the Percy Faith Orch.; Classical (\$28.78) with 8 LPs plus one

"bonus" LP of classical standards by various Columbia-contracted artists.)

LABO: Do you make anything special for these Family Club records?

OGA: From jacket to label, everything is different from the records we sell through shops. After six months we showed a clear profit, so it's likely that our Family Club will not run in the red.

LABO: Do you have other plans regarding opening up new markets?

OGA: First we want to perfect the Family Club project. Then we are interested in promoting export to all countries in the Far East. So far we rank third in the total exports of all 13 major record manufacturers in Japan. We would like to export more to Taiwan and also to Korea in the future. However, in these two countries, a large number of pirated records are sold at about 28¢ per LP. We cannot hope to compete with those prices! But as I heard that Korea has a new law in effect to exterminate pirating, I think we'll begin to export to Korea.

LABO: What about your success in film music for which you started the Chuo Koran publishing company?

OGA: We have a good working relationship with Chuo Koran and understand each other very well. We are doing a series of the "Birthplace of Screen Music" with them and have many back orders. Our Shizuoka factory is working as fast as possible to fill them. In this connection, we are also planning a book and record project with Kokusai Joho Co. The plan, as with the Family Club, is to reach a wider market—those customers who don't generally visit record shops. In this case, however, sales will be carried out by door-to-door salesmen.

LABO: A recent article in Billboard said that CBS and the Kinney Group in England will combine sales efforts and pressing facilities from July 1 this year. Is such a combination possible in Japan as well?

OGA: No, in Japan we don't have such a plan. But there are similar contracts all over the world between CBS and the so-called Kinney Group, such as in Canada and Australia. Warner, as you know, owns no pressing facilities anywhere in the world. For the CBS side, it is company policy to do business for the sake of good music. CBS wants to compete with other companies on the basis of the quality of the music or sounds. The physical product pressed by one company or another sounds more or less the same. In fact, most pressing facilities in the U.S. are shared by many labels. In Japan, when I began, I established what is a unique factory in Shizuoka. I put in a full automatic press, the newest cutting machines in the world, a special plating device, etc. At that time I told the board of directors of the Record Association and others and I told the presidents of each record company, "Our factory is every-

body's factory. Anyone can use it." Up till now, Victor of Japan and Toshiba have made several millions of LPs at our factory.

LABO: What do you think of the future of 4-channel records?

OGA: When some time ago the monoaural record became stereo, everybody said that it would not last. In the same manner, 4-channel records are the subject of such negative words. But just as the age of stereo came to Japan and the world, there will be a day when nobody buys 2-channel anymore and all will be 4-channel.

LABO: As this is called the Age of Video, and as you are representing both CBS, which is involved deeply in EVR, and Sony, which is as deeply committed to VTR, what is your position?

OGA: The customers should decide which of the two systems they want to buy.

LABO: What do you think of joint ventures, such as yours, Nippon Grammophon's, Nippon Phonogram's, Warner/Pioneer, etc.?

OGA: The merit is, that by the extensive catalogs of the foreign interests, everything is stable. Because the foreign interests provide
(Continued on page 57)



Nostalgia Potential For U.K. Disk Mkt

By BRAIN BLEVINS
Record & Tape Retailer Staff Member

LONDON—While the relentless search for new talent continues in the British music industry, the singles charts, the broadcasting media and the West End theater have, in the past three months, indicated a revitalized interest and sales potential in back catalog items—specifically yesterday's singles and more generally stage and cinema musicals—and those record companies fortunate enough to have history on their side have been harvesting their vaults for additional revenue.

Reissued records are not a new sales phenomenon, and are almost as old as the industry itself, but recently British consumers have vociferously demonstrated (money talks) their desire to have some of the oldies recirculated.

Polydor and RCA appear to have had the best run with singles. Mojo, when inaugurated by Polydor, wasn't intended to be one of the firm's hit labels, but Tami Lynn's "I'm Gonna Run Away From You" has been riding RTR's Top 50 for the past 10 weeks, eclipsing the quarter-million sales mark in the process. Then came the Fascinations on Mojo with "Girls Are Out to Get You," another release from five years ago which has now sold over 3,000 copies. And it looks like the Formations release "At the Top of the Stairs" is also chart bound.

It is also understood that interest in an old single by the Tams shown by Mojo has prompted EMI to release it on the Probe label.

RCA's Maximillion series has also enjoyed a big sales spurt, with Elvis Presley's "Heartbreak Hotel" cited as a fast mover on the charts and Jim Reeves' "I Love You Because" not far behind. RCA is also continuing its "This Is . . ." double album series with "This Is the Big Band Era," featuring the Dorseys, Benny Goodman, Artie Shaw and Duke Ellington and selling at \$7.20. Sales of the five Maximillions released to date surpass 100,000, according to a&r chief Mike Everett, who adds: "It has proved to be a successful way of capitalizing on our back catalogue at a reasonable price."

While United Artists occasionally reissues singles, it is really with full-price albums compiled by label manager Alan Warner that the company has scored sales. Foremost among these are the three "Vaults" albums, and another, "Back to the Vaults," is scheduled for release in the autumn. The "Very Best of Eddie Cochran" album has sold some 10,000 copies so far, and interest in the artist, who has been dead for 10 years, doesn't appear to diminish. The Del Shannon "10th Anniversary" set, "Great Epic Film Themes" and Gordon Lightfoot's "The Way I Feel" have all entered the mid-price album chart.

Warner recently visited United Artists' offices in New York where he worked on the compilation of two albums containing music from the Warner Brothers movies of the Thirties to be released in the U.S. later this year and then considered for U.K. release.

And Polydor has scheduled an autumn release of ten double albums repackaged soundtracks from MGM films, which will be marketed under the banner Silver Screen at a retail price of \$5.88. Among the films included in the series are "Gigi," "Lili," "Singing in the Rain," "How the West Was Won," "Ben Hur," "Silk Stockings," "King of Kings," "Seven Brides for Seven Brothers," "Annie Get Your Gun," "Three Little Words," "If You Feel Like Sing-

(Continued on page 57)



Possible Price Rise For Italian Singles

By GERMAN RUSCITTO

MILAN—A possible 3-10 percent rise in the price of single records has been discussed by sales managers of the leading Italian record companies—with the exception of RCA—at a series of unofficial meetings recently.

Majority opinion among the companies is that any price rise will not affect the state of the singles—now in a critical state, with sales decreasing slowly but steadily during the past 12 months.

RCA has said it will not increase the price of singles. No official declaration has come from the other companies, but a further meeting will be held in the middle of September. It is certain that there is a desire within the industry to operate on a co-ordinated basis and thus avoid confusion among retailers because of a wide variation in prices.

The price of singles has been kept down due to a series of new taxes during recent years, as well as by an industry decision in 1969. Keeping in mind a basic \$1.20 retail price (out of which retailers enjoyed a 33.33 percent discount), the following events have occurred:

A 10 percent luxury tax was added to the 4 percent business tax in 1964.

The business tax rose from 4 percent to 8 percent (for records only). Tapes, cassettes and cartridges, however, were not affected by the increase, due to what is regarded as a legislative oversight.

The wholesale price of 80 cents was increased by 10 percent (or 8 cents) in December 1969—or, as many record companies prefer to see the decision, the discount to retailers was reduced from 33.33 percent to 27 percent. The industry claimed that retailers were not respecting the suggested \$1.20-plus-taxes retail price (or \$1.33 with taxes included). Instead, they were offering singles at lower

prices, ranging on average from \$1.12-\$1.20—in spite of the fact that they were also paying an additional local tax which varied remarkably from town to town, both in rate and system. Therefore the industry argued that it was in order to take 8 cents from the retailers for the benefit of the record industry, which was at that time faced with a series of strikes and cost increases. As a result, the average retail price rose to \$1.33.

The retail price of the single then touched peaks of between \$1.44-\$1.52, as the retailers completely revised their profit structure. The retailers were also complaining what they considered to be an insufficient gross profit and were also facing the serious problem of growing quantities of unsalable overordered stock.

From the end of 1969 up to the present time, a remarkable number of record retailers became bankrupt or closed down, while many others continued companies supporting them financially so they could try to recover their credit facilities. Up to the early part of 1969, the number of sales outlets directly served by the industry ranged from between 2,500-4,000, according to whether or not a company was using wholesalers.

At present, record retailers regularly served by the industry number between 1,500-1,800. A partial improvement in the situation has been made due to newly created outlets, such as gas stations and chain stores which are more orientated towards cartridge and cassette sales. But their number amounts to a few hundred only and is not sufficient to replace, on a turnover basis, the lost traditional outlets.

Another phenomenon which has occurred during the past two years—during which time the single has declined generally, due, it is
(Continued on page 58)

HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera a la Fama)

| This Week | Last Week | Title | Artist |
|-----------|-----------|--|--|
| 1 | 1 | ESTOY HECHO UN DEMONIO | Safari (CBS)—Melograf |
| 2 | 2 | LOVE STORY | Francis Lai (M. Hall); Andy Williams (CBS); Johnny Mathis (CBS); Alain Debray (RCA); Frank Pourcel (Odeon); Henry Mancini (RCA)—Korn |
| 3 | 10 | HELP (Get Me Some Help) | Tony Ronald (M. Hall); Kingstone Kara-Chi (RCA); Romeo (EMI); Flash (CBS)—Pamco |
| 4 | 3 | CUANDO NECESITO AMAR/HE TRATADO DE OLVIDARTE | Sabu (M. Hall)—Pamco |
| 5 | 4 | LA CHICA DE LA BOUTIQUE | Heleno (RCA)—Relay |
| 6 | 9 | SING SING BARBARA | Laurent & Mardi Gras (Fania/M. Hall) |
| 7 | 6 | YO QUIERO DIBUJARTE | Elio Roca (Polydor)—Korn |
| 8 | 8 | OLVIDAME MÚCHACHA | Los Comechingones (CBS); Aldo Monjes (Microfon); Los Cantores de Quilla Huasi (Microfon)—Edifon |
| 9 | 7 | DE BOLICHE EN BOLICHE | Los Naufragos (CBS)—Melograf |
| 10 | 5 | (Too Busy) THINKING ABOUT MY BABY | Mardi Gras (Fania/M. Hall)—Odeon |

AUSTRALIA

(Courtesy Go-Set)

| This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------------------|---------------------------|
| 1 | 1 | EAGLE ROCK | Daddy Cool (Sparmac) |
| 2 | 2 | HOW CAN YOU MEND A BROKEN HEART | Bee Gees (Spin) |
| 3 | 3 | L.A. INTERNATIONAL AIRPORT | Susan Raye (Capitol) |
| 4 | 4 | I DON'T KNOW HOW TO LOVE HIM | Helen Reedy (Capitol) |
| 5 | 1 | I DID WHAT I DID FOR MARIA | Tony Christie (MCA) |
| 6 | 1 | IT'S TOO LATE | Carole King (A&M) |
| 7 | 1 | I'LL MEET YOU HALFWAY | Partridge Family (Bell) |
| 8 | 1 | I LOVE HER MADLY | Doors (Elektra) |
| 9 | 1 | SWEET SWEET LOVE | Russell Morris (Columbia) |
| 10 | 1 | DADDY COOL | Drummond (Fable) |

BRAZIL

Rio De Janeiro (Courtesy I.B.O.P.E.)

| This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------------------|--|
| 1 | 1 | IF—Bread | (Philips) |
| 2 | 2 | OH ME, OH MY | B.J. Thomas (Top Tape) |
| 3 | 3 | IT'S TOO LATE | Carole King (Odeon) |
| 4 | 4 | IMPOSSIBLE ACREDITAR QUE PERDI VOCE | Marcio Greick (CBS) |
| 5 | 5 | QUEM MANDOU VOCE ERRAR | Claudio Barroso (Continental) |
| 6 | 6 | BE MY BABY | Cissy Houston (Top Tape) |
| 7 | 7 | HAVE YOU EVER SEEN THE RAIN | Creedence Clearwater Revival (Liberty) |
| 8 | 8 | IT DON'T COME EASY | Ringo Starr (Apple) |
| 9 | 9 | SING SING BARBARA | Mardi Gras (Top Tape) |
| 10 | 10 | THAT'S WHAT I WANT | Square Set (Epic) |

BRAZIL

SAO PAULO (Courtesy I.B.O.P.E.)

| This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------------|-----------------------------|
| 1 | 1 | IF—Bread | (Philips) |
| 2 | 2 | THAT'S WHAT I WANT | Square Set (CBS) |
| 3 | 3 | SO QUERO | Evaldo Braga (Polydor) |
| 4 | 4 | BOÊMIO DEMODE | Paulo Vinicius (Copacabana) |
| 5 | 5 | ANOTHER DAY | Paul McCartney (Odeon) |
| 6 | 6 | MINHA HISTORIA | Chico Buarque (Philips) |
| 7 | 7 | TOAST & MARMALADE FOR TEA | Tin Tin (Polydor) |
| 8 | 8 | OH ME, OH MY | B.J. Thomas (Top Tape) |
| 9 | 9 | MENINA DA LADEIRA | Joao So (Odeon) |
| 10 | 10 | O FIM | Mauro Sergio (Beverly) |

BRITAIN

(Courtesy Record Retailer) *Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------------|--|
| 1 | 1 | I'M STILL WAITING | D. Ross (Jobete/Carlo)—Tamlamotown (Deke Richards & Hal Davis) |
| 2 | 2 | NEVER ENDING SONG OF LOVE | *New Seekers (United Artists)—Philips (David MacKay) |
| 3 | 9 | HEY GIRL DON'T BOTHER ME | Tams (Lowery)—Probe |
| 4 | 5 | IN MY OWN WAY | *Family (United Artists)—Reprise (Family) |
| 5 | 3 | WHAT ARE YOU DOING SUNDAY | Dawn (Carlin)—Bell (Tokens/Dave Appell) |

| This Week | Last Week | Title | Artist |
|-----------|-----------|--|--|
| 6 | 6 | LET YOUR YEAH BE YEAH | *Pioneers (Island)—Trojan (J. Cliff/S. Crooks) |
| 7 | 8 | SOLDIER BLUE | Buffy Sainte-Marie (Cyril Shane)—RCA (B. Ste. M./Jack Nitzsche) |
| 8 | 15 | IT'S TOO LATE | Carole King (Screen Gems/Columbia)—A&M (Lou Adler) |
| 9 | 7 | DEVIL'S ANSWER | *Atomic Rooster (G.H. Music/Sunbury)—B&C (Atomic Rooster) |
| 10 | 4 | GET IT ON | *T. Rex (Essex)—Fly (Tony Visconti) |
| 11 | 10 | BANGLA DESH | *George Harrison (Apple)—Harrisons |
| 12 | 21 | BACK STREET LUV | *Curved Air (Blue Mountain)—Warner Bros. (Curved Air) |
| 13 | 11 | TOM-TOM TURN AROUND | *New World (Rak)—Chinnichap/Rak (Mickie Most) |
| 14 | 12 | MOVE ON UP | Curtis Mayfield (Carlin)—Buddah (Curtis Mayfield) |
| 15 | 14 | WON'T GET FOOLED AGAIN | *Who (Fabulous)—Track |
| 16 | 20 | WE WILL | *Gilbert O'Sullivan (April/MAM)—MAM (Gordon Mills) |
| 17 | 25 | DID YOU EVER | Nancy & Lee (Reprise)—London Tree |
| 18 | 17 | HEARTBREAK HOTEL/HOUND DOG/DON'T BE CRUEL | Elvis Presley (Belwin-Mills)—RCA |
| 19 | 26 | NATHAN JONES | Supremes (Tamlamotown)—Jobete/Carlin |
| 20 | 16 | LEAP UP & DOWN | *St. Cecilia (Polydor)—Jonjo (Jonathan King) |
| 21 | 18 | GET DOWN & GET WITH IT | *Slade (Polydor)—Barn (Chas. Chandler) |
| 22 | 13 | CHIRPY CHIRPY, CHEEP | *Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco) |
| 23 | 22 | CO-CO | *Sweet (RCA)—Chinnichap/Rak (Phil Wainman) |
| 24 | 29 | WHEN LOVES COMES ROUND AGAIN | *Ken Dodd (Melanie)—Columbia (John Burgess) |
| 25 | 44 | I BELIEVE (In Love) | *Hot Chocolate (RAK)—RAK (Mickie Most) |
| 26 | 32 | FOR ALL WE KNOW | Shirley Bassey (United Artists)—United Artists |
| 27 | 19 | ME & YOU & A DOG NAMED BOO | Lobo (Philips)—Carlin |
| 28 | 33 | DADDY DON'T YOU WALK SO FAST | *Daniel Boone (Penny Farthing)—Intune |
| 29 | 31 | AT THE TOP OF THE STAIRS | *Formations (Mojo)—Lowery |
| 30 | 24 | MONKEY SPANNER | *Dave & Ansel Collins (Technique)—B&C (Winston Riley) |
| 31 | — | REASON TO BELIEVE | *Rod Stewart (Mercury)—Kappelman/Rubin (Rod Stewart) |
| 32 | 23 | LA-LA MEANS I LOVE YOU | Delfonics (Carlin)—Bell (Stan & Bell) |
| 33 | 28 | BLACK & WHITE | *Greyhound (Trojan)—Durham/Essex (Dave Bloxham) |
| 34 | 34 | THESE THINGS WILL KEEP ME LOVING YOU | Velvelettes (Jobete/Carlin)—Tamlamotown (Fuqua/Bristol) |
| 35 | 30 | KNOCK THREE TIMES | Dawn (Bell)—Carlin (Tokens, Dave Appell) |
| 36 | 39 | YOU'VE GOT A FRIEND | James Taylor (Warner Bros.)—Screen Gems-Columbia (Peter Asher) |
| 37 | — | COUSIN NORMAN | *Marmalade (Decca)—Catrine (Marmalade) |
| 38 | 40 | LITTLE DROPS OF SILVER | *Gerry Monroe (Chapter One)—Intune |
| 39 | — | TAP TURNS ON THE WATER | *C.C.S. (Rak)—Rak/C.C.S. (Mickie Most) |
| 40 | 38 | JUST MY IMAGINATION | Temptations (Tamlamotown)—Jobete/Carlin (Norman Whitfield) |
| 41 | 27 | WATCHING THE RIVER FLOW | Bob Dylan (B. Feldman)—CBS (Bob Dylan) |
| 42 | 50 | MOON SHADOW | *Cat Stevens (Island)—Freshwater (Paul Samwell-Smith) |
| 43 | 48 | (For God's Sake) GIVE MORE POWER TO THE PEOPLE | Chi-Lites (Julio-Brian) (E. Record) |
| 44 | 36 | SWEET HITCH-HIKER | Creedence Clearwater Revival (Burlington)—United Artists (Creedence) |
| 45 | 42 | BACK SEAT OF MY CAR | *Paul & Linda McCartney (Apple)—Northern (P&L McCartney) |
| 46 | 35 | TONIGHT | *Move (Harvest)—Roy Wood/Carlin (Roy Wood/Jeff Lynne) |
| 47 | — | AMAZING GRACE | Judy Collins (Elektra)—Harmony (Mark Abramson) |
| 48 | — | CHAIRMEN OF THE BOARD | Chairmen of the Board (Invictus)—KPM (Holland-Dozier-Holland) |
| 49 | — | MY WAY | Frank Sinatra (Reprise)—Shapiro/Bernstein (Don Costa) |
| 50 | — | TWEEDLE DEE TWEEDLE DUM | *Middle of the Road (RCA) Sunbury (G. Tosti) |

CANADA

(Courtesy Maple Leaf System)

| This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------------|------------------------------------|
| 1 | 2 | SWEET HITCH-HIKER | Creedence Clearwater Revival (MUS) |
| 2 | 4 | UNCLE ALBERT/ADMIRAL HALSEY | Paul & Linda McCartney (Capitol) |
| 3 | 3 | LIAR—Three Dog Night | (RCA) |
| 4 | 5 | RAIN DANCE | Guess Who (RCA) |
| 5 | 19 | AIN'T NO SUNSHINE | Bill Withers (Ampex) |
| 6 | 8 | RIDERS ON THE STORM | Doors (Warner Bros.) |
| 7 | 6 | BEGINNINGS/COLOR MY WORLD | Chicago (Columbia) |
| 8 | 10 | WE GOTTA DREAM | Ocean (Arc) |
| 9 | — | MAGGIE MAY | Rod Stewart (London) |
| 10 | 7 | MR. BIG STUFF | Jean Knight (Stax) |

DENMARK

(Courtesy Danish Group of IFPI)

| This Week | Last Week | Title | Artist |
|-----------|-----------|----------------------------|--|
| 1 | 1 | I DID WHAT I DID FOR MARIA | Tony Christie (MCA)—Imudico |
| 2 | 2 | TWEEDLE DEE TWEEDLE DUM | Middle of the Road (RCA)—Dacapo |
| 3 | 3 | FUNNY FUNNY | Sweet (RCA)—Winckler |
| 4 | 4 | MIN MOELLEDAM | Peter Belli (Polydor)—Stig Anderson |
| 5 | 5 | VED HAWET | *De Gyldne Loefer (Sonet)—Winckler |
| 6 | 6 | BANK TRE GANGE | Klaus & Servants (RCA)—Dacapo |
| 7 | 7 | CHIRPY CHIRPY, CHEEP | CHEEP—Middle of the Road (RCA)—Dacapo |
| 8 | 8 | HEJ SOL SKIN PAA MIG | Familien Andersen (Polydor)—Multitone |
| 9 | 9 | KA' DU LEGGE DIG PAA SIDEN | PETTER—Bo Bendixen (Philips)—Intersong |
| 10 | 10 | BUTTERFLY | Danyl Gerard (CBS)—April |

MEXICO

(Courtesy Radio Mil)

| This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------|--|
| 1 | 2 | MARY ES MI AMOR | Leo Dan (CBS) |
| 2 | 1 | FELICIDAD | Victor Yturbe ("Piruli") (Philips) |
| 3 | 3 | PECADO MORTAL | Los Barbaros (Raff) |
| 4 | 5 | LOVE HER MADLY | Amala locamente—Doors (Gamma) |
| 5 | 6 | IT'S TOO LATE | Carole King (A&M) |
| 6 | 4 | THEME FROM "LOVE STORY" | (Tena de Historia de Amor)—Francis Lai (Gamma) |
| 7 | 9 | CLOSE TO YOU | (Cerca de ti)—Carpenters (A&M) |
| 8 | — | LOS REYES MAGOS | Sheila (Orfeon) |
| 9 | 7 | VAMOS A PLATICAR | Los Socios del Ritmo (Capitol) |
| 10 | 10 | ROSA MARCHITA | Roberto Jordan (RCA) |

NORWAY

(Courtesy Verdens Gang)

| This Week | Last Week | Title | Artist |
|-----------|-----------|--|---------------------------------------|
| 1 | 1 | CHIRPY CHIRPY, CHEEP | CHEEP—Middle of the Road (RCA)—Sonora |
| 2 | 2 | LADY ROSE | Mungo Jerry (Dawn)—Sweden |
| 3 | 5 | CO-CO | Sweet (RCA)—Sweden |
| 4 | 3 | FUNNY FUNNY | Sweet (RCA)—April |
| 5 | 4 | ER DET UNDERLIG MAN LENGTER BORT IBALT | Gro Anita Schoenn (RCA)—Sweden |
| 6 | 7 | ME AND YOU AND A DOG NAMED BOO | Lobo (Philips)—Sweden |
| 7 | 6 | BUTTERFLY | Danyl Gerard (CBS)—April |
| 8 | — | TWEEDLE DEE TWEEDLE DUM | Middle of the Road (RCA)—Liberty |
| 9 | 10 | SHAKE A HAND | Jose Feliciano (RCA)—Sweden |
| 10 | 8 | IT DON'T COME EASY | Ringo Starr (Apple)—Essex |
| 10 | 9 | ROSE GARDEN | Lynn Anderson (CBS)—Sweden |

SINGAPORE

(Courtesy Rediffusion, Singapore)

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------------------------------|
| 1 | 1 | (Where Do I Begin) LOVE STORY | Andy Williams (CBS) |
| 2 | 3 | CHIRPY CHIRPY, CHEEP | CHEEP—Middle of the Road (RCA) |
| 3 | 5 | HOW CAN YOU MEND A BROKEN HEART | Bee Gees (Polydor) |
| 4 | 2 | BROWN SUGAR | Rolling Stones (Decca) |
| 5 | 6 | DRAGGIN' THE LINE | Tommy James (Roulette) |
| 6 | 4 | IT'S TOO LATE | Carole King (A & M) |
| 7 | 10 | NEVER ENDING SONG OF LOVE | New Seekers (Philips) |
| 8 | 7 | DOUBLE LOVIN' | Osmonds (MGM) |
| 9 | 8 | HERE COMES THAT RAINY DAY FEELING AGAIN | —Fortunes (Capitol) |
| 10 | — | DON'T LET IT DIE | Hurricane Smith (Columbia) |

SOUTH AFRICA

(Courtesy Manufacturers & Distributors Association) *Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|------------------------------|--|
| 1 | 1 | CO-CO | Sweet (RCA)—Phil Wainman (Teal) |
| 2 | 1 | I DID WHAT I DID FOR MARIA | Tony Christie (MCA)—Francis Day (Gallo) |
| 3 | 3 | BANNER MAN | Blue Mink (Parlophone)—Clan (EMI) |
| 4 | 4 | HE'S GONNA STEP ON YOU AGAIN | John Kongos (RPM)—Clan (RPM) |
| 5 | 5 | YOU | Peter Maffay (Gallo)—Copyright Control (Gallo) |
| 6 | 6 | RAIN RAIN RAIN | Gentle People (RPM)—Clan (RPM) |
| 7 | 7 | HOLD ON TO WHAT YOU'VE GOT | *Peanut Butter Conspiracy (CBS)—Laetrec/Biem (GRC) |
| 8 | 8 | LADY ROSE | Mungo Jerry (Pye)—Essex (Laetrec) |

SPAIN

(Courtesy El Musical)

| This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------|--|
| 1 | 1 | FIN DE SEMANA | *Los Diablos (EMI)—Ritmo y Melodia |
| 2 | 2 | HELP | *Tony Ronald (Movieplay)—Canciones del Mundo |
| 3 | 3 | AHORA SE QUE ME QUIERES | *Formula V (Philips)—Fontana |
| 4 | 4 | BUTTERFLY | (in Spanish)—Danyl Gerard (CBS) |
| 5 | 5 | CARMEN | *Trebol (CBS)—April |
| 6 | 6 | BORRIQUITO | *Peret (Ariola) |
| 7 | 7 | ANOTHER DAY | Paul McCartney (EMI)—EGO |
| 8 | 8 | BROWN SUGAR | Rolling Stones (Hispanox)—Essex Espanola |
| 9 | 9 | TIERRAS LEJANAS | *Basilio (Zafiro)—Fontana/Zafiro |
| 10 | 10 | SING, SING BARBARA | Laurent (Opalo-Movieplay)—Kama |

Possible Price Rise For Italian Singles

Continued from page 56

thought, to price increases and the more sophisticated requirements of record buyers—is the increase in sales of albums and tapes.

In 1969, singles represented 85 percent, in units, of the total market. But a recent market report from Phonogram indicates that singles sales are now only 62 percent of the market, the remainder being made up of light-music albums (14 percent), classical albums (7.5 percent), cartridges (3.5 percent) and cassettes (13 percent).

An obvious manifestation of the decline in singles is represented by the fact that average sales of hit recordings are down from 600,000 units to 300,000. We are now a long way from events like the 1964 recording of "Una Lacrima Sul viso" (A Tear on Your Face), which notched up sales of 1,400,000. And the increasing demand for music in LP form—records and tapes—has not been enough to replace the lost sales for the declining single.

Last year (1970) showed a 12 percent market recession as opposed to 1969. It is expected the situation in 1971 will be worse.

Furthermore, many record companies have decided not to dis-

tribute their product directly. Bell-disc, Campi, Carosello, Cellograf, Clan, King, Miura, Sidet and Sif are among companies which decided to do without their own sales organizations, while Fonit-Cetra, Messaggerie Musicali and Dischi Ricordi took advantage of the newly created situation by absorbing more catalogs for their organizations.

The industry was faced with a contraction in turnover and an increase in costs. Under such pressures, it started checking its structures, costs and revenues. In this respect, there will be renewed discussion as to whether or not to increase the price of singles.

In-depth survey made by Discografia Internazionale editorial staff in the Milan area—a highly representative one—among record retailers, revealed that some stores (20 percent) have closed or are going to close their singles departments; that others (20 percent) would close theirs if singles prices will go up because they are already at breaking point as far as remuneration is concerned; and that yet others (20 percent) would still continue to try not to alter the retail price, in order to keep customers coming into their shops.

The balance of retailers would increase the price of singles following any industry step in this direction. But many retailers complain that the already shrinking single would be killed by any price increase, or at least its death could be anticipated.

Many others insisted they would discontinue trading, as sales from albums and tapes would not compensate the loss on singles, especially considering that record buyers in the average low Italian income bracket are predominantly singles buyers.

Beauty Queen With Columbia

TORONTO—A former Miss Canada Diane Landry has signed with Columbia Records through Ben Kaye Associates, Inc. of Montreal. She will have her first single, "A Corner of Your Heart," on the market to coincide with Columbia's sales convention in Toronto on Sept. 19-20.

Both sides of the single were written by Marty Butler and Bob Bilyk of Montreal. Production was supervised by Ben Kaye and Joe Zito.

Discophon-Finnlevy End Distrib Link

HELSINKI — The distribution link-up between Discophon and Finnlevy, the leading record/cassette distributor, ended on July 1. Discophon, whose labels include RCA, MCA and Monument, will now handle this side of business itself.

Koffman With GRT of Canada

TORONTO—Toronto musician Moe Koffman has signed a worldwide contract with GRT of Canada. Last year, Koffman hosted the national CBS-TV program Music Machine.

GRT of Canada is now organizing international distribution of Koffman's first album to be released in a month.

Tape Happenings

Continued from page 18

ette Systems, Cincinnati. The company is offering a cassette player/recorder, manufactured by Electro, with a series of 12 cassettes. The unit will list at \$19.95, while the training cassettes list at \$7.95. Frederic Bernstein, president of Cassette Systems, plans also to offer the course on 8-track cartridges. . . . Specialty Converters, Newark, Del., has introduced a pressure pad for cartridges and cassettes which eliminates the need for adhesives. The pad is composed of a two-sided lamination utilizing urethane polyester foam as the carrier, according to the company. . . . TDK Electronics has honored TMC Sales Corp. for sales performance.

Classical Music

Col Trims Repackaged Output And Steps Up New Recordings

By ROBERT SOBEL

NEW YORK—After a successful four-and-a-half-year sales run on its Greatest Hits and its Great Composer series, Columbia Records has withdrawn future release plans of both lines and will concentrate more on new and original recordings. All repackaged product, at one point about 35 percent of Columbia classical release out-

put, is being trimmed to about 20 percent, according to Thomas Frost, Masterworks music director. "Repackaged product will be held to a minimum," he said, "and although we have stopped producing more in the Greatest series, we will nevertheless continue repackaging in three areas. Product we will continue to re-cover will be

Stravinsky by Stravinsky LP's, those for the Odyssey line, and the specially priced two-record sets. Trimming other repackaged items will enable us to increase our release schedule on original recordings.

"Although the Greatest Hits and the Great Composer series did extremely well, 284,000 on the Hits and 381,000 on the Composer LP's in sales, we feel that the saturation point has been reached. Thirty composers were featured, and 11 in the selection series. There simply were not that many popular composers left."

In line with the accent shift towards more new material, Columbia Masterworks will release in January "Mass," Leonard Bernstein's new work which will be recorded shortly after its premiere Wednesday (8) at the J.F. Kennedy Center's inaugural festival in Washington. Also, this month, a new E. Power Biggs record of Bach works will be released. The recording was made in Leipzig, East Germany, and marks the first time an American was permitted to record in the Eastern zone. The date was the result of negotiations over a two-year period with the East German state record company (VEB).

"Other releases, such as the new Moog record, the Mormon Tabernacle Choir doing songs from Broadway and films, which is the first time that the Choir has done this kind of repertoire, and the signing of Daniel Barenboim to record with us for three years as conductor of major orchestral works with the New York Philharmonic and major European orchestras, are examples of our stepped-up accent. In this vein, we will continue to release major staples, looking to the excitement of individual performers to sell the records," Frost said.

60-Nation Orchestra Formed To Perform Three Concerts

WASHINGTON — Musical ambassadors representing orchestras from 60 nations and 34 states have formed a World Symphony Orchestra and will gather in New York City on Oct. 19.

The musicians, who are part of a program sponsored by the Federation of People-to-People Programs Inc., will play three major invitational concerts. Some 140

orchestral musicians have joined "to affirm the worldwide heritage of music and promote international understanding."

Led by Polydor Records' Arthur Fiedler of the Boston Symphony Orchestra, the World Symphony will appear Oct. 22 at Philharmonic Hall at New York's Lincoln Center for the Performing Arts in a concert sponsored by the United Nations Assn. of the U.S.A. It will be attended by U.N. ambassadors, the U.N. Secretariat and the international community.

The orchestra's second performance will be in Orlando, Fla., on Oct. 23, to help dedicate the Walt Disney World complex. Concluding the week, it will present the first orchestral performance on the stage of the D.C. opera house of the John F. Kennedy Center for the Performing Arts on Oct. 25. Members of foreign embassies, government and national business, civic and cultural leaders will be invited.

Also involved in the program are the American Symphony Orchestra League, American Federation of Musicians, and the U.S. Department of State.

Pan American World Airways and Eastern Airlines are providing international and domestic air transportation for the orchestra. Greyhound Bus Lines will provide ground transportation.

Piedmont Chamber Unit to Play at Kennedy Center

WINSTON-SALEM, N.C.—The Piedmont Chamber Orchestra, sponsored by the Moravian Music Foundation and the North Carolina School of the Arts Foundation, will present a concert at the John F. Kennedy Center for the Performing Arts in Washington on Sunday (12).

The orchestra conducted by Nicholas Harsanyi, dean of North Carolina School of the Arts will

be part of the inaugural two-week festival celebrating the opening of the center.

Featured piece is an oratorio by Christian Ignatius Latrobe "The Dawn of Glory." The number features North Carolina faculty members Janice Harsanyi, soprano; Seth McCoy, tenor, and William Beck, bass-baritone. The Westminster Choir will also perform in the Moravian piece.

Also scheduled for the program are Charles Hommann's "Overture in D," Johann Friedrich Peter's "Quintetto No. 2 in A," David Moritz Michael's "Water-music Suite in E Flat" and J.C.F. Bach's "Sinfonia in B Flat."

The JFK concert marks the 20th century world premiere of the Latrobe piece. The Moravian concert will be the only event concerned with native Americana during the two-week inaugural festival.

The three vocal soloists are all members of the NCSA School of Music voice faculty. Mrs. Harsanyi has recorded with CBS and Decca Records. She was artist-in-residence at Interlochen Arts Academy.

McCoy was a soloist with the Robert Shaw Chorale before joining the North Carolina faculty. Beck is a long-time faculty member who has performed with the National Opera Company, the New York City Opera Co. and has recorded on RCA Victor.

Classical Calendar

The Austrian Preiser label, distributed in the U.S. by the German News Co., has reissued Wagner's "Lohengrin" on four disks. Suggested list is \$29.95. . . . 15 recordings mark September releases by Angel, Melodiya/Angel and Seraphim. . . . "Ariodante," just-released premiere recording on RCA, will be inaugural opera at John F. Kennedy Center in Washington on Tuesday (14). The baroque work features Sofia Steffan in title role. Stephen Simon is conductor. . . . A son born to Mr. and Mrs. Lorin Maazel on Aug. 17. Father conducts London New Philharmonia; mother is pianist Israella Margalit.

The New York Philharmonic will hold one-week orchestra Repertoire Institute for black and minority musicians at Philharmonic Hall, N.Y. beginning Tuesday (7). Study will be directed by conductor Richard Lert. . . . Chuck Mangione to appear with members of Buffalo Philharmonic in Buffalo on Friday (10). . . . "Climb Every Mountain," Columbia's new Mormon Tabernacle Choir LP, was recorded by the group in Salt Lake City, but overdubbed orchestrally in New York. The company's "Everything You Always Wanted to Hear on the Moog" took 450 studio hours to record.



JOHN HARPER, center, of London Records of California, and Terry McEwen, right, classical manager of London Records, visit Musical Isle of America, San Francisco, to congratulate Dick Hanahoe, store manager, on opening new full-line classical section.

SEPTEMBER 11, 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.

| Wks. With | 1 | 2 | 3 | Wks. Ago | Wks. Ago | Wks. Ago | TITLE—Artist, Label (Dist. Label) (Pub., Lic.) | Weeks On Chart |
|-----------|----|----|----|----------|----------|----------|--|----------------|
| 1 | 1 | 9 | 15 | | | | THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez, Vanguard 35138 (Canaan, ASCAP) | 6 |
| 2 | 3 | 15 | 27 | | | | AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI) | 5 |
| 3 | 18 | — | — | | | | SUPERSTAR Carpenters, A&M 1289 (Skyhill/Delbon, BMI) | 2 |
| 4 | 4 | 13 | 13 | | | | WEDDING SONG (There Is Love) Paul Stookey, Warner Bros. 7511 (Songbirds of Paradise, ASCAP) | 7 |
| 5 | 5 | 27 | 30 | | | | SWEET CITY WOMAN Stamper, Bell 45-120 (Corral, BMI) | 5 |
| 6 | 7 | 7 | 16 | | | | SPANISH HARLEM Aretha Franklin, Atlantic 2817 (Progressive Trio, BMI) | 6 |
| 7 | 17 | 23 | — | | | | ALL MY TRIALS Ray Stevens, Barnaby 2039 (CBS) (Ahab, BMI) | 3 |
| 8 | 9 | 14 | 14 | | | | CRAZY LOVE Helen Reddy, Capitol 3138 (Warner Bros./Vanian, ASCAP) | 7 |
| 9 | 10 | 32 | 38 | | | | UNCLE ALBERT/ADMIRAL HALSEY Paul & Linda McCartney, Apple 6279 (Maclen/McCartney, BMI) | 4 |
| 10 | 11 | 12 | 12 | | | | CHIRPY CHIRPY CHEEP CHEEP Mac & Katie Kissoon, ABC 11306 (Intersongs-U.S.A., ASCAP) | 7 |
| 11 | 13 | 22 | — | | | | ANOTHER TIME, ANOTHER PLACE Engelbert Humperdinck, Parrot 40065 (London) (MCA, ASCAP) | 3 |
| 12 | 12 | 20 | 23 | | | | ALL DAY MUSIC War, United Artists 50815 (Far-Out, ASCAP) | 5 |
| 13 | 21 | — | — | | | | SO FAR AWAY/SMACKWATER JACK Carole King, Ode '70 66019 (A&M) (Screen Gems-Columbia, BMI/Screen Gems-Columbia, BMI) | 2 |
| 14 | 14 | 17 | 32 | | | | GO AWAY LITTLE GIRL Donny Osmond, MGM 14285 (Screen Gems-Columbia, BMI) | 5 |
| 15 | 15 | 28 | 29 | | | | AMANDA Dionne Warwick, Scepter 12326 (Screen Gems-Columbia, BMI) | 5 |
| 16 | 2 | 1 | 2 | | | | BEGINNINGS Chicago, Columbia 4-45417 (Aurelius, BMI) | 10 |
| 17 | 6 | 5 | 5 | | | | HOW CAN YOU MEND A BROKEN HEART Bee Gees, Atco 6824 (Casseroles/Warner/Tamerlane, BMI) | 12 |
| 18 | 33 | 33 | 34 | | | | K-JEE Nite-Liters, RCA 74-0461 (Rutri, BMI) | 4 |
| 19 | 8 | 3 | 4 | | | | WHERE YOU LEAD Barbra Streisand, Columbia 4-45414 (Screen Gems-Columbia, BMI) | 8 |
| 20 | 19 | 2 | 1 | | | | IF NOT FOR YOU Olivia Newton-John, Uni 55281 (MCA) (Big Sky, BMI) | 13 |
| 21 | 34 | 39 | — | | | | I WOKE UP IN LOVE THIS MORNING Partridge Family Starring Shirley Jones & Featuring David Cassidy, Bell 45-130 (Screen Gems-Columbia, BMI) | 3 |
| 22 | 27 | 36 | — | | | | LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) Kris Kristofferson, Monument 8525 (Skyhill, BMI) | 3 |
| 23 | 28 | — | — | | | | TALK IT OVER IN THE MORNING Anne Murray, Capitol 3159 (Almo, ASCAP) | 2 |
| 24 | 16 | 16 | 20 | | | | WHERE EVIL GROWS Poppy Family, London 148 (Gone Fishin', BMI) | 6 |
| 25 | 39 | — | — | | | | IF YOU REALLY LOVE ME Stevie Wonder, Tamla 54280 (Motown) (Jobete, BMI) | 2 |
| 26 | — | — | — | | | | ANNABELLA Hamilton, Joe Frank & Reynolds, Dunhill 4287 (Sunbury, ASCAP) | 1 |
| 27 | 20 | 8 | 6 | | | | RINGS Cymarron, Entrance 7500 (CBS) (Unart, BMI) | 12 |
| 28 | 23 | 11 | 11 | | | | RIDERS ON THE STORM Doors, Elektra 45738 (Doors, ASCAP) | 10 |
| 29 | 29 | 31 | — | | | | A SONG FOR YOU Andy Williams, Columbia 4-45434 (Skyhill, BMI) | 3 |
| 30 | — | — | — | | | | KO KO JOE Jerry Reed, RCA 48-1011 (Vector, BMI) | 1 |
| 31 | 40 | 40 | — | | | | HOW CAN I UNLOVE YOU Lynn Anderson, Columbia 4-45429 (Lowery, BMI) | 3 |
| 32 | 32 | 18 | 17 | | | | TAKE ME HOME, COUNTRY ROADS John Denver with Fat City, RCA 74-0445 (Cherry Lane, ASCAP) | 20 |
| 33 | — | — | — | | | | CALIFORNIA KID & REMO Lobo, Big Tree 119 (Amplex) (Ensign, BMI) | 1 |
| 34 | — | — | — | | | | SMILING FACES SOMETIMES Undisputed Truth, Gordy 7108 (Motown) (Jobete, BMI) | 1 |
| 35 | — | — | — | | | | STAGGER LEE Tommy Roe, ABC 11307 (Travis, BMI) | 1 |
| 36 | — | — | — | | | | THE SONG IS LOVE Mary Travers, Warner Bros. 7517 (Papamar, BMI) | 1 |
| 37 | 31 | 38 | 39 | | | | MY DAYS OF LOVING YOU Perry Como, RCA 74-0518 (Roncom, ASCAP) | 4 |
| 38 | 38 | 26 | 28 | | | | I'D RATHER BE SORRY Ray Price, Columbia 4-45425 (Buckhorn, BMI) | 6 |
| 39 | — | — | — | | | | I'LL BE WITH YOU Vogues, Bell 45-127 (Razzle Dazzle, BMI) | 1 |
| 40 | — | — | — | | | | CHOTTO MATTE KUDASI Sam Kapu, Anthem 51000 (Rachel, BMI) | 1 |

Billboard SPECIAL SURVEY For Week Ending 9/11/71

Billboard

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|--|---|
| 1 | | 5 GO AWAY LITTLE GIRL | Donny Osmond (Rick Hall), MGM 14285 |
| 2 | | 4 SPANISH HARLEM | Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2817 |
| 3 | | 3 SMILING FACES SOMETIMES | Undisputed Truth (Norman Whitfield), Gordy 7108 (Motown) |
| 4 | | 6 AIN'T NO SUNSHINE | Bill Withers (Booker T. Jones), Sussex 219 (Buddah) |
| 5 | | 1 UNCLE ALBERT/ADMIRAL HALSEY | Paul & Linda McCartney (Paul & Linda McCartney), Apple 6278 |
| 6 | | 2 HOW CAN YOU MEND A BROKEN HEART? | Bee Gees (Bee Gees & Robert Stigwood), Atco 6824 |
| 7 | | 10 I JUST WANT TO CELEBRATE | Rare Earth (Rare Earth & Tom Baird), Rare Earth 5031 (Motown) |
| 8 | | 7 TAKE ME HOME, COUNTRY ROADS | John Denver With Fat City (Milton Okun), RCA 74-0445 |
| 9 | | 8 SIGNS | Five Man Electrical Band (Dallas Smith), Lionel 3213 (MGM) |
| 10 | | 19 MAGGIE MAY/REASON TO BELIEVE | Rod Stewart (Rod Stewart), Mercury 73224 |
| 11 | | 11 WHATCHA SEE IS WHATCHA GET | Dramatics (Tony Hester), Volt 4058 |
| 12 | | 18 THE NIGHT THEY DROVE OLD DIXIE DOWN | Joan Baez (Norbert Putnam & Jack Lothrop), Vanguard 35138 |
| 13 | | 9 LIAR | Three Dog Night (Richard Podolor), Dunhill 4282 |
| 14 | | 17 STICK-UP | Honey Cone (Greg Perry & General Johnson/Stagecoach Prod.), Hot Wax 7106 (Buddah) |
| 15 | | 13 MERCY MERCY (The Ecology) | Marvin Gaye (Marvin Gaye), Tama 54207 (Motown) |
| 16 | | 20 WON'T GET FOOLED AGAIN | Who (Lambert-Stampe-Cameron), Decca 32846 (MCA) |
| 17 | | 49 SUPERSTAR | Carpenters (Jack Daugherty), A&M 1289 |
| 18 | | 21 I WOKE UP IN LOVE THIS MORNING | Partridge Family, Starring Shirley Jones & Featuring David Cassidy (Wes Farrell), Bell 45-130 |
| 19 | | 15 BEGINNINGS/COLOR MY WORLD | Chicago (James William Guercio), Columbia 4-45417 |
| 20 | | 34 DO YOU KNOW WHAT I MEAN | Lee Michaels (Lee Michaels), A&M 1262 |
| 21 | | 12 MR. BIG STUFF | Jean Knight (Wardell Quezergue), Stax 0088 |
| 22 | | 16 SWEET HITCH-HIKER | Creedence Clearwater Revival (Creedence), Fantasy 665 |
| 23 | | 24 BANGLA DESH/DEEP BLUE | George Harrison (George Harrison & Phil Spector), Apple 1836 |
| 24 | | 26 TIRED OF BEING ALONE | Al Green (Willie Mitchell & Al Green), Hi 2194 (London) |
| 25 | | 14 RIDERS ON THE STORM | Doors (Bruce Botnick & the Doors), Elektra 45738 |
| 26 | | 31 THE STORY IN YOUR EYES | Moody Blues (Tony Clarke), Threshold 67006 (London) |
| 27 | | 30 CHIRPY CHIRPY CHEEP CHEEP | Mac & Katie Kissoon (Miki Dalton), ABC 11306 |
| 28 | | 37 IF YOU REALLY LOVE ME | Stevie Wonder (Stevie Wonder), Tama 54208 (Motown) |
| 29 | | 25 IF NOT FOR YOU | Olivia Newton-John (Bruce Welch & John Farrar), Uni 55281 (MCA) |
| 30 | | 56 MAKE IT FUNKY (Part 1) | James Brown (James Brown), Polydor 14088 |
| 31 | | 35 SATURDAY MORNING CONFUSION | Bobby Russell (Snuff Garrett), United Artists 50788 |
| 32 | | 39 SO FAR AWAY/SMACKWATER JACK | Carole King (Lou Adler), Ode '70 66019 (A&M) |
| 33 | | 38 RAIN DANCE | Guess Who (Jack Richardson for Nimbus 9), RCA 74-0522 |

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|--|--|
| 34 | | 36 WEDDING SONG (There Is Love) | Paul Stookey (Jim Mason & Ed Mottau), Warner Bros. 7511 |
| 35 | | 43 SWEET CITY WOMAN | Stampeders (Mel Shaw), Bell 45-120 |
| 36 | | 32 GO DOWN GAMBLIN' | Blood, Sweat & Tears (Don Heckman, Bobby Colomby & Roy Halee), Columbia 4-45427 |
| 37 | | 23 HOT PANTS PT. 1 (She Got to Use What She Got to Get What She Wants) | James Brown (James Brown Prod.), People 2501 (Starday/King) |
| 38 | | 40 I LIKES TO DO IT | People's Choice (Bill Perry & Rudy Wilson), Phil-L.A. of Soul 349 (Jamie/Guyden) |
| 39 | | 45 K-JEE | Nite-Liters (Fuqua III Prod.), RCA 74-0461 |
| 40 | | 44 SURRENDER | Diana Ross (Nickolas Ashford & Valerie Simpson), Motown 1188 |
| 41 | | 42 I AIN'T GOT TIME ANYMORE | Glass Bottle (Bill Ramal & Dickie Goodman), Avco 4575 |
| 42 | | 47 ALL DAY MUSIC | War (Jerry Goldstein), United Artists 50815 |
| 43 | | 53 BREAKDOWN (Part 1) | Rufus Thomas (Tom Nixon), Stax 0098 |
| 44 | | 58 I'VE FOUND SOMEONE OF MY OWN | Free Movement (Joe Porter), Decca 32818 (MCA) |
| 45 | | 46 MAGGIE | Redbone (Lolly Vegas & Pete Welding), Epic 5-10670 (CBS) |
| 46 | | 48 MARIANNE | Stephen Stills (Stephen Stills & Bill Halverson), Atlantic 2820 |
| 47 | | 52 THE LOVE WE HAD (Stays on My Mind) | Dells (Chuck Stepney & Chuck Barksdale), Cadet 5683 (Chess/Janus) |
| 48 | | 51 WHERE EVIL GROWS | Poppy Family (Terry Jacks), London 148 |
| 49 | | 62 STOP, LOOK, LISTEN (To Your Heart) | Stylistics (Thom Bell), Avco 4572 |
| 50 | | 54 TAKE ME GIRL, I'M READY | Jr. Walker & the All Stars (Johnny Bristol), Soul 35084 (Motown) |
| 51 | | 61 EASY LOVING | Freddie Hart (George Richey), Capitol 3115 |
| 52 | | 60 STAGGER LEE | Tommy Roe (Steve Barri), ABC 11307 |
| 53 | | 57 CRAZY LOVE | Helen Reddy (Larry Marks), Capitol 3138 |
| 54 | | 55 WAITING AT THE BUS STOP | Bobby Sherman (Bobby Sherman), Metromedia 222 |
| 55 | | 64 ANOTHER TIME, ANOTHER PLACE | Engelbert Humperdinck (Gordon Mills), Parrot 40065 (London) |
| 56 | | 69 CALL MY NAME, I'LL BE THERE | Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2824 |
| 57 | | 66 THIN LINE BETWEEN LOVE & HATE | Persuaders (Poindexter Bros.), Atco 6822 |
| 58 | | 63 LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) | Kris Kristofferson (Fred Foster), Monument 8525 (CBS) |
| 59 | | 65 TRAPPED BY A THING CALLED LOVE | Denise LaSalle (Crajon Enterprises), Westbound 182 (Chess/Janus) |
| 60 | | 68 ANNABELLA | Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4287 |
| 61 | | 72 GIMME SHELTER | Grand Funk Railroad (Terry Knight), Capitol 3160 |
| 62 | | 74 KO-KO JOE | Jerry Reed (Chet Atkins), RCA 48-1011 |
| 63 | | 73 IS THAT THE WAY | Tin Tin (Maurice Gibb & Billy Lawrie), Atco 6821 |
| 64 | | 67 THEM CHANGES | Buddy Miles (Robin McBride & Buddy Miles), Mercury 73228 |
| 65 | | 75 HOW CAN I UNLOVE YOU | Lynn Anderson (Glenn Sutton), Columbia 4-45429 |
| 66 | | 89 HIJACKIN' LOVE | Johnnie Taylor (Don Davis), Stax 0096 |

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|---|--|
| 67 | | 50 MOTHER FREEDOM | Bread (David Gates), Elektra 45740 |
| 68 | | 77 A NATURAL MAN | Lou Rawls (Michael Lloyd), MGM 14262 |
| 69 | | 59 WHERE YOU LEAD | Barbra Streisand (Richard Perry), Columbia 4-45414 |
| 70 | | 79 I'D RATHER BE SORRY | Ray Price (Don Law), Columbia 4-45425 |
| 71 | | 80 THINK HIS NAME | Johnny Rivers & the Guru Rem Das Ashram Singers (Johnny Rivers), United Artists 50822 |
| 72 | | 81 CALIFORNIA KID AND REMO | Lobo (Phil Gernhard), Big Tree 119 (Ampex) |
| 73 | | 90 ROLL ON | New Colony Six (Sanctuary Prod.), Sunlight 1001 (TwiNight) |
| 74 | | 83 DON'T TRY TO LAY NO BOOGIE-WOOGIE ON THE KING OF ROCK AND ROLL | John Baldry (Rod Stewart), Warner Bros. 7506 |
| 75 | | — ONE FINE MORNING | Lighthouse (Jimmy Ienner), Evolution 1048 (Stereo Dimension) |
| 76 | | — TALK IT OVER IN THE MORNING | Anne Murray (Brian Aherne), Capitol 3159 |
| 77 | | 85 ALL MY TRIALS | Ray Stevens (Ray Stevens), Barnaby 2039 (CBS) |
| 78 | | — MacARTHUR PARK (Part II) | Four Tops (Frank Wilson), Motown 1189 |
| 79 | | — GHETTO WOMAN | B.B. King (Ed Michel & Joe Zagarino), ABC 11310 |
| 80 | | — GET IT WHILE YOU CAN | Janis Joplin (Paul Rothchild), Columbia 4-45433 |
| 81 | | — BIRDS OF A FEATHER | Raiders (Mark Lindsay), Columbia 4-45453 |
| 82 | | 97 MILITARY MADNESS | Graham Nash (Graham Nash), Atlantic 2827 |
| 83 | | 82 A SONG FOR YOU | Andy Williams (Dick Glasser), Columbia 4-45434 |
| 84 | | 94 HE'D RATHER HAVE THE RAIN | Heaven Bound, With Tony Scotti (Tony Scotti & Tommy Oliver, With Michael Lloyd), MGM 14284 |
| 85 | | — YO-YO | Osmonds (Rick Hall), MGM 14295 |
| 86 | | 95 FEEL SO BAD | Ray Charles (Joe Adams), ABC 11308 |
| 87 | | — PIN THE TAIL ON THE DONKEY | Newcomers (Allen Jones), Stax 0099 |
| 88 | | 88 THE YEAR THAT CLAYTON DELANEY DIED | Tom T. Hall (Jerry Kennedy), Mercury 73221 |
| 89 | | 98 WOMEN'S LOVE RIGHTS | Laura Lee (William Witherspoon), Hot Wax 7105 (Buddah) |
| 90 | | — SOME OF SHELLEY'S BLUES | Nitty Gritty Dirt Band (William E. McKuen), United Artists 50817 |
| 91 | | — I KNOW I'M IN LOVE | Chee Chee & Peppy (J. James), Buddah 225 |
| 92 | | 92 A LONG TIME, A LONG WAY TO GO | Runt, Featuring Todd Rundgren (T. Rundgren), Bearsville 31004 (Ampex) |
| 93 | | — THAT'S THE WAY A WOMAN IS | Messengers (Mass Prod.), Rare Earth 5032 (Motown) |
| 94 | | 96 DESDEMONA | Searchers (David Paramor), RCA 74-0484 |
| 95 | | — HANDBAGS & GLADRAGS | Chase (Frank Rand & Bob DeStocker), Epic 5-10775 (CBS) |
| 96 | | — CAN YOU GET TO THAT | Funkadelic (George Clinton), Westbound 185 (Chess/Janus) |
| 97 | | 99 A PART OF YOU | Brenda & the Tabulations (Gilda Woods & Van McCoy), Top & Bottom 408 |
| 98 | | — SOLO | Billie Sans (Pat Cusimano), Invictus 9102 (Capitol) |
| 99 | | — SUMMER SIDE OF LIFE | Gordon Lightfoot (Joe Wissert), Reprise 1035 |
| 100 | | — BLACK SEEDS KEEP ON GROWING | Main Ingredient (Silvester, Simmons & McPherson), RCA 74-0517 |

HOT 100 A TO Z—(Publisher-Licensee)

| | | | | | | | |
|--|-----|--|----|--|----|---|----|
| Ain't No Sunshine (Interior, BMI) | 42 | Feel So Bad (Arc/Playmate, BMI) | 86 | One Fine Morning (C.A.M./U.S.A., BMI) | 75 | Sweet City Woman (Corral, BMI) | 35 |
| All Day Music (For Out, ASCAP) | 4 | Get It While You Can (Hill & Range/Ragmar, BMI) | 80 | A Part of You (One Eye Soul/McCoy, BMI) | 97 | Sweet Hitch-Hiker (Greasy King, BMI) | 22 |
| All My Trials (Ahab, BMI) | 77 | Ghetto Woman (Pamco/Sounds of Lucille, BMI) | 79 | Pin the Tail on the Donkey (East/Memphis, BMI) | 87 | Take Me Girl, I'm Ready (Jobete, BMI) | 50 |
| Annabella (Sunbury, ASCAP) | 60 | Gimme Shelter (Abkco, BMI) | 61 | Rain Dance (Cirrus/Sunspot/Walrus-Moore/Dunbar, BMI) | 33 | Take Me Home, Country Roads (Cherry Lane, ASCAP) | 8 |
| Another Time, Another Place (MCA, ASCAP) | 55 | Go Away Little Girl (Screen Gems-Columbia, BMI) | 1 | Reason to Believe (Kappelman/Rubin, BMI) | 10 | Talk It Over in the Morning (Almo, ASCAP) | 76 |
| Bangla Desh (Harrisons, BMI) | 23 | Go Down Gamblin' (Blackwood/Minnesingers, BMI) | 36 | Riders on the Storm (Doors, ASCAP) | 25 | That's the Way a Woman Is (Stein & Van Stock/Positive, ASCAP) | 93 |
| Beginnings (Aurelius, BMI) | 19 | Handbags & Gladrags (Lovely, ASCAP) | 95 | Roll On (New Colony, BMI) | 31 | Them Changes (Miles Ahead/Three Bridges, ASCAP) | 64 |
| Birds of a Feather (Lowery, BMI) | 81 | Hijackin' Love (Groovesville, BMI) | 66 | Saturday Morning Confusion (Pix Russ, ASCAP) | 73 | Thin Line Between Love & Hate (Cottillion/Win Or Lose, BMI) | 9 |
| Black Seeds Keep on Growing (Ingredient, BMI) | 100 | I Ain't Got Time Anymore (Leeds, ASCAP) | 41 | Signs (Four Star, BMI) | 32 | Think His Name (Music Pushers, ASCAP) | 57 |
| Breakdown (Part 1) (East/Memphis, BMI) | 43 | I Just Want to Celebrate (Jobete, BMI) | 7 | Smack Water Jack (Screen Gems-Columbia, BMI) | 9 | Tired of Being Alone (Jec, BMI) | 24 |
| California Kid and Remo (Ensign, BMI) | 72 | Hot Pants Pt. 1 (She Got to Use What She Got to Get What She Wants) (Cried, BMI) | 37 | So Far Away (Screen Gems-Columbia, BMI) | 32 | Trapped by a Thing Called Love (Ordinary Bridgeport, BMI) | 59 |
| Call My Name, I'll Be There (Walden, ASCAP) | 56 | How Can I Mend a Broken Heart? (Casserole/Tamerlane, BMI) | 65 | Solo (Gold Forever, BMI) | 98 | Uncle Albert/Admiral Halsey (Maclen/McCartney, BMI) | 5 |
| Can You Get to That (Bridgeport, BMI) | 96 | I Ain't Got Time Anymore (Leeds, ASCAP) | 41 | Some of Shelley's Blues (Screen Gems-Columbia, BMI) | 90 | Waiting at the Bus Stop (Wally, ASCAP) | 54 |
| Chirpy Chirpy Cheep Cheep (Intersongs-U.S.A., ASCAP) | 27 | I Like to Do It (Dandelion, BMI) | 38 | A Song for You (Skyhill, BMI) | 31 | Wedding Song (There Is Love) | 2 |
| Color My World (Aurelius, BMI) | 94 | I Know I'm in Love (Kama Sutra/James Bay, BMI) | 91 | Spanish Harlem (Progressive/Trio, BMI) | 2 | (Songbirds of Paradise, ASCAP) | 34 |
| Crazy Love (Warner Bros./Van Jan, ASCAP) | 53 | I Wake Up in Love This Morning (Screen Gems-Columbia, BMI) | 19 | Smack Water Jack (Screen Gems-Columbia, BMI) | 32 | Whatcha See Is Whatcha Get (Groovesville, BMI) | 11 |
| Deep Blue (Harrisons, BMI) | 23 | Get What She Wants (Cried, BMI) | 66 | So Far Away (Screen Gems-Columbia, BMI) | 32 | Where Evil Grows (Gone Fishin', BMI) | 48 |
| Desdemona (Belwin-Mills, ASCAP) | 19 | Mr. Big Stuff (Blackwood/Corraljo, BMI) | 21 | Solo (Gold Forever, BMI) | 98 | Where You Lead (Screen Gems-Columbia, BMI) | 69 |
| Do You Know What I Mean (LaBrea/Satwa, ASCAP) | 20 | Mother Freedom (Screen Gems-Columbia, BMI) | 67 | Some of Shelley's Blues (Screen Gems-Columbia, BMI) | 90 | Women's Love Rights (Gold Forever, BMI) | 89 |
| Easy Loving (Blue Book, BMI) | 51 | I'd Rather Be Sorry (Buchhorn, BMI) | 70 | Step, Look, Listen (To Your Heart) (Bellboy/Assorted, BMI) | 49 | The Year That Clayton Delaney Died (Newkeys, BMI) | 88 |
| | | If Not for You (Big Sky, ASCAP) | 29 | Story in Your Eyes, The (TRO/Cheshire, BMI) | 26 | Yo-Yo (Lowery, BMI) | 85 |
| | | If You Really Love Me (Jobete, BMI) | 28 | Summer Side of Life (Early Morning, ASCAP) | 99 | | |
| | | | | Superstar (Skyhill/Delbon, BMI) | 17 | | |
| | | | | Surrender (Jobete, BMI) | 40 | | |
| | | | | The Night They Drove Old Dixie Down, The (Canaan, ASCAP) | 12 | | |



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).

POP TOP 100

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 | CAROLE KING Tapestry Ode SP 77009 (A&M) | 23 |
| 2 | 2 | MOODY BLUES Every Good Boy Deserves Favour Threshold THS 5 (London) | 4 |
| 3 | 4 | ROD STEWART Every Picture Tells a Story Mercury SRM 1-609 | 13 |
| 4 | 5 | WHO Who's Next Decca DL 79182 (MCA) | 5 |
| 5 | 3 | PAUL & LINDA McCARTNEY Ram Apple SMAS 3375 | 15 |
| 6 | 6 | JAMES TAYLOR Mud Slide Slim & the Blue Horizon Warner Bros. BS 2561 | 19 |
| 7 | 8 | CARPENTERS A&M SP 3502 | 15 |
| 8 | 9 | JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA) | 43 |
| 9 | 7 | JETHRO TULL Aqualung Reprise MS 2035 | 18 |
| 10 | 10 | MARVIN GAYE What's Going On Tamla TS 310 (Motown) | 14 |
| 11 | 11 | SHAFT Soundtrack/Isaac Hayes Enterprise ENS 2-5002 (Stax/Volt) | 4 |
| 12 | 12 | ROLLING STONES Sticky Fingers Rolling Stones COC 59100 (Atco) | 17 |
| 13 | 19 | PARTRIDGE FAMILY Sound Magazine Bell 6064 | 3 |
| 14 | 17 | DONNY OSMOND MGM SE 4782 | 10 |
| 15 | 16 | JOHN DENVER Poems, Prayers & Promises RCA Victor LSP 4499 | 22 |
| 16 | 53 | BLACK SABBATH Master of Reality Warner Bros. ES 2562 | 2 |
| 17 | 13 | ALLMAN BROTHERS BAND At Fillmore East Capricorn SD 2-802 (Atco) | 8 |
| 18 | 14 | DOORS L.A. Woman Elektra EKS 75011 | 19 |
| 19 | 15 | ARETHA FRANKLIN Aretha Franklin Live at Fillmore West Atlantic SD 7205 | 15 |
| 20 | 21 | CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902 | 21 |
| 21 | 20 | STEPHEN STILLS II Atlantic SD 7206 | 9 |
| 22 | 18 | BLOOD, SWEAT & TEARS B S & T 4 Columbia KC 30590 | 10 |
| 23 | 23 | EMERSON, LAKE & PALMER Tarkus Cotillion SD 9900 | 11 |
| 24 | 24 | JONI MITCHELL Blue Reprise MS 2038 | 11 |
| 25 | 25 | KRIS KRISTOFFERSON The Silver Tongued Devil & I Monument Z 30679 (CBS) | 7 |
| 26 | 27 | CAT STEVENS Tea for the Tillerman A&M SP 4280 | 32 |
| 27 | 22 | BLACK SABBATH Paranoid Warner Bros. WS 1887 | 30 |
| 28 | 25 | IKE & TINA TURNER What You Hear Is What You Get/ Live at Carnegie Hall United Artists UAS 9953 | 10 |
| 29 | 29 | RARE EARTH One World Rare Earth RS 520 (Motown) | 9 |
| 30 | 31 | THREE DOG NIGHT Golden Biscuits Dunhill DS 50098 | 29 |
| 31 | 32 | GUESS WHO Best of RCA Victor LSPX 1004 | 22 |
| 32 | 48 | TEN YEARS AFTER A Space in Time Columbia KC 30801 | 3 |
| 33 | 39 | DEEP PURPLE Fireball Warner Bros. RS 2564 | 4 |
| 34 | 26 | CHICAGO TRANSIT AUTHORITY Columbia GP 8 | 122 |
| 35 | 35 | GRAND FUNK RAILROAD Survival Capitol SW 764 | 20 |

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 36 | 33 | RAIDERS Indian Reservation Columbia C 30768 | 13 |
| 37 | 41 | LEE MICHAELS 5th A&M SP 4302 | 15 |
| 38 | 37 | BURT BACHARACH Close to You/One Less Bell to Answer A&M SP 3501 | 13 |
| 39 | 38 | CARPENTERS Close to You A&M SP 4271 | 52 |
| 40 | 40 | THE MOTHERS Fillmore East—June 1971 Reprise MS 2042 | 4 |
| 41 | 30 | PARTRIDGE FAMILY Up to Date Bell 6059 | 24 |
| 42 | 42 | PAUL STOOKEY Paul And Warner Bros. WS 1912 | 4 |
| 43 | 43 | JACKSON 5 Maybe Tomorrow Motown MS 735 | 20 |
| 44 | 34 | CHASE Epic E 30472 (CBS) | 19 |
| 45 | 46 | BILL WITHERS Just as I Am Sussex SXBS 7006 (Buddah) | 8 |
| 46 | 49 | UNDISPUTED TRUTH Gordy G 955 (Motown) | 8 |
| 47 | 44 | TEMPTATIONS The Sky's the Limit Gordy GS 957 (Motown) | 19 |
| 48 | 50 | LEON RUSSELL & THE SHELTER PEOPLE Shelter SW 8903 (Capitol) | 16 |
| 49 | 91 | JAMES BROWN Hot Pants Polydor PD 4054 | 2 |
| 50 | 47 | SANTANA Abraxas Columbia KC 30130 | 49 |
| 51 | 55 | CHICAGO Columbia KGP 24 | 83 |
| 52 | 51 | CHICAGO III Columbia C2 30110 | 33 |
| 53 | 57 | GUESS WHO So Long, Bannatyne RCA LSP 4574 | 4 |
| 54 | 58 | ANDY WILLIAMS You've Got a Friend Columbia KC 30797 | 3 |
| 55 | 59 | ELTON JOHN 11-17-70 Uni 93105 (MCA) | 15 |
| 56 | 45 | JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843 | 79 |
| 57 | 61 | CURTIS MAYFIELD Curtis Live Curton CRS 8008 (Buddah) | 16 |
| 58 | 36 | OSMONDS Homemade MGM SE 4770 | 12 |
| 59 | 54 | ROBERTA FLACK Chapter Two Atlantic SD 1569 | 55 |
| 60 | 62 | JEAN KNIGHT Mr. Big Stuff Stax STS 2045 | 4 |
| 61 | 52 | JAMES GANG Thirds ABC/Dunhill ABCX 721 | 22 |
| 62 | 81 | CHI-LITES (For God's Sake) Give More Power to the People Brunswick BL 754170 | 4 |
| 63 | 66 | DIANA ROSS Surrender Motown MS 723 | 6 |
| 64 | 65 | GLADYS KNIGHT & THE PIPS If I Were Your Woman Soul SS 731 (Motown) | 18 |
| 65 | — | ENGELBERT HUMPERDINCK Another Time, Another Place Parrot XPAS 71048 (London) | 1 |
| 66 | 63 | SLY & THE FAMILY STONE Greatest Hits Epic E 30324 (CBS) | 45 |
| 67 | 70 | THE PARTRIDGE FAMILY ALBUM Bell 6050 | 46 |
| 68 | 60 | THREE DOG NIGHT Naturally Dunhill DS 50088 | 40 |
| 69 | 68 | CHARLEY PRIDE I'm Just Me RCA LSP 4560 | 8 |
| 70 | 56 | GRAHAM NASH Songs for Beginners Atlantic SD 7204 | 13 |

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 71 | 64 | CARLY SIMON Elektra EKS 74082 | 21 |
| 72 | 67 | VIKKI CARR'S LOVE STORY Columbia C 30662 | 10 |
| 73 | 75 | BUDDY MILES Them Changes Mercury SR 61280 | 62 |
| 74 | 71 | EDDIE HARRIS & LESS McCANN Second Movement Atlantic SD 1583 | 16 |
| 75 | 77 | GODSPELL Original Cast Bell 1102 | 6 |
| 76 | 78 | NEIL YOUNG After the Gold Rush Reprise RS 6383 | 52 |
| 77 | 82 | EMERSON, LAKE & PALMER Cotillion SD 9040 | 32 |
| 78 | 79 | JANIS JOPLIN Pearl Columbia KC 30322 | 33 |
| 79 | 85 | LONDON HOWLIN' WOLF SESSIONS Chess CH 60008 (Chess/Janus) | 4 |
| 80 | 73 | OSIBISA Decca DL 75285 (MCA) | 11 |
| 81 | 72 | HUDSON & LANDRY Hanging in There Dore 324 | 23 |
| 82 | 74 | ELVIS PRESLEY Love Letters From Elvis RCA Victor LSP 4530 | 12 |
| 83 | 89 | RAY PRICE I Won't Mention It Again Columbia C 30510 | 14 |
| 84 | 92 | ALICE COOPER Love It to Death Warner Bros. WS 1883 | 26 |
| 85 | 90 | HENRY MANCINI & HIS CONCERT ORCHESTRA Mancini Concert RCA LSP 4542 | 7 |
| 86 | 76 | STEVIE WONDER Where I'm Coming From Tamla TS 308 (Motown) | 19 |
| 87 | 88 | JIMI HENDRIX Cry of Love Reprise MS 2034 | 28 |
| 88 | 69 | BYRDS Byrdsmaniax Columbia KC 30640 | 8 |
| 89 | 93 | DELLS Freedom Means Cadet CA 50004 (Chess/Janus) | 3 |
| 90 | 99 | ATOMIC ROOSTER Death Walks Behind You Elektra EKS 74094 | 11 |
| 91 | 95 | JR. WALKER & THE ALL STARS Rainbow Funk Soul SS 732 (Motown) | 8 |
| 92 | 84 | GORDON LIGHTFOOT Summer Side of Life Reprise RS 2037 | 16 |
| 93 | 87 | ELVIS PRESLEY C'mon Everybody RCA Camden CAL 2518 | 8 |
| 94 | 94 | GRAND FUNK RAILROAD Live Album Capitol SWBB 633 | 41 |
| 95 | 83 | ELTON JOHN Tumbleweed Connection Uni 93096 (MCA) | 34 |
| 96 | 80 | DONNY HATHAWAY Everything Is Everything Atco SD 33-332 | 16 |
| 97 | 97 | MARY TRAVERS Mary Warner Bros. WS 1907 | 22 |
| 98 | 103 | TOM CLAY What the World Needs Now Is Love Mowest MW 103-L (Motown) | 3 |
| 99 | 96 | GLEN CAMPBELL The Last Time I Saw Her Capitol SW 733 | 6 |
| 100 | 100 | JOHN BALDRY It Ain't Easy Warner Bros. WS 1921 | 11 |
| 101 | 86 | ELECTRIC HOT TUNA First Pull Up, Then Pull Down RCA Victor LSP 4550 | 12 |
| 102 | 98 | ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt) | 41 |
| 103 | 105 | BOOKER T. & THE MG's Melting Pot Stax STS 2035 | 31 |
| 104 | 102 | OSMONDS MGM SE 4724 | 33 |
| 105 | 111 | MOODY BLUES On the Threshold of a Dream Deram DES 18025 (London) | 119 |

(Continued on page 64)

The Polydor Review of Records



**James Brown
Hot Pants
PD-4054**

James Brown, America's greatest soul-singer, gives his maiden Polydor release a ride you'll not easily forget. "The King of the One Nighters," Mr. Brown is sporting Hot Pants that you cannot find in any clothing store.

**Augie Meyer
Augie's Western Head
Music Co.
24-4069**

Augie's music is for the country freak with a sense of humor. Augie has been through a lot of groups, most famous of

which was the Sir Douglas Quintet, with whom he cut "Mendicino." The songs are mostly his own, with a little help from Bob Dylan, who provided "Only a Hobo." "Roll Up Some Inspiration" (last cut, side one) and give it a spin. You'll stay awhile.

**Gary Kuper
Shoot For The Moon
24-4058**

Gary is a troubadour, a balladier searching for truth and seeking beauty. He takes the time to explore quiet corners of loneliness while finding both.

**B. B. Blunder
Workers' Playtime
24-4060**

Whimsical & profound. This is a new British group that combines appealing music, good humor and a lot of talent to bring forth a fresh album. "Workers' Playtime" is a strong gust of cool air.

**Arthur Fiedler
Forgotten Dreams
24-5007**

A collection of moving nostalgia presented by, perhaps, the oldest big band in existence. The Boston Pops can play anything, a fact that belies its age. "Those Were the Days," "Forgotten Dreams" and "Days of Wine and Roses" are but a few of the ever-green memories in this collection.

**Uncle Chapin
24-4067**

Uncle Chapin, a long time in the making by a group of musicians who paid their dues, is a steaming, full blown band with ballsy vocals only available in the age of the Big Plug. A tight rhythm section and mind-ripping horns make for some romping, stomping music. This story was worth the wait.

**Dave Von Ronk
24-4052**

The hardest and meanest voice in folk, Dave Von Ronk's vocals break apart into the most beautiful, gentle tones ever recorded. His first Polydor album includes some of his own and some by Joni Mitchell, Randy Newman, Leonard Cohen and Jacques Brel. Old, new, sweet, loud, there is no other like him.

**Banchee
24-4066**

A surprisingly beautiful album. Banchee moves miles away from contemporary rock music in

cuts like "38" and "John Doe." This is a new sound that knows no boundaries, sailing to uncharted places and flying above the clouds.

**Arthur Fiedler's
Favorite Overtures
24-5006**

Arthur Fiedler and the Boston Pops specialize in the special. Hence, this album is special. Shostakovich, Sullivan, Copland, Goldmark, all are epitomized in their own characteristic styles. All four overtures are rarely performed, yet each is special in its own right.



Polydor Records, Cassettes and 8-Track Stereo Cartridges are distributed in the U.S.A. by Polydor Incorporated; in Canada by Polydor Canada Ltd.

Continued from page 62

POSITIONS 106-200

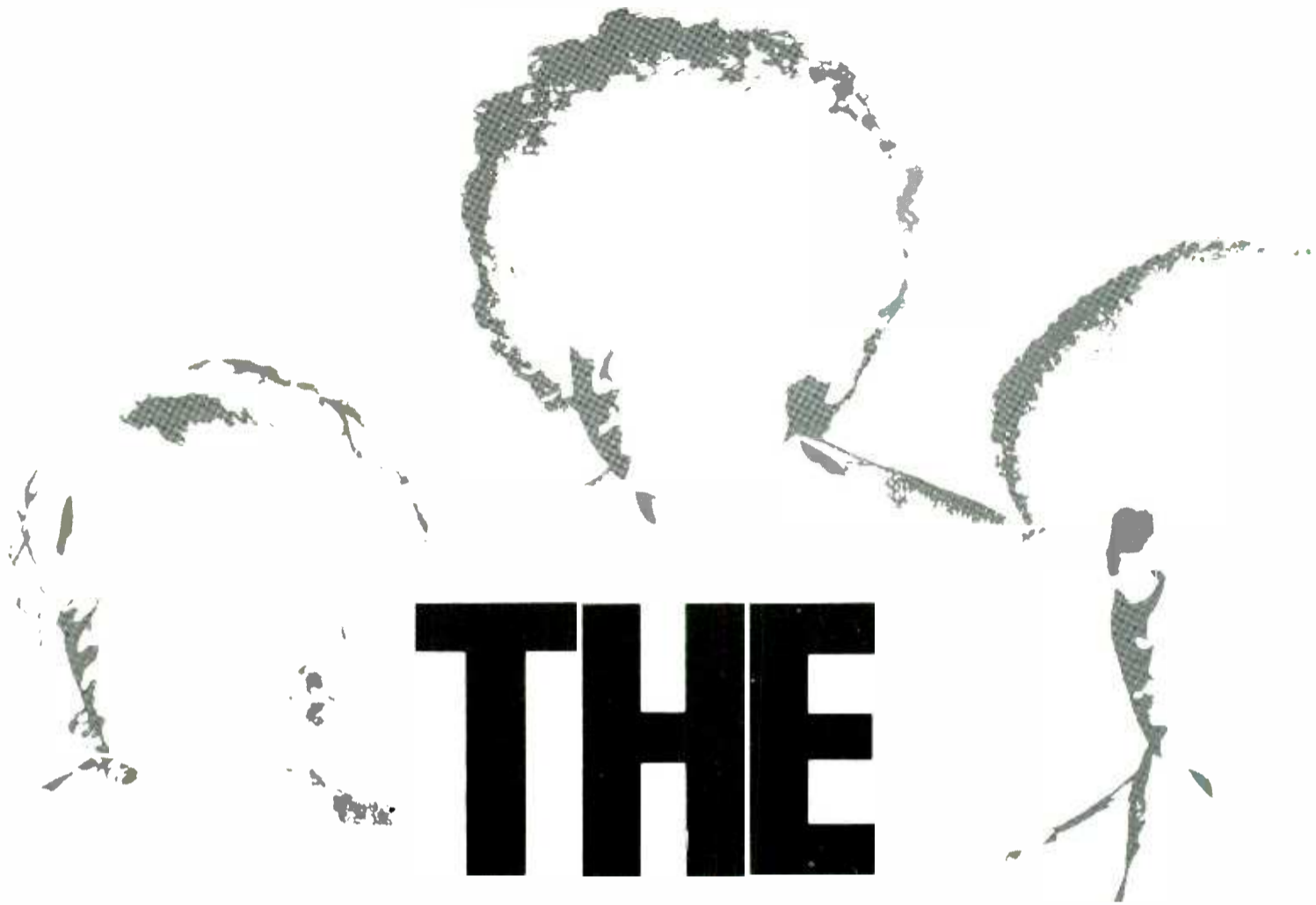
| THIS WEEK | LAST WEEK | ARTIST | Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---------------------------------|---|----------------|
| 106 | 108 | BOOKER T. & PRISCILLA | A&M SP 3504 | 5 |
| 107 | 107 | HELEN REDDY | I Don't Know How to Love Him Capitol ST 762 | 15 |
| 108 | 109 | STEPPENWOLF | Gold/Their Greatest Hits Dunhill DSX 5099 | 28 |
| 109 | 110 | CAROLE KING | Writer Ode SP 77006 (A&M) | 20 |
| 110 | 104 | LYNN ANDERSON | You're My Man Columbia C 30793 | 8 |
| 111 | 113 | HERB ALPERT & THE TIJUANA BRASS | Summertime A&M SP 4314 | 8 |
| 112 | 101 | TOM JONES SINGS SHE'S A LADY | Parrot XPAS 71046 (London) | 17 |
| 113 | 118 | CREEDEnce CLEARWATER REVIVAL | Cosmo's Factory Fantasy 8402 | 60 |
| 114 | 106 | ANDY WILLIAMS | Love Story Columbia KC 30497 | 30 |
| 115 | 117 | HAMILTON, JOE FRANK & REYNOLDS | Dunhill DS 50103 | 13 |
| 116 | 112 | B.B. KING | Live at Cook County Jail ABC ABCS 732 | 30 |
| 117 | 114 | TEMPTATIONS | Greatest Hits, Vol. 2 Gordy GS 954 (Motown) | 51 |
| 137 | 137 | KING CURTIS | Live at Fillmore West Atco SD 33-359 | 4 |
| 119 | 123 | JODY MILLER | He's So Fine Epic E 30659 (CBS) | 3 |
| 134 | 134 | ELVIS PRESLEY | World Wide Gold Award Hits, Vol. 2 RCA LPM 6402 | 3 |
| 121 | 130 | FUNKADELIC | Maggot Brain Westbound WB 2007 (Chess/Janus) | 5 |
| 122 | 124 | SHA NA NA | Kama Sutra KSB5 2034 (Buddah) | 6 |
| 123 | 125 | SHIRLEY BASSEY | Something Else United Artists UAS 6797 | 7 |
| 124 | 128 | BUTTERFIELD BLUES BAND | Sometimes I Just Feel Like Smiling Elektra EKS 75013 | 2 |
| 171 | 171 | JOHNNY MATHIS | You've Got a Friend Columbia C 30740 | 2 |
| 126 | 126 | CROSBY, STILLS, NASH & YOUNG | Deja Vu Atlantic SD 7200 | 76 |
| 127 | 129 | BLACK OAK ARKANSAS | Atco SD 33-354 | 3 |
| 128 | 121 | WALDO DE LOS RIOS | Sinfonias United Artists UAS 5802 | 15 |
| 129 | 133 | RAY STEVENS | Greatest Hits Barnaby Z 30770 (CBS) | 2 |
| 130 | 131 | YES ALBUM | Atlantic SD 8283 | 11 |
| 131 | 136 | EIGHTH DAY | Invictus ST 7306 (Capitol) | 6 |
| 132 | 138 | ROD STEWART | Gasoline Alley Mercury SR 61264 | 45 |
| 135 | 135 | MOODY BLUES | A Question of Balance Threshold THS 3 (London) | 53 |
| 135 | 120 | REDBONE | Potlatch Epic E 30109 (CBS) | 15 |
| 168 | 168 | LOU RAWLS | Natural Man MGM SE 4771 | 2 |

| THIS WEEK | LAST WEEK | ARTIST | Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|-----------------------------------|---|----------------|
| 137 | 139 | JAMES GANG | Rides Again ABC ABCS 711 | 56 |
| 138 | 132 | HUMBLE PIE | Rock On A&M SP 4301 | 15 |
| 139 | 119 | DONNY HATHAWAY | Atco SD 33-360 | 18 |
| 140 | 148 | CREEDEnce CLEARWATER REVIVAL | Pendulum Fantasy 8410 | 38 |
| 141 | 142 | NEIL YOUNG & CRAZY HORSE | Everybody Knows This Is Nowhere Reprise RS 6349 | 97 |
| 175 | 175 | BOBBY GOLDSBORO | Come Back Home United Artists UAS 5516 | 3 |
| 170 | 170 | LIGHTHOUSE | One Fine Morning Evolution 3007 (Stereo Dimension) | 8 |
| 144 | 116 | BREAD | Manna Elektra EKS 74086 | 25 |
| 145 | 145 | PROCOL HARUM | Broken Barricades A&M SP 4294 | 19 |
| 146 | 150 | SWEET SWEETBACK'S BAADASSSSS SONG | Soundtrack Stax STS 3001 | 11 |
| 147 | 147 | JAMES GANG | Live in Concert ABC ABCX 733 | 1 |
| 148 | 147 | SIMON & GARFUNKEL | Bridge Over Troubled Water Columbia KCS 9914 | 83 |
| 149 | 146 | EDDIE KENDRICKS | All By Myself Tamla TS 209 (Motown) | 17 |
| 188 | 188 | FIVE MAN ELECTRICAL BAND | Signs Lionel LRS 1100 (MGM) | 7 |
| 151 | 115 | FREDA PAYNE | Contact Invictus SMAS 7307 (Capitol) | 14 |
| 152 | 162 | JEFFERSON AIRPLANE | Worst of RCA Victor LSP 4459 | 40 |
| 153 | 158 | WOODSTOCK | Soundtrack Cotillion SD 3-500 | 67 |
| 154 | 122 | CHUCK MANGIONE | Friends & Love Mercury SRM 2-800 | 11 |
| 155 | 155 | JOHNNY RIVERS | Home Grown United Artists UAS 5532 | 1 |
| 156 | 149 | NEIL DIAMOND | Tap Root Manuscript Uni 73092 (MCA) | 43 |
| 157 | 161 | BIG BROTHER & THE HOLDING COMPANY | How Hard It Is Columbia C 30738 | 2 |
| 158 | 166 | WHO | Tommy Decca DXSW 7205 (MCA) | 104 |
| 159 | 153 | BLACK SABBATH | Warner Bros. WS 1871 | 55 |
| 160 | 155 | GRAND FUNK RAILROAD | Closer to Home Capitol SKAO 471 | 61 |
| 161 | 156 | LOVE STORY | Soundtrack Paramount PAS 6002 | 37 |
| 162 | 144 | ELTON JOHN | Uni 93090 (MCA) | 50 |
| 163 | 165 | RAY PRICE | For the Good Times Columbia C 30106 | 53 |
| 164 | 160 | JERRY REED | When You're Hot, You're Hot RCA Victor LSP 4506 | 20 |
| 165 | 143 | MANDRILL | Polydor 24-4050 | 21 |
| 166 | 141 | LILY TOMLIN | This Is a Recording Polydor 24-4055 | 25 |
| 167 | 157 | YOUNGBLOODS | Ride the Wind Warner Bros./Raccoon BS 2563 | 8 |
| 168 | 140 | RAY CHARLES | Volcanic Action of My Soul ABC ABCS 726 | 16 |

| THIS WEEK | LAST WEEK | ARTIST | Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---|--|----------------|
| 169 | 152 | PINK FLOYD | Relics Capitol SW 759 | 7 |
| 170 | --- | FREE | Live A&M SP 4306 | 1 |
| 171 | 173 | JOHNNY WINTER AND LIVE | Columbia C 30475 | 27 |
| 172 | 184 | LOVE MACHINE | Soundtrack/Dionne Warwick Scepter SPS 595 | 3 |
| 173 | 182 | GYPSY | In the Garden Metromedia KMD 1044 | 6 |
| 174 | 181 | ISAAC HAYES | Movement Enterprise ENS 1010 (Stax/Volt) | 74 |
| 175 | 183 | AL GREEN | Get Next to You Hi SHL 32062 (London) | 3 |
| 176 | 179 | NEIL DIAMOND | Gold Uni 73084 (MCA) | 56 |
| 177 | 189 | JIM NABORS | Help Me Make It Through the Night Columbia C 30810 | 7 |
| 178 | 191 | ASHTON, GARDNER & DYKE | Capitol ST 563 | 6 |
| 179 | 159 | BUDDY MILES | Message to the People Mercury SRM 1-608 | 23 |
| 180 | 180 | NIKKI GIOVANNI & THE NEW YORK COMMUNITY CHOIR | Truth Is on the Way Right On RR 05001 | 4 |
| 181 | 194 | JOHNNY CASH | A Man in Black Columbia C 30440 | 12 |
| 182 | 164 | FORTUNES | Here Comes That Rainy Day Feeling Again Capitol ST 809 | 10 |
| 183 | 185 | FRIENDS OF DISTINCTION | Friends & People RCA LSP 4492 | 6 |
| 184 | 178 | EDWIN STARR | Involved Gordy GS 9561 (Motown) | 7 |
| 185 | 154 | MARK-ALMOND | Blue Thumb BTS 27 | 15 |
| 186 | 195 | P G & E | Columbia C 30362 | 3 |
| 187 | 127 | SANTANA | Columbia CS 9781 | 105 |
| 188 | 192 | BLOODROCK III | Capitol ST 765 | 23 |
| 189 | --- | BEACH BOYS | Surf's Up Reprise RS 6453 | 1 |
| 190 | --- | NEW RIDERS OF THE PURPLE SAGE | Columbia C 30888 | 1 |
| 191 | 197 | CANNED HEAT CONCERT | Recorded Live in Europe United Artists UAS 5509 | 9 |
| 192 | --- | RAY CONNIFF | Great Contemporary Instrumental Hits Columbia C 30755 | 1 |
| 193 | --- | JOHN HAMMOND | Breakout Kudu KU-01 (CTI) | 1 |
| 194 | 190 | NINA SIMONE | Here Comes the Sun RCA LSP 4536 | 4 |
| 195 | --- | SUMMER OF '42 | Soundtrack Warner Bros. WS 1925 | 1 |
| 196 | --- | WISHBONE ASH | Pilgrimage Decca DL 75295 | 1 |
| 197 | --- | SONNY JAMES | The Sensational Capitol ST 804 | 1 |
| 198 | --- | MCGUINNESS FLINT | Happy Birthday, Ruthie Baby Capitol ST 794 | 1 |
| 199 | --- | TOMMY JAMES | Christian of the World Roulette SC 30001 | 1 |
| 200 | --- | DON NIX | Living by the Days Elektra EKS 74101 | 1 |

| | |
|-----------------------------------|--------------|
| Herb Alpert & the Tijuana Brass | 11 |
| Allman Brothers Band | 17 |
| Lynn Anderson | 110 |
| Ashton, Gardner & Dyke | 170 |
| Atomic Rooster | 98 |
| Burt Bacharach | 38 |
| John Baldry | 100 |
| Shirley Bassey | 123 |
| Beach Boys | 189 |
| Big Brother & the Holding Company | 157 |
| Black Oak Arkansas | 127 |
| Black Sabbath | 16, 27 159 |
| Blood, Sweat & Tears | 22 |
| Bloodrock | 188 |
| Booker T. & the MG's | 103 |
| Booker T. & Priscilla | 106 |
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Executive Turntable

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Ron Goldstein, director of special projects at Warner Bros. Records, joins Playboy's record division, Los Angeles, Sept. 13, as marketing and sales promotion administrator. . . . **Bob Scherl**, who was West Coast a&r director for Vanguard Records, resigns his post effective Sept. 7. Scherl will independently produce *Trials and Tribulations* and *Thomas and Suzanne*.



YOUNG FREDERICKS FEUERSTEIN SETTLER

Eugene B. Settler has been appointed division vice president, commercial sales, by RCA Records. Announcement was made by **Mort Hoffman**, division vice president, commercial operations, to whom Settler will report. Hoffman said: "In the eight months since Settler joined RCA Records as director of sales, his personal leadership has had a tremendous impact on the growth of the company's commercial sales. In addition, he has been invaluable in initiating a greatly strengthened distribution setup for the company. This promotion is recognition for the successful job he has done, and I am confident Settler in this key job, our position in the recording industry will become increasingly stronger in the period ahead." Settler came to RCA Records from Epic Records in January of this year. He had been director of sales at Epic since October 1968. He has joined CBS in 1965 as Columbia Records' branch manager for Northern Ohio and Eastern Pennsylvania. Prior to that, in 1954, after leaving Loyola University of Baltimore, he joined Edge Ltd. as Baltimore sales manager for that rack merchandising firm. It later became a part of Record Wagon and in 1961 Settler became its Midwest general manager in Columbus, Ohio. Settler is married and has three sons. The family resides in Rye, N.Y.

Board Meets On NARAS

CHICAGO—The Board of National Trustees of the National Academy of Recording Arts and Sciences will convene at the Drake Hotel here, Friday (10) through Sunday (12). Discussion and action relating to such subjects as categories and voting procedures for the 14th Annual Grammy Awards; future cultural and educational involvement, including the NARAS Institute; the status of the Grammy Awards television special; possible creation of new chapters; and the election of new officers for the upcoming year are on the agenda for the full-scale meeting.

The national meeting will bring together representatives from all five NARAS chapters from across the country, including Atlanta, Nashville, Chicago, New York, and Los Angeles.

The sessions have been extended from two to three days as a means of decreasing pressure on

Cassidy Sued

LOS ANGELES—David Cassidy of the "Partridge Family" and his manager, Ruth Aarons, was sued in Superior Court here by Contemporary-Korman Artists, Ltd. The talent agency claims 10 percent of Cassidy's total earnings between Sept. 1969 and Sept. 1970 under a one-year contract cancelled by Cassidy in June 1970.

Vanguard Expands

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in the New York office are several staff producers who will link in with the Coast a&r staff when it is assembled. Jack Lothrop of the New York staff co-produced Miss Baez' current hit singles as well as the new Keith Sikes LP. Maynard Solomon and his brother, Seymour, the label's owners, continue as producers. Seymour will be here this week to make the final decision on the hiring of the new staff.

SPECIAL SESSION A

PROMOTION PROBLEMS . . .

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complaints about multiple calls on a record, he said.

Baunach suggested that radio conferences invite rackjobbers and that radio promotion men should "lobby" at the National Association of Record Merchandisers (NARM) conventions.

Billboard publisher Hal Cook noted that the retailer and manufacturer had drifted apart, but that with racks moving into retail operations, the gap has lessened.

The subject of "hype" erupted into a spirited exchange between panelist Bob Shipley, Susquehanna Broadcasting Co., York, Pa., and Roulette vice president Joe Kolsky. Kolsky mentioned how stations "hype" high-rated deejays and said that promotion men's enthusiasm for their product was not hype but conviction that it is good.

Shipley said his interpretation of "hype" is poor information. Earlier in his talk, he had mentioned receiving a call from a promotion man bragging that a certain record was on the play list of WHLO, Akron, when Shipley was then looking at that station's playlist. "When I told the promotion man this, there was a nice nine-month pause and he hung up. Shipley hastened to add that not all promotion men are guilty, that was only mentioning a dramatic example.

But even where promotion men have solid facts, they are sometimes frozen out, complained Nashboro promotion director Freddie North. "Sometimes a list of actual stations on a record, along with actual sales, figures is still not enough. I just had a record I worked on two months and still stations refused to play it until it finally popped on Billboard's Hot 100 at No. 40."

He urged radio men to give the small label promotion men the same respect and time granted the heavies. "So often I've been told I can have three minutes with a music director, then I learn that he has a lunch date right after that with a real heavy promotion man."

The radio men in their talks tried to explain the business from their side of the mike. Hunter told of the complexities of a market. He said San Antonio has three country, three MOR, one all-religious, two rock and three Spanish AM stations with as much diversity on the FM side of the 21-station city.

WBBM-FM, Chicago, general manager John Catlett outlined the necessity of promotion men knowing the station's audiences, ticking off a long list of criteria. He urged promotion men to "listen to the station over a week's time" to really understand a format.

WLW, Cincinnati, program director Kahn Hamon also stressed the need for solid market research, training promotion men and urging promotion men to know their product. Hamon made mention of "dressing" the same way station people do and treating everyone equally. He was later challenged on this point by a delegate who said he knew too many good promotion men who are wearing jeans and tee shirts. Hamon said station people dress informally, too.

Shipley said that while the relationship of promotion men and music directors "may not be a perfect marriage, it can at least be an arrangement of convenience." He also pointed out that in secondary markets it is often difficult to have a full-time music director and that often program director and music director were a single job.

Furthermore, he urged promotion men to think beyond hits. "We require certain records for certain times of the day. Know our entire format. If we are shading or segmentizing, be aware of this. And know every cut on an album. If you're mailing out product, list the facts just as you would present them in person."

He admitted faults on both sides.

Audio Magnetics Buys Bell & Howell Plant

• Continued from page 1

Iron Curtain, and has sales offices in Switzerland.

According to Irving Katz, president of Audio Magnetics, the company's future growth will take place in several principal areas: audio cassette, cartridge and open reel magnetic and video tape to the consumer, educational, government and industrial markets; tape related plastic products, including reels, cassettes and cartridges; pre-recorded open reel; tape accessories; and other leisure/entertainment markets.

"The acquisition enables us to focus on more long-term sophisticated marketing and manufacturing goals in both magnetic tape and videotape," Katz said.

Plant Distinction

Reputed to be among the more modern tape manufacturing facilities in the world, the Bell & Howell plant is distinctive in several areas: it has capability in industrial audio products; open reel, cassette and cartridge manufacturing; videotape for use in consumer areas; and prerecorded open reel duplicating.

The acquisition gives Audio Magnetics the reel-to-reel music licensing contracts to three major record manufacturers: Warner Bros.-Reprise, United Artists and MCA.

The Irvine plant is also one of the largest tape manufacturers of 8-track cartridge lubricated tape in the world and produces cassette and lubricated tape which is sold to manufacturers of recorded tapes.

The facility and its personnel will be integrated with Audio Magnetics' domestic and international operations. "Their investment in technology and new product development is well known in the industry," Katz said. "It will continue at that high level and will provide Audio Magnetics with a strong base for moving forward in the years ahead."

Many Facilities

Bell & Howell's penchant for technological innovations and development can be seen in the Irvine plant. It has a test and evaluation research center, "clean" room facilities to insure quality and low dropout levels, a slitting blade setup center, an oxide manufacturing department, capability of producing its own magnetic coatings, and expertise to surface treat and convert its slitting to meet requirements of industrial and consumer products.

The company's testing, research, analysis and experimentation laboratories include electronic test and evaluation, organic and inorganic chemistry, optical and video centers.

World Radio Transcription Service Catalog Is Sold

• Continued from page 1

had it shipped from World's two warehouses in Dallas and Los Angeles to Charlotte. He is sorting through the acetates and tapes, preparing his initial release.

Buck intends to reactivate and place some of the World material on the Circle label, which he owns.

Said Buck: "The whole catalog was in no kind of order when I originally purchased it but it is immensely valuable, containing transcriptions from the early 1930's. During its existence, World was one of the largest of the great radio transcription firms, although in recent years the recording of masters by World has slowly dwindled to a halt.

"During the past 30 years World went through a series of ownerships as the importance of radio transcriptions became less important. Owned by Decca in the 1940's it was then sold to ZIV and later to a Philadelphia firm which in turn sold it to Commer-

cial Recording Corp. of Dallas, Texas.

Buck purchased the catalog from CRC, after making \$50 certificates available to subscribers to his Jazzology label.

Artists available in the World catalog include Benny Goodman, Duke Ellington, Woody Herman, Harry James, Xavier Cugat, the Dorsey Brothers, Casa Loma Orchestra, Lawrence Welk, Lionel Hampton, Peggy Lee, Mildred Bailey, Ernest Tubbs, Red Foley and Mel Torme. Buck will concentrate on the jazz names for his releases.

He will be aided in production and release by Philadelphia expert on the World catalog, Dick Herbick, and the Wally Heider studios on the West Coast.

The World Music Catalog joins Buck's other labels, GBH and Southland.

Total Concepts Is Reorganized

MAMARONECK, N.Y.—Total Concepts Productions has been reorganized and re-named Thomas A. Rizzi Enterprises, Ltd. Under this banner will be Thomas A. Rizzi Productions Ltd., Thomas A. Rizzi Creative Management Ltd., plus a music publishing firm. The entire operation will operate from two locations: 205 Maple Ave., Mamaroneck, and 167 Meadbrook Rd., Garden City, L.I.

Rizzi, president of the company, signed four new acts and recently sold a new Shrub single to Paramount Records.

D. Wallace Opens Publicity Firm

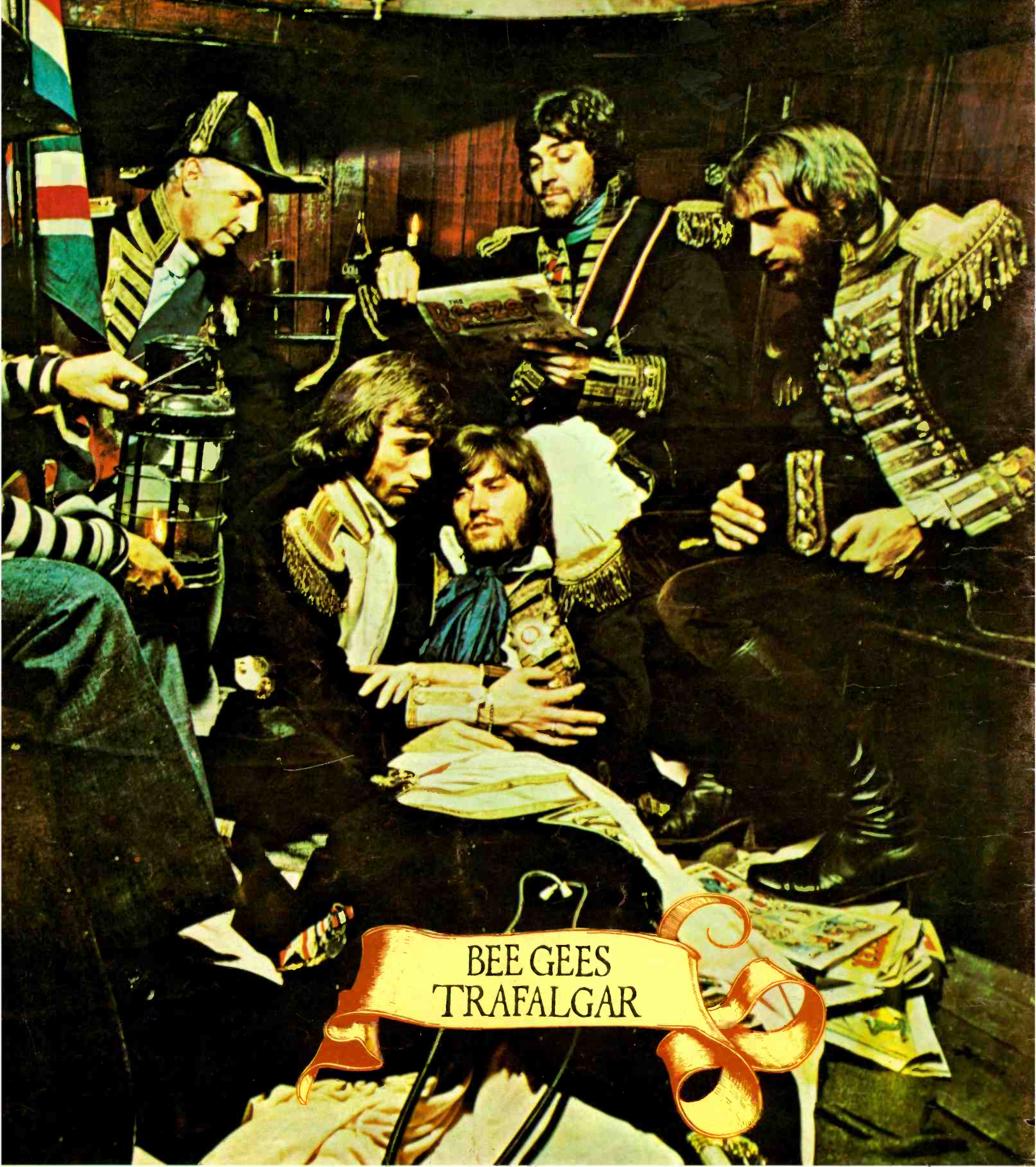
LOS ANGELES—David Wallace & Company, Inc., a public relations firm associated with Gifford/Wallace, Inc., New York, has opened with David F. Wallace as president. Wallace was founder of the New York based firm which boasts among its clients "Hair," "Lenny," "Godspell," three musical plays, as well as Cannon Films.

Anne Murray



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