

Memphis Revisited A Billboard Spotlight

See center Section

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Billboard

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The International
Music-Record-Tape
Newsweekly

CARTRIDGE TV PAGE 19

HOT 100 PAGE 52

TOP LP'S PAGES 54, 56

NARM Board Ousts 'Pirate'; New Drive

By PAUL ACKERMAN

PHILADELPHIA — In a swift, forthright action, the board of directors of the National Association of Record Merchandisers (NARM) suspended from its board Richard Stultz of Record Supply Co., Casselberry, Fla., on a charge of dealing in bootleg recorded product. Jules Malamud, NARM executive director, recovering from a coronary and interviewed with his doctor's permission at the West Park

Hospital, stated: "We will take similar action against any NARM member if we have conclusive evidence that he engaged in the sale of illegal product. Malamud also outlined a stepped-up and unremitting NARM offensive against bootleggers and pirates.

Stultz's position on the board has been taken by Harry Apostoleris, head of Alpha Distributing Corp., New York.

The removal of Stultz from the board and the rescinding
(Continued on page 8)

Classical Sales 'Popping' in U.K.

By EVAN SENIOR
and ROBERT SOBEL

LONDON — Popularizing of classical product is resulting in new interest and a sales surge in longhair records. The spurt here by pop buyers is attributed as having started with an Argentine conductor-arranger who six months ago popularized a movement from a Mozart work. The musician, Waldo de los Rios, took the opening theme of the first movement of Mozart's "G Minor Symphony" (Symphony No. 40), retained its original scoring and added some rhythmic
(Continued on page 28)

Group High Prices, Tight \$ Hit Campus Concert Profits

By BOB GLASSENBERG

NEW YORK—Entertainment on campuses throughout the country, while at an all time high in the number of dates, did not fair as well economically and attendance-wise as previous years, according to a recent Billboard survey. Student Union activities coordinators named high prices for groups, high prices for help, especially security, the scarcity of facilities and the competition from off campus promoters as some of the

reasons for the drop in profits and attendance.

"The students here are suffering from tight money problems," said R.P. Hibbs, director of programs for Southern Illinois University, Carbondale.

"The students just don't have the money to spend and there has been an overabundance of entertainment on campus this year. The contracts for groups cost more this year. We are also
(Continued on page 27)

Major Country Promoters Set 'Survival' Plan

By BILL WILLIAMS

NASHVILLE—Virtually all the major country music promoters, agents, managers and bookers met here last week in an "economics meeting," resulting in the formation of central casting office.

The first such meeting in the history of country music brought together such promoters as Hap Peebles, Carlton Haney, Abe Hamza, Dick Black
(Continued on page 58)

Trade's Business Gets Bright Look

By BRUCE WEBER

LOS ANGELES—Signs of improvement are being noticed by several companies in the record and tape industries.

Capehart Corp., New York, which wholesales and distributes Japanese-made 8-track and phonograph systems, console stereos and components, is offering 150,000 shares of common stock (at \$5 a share) for sale.

Others, including Bell & Howell (see separate story), 3M, Kinney Services and Pick-

wick International are, for the most part, somewhat bullish.

In fact, Pickwick's net sales broke the \$100 million barrier in fiscal 1971 for the first time, according to Seymour Leslie, chairman. He hinted that analysts' projections of
(Continued on page 12)

Norelco Delays Auto Tape Units

NEW YORK — The North American Philips Corp. (Norelco), disenchanted with consumer response, is temporarily withdrawing its cassette automotive unit.

The move is designed to give Norelco enough time to take a long, hard look at Detroit and to circumvent the pitfalls into which it had fallen.
(Continued on page 14)

CBS & UA in U.K. Into Booking

By BRIAN BLEVINS

the agency to be functioning within six to eight weeks.

"We look on it as a business proposition and intend to develop it as such, just as we have done with April Music in the publishing field and with Shorewood in packaging. March Agency will be an adjunct to our overall business operation. We are not establishing the agency because of any dissatisfaction with outside agencies. The big ones like Harold Davison and Arthur Howes have been very helpful and have provided good service.

"But we see the March

Agency as fostering the growth of our stable of young British acts. It is a local requirement to help them in this market. The operation of an agency is not a standard CBS policy. Only
(Continued on page 44)

Consumer Protection Plan For Tape Is Urged at ITA

By RADCLIFFE JOE

WASHINGTON — The tape industry has been warned that unless it establishes a level of standardization and a certification of quality to protect consumer needs, both the manufacturer and the industry will suffer.

This warning came from Virginia H. Knauer, the President's special assistant on consumer affairs at the first international tape seminar held here. The meeting drew 250 delegates.

Speaking at a luncheon meeting May 13, Mrs. Knauer said that manufacturers should take steps to ensure that consumers do not fall victim to the siren call of promoters who use in-

accurate or misleading electronic terminology to sell goods. "The consumer," she said, "must have adequate and reliable information."
(Continued on page 4)

New Process in Sound Created

By ELIOT TIEGEL

LOS ANGELES — A new process for recording sound, which involves encoding sound signals into digital pulses, has been created by Samuels Engineering, staffed by former executives of Gauss Electrophysics.
(Continued on page 4)

(Advertisement)

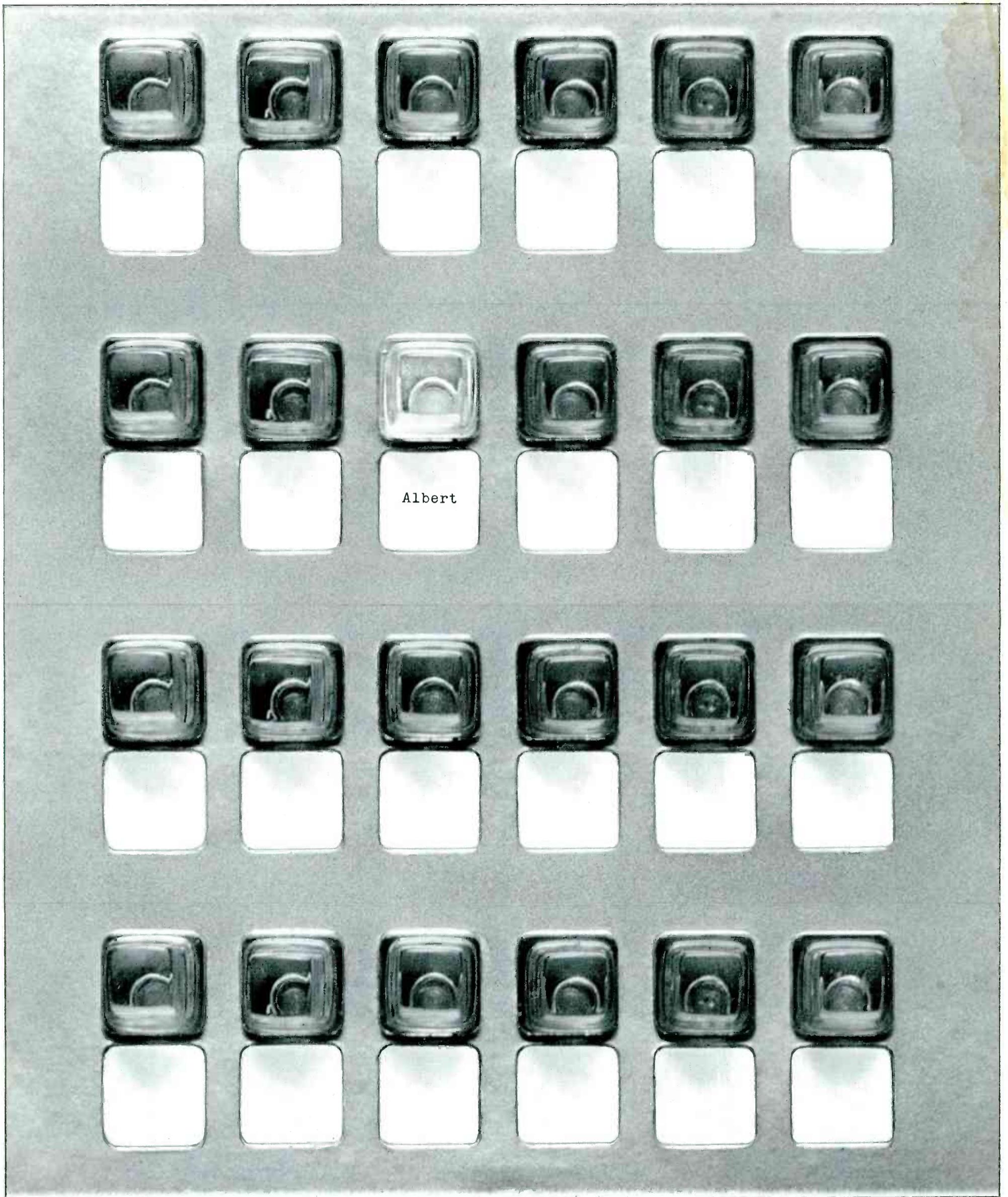
Lee Michaels • "STIN" • SP 4302

ROCK ON - HUMBLE PIE

HUMBLE PIE • ROCK ON • SP 4301

PROCOL HARUM • BROKEN BARRICADES • SP 4294

on A&M Records & Tapes



The Guess Who have this habit of coming up with two-sided hits. "Albert Flasher" was originally the other side of "Broken." But "Flasher" seems to be the one that's getting even more play.

So "Albert Flasher" (#74-0458) is now the A side of the record.

RCA
Records
and Tapes

London to Introduce Eight New Artists; Promotion Tie

NEW YORK—London Records will introduce a heavy number of new artists to the U.S. market within the next 30 days. The new talent will appear on a number of labels associated with London.

A key element in the new group is the Jeff Sturges Universe, a 25-piece rock band whose home base is Las Vegas and which is on a tour with Tom Jones as both a feature attraction and the back-up complement for Jones.

The company is mounting a major promotion to tie in with the tour. The group's debut LP, first album on the London distributed MAM label, was produced "live" at Caesars Palace in Las Vegas by Johnny Spence, Jones' music director. The MAM label is owned by and operated by Gordon Mills, manager of Jones and Engelbert Humperdinck.

On composer-conductor Len Reed's Chapter One label, distributed by London, a new group, Philwit and Pegasus, makes its debut with a highly contemporary LP, produced by Marc Wertz, who also produced the British chart entry, "Teenage Opera."

George "Harmonica" Smith, an American blues harmonica player-singer, makes his first appearance on the Deram label with "Arkansas Track," an LP produced by Mike Vernon.

Alshire Sets Label in U.K.

LOS ANGELES — Alshire International has formed Grit Records to operate out of its newly opened London office. Jack Dorsey heads both operations. Icarus is the first British rock band on Grit.

The Al Sherman-headed company has also expanded into company-owned publishing companies in four Continent countries. They are Alshire GmbH in Germany, administered by Melodie de Welt; Alshire Edecione, Milan, administered by M. Curci; and Alshire International for England and France, administered by Columbia/Screen Gems.

Alshire's music catalog encompasses 2,500 copyrights. Approx-

(Continued on page 58)

Four Functioning Committees Are Established by NARM

NEW YORK — The National Association of Record Merchandisers has set up its four functioning committees. The NARM committees will work closely with the NARM board of directors and Jules Malamud, executive director, in formulating plans and executing programs in the current administration. Jack Grossman, president of NARM, is an ex-officio member of all committees.

Amos Heilicher is committee chairman of the Legislative Committee, and will coordinate the Association's legislative efforts with the aid of four regional chairmen: James Schwartz, James Tiedjens, Jack Goldbart and William Hall.

The 1972 Convention Committee, chaired by Jack Goldbart, will be responsible for planning the 14th Annual NARM Convention, which will be held March 5-10, 1972, at the Americana Hotel in Bal Harbour, Fla. Working with

Two acts from Germany also bow on the London label, Megaton, whose first single is titled, "The Man in the Airplane," and Les Humphries Singers, the title of whose single will be decided upon shortly.

Other new acts due on the London family of labels are Demic and Armstrong (MAM), Pax Eternal (London) and Men (Parrot).

Jobete Educational Bow Strong: Gordy

NEW YORK—Jobete Music is making a strong debut in the educational market, claims Robert L. Gordy, vice president and general manager of Jobete (BMI) and Stein and Van Stock (ASCAP), Motown affiliates. He said that the firm's initial probes into the educational field created such a demand that every single educational publication sold out its initial printing. A new series, consequently, is being launched.

Jobete's educational print program is a joint venture with Belwin Mills. Jobete's program is an integral part of the firm's over-all expansion program to create new markets for its copyrights.

Gordy pointed out that educators today are more aware than ever before of young people's needs, including music, which has become one of their chief forms of communication. Gordy noted that students enjoy performing contemporary music. This marks the first time that the Jobete catalog is being made available in quantity to the educational market.

To give school bands and choral groups the sound of today, Jobete has developed a full-scale half-time presentation for athletic events, called "The Sound of Young America." It traces in music for marching bands the Motown sounds from its 10-year catalog of hit tunes.

The new Jobete and Stein and Van Stock program covers: Simple piano arrangements by David Carr Glover, designed for children's lessons; band arrangements for both marching and stage bands, scored by John Cacavas; orchestra arrangements, including a concert

Goldbart on the Committee will be Arnold Greenhut, James Schwartz, George Souvall, Art Goodwin, Norman Hausfater, Henry Hildebrand Jr., David Lieberman, Edward Yalowitz and Stanley White.

James Schwartz will serve as chairman of the Scholarship Committee, which will review all applications for NARM scholarships and select the recipients for the 1972 awards. The Committee will work under the guidance of William G. Owen, secretary of the University of Pennsylvania, and academic consultant to the NARM Scholarship Foundation. Serving with Schwartz are Harry Apostolera, Arnold Greenhut, Russ Bach, Kent Beauchamp, Timothy Braswell, Sam Stolon, Dan Heilicher, Louis Laventhal and Warren Rossman.

The newly established management Development Committee, under the chairmanship of Arnold Greenhut, will be responsible for planning future Association programs in executive education and management development. Serving on the Committee are David Press, Jack Silverman, Peter Stocke, Richard Siegel and James Tiedjens.

WB-Reprise 'Spacing' LP Releases As a New Promotion Policy Rolls

LOS ANGELES — Warner Bros. - Reprise increased album output has prompted the company to adjust its LP promotional concepts.

Special projects promotion manager Ron Goldstein is now assigning new artists to specific regional men who try to break the acts in their markets. This

move is designed to offer emphasis to new artists instead of having them burried in a large LP release. The Warners-Reprise LP monthly release numbered 11 titles in April, 13 in May and 14 projected for June.

In a second move to allow field promotion men more time to work on products already released, WB is spacing out its album releases. The June efforts, which were to ship in late May, have been pushed back 30 days to a late June date, explains Don Schmitzerle, Warner Bros. general manager.

The company hasn't spaced out album releases in this fashion in some time, Schmitzerle said. "We find that releasing too many new artists at the same time is an absurd thing," he said. "So we are trying to space the release of new performers because of the time required to break them. Delaying the June release is evidence of that. By trying to limit the number of new acts we release at the same time, we are trying to give them all the attention they deserve."

A consensus meeting of Joe Smith, Mo Ostin, Schmitzerle, Clyde Bakkemo and Goldstein select the acts which are given to the fieldmen.

A recent example had Detroit-based fieldman Vince Pernicano working with Earth, Wind and Fire, a soul-oriented group. Per-

nicano got two Detroit soul stations to play their single "Love Is Life," bought time on the stations and then spread the play to CKLW, the Top 40 watter. The band was subsequently brought to Detroit for a reception for broadcasters. WB's other regional men working with Goldstein on developing campaigns for new attractions are Jay Dunn in Atlanta; Stu Love in New York and Lou Brame in San Francisco.

WB and Reprise artists will be given greater field efforts once the parent Kinney company opens additional branches this fall. Warner - Elektra - Atlantic Distributing Corp. branches are now operating in Glendale, Calif., Cleveland, Chicago and Seattle. A new distribution management setup is being established to oversee the branches.

Audio Fidelity Changes Name In New Policy

NEW YORK — Audio Fidelity Records, Inc., has changed its name to Audiofidelity Enterprises, Inc., as part of a new diversification policy—the company now includes three record labels and an artist management company.

Company president Herman Gimbel has also named Mark Burdeen as a vice president, sales, Midwest region as the first part of a restructuring that calls for three regional presidents, with East and West Coast representatives to be announced shortly.

Gimbel will now double as the company's sales manager and chief of the Audio Fidelity label. Slim Williamson heads the Nashville-based Chart Records, and the company's other label, the Milestone jazz and blues line, will continue to be run from Audiofidelity's New York offices by Orrin Keepnews.

Audiofidelity's management firm, Phil Shapiro, Inc., is now located in the corporate headquarters at 221 West 57 St., New York.

Burdeen joins Audiofidelity from Liberty-UA and will be based in Chicago.

NMPA Elects Bd of Directors

NEW YORK — The National Music Publishers' Association has elected a new board of directors. The members, who will serve for a period of two years, are: Jean Aberbach, Al Brackman, Leon J. Bretler, Jacques Rene Chabrier, Salvatore J. Chiantis, Ernest R. Farmer, Harry Gerson, Herbert E. Marks, Ralph Peer II, Wesley H. Rose, Larry Shane, Alan J. Shulman, Ed Silvers, Allen Stanton and Rudolph Tauhart.

The board of directors will hold elections for the officers of the association later this month.

Knight Statement On Grand Funk

NEW YORK—A transmission error in a story in last week's Billboard concerning Grand Funk Railroad and manager-producer Terry Knight resulted in Knight terming the group "a violent one."

Knight's actual comment was that Grand Funk Railroad was a "responsible, non-political, non-violent group."

arrangement of "For Once in My Life"; choral music, including arrangements of No. 1 hits of the past few years with a special choral director's kit.

Some of the Jobete and Stein and Van Stock songs featured in the various educational presentations include: "Reach Out, I'll Be There," "Heaven Help Us All," "Honey Come Back," "Never Say Goodbye," "Everything That's Good About You," "My Cherie Amour," "You've Made Me So Very Happy," "I Hear a Symphony," "Mama's Pearl," "My World Is Empty Without You," and "The Happening."

Working closely with Gordy in this undertaking are Belwin's president, Martin Winkler, and Robert Silverman, Belwin's director of popular printed music.

Nashville Writers In AGAC Talk Bid

NEW YORK — The Nashville Songwriters Association has appointed a liaison group, headed by Buddy Mize, to continue the association's exploratory contact with the American Guild of Authors and Composers, writers trade association.

The appointment of the liaison group developed as a result of a trip to Nashville by Bob Sour, in charge of membership relations for AGAC, and John Carter, managing director. Sour and Carter on April 22 spoke to the executive committee of the Nashville Songwriters Association, outlining the services AGAC performs for writers.

The trend to Nashville is typical of AGAC's membership drive since the recent accession of Sour to the membership relations post. Prior to the Nashville appointment Sour addressed a group of writers on the West Coast. He intends to make periodic visits to all key music areas, including Memphis, of course, to explain AGAC's functions on behalf of the writer community.

Writers who have joined AGAC

Salidor to Handle De & El Promotion

NEW YORK—De & El Records has retained Lenny Salidor, Inc. to handle national promotion. De & El products are distributed by United Artists Distributing Corp. The label's initial album release is "No, No, Nanette," by Crazy Hair and His Player Roll Piano Gang.

Scotte Distribution

RICHMOND, Calif. — OMPC Records has acquired distribution rights to Scotte Records. The label is also working up a single by singer Betty Reid titled "Wind Song." It is now operating from new offices at 4834 Bissell Ave., having moved from Oakland.

since Sour's activity with the organization include Jerry Bock, Lehman Engle, Tom Shepherd, Alan Bergman, Terry Gylkyson, Van Morrison, Larry Coleman, Bob Brittan, Judd Woldin, Bobby Hart, as well as such film and TV writers as Lionel Newman, Alexander Courage, Benny Golso, Arthur Morton and many more.

GRT Records To Consolidate Groups Staffs

NEW YORK—The GRT Record group will consolidate the operating personnel of all labels affiliated with the group, it was announced this week by Marvin Schlachter, group president. He will direct the personnel of each firm. Each label will retain its own identity, he emphasized.

"A single force for all our promotional, marketing, merchandising, accounting and administrative activities will allow us to maintain greater control over every aspect of every label," Schlachter said. We will use Janus Records, which has grown into a successful, thriving operation, as a basis for future growth and incorporate the wealth of material and artists from our Chess label for further growth potential. I feel that this new unification program will enable the Chess, Janus and GRT labels to move at a quicker pace to take full advantage of any record that shows definite potential and strength."

Janus accounted for 11 chart LP's and seven hit singles during their first year of operation. The Chess catalog contains one of the strongest blues, soul, gospel and jazz contingents in the industry.

For More Late News See Page 58

New Process in Sound Created

• Continued from page 1

The new process, called ADA-mag, converts regular sound signals into digitally coded pulses which are recorded on standard magnetic tape. In playback, the pulses are decoded and converted back to normal analog sound signals, which are then reproduced

through standard sound systems.

Samuels will begin manufacturing kits in August consisting of the special record head plus electronics for the unit which works with a standard magnetic tape transport.

The six-year old company, which has been a subcontractor

in the aerospace industry, plans kits applicable for 2, 4, 8 and 16-channel recording work. Bill Cara, Samuel's marketing director, said the cost of a kit would run about \$2,500 per channel capability.

Eventually, the company plans to manufacture entire tape transports with the built-in encoder-decoder unit.

Patents have been applied for the equipment, which Cara says is the first application using computer techniques in the recording of audio sound.

John Myers, director of engineering, and Gleb Tschapek, director of advanced development, worked on the system, which they claim eliminates magnetic tape as a cause of noise and distortion. The inventors claim signal-to-noise ratio is improved by 18 Db and the usable dynamic range is greater than 85 Db while maintaining a harmonic distortion control below 1/2 percent during peak record levels.

"The digital process inherently eliminates tape as a cause of distortion and noise through the encoding system, which is at the heart of the new equipment," Cara points out.

Cara claims there is no print-through to ruin tapes in storage and that tapes made through the new process will not deteriorate when stored away.

Producers can expect truer sounding master and copy tapes, Cara promises. The company is talking with record companies about installing the equipment in their studios. The equipment is for professional recording facilities.

Protection Plan Urged at ITA

• Continued from page 1

able information available so he can make a sound choice when buying."

Mrs. Knauer said it was not sufficient just to develop standards already in the marketplace. "I believe," she said, "we must look down the road to prepare for the future. In short, I believe ITA should make every attempt to resolve problems even before they exist."

"Do this, and continue your efforts to develop meaningful terms and the consumer will reward you."

Mrs. Knauer and her assistant Mrs. Elizabeth Hanford were awarded plaques by the ITA for their contribution to the tape industry.

Studio Track

By BOB GLASSENBERG

People with an idea about a recording should not be afraid to approach a huge corporation such as RCA. This is the word of David Kershenbaum, 24, the first permanent a&r man RCA has hired for its full-blown \$3 million studios in Chicago. As an example, Kershenbaum recently picked up the master on "Someday, Someway," from independent producer Barry Despenza with the result that the group, Center Stage, is now under contract to RCA. Kershenbaum points out that this kind of a happening indicates a whole new creative atmosphere is present in Chicago.

Kershenbaum, a singer-writer who laughs easily about his own success with Capitol, Bell and Mike Curb's early group, has some words of encouragement and caution for people approaching recording studios.

"It is not necessary, as many erroneously assume, to submit a completely finished product. If there is only a voice and guitar, the astute a&r man can tell if there's some promise." Despenza's production had been on 16-track and the record was already scoring in the market, but Kershenbaum remixed it at RCA Chicago, demonstrating the total flexibility he and RCA manager Joe Wells are equipped to deliver.

Ideas should be submitted in the form of open reel tape, at 7 1/2 ips, preferably monaural and on a 7-inch reel. Kershenbaum said "I hate cassettes." But, of course, material comes to him in many forms and will continue that way. And he will look at it.

The third point, relates to the larger one, that of fear in approaching a big record company.

"So many, many times, artists and writers assume that because we don't drop everything and look at their material, we're trying to put them off," said Kershenbaum, until recently associated with studios and production firms in Peoria, Ill., and Dallas.

The fact is, he comes to work sometimes two or three hours early and in the quietness before others arrive studies the stacks of tapes on his desk. "There are times, especially during the hubbub of the day, when my head is just not right for considering new material. I work better in the early morning or late at night. But people are too reluctant to leave material for fear they are just not going to be considered by a big label."

Clocks Tape

Kershenbaum labels every tape submitted as to time of receipt, when it was reviewed and what action is pending on it. And everyone submitting material receives a personal reply—not a form letter—within 24 to 48 hours.

"A form letter works for the first time. But the second time someone receives a form letter they grow suspicious. I just don't believe in using them."

One of the most difficult problems for an a&r man is "letting people down gently." Again, this is extremely difficult under the duress of an in-person audition. "They just get mad at you," he said. Actually, there can be many reasons for an a&r man not being interesting—even if the material is quite good.

Kershenbaum will speak to the new Independent Record Dealers Association meeting at RCA Tuesday (18). He sees grass roots rapport with dealers as another part of the new atmosphere here. RCA's custom work for other labels fits in too, because these factors bring new marketing ideas and material to Kershenbaum's attention.

As in the case of "Someday,

Someway," RCA here is equipped to "do it all" and may soon have a branch of Sunbury-Dunbar music so that even publishing can be handled in Chicago.

Malaco Sound Studios in Jackson, Miss., has recently been involved with much soul product. Their Chimneyville label is off and away and many other musicians are beginning to come to Jackson to use their facilities. Tommy Couch, manager and chief engineer, attributes the attraction to "our funky musicians, who in fact are the Chimneyville Express." Jerry Puckett, guitar, James Stroud, drums and percussion; Bernie Robbins, bass; and Wardell Queerzue, keyboards, really mix it up and cook.

King Floyd recently was in the studio to finish his next single. Jerry Puckett engineered the session with Queerzue producing for Chimneyville Records. Also there recently was Jean Knight, Stax Records artist and Queerzue also produced that session. He also produced a session for a new Cotillion Records group, Unemployed.

Couch also mentioned an air personality from New Orleans, Hank Sample, WBOX, who will probably wind up on the Chimneyville label. Couch and Puckett recently produced Dorothy Moore, who used to be with the Poppys on Epic Records about four years ago. They are also finishing overdub sessions with James Carr who used to be with Bell Records and has now signed with Atlanta. Finally, in the field of recently recorded artists at the studio, they have produced Oscar Tony Jr., Capricorn Records artist.

★ ★ ★

Jim Merrin of Electric Lady Studios, New York, reports that the studio has recently installed an entire 16 track Dolby unit. "It has been used in England and we feel that this installation heads us in the direction of the softer, smoother sound. The acoustic sound is really where music is heading and the unit is perfect for this," Merrin said. Recently, in the studio, which looks like the inside of a space ship and is a complete emersion in media, has hosted Dionne Warwick, Lena Horne, Sha-Na-Na, and Atlantic's new act, Jimmy and Bella, a nice soft sound according to Merrin. Mike Jeffery is producing the duo.

SHORT TAKES: Mystic Studios, Hollywood, is hosting Ballin' Jack for an album and Doug Moody producing his new group, The Electric Willow Tree. Mystic, incidentally, is equipped for Quadra-sonic recordings. . . . British producer Eddie Offord, who produced the new Yes LP for Atlantic, is currently working on the Wet Willie Band at Georgia's Capricorn studios in Macon. . . . Metropolitan Music has just completed album sessions for the Statler Bros., at Mercury Custom Recording, Nashville. . . . Eileen Fulton, who stars in CBS-TV's "As the World Turns," has completed a record date at Echo Sound Studios, Levittown, N.Y. The session was produced by Danny Fortunato, the president of the complex.

Pan Am must make the going great. The New York City Ballet will perform "PAMTGG," June 3, at the New York State Theatre, Lincoln Center, New York City. The music, originally used in Pan Am commercials, was produced by Sid Woloshin. George Balanchine choreographed a three-part ballet using the themes "For Once in a Lifetime," composed by Woloshin and "Pan Am Makes The Going Great," composed by Stan Applebaum. Roger Kellaway wrote the score for the Ballet and it is possible that A&M Records will record the happening.

MAY 22, 1971, BILLBOARD



BILL DAVIS, Capitol Records promotion man in Dallas, and Tom Tilton, second from left, Capitol's district sales manager in Dallas, present Ken Dowe, third from left, national operations manager for the McLendon Stations, and Jim Taber, music director of KLIF, Dallas, with a gold record for KLIF's first national chart listing of Helen Reddy's "I Don't Know How to Love Him" on Capitol.

SSS Pub Sued by 'Cryin'' Trio

NEW YORK—The writers of "Cryin' in the Streets," the 1970 soul chart contender by George Perkins and the Silver Stars on Silver Fox label, have filed suit for damages, totaling \$280,000 against Prize Music, Inc.

AGAC began an audit of the label on May 10 but when they returned the following day were not allowed to continue the check of the books because, they claimed they were told the firm had been served with a summons.

The plaintiffs, Ted Harris, Sam Matter and Kenny Porter, claim,

Bagley Forming Label; Lines Up Distrib Network

NEW YORK—Ben Bagley has set up his own label to house the albums he previously leased to other record companies, as well as new product he's readying for release. The label is Painted Smiles Records. Bagley is lining up distributors.

The seven LP's Bagley leased to Crewe Records are reverting to him for re-release under the Painted Smiles banner. They are: "Cole Porter Revisited," "Rodgers and Hart Revisited," "Alan Jay Lerner," "Vernon Duke," "Arthur Schwartz," "Harold Arlen" and "Rodgers and Hart. Vol. 2." Two new packages are being prepared for release shortly. They are: "Vincent Youmans Revisited" and "De Sylva, Brown and Henderson." Bagley is also preparing an "Ira Gershwin" album for release in October.

Painted Smiles headquarters at 1860 Broadway.

Strauss Award to Attorney & Register

NEW YORK—The German Society for Musical Performances and Mechanical Rights (GSMA) has presented Herman Finkelstein, general counsel of the American Society of Composers, Authors & Publishers (ASCAP) and Abraham L. Kamerstein, Register of Copyrights, with the Richard Strauss Medal Award. The two were the first Americans to receive the award.

in a suit filed in New York State Supreme Court, that the Shelby S. Singleton music publishing subsidiary attempted to "defraud by selling the license at an unreasonably low price so that the defendant would not have to account to the plaintiff for any royalties."

Suit charges that the three writers have unsuccessfully tried to obtain an accounting from Prize Music.

Fuller Exits Co. For Own Firm

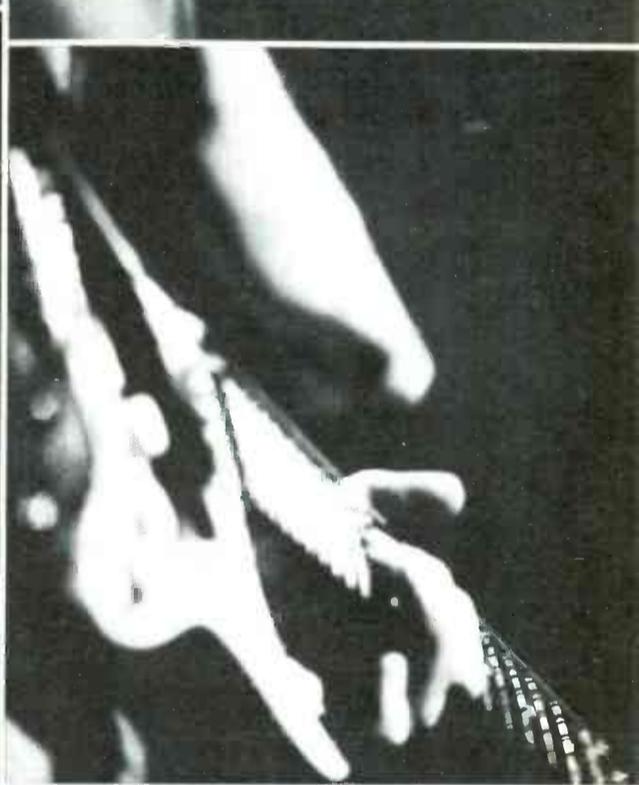
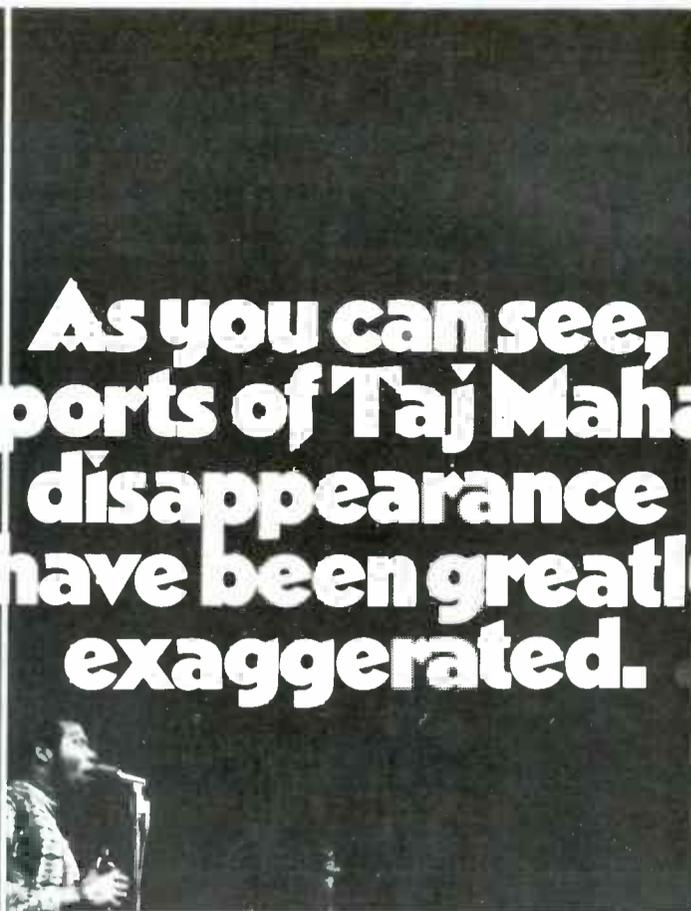
NEW YORK—Jerry Fuller has resigned from a staff a&r post at Columbia Records to form his own company, Moonchild Productions, Inc.

Among the artists produced by Fuller at Columbia were Mac Davis, Mark Lindsay, Gary Puckett and the Union Gap, Andy Williams and O. C. Smith. Fuller will continue to record Smith for Columbia under his Moonchild banner.

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**As you can see,
reports of Taj Mahal's
disappearance
have been greatly
exaggerated.**



When Taj went to Spain a little over a year ago, a lot of people might have thought it was to give up singing.

But he didn't cross the ocean to forget about music. Instead, he wrote a lot of new songs about the mean mamas back home,

a messa corn liquor, and catchin' catfish down by the fishin' hole.

Taj came back like he always intended. And immediately sold out two performances at the Fillmore East.

Now, his new album, "The Real Thing," is a two-record

set of what happened there. And it includes instrumentation that most people never thought to use in city-slicker country blues: a flugelhorn, four tubas, two harps, a Mississippi National steel-bodied guitar, and a Spirit of '76 six-holed fife.

So if it seems like there was a long wait between Taj's albums, just remember what Taj says: "This album has all the time in the world in it."

On Columbia Records and Tapes

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Vol. 83 No. 21

ACKERMAN DUE FOR '72 AWARD

NEW YORK—Paul Ackerman, music editor of Billboard, will be the recipient of the Third Street Music School Settlement's award for Distinguished Service to American Music next year. The 1971 award winner was Hal Davis, president of the American Federation of Musicians, and in 1970, the award was given to Alice Tully.

The date for the 1972 presentation has not yet been set. The proceeds of the event, sponsored by the recording and allied industries, will benefit the Scholarship Fund of the Third Street School.

THIRD STREET SCHOOL'S LUNCHEON



Hal Davis, left, president of the AFM, chats with Mickey Addy, center, of Billboard, and lyricist Irving Caesar.

MOR, Country Jump: Carle

NEW YORK—There is a resurgence of middle of the road country music, throughout the northeast and parts of the mid-west, according to Lucky Carle, professional manager for Peer Southern Music. "I recently took a trip to Syracuse, Buffalo, Rochester, Pittsburgh and Cleveland to visit some of my old friends in radio," said Carle. "I noticed that much of the music which was being played was MOR or country. At Peer Southern out catalog lost some prominence with the advent of rock 'n' roll in the mid-Fifties, but today, we seem to be growing once again and I think it is because the rock groups today are beginning to play softer tunes and country tunes."

As an example, Carle pointed to many of the relatively new faces in rock, including James Taylor and Elton John. "These people have tunes with varying degrees of softness involved and no one can deny the trend," said Carle.

"As publishers we must find tunes which will sustain as copyrights. We have found that the easy music and the country music, as well as the blues of people like Jimmy Rodgers, will sustain in this fashion. They have been recorded over and over again and we are beginning to receive new requests for this type of music," Carle said.



Hal Cook, left, publisher of Billboard, huddles with, left to right, Davis; Max Aarons, president of Local 802; William Carlin, president of the Third Street School Settlement, and Harris Danziger, executive director of the school.



Third Street School students, who performed at the luncheon, are flanked by the luncheon's officials.

Boman Buys Gibbs Special

LOS ANGELES—Boman Astrosonix, a division of California Auto Radio, Downey, Calif., has acquired the assets of the Gibbs Special Products Corp., Janesville, Wis. Gibbs is a subsidiary of the Hammond Organ Corp.

Boman will market Gibbs' audio products under the Gibbs and Hammond brand names to mass merchandisers and chain accounts, said Bob Maniaci, president of California Auto Radio. Gibbs produce 8-track stereo tape players, cassette players, FM stereo radios, speakers and reverberation units.

Maniaci said Gibbs will become a division of California Auto Radio and will operate in Janesville, where warranty stations have been established.

Doctors Form Music Group

NEW YORK—A group of 19 doctors and eight professional and businessmen from Houston have formed a music group called the Heartbeats.

Proceeds from their first album, "The Heartbeats Again" on the Medical Classics label, will benefit the Texas Heart Institute. The album was recorded at Soundville, Houston.

Campbell Hit at White House

WASHINGTON—Glen Campbell, the record industry's informal ambassador to Washington, easily won the White House in what was officially a salute to Agriculture recently. Accompanied by his wife, Billie, Glen was guest and entertainer at the behest of President Richard Nixon, who said Campbell was the unanimous choice of all concerned to take over the entertainment climaxing a day of tribute to the American farmer.

Glen's unhurried presentation on the stage of the East Room was

liberally sprinkled with references to his own Arkansas farm boy days, when he lugged cotton sacks across the fields on his way to becoming today's multi-gold record winner of Grammy awards, and the Country Music Association's "Entertainer of the Year."

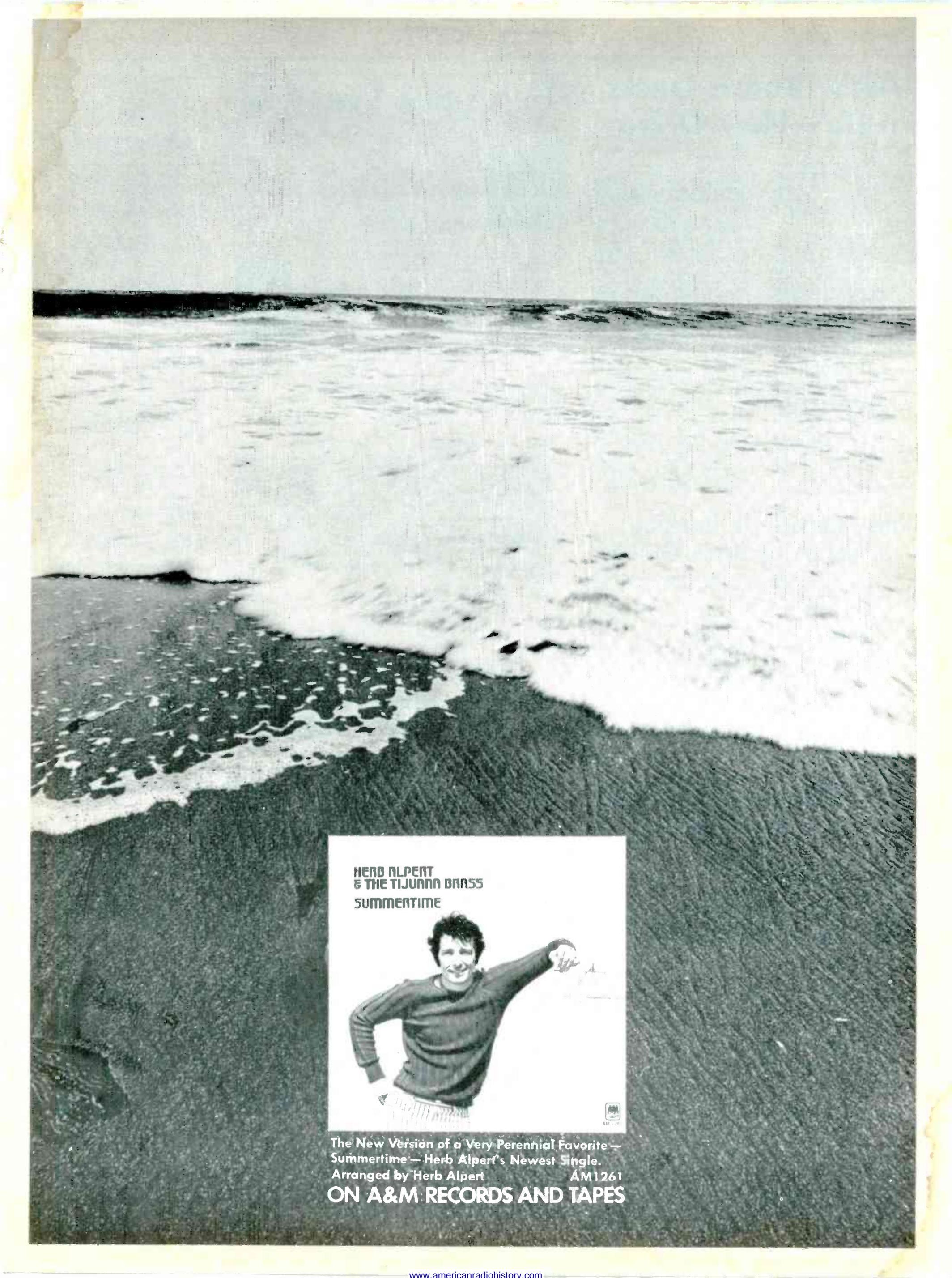
At the conclusion of the entertainment, when the rest of the 13 tables of guests were left behind to dance out the last hours of the Salute to Agriculture, the Campbells were whisked upstairs to a private evening with the President and his family.

AFM'S DAVIS URGES FREE MUSIC LESSONS IN SCHOOL

NEW YORK—American Federation of Musicians president Hal Davis called on city, state and federal governments to establish free musical instruction in all public schools on a five-day-a-week basis. He spoke at a luncheon May 12 at the Hotel Plaza, where he was presented with an award for Distinguished Service to American Music by New York's Third Street Music School Settlement. He urged that the base of public support for public music instruction be broadened by increased federal funding. Alluding to the potential of videocassettes, he urged that both management and labor "hold that fine and vital line between recognizing and encouraging new technological development and preserving precious income and employment."

Davis expressed gratification at the cooperation between industry and labor, working to outlaw tape piracy, and to extend benefits of copyright legislation to musicians and record companies.

Hal Cook, publisher of Billboard, chaired the luncheon.



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Summertime — Herb Alpert's Newest Single.
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ON A&M RECORDS AND TAPES

NARM Board Ousts 'Pirate'—New Drive

• Continued from page 1

of his NARM membership is in accordance with a NARM resolution of March 21, 1970, spelling out such action in the event any member is found trafficking in illegal recordings.

Offered No Plea

The Stultz incident was initiated when Stultz allegedly recently informed NARM that he was a bootlegger. The board, upon consultation with NARM counsel Earle Kintner, notified Stultz that he had 10 days to plead his case, but no plea was forthcoming. According to NARM regulations, the suspension is now permanent.

Malamud, speaking of the general problems of bootleg product, stated: "The industry can no longer afford thievery. Fortunately, NARM and the other major segments of the industry are closely knit and we will ultimately prevail. We, NARM, work closely with Jules Yarnell of the Record Industry Association of America; John Clark and Bob Osterberg of Abeles and Clark, attorneys for the Harry Fox Agency headed by Al Berman,

and we will close in on the wrongdoers."

Malamud stressed the importance of maintaining and increasing the tempo of the battle. "Now is the time to marshal our strength. . . . We have a job to do to secure passage of S646, McClellan's antipiracy bill. We will work day and night to motivate NARM members to contact their Congressmen and make S646 a Federal law. If there is a snag in this plan, we must overcome it and marshal the industry to go forward. This is the year."

Malamud also stated that he and the NARM executives were impressed with the tough antipiracy bill passed by the Tennessee State Senate (The Billboard, May 15). Copies are being sent to NARM members for study, with a view towards seeking passage of a similar bill in the various states.

The NARM executive director said he would be back in full harness shortly. He intends to be present at Billboard's Third Annual International Music Conference, starting June 6 at Montreux, Switzerland, where he will be a panelist on distribution matters.

Johns-Manville Is Backing H. S. Series by Jazz Group

NEW YORK — The Johns-Manville Corp. is sponsoring and underwriting a jazz group, the JPJ Quartet in a series of high school assembly programs—aimed at students from 15 to 18 years—in towns and cities where the corporation has its building supply plants.

The quartet consists of Budd Johnson, tenor; Dill Jones, piano; Bill Pemberton, bass, and Oliver Jackson, drums. It is currently in the middle of a 24-city tour for Johns-Manville.

The sponsorship was originally conceived by Johns-Manville president, Dick Goodwin, under the

title "New Communications in Jazz." It is initially designed as a "grass-roots" activity involving plant town communities to enhance the company image in its local operational areas and provide a platform for attracting new employees, particularly among minority groups.

The JPJ Quartet divide their program for the students into a musical part and then a discussion on jazz in general followed by a question and answer period. The program is similar to the one given by the group on a State Department tour of Russia, Europe and Africa recently.

Executive Turntable

Stan Gortikov has been replaced as president and chief executive of Capitol Industries by **Bhaskar Menon**, recently installed as president of Capitol Records by EMI. Menon continues in that post which he began on April 19. Menon came to the U.S. companies from a post with EMI as senior international executive in London. Gortikov was elected the top official of Capitol Industries in July, 1969. He was with Capitol 11 years, holding down such titles as chairman of the board of



GORIKOV

Capitol Records, president of the label, president of Capitol's distributing wing for five years and senior vice president for operations. He joined the company in February, 1960 as director of corporate development and then was moved to CRDC's merchandising-advertising directorship.

. . . **Ron Bledsoe**, product vice president at UA Records resigns June 1. He will go into independent production and will work with several UA acts. He previously recorded **Vikki Carr**. He has been with Liberty and Liberty/UA six years, holding down such titles as assistant to former president **Al Bennett**, director of a&r, corporate development vice president, president of Musical Isle of America (the firm's rack-disk distributorship) and executive vice president-general manager of Liberty/UA Records.



MENON

Russ Shaw appointed to the newly created post of artist relations coordinator, Warner Bros./Reprise Records. With Warner Bros. for the last three years, Shaw was previously Western regional promotion man—special projects. **Russ Thyret** named assistant to **Ed Rosenblatt**, director, national sales, Warner Bros. Records. He previously worked with Warner-Elektra-Atlantic distributing as salesman in Los Angeles. . . . **Greg Ballentine** named district sales manager, based in Chicago. He was formerly district sales manager for London Records, based in Detroit.



SHAW

Don Schlitten, vice president, art director, recording director of the jazz division, Prestige Records, has left the company. His future plans will be announced shortly. Schlitten created the Historical series for Prestige and was responsible for the Lively Arts, spoken word, series.



MORRIS



KLEINHANDLER



KOLLIS

George Morris appointed manager national r&b promotion RCA Records. He was previously national promotion director, Hot Wax Records and held the same position for r&b product with ABC Records. **Joe Kleinhandler** named administrative assistant to the director, commercial sales, RCA Records. He is a former assistant director, administration, CBS Records, a company he joined 15 years ago. . . . **Ed Kollis**, formerly sound engineer with **Leonard Cohen** and engineer and musician with the Columbia studios, Nashville and American studios, Memphis, has joined the a&r staff, Polydor Records.

Rod McBrien named director, East Coast, a&r Metromedia Records. . . . **Henry Hurt** named head of Chappell's Nashville office. A photograph of **Al Altman**, director of professional activities for the company was used in error last week. . . . **Louie Newman** named national promotion director, Blue Thumb Records. . . . **Paul Lloyd** has been appointed manufacturing vice president of Infonics. . . . **M.D. (Bud) Schuster**, formerly home electronics vice president of Wallich's Music City, has been named key account manager of Craig Corp. **Harold Clark**, vice president of pianos and organs, has been appointed to succeed Schuster.



McBRIEN



HURT



HUSSAKOWSKY

Andy Hussakowsky named East Coast sales and promotion director, Athena and Evolution Records, part of the Stereo Dimension company. He was formerly with UA music group in the professional department.

Stan Silk named director of production, orders and service operations, CTI Records. He was recently ABC/Dunhill Records' (Continued on page 10)

Gold Awards

Aretha Franklin has received a gold record for "Bridge Over Troubled Water" on Atlantic Records. This marks the 10th gold record Miss Franklin has received.

The **Rolling Stones** have received a gold record for their latest LP, "Sticky Fingers," their first release on their own Rolling Stones Records label, distributed by Atco Records.

James Taylor has been awarded a gold album for his latest Warner Bros. LP, "Mudslide Slim and the Blues Horizon."

Nickel & Dime Debuts in N.J.

NEW YORK—Nickel & Dime Records, Inc., has been formed by seven businessmen of Bergen County, N.J. The group has set up two affiliated firms; Skeeter Music (BMI) and EMEX (Entertainers Management Exchange).

Nickel & Dime, headquartered in Hackensack, has signed Beau James, whose first release will be "Going Back to Hackensack." The disk has been assigned to Essex Distributors, Newark, for regional marketing. Two of Nickel & Dime's principals, Victor J. Lascot, president, and Louis Verrico, executive vice president, will promote the record nationally through a cross-country tour.

Nickel & Dime has also signed writers Vinny Cass and John Fesko. The firm plans to sign a number of additional artists, and five more releases are in production now.

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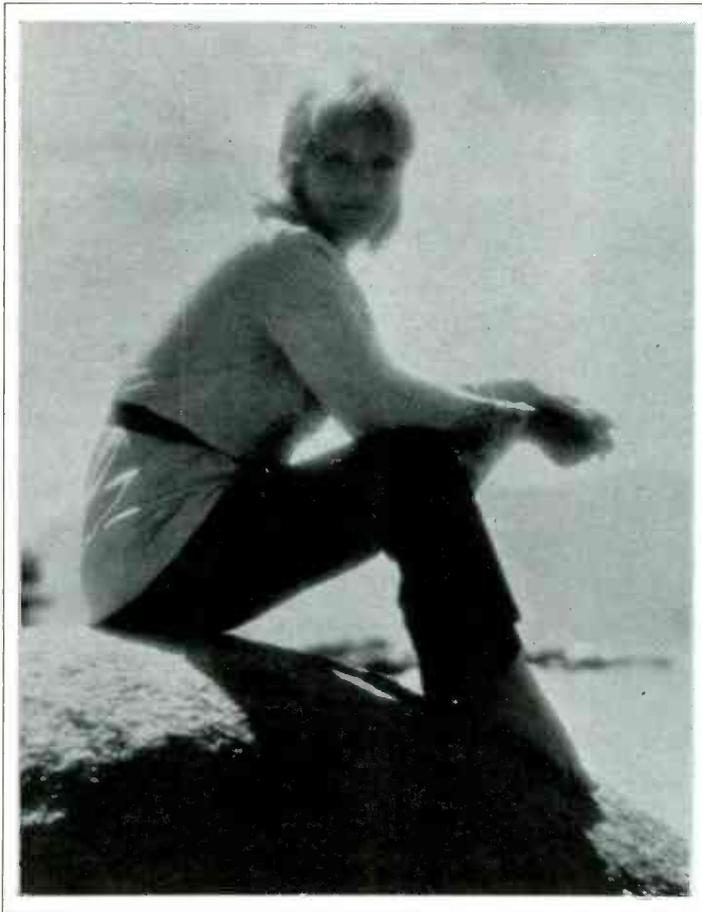
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- 7. Entertainer (48)
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Petula Clark



"I Don't Know How to Love Him / Superstar"

Warner Bros. single 7484

Petula's emotional and powerful reading of the medley from Jesus Christ, Superstar, produced in England by Johnny Harris and Claude Wolff.

Capitol: Past, Present, Future

By BRUCE WEBER

LOS ANGELES—an executive of Capitol Industries (ASE) asserted recently, "We've been hit like a ton of bricks."

That's hardly an exaggeration. Electrical & Musical Industries Ltd., the London-based company that owns controlling (about 70 percent) interest in Capitol Records' (and Audio Devices') parent, Capitol Industries.

Capitol, under three presidents in just over three years, has plunged from 52 3/8 (December 1969) to 14 (May 12, 1971), from sales of \$95.4 million in the first half of fiscal 1970 to \$85 million,

and from earnings of \$5.4 million or \$1.22 a share to \$1 million or 23 cents a share.

Further, it sales for the third quarter of fiscal 1971 were \$34 million compared to \$45 million, or a net loss of \$2.2 million or 44 cents a share. For the first nine months of fiscal 1971, sales were \$119 million, net income of \$362,000, and earnings a share of 8 cents, compared to sales of \$140 million, net income of \$7.6 million, and earnings a share of \$1.66. There were 4,629,000 average shares outstanding this year versus 4,543,000 last year.

Executives of EMI, the world's largest recording organization (about one out of every five records sold in the world comes from an EMI company) ponder the dilemma at Capitol industry record sales in the U.S. have increased about 7 to 9 percent over the last three or four years, from just under a billion dollars to about \$1.7 billion (combined records and tapes) last year. (According to Ampex Corp., total recorded music sales will increase approximately 7 percent from \$1.7 billion in 1970 to \$1.8 billion in 1971.)

Many financial analysts see a continuing softening trend over the next six months at Capitol Records. The uncertainties and strain of the economy have included most situations and, for the first time, affected Capitol, they believe.

Why the vigor at several major record manufacturers, notably Columbia, the Kinney family of labels, A&M and Motown, and the failure, of late, at Capitol?

Reasons Cited

To many at Capitol the reasons are a lack-luster economy, tightfisted consumers, growing competition, over production (especially of prerecorded tape cartridges and cassettes) and less-than-ebullient securities market are some of the problems that have cast a shadow over the company.

But casting even a bigger shadow over Capitol has been the breakup of the Beatles, who accounted for as much as 35 percent of the company's sales volume during its high-flying blue-chip years, 1965 to 1970.

Stanley M. Gortikov, former president of Capitol Industries, cited declining record sales, the failure of cassette tapes to achieve expected growth levels, the soft economy — and indirectly, the Beatles—to the company's bleak 1971 prospects.

"We don't know what our profits will be for the year ending June 30, but they will be substantially less than last year," he said. (In fiscal 1970 Capitol earned \$8.72 million or \$1.91 a share on sales of \$178.1 million, up from a net of \$6.5 million or \$1.52 a share on sales of \$153.1 million a year earlier. Capitol said 1969 figures were restated to include Merco Enterprises Inc., which became a Capitol subsidiary March 31, 1970.)

Capitol Industries' problems are being felt in London, too, where EMI shares dropped several points on the London Market.

Gortikov blamed the dip in profits and gross revenues entirely on a drop in consumer purchases of recordings. He also noted that current results are being compared with one when the Beatles were still making records as a group. He said total sales of records by the Beatles as individuals remain "substantial," but have not equalled the group sales.

"Within the music industry current trends parallel those prevail-

Market Quotations

As of Closing, Thursday, May 13, 1971

NAME	1971		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	19 3/4	8	1373	19 3/4	17 5/8	19 1/2	+ 1
ABC	48	25	2537	48	43 1/2	43 3/4	- 4
Amer. Auto. Vending	10 1/2	6 7/8	31	9 1/2	9	9 3/8	+ 1/8
Ampex	25 3/8	16 1/2	3887	20 3/8	19 1/2	20 1/2	+ 3/4
Automatic Radio	14 1/4	8 1/8	184	11 3/8	9 7/8	10	- 1 1/8
ARA	139	117	128	134 7/8	131 3/4	133 1/2	- 1 1/4
Avco Corp.	18	12 3/8	392	16 1/8	15 1/8	15 1/8	- 3/4
Avnet	15 7/8	8 1/4	772	13 1/2	12 5/8	13	- 5/8
Capitol Ind.	21 7/8	12 3/8	517	14 1/2	12 5/8	13 1/2	+ 3/4
Certron	8 3/8	6	556	7 1/2	7	7 1/8	+ 1/8
CBS	45 3/8	30 1/8	1339	45 3/8	43 3/8	44 1/8	- 7/8
Columbia Pictures	17 3/4	11 1/4	283	14	13 3/8	13 1/2	Unch.
Craig Corp.	9	5 1/8	137	6 7/8	6 1/2	6 1/2	- 1/4
Creative Management	17 3/4	10 7/8	121	14 3/8	13 3/8	13 7/8	- 7/8
Disney, Walt	128 7/8	77	1361	128 7/8	115 1/4	127 5/8	+ 10 1/2
EMI	5 1/8	4	230	4 3/8	4 1/4	4 1/4	Unch.
General Electric	124 3/8	93	1678	121 7/8	119 1/2	121 3/4	+ 1 1/2
Gulf & Western	31	19	1004	28 3/8	27	28 1/4	+ 1/2
Hammond Corp.	13 7/8	9 1/2	632	12	10 7/8	11 1/8	- 5/8
Handleman	46 1/2	35 3/8	187	46 1/4	43 1/8	45 3/4	+ 2 3/8
Harvey Group	8 7/8	7	52	7 3/4	7 1/8	7 1/8	- 1/2
ITT	66 3/4	49	2548	64 5/8	62 1/4	64 1/2	+ 1 3/8
Interstate United	13 1/2	8 7/8	290	11	9 5/8	10 5/8	- 5/8
Kinney Services	39 3/8	28 1/4	4474	38 3/8	35 1/2	38	+ 1 1/4
Macke	14 3/8	10 1/2	153	12	10 5/8	10 3/4	- 1/4
MCA	30	21 3/8	206	28	27	27 5/8	- 1/4
MGM	24 3/4	15 1/2	158	23 3/4	22 1/2	22 1/2	- 1 1/8
Metromedia	28 1/4	17 3/8	1069	25	23 3/4	23 7/8	- 1/2
3M	118 3/4	95 1/8	719	113 1/4	110 7/8	113 1/4	- 1/2
Motorola	86	51 1/2	697	82 5/8	80 1/4	80 3/8	- 1 7/8
No. Amer. Philips	31 7/8	23	341	31	29 3/4	30 1/2	+ 1 1/8
Pickwick Internat.	49	38	98	46 1/4	44 3/4	44 3/4	- 1 1/2
RCA	39 7/8	26	2345	38 3/4	37 3/8	38 1/2	Unch.
Servmat	32 1/2	25 1/2	604	30 3/8	29 1/2	30 1/8	- 1/4
Superscope	32 5/8	19 7/8	135	26 1/4	24 1/2	25 1/2	- 1/4
Tandy Corp.	74 7/8	51	690	74 5/8	69 5/8	74 1/2	+ 2 5/8
Telex	22 3/8	13 3/4	2821	20 7/8	19 1/2	19 1/2	- 1/2
Tenna Corp.	11 1/2	7 5/8	416	8 3/8	7 5/8	8	- 1/2
Transamerica	19	15 1/4	2749	18	16 5/8	18	+ 1
Transcontinental	11	6 1/2	846	8	7 1/2	7 1/2	Unch.
Triangle	22 3/4	16	33	18	17 3/4	17 3/4	- 3/8
20th Century-Fox	15 7/8	8 3/8	1230	15 1/4	13 3/4	14 3/8	+ 3/8
Vendo	17 1/2	12 3/4	90	15 1/8	14 3/8	14 7/8	- 1/4
Viewlex	10 3/4	7 3/8	382	8 7/8	8 1/2	8 3/4	- 3/8
Wurlitzer	16 7/8	10 1/8	36	14	13 1/4	13 1/2	- 1/2
Zenith	51 1/8	36 3/8	725	49 3/8	46 1/2	46 1/2	- 2 5/8

As of Closing, Thursday, May 13, 1971

OVER THE COUNTER*	Week's			Week's High	Week's Low	Week's *Close
	High	Low	*Close			
Alltrapes Inc.	4	3 3/8	3 1/4			
Amer. Prog. Bureau	5 1/2	3 1/2	3 1/2			
Audiophonics, Inc.	4	3	3			
Bally Mfg. Corp.	25 1/2	21	21			
Data Packaging	8 7/8	8 1/8	8 1/8			
Gates Learjet	7 3/8	6 1/4	6 1/4			
GRT Corp.	4 7/8	4 3/8	5 1/8			
Goody, Sam	10 1/2	8 5/8	8 5/8			
Kirshner Entertain.	6 3/4	5 1/4	5 3/4			
Koss Electronics	5 5/8	5 1/8	5 1/8			
NMC	6 3/8	5 1/8	6 1/4			
National Tape Dist.	4 7/8	3 3/4	3 1/2			
Perception Ventures	5 1/4	5	4 1/2			
Recoton	6 1/4	5 1/2	5			
Schwartz Bros.	6 7/8	6 3/8	6			
United Record & Tape	4 1/4	4	3 1/2			
ABKCO Ind.	9 3/4	8 1/2	9			
Mills Music	18 1/4	18	16 3/4			
Robins Ind.	3 3/8	3 1/2	*			

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

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

Tenna Sales Dip

CLEVELAND — Tenna Corp. President Harvey A. Ludwig blamed the soft economy and its effect on young buyers of tape players for declines in the firm's third quarter, ending Mar. 31. Sales were \$5,761,411 compared to \$6,850,760 the corresponding period. First nine months sales totaled \$23,801,749 for earnings of \$806,382 or 27 cents per share. Sales last year for the same period were \$27,198,583 for earnings of \$1,301,068 or 44 cents per share. He noted the firm has successfully cut expenses still allowing for normal product development and expects higher fourth quarter sales.

ing in general business," Gortikov said. "Net sales levels at wholesale and retail for the past several months were disappointing. Inventory reduction at the retail level has reduced sales and has cut down opportunities to expose the product of new artists and catalog product. The percent of returns in the last half-year markedly increased," he said. "These returns forced into the market quantities of distressed-priced merchandise which detracted from normal sales."

"As in other businesses, customers have been slow to pay their bills. This required addi-

(Continued on page 58)

Executive Turntable

Continued from page 8

national production manager. . . Alan Ostroff appointed to Gregar Records East Coast promotion staff, handling underground, Top 40 and college promotion.

Larry Saul has been named director of special projects for ABC/Dunhill's promotion department. He formerly was western promotion director with Electra. . . Lou Cook joins MCA Records in the newly created position of corporate affairs vice president. He will be in charge of all corporate internal and external business matters domestically and internationally. He was formerly head of MCA, Inc.'s law department in New York and most recently was MCA's chief legal counsel in Los Angeles. . . DiFosco Ervin joins Tangerine Music and Racer Music as director of music publishing in Los Angeles. . . Sasch Rubinstein has been appointed marketing vice president of Bell & Howell Magnetic Tape Co.



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Tape Cartridge

Cassette, Hardware Show Favorites

NEW YORK—Despite the fluctuating economy of the past year which has played havoc with the audio tape industry, audio cassette soft and hardware emerged as popular favorites at the annual Premium Show held here last week at the Coliseum. Primary reasons cited for this encouraging growth of the cassette as a premium item were that consumer education drives in this direction are beginning to pay off; and field salesmen are showing a partiality for working for cassettes as incentive products. To these is added the fact that many manufacturers think the growing diversification of the premium business has enhanced the cassette status in this area.

Although, as in past years, low-end equipment, particularly portable players, dominated the scene, there was a noticeable interest among buyers in higher-priced units in reel-to-reel and compact stereo configurations, ranging in prices from \$200 to \$400.

Manufacturers, particularly those showing new equipment, seemed

to be angling at special buyers, including airlines, oil companies, direct mail and trading stamp catalogs.

Companies exhibiting new product included Motorola, Bell & Howell, Magnavox, Lear Jet, Panasonic, The 3M Co., RCA and Muntz.

Commenting on the inroads which cassettes seem to be making in the premium field, Selwyn Kent of Topp Electronics said that expanding consumer knowledge of the tape industry has played a major role in helping cassettes to find their way into the premium market.

He continued, "We are showing two new portable cassettes, and expect to do well with both." The units were a \$54.95 player with AM-FM player and built-in omni-directional mike; and another model with a list price of \$79.95.

From Magnavox came the comment, "More and more people are offering cassette and audio equipment as premiums. The trading stamp people falling into the category of buyers of low-end equipment; and companies with salesmen incentive plans showing interest in high-end units."

A Motorola spokesman observed that his company was doing more business with compacts than ever before. That company showed two new tape units—a portable cassette recorder with a \$29.95 list price; and a portable 8-track player carrying the \$79.95 tag.

Panasonic Booth

The Panasonic booth featured items unveiled recently at its Miami convention; and one company executive assured that business was very good with banks and trading stamp companies among his best customers.

The spokesman, who expected to do reasonably good business with the new Panasonic three-piece compact with 8-track stereo player listing at \$199.95; and another 8-track unit at \$49.95; said that price preferences depended entirely on the buyer.

"The low-end goods," he said, "go to the gift people, while the higher-priced units are generally sought after by the incentive people."

RCA Exhibit

At the RCA exhibit the emphasis was on new compact phonographs and an 8-track player deck. The Muntz Corp. introduced an "environmental" 8-track unit with a suggested list of about \$229; as well as several other low-cost

(Continued on page 14)

Bell & Howell Is Shifting Image—Seeks Broader Dealer Market

LOS ANGELES—When Bell & Howell entered the tape equipment market in 1967, it had one distribution/merchandising aim: focus on photo dealers.

As Bell & Howell saw it, it could apply its vast marketing skills in that area, rather than wooing new avenues of distribution.

The company now realizes it had blundered.

There is new management today in Bell & Howell's consumer electronics division, and fresh distribution and marketing approaches are being formulated for its line of cassette equipment.

Instead of accelerating its concentration in 4,500 photo stores, management has decided to court non-photo retailers.

Instead of waging war with a multitude of low-end hardware manufacturers, it wants to be the "company with the step-up line."

Instead of restricting itself to only cassette equipment, it will introduce a line of stereo 8-track players and modular components.

In short, Bell & Howell's initial effort in the tape industry was disillusioning. Like many photo companies with interests in home electronics, it was confronted with cost-cutting strictures, a poor economy and limited distribution.

But unlike many photo-oriented companies who have phased out of tape equipment (Billboard, April 10), Bell & Howell learned a difficult lesson with "on-the-job training."

New Patterns

John Kane, president of the consumer products division, is committed to new distribution patterns, a complete line of player equipment, massive assistance to retailers in the form of co-op and national advertising, promotional programs and, most important, short and long-term product and merchandising goals.

He made clear that Bell & Howell would not desert photo

retailers, but there is a broader, non-specialty dealer to pursue, too. By chasing other markets, the company feels it can turn its tape division into a profit center.

As is customary with most publicly-owned companies, Bell & Howell doesn't issue statements concerning divisional performances. However, there have been several management changes and reorganizational shifts in both consumer electronics and blank tape and duplicating divisions, the latter Bell & Howell Magnetic Tape Co., of Irvine, Calif.

Bell & Howell sales were \$297,757,000 or \$2.03 a share in 1970, as compared with \$297,794,000 or \$2.02 a share for the previous year. (According to corporate spokesmen, consumer products, including photo equipment, account for about 35 percent of company sales, and consumer electronics comprise about 20 percent of that figure.)

As corporate chieftains gaze at Kane's division, they also predict a "reasonable gain in total 1971 earnings" from 1970 results if the second half of the year "evolves according to plan."

They contend that many problems usually attributed to Bell & Howell's consumer electronics are passe, like product development,

distribution, marketing, promotion, pricing, etc.

Donald N. Frey, chairman and chief executive officer, said the company was "making good progress" for the rest of 1971. Kane is even more specific. He expects consumer electronics volume in non-photo related outlets to increase from 20 percent to about half of Bell & Howell's consumer electronic sales.

Several Changes

In software, Bell & Howell has been concentrating on building a name for itself as a supplier of blank tape and prerecorded reel titles. Like its sister division, there has been several management changes at the company's magnetic tape firm (nee Greentree Electronics).

It has gained reel-to-reel licensing agreements with several major record manufacturers, including United Artists and Warner Bros.-Reprise, and is actively pursuing additional accounts.

It has taken Bell & Howell more than three years to put its consumer electronics division in order, both equipment and software, according to a corporate spokesman. "We're putting our new image on the line, right now," he said.

Bell & Howell Wing Widens Mart Aims

LOS ANGELES—Bell & Howell Magnetic Tape Co., the software tape arm of Bell & Howell, is taking a new and more aggressive posture.

It is pursuing more reel-to-reel duplicating licensing agreements with record manufacturers—it currently duplicates product for War-

ner Bros.-Reprise and United Artists—and is aiming at the industrial/institutional and private label tape markets.

To give the company additional marketing strength, Sasch Rubinstein, who directed the company's Stereotape division, has been appointed marketing vice president. He will continue to direct the Stereotape division.

Like many tape manufacturers, Bell & Howell Magnetic Tape Co. was caught in an economic squeeze during the business downturn in 1970. "We had our problems last year," admitted John Kane, vice president of Bell & Howell's consumer products division, "but we're stronger now, having endured the severe industry economic downturn in 1970."

Kane also said the "days of hyperoptimistic overforecasting are past, that the industry is now basing projections on more realistic assessments of the market, and that these realistic figures indicate a firm growth potential for magnetic tape products."

In short, he feels the industry has put an end to "fantasies of overnight prosperity."

Bell & Howell's tape manufacturing facility in Irvine, Calif., a 100,000-square-foot plant completed three years ago, has not been operational until recently. Kane said.

Trade's Business Gets Bright Look

• Continued from page 1

earnings of between \$1.70 a share and \$1.85 a share for the year ended April 30 "are pretty good."

Last year, Pickwick earned a restated \$4.2 million, or \$1.56 a fully diluted share, on sales of \$4.2 million, or \$1.56 a fully diluted share, on sales of \$88 million. The figures (fiscal 1970) were revised to include the acquisition of Northeast Record Co.

Other reports:

AEG - Telefunken reported 1970 earnings equivalent to \$28.7 million, down from \$29.5 million in 1969. The figures represent AEG-Telefunken in Germany and not subsidiaries abroad, where worldwide sales for 1970 were the equivalent of \$2.5 billion, up from \$2.05 billion in 1969.

Sales for the first quarter of 1971 were \$510 million, up 14 percent from the year-earlier quarter. Hans Groebe, chairman, said he expected sales for the year to exceed \$2.73 billion.

3M's chairman Harry Heltzer said it was too early to predict earnings for the current quarter, but indicated good demand is evident in several markets. "Our projections for the year are based on a gradual improvement in the U.S. economy, and with discretionary costs well under control, we are in a good position to take advantage of an upturn."

Capehart, according to its prospectus, had gross sales for the first fiscal year, ended Dec. 31, of \$3.2 million and a \$268,655

operating loss. The company, which has been operating with a shortage of capital, has been operating for more than 21 months at a loss.

Kinney, the parent of Warner Bros.-Reprise, Elektra and Atlantic Records reported record six-month profits of \$20,365,000, or \$1.10 a share—\$1.01 diluted—up more than 13 percent over last year's \$17,975,000, or \$1.

MCA, a diversified leisure-time company, reported a 20 percent first quarter profit over last year, posting \$3,619,000, or 44 cents a share, in net income, as compared to \$3,021,000, or 37 cents a share, a year ago.

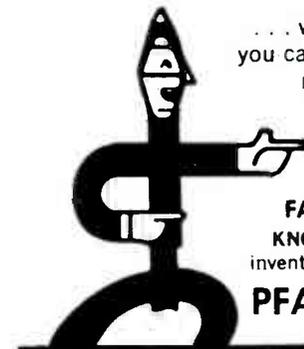
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(Continued on page 58)

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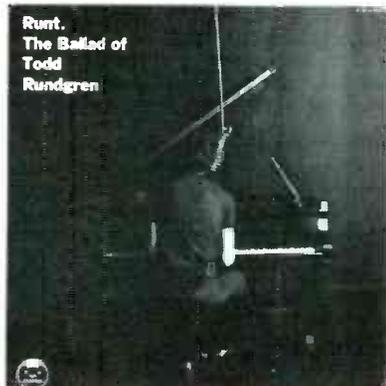
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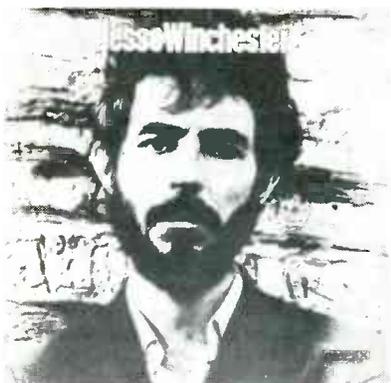


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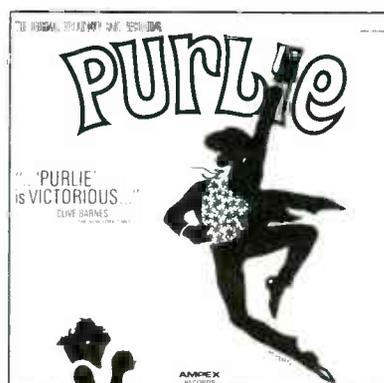
TO THE



JESSE WINCHESTER
A-10104



RUNT
A-10105



Purlie
Original Broadway
Cast Recording
A-40101



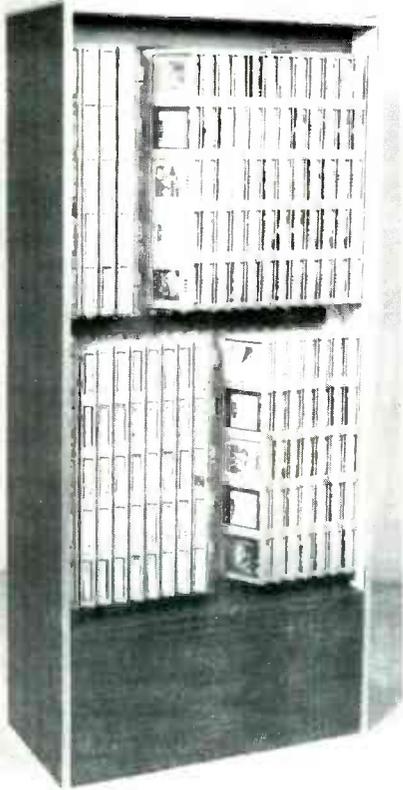
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Tape CARtridge

Norelco Delays Auto Tape Units

• Continued from page 1

According to Paul B. Nelson Jr., vice president and general manager of the Home Entertainment Products Division of Norelco, the blame for failure rests almost entirely with his company.

"We had the wrong product, and we were trying to sell through all the wrong channels," he said. "In other words, at a critical point in time, we blew our opportunity to take over the auto end of the industry."

Nelson said that Norelco, in its efforts to break into the automotive market, tried selling its unit through the same channels that moved its home and portable lines. "This was a grave mistake," he said. "We should have gone through special groups that knew the auto market, and ways and means of successfully breaking into it."

Nelson also said that a lot of cassette equipment offered by manufacturers to the auto industry had inherent problems which disenchanted dealer and consumer alike and further negated interest.

"All these and the problem of theft to which the auto cassette is very vulnerable really hurt our chances in that area," he said.

Nelson does not think that irreparable damage has been done to the cassette's chances in Detroit as a result of its uncertain beginnings. "We can make a comeback, but it will now be more difficult than ever to rise to the No. 1 position."

The Norelco executive feels that the cassette's new route to the car would be through the home. "A sort of reversal of the 8-track's growth pattern," he said. The new route is being helped by the growing popularity of portable units, and the new trend by manufacturers to develop combination home/auto units, he added.

Premium Tape Show

• Continued from page 12

items designed for the youth market.

The "environmental" system will be sold primarily to people such as restaurateurs. Muntz will undertake to program the unit with music to suit any desired atmosphere.

The Roberts Corp., a first-time exhibitor, showed three new cassette players in the \$59 to \$89 price range, a four-channel unit with a suggested list of \$129, and a mini-quadrasonic unit with a selling price of \$49.95.

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Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (8-Tr. & Cassette Nos.) (Duplicator)
1	10	STICKY FINGERS Rolling Stones, Rolling Stones (M859100; M559100)
2	2	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-206; 73-206)
3	1	4 WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
4	3	UP TO DATE Partridge Family, Bell (Ampex 86059; 56059)
5	6	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561)
6	7	TAPESTRY Carole King, Ode '70 (A&M) (BT 77009; CS 77009)
7	9	SURVIVAL Grand Funk Railroad, Capitol (8XW 764; 4XW 764)
8	5	GOLDEN BISQUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT 8023-50098; 5023-50098)
9	4	PEARL Janis Joplin, Columbia (CA 30322; CT 30322)
10	21	L.A. WOMAN Doors, Elektra (ETB 5011; TC5 5011)
11	15	MAYBE TOMORROW Jackson 5, Motown (81735; 75735)
12	18	BEST OF Guess Who, RCA Victor (P85 1710; PK 1710)
13	23	AQUALUNG Jethro Tull, Reprise (M8 2035; M5 2035)
14	8	TEA FOR THE TILLERMAN Cat Stevens, A&M (BT 4280; CS 4280)
15	14	LOVE STORY Andy Williams, Columbia (CA 304970; CT 30497)
16	13	CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271)
17	12	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
18	16	WOODSTOCK 2 Soundtrack, Cotillion (TP 2-400; CS 2-400) (Ampex)
19	19	CHICAGO III Columbia (CA 30110; CT 30110)
20	22	NATURALLY Three Dog Night, Dunhill (Ampex 85088; 55088)
21	25	MANNA Bread, Elektra (ET 8 4086; TC 5 4086)
22	11	LOVE STORY Soundtrack, Paramount (PA 8-6002; PA C-6002)
23	26	CRY OF LOVE Jimi Hendrix, Reprise (Ampex M82034; M52034)
24	20	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
25	27	EMERSON, LAKE & PALMER Cotillion (Ampex M89040; M59040)
26	29	THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050)
27	31	BLOODROCK III Capitol (Ampex Bxt 765; 4xt 765)
28	—	THE SKY'S THE LIMIT Temptations, Gordy (G81957; G75957)
29	17	THIS IS A RECORDING Lily Tomlin, Polydor (8F 4055; CF 4055)
30	30	THIRDS James Gang, ABC/Dunhill (Ampex 8721; 5721)
31	40	ALARM CLOCK Richie Havens, Stormy Forest (GRT 8-6005; 5-6005)
32	34	IF I COULD ONLY REMEMBER MY NAME David Crosby, Atlantic (TP 7203; CS 7203)
33	28	SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843)
34	37	THE POINT! Nilsson, RCA Victor (P85 1623; PK 1623)
35	35	LOVE IT TO DEATH Alice Cooper, Warner Bros. (Ampex 81883; 51883)
36	24	TUMBLEWEED CONNECTION Elton John, Uni (8-73096; 2-73096)
37	33	PENDULUM Creedence Clearwater Revival, Fantasy (Ampex M88410; M58410)
38	36	LIVE Grand Funk Railroad, Capitol (8XWW 633; 4XWW 633)
39	—	BROKEN BARRICADES Procol Harum, A&M (8T4294; CS 4294)
40	41	GREATEST HITS Sly & the Family Stone, Epic (Columbia) (KO 30325; ET 30325)
41	48	GREATEST HITS Glen Campbell, Capitol (8XW 752; 4XW 752)
42	45	OSMONDS MGM (Allison M84724; M54724)
43	43	TARKIO Brewer & Shipley, Kama Sutra (Buddah) (Ampex M82024; M52024)
44	44	GOLD/THEIR GREATEST HITS Steppenwolf, Dunhill (Ampex M85099; M55099)
45	38	ALL THINGS MUST PASS George Harrison, Apple (8XWB 639; 4XWB 639)
46	—	DIANA TV Soundtrack/Diana Ross, Motown (M81719; M75719)
47	32	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell (Ampex M86060; M56060)
48	47	CHAPTER TWO Roberta Flack, Atlantic (Ampex M81569; M51569)
49	49	PORTRAIT OF BOBBY Bobby Sherman, Metromedia (890 1040; 590 1040)
50	—	ROSE GARDEN Lynn Anderson, Columbia (CA 30411; CT 30411)

Billboard SPECIAL SURVEY For Week Ending 5/22/71

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Tape Happenings

Ampex Stereo Tapes issued its prerecorded tape catalog listing titles on 8-track, cassette, micro cassette and open reel from a multitude of record companies. . . . Carson/Roberts advertising agency is handling Audio Magnetics' consumer advertising program. . . . Freeland/Sait Associates Advertising, Tustin, Calif., is directing advertising for MCA Technology, including Gauss, Electrodyne and Langevin. . . . Philco-Ford Corp. is planning to introduce a four-channel add-on-system, MAX50, consisting of a tape deck, amplifier and two speakers. The system will be a stereo/quadrasonic compatible unit for under \$180 and is capable of plugging into any existing stereo which has accessory jacks.

Channel Master's new line will include a four-channel 8-track player at \$279.95. The unit features manual track selector, automatic track changer, channel indicator lights and selector switch for two or four-channel operation. . . . Among Topp-Juliette's audio player units are a home music center model PAX-700 featuring 8-track recorder/player, AM-FM stereo multiplex, built-in automatic BST phono changer and headphones; model CTP-2034, a portable cassette featuring AM-FM radio and built-in omni-directional microphone at \$79.95; and expanded models of 8-track recording and multiplex systems, tape decks and portable 8-track and cassette units. . . . New products from Magnavox include model 1V9052, a compact with 8-track capability, AM-FM radio and automatic turntable at \$279.95; an 8-track playback/record deck, model 1K8870, which can be added to existing stereo systems and features fast forward and track select at \$159.95; a compact with cassette capability, model 1V9060, featuring AM-FM radio at \$279.95; a portable cassette, model 1V9033, (Continued on page 58)

table cassette featuring AM-FM radio and built-in omni-directional microphone at \$79.95; and expanded models of 8-track recording and multiplex systems, tape decks and portable 8-track and cassette units. . . . New products from Magnavox include model 1V9052, a compact with 8-track capability, AM-FM radio and automatic turntable at \$279.95; an 8-track playback/record deck, model 1K8870, which can be added to existing stereo systems and features fast forward and track select at \$159.95; a compact with cassette capability, model 1V9060, featuring AM-FM radio at \$279.95; a portable cassette, model 1V9033, (Continued on page 58)

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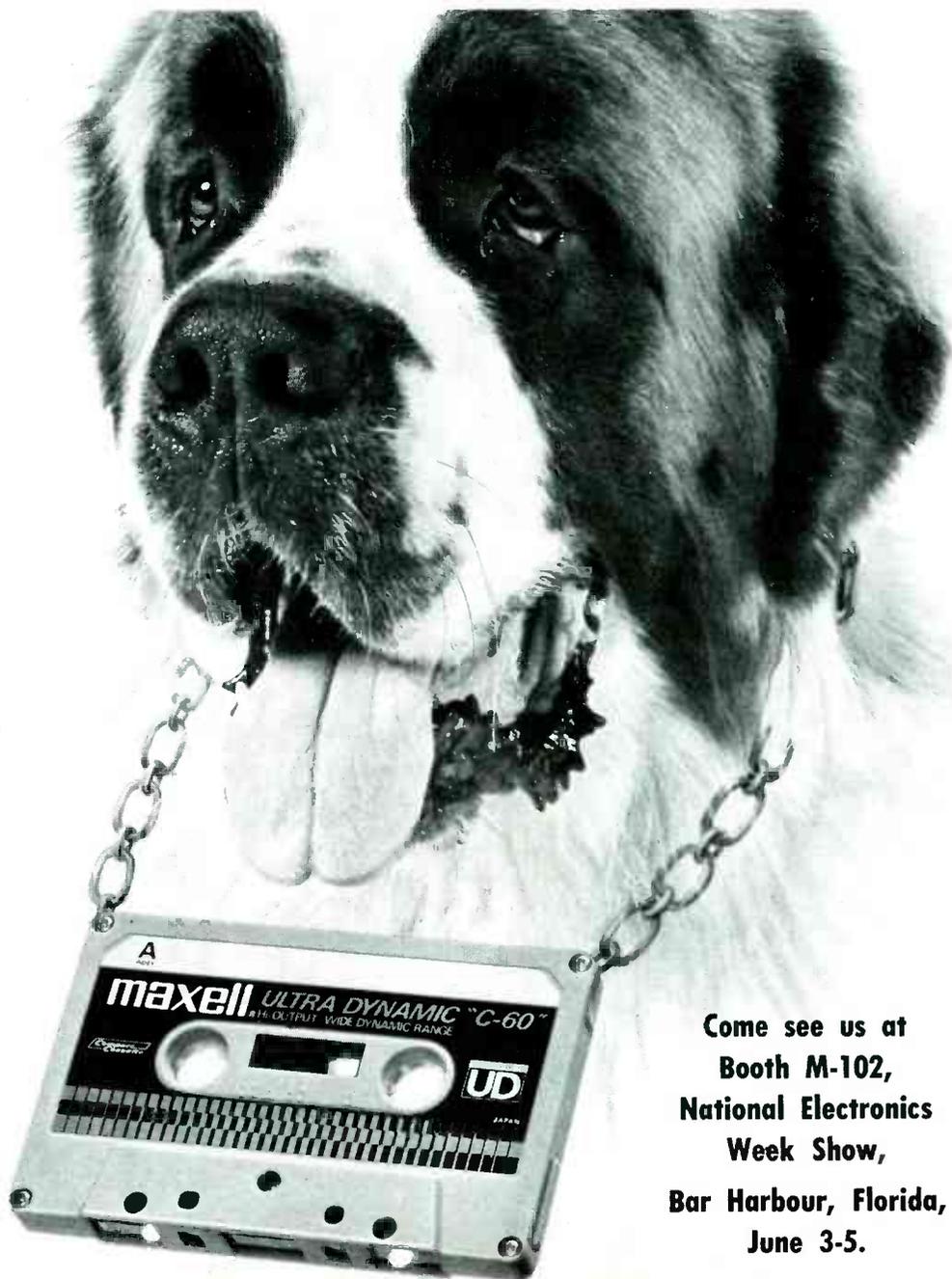
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Cartridge TV

Non-Compatible CTV Units Shown



Ampex tapes a model on the beach (left); Sony shows its color VTR system (above); Philips displays its video-cassette system (right) and Panasonic shows the size of its video cartridge (below). The machines were all exhibited at the recent CTV conference.

By ELIOT TIEGEL

LOS ANGELES—Television sets flicked with beautiful colored images and interested viewers stopped to observe the action. The emphasis was on sight, not sound, so the sets avoided blasting away with too much cacophony.

Instead, the brilliant colors and the differently shaped TV units greatly emphasized the point that at the first international conference on cartridge television held recently in Cannes, the hardware boys were present. But in a very incompatible state.

The exhibition area was the place to be if a conference registrant wanted to see first-hand just what CTV units looked like and more importantly, how they performed. For there was not one single video presentation made by any of the speakers during the week-long conference.

Each of the companies exhibiting put its best foot forward with cartridges displaying the clarity of picture image resulting from wire transmission rather than through air wave transferal.

And while the talk in the conference was on the need for equipment standardization, this same point was made glowing clear in

the exhibition area by CBS' EVR, Sony, Matsushita, Ampex and Japan Victor which all promoted their own concepts.

Matsushita's system was housed in a large cabinet reminiscent of

early radio cabinetry. The unit which is just a prototype, uses 3/4-inch-wide videotape with a recording time of 60 minutes. The dimensions of the one reel cartridge are 5 3/8 inches wide by 1 3/8 inches

high by 5 3/8 inches deep. The case with tape weighs 1 pound 1 ounce. The tape runs at 3 3/4 inches per second with a rotary two-head helical scanning record system. It takes 90 seconds to rewind the 60-minute tape. There is a digital counter to help in cueing in any special portion of a tape desired. The unit operates automatically when the cartridge is pushed in. When the tape ends, it is automatically rewound and the cartridge pops forward for easy removal. The unit can automatically record color shows from its built-in monitor for playback at a later date. It weighs 50 pounds.

Sony's color system involves two reels on a flat plane in a cartridge using the 3/4-inch width. The tape can play for one hour. Rewind and fast forward are accomplished within three minutes. The Sony videocassette is 8 3/4 inches wide by 5 1/2 inches deep by 1 1/4 inches high. It weighs 1.4 pounds. The player weighs 45 pounds. It uses two helical scan record heads.

Philips' videocassette recorder on display, the model N1500, uses 1/2-inch tape with a 60-minute playing time. The Dutch company plans two models: one for the PAL color system and one for the SECAM system. Although there is

no compatibility between these two color systems, cartridges recorded off the PAL system can be played in black and white on a SECAM machine and vice versa, the company adroitly pointed out.

The unit has a tuner enabling the viewer to record one show while watching another simultaneously.

Ampex's Instavideo system, also a 1/2-inch proponent, works with a small circular cartridge which is 4.6 inches in diameter and 0.7 inches thick. The company is talking about 30-minute blank tapes selling for around \$30. The tape can also handle 60 minutes in an extended play mode by activating a playing time switch.

The recorder/player weighs around 16 pounds, with a shoulder strap for portable operation. An Ampex representative took the unit out in front of the Carlton Hotel near the Palais Des Festivals and shot some footage which was later played back on a unit in the exhibition booth.

The Ampex unit like all the other videotape systems works with both color and monochrome. Also shown at the booth was a companion monochrome camera (\$400)

(Continued on page 33)



CTV Theater Plans Roll Despite Lack of Response

By EARL PAIGE

CHICAGO—Underground television producer Richard A. Klein plans to open cartridge television (CTV) theaters after his proposals

to several hardware firms enlisted little response.

The former New York owner-operator of a regular theater felt

that letters just may never have worked their way through channels at the companies.

Since coming here, Klein, 36, has successfully operated what he calls video galleries. One, in the basement of the Wellington Congregational Church on the city's north side, grossed \$60,000 in six months.

The programming consisted of "Groove Tube," the Chicago rights to which Klein obtained a year and a half ago. A new gallery (\$3 admission) is showing "Groove Tube" and another similar satirical production put together here entitled "Void Where Prohibited by Law." Both are videotape recorded.

Klein especially wants to get a jump on the CTV home market and envisions a multitheater concept where, via cartridge, he could have perhaps 100 different shows available to families, groups of friends, delegates from business organizations or just a couple of persons.

Must Be Fun

Above all, Klein's idea of "teletrics," as he calls it, must be fun. The video galleries are divided into several "rooms for living" rather than the other way around, and seat 30-35 people.

(Continued on page 25)

Sample Distribs to Use 'Milkman' System

By RADCLIFFE JOE

NEW YORK—Sample Distributors, Inc., will use its milkman system of product distribution to initiate a nationwide door-to-door delivery program for cartridge TV software in the U.S.

The company, which has been in operation since 1968, services, through far-reaching agreements with more than 500 American dairy companies, in excess of seven

(Continued on page 25)

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Firm Set Up To Service Needs of Travelling Acts

GEORGE KNEMEYER

LOS ANGELES—For the first time in the U.S., a company has been formed to service the needs of acts on the road. Artists Roads Management (ARM) here will handle everything from hiring road managers to making sure limousines are available to take

the artists to a performance.

The company was formed by Marty Singer and Alan Frendel. Singer has worked for acts such as the New Christy Minstrels and Bobby Darin in the past. Frendel has been working for accounting firms connected with the music business.

According to Singer, ARM will furnish everything an act will need while on a concert tour including road manager, equipment men, travel arrangement, hotel accommodations, lighting, scenery and much more. Already taking advantage of the service are the Fifth Dimension, Paul Anka and the Mike Curb Congregation.

"Acts can save a lot of money, since they can use us to hire people when they are needed," Singer said. "Most acts now have to pay a road manager and equipment men even when the act is not out on tour. This service eliminates that extra cost."

Singer thinks the services could be of invaluable help to a new group just setting out on the road. Since money is critical to new groups, the burden of having to hire people full time for only part time work will be relieved.

"This service will also allow the

personal manager of a group, who usually handle these matter, to look after the career direction of the act and plan that more carefully," Singer pointed out.

Although the ARM office has only been opened for about a month, Singer said he already has 20 persons ready to go out on the road. All the road men are bonded and complete insurance is carried.

"We carefully screen all the road managers and other people so we get only the best," he said. "The road managers also know and are responsible for sound and lights, although there are separate men for these jobs too. The road manager knows everything that is happening and what will happen on a tour we help with."

Singer also has plans for starting a school for training road managers. The trainees would start with on the job experience as equipment men or lighting men and then move up the ladder handling various other functions until they understand the different duties that a road manager has to oversee and can assume that responsibility, he said.

ARM will not be confined to just the music industry. Singer said they will handle clients from any phase of show business.

Talent In Action

Alice Cooper, Holy Modal Rounders

Town Hall, New York

Alice Cooper added another piece to the brain-squeezing puzzle of their whatfor, but no sooner does the piece fall in than the puzzle seems to explode out anew, bigger, brighter and beyond a shadow of a doubt, and into this year's butterfly in the ointment of the music business. What is Alice Cooper? And why not? New vocabularies have erupted in explanation, many as a substitute for acceptance, but all that Detroit Alice seems to ask is the brief suspension of your imagination (assuming you've got one), to lift a few veils and be entertained. No experience necessary. The rest is the best theatrical rock 'n' roll show since the Stones, and under the cover of live snakes and above solutions, sizzles some of the most stoned-out electric hard rock imaginable.

A well-behaved boa constrictor, blinking electric chair, weird glass wands that bend and shoot sound-waves, straightjacket w/nurse, and a smokey and feathery finale—all revolve around Alice, who was breaking in a new pair of black tights for the evening's performance as well as some new tricks. But whatever actually occurred in that liberated, metamorphic zone of Charlie Carnal's powerful light show and the searing, screaming rock of Cooper-Bruce remains a matter for the moment. "I'm Eighteen," their breakthrough single, Rolf Harris' "Sun Arise," "Caught in a Dream" and "Body" are wedded and welded together in the lightning excitement, creating a kinesthetic environment all their own. The soundtrack is available on their latest Warner Bros. album, "Love It to Death."

ED OCHS

REDWING

Bitter End West, Los Angeles

Out of San Francisco this year comes Redwing, a band in the fine tradition of rock and roll. The music of the Fantasy Records' group stresses tight musicianship and three of the quartet splitting the vocal chores (no ego trip here).

Redwing's set here May 6 showed four people interested in combining talent to a common goal: good music. George Hullin is exceptional in the drums, punching out loud and devilishly primitive rhythms that get feet tapping, heads bobbing and bodies moving. Ron Flougel lays down strong bass lines that complement Andrew Samuals' lead guitar work. Samuals also has a strong singing voice. Tom Phillips splits duties between guitar and pedal steel guitar.

Redwing was at its best on straight rock and roll, although the country rock tunes were quite nice also. Assuming Redwing can stay together (which it has for seven years so far), the music should get even more impressive.

GEORGE KNEMEYER

LINDA RONSTADT

Fillmore East

The very fine show at the Fillmore East on May 7 was almost a sad occasion. Everything went so well; there will be that much more to lose when the place closes.

Linda Ronstadt (Capitol Records) appeared just a little nervous, having been warned, she said, of the stoned unpredictability of Fillmore audiences. She didn't have to worry. The crowd was with her from the beginning, and she was singing as well as ever, which is very well. With the help of an excellent backing group, Miss Ronstadt went through a variety of material from hits like "Different Drum" and "Long Long Time" to more obscure and more characteristically country-flavored songs. She handled it all with a certain graceful flair for personal styling that is not common in lady singers.

Also on the bill were Poco, Epic Records artists, and Capitol's Manhattan Transfer. Poco concerts are already almost legendary. They give a fine, foot-stomping good time, keeping their many-voiced harmonies strictly in balance without losing any of the amplified excitement of hard rock. The legend doesn't lie.

NANCY ERLICH

JO JO GUNNE

Whisky a Go Go, Los Angeles

It was one of the strangest nights ever here May 4. First Jo Jo Gunne goes on about 20 minutes late and are immediately handicapped by the announcer pointing out that two members of the

(Continued on page 22)

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DOMESTIC

NEW YORK

B.B. King will sing the title song in the 20th Century-Fox film, "The Seven Minutes." ABC-Dunhill will release the disk. . . . Pat Williams has been signed by producer Joe Solomon to score Fanfare Corp.'s "Evel Knievel." . . . Polia Vega will present his Latin American Fiesta every Wednesday and Friday evenings at Palisades Amusement Park. . . . Willie Hutch will produce Carousel's new group, Sugar. . . . Chris Rohman, musical director and founder of New York's Free Theater, currently appearing at Castaways, East-side club. . . . "Celebration of Life" festival being staged on Celebration Island near New Orleans is making arrangements with record companies to showcase their new talent. Event is scheduled for June 21-28. Record companies in-

terested in showcasing their acts should contact promoter Steve Kapelow.

Buffy Sainte-Marie in Nashville recording her next album for Elektra. . . . Mac Davis, singer-composer, set to appear on "Rollin' on the River," new TV series starring Kenny Rogers & the First Edition. . . . Takoma Records' artist John Fahey playing campus dates in California. . . . The Carpenters will sing the title song in Stanley Kramer's production of "Bless the Beasts & Children."

Disk producer Brian Ahern has retained Alive Enterprises for business representation. . . . Hillard Elkins will present Anthony Newley in a Broadway musical, "It's a Funny Old World We Live In. But the World's Not Entirely to Blame," next season. The book's music and lyrics are by Newley

(Continued on page 22)

TONY WILLIAMS

Village Gaslight, New York

Keeping his musicians to relatively strict melodic forms, Tony Williams proceeded to drum rhythms and sounds far ahead of what one would normally consider proper in the context of today's free jazz drummers. Williams was both up front with his drums and blending with his sidemen at the same time. He brought with him two percussionists, Don Alis and Warren Small, who added yet another dimension to Williams already vanguard style.

Ted Dunbar, guitar, Junie Booth, bass and Larry Young, organ, accented Williams' drumming as much as possible. The problem which appeared was that Williams is so far ahead with his instrument that it seemed his musicians could not keep up with him at points. The new personnel, who also appear on Williams new Polydor Records I.P. "Ego," have the mood of good, free form music. Williams has grasped the concept and is setting the pace. His grace of movement and sound, as well as his rapid change of mood, make him entertaining, understandable and meaningful, in a true sense of art.

BOB GLASSENBERG

TAMMY WYNETTE AND GEORGE JONES

Landmark, Las Vegas

Tammy Wynette, riding a crest of hit records, pleased the half-filled showroom with her country charm. Her segment of the show included her hit Columbia records, the high point being "When He Loves Me." A medley of songs she recorded over the years, starting with "Apartment Number Nine," waxed five years ago, was enthusiastically received. "Stand By Your Man" from the movie "Five

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13 QUESTIONS

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the sea has ceased to sleep
Upon the sand
shadows hide in silence
from the moon ☾
☆
the cloistered abbey nuns
slip silent passed me
all hope to freely breathe
one long drawn breath
at last ☽
Peter Rowan

Who am I. I am Seatrain

Dear Noah,
I'm looking to see you soon.
You must come and hear
the band. We're all so happy
now. We look forward to playing
together. Music makes me so
satisfied. Can't wait to be with
you at home.
Love
Andy

Who am I. I am Seatrain



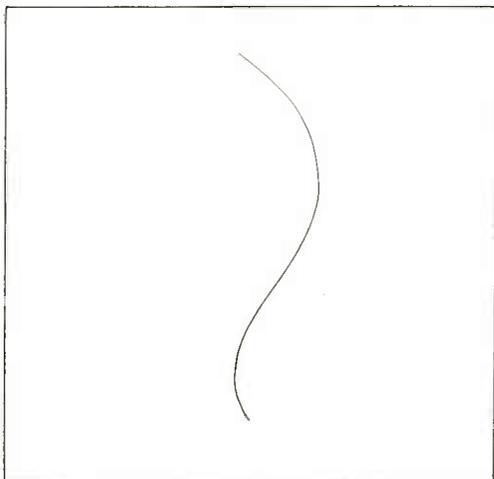
Jim Roberts—Lyricist



Peter Rowan—Lead vocals, guitar



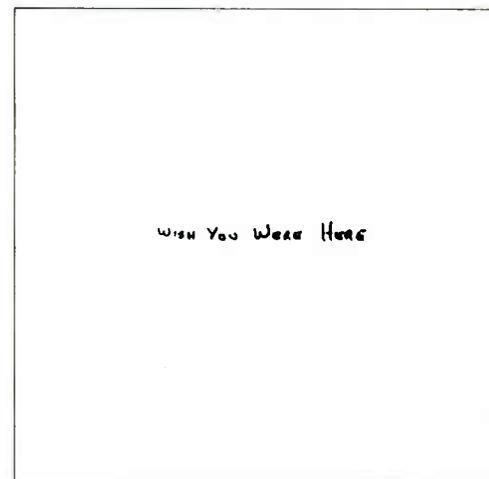
Andy Kulberg—Bass, vocals and flute



Who am I. I am Seatrain



Who am I. I am Seatrain



Who am I. I am Seatrain



Richard Greene—Violin, viola, keyboard and vocals



Lloyd Baskin—Lead vocalist and keyboards



Larry Atamanuik—Drums and percussion

THE SINGLE FROM THE SEATRIN ALBUM



SMAS-659

From The Music Capitals of the World

DOMESTIC

• Continued from page 20

and Leslie Bricusse. . . . **Sid Woloshin** is musical director of the short subject film, "The Balloon Tree." . . . **Steve Metz** and **David Lipton** have moved their companies, Catalyst Mgt. Ltd. and Victrix Productions to 1619 Broadway. . . . The LaScala symphony orchestra of Milan has recorded "Full of Love," by **Jimmy Nehb** and **Gladys Shelley**, for the Regalia label. . . . Singer **Cliff Ayres** to Nashville for recording sessions. . . . **Manuel** will sing the **Sammy Fain-Paul Francis Webster** song, "Strange Are the Ways of Love" for the movie "Impulsion." . . . **Karen Wyman** will perform at the 25th annual "Cavalcade of Stars" at Madison Square Garden on June 1.

MIKE GROSS

CINCINNATI

Mary Travers, of **Peter, Paul and Mary** fame, and now working as a single, drew around 1,100

payees to 3,600-seat Music Hall Friday night (7). . . . **Woody Woodbury** opens at the Beverly Hills Country Club, Southgate, Ky., May 20 for a 10-day stay. . . . **Bruce Nelson**, ousted from his program director deejay post at WUBE three weeks ago, is now holding down the afternoon slot on **Irv Schwartz's** WCLU here. In his two years at WUBE Nelson earned the rating as top country platter man in the area.

Ken Fouts, WLW-TV's executive sports producer, is directing the 22 syndicated shows which Cincinnati Reds catcher **Johnny Bench** is taping. First taping was May 11 in San Francisco, with **Willie Mays** and **Bob Hope** as guests. The series made its debut on WLW-TV Saturday (15). . . . With **Nancy Wilson** as guest, the Cincinnati Symphony under the guidance of **Erich Kunzel**, ended the season's Open Door Series at Music Hall Sunday night (9), the finale drawing a near-capacity house to 3,600-seat Music Hall. **BILL SACHS**

Thanks and congratulatory messages have been flying around, but one of the most important people has been overlooked.

Our congratulations to **RICHARD PODOLOR** "Producer Extraordinaire."

Three Dog Night
Steppenwolf
Reb Foster Associates

Talent In Action

• Continued from page 20

group used to be with Spirit. Humble Pie followed with totally undistinguished set, and at 4 a.m. there was a major fire at the Whisky, closing the building for at least two weeks.

Jo Jo Gunne performed adequately, but the group still needs much work. The quartet has solid instrumentalists but it hasn't jelled yet into complete act. Most of the songs were medium tempo rockers that were good, but just didn't have the proper spark. Jo Jo Gunne has only been together a short time, however, and this was its first major appearance. The group, unsigned by a record label yet, should improve with more work. **GEORGE KNEMEYER**

INCREDIBLE STRING BAND

Philharmonic Hall, New York

It's a wonderful fact that Philharmonic Hall was full for the Incredible String Band's concert May 9. That means that a lot of people are willing to open themselves to the beauty expressed by the very original, creative minds that make up that group, even though it is unlike anything else they've ever heard or are likely to.

The Incredible String Band are poets of a self-created folk culture. They draw on everything, selecting only the beautiful, eliminating the real. They have less relation to cities and smog and subways than to Tolkein epics and Tennyson idylls. They are an escape, but one that stretches the mind and imagination with strange chords and dischords and dozens of musical instruments, some unidentifiably unusual. They can be forgiven the long pauses between songs. They can be forgiven an occasional dragging number, a moment or two of incoherence. The overwhelming force is that of their remarkable creative vision.

The Incredible String Band make splendid records for Elektra.

NANCY ERLICH

NINA SIMONE

Carnegie Hall, New York

Nina Simone (RCA Records) triumphed over a series of backstage mishaps which delayed the start of her concert for almost an

Signings

Bob McDill, singer-writer, to Polydor Records. His first Polydor single will be entitled "Lend a Hand." . . . **Ol' Paint**, self-contained contemporary group, to GWP Records. Group's first album, "Ol' Paint," was produced by **Stan Herman**. . . . **Pee Wee Crayton**, singer-guitarist, to Vanguard Records. . . . **Johnny Pecon**, polka artist, signed to Delta International Records. . . . **Spyder Turner** signed long-term business and personal management contract with Enchanted Door Management.

Whisky Is Still Hunting Home

LOS ANGELES—Efforts to relocate temporarily the Whisky a Go Go here following a fire May 5 have proved fruitless so far, according to owner Elmer Valentine. He said it has been very difficult to try to find a suitable place.

Original estimates after the fire said the Whisky would be closed from two weeks to a month, although Valentine said it now appears the rock club will be closed for several months. Damage estimate has been pegged at about \$50,000.

hour, to turn on a sellout audience, at the Carnegie Hall (May 9), to her inimitable offerings of pop, soul, folk and jazz sounds.

The "High Priestess of Soul" rippling with charisma, confidence and a dynamism which never fails to electrify her audiences, whipped up a two-hour—sans intermission—potpourri of songs and music that won't only hordes of new devotees, but cemented the loyalty of her old ones.

Backed by a hand-picked group of really creative musicians, Miss Simone worked through, with spell-binding intensity, a repertoire of songs that ranged from the poignant, "Black Is the Color," to the pretty, nostalgic, "Mr. Bojangles," to Tina Turner's explosive, "Mosquito Squeal."

Accompanying Miss Simone on stage were Nadi Qamar on oud and African thumb piano; Don Alias on drums, Leopold Fleming, conga; Sam Waymon, vocals and organ; and Gene Perla on Fender bass. **RADCLIFFE JOE**

ROBERTA FLACK

Carnegie Hall, New York

Two separate pleasures were given to the audience at Roberta Flack's recent concert here. They were treated to Miss Flack backed by a quartet and Miss Flack backed by a 16-piece horn section and her quartet, which added an extra flair to an evening of entertainment and low-keyed politics.

The first part of the show featured Miss Flack singing several new tunes, including what might be called a freedom overture, three tunes segued in perfect musical taste. "Hush A'Bye," "Oh Freedom" and "I Wish I Knew How It Feels to be Free," were preceded by an oration on the old South and black awareness. Miss Flack then sang several popular tunes including "Ain't No Mountain High Enough," and the Beatles' "Here, There, Everywhere," which sharply contrasted the other songs of the first set.

The second set featuring horn augmentation directed by Donny Hathaway, allowed Miss Flack more freedom as she sang "Bridge Over Troubled Water," "Save the Children," and then some of her more favored tunes including "Reverend Lee." With the horns added, the audience found a new dimension to Miss Flack's style as she gave the piano to Hathaway and sang standing up. Both of her sets were greatly appreciated by the audience, which generally loves anything she does with her voice and piano.

BOB GLASSENBERG

JOHN HARTFORD, BUZZ LINHART

Gaslight, New York

Buzz Linhart, Buddah Records artists, was his old self at the first set on May 8 as he meandered through tunes of happiness and sadness. He relied upon a few Fred Neal tunes, Billie Holiday's "God Bless the Child," and was just plain glad to be there on stage, entertaining for a receptive audience. His back up of Luther Rix, drums, and Bill Takis, bass, afforded Linhart a good basic structure from which to work. He even played the vibes during one number.

John Hartford and a three-piece country/blue grass ensemble picked their way through a set of tunes including "Sady Grove," "Mississippi Dew" and several outstanding instrumental tunes. Hartford's voice maintained a stark calmness and really was appealing throughout his set. "Jane," especially was moving and his voice added much to the mood of the tune. It is a pity, however, that the audience could not grasp the true concepts of the music, for it was one of the best interpretations of that genre to date. **BOB GLASSENBERG**

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MAY 22, 1971, BILLBOARD

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It's also from her new album, where Helen gives herself to nine other songs by writers like Tim Hardin, Van Morrison, Leon Russell . . . and Helen Reddy.

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Helen's new album is originally written . . . for everyone.

HELEN REDDY I DON'T KNOW HOW TO LOVE HIM



Capitol
ST-762

Radio-TV programming

FCC OKs Music Format Shifts

By MILDRED HALL

WASHINGTON—Radio stations switching music format during their license period do not have to fear any call to hearing by the Federal Communications Commission on this issue alone—even if the format change operates to the neighboring station.

This assurance was given by the FCC when it denied a petition from Fort Worth black-oriented radio station KNOK, challenging the right of Grand Prairie station KKDA to switch to a soul format from a middle of the road and country music programming.

The challenger also held that the KKDA switch came about when owners permitted one-time prospective buyers Boyd Kelley and

Hyman Childs to acquire 25 percent of its stock, with an option for 18 percent more, and gave them management positions. KNOK felt that this arrangement, and KKDA's failure to notify the FCC of the music format change in advance, called for a hearing and even a possible revoke of the KKDA license.

However, the commission found nothing wrong with the stock deal, which left 57 percent still in the hands of the original owners, while bringing new capital into the hard-pressed station. The FCC said the only real issue brought by KNOK was the change in music format.

KNOK said it serves Dallas County's black population of over 200,000, while the KKDA station would serve only 4,000 blacks in its Grand Prairie community. KNOK felt it unfair for the other station to bid for a Dallas-Fort Worth audience with a deejay siren call saying "music just sounds better when it's played by a soul man on Soul Power KKDA."

The commission rejected this as an argument for calling KKDA to a hearing. "The commission recognizes that changes in entertainment programming have often been made in the past to meet competitive conditions and to at-

tract audiences of sufficient size to make their stations economically viable." It cited the case of WTOS-FM in Milwaukee, which was challenged by some area residents because of a switch from progressive rock to MOR programming, to prevent bankruptcy. (Billboard issue March 13, 1971.)

The FCC also rejected the argument that KKDA's switch to "progressive soul" was accompanied by reduced service to its own area. KKDA proved to FCC's satisfaction that it had, with the new capital, increased news and service programming of direct interest to Grand Prairie residents, on the basis of a survey of the county. Also, KKDA said the new music format was "attractive to the youth of all races in its service area."

The commission told the challenging KNOK that the FCC concentrates primarily on programming to meet the community problems, "rather than with the particular form of entertainment presented." A change in music format during a license period "does not raise the type of public interest question requiring resolution through the hearing process," even though it may well operate to the economic disadvantage of another station.

WDAF-FM to 'Gold'

KANSAS CITY, Mo.—WDAF-FM will change their format from MOR to Solid Gold Rock Sunday (23) after broadcasting 50 straight hours on the history of rock and roll. The fully automated stereo station will begin broadcasting the history show May 21, as a prelude to their format switch. After the show, they will immediately go to a new solid gold rock format.

WORD Drive: Crossover Disks

SPARTANBURG, S.C.—WORD here, known throughout the industry as a Top 40 station, isn't actually a Top 40 station. In reality, the station—a vital factor in breaking new records—has been playing all kinds of music as long as it had mass appeal. Terrell Metheny Jr., a veteran program director in Top 40 radio, was recently appointed general manager of the station. The program director is Bob Canada.

The drive of the station is now toward programming "crossover" records, but with considerable emphasis on power play records. The playlist runs about 40-45 singles. Canada and music director Boom Boom Cannon select the new material for airplay—about six or less singles each week. Between 6 a.m.-6 p.m., one cut per hour is slated from about 15 top-selling albums by such artists as Al Martino. After 6 p.m., two album cuts per hour are programmed from about 12 albums by such artists as Mountain, Janis Joplin, etc.

But the most unusual aspect of the WORD format is its unique blending of various types of music

—country, soul, rock, and pop standard.

The station has about seven or eight power play records; one of these lead off every quarter hour, but they're rotated so that the same record would only come up every two hours. The power play is followed by an uptown country record; that record is followed by a pop standard record; the last record in the series is a soul record.

"But we only play those records which could break pop and become a soul hit or vice versa . . . or the crossover records that might break in the country field and go pop or break pop and go country." He pointed to Anne Murray's "Snowbird" and Sammi Smith's "Help Me Make It Through the Night."

This format approach is "working out beautifully," Canada said. "It's designed to bring higher numbers of listeners and broader demographics."

In the soul field, the station plays the Honeycombs, Stevie Wonder, the Supremes . . . "but we're never very far away from

a Mary Travers with "Follow Me" or "I've Found Someone of My Own" by the Free Movement on Decca Records," he said.

Established Songs

Pop records played on WORD are usually established songs that are not necessarily super hits. "In a market like this, you only have 10 super sellers in records at any given time. The rest of the records on our playlist are either those growing in sales or a record that we're phasing out."

Air personalities at WORD include Russ Spooner, Robert Morgan, Jack Shaw, Boom Boom Cannon, and all-night man Chuck Brennan. Bob Norris is production director and Canada credits Norris with being not only one of the best production men in radio, but responsible to a great extent for the smooth sound of the station. Jack Shaw also gets involved in production.

The air personalities have policies to follow in regards to the records they play, but they can select their own records to suit the sound they're presenting on the air. Canada gave praise to Boom Boom Cannon, "because he presents his music so well. He attracts both the long-haired kids and the people who wear suits . . . he does a beautiful blend. He was the first deejay I hired upon returning to WORD and his impact in the market was incredible. We immediately got lots of feedback from people on the street who would mention about Cannon to our sales staff.

Canada, who recently spent a period of time as program director of WROV in Roanoke, Va., still likes to break new records. He put in a good word for "Rings" by the Cymarron on Entrance Records, the Chips Moman label, and "Here Comes That Rainy Day Feeling Again" by the Fortunes on Capitol Records.

WLWL to Upbeat

ROCKINGHAM, N. C. — WLWL formerly programming MOR and country music, has switched to an upbeat modified Top 40 format. The line-up at the station now includes Bob Perkins 9 a.m.-noon; Chris Connors, 6-9 a.m. and noon-3 p.m.; Gary Smith, 3-6 p.m. and Vickie Carraker, program director, 6 p.m.-signoff.



JAMES BROWN, center, was honored recently at a birthday party given by WIGO, Atlanta, for Brown May 3. Steve Soul, left, and Lee Cross, gave Brown a plaque on behalf of the station and Brown's service to Atlanta's black community.

WJET Believes in Personality As Key Factor on Station

ERIE, Pa.—Keeping personalities at a station long enough to allow them to build their own following and teamwork makes a station strong in any market, according to Rick Hanna, manager of WJET. "We have had one personality change in the past five years," said Hanna. "So each of our air personalities has had a good amount of time to build his audience. I also have not rotated anyone in the line-up."

Hanna gives the station's owner a great deal of credit. "Myron Jones, our owner, gives us practically anything we need and, in turn, I can give the personalities anything they need in the way of production or even promotion. The morale factor is quite high here and each personality promotes the other. They work hard as a team and as individuals," said Hanna.

One thing the station never does is apologize for its music. "We play the hits all the time and never cut back," Hanna commented. "I believe that the listener wants to hear hit tunes no matter what time of day it is. The only exception is our all night show. The music may lighten up a bit, however, the hits are still stressed."

Records are chosen on the basis of trade charts, local sales surveys which the music librarian runs weekly, and hit lines. "The hit lines are not request lines," said Hanna. "They give the listener a chance to call up and talk to the air personality. They also

give us a chance to find out how the listener thinks the station sounds and what records he likes. This is also a factor in making up our record list. Our librarian incidentally, rarely sees a promotion man. The personalities handle that aspect of the station," Hanna said.

The air personalities are allowed one pick an hour aside from the regular play list. All of the commercials are blended with the programs. "We place the commercial by tempo and sales directive," Hanna explained. "This means that we put a Coke commercial between two youth oriented sounds for example. The commercials are an integral part of the format and this consideration is a necessity when a station is competing in a market, especially a market which has out-of-town signals." Hanna said that the out-of-town signals were rather weak and that by nature of their personality line-up and formatting, he never worried about them. "We run promotion around here 52 weeks a year. We never load up for the various surveys but maintain a constant level of radio, something with which people can identify," Hanna concluded.

The line-up at the station includes Frank Martin, 6-10 a.m.; Jim Connors, in charge of production, 10 a.m.-1 p.m.; Randy Michaels, 1-5 p.m.; Ronnie Gee, 5-9 p.m.; Jack O'Brien, 9 a.m.-midnight, and Al Knight, midnight-6 a.m.

Commercial Content Needs Closer Study—Straus Exec

NEW YORK—While there is much time and effort put into music, news, public service, and worry about record length and lyrics at a radio station, commercials are rarely reviewed and there is little control placed on their content, according to Steve Labunski, vice president and principal of the Straus Broadcasting group.

"There are rarely outstanding spots heard on radio today," said Labunski. "Yet, commercials often account for 30 percent of a station's sound. FM radio has a higher skepticism of commercials than AM, which has never really paid attention to the spots they place in front of the public's ears."

Labunski said that while many air personalities and some people within station management take offense at certain commercials, the way they sound and what they sell, these people feel that they are not in a position to tell the agency which makes and sells

the spots, anything. "Perhaps the station will offer to remake the spots, but they seldom turn down a spot," he said. "There is no systematic control over style. The only control is in terms of length and acceptability. Who at a station is authorized to say if copy is poorly written or if the spot is poorly produced?" he asked. "The blame lies both with the agencies and the stations who rarely complain. I feel that a station can protect its sound, perhaps even enhance its sound, if they pay more attention to the commercials."

"Most radio stations today are faced with playing ordinary or even less than ordinary spots. With the competition getting stiffer in radio today, and with radio getting more fractionalized, it is getting harder for an individual station to stand out. Commercial content, if it is judged as part of the sound of the station, is one way for a radio station to

(Continued on page 25)



TONY MERCER, left, air personality who is working on taping shows for syndication in the U.S., receives a copy of the new Gypsy LP from Nigel Molden, UA Records, England. Mercer will offer from one to 20 hours of programming weekly to radio stations throughout the U.S. The shows will be put together in his London studio, Roger Squire Sound Productions, at 233a Cavendish Road, Balham, London, and will combine flavors of Top 40 and progressive music to fit either format.

MAY 22, 1971, BILLBOARD



B.B. KING, ABC/BluesWay Recording artist, is the man behind the microphone explaining the blues to an overflow crowd at Yale University's Stiles College. In the other chair on stage is Carmen Moore, writer-composer-critic, an assistant professor in Yale's graduate school of music. Moore invited King to lecture on the history of the blues. King also brought Lucille with him.

CTV Theater Plans Roll Despite Lack of Response

• Continued from page 19

Each gallery is equipped with a 22-inch TV monitor plus free cold drinks and snacks.

VTR shots of patrons buying tickets and moving through the theater are all part of the fun and especially amusing, Klein said, "when you see yourself five minutes ago just as you get comfortable."

He has added water beds, deep foam rubber mattresses and has always used conventional directors' chairs for seating.

In his letter to various CTV company executives, Klein said:

"At least two years ago, we determined that although the largest potential market for CTV, video players and recorder systems is obviously in-home use, an immediate and lucrative spinoff could be created through public exhibition of software.

"Think of it. A community facility wherein as many as 20 to 25 different programs are being exhibited at one time—in teleaters accommodating 30 to 35 persons each."

He said that the centers would
(Continued on page 30)

Sample Distribs to Use 'Milkman' System

• Continued from page 19

million homes across the U.S. with sample products from Lever Bros., General Foods, Pet Foods, Borden and other corporations.

SDI's new venture of CTV software distribution is headed by Ed Palmer, of the company's recently formed Entertainment Division.

SDI is now involved in talks with major publishing companies, and other CTV software operations in the U.S., with the hope of getting the project off the ground in the very near future. The company will also involve itself with the acquisition of product, and will eventually go into the production of specialized programs including operas, ballets and educational and entertainment programs.

SDI's initial thrust into the home market will be predicated to a large extent on the availability of hardware, but Palmer sees it as

being geared to upper middle class suburbia.

Palmer sees his proposed method of distribution as a great alternative to the direct mail system which he feels is slower, much less certain, and lacking in the immediacy that the milkman offers.

"Just imagine," he said, "if a person is having a party at his house tomorrow evening, he could call us today and have a CTV copy of his favorite movie sent around with his milk supply tomorrow morning."

Palmer stressed that SDI's project will pose no threat to regular retailers, nor will it result in increased videocassette prices to the consumer.

SDI plans to distribute programming in every format as they become available. "We have no intention of 'playing favorites,'" said Palmer.

4-CHANNEL IN HOUSTON BOW

HOUSTON—The first quadraphonic broadcast in the city, on four channels, was heard Sunday (9) over two local stations, KAUM-FM and KPFT-FM which broadcast the two-hour program starting at 4 p.m.

The music ranged from recordings by Steam to Stravinsky, from Enoch Light to Buffy Sainte-Marie. There was also Moog Synthesizers and natural sounds such as thunder.

Commercial Content Needs Closer Study

• Continued from page 24

project its personality. I feel that more attention should be paid to the style of the commercial and the commercial could therefore play a larger role in stimulating and enlarging the audience."

As a member of the executives of Chuck Blore Creative Services, headed by Milt Klein, Don Richman, Blore and Labunski, Labunski places emphasis on the target audience of a station. "We do not pay attention to a station's format. We ask ourselves how we want people to feel about a product. Is the spot entertaining? And is it as pleasing as the records played before and after the spot? We do not want our commercials to damage the flow of the station," said Labunski.

While many stations turn away some business, it is rarely because of the style, performance, and productivity of the spot. This I think is the crux of the difficulty. There must be more emphasis placed on the spot and its creative aspects. While the answer to increased audiences does not totally lie with the commercial, one of the methods of increasing the audience does. If the commercial fits the sound of the station and appeals to the station's target audience, it will have a better chance to compete in and in fact win the numbers race," concluded Labunski.

Hartford, Scruggs Concert June 4, 5

PHOENIX—John Hartford and Earl Scruggs, RCA Records artists, will appear together in concert at the 2,600-seat Travelodge Theater here, June 4-5. The concerts are shake down performances for a planned campus concert tour for the pair in the fall. Ken Kragen, head of Ken Kragen and Friends, personal management, is setting up the fall tour. The two artists first appeared on the same bill at the University of North Carolina as substitutes for Judy Collins. It is reported that they enjoyed themselves so much that they asked Kragen to set up a campus tour for them.

Musicum in Tour

AUSTIN—The University of Texas Music Department's Collegium Musicum, an ensemble that plays and sings musical masterwork of the medieval, renaissance and baroque eras, went to California Tuesday (20) to begin its first out-of-state tour.

The 16-member ensemble, directed by assistant professor Gilbert Blount, includes eight singers and eight instrumentalists who perform on authentic reproductions of ancient musical instruments. The group will present concerts at nine California colleges and universities.

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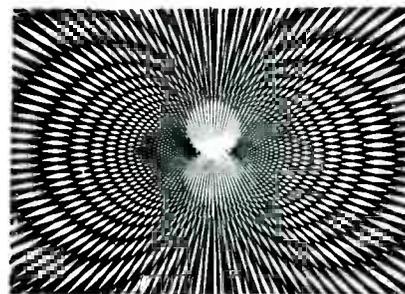
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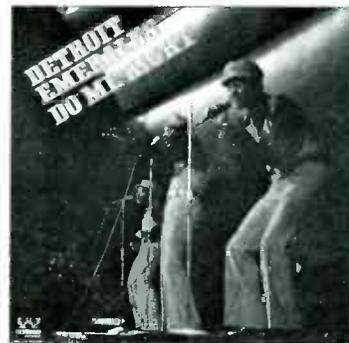
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Advertisement

Paul Drew of KFRC is the First to "Break" The Detroit Emeralds LP Do Me Right



Westbound and Janus Records want to take this opportunity to thank Paul Drew of KFRC for being the first person in San Francisco to "break" *Do Me Right*, the Detroit Emeralds new LP. Meanwhile, it turns out that a lot of other people are really getting into "breaking" *Do Me Right*. They've picked up on the Detroit Emeralds unique musical blend of mellow and funky rhythm and blues that

propelled the single, *Do Me Right* into the top ten on the Rhythm and Blues and Pop Charts all over the country. The kind of sound that gathered over a half a million in national sales. And it looks like the LP is headed in the same direction. It's already getting a lot of airplay on KSAN-FM, KSFY-FM, and KDIA. The kind of play that is generating significant sales in the San Francisco-Oakland area, and that's what it's all about.



The album that Paul Drew Broke!!!!

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

Vox Jox

Lou Kirby is going to KXOK, St. Louis; he had been on WWMS-FM, Cleveland. . . . **Jon Holiday** has been promoted to station manager of KXLY, Spokane; he'll continue to function as his own program director. . . . **Sim Farrar**, program director of KDES, Palm Springs, Calif., will also host "T.V. Bingo" for 20 weeks under a new contract with KMIR-TM in Palm Springs. . . . **Rex C. Kramer**, new general manager of WJGD in St. Ignace, Mich., writes: "Owing to the relative conservatism of the audience here in the strait's area, we are going to an adult-oriented MOR personality presentation. Biggest problem is training a relatively inexperienced staff. The other big hang-up is records. Service from Detroit or Chicago. To be blatantly honest, until I arrived, this station didn't even subscribe to Billboard. This has been corrected. What we would like the distributors to know is this: We have a potential audience . . . we are putting together a format to get that audience . . . and we will begin a 30-record singles list. But we need those new releases. Would also like to hear from any station with MOR backlog." Kramer had been with WJIM in Lansing, Mich.

Another guy needing record help is program director **Stuart Wright**, WSIB, Beaufort, S.C. It's a Top 40 station and Stuart guarantees ample airplay to new disks; he's also seeking some oldies.

By **CLAUDE HALL**
Radio-TV Editor

Just got a call from **Rick Foy**. He and **Chuck Stevens** are now working at WKND in Hartford. . . . **Jack Evans**, who'd been at WLAV-FM in Grand Rapids, Mich., for about three and a half years, is now program director of WYSL in Buffalo. Staff includes **Chuck Morgen** 6-9 a.m., **Evans** 9-noon; **George Hamberger** noon-3 p.m.; **Jim Bradley** 3-6 p.m.; **Kevin O'Connell** 6-10 p.m.; **Rufus Coyotte** 10 p.m.-2 a.m.; and **Marc Darin** 2-6 a.m., with **Roger Christain** weekends.

Bill Woodward, program director of KGEK in Sterling, Colo., writes that the station is now country from 6 a.m.-6 p.m., then mixes country and easy listening records half and half until midnight. The line-up at KGEK includes general manager **Marvin George** 6-8 a.m., **Woodward** 8 a.m.-1 p.m., **Hank Mai** 1-5 p.m., **Susan Jackson** 5-7 p.m., and **Bob Buxman** 7-midnight. Woodward comments that he's relaxing and enjoying living and wonders how many major market radio guys can say that. . . . **Bob Russo** is the music director now at WHN in New York; met him the other day at a party for record promotion people thrown by the station. Among the promotion people I recall meeting were **Nat Lapatin**, **Ray Free**, **Perry Cooper**, **Steve Kahn**.

Mike Charles, midday personality on WERK in Muncie, Ind., has gone to WNAF-FM, Indianapolis. WERK program director **Gil Hole** needs a personality with a 1st ticket; promises good atmosphere. . . . Line-up at KIMM in Rapid City, S.D., now includes **Doug Friend** 6-8 a.m., program director **Jim Shaw** 9-noon, **Tim Taylor** until 3 p.m., **Jay (Jay Stricklett) Brooks** 3-6 p.m., and **Gary Peterson** until sunset signoff. Brooks is handling the music and needs Top 40 records; he'd been recently at WKOP in Binghamton, N.Y. . . . **Bill Corsair** at WEEZ, Chester, Pa., needs MOR and Top 40 records. The station was a country music station until recently and country records are still coming in. But it's Top 40 and MOR disks that he's playing.

Line-up at KGA, Spokane country music station, now includes **Pete Hicks** from KSPO in Spokane 6-9 a.m., program director **Dave Rogers** until noon, **Rick Freeman** noon-4 p.m., **Bill James** from KLAQ in Denver 4-8 p.m., **Jim Bartlett** 8-midnight, and **Steve Evans** midnight-6 p.m. The country station has a top 50 playlist and likes to get on country product as early as possible. . . . **Bruce Nelson**, who'd been program director of WUBE in Cincinnati, shifted to WCLU in Cincinnati. . . . **John Scott** has left CKLW in Detroit. . . . **Arnell Church**, who besides doing a newscast on WOAY-TV in Oak Hill, W. Va., has a soul program over WOAY and WOAY-FM 3-5 p.m. daily and needs soul records.

Bob Holladay, promotion man in Nashville, writes: You haven't mentioned my name lately! Any reason? Would help your column. . . . **Ron Amadon**, music director of WNLC in New London, Conn., writes to praise **Frank Berman**, local promotion man for A&M and Motown Records; also says: "We also receive good distribution from Columbia Records and **Dave Demers** in Hartford."

Jack Rattigan has been named station manager of WKLX, Portsmouth, Va. . . . New general manager of WAWR in Bowling Green, Ohio, is **Michael D. Shaw**;

he'd been general sales manager of WIBM in Jackson, Mich. WAWR is a Top 40 station that emphasizes heavy rock after 6 p.m. . . . Just got a phone call from **Mike Cloer**, who handles promotion in the Carolinas for United Artists Records. Cloer claims that **WAYS**, Charlotte, has been a major contribution to the record industry. Program director **Jimmy Kilgo** has not only been eager to expose new records, Cloer said, but sticks with them and gives them a decent chance. He pointed to "Lonely Feeling" by the War on UA, which **WAYS** stayed with eight weeks; the record went to No. 24 on the **WAYS** playlist. "Kilgo also went out on a limb for me with 'Treat Her Like a Lady' by **Cornelius Brothers & Sister Rose** on UA and 'Proud Mary' by **Ike & Tina Turner** on Liberty," Cloer said. Okay, so **WAYS** and **Jimmy Kilgo** get this week's **Claudio Seal of Approval**.

WRIF-FM in Detroit has added two new broadcasters as they move toward 24-hour live programming—**Dan Carlisle** and **Paul Greiner**. WRIF-FM started moving toward full live programming over a year ago. With the new additions they offer 21 hours of live broadcasting and three hours of tape. Both voices are familiar to Detroit audiences. Carlisle was one of the original crew on WABX-FM before going to Chicago's WDAI-FM where he held down the 10 p.m. to 2 a.m. time slot. Carlisle will be on WRIF-FM from 3 to 7 p.m. Crossing town from WKNR-FM where he filled in from 2 to 6 p.m. is Greiner. Air time for Greiner is 11 p.m. to 3 a.m.

"Monitor," the NBC weekend programming feature guided by **Robert Wogan**, vice president of programs, will broadcast a cute bit on drug lyrics in a week or so. **Ted Brown** is host of this particular show and he interviews **John Grams**, assistant professor of speech, Broadcasting Department, Marquette University, Milwaukee. From his own collection, Grams pointed out a bevy of early jazz records that mentioned drugs and "some didn't have the redeeming social value of a message," he said. Among the records he named were "Sweet Marijuana Brown," "Reefer Man," "Texas Tea Party," "Vipers Rag," "Song of the Viper," "Swinging Without Mezz," etc. Grams felt that there were probably hundreds more. Artists who recorded some of these tunes ranged from **Jack Teagarden** to **Benny Goodman**. **Bessie Smith** had a 1933 record called "Gimmie a Pig Foot" that might have fallen into the drug side. **Louis Armstrong** had a tune called "Muggles" that would today be suspect under the recent warning of the FCC. All of the records mentioned on the show, which is carried on countless stations each weekend, were recorded before 1945. So, drug lyrics aren't new. Grams said, and perhaps we shouldn't be making such a big thing about today's records.

Larry Baunach, king of Paramount Records' country promotion, Nashville, called to report that **Tommy Overstreet's** "Gwen . . . Congratulations" on Dot is now swinging pop. **John Randolph**, program director of WAKY, Louisville, is giving the disk pop play. It had started country. . . . I gave the wrong phone number for **Bill Hennes**; it's 203-488-6630 and he's looking for a programming job. . . . Line-up at WOKO, country station in Albany, N.Y., now includes program director **Tom Rambler** 6-10 a.m., music director **Dave (Dave Franklin) Adams** 10 a.m.-2 p.m., from WNYR in Rochester; **Charlie Pitts** 2-6 p.m., **Gil (Carl Morgan) Roy** 6-midnight, and **Jack Smith** until dawn.

Mother Cleo New Syndication format

NEWBERRY, S.C. — Mother Cleo Productions has launched a new syndicated program for week-end radio, "Weekend Spectacular."

The production firm has made the new program three hours long and designed it for use on week-ends, "a time when potential audience is at a maximum and professional airmen are usually at a minimum," according to a spokesman for the firm.

The show incorporates a modern approach to nostalgia, featuring solid gold music all the way from the early '50's to the recent years. Fourteen to 16 oldies are played per hour, all having been selected from the Top 40 charts of Billboard and the Hot 100 charts from Billboard of the past 20 years.

RADIO-TV mart

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POSITIONS WANTED

Available for immediate employment with small or medium market. Young man, 21, with lots of drive, energy and enthusiasm. Can write and produce "GOOD" Commercials. I am carrying a third class license, have a good voice, and draft exempt. I'm also interested in record promotion with small or medium companies. Will answer all responses. For resume and tape write to "JOBS," Box 818, Kingsville, Tex. 78363. my22

Mature young announcer seeking position with small market radio station. Disk jockey and basketball play-by-play experience. I am a college graduate, professionally trained in broadcasting with a 3rd endorsed ticket, single, and draft exempt. Am ambitious, hard-working, dedicated, available immediately, willing to relocate, work any hours, salary open. Will send tape and resume upon request. James Lustig, 217 Chance Dr., Oceanside, N.Y. 11572. Phone: (516) 764-2408. my29

31-yr-old pro modern country personality. 5 years major/modern markets, 1st phone, B.S. Degree. Lite, Tite, Brite contemporary air delivery with humor and warmth that communicates, excellent production, picks hits! Familiar most on and related off-air functions. Personal management background. Desires continued involvement with modern country at solid, major market station professional in all respects (attitude approach, personnel handling, salary, etc.). Will consider other formats. Relocate anywhere for right opportunity. Interview will be mutually beneficial. Available now! Call 1-313-728-8280. my22

I can give you time and temperature—till you're ready to smash every clock and thermometer in the station. But, if you've gone beyond the Sound of Solid Saran Wrap and the Happy Hype, HIRE HUMAN. If you want music, along with a rap that has kept up with the places music has gone, HIRE HUMAN. If you want the News Sound of relevance and reality in this super-hype, plastic-coated world, News about this Country of ours . . . let a living, breathing person breathe the breath of life into your mike. Let him tell the News, communicating on a person-to-person level, doing the Nets and Wires one better, rapping on what's really going down. If you've gone beyond Sandy Saran, backed up by Reginald Rippenhead, and his staff of Androids firing the News of the Day from their mediocre machine guns . . . if you're ready to treat your listeners like Human Beings . . . HIRE ONE. First phone in the bargain with our deluxe model. A-1 office manager, the Women's Lib Model, PROGRESSIVES AND NON-HYPE Contemps only. SIGNED: Robot Removers, Scourges of the Digital Drakedrones. Box 751, RD #2, Middle Island, N.Y. 11953. my29

I'll put my college radio experience up against four years' experience anywhere else. I'm a first ticket Top 40 jock with super production and true professionalism. I want to relocate in your market now. Will bring along creativity tightness and polish, as well as a bride and draft-exempt status. Write: Box 842, 3901 Spruce St., Philadelphia, Pa. 19104. my22

1st Phone Personality Jock, currently doing afternoon drive slot in 50,000 market, looking for step up. Personable, works well with people, heavy on production. Excellent references. Let's talk business. Box 390, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. my22

June B.A., MOR-Talker. I've learned a lot because I've worked with some very competent broadcasters, but I'm always eager to learn more. Former college station manager, lots of commercial experience, first phone on the way. PD/TV potential. I'm the type of person you'd want around your station. If you're friendly and care about your audience contact me. I care! Available after June 6. Craig Kallio, Powell Hall, Adrian College, Adrian, Mich. 49221. my25

Desire summer job as DJ or engineer anywhere U.S. Have second class license, three years' experience. Plan to take first class test in June. Am now program director educational station. For tape write to Andrew S. Rowen, Exeter Academy, Exeter, N. H. 03833. my29

POSITIONS OPEN

Do your top 40 thing on our 10,000 watts and let the big guys in Tulsa, Oklahoma City and Wichita hear you. City of 18,000 with top junior college. Send tape, picture, and resume to: Bill Miller, operations manager, KGGF, Coffeyville, Kans. 67337. my22

Do you have a good voice? Do you write copy? Do you produce good commercials? Are you looking for a job that will pay good with chance for more and possible advancement? Are you looking for a permanent job? If you're looking for all this, call Dick Jones, 919-537-4184 now. Must be good on production. my22

Need experienced Top 40 Jock for night show in D.C. Market. First phone. Send picture, tape and resume to WEEL Radio, 3909 Oak St., Fairfax, Va. 22030. my29

Say You Saw It in Billboard

MAY 22, 1971, BILLBOARD

Campus News

\$, Attendance, Dip in Concerts Due to High Cost & Competition

• Continued from page 1

in the middle because aside from the paid events at the Arena, there are free events on the campus as well. These free events have featured mostly arts entertainment such as opera, jazz and speakers. But the students seem to want this type of entertainment especially if it is free. The students might prefer to see the free concert rather than pay up to \$5." Hibbs added that the number of "loafing joints" in the city of Carbondale has increased. "A student can go to one of these places and spend only \$1.50 for an evening if he prefers. All of this competition makes the paid events hard to sell. Even the big pop events were not as well attended as they were last year. I feel, I think they are beginning to take the artists for granted.

Hibbs also said that many student groups were starting to try to book talent for the campus. "This detracts from the bargaining power of a school. It means simply that there must be greater coordination between various groups on campus who wish to book concerts. We must get over the idea that we can put as much entertainment on the campus as possible and therefore flood the market. Even though there are one million people in this area, many of the events were not well attended," concluded Hibbs.

Nadene Peterson, advisor to associated students of the University of Washington, Spokane, said she had problems with competition from within the city of Spokane. "We cannot keep up with the promoters in the city," she said. The University hired one firm, Northwest Releasing, to handle all of the big concerts we did this year. Northwest also books groups in the city of Spokane, but the feeling was that the company would not compete with itself. Problems arose, however, when Concerts West, another agency, booked groups in the city. "They both could afford guarantees of the super groups," said Miss Peterson. "We cannot. Our facility does not acoustically accommodate such a group and we even had some trouble with the smaller groups which we booked ourselves through a liaison. We also found that since our campus, although there are about 33,000 students here, is composed mainly of people over 20 years of age, only about half of the auditorium was filled with students. The rest was made up of people from the city. The students who attended like the concerts, but next year we will probably concentrate on a wider appealing artist so we can compete with the city concerts which are scheduled about three or four times a month." The smaller groups

such as John Hartford, John Hammond, Sonny Terry and Brian McGhee did quite well, according to Miss Peterson. "Most of our programs are budgeted to break even at this point and we even made money on the programs done by the company, since we risked no money and received a percentage. So we did alright monetarily but I don't think we booked the right talent. I also blame the hall we use which will surpass the facility in town by next fall. Security was also a problem and we found ourselves hiring extra officers to help us out. This, of course, raised the prices of concerts also."

Security was the major problem for most schools in the Northeast, according to Gerald Scanlan, coordinator of student activities at the University of Massachusetts, Amherst. "At the university we were forced to cancel all concerts after a gate crashing incident at our homecoming concert. Most of the trouble came from people not affiliated with the university, but we had no other choice. I cannot say we lost money because of this because we provide the concert series as a service and expect only to break even. But the high cost of security, the high prices for groups, promotion and the rest certainly would be a factor. Now we are having a few outdoor concerts which are free, of course. There has been no trouble with these events, but we do not know what to do for next year. We leave the choice of talent up to the various student committees, but we handle the negotiations with the agents through the student activity staff," said Scanlan.

Michigan State University, East Lansing, also had a security problem. "We managed to bring it under control though," said Barry Blatt, pop entertainment chairman. "It hasn't really been troublesome since last semester. Most of our concerts were hard rock this year and it brought the people out usually, but the crowds were not as big as in the past. The students had no money and the super groups, while most of them sold out, were very high priced. Costs soared everywhere."

The field house at the University seats 9,000 for a concert. "We, like every other school, have to book around athletic events when we use the field house. Plus the place is wanted by other student groups now for concerts which they want to stage. I am sure it will take a coordinating committee next year to stage concerts unless the student government steps up and does something," said Blatt.

Thus far, the University has had a break even year, but their final concert, the Guess Who, is behind in ticket sales. "We feel entertainment is a service of the university. We neither want to educate the students nor make money from the concerts. Usually, the students tell us what they want. Many of them come through our offices and we sort of quiz them. It must be done on every campus, I guess, in order to find out what artists, other than the obvious popular artists, should be booked. We have over 40,000 students to deal with," Blatt added.

Right now, Blatt would like to plan smaller shows for next year. "We have a scarcity of facilities, however. There is a 3,800-seat auditorium, but other people use it a great deal and we have a hard time getting it. Plus we must find groups who are available to fit our dates, which is really a greater difficulty than putting up money. We only charge \$3.50 maximum usually, but we still must decide what is going to sell and what difficulties might arise. And there are quite a few difficulties," Blatt concluded.

What's Happening

Looking for jobs: **Pete Modica** (KRC), Rockhurst College, Kansas City, Mo. Phone: (816) 363-3710, days; (816) 942-1506, nights. **Peter Marchetti**, Box 191, St. Joseph's College, Collegeville Ind. 47978.

Paul Berlin is now music director at WWUH-FM, University of Hartford, West Hartford, Conn. He replaces **Charlie Horowitz**. The address remains 200 Bloomfield Ave., 06117.

Steve Resnick is now campus representative for ABC/Dunhill Records at 8255 Beverly, Los Angeles. He has a plant for supplying all campus radio stations with product. Through cooperation with the ABC distributors, Steve will design about 25 campus stations in each area to the local distributor. He will then service the rest of the legitimate stations. Hopefully, the distributors will hold up their end of the bargain. If it works, Eureka. If not, well, back to the drawing boards. Anyway Resnick is the man in charge of campus at ABC/Dunhill.

Speaking of plans, **WVSS**, Stout State University, Menomonie, Wis., and their program coordinator, **Addis T. Hilliker**, believe they have found a way to expose record product regardless of classification. Each week the staff chooses what they feel is the best upbeat and downbeat song from jazz, soul, folk, rock, heavy, popular, easy listening, classical and single. Then they print a list of the two songs for each category and use them as picks for each show. The entire pick list is available to anyone servicing the station. I saw the list and it is the broadest thing ever. It will help the air personality choose a tune and choose it well, especially in the categories with which he may not be familiar.

I have just learned that **Fred Rupper** has left Bell Records. No one has been named to replace him.

Picks and Plays: **WRCU-FM**, Colgate University, Hamilton, N.Y., **Pete Stassa** reporting: "Head Hands and Feet" (LP), Head Hands and Feet, Capitol. . . **WVBC**, Boston College, Boston, Mass., **Paul LeBlanc** reporting: "Aqualung" (LP), Jethro Tull, Reprise. . . **WCBS**, Graham Jr. College, Boston. **Ted Hayward** reporting: "Wouldn't It Be Nice," Beach Boys, Ode '70. . . **WSRN**, Swarthmore and Mondays, Carpenters, A&M. . . **WLRN**, Lehigh University, Bethlehem, Pa., **Scott Hopkins** reporting: "Get It On"/"River,"

(Continued on page 33)

Letters To The Editor

I'd like to appeal to the record companies to do something about summer service to college radio that'll be fair for both of us. They've all got college reps, promo people, etc. many of whom will still be working all summer.

If a station is on the air all summer, they should be serviced as usual. No problem there. [Maybe even a few more advance releases, since the industry isn't at its hottest when the weather is. Biggest thrill of this year was having a one week advance copy of "Sticky Fingers," thanks to Janet Duboff.]

Anyway . . . if a station isn't on during the summer, they shouldn't have to play games to get records. You can't survive without three months worth of product when you get back in September, and good M.D.s and P.D.s know it. So they're forced to play games—tell companies they will be on, fake a weekly survey sheet from Billboard's Hot 100, maybe even make phony calls to promo

men to make sure the records keep coming.

And when the records do arrive, there's no one there to take care of them; they get ripped off right in the Post Office when they sit for that long; and there's a lot of product that didn't make it sitting there too. That's a waste of everyone's time, effort and money.

If the companies honestly promised to send all stations not broadcasting over the summer a package in August—one package—with those records that made it, promo copies, preferably [they're less likely to get ripped off than fresh, unmarked consumer LP's], they would save money in the long run, save goodwill, and save everyone in college radio the humiliation of having to lie through their teeth to get records they need.

Sincerely yours,
G. Paul Kowal
Director of Operations
WAMH-FM, Amherst College
Amherst, Mass.

The Head Count

CHEAP THRILLS serves the students of the entire Boston Community. There are 300,000 students and while no record store can claim that they have captured the largest percentage of students, Brian Ravels, manager, said he gets "grosses" of people hanging out for an afternoon. "They can lay on the floor, stand around, we don't care. As long as they don't steal," said Ravels. The store also sells tapes but their mainstay is LP's. "We have music on all the time and try to play records which may not be heard on the radio. This will sell the LP if it is good. We also take requests for record play." One interesting note, Ravels said he had not sold a Harrison LP in about two months. The best selling LP's this week are:

- "Sticky Fingers," Rolling Stones, Rolling Stones.
- "Mud Slide Slim," James Taylor, Warner Bros.
- "Aqualung," Jethro Tull, Reprise.
- "Broken Barricades," Procul Harum, A&M.
- "Shelter People," Leon Russell, Shelter.
- "11-17-70," Elton John, Uni.
- "Jesus Christ Superstar," various artists, Decca.
- "Tapestry," Carole King, Ode '70.
- "Winwood," Stevie Winwood, UA.

MAY 22, 1971, BILLBOARD

Jazz Lab Creates Chemistry —N. Texas Lab Band Chief

DENTON, Tex.—"A jazz laboratory (lab band) is a laboratory in the same sense as a chemistry laboratory. You experiment and see if it works," says Leon Breeden, director of the lab band program at North Texas State University, Denton.

"Student musicians can literally hear their own works and arrangements come alive. A lab band program encourages originality," Breeden says.

Breeden directs a program of eight lab bands, most notably NTSU's internationally known One o'Clock Lab Band.

The band received top acclaim at the International Jazz Festival in Montreux, Switzerland, in summer 1970, and Breeden expects strong showings at the American College Jazz Festival at the University of Illinois, Urbana.

In preliminaries for the festival, the One o'Clock Lab Band recently took first place at the first annual Southwestern College Festival in Austin.

Since Breeden became director in 1959, the One o'Clock Lab Band has won 38 awards for bands and individual performers, including seven national championships.

NTSU is the birthplace of the college lab band movement. In 1947 it became the first school in the nation to offer a bachelor of music with a major in dance band.

Breeden says numerous other universities have adopted the lab band concept, including the University of Hawaii, and Northwestern University, Evanston, Ill. High school lab bands are also springing up, he said.

"There's a closeness of teacher to student in a lab band program. It's just like one big family," said Breeden.

NTSU's original lab band had seven members in 1947. Last fall more than 250 musicians auditioned for spots.

"We encourage all players to try

composing, and I encourage every band leader to sight-read at least one new piece a day."

Breeden says the One o'Clock Lab Band will play only original student compositions at the American College Jazz Festival.

"There used to be a professional world and school world in jazz, but they are beginning to blend," Breeden says. "College bands have reached the level where the pros can sit in with them."

"Colleges are the last bulwark of freedom in music."

The eight lab bands present at least two informal concerts apiece per year, giving NTSU students a minimum of 16 jazz concerts annually.

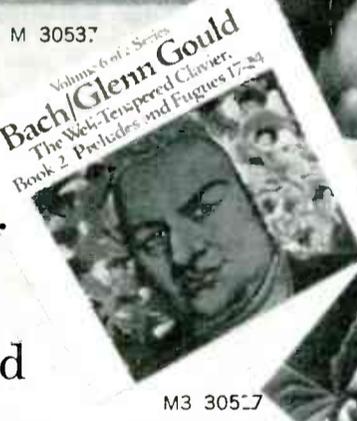
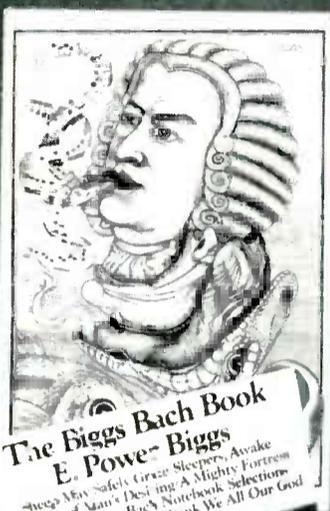
The One o'Clock band puts out two albums annually — one recorded live at NTSU and one recorded in professional studios in Dallas. Album sales more than pay for the recording expenses, Breeden says.

Baldwin-Wallace Has Folk Fest

BEREA, Ohio—The second Annual Folk Festival sponsored by Baldwin-Wallace College, was held here Thursday (13) through Sunday (16). The concerts, which were held in the College Union Ballroom, were free to students, and \$2 per concert for the public. A special rate of \$5 for all four concerts was also offered to the public.

Headlining the festival's first night were Don Crawford and Charlie Starr, a blind blues singer who accompanies himself on guitar. The second evening's events featured Jonathan Edwards, Metro-media Records artist, and a three-man group, Orphan. The Luther Allison Blues Band and John Basset were the third night's performers and Mac Davis, author of "in the Ghetto," "Memories," and "Watching Scottie Grow," was the headliner for the final evening.

This month we're treating Bach as if we'd just signed him.



We've got five new releases by a very important artist: Bach. So, this month, we're launching an all-stops-out promotion to spread the word.

The albums feature covers designed by award-winning illustrators. (Designers of best-selling albums and posters for Miles Davis, Santana, Bob Dylan, The Yardbirds, etc.) And each album is packaged with a free, poster-sized version of the cover art.

You'll also be supplied with special in-store versions of the posters (and they are beautiful). Plus streamers. Bach divider cards. And ad kits.

We'll be running ads in *High Fidelity*, *Stereo Review*, *Schwann*, *American Record Guide* and *Opera News*, in addition to local co-op ads telling people about the new Bach albums with the free posters.

And there's more. A syndicated one-hour special radio program will be broadcast on your local classical FM-stereo station (and over 100 other FM stations around the country), featuring music from the new albums and commentary by the performers.

All in all, Bach will be getting superstar treatment this month by Columbia Records. And, you can get a share of the profits by treating him accordingly.

On Columbia Records

*Also available on tape.

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.

- BROWN SUGAR** . . . Rolling Stones, Rolling Stones (Atlantic)
SUPERSTAR . . . Murray Head With the Trinidad Singers, Decca
I DON'T KNOW HOW TO LOVE HIM . . . Helen Reddy, Capitol
RAINY DAYS & MONDAYS . . . Carpenters, A&M
I'LL MEET YOU HALFWAY . . . Partridge Family, Bell
THE DRUM . . . Bobby Sherman, Metromedia
IT'S TOO LATE . . . Carole King, Ode '70 (A&M)
NATHAN JONES . . . Supremes, Motown
LOWDOWN . . . Chicago, Columbia
INDIAN RESERVATION . . . Raiders, Columbia
CRY BABY . . . Janis Joplin, Columbia
SHE'S NOT JUST ANOTHER WOMAN . . . 8th Day, Invictus (Capitol)
FUNKY NASSAU . . . Beginning of the End, Alston (Atco)
DOUBLE LOVIN' . . . Osmonds, MGM
NEVER CAN SAY GOODBYE . . . Isaac Hayes, Enterprise (Stax/Volt)
LIFE/ONLY BELIEVE . . . Elvis Presley, RCA Victor
HERE COMES THAT RAINY DAY FEELING AGAIN . . . Fortunes, Capitol
HIGH TIME WE WENT . . . Joe Cocker, A&M
LIGHT SINGS . . . 5th Dimension, Bell
PUPPET MAN . . . Tom Jones, Parrot (London)
DON'T PULL YOUR LOVE . . . Hamilton, Joe Frank & Reynolds, Dunhill

ACTION Records

NATIONAL BREAKOUTS

SINGLES

THERE ARE NO NATIONAL BREAKOUTS THIS WEEK.

ALBUMS

- TOM JONES SINGS SHE'S A LADY** . . . Parrot XPAS 71046
BEST OF WILSON PICKETT, VOL. 2 . . . Atlantic SD 8290
EDDIE KENDRICKS . . . All by Myself, Tamla TS 309 (Motown)
CONWAY TWITTY . . . How Much More Can She Stand, Decca DL 75276
BEST OF CLARENCE CARTER . . . Atlantic SD 8282

REGIONAL BREAKOUTS

SINGLES

- SOMETHING OLD, SOMETHING NEW** . . . Fantastics, Bell 977 (Maribus, BMI) (PITTSBURGH)
MR. BIG STUFF . . . Jean Knight, Stax 0088 (Malaco/Caraljo, BMI) (NEW YORK)

ALBUMS

- SWEET SWEETBACK'S BADASS SONG** . . . Soundtrack, Stax STS 3001 (DETROIT)
SONS . . . Follow Your Heart, Capitol ST 675 (SAN FRANCISCO)
CHILD'S GARDEN OF GRASS . . . Elektra EKS 75012 (NEW YORK)
A CHUCK MAMGIONE CONCERT . . . Mercury SRM 2-800 (BUFFALO)

Bubbling Under The HOT 100

101. REACH OUT YOUR HAND . . . Brotherhood of Man, Deram 85073 (London)
102. NEVADA FIGHTER . . . Michael Nesmith & the First National Band, RCA 74-0453
103. A MAMA & A PAPA . . . Ray Stevens, Barnaby 2029 (CBS)
104. YOUR LOVE IS SO DOGGONE GOOD . . . Whispers, Janus 150
105. I KNOW I'M IN LOVE . . . Chee Chee & Peppy, Buddah 225
106. HOW MUCH MORE CAN SHE STAND . . . Conway Twitty, Decca 32801
107. I WANNA BE FREE . . . Loretta Lynn, Decca 32796
108. WE SURE CAN LOVE EACH OTHER . . . Tammy Wynette, Epic 5-10707 (CBS)
109. LOVE'S MADE A FOOL OF ME . . . Cochise, United Artists 7362
110. IT'S HARD TO SAY GOODBYE . . . Eddie Kendricks, Tamla 54203 (Motown)
110. HANGING ON (TO) A MEMORY . . . Chairmen of the board, Invictus 9089 (Capitol)
112. BE GOOD TO ME BABY . . . Luther Ingram, Koko 2107 (Stax)
113. MR. & MRS. UNTRUE . . . Candi Staton, Fame 1478 (Capitol)
114. AIN'T NOTHING GONNA CHANGE ME . . . Betty Everett, Fantasy 658
115. THERE'S SO MUCH LOVE ALL AROUND ME . . . Three Degrees, Roulette 7102
116. JUMPIN' JACK FLASH . . . Johnny Winter, Columbia 45368
117. DO WHAT YOU GOTTA DO . . . Roberta Flack, Atlantic 2785
118. MR. BIG STUFF . . . Jean Knight, Stax 0088
119. ONLY ONE SONG . . . Sha Na Na, Kama Sutra 522 (Buddah)
120. IF NOT FOR YOU . . . Olivia Newton-John, Uni 55281
121. TOUCHING HOME . . . Jerry Lee Lewis, Mercury 73192
122. SUNSHINE . . . Flaming Ember, Hot Wax 7103 (Buddah)
123. AWAITING ON YOU ALL . . . Silver Hawk, Westbound 178

(Continued on page 33)

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

DAVISON'S BRIAN, Every Which Way
(LP) Mercury SR 61340 . \$4.98

DRUSKY, ROY
I Love the Way That You've Been Lovin' Me
(LP) Mercury SR 61336 . \$4.98

ELLINGTON, DUKE
New Orleans Suite
(LP) Atlantic SD 1580 . \$5.98

FRANKLIN, ALAN, EXPLOSION
Blues Climax
(LP) Horne 201 . \$3.98
(BT) 888-7 . \$4.98

FLOYD, KING
(LP) Cotillion SD 9047 . \$4.98

HORNE, LENA
Nature's Baby
(LP) Buddah BDS 5084 . \$5.98

HUDSON, ROCK, Sings the Songs of Rod McKuen
Rock Gently
(LP) Stanyan SR 10014 . \$5.98

MAURIAI, PAUL, & ORCH.
El Condor Pasa
(LP) Philips PHS 600-352 . \$4.98

MILLER, NORMA
Healthy, Sexless & Single
(LP) Laff A 148 . \$4.98

PRIDE, CHARLEY
Did You Think to Pray
(CA) RCA Victor PK 1723 . \$6.95

REDDY, HELEN
I Don't Know How to Love Him
(BT) Capitol 8XT 762 . \$6.98
(CA) 4XT 762 . \$6.98

RUSSELL, LEON, & THE SHELTER PEOPLE
(BT) Shelter 8XW 8903 . \$6.98
(CA) 4XW 8903 . \$6.98

SACCO, LOU CHRISTIE
Paint America Love
(LP) Buddah BDS 5073 . \$5.98

SOUNDTRACK
Love Melody
(LP) Atco SD 33-363 . \$4.98

SOUNDTRACK
The Hard Ride
(LP) Paramount PAS 6005 . \$4.98

SOUNDTRACK
Sweet Sweetback's Baadasssss Song
(LP) Stax STS 3001 . \$4.98

TAPP, DEMETRISS
A Little Bit of Demetris
(LP) Nasco 9007 . \$4.98

THRASHER BROTHERS
Now Hear This
(LP) Canaan
CAS 9692 LP . \$4.98

TILLISON'S, ROGER, Album
(LP) Atco SD 33-355 . \$4.98

TURN OF THE CENTURY
(LP) Ranwood R 8086 . \$4.98

WARING, FRED, & THE PENNSYLVANIANS
Fred Waring's Nashville
(LP) Mega M 31-1005 . \$4.98

ZAWINUL
(LP) Atlantic SD 1579 . \$5.98

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

POPULAR	CLASSICAL
Name of Artist	Name of Composer & Title of Album
Name of Album	Name of Artist
(LP) Label & Number . . . Price	(LP) Label & Number . . . Price
(BT) Number . . . Price	(BT) Number . . . Price
(CA) Number . . . Price	(CA) Number . . . Price
(OR) Number . . . Price	(OR) Number . . . Price

Please send information to Helen Wirth, Billboard, 165 West 46th St., New York, N.Y. 10036.

Plans Roll Despite Small Response

Continued from page 25

include cateteria, sales and rental facilities for CTV hardware and software, and offer not only on-premises CTV features but a chance for patrons to "shoot their own" pictures and look at them instantly.

It is Klein's belief that the consumer will have considerable reluctance to invest in CTV hardware until there is more standardization—it's during this period of about three years he claims, that his theaters will be ideal proving grounds for various systems.

As for software, he said: "Our price to choose from 20 programs will be less than the rental price of a single program."

Klein, who is head of Comquat, Inc., here, the parent organization, got together a team of writers and actors for his video productions. These include: Conception Corp. members and ex-Second City performers who call themselves the Video Rangers: Jeff Begun, Murphy Dunne, Howard Cohen and Ira Miller. With the added help of actors Del Close, Tom Erhart, Pam Hoffmann, Burt Heyman, Tom Reed and Second City manager Tom Wing, the videotaping was concluded.

Both programs now which are drawing customers into Klein's Broadway Broadcasting Corp. theater here in Chicago's "new town" area, are basically skits poking fun at establishment television. One, for example, shows motorcycle gang members participating in what is a parody of "American Bandstand."

After having to come up with a sequel to "Groove Tube," produced by Kenneth Shapiro, Klein and the Conception Corp. used about 45 local actors to make the second 90-minute show.

Other Skits

Other skits include Close conducting a national pornography test, Reed dressed as a judge and plugging a famous judges school and Miller delivering a sermon for the deaf.

Klein, who has close ties with the agency for "Groove Tube," National Talent Service, believes he can keep coming up with CTV programming once his multitheaters are open.

He also plans eventually to have

a full library of anything available to the CTV industry.

However, Klein doubts that some properties now being tied up by CTV firms will have lasting

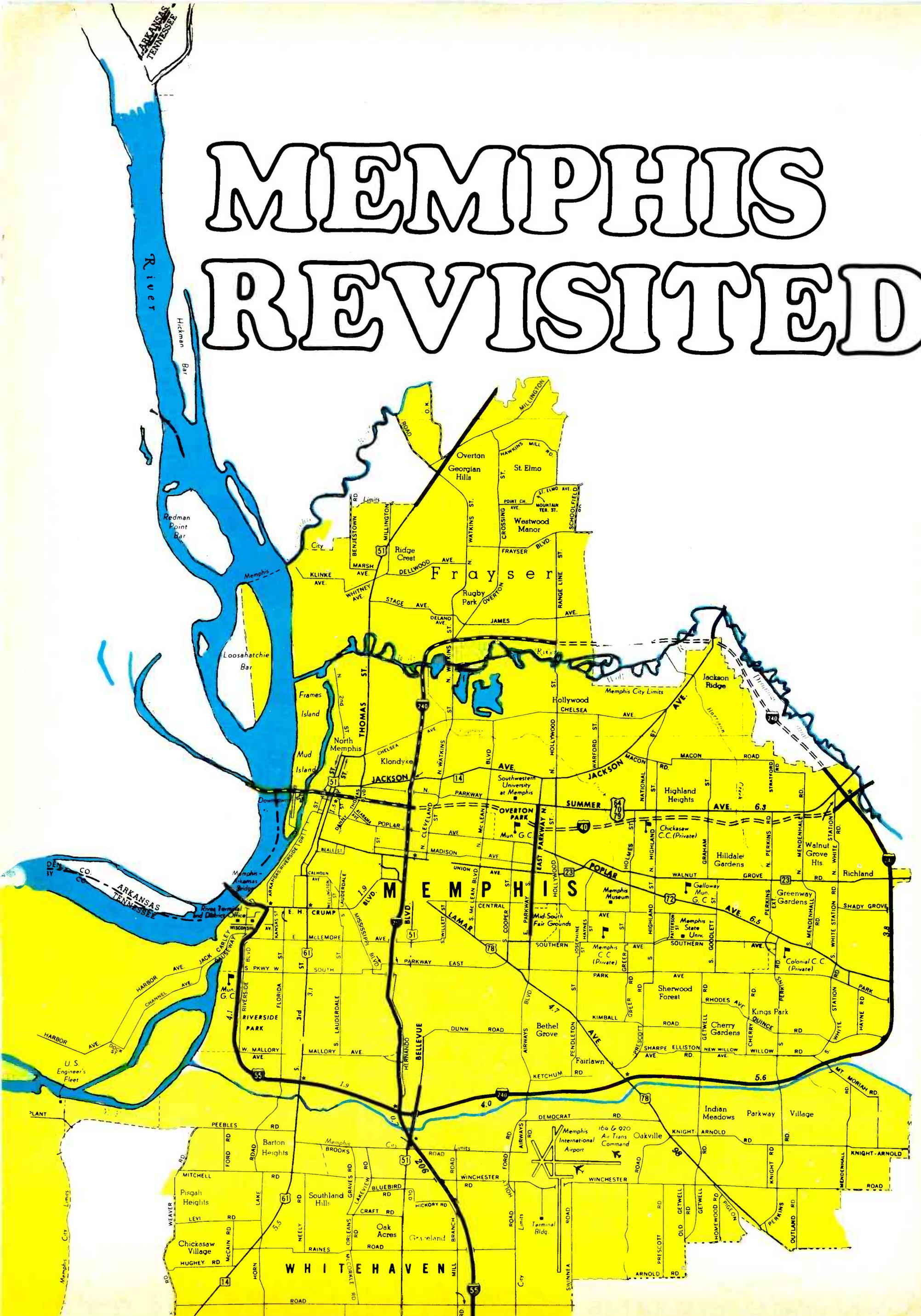
audience appeal. "The Rowan and Martin things Motorola has acquired will be pretty stale five years from now. Software will be perishable."

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	BITCHES BREW Miles Davis, Columbia GP 26	55
2	2	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	24
3	4	CHAPTER TWO Roberta Flack, Atlantic SD 1569	37
4	8	JACK JOHNSON Miles Davis/Soundtrack, Columbia S 30455	5
5	6	B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	10
6	7	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	57
7	9	M.F. HORN Maynard Ferguson, Columbia C 30466	7
8	5	MEMPHIS TWO-STEP Herbie Mann, Embryo SD 531	9
9	11	TJADER Cal Tjader, Fantasy 8406	11
10	10	LIVING BLACK Charles Earland, Prestige PR 10009	4
11	13	MILES DAVIS AT FILLMORE Columbia G 30038	25
12	3	SUGAR Stanley Turrentine, CTI CTI 6005	15
13	—	MONGO'S WAY Mongo Santamaria, Atlantic SD 1581	3
14	15	PRETTY THINGS Lou Donaldson, Blue Note BST 84359	5
15	14	THE BLACK CAT! Gene Ammons, Prestige PR 10006	3
16	—	MWANDISHI Herbie Hancock, Warner Bros. WS 1898	1
17	—	MELTING POT Booker T. & the MGs, Stax STS 2035	1
18	18	DONNY HATHAWAY Atco SD 33-360	2
19	19	STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007	14
20	16	BENNY GOODMAN TODAY London Phase 4, SPB 21	10

Billboard SPECIAL SURVEY For Week Ending 5/22/71

MEMPHIS REVISITED



Memphis Music Inc. - Unity In Music

Necessity being the mother of invention, Memphis Music, Inc. was born.

The necessity in this case was unity. The only thing the Memphis community—music and otherwise—lacked in the past was a oneness, a togetherness, a common cause goal.

Now it is a reality. And when hundreds of individuals gather at a black-tie affair at the Rivermont Hotel, looking down on the majestic Mississippi River, all of the work will not have been in vain.

The occasion will be the first Memphis Music Awards, and the list of presenters alone surpasses most lists of show business spectaculars. Among the presenters are (in order), Marty Lacker, chairman of the board of trustees of Memphis Music and vice president and general manager of American Recording Studios; Al Bell, executive vice president of Stax; Frances Preston, vice president of BMI; Knox Phillips, president of Phillips Studios; James Blackwood, leader of the Blackwood Brothers; Isaac Hayes; Sam Phillips, who started it all; Artie Mogul, vice president of Capitol; Jim Stewart, president of Stax; Willie Mitchell; Dionne Warwick, the great songstress; Bob Taylor, vice president of the AFM local; Steve Cropper, one of the original MG's and now an official of Trans Maximus; Henry Tanner, vice president of Pepper-Tanner; Carla Thomas; B.J. Thomas; Dave Cooler of the Chamber of Commerce; Rufus Thomas; James Eikner, Jr., and Columbia's Clive Davis.

The entertainers include The Gentrys, Willie Mitchell, Isaac Hayes; Dionne Warwick and B.J. Thomas.

The show will open with an overture, a medley of Memphis music, written and conducted by Dale Warren, who arranges and conducts for Isaac Hayes. The show will be hosted by Steve Alaimo. There will be a medley of the five nominated tunes for song of the year by the Memphis Music Orchestra, conducted by Ernie Bernhardt.

This is the result of what has happened since early in 1970 when Memphis Music, Inc. was formed. The

need was evident. The fact that 16 members of the music community got it together after years of separation is phenomenal.

At that organizational meeting were Marty Lacker, the late Joe Cuoghi, banker Lyman Aldridge, Al Bell, Eddie Braddock, the Chamber's Dave Cooley, B.B. Cunningham Sr., Stan Kessler, Jim Kingsley, Willie Mitchell, Knox Phillips, Larry Rogers, Jim Stewart, Henry Tanner and Bob Taylor. This was the core of the existing group. By the end of 1970, the names of Ted Cunningham, Jim Eikner Jr., Sunny Limbo and Dan Penn had been added. This total group constitutes the board of trustees, and provides for complete representation.

At the beginning, Lyman Aldridge was named temporary chairman, Lacker was selected vice chairman, and Knox Phillips was secretary-treasurer. The first big task was to structure the organization, to draw up bylaws, to state goals, and to set up as a nonprofit corporation chartered with the State of Tennessee.

A membership drive got underway in January, and there was immediate response. Most of the labels, the publishing companies and the Memphis musicians and artists came in. The organization was restricted to no particular facet of the industry, but included the opera, the symphony, the club operators, the bookers, etc. Membership came from firms and individuals based outside of Memphis, but who were doing business with the Memphis music scene. James Blackwood was added as a trustee at this point.

On March 10, at the first general membership meeting, there were some 200 members, with 105 of them in attendance. A permanent board of directors was named, 21 of them, with staggered three, two and one-year terms to assure a constant turnover, and bring in new blood.

Those elected were Lyman Aldridge, Doyle Blackwood, Eddie Braddock, Ted Cunningham, Jim Eikner Jr., Stan Kessler, Marty Lacker, Knox Phillips, Jim Stewart, Henry Banner, Bob Taylor, Isaac Hayes, Don Burt, George Klein, Ewell Roussell, Tim Riley, Jim

Johnson, Mike Powell, Eric Anderson, Bob Tucker and Tom O'Brien.

Within the past month officers have been elected. President is Jim Eikner, vice president is Ted Cunningham; secretary is Knox Phillips; treasurer is Tom O'Brien, and the executive directors are Bob Taylor, Erik Anderson and Ewell Roussell.

The first founders' awards, to be presented Friday night, will go to those instrumental in starting the evolutionary processes of music in Memphis. Those to be honored include Sam Phillips, Elvis Presley, Chips Moman, Jim Stewart, Joe Cuoghi, Noel Gilbert, W. C. Handy, Stan Kessler and John Pepper. All are well known in the music field with the possible exception of Gilbert, who first brought symphonic music into the city.

There will be special tributes to several of the deceased as well as to the living. And there will be a few surprises.

Memphis Music, Inc. is in itself a tribute, particularly to those original 16 who had the desire and the foresight to bring it into being. For the first time in its incredible music history, Memphis is no longer a house divided. There is a new spirit of cooperative effort, a breakdown of the old barriers, and a feeling of esprit de corps which doubtless will be a permanent factor in the music growth of Memphis, and in the industrial, economic and social growth as well.

1971 Board of Directors of Memphis Music, Inc. Front row, left to right: George Kline, Don Burt, Eddie Braddock, Tim Riley, Ted Cunningham; second row: Lyman Aldridge, Jim Eikner, Stan Kessler, Isaac Hayes, Henry Tanner; back row: Jim Johnson, Eric Anderson, Ewell Roussell, Marty Lacker, Bob Taylor.



First Annual Memphis Music Award Nominees

- Category 1 Most Outstanding Record 1969/1970**
 "Hooked on a Feeling"—B.J. Thomas, Scepter
 Producer: Chips Moman
 "Sweet Caroline"—Neil Diamond, UNI
 Producer: Tommy Cogbill
 "Suspicious Minds"—Elvis Presley, RCA
 Producer: Chips Moman
 "Time Is Tight"—Booker T & The M.G.'s, Stax
 Producer: Booker T. Jones
 "Who's Making Love"—Johnny Taylor, Stax
 Producer: Don Davis
- Category 2 Most Outstanding Album 1969/70**
 Booker T Set—Booker T. & The M.G.'s, Stax
 Producer: Booker T & The M.G.'s
 Elvis in Memphis—Elvis Presley, RCA
 Producer: Chips Moman
 Hot Buttered Soul—Isaac Hayes, Enterprise
 Producer: Al Bell, Marvel Thomas, Alan Jones
 Soulful—Dionne Warwick, Scepter
 Producer: Chips Moman
 Brother Love's Travelling Salvation Show—Neil Diamond, UNI
 Producer: Tommy Cogbill

- Category 3 Outstanding Female Vocalist 1969/70**
 Petula Clark
 Merrilee Rush
 Mavis Staples
 Carla Thomas
 Dionne Warwick
- Category 4 Outstanding Male Vocalist 1969/70**
 Neil Diamond
 Isaac Hayes
 Elvis Presley
 B.J. Thomas
 Rufus Thomas
- Category 5 Outstanding Producer**
 Booker T & The M.G.'s
 Tommy Cogbill
 Don Davis
 Isaac Hayes
 Chips Moman
- Category 6 Outstanding Songwriter**
 Steve Cropper
 Isaac Hayes—David Porter
 Mark James
 Dan Penn—Spooner Oldham
 We Three (Betty Crutcher, Homer Banks, Raymond Jackson)
- Category 7 Outstanding Instrumental Group**
 Booker T. & The M.G.'s
 The Thomas Street Band (Reggie Young, Spotlight on Memphis

- Bobby Emmons, Bobby Wood, Mike Leach, Gene Chrisman, Johnny Christopher)
- Memphis Symphony
 Willie Mitchell & Band
 TMI Group (A. Cannon, Jim Johnson, Richie Simpson, J. Spel)
- Category 8 Outstanding Vocal Group**
 The Blackwood Brothers
 The Box Tops
 The Emotions
 The Gentrys
 The Staple Singers
- Category 9 Outstanding New Artist**
 Al Green
 Ronnie Milsap
 Ann Peebles
 Dan Penn
 Donna Rhodes
- Category 10 Outstanding Musician**
 Gene Chrisman
 Steve Cropper
 Bobby Emmons
 Isaac Hayes
 Reggie Young

Category 11 will be a write-in category where members will select the member making the greatest contribution to the Memphis Music Industry.

MAY 22, 1971, BILLBOARD

DUKE-PEACOCK-BACKBEAT-SONGBIRD

of
HOUSTON, TEXAS

**A (20 year old) Growing Company
in a Growing City**

**PAYS TRIBUTE TO AND THANKS
MEMPHIS**

for

**(The late) JOE HINTON
BOBBY "BLUE" BLAND
O. V. WRIGHT**

MANY SENSATIONAL GOSPEL ARTISTS

DISTRIBUTORS

PRODUCERS

STUDIOS

RADIO PERSONALITIES

MEMPHIS MUSICIANS & ENGINEERS

BACKGROUND SINGERS, etc. etc. etc.

National Artist Attractions— Crossing Six Figures

The fact that Ray Brown is living with the help of a kidney machine, hoping for a transplant, and spending time in and out of hospitals has not diminished in the least the working time he puts in at National Artist Attractions.

Last year, for example, his company grossed in the six-figure column, which is not bad for an agency which concentrates on only four artists. They are, to be sure, top artists. But Ray Brown also is a workhorse, who has not let the set-back deter him. It has, instead, only increased his concentration on his work.

Brown currently is celebrating his 10th anniversary in business—this month—and for all of those years he has managed and booked one of the most volatile performers in the music business—Jerry Lee Lewis.

This is something of a tribute to both men. Brown is quiet, settled, determined, almost passive. Lewis, on stage and off, is nitroglycerine. Lewis has always made Memphis his home, and though he was vasculated from pop to country and back to rock on occasion, Brown has managed to keep him working in the leading clubs, auditoriums and stadiums of America. The two are as close as ever.

Brown also handled, for many years, B.J. Thomas, who needs no introduction. Thomas, in recent months, has turned to William Morris for television exposure. And Brown also takes care of the booking for one of the all-time greats, Charlie Rich, the performer's performer. Others on his roster are Ace Cannon and the Bill Black Combo.

Just recently Brown decided to expand into the six-nighter field, and he is bringing in additional help to keep this going.

Lewis last year played nearly 250 dates, but both he and Brown agree this is too many, and he is cutting back this week to about three or four dates a week, working mostly in auditoriums, and flying to all dates.

American Studios— 41 Golds

On the busy intersection of Thomas Street and Chelsea Avenue in Memphis there is a large sign that reads "Ranch House Restaurant." It is a landmark. Next door to the restaurant is boarded-up, onetime dairy. Since 1965 that has been the building that houses American Recording Studios (North), and the birthplace of some 118 chart records, including 41 gold ones.

Even the Ranch House Restaurant is closed now, and the space belongs to Chips Moman and Tommy Cogbill. The credit for virtually all of those 118 chart and 41 gold winners belongs to Moman and Cogbill and Moman's Thomas Street Band.

The band consists of Reggie Young, Bobby Emmons, Bobby Wood, Gene Chrisman, Mike Leech and, the newest member, Johnny Christopher. These outstanding musicians were featured as the rhythm section on each of the hit records.

Walk up a rusting set of metal stairs between what was the restaurant and the dairy and one finds the executive offices, always shaded in a semi-dark atmosphere. Chips, Tommy and Marty Lacker prefer it that way.

In 1965, Moman was already a successful producer and songwriter, and at that time he became part owner of the American Recording Studios and Penthouse Records. It was that same year when he discovered The Gentrys, and produced a million-seller record for them, "Keep On Dancing." Moman organized his rhythm section which included Cogbill, recognized by other musicians as one of the finest bass players in existence. Moman and Cogbill had played on the initial Aretha Franklin Atlantic Records hits produced by Jerry Wexler.

Moman then brought in Dan Penn, another of the greats, who wrote "Do Right Woman" for Miss Franklin. All of this led to a successful relationship at American with Wexler, Tom Dowd and Atlantic. Using Moman's Thomas Street Band, Wexler and Dowd produced scores of hits with artists such as Wilson Pickett, Dusty Springfield, King Curtis and others.

Moman convinced Penn that he had a great future in Memphis as a writer and producer. Aiding Penn in the field of production, he then turned over to him a group and a song. The tune, written by Wayne Carson

Thompson, was finally picked up by Larry Uttal of Bell Records. Not only was that first one a hit, but this group turned out 11 consecutive top-selling singles. That first one was "The Letter," and the group was the Box Tops. It was the record of the year for 1967.

The future is even more promising. Cogbill has recently established his own label, Trump, with a distribution and sales agreement with Capitol. He has concentrated on discovering and shaping new artists. Two of Cogbill's discoveries with new releases are Skip Rogers on Trump and Helen Cornelius on Capitol. Coming up will be a release on an exciting new Memphis group called Montage. The song is "Old Joe Clark," co-produced by Mike Leech and Cogbill.

Moman has entered into an agreement with Columbia for distribution and sales on veteran artist Steve Alaimo, and a group called Cymmeronn, which will be released on the newly formed Entrance label. Through the Chips Moman Production Co., Moman has produced an LP and single on Jackie DeShannon for Capitol.

And now there is American East (formerly Onyx), a studio constructed to handle the overflow of sessions, and one comparable in sound to American North. Moman and Cogbill reworked the entire system there to bring this about. And they brought in Stan Kessler, himself a successful producer, songwriter and musician, to manage the place. Kessler is also general manager of Press Music, the publishing arm of the organization, co-owned with Tree International. Kessler's long list of hits include Sam the Sham's "Woolly Bully," the record of the year in 1965. He also has written hits for the likes of Presley.

Handling the administration and the business for the entire organization is vice president and general manager Marty Lacker, who spent many years on the road with Elvis, developed a background in music in Memphis, and then joined Chips and Cogbill. He is also one of the founders of the newly formed Memphis Music Inc., and has been named chairman of the board of trustees of that organization.

Memphis Banks— And Music

In Memphis, the mountain went to Mohammed. Or is it the other way around? At any rate, two great institutions sought out each other in a delayed way, and the result is a happy ending for all.

Start with a fellow named Lyman Aldrich. You find his name on the board of Memphis Music, Inc. You also find his office on the second floor of the First National Bank.

A well-groomed, serious looking young man, he also has an air of informality and an intense feeling of pride about his city. He was obviously the man for his job. The job was to find new business. Aldrich, who

knows his people and knows what is happening, turned to the music industry. In no time at all, it also turned to him. And this is an integral part of the Memphis story.

Aldrich, the banker, the seeker of fresh accounts, became Aldrich the-man-involved, who took it upon himself to shoulder some of the problems faced by the industry, to become an active part of it, to help weld the music community into that bond of togetherness which was essential for its well-being and the growth of the economic good of Memphis as well.

The music industry was not entirely new to the

banker. His father had been in the vaudeville circuits many years ago, and he was reared in an atmosphere of show business. Music had always appealed to him.

At the time, one of the officers of the bank was Allen Reynolds, who himself became so involved that he eventually quit the banking business and went into music full-time with former Memphian Dickie Lee.

Aldrich felt he could help the music industry, and help his bank, by seeking this avenue, and senior management was thinking along the same lines. He was encouraged, among others, by Ron Terry, executive vice president.

Aldrich not only investigated, he probed. He tried to meet as many people in the industry as possible and learn the industry, its terms, its characteristics. He visited studios, attended sessions, and the thing that became most apparent to him was the need for organization. It had been tried before, but always met with dismal failure. He talked at length with Tim O'Reiley, and a suggestion was made to hold a meeting. It took place at the bank's meeting room, replete with dinner and drinks, and representatives of the Chamber of Commerce and the Mayor's office. That's where Memphis Music, Inc. was born.

It just so happened that Allen Morgan, chairman of the board of the bank, was deeply involved with the Chamber of Commerce, and he got David Cooley, Hugh Nelson and others there involved. Eventually, the Chamber gave far more than lip service. It did then, and still does, all the underwriting of the organization, the printing, the mailing, and the handling of the business organization.

The Chamber went so far as to set up a special division of operation which included tourism, recreation, music and conventions. Lyman Aldrich was made chairman of the music committee. He thus has been able to get citywide publicity, utilizing the press and other media to tell the story to the community. It has been the most active committee within the Chamber.

The Chamber kept pushing music in its own publications, and called on its national agency to help.

Civic groups now are becoming part of Memphis Music, Inc., something they were reticent to do in the past. The other great banks of Memphis, including Union Planters and the National Bank of Commerce, have become part of the organization, and now are contributing as well.

Mitchell Carries On Cuoghi's Hi



The late Joe Cuoghi, right, flanked by Knox Phillips and Eddie Braddock.

It was the late Joe Cuoghi who built Hi Records; it is primarily Willie Mitchell who now carries it on.

Cuoghi was stricken with a fatal heart attack last year, and with his passing went a great deal of musical history, and a strong success story.

Cuoghi operated a record shop for several years, then formed his own record label. He quickly discovered and help build Bill Black, Ace Cannon, Murray Kellum, and finally Willie Mitchell.

Willie Mitchell now is vice president of Hi Records, and does virtually all of the producing, as well as recording himself. He is his own producer, by the way.

Nick Pesce, a close friend of Cuoghi and a business

associate, as well as an attorney, is now president of the firm. John Novarese is the secretary-treasurer. These are the only officers.

Hi still has its headquarters in the rear of Cuoghi's record shop, Pop Tunes, on Poplar Avenue in Memphis. Novarese is now owner of the retail outlet.

Willie still produces the Bill Black Combo, Cannon, Al Green, Ann Peeble and the six or so other artists under contract to Hi. And it's still a successful operation.

The recording is done at Royal Studio on Lauderdale, which is owned by the Hi complex.

Spotlight on Memphis

MEMPHIS MUSIC

is made by

CHIPS MOWAN

PRODUCTIONS

and

& ENTRANCE RECORDS

with the THOMAS STREET BAND

by

TOMMY COGBILL

PRODUCTIONS

and

& TRUMP RECORDS

with the THOMAS STREET BAND

and by

PRESS MUSIC, INC. (BMI)

at

AMERICAN RECORDING STUDIOS

827 Thomas St., Memphis (901) 526-0409
Marty Lacker, Vice-Pres. & Gen. Mgr.

AMERICAN EAST RECORDING STUDIO

2272 Deadrick, Memphis (901) 452-6577
Stan Kessler, Gen. Mgr.

Memphis Radio: A Guide

KSUD

104 N. Fifth Ave.

West Memphis, Ark. 72301

FORMAT: Gospel music until noon and country music until sunset signoff.

President: Harold L. Sudbury.

General Manager: Harold Penn.

Air personalities: Bill Pride, Chris Stevens, Dennis Robins.

Facilities: 250 watts, non-directional signal.

KWAM

64 Flicker St.

Memphis, Tenn. 38112

FORMAT: Gospel music, including both soul and white gospel.

Chairman: E. D. Rivers Jr.

General manager: E. W. (Bill) Bie

Air personalities: Program director Charles Lewallen, Jim Climer, Cousin Eugene Walton (who has been on the station 20 years), Juan Shipp.

Facilities: 10,000 watts, directional signal; broadcasts sunrise to sunset.

KWAM-FM

64 Flicker St.

Memphis, Tenn. 38112

FORMAT: Country music.

Chairman: E. D. Rivers Jr.

General manager: Eddie Bond

Air personalities: Eddie Bond, program director Ace Thompson, Ellis Mize, Bobby McCaver, Charlie Stocks, Chuck Comer.

Facilities: 100,000 watts, stereo; broadcasts live 24 hours a day.

Note: Station previously featured an MOR format, but switched to country music in September 1971 and has proved financially successful since.

WDIA

2265 Central Ave.

Memphis, Tenn. 38112

FORMAT: Soul music.

President: Egmont Sonderling

General manager: Lee C. Hanson

Program director: Les Anderson

Air personalities: A. C. Williams 6:30-10 a.m., Robert Thomas 10 a.m.-2 p.m., Lee Armstrong 2-6 p.m., Herb Kneeland 6-10 p.m., Dave Smith 10 p.m.-3 a.m., Theo Wade 3-6:30 a.m.

Facilities: 50,000 watts days, 5,000 watts nights; directional

signals both night and day.

Note: Station has 30-record playlist, but adds four or five new singles each week and plays about five album cuts. Record store survey is made each Monday. Each new record on playlist gets two-three weeks' airplay. Rufus Thomas, who is devoting more and more time to his recording career these days, will continue to do a three-hour show via tape Saturday nights; he has been on the station nearly 18 years. Station is very involved in community and sponsors 400 Little League teams, buses handicapped children to school, buys shoes for underprivileged. Operates Goodwill Fund as separate entity to fund local projects.

WHBQ

485 S. Highland

Memphis, Tenn. 38111

FORMAT: Top 40

General manager: Jim Bedwell

Air personalities: Jack Parnell 6-9 a.m., Chuck Morgan 9-noon, Johnny Payne noon-3 p.m., program director George Klein 3-6 p.m., Tony Mann 6-9 p.m., David Clark 9-midnight, Bobby Ward midnight-6 a.m., Mike Reed weekends.

Facilities: 5,000 watts days, 1,000 watts nights; directional signal.

Note: WHBQ has been consulted by programming consultant Bill Drake for almost four years. Station features as high as 40 records on its weekly playlist, sometimes as low as 33 records. If five good new records come in, station will add them, but ordinarily adds two or three. Has hotline to Drake's office in Los Angeles; Bill Watson is always available for programming advice. WHBQ was first station to play Elvis Presley when the late Dewey Phillips was doing the 9-midnight show years ago. Phillips also played Jerry Lee Lewis and Johnny Cash first as producer Sam Phillips used to bring him the acetates. Station today is heavily involved in community activities; on a given week, Klein or another personality will visit a different school each day.

WHBQ-FM

485 S. Highland

Memphis, Tenn. 38111

FORMAT: Features the "Solid Gold Rock and Roll" syndicated programming package developed by Bill Drake.

General manager: Jim Bedwell

Director of FM: Kurt Alexander

Facilities: 100,000 watts stereo; broadcasts 6-1 a.m.

Note: Music is produced by Drake's American Independent Radio. Station receives one current reel of music a week and adds to its local records. Records are announced one time when a new record. Music library has 50 reels and, with four reels operative, Alexander can program locally. This particular programming was launched Jan. 1. Station has "Album of Week" feature that is announced.

WHER

Mid-City Bldg.

Memphis, Tenn. 38104

FORMAT: MOR music, some talk.

President: Sam C. Phillips

General manager: Charles Sullivan

Program director: Jackie Kelly

Air personalities: Sylvia Black 6-7 a.m., Dick Potter and Jaine Rodak 7-9 a.m., Marty Kuhn (store coordinator of Lowenstein's department store) 8-noon, Marge Thrasher with "Open Mike" talk show noon-2 p.m., music director Becky Phillips 2-7 p.m., Donna Bartlett weekends. Lucile Bayless is business manager; Pam Bingham, traffic director; Kollenn Miliar, sales manager.

Facilities: 1,000 watts; broadcasts 6 a.m. to sunset.

Note: Station 16 years old this October and has been an all-girl station from the beginning. Motif is feminine—for example, the control room is called "The Playroom" and Sullivan's office has a sign reading "Sugar Daddy" on the door. President of station Sam C. Phillips is noted for discovering and recording records on his Sun Records label of Elvis Presley, Johnny Cash, Jerry Lee Lewis, Carl Perkins, Charlie Rich, Roy Orbison.

WLOK

363 S. Second St.

Memphis, Tenn. 38103

FORMAT: Soul.

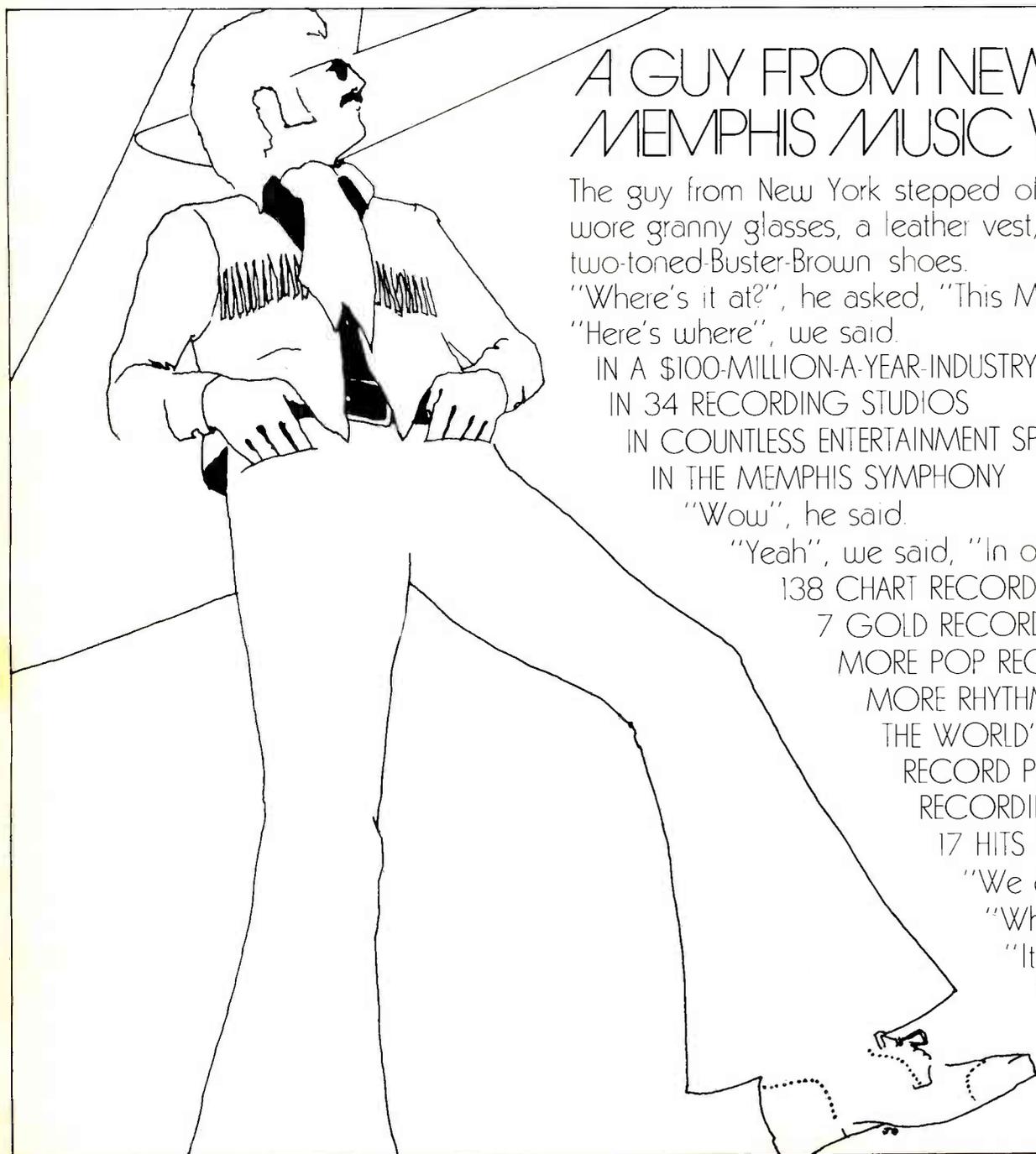
President: Peter H. Starr

General manager: Eric Anderson

Air personalities: Nat Washington 6-10 a.m., Gerald Floyd 10 a.m.-2 p.m., station coordinator Roger W. Cavanass 2-6 p.m., Clifton Halmon 6-10 p.m., Alvin Moore 10 p.m.-1 a.m., James Jack 1-6 a.m.

Facilities: 1,000 watts days, 250 watts night; non-directional signal.

(Continued on page M-11)



A GUY FROM NEW YORK ASKED WHERE MEMPHIS MUSIC WAS AT?

The guy from New York stepped off the plane in Memphis. He had long hair, wore granny glasses, a leather vest, bell-bottoms and square-toed-wing-tipped-two-toned-Buster-Brown shoes.

"Where's it at?", he asked, "This Memphis Music."

"Here's where", we said.

IN A \$100-MILLION-A-YEAR-INDUSTRY

IN 34 RECORDING STUDIOS

IN COUNTLESS ENTERTAINMENT SPOTS

IN THE MEMPHIS SYMPHONY

"Wow", he said.

"Yeah", we said, "In one year alone Memphis had

138 CHART RECORDS

7 GOLD RECORDS

MORE POP RECORDS THAN ANY U.S. CITY

MORE RHYTHM & BLUES RECORDS THAN ANY U.S. CITY

THE WORLD'S AWARD FOR SINGING COMMERCIALS

RECORD PRODUCER OF THE YEAR

RECORDING COMPANY EXECUTIVE OF THE YEAR

17 HITS IN BILLBOARD'S TOP 100 IN ONE WEEK"

"We could go on," we said.

"What's happening, now?" he asked.

"It's bigger," we said.

"Wow," he said.

"This is where the whole thing's at"

FIRST NATIONAL BANK
OF MEMPHIS



MEMPHIS, TENNESSEE / MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



*The Black man planted the seeds in the Delta
The Sun helped it grow—
His music was a way of life
the whole world came to know*

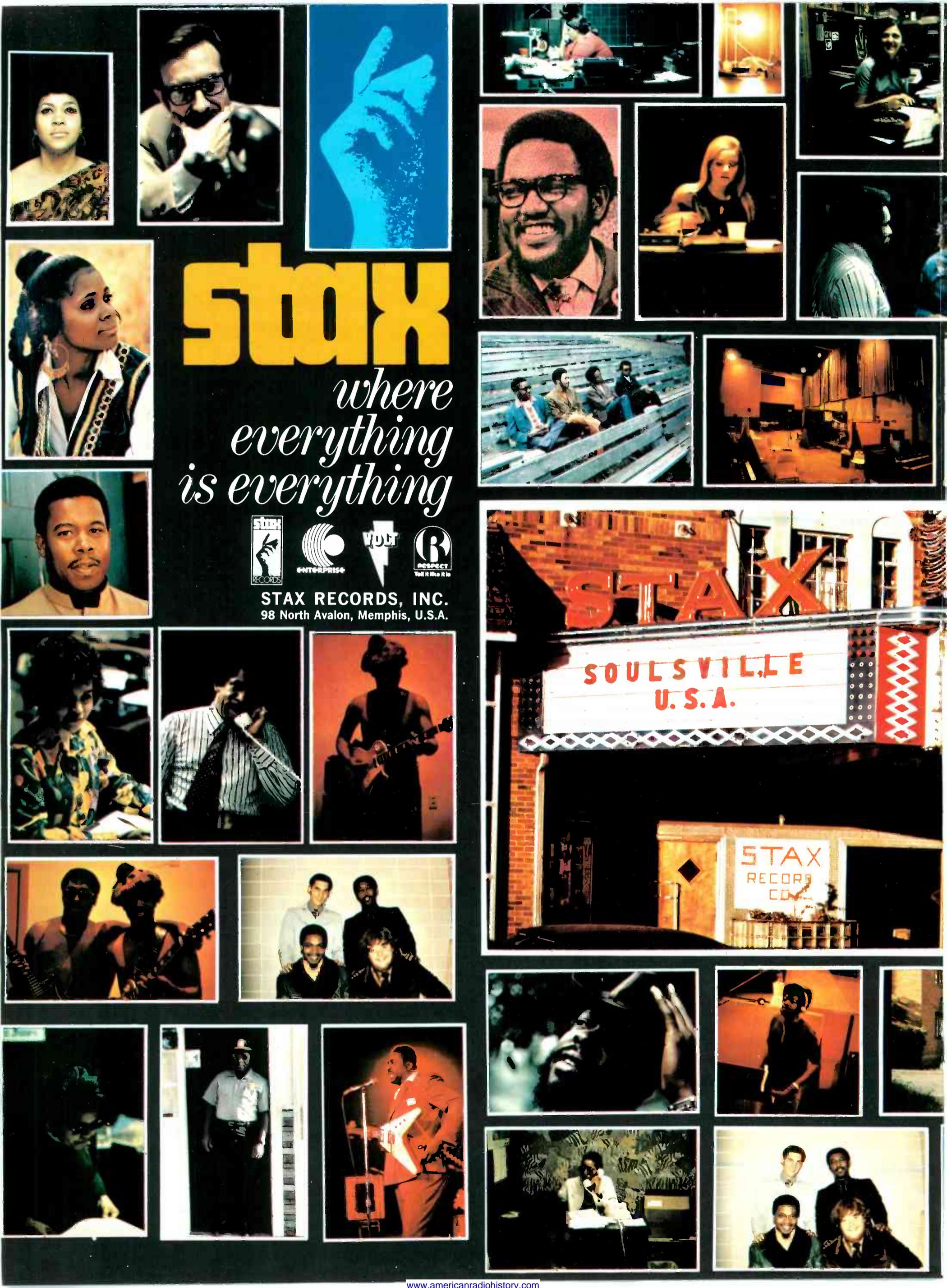
*And so, now that a music has marked
this city's place in time—*

*We the young have learned from history
and plan to leave our own behind*

Keep on Truckin'!

THE SAM PHILIPS RECORDING ORGANIZATION

639 Madison Ave., Memphis, Tenn. 38103 Phone: 523-2251



STAX

where everything is everything



STAX RECORDS, INC.
98 North Avalon, Memphis, U.S.A.



You just had a great year. Too bad you didn't know about it.

Why is the move to ASCAP?
Because ASCAP pays more.

When *we* license your music,
we have one goal. To get as much
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The men who license music
at BMI are broadcasters. They own
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want to spend as little as possible.

Because the more you get, the
less they keep. And the more they
keep, the less you get. (We'll let

you decide who wins in that case.)

We have an interesting prop-
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We have a computer. It tells
us what you would've made with
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So come to us.

We have no axe to grind but
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If you keep on going the way
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ASCAP

American Society of Composers, Authors and Publishers.

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New York, New York 10022
212-MU 8-8800

LOS ANGELES:
9301 Wilshire Boulevard, Room 408
Beverly Hills, California 90210
213-CR 3-6022

Memphis Radio

• Continued from page M-6

Note: Station uses a three-man music committee to select new records; meets Mondays and jell the playlist of 27 records. About two-to-four new records are added each week. Anderson believes that music in soul programming has changed over the years. . . . "Booker T. & the MGs, for example, will be played on about six radio stations in this market. Here we don't play steady blues or hard-driving records because we play what sells and what sells today are the softer, more sophisticated records."

WMC
1960 Union Ave.
Memphis, Tenn. 38104
FORMAT: Uptempo MOR.
Station manager: Dean Osmundson
Program director: Bob Weber

Air personalities: Clay Conrad 5-9 a.m., music director Adrian Childs 9-11 a.m., Bob Campbell 11 a.m.-3 p.m., Bill Dollar 3-7 p.m., Jack Porter 7-midnight, the syndicated Dolly Holliday show midnight-5 a.m.

Facilities: 5,000 watts; directional signal at night.
Note: Deejays select their own records for their shows from a common playlist of about 27 singles, many oldies, and about 20 albums. Albums change at the ratio of eight to 10 new ones a week. Air personalities use "personality" approach and aim for young adult demographics as well as adults. Station only hardened up on music last fall.

WMC-FM
1960 Union Ave.
Memphis, Tenn. 38104
FORMAT: Rock and progressive rock.
Station manager: Dean Osmundson
Program director: Bob Weber

Air personalities: David Day 6-9 a.m., music director Mike Powell 9 a.m.-1 p.m., Ron Hughes 1-7 p.m., Jon Scott 7-midnight. The Dolly Holliday syndicated show is aired midnight to 5 a.m. in simulcast with WMC.

Facilities: 300,000 watts stereo.
Note: Music approach is hard rock. Station plays chart music mostly until 7 p.m., at which point the programming goes free form and the programming is heavy album cuts to some extent.

WMPS
112 Union
Memphis, Tenn. 38101
FORMAT: Top 40 music.
President: Harold Krelstein

General manager: H. Wayne Hudson
Air personalities: Roy Mack 9-noon, George Brown noon-3 p.m., program director David Laird 3-7 p.m., Larry Lawrence 7-midnight, Harry Simpson midnight-dawn.
Facilities: 10,000 watts days, 5,000 watts directional signal at night.

Note: Station plays 40 records, plus extras that vary from week to week, as do the number of new records added each week. Station went rock in September 1955; prior to that was noted for its live music shows. Today the station uses a personality approach.

WMPS-FM
112 Union
Memphis, Tenn. 38101
FORMAT: Classical music.
President: Harold Krelstein
General manager: H. Wayne Hudson
Managing director: Aubrey Guy
Facilities: 6,000 watts.

Note: Station hopes to go stereo in near future. Programming is via syndication package from International Good Music, though Aubrey Guy does originate some local material. Station duplicates Sunday 7-10 a.m. programming of WMPS.

WMQM
272 S. Main St.
Memphis, Tenn. 38101
FORMAT: Country music.
President: Kurt A. Meer
General manager: Eddie Steward
Air personalities: Program director Art Scott 6-9 a.m., syndicated show of Ralph Emery 9-10 a.m., Charlie Freeman 10-noon, talk show noon-1 p.m., Joe Dyer 1-3 p.m., Les Acree 3-8 p.m.

Facilities: 5,000 watts non-directional signal. Operates 6 a.m.-sunset. New equipment just installed.

Note: Station has been a country music station since 1965 and has the first record it played in a country format—"I've Got a Tiger by the Tail" by Buck Owens—on the wall to commemorate the event. Plays a list of 30 singles, plus 35-45 extras. Gives a new record about four weeks' airplay to see if it'll make the regular playlist via sales. Format hinges on the "hot clock" system, but is a little loose and personalities are allowed to talk. Format includes one LP cut an hour and four oldies.

WREC
Hotel Peabody
Memphis, Tenn. 38101
FORMAT: MOR.
President: Charles Brakefield
Program director: Fred Cook

Air personalities: Allan Tynes 5-7 a.m., news block 7-8:15 a.m., John Powell 8:15-10 a.m., 10-10:30 a.m. Arthur Godfrey via network; Jack Jackson 10:30-noon, John Powell & Fred Cook in "Zero Hour" talk show 12:30-2 p.m., Larry Anthony 2-5 p.m., news until 7:30 p.m., Everett Flagg 7:30-midnight, Al Kennigott midnight-5 a.m.

Facilities: 5,000 watts, directional signal at night.
Note: Fred Cook selects all album cuts and places in library where deejays are allowed to pick their own music for their shows. Most-recent LP's are kept in the studio to be handy for the deejay on duty. Station does not use a playlist but Cook said sound is a balance of talk, news and music.

WREC-FM
Hotel Peabody
Memphis, Tenn. 38101
FORMAT: Conservative MOR.
President: Charles Brakefield
Program director: Fred Cook

Air personalities: Jack Jackson 6-10 a.m., Terry Bill 10 a.m.-3 p.m., Joe Oliver 3-7 p.m., Everett Flagg 7-midnight (8-midnight is simulcast on WREC).

Facilities: 100,000 watts. Stereo. Signs off at midnight.
Note: Air personalities select their own music from a separate library set up strictly for the FM station. Music is easy listening, a little more conservative than WREC. On Sunday afternoon, Terry Bill is featured with a three-hour classical music show.

WTCV-FM
2265 Central Ave.
Memphis, Tenn. 38112
FORMAT: Gospel.
General manager: Lee Hanson
Announcers: Program director Robert McDowell, Bill White, Jim Dick.

Facilities: 100,000 watts.
Note: Station is automated with no live shows. Tapes are produced in the station. There are religious shows aired.

WHBQ-TV
485 S. Highland
Memphis, Tenn. 38111
"George Klein's Talent Party"
Host: George Klein

Format: Used 10 acts. In between acts, Klein raps with acts occasionally. Feature of the show is a telephone call each week to a major record artist.

Note: Show has been on Channel 13 14 years. It was started by Ron Meroney. Jay Cook was host for a while. Klein has been host last eight years. Show is broadcast 5:30-6:30 p.m. Saturdays.

Hot Line Record Dist., Inc.

596 Lane Ave. Memphis, Tenn. 38105

MEMO

TO: Memphis Music

SUBJECT: 1st Annual Awards

CONGRATULATIONS TO ALL NOMINEES!

Sincerely,

June Colbert
Single Sales

Leroy Little, Jr.
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Jim Crudginton
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We are proud to be a part of the Memphis Sound, and too,
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EMOTIONS	DONNA RHODES
GENTRYS	DOT RHODES
AL GREEN	SHACK
ISAAC HAYES	SOUL CHILDREN
IVORY JOE HUNTER	STAPLE SINGERS
LUTHER INGRAM	CARLA THOMAS
THEE MANN	RUFUS THOMAS
WILLIE MITCHELL	ISRAEL TOLBERT
	JOHNNY K. WILEY

Call today for available dates and terms on these outstanding artists!
Ask for Don Dortch or Eddie Davis.

Memphis Today

Sometime around 900 A.D. the drums were beating along the bluffs of the Mississippi, and this may have keyed the music industry in the city of Memphis. It only took a while for recognition.

There was a thriving Indian settlement in what now is Memphis. Its people, some 1,500 strong, lived in permanent thatched-roof houses, built great earthworks, and worshipped the sun. There was a temple in the town, and a high priest. The town, called Chucalissa, has been rebuilt, and currently is operated by the Choctaws, under the guidance of Memphis State University.

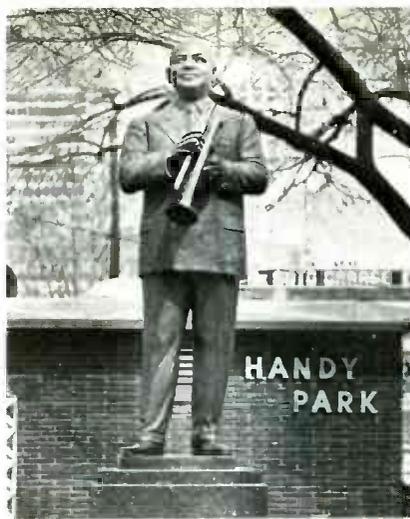
This tells a little something of Memphis. The drumbeats are still going strong. A record label named Sun had a lot to do with it. There are temples of today, with the high priests who are called producers, and there is a unity in that village of 850,000 whose high-rise buildings, though lacking thatched roofs, show a permanence which is the symbol of the strength of the people.

One can say a great deal about Memphis today, but it is the people who are really important. They have the Old South charm and warmth, the New South drive and fervor, the small-town hominess and the big city enthusiasm. They have the strength of their convictions, and yet the broadmindedness to listen and understand. They have produced the state's Governor, and again proudly bear the number "1" on their license tags.

Memphis is, as the brochures say, the city that gave Birth to the Blues, the Memphis Sound, the Cotton Carnival . . . the home of the Liberty Bowl, and some of the greatest names in industry, medicine, politics, sports and the world of entertainment.

Memphis was named for the Egyptian city, of course, and the name was given the Bluff City by President Andrew Jackson. It means "place of good abode," and even Jackson felt that way about it. So do its people today.

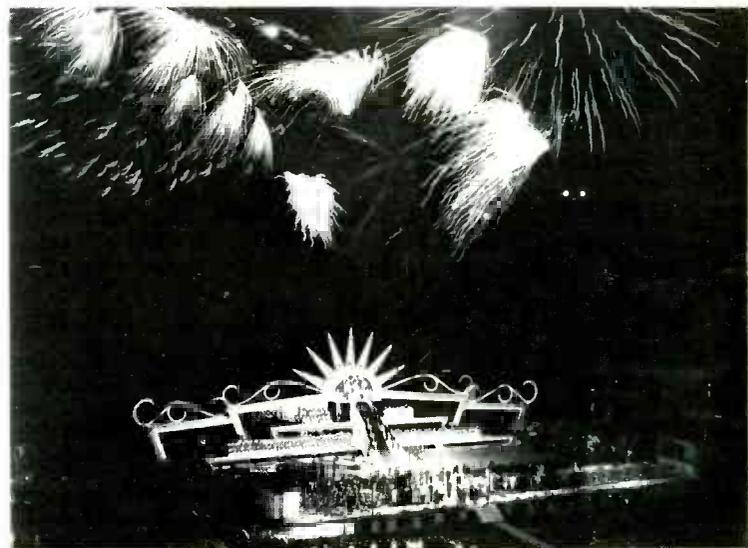
Huge buildings (by Mid-South standards, at least) have gone up in recent years. The towering First National Bank Building, the huge 100 North Main office building, the Civic Center, the Memphis Bank and Trust Co., Union Planters National Bank, and the Holiday-Inn Rivermont, 14 stories up, which looks directly down upon the most majestic river in the world. There's



A statue of W.C. Handy overlooks Handy Park on Beale Street.

One of the prides of Memphis is the Symphony Orchestra, conducted by Vincent De Frank.

Salute to cotton takes form in the Memphis Cotton Carnival each day. The King and Queen of Cotton arrive on the Mississippi as the orchestra plays Old South music.



a new Commerce Square, which includes the 33-story National Bank of Commerce, a massive Convention Center, and even a new Schlitz Brewery.

An incredibly clean city (one of the most striking of all points to the visitor who first enters), it also has the world's largest inland Naval complex. Three bridges span the Mississippi River there, and another is well on its way to completion to handle another interstate.

There is everything to do in Memphis, from its night life to its zoo, its parks, its ante-bellum homes, its arts, its athletic complexes, its riverboats (including the now-salvaged Delta Queen), its amusement parks, its medical centers, its botanic gardens, its theater, and—again—its friendly people.

And, yes, you can buy a drink in Memphis now, legally.

Memphis in May has everything from the Cotton Carnival to the Blues Festival, Band concerts, art exhibits, Metropolitan Opera (Aida and Rigoletto), and children's pet shows. May is not an unusual month. There also is the Danny Thomas golf tournament and the St. Jude Shower of Stars, including Frank Sinatra, Danny Thomas, Bob Hope, Sammy Davis Jr., Ernie Ford, and a few assorted others.

There are great eating places. Nearby is a fisherman's paradise and a wild hunting area. And the list goes on. So does the beat.

The recording studios are going day and night. The records daily hit the charts. The talent in Memphis music is simply incredible. There is a close harmony and great interchange with Nashville, three hours away by interstate, and Muscle Shoals.

Stax-Many Changes

It isn't so much where Stax-Volt has been, as where it's going. And where it's going is into total concept of sound. No labels or tags or tight little identifications, but rather the whole big thing.

Where Stax has been is into a conglomerate and back again, repurchased from Gulf and Western on July 24, 1970, and now totally independent with all its labels, its publishing firms, and its other holdings. Jim Stewart is its president and co-owner with Al Bell, who is executive vice president.

When the re-purchase was made, the firm picked up some additional catalogs and consolidated them all under East Music (BMI) and Birdie's (ASCAP).

Once the shackles were unbound, Stewart and Bell, with a great deal of help from the corporate family, began the total market concept. One of the first changes was to do away with all promotion men.

"This is a corporate change," Stewart explains. The one-time musician-turned-banker, who built the Stax-Volt label said there had to be a new, different approach to marketing, which "broadens the responsibilities of the old term promotion man and encompasses dealing at the consumer level." Stewart explained that the job today is to get the product into the market as well as to get air play from radio stations.

"Marketing is separate from sales and merchandising," he said, "and we have added field representatives to cover the added responsibilities of the concept. The function of the old promotion man is passe."

Step No. 2 in the corporate direction is the total market move. "We are certainly proud of our r&b background," Stewart explained, "but now we are expanding without diminishing the r&b at all. Our music no longer will be a specialized form only. Our marketing in the past has made it somewhat specialized, but now we will merchandise to the mass market. The racks historically have been hesitant to put in "black product," but now we are making some headway."

Stewart said it took some convincing. "Finally they began realizing they were losing sales. One Chicago department store, for example, stacked the racks through a central buying office. The buyer was simply

not aware of the black traffic in that area. But the day of awakening came. We have slowly educated both the one-stops and the racks as to the power of this buying segment. Now it's beginning to sink through.

Ivory Towers

"We have researched the population centers, and the things we have discovered are amazing. A lot of record company executives need to spend more time in the streets and out of their ivory towers."

Stewart refers to the last six months as a period of readjustment. The company continues to use indepen-

Jim Stewart, president and co-owner of Stax-Volt complex.



Al Bell, executive vice president of Stax/Volt.

Spotlight on Memphis

dent distributors. "Stax is a company of creative people, not computers," Stewart is quick to say.

Stax (the all-encompassing word used to describe all of the labels, etc.) has expanded physically. In order to allow construction of a third studio at the original site on McLemore Street, Stewart and Bell took possession of what are called the "Avalon Offices." There are stylish administrative offices a few miles from the original building, which serve the temporary purposes. Stewart doesn't much care for the separation, but notes that there is no room to grow on McLemore. The studios in the old place include two 16-track and one 4-track demo structure. Stewart's ultimate hope is for quick consolidation of the two places. He is looking for a site in Memphis where he can build from the ground-up, with a building that will handle it all. He feels this is two to three years away.

If new talent comes in, and it's worthy talent, Stewart or Bell are ready to sign them. But right now the concentration is on existing artists. The primary object, they explain, is to cut better records and do a better job of marketing with those already on the label.

"We don't change styles to swing with fads," Stewart said. "We're much like country in that our roots will survive. The fads are passing things. What we do in between the hits still pays for the light bills."

Larry Shaw, the Stax-Volt-Enterprise vice president of advertising and creative direction, expanded upon the top man's comments.

"We went back to using the term "Memphis Sound," because we wanted to re-establish the definitions of the early sound, which was not confined to any single category. We are trying to destroy the categorical approach so that Stax will end up being everything.

"Memphis has a fusion culture—European, African, American, everything. It perhaps is one of the few places in the world where a group such as the MG's, consisting of two blacks and two whites, are acceptable in both markets. Music is the essence of this fusion. The closeness to the earth is its common denominator in all areas of the South which has developed its own

Continued on page M-14

WE'RE TAKING MEMPHIS OUT OF TENNESSEE.

In the early 50's, Memphis was the home of rock and roll. In the mid-60's, because of people like Steve Cropper, and Chips Moman, Memphis regained its importance as a music center.

The R & B, soul, blues, country and rock-laced songs they wrote, produced and played made stars of artists like Wilson Pickett,

B.J. Thomas, Booker T. and Otis Redding.

Now once again there are rumblings down south that everyone in the country is aware of: Epic Records, TMI (Steve Cropper and Jerry Williams) and Entrance Records (Chips Moman).

And you might say that now Tennessee has to share Memphis with every state in the Union.

Epic Records and Columbia Custom Labels

Hi Records is what Memphis music is all about.



Look for these new single releases.

- "Tired Of Being Alone" (Hi 2194) Al Green
- "Treat Her Right" (Hi 2193) Eric T g
- "Me And Bobby McGee" (Hi 2192) Ace Cannon
- "Heat Of Summer" (MOC 679) Rusty Taylor



Sam Phillips & Sons

The SON also rises!

Perhaps it would be more accurate to say sons, because two of them, with youthful vigor and the experience of their total lives, are keeping the Phillips name strong and pushing it outward and upward.

Mention the name Sam Phillips and you open a lot of doors. Think of the big names in the industry, and one knows instantly that many of them came up through Sam. The story is legend, and today he lends his expertise, his fantastic background, his love of music to the industry in many ways.

But now, in the decade of the 70's, the Sam Phillips Recording Organization has acquired this new young image. Just to set the record straight at the start, this organization includes the Sam Phillips Recording Studios, Knox Music Inc. (BMI), Hi-Lo Music (BMI), Jerry Music (ASCAP), Sam C. Phillips Productions Inc., Hot Water Productions Inc., Hot Water Music, Rhomers Music, and Charles and Music.

And the guiding light is the personable, strikingly handsome son of the man who started it all. Knox Phillips is, as the saying goes, something else. Even when the city and the industry of Memphis were divided, Knox Phillips was a pillar of unity. He was liked and respected by all, even loved by many. He was the liaison who brought Memphis and Nashville together, serving as a director of the National Academy of Recording Arts and Sciences. He was there when Memphis Music Inc. was organized, and he is still there as one of its leaders. He has complete respect for his father and his father's accomplishments, but he is his own man. The name Phillips in Memphis now is two-dimensional.

Knox Phillips is general manager of ALL the Phillips companies. At the Sam C. Phillips Recording Studio, the firm specializes in custom recording for clients all over the nation. The studio has a new Electrodyne Audio Console with 16 channel capacity, all Ampex recorders, and Neumann microphones throughout. There are three complete studios, and a full acetate mastering service.

All of the artists are recorded through Sam C. Phillips Productions, Inc. The company has been in opera-

tion only about a year, and its main purpose is to build artist. There is no interest in one-record acts, but full time performers. The first on the list has been the Gentrys, who are merchandised and promoted by the Sun International Corporation in Nashville, which is a division of Shelby Singleton Productions. The group had three chart records in 1970, and an LP which sold well. There are five others now being built by Knox Phillips and his crew. They include Bob Simon (artist and songwriter, contemporary pop); Jerry Dyke (country-pop); Charlie C. Freeman (country); Cliff Jackson (blues); and Silver Dust, a rock group.

Hot Water

Working in conjunction with the publishing company is a firm called Hot Water Production, which has its own publishing company by the same name. The president of the company is Eddie Braddock, with Jerry Phillips, a younger brother of Knox, serving as vice-president. Braddock is a young man with a great amount of experience in the industry. He was a national promotion man for Chess Records, Atlantic and Stax, and owned his own recording studio in Memphis with Dan Penn, called Beautiful Sounds. He came into the Phillips organization in March of this year when he founded the company with Jerry, the latter of whom is in full charge of all production. At this point, Jerry Phillips is producing two artists for Hot Water. One is an artist-songwriter named Smead Hudman III, and the second is a contemporary rock group called Man Alive. The company now is growing out of the organizational stage.

The most active companies in the publishing wing of the organization are Hi-Lo and Knox Music, which have catalogs which won't quit. They include of Johnny Cash, Carl Perkins and the other old-timers, plus the work of the new writers. This year the Phillips organization was one of the top three country music publishers in the nation, receiving four BMI awards. Two new writers, Jimmy Hart and Bob Simon, have been signed to lead the new charge.

In order to beef up the publishing organization, the firm has endeavored to set up new companies with artists and writers who have exceptional ability. One of these was set up some 18 months ago in conjunction with Charles Chalmers and Sandra Rhodes called

Donna Rhodes, Charlie Chalmers and Sandy Rhodes go to work on an arrangement.



Rhomers Music. At the same time, Charlie and Sandra set up their own production company called Charles and Productions, Inc. Both are now an integral part of the Phillips organization, and each has strong music credentials. Chalmers has long been known for his horn and string arrangements, including hit tunes by Aretha Franklin, Arthur Conley, Wilson Pickett and Clarence Carter. Sandra Rhodes has been one of the leading session musicians in Memphis for years, playing both guitar and bass. She has played on such sessions as Wayne Newton, Liza Minelli, Clarence Carter and the Osmond Brothers. Miss Rhodes and Chalmers also have a vocal group, with Donna Rhodes, and their background voices are heard with B.J. Thomas, Elvis Presley, Jackie DeShannon and Miss Minelli. Charlie and Sandy also produced Donna's album for Epic called "I See Love" at Phillips Studio. At present they are producing an album on Jimmy Elledge. They also write, and have done such tunes as "One Woman" and "One Big Unhappy Family," both recorded by Isaac Hayes. They produce themselves and others for their production company, and offer the total organization arrangement and session playing skills.

Sam Phillips built the organization, and his achievement in music obviously had a profound effect on the industry. Now he has the new blood to keep on growing. Father and sons and others in the company work closely with Sam and value his judgment.

Auditronics-Mastercraft-Country Wide

Welton H. Jetton wears more than one hat in Memphis. Among other things, he is president of Auditronics, Inc., a leading studio-builder, and of Mastercraft Recording Corporation, a company which provides the critical tape to disk mastering service for the studios there.

Auditronics is enjoying phenomenal growth paralleling that of the entire industry. The company, specializing in custom, professional recording studio design and installation, has soared from a moonlight, garage operation in 1966 to one of the nation's leading builders of custom and standard recording consoles.

The company recently moved into 5,000 square feet quarters at 180-B South Cooper in Memphis. Plans call for addition of another 2,500 square feet in the near future.

Jetton designed it to "provide local recording companies the engineering services they need. He added "Now we are building for and working with studios all across the country, and even internationally."

Auditronics, Inc., is a unique organization in that it provides complete service to the music industry, including consultation and design in both audio and acoustics, original equipment manufacture, installation and service. In addition, it carries a full line of professional accessories from microphones to tape machines, and repair parts.

Equipment designed and built by Auditronics is in use now by MGM Records and Larrabee Sound Studios, both in Los Angeles; Stax, Trans Maximus and Ardent, all in Memphis; and The Record Plant in both New York and Los Angeles. Projects are underway for more prominent names in the music industry.

"Like most successful enterprises," Jetton said, "it all started with customer need. Our products and services are 'customer evolved.' We try to make a better product and make it easier to obtain and to operate fully professional recording studios. So jobs and follow-up services are our specialties. In other words, Auditronics, Inc., is much more than a parts house. It is a unique collection of creative, skilled people who design, manufacture and service complete professional recording systems that are at least one step beyond the present state of the art."

Jetton began his career in electronics as a radar technician during World War II. Later he expanded his learning at Central Radio and Television School and the University of Wichita. From 1947 to 1958 he was active in broadcast engineering including the design and construction of several radio stations. He also served as consultant on recording system design and studio acoustics to recording and motion picture studios.

From 1958 to 1968 he was vice president and chief engineer for Pepper-Tanner. It was here that he met William S. Sage, who now is vice president of Auditronics, and they embarked on the venture together.

Sage brought more than 10 years broadcast and recording experience to the organization. He and Jetton assembled a top-notch staff. The organization is composed of professionals who have each been active in

recording and related fields for 10 to 15 years. Hiram Blalock is production supervisor. He has 22 combined years in broadcasting and electronics. Lawrence Doring, project engineer, has an extensive background in design and studio engineering. He has worked in many fields, and spent four years with RCA. Jerry Puckett is service manager, and has 15 years in broadcasting and electronic systems; Bob Ward, manager of engineering sales, had over a dozen years on both the production and engineering sides of audio recording, radio, TV and motion pictures.

And now a word about Jetton's other hat. As president of Mastercraft Recording Corporation, he runs another tight shop. Mastercraft was established in May, 1969 "to provide this essential service on a local basis and to meet the increasing demand for highest possible quality at every step in the production of records."

Muscle Shoals In Memphis

When Rick Hall's hands reach out, things begin to happen. And they have happened in Memphis as well as Muscle Shoals.

The story of Rick Hall and Fame and his productions, his publishing, his writing, etc., are well known in the Alabama community. It's what he has done in Memphis that now comes to the forefront.

It was in Jan. 1970 when Hall built an exact replica of his Muscle Shoals Fame (Florence, Alabama Music Enterprises) studio in Memphis. It was set up primarily to tap the Memphis talent, to provide convenience to those who wanted to come to Memphis and record, and for demonstration purposes.

But the fame of Fame had already spread, and the studio now is busy night and day turning out hit recordings and making its own name for itself.

The man running the action is Sonny Limbo, a long-time radio personality throughout Tennessee, who joined Rick in Alabama three years ago. He became a proficient music man in a hurry, did a lot of engineering and some studio managing. When things began to happen in Memphis, Hall hurried Limbo there.

In the past few months, the studio has handled a couple of albums for Jerry Lee Lewis, sessions for Liza Minelli, and "tons of local artists," ranging from Ollie Nightengale to Little Richard.

"The studio sounds exactly like the one in Muscle Shoals," Limbo said. "Everything is built to specification, and we now have the advantage of the great studio sound coupled with the Memphis sound."

Sonny utilizes his own rhythm section and uses the Memphis Horns and the Memphis Strings. Old pro Charley Chalmers does most of the arrangements, and the custom work goes on and on. With each artist or group, producers come in, and Sonny operates the board. His sessions within the past week have ranged from the Jacksonian, an ABC group, to Nitro Function, with Billy Cox, an LP.

There is little time now for demo sessions, or for anything but the incredible amount of custom work, mostly from major labels, coming in.

The sound that made Muscle Shoals famous now is a strong part of the Memphis community.



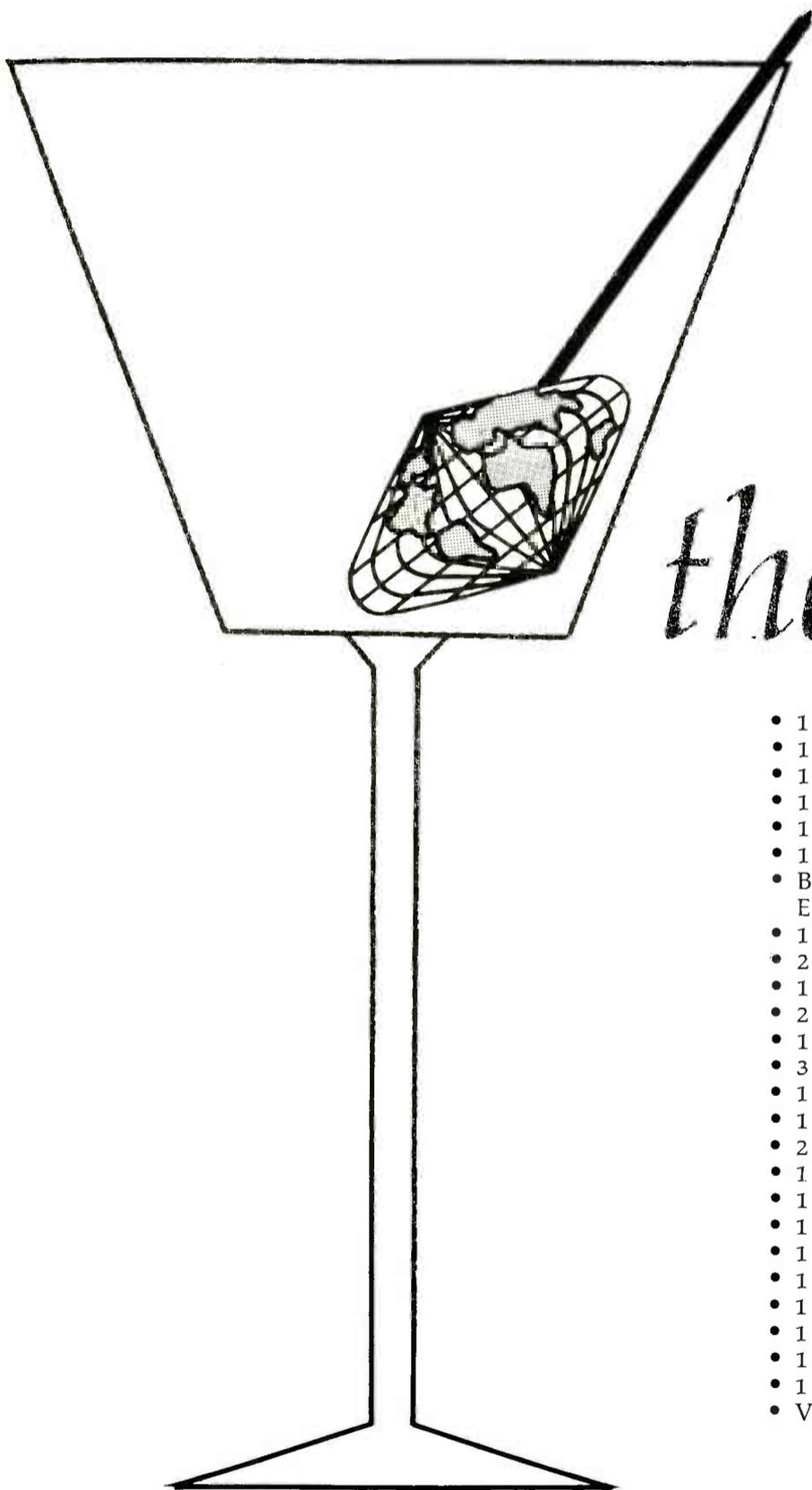
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RECORDING STUDIOS

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MEMPHIS, TENNESSEE 38104

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*a taste
of
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- 1 — 16 track Scully—M100
- 1 — 8 track Scully
- 1 — 4 track Scully
- 1 — 2 track Scully
- 1 — mono Scully
- Bi-Amp Custom Designed J. B. L. Monitoring System with Custom Built Electronic Cross-over
- 1 — E.M.T. Reverb Unit
- 2 — Sennheiser Reverb Units
- 1 — Antique Pump Organ
- 2 — Hammond B-3 Organs w/122RV Leslie
- 1 — Yamaha 7'4" Grand Piano
- 3 — Fender Super Reverb Amplifiers
- 1 — Upright (Tack) Piano
- 1 — Wurlitzer Electric Piano
- 2 — Kustom Bass Amplifiers
- 1 — Peavey Bass Amplifier
- 1 — Electric Clavinet
- 1 — Set of Tymps
- 1 — Complete Set of Drums and Cymbals
- 1 — Set Musser Vibes
- 1 — Custom Built Isolation Drums Carrousel
- 1 — Custom Built Isolation Vocal Chamber
- 1 — Set of Chimes
- 1 — Celest
- Various Percussion Instruments

Cheers!

Jerry Williams, Steve Cropper

T.M.I. RECORDS
(CBS / EPIC DISTRIBUTION)

BROOKFIELD MUSIC
(BMI AFFILIATE)

AUNT TOOTLES MUSIC
(ASCAP AFFILIATE)

Soul

Soul Sauce

BEST NEW RECORD
OF THE WEEK:

"Bring the Boys
Home"
FREDA PAYNE
(Invictus)

By ED OCHS

SOUL SLICES: At the first quarter mark, soul is King, Motown takes up half the soul picture, while Stax rides the Isaac Hayes phenomenon to Black-rock to builders of the better soul album. Atlantic, temporarily scattered amid a flood of releases, is returning to its known winners, as soul's-a-poppin' from Fame to Invictus, Chicago south to New Orleans. But conducting soul business at a breakneck pop pace has choked station playlists, backed up new releases, and blown many hits from contention. But when the wash is done, hangin' when the pulse rating feeze opens the charts again high will be the **Supremes**, **Beginning of the End**, **Isaac Hayes**, **Freda Payne**, **8th Day**, **Bobby Womack**, **Rufus Thomas**, **Jean Knight** and what's happening in your town? Keep Soul Sauce up to date with your playlists. . . . **B.B. King's** got a big new one on ABC, "Help the Poor." It can't miss. He'll celebrate July with two albums, one of them instrumental. Also for the label, **Ray Charles** is hot all over again with his "Volcanic Action of My Soul" LP, and to make it even more like a new beginning, ABC has swapped an appearance by Charles on **Aretha's** upcoming "Live at Fillmore" LP for the rights to Atlantic's vault of masters. The result with a five-album **Ray Charles** Anthology to go with his next album, a double-disk. . . . New **Manhattans**, "Can't Stand for You to Leave Me," on Deluxe. **James Brown** is waiting and waiting for his "I Cried" to pop, but if it doesn't, he's already with a new one to rough things up. . . . The VMP label out of Brooklyn made a lot of noise and scored some high chartings for "Pretty, Pretty," by the **Joneses**, and now the label's in it for real with **Troy Keyes'** "If I Had My Way." Give it a chance. . . . We had 'em first for you last week: **The Delfonics'** "Hey Love," **Bill Coday's** "When You Find a Fool," **Gladys Knight & the Pips'** "I Don't Wanna Do Wrong," and the **Meters'** "Doodle-oo" flip "All Brand New." . . . Next LP from the explosive **Turners** will be a double album, "What You Hear Is What You Get," on United Artists. It was recorded live at their recent Carnegie Hall blast. Columbia's Harmony label also has a budget beauty from **Ike & Tina**, "Something's Got a Hold on Me," a top LP bargain. . . . The **Hony Cone** will go all the way—pop! . . . New **Devotion:** "Saga of Willie Jones," on Silver Dollar, out of Newark. . . . **Rufus Thomas**, who says "The World Is Round," will spend 10 days checking it out. He'll depart the U.S. May 18 to appear for the king in Monrovia, Liberia, where the "Push and Pull" is in power.

★ ★ ★

ON THE HOTLINE: Album happenings: **William Bell**, "Wow" (Stax); **Paul Humphrey & the Cool Aid Chemists**, (Lizard); **Albert King**, "Lovejoy" (Stax); **Crusaders**, "Pass the Plate" (Chisa); **Curtis Mayfield**, "Curtis/Live" (Curtom); "Best of **Herbie Hancock**" (Blue Note); **Nancy Wilson**, "Now I'm a Woman" (Capitol); **Bill Withers**, "Just As I Am" (Sussex); **Marion Love**, "I Believe in Music" (A&R); **Maceo & All the King's Men**, "Doin' Their Own Thing" (House of Fox); **King Floyd**, (Chimneyville). . . . Fresh hits from Atlantic: **Ed Robinson**, "Face It" (Atco); **Gene McDaniels**, "Tell Me, Mr. President" (Atlantic); **Peggy Scott & JoJo Benson**, "Can't Find Love" (Atlantic); **Roberta Flack & Donny Hathaway**, "You've Got a Friend" (Atlantic). **Roberta & Donny** headline the Apollo, May 26-June 1. . . . **Soul Sauce** picks & plays: **Kool & the Gang**, "I Want to Take You Higher" (De-Lite); **Center Stage**, "Someday, Someway" (RCA); **Joe Tex**, "I Knew Him, Flip" (Dial); **General Crook**, "What I'm Getting Now" (Down to Earth); **Notations**, "At the Crossroads" (Twilight); **Tenison Stephens**, "Call Me" (Aries); **Peaches & Herb**, "Sound of Silence" (Columbia); **Little Joe Mixon**, "What You See" (Duo); **Niteliters**, "Tanga Boo Gonk" (RCA); **El Anthony**, "Been in Love Too Long" (El Cindy); **Stylistics**, "Stop, Look & Listen" (Avco Embassy); **Gene Chandler**, "You're a Lady" (Mercury); **Mel & Tim**, "I'm the One" (Bamboo); **Odds & Ends**, "Who Could Doubt My Love" (Today); **Z.Z. Hill**, "Faithful and True" (Mankind); **Betty Knight**, "I Love the Way You Love" (Alston); **Lovelites**, "Bumpy Road Ahead" (Lovelite); **Bettye Swann**, "I'm Just Living a Lie" (Fame); **Sequins**, "The Third Degree" (Fantasy); **Johnny Williams**, "It's So Wonderful" (Philly Int'l); **Chairman of the Board**, "Hangin' on to a Memory" (Invictus); **Decisions**, "You Look Like an Angel" (Sussex); **Candy Love**, "Heaven and Hell" (Aquarius). . . . **Warren Lanier**, on top of Kent's revival behind Z. Z. Hill & B.B. King, reads Soul Sauce. Do you?

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Billboard SPECIAL SURVEY For Week Ending 5/22/71

BEST SELLING Soul Singles

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	2	BRIDGE OVER TROUBLED WATER Aretha Franklin, Atlantic 2796 (Charing Cross, BMI)	5	26	22	DON'T CHANGE ON ME Ray Charles, ABC 11291 (United Artists, ASCAP)	10
2	3	WANT ADS Honey Cone, Hot Wax 7011 (Gold Forever, BMI)	6	27	21	MELTING POT Booker T. & the MGs, Stax 0082 (East/Memphis, BMI)	8
3	1	NEVER CAN SAY GOODBYE Jackson 5, Motown 1179 (Jobete, BMI)	7	28	—	NEVER CAN SAY GOODBYE Isaac Hayes, Enterprise 9031 (Jobete/Portable, BMI)	1
4	5	DON'T KNOCK MY LOVE Wilson Pickett, Atlantic 2797 (Erva, BMI)	4	29	—	NATHAN JONES Supremes, Motown 1182 (Jobete, BMI)	1
5	4	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick 55450 (Julio-Brian, BMI)	8	30	—	I DON'T WANT TO LOSE YOU Johnnie Taylor, Stax 0089 (Groovesville, BMI)	1
6	9	FUNKY MUSIC SHO' NUFF TURNS ME ON Edwin Starr, Gordy 7107 (Jobete, BMI)	4	31	—	THE SWEETEST THING THIS SIDE OF HEAVEN Presidents, Sussex 217 (Blackwood, BMI)	1
7	8	SHE'S NOT JUST ANOTHER WOMAN 8th Day, Invictus 9087 (Gold Forever, BMI)	4	32	33	I KNOW I'M IN LOVE Chee Chee & Peppy, Buddha 225 (Kama Sutra/James Boy, BMI)	3
8	6	WE CAN WORK IT OUT Stevie Wonder, Tamla 54202 (Maclen, BMI)	10	33	29	BABY SHOW IT Festivals, Colossus 136 (Collage, BMI)	9
9	13	YOUR LOVE (Means Everything To Me) Charles Wright & the Watts 103rd St. Rhythm Band, Warner Bros. 7475 (Music Power/Warner-Tamerlane, BMI)	5	34	30	TEDDY BEAR Reggie Garner, Capitol 3042 (Cherry G/ Saico, BMI)	7
10	10	RIGHT ON THE TIP OF MY TONGUE Brenda & the Tabulations, Top & Bottom 407 (McCoy/One Eye, BMI)	9	35	50	THE WORLD IS ROUND Rufus Thomas, Stax 0090 (East/Memphis, BMI)	2
11	12	SPINNING AROUND Main Ingredient, RCA 74-0456 (L.T.D., BMI)	5	36	38	IT'S A SAD THING Ollie Nightingale, Memphis 104 (Grits, ASCAP)	3
12	11	I DON'T BLAME YOU AT ALL Smokey Robinson & the Miracles, Tamla 54205 (Jobete, BMI)	9	37	39	HANGING ON (TO) A MEMORY Chairmen of the Board, Invictus 9089 (Gold Forever, BMI)	3
13	14	BOOTY BUTT Ray Charles Orch., Tangerine 1015 (Tangerine, BMI)	9	38	41	THERE'S SO MUCH LOVE ALL AROUND ME Three Degrees, Roulette 7102 (Planetary, ASCAP)	3
14	15	I'LL ERASE AWAY YOUR PAIN Whatnauts, Stang 5023 (Gambi, BMI)	8	39	49	THE PREACHER Bobby Womack, United Artists 50773 (Unart, BMI)	2
15	20	HELP ME MAKE IT THROUGH THE NIGHT Joe Simon, Spring 113 (Combine, BMI)	4	40	43	IT'S SO HARD TO SAY GOODBYE Eddie Kendricks, Tamla 54203 (Jobete, BMI)	2
16	7	WHAT'S GOING ON Marvin Gaye, Tamla 54201 (Jobete, BMI)	14	41	45	FUNKY NASSAU Beginning of the End, Alston 4595 (Sherlyn, BMI)	3
17	35	REACH OUT I'LL BE THERE Diana Ross, Motown 1184 (Jobete, BMI)	3	42	32	AIN'T NOTHING GONNA CHANGE ME Betty Everett, Fantasy 658 (Roker, BMI)	6
18	26	THE COURT ROOM Clarence Carter, Atlantic 2801 (Tree, BMI)	3	43	—	MR. BIG STUFF Jean Knight, Stax 0088 (Malaco/Carallo, BMI)	1
19	28	YOUR LOVE IS SO DOGGONE GOOD Whispers, Janus 150 (Roker, BMI)	4	44	—	I'VE FOUND SOMEONE Free Movement, Decca 32818 (Mango/Run-a-Muck, BMI)	1
20	23	MR. & MRS. UNTRUE/ TOO HURT TO CRY Candi Staton, Fame 1478 Pocketful of Tunes/Jillbern, BMI/Fame, BMI)	6	45	48	'BOUT LOVE Clydie King, Lizard 1007 (Powder Keg, BMI)	4
21	34	I CRIED James Brown, King 6363 (Lois, BMI)	2	46	—	LANGUAGE OF LOVE Infringes, Yew 1012 (McCoy, BMI)	1
22	44	BE GOOD TO ME BABY Luther Ingram, KoKo 2107 (Klondike, BMI)	3	47	—	YOU'RE THE REASON WHY Ebony's, Philadelphia International 3503 (World War Three, BMI)	1
23	16	BABY LET ME KISS YOU King Floyd, Chimneyville 437 (Malaco/ Roffignac, BMI)	9	48	—	I NEED SOMEONE Z. Z. Hill, Kent 4547 (Modern, BMI)	1
24	17	PLAIN & SIMPLE GIRL Garland Green, Cotillion 44098 (Cotillion/Syl-Zel, BMI)	11	49	—	THAT'S HOW IT FEELS Moments, Stang 5024 (Gambi, BMI)	1
25	27	I'M SORRY Bobby Bland, Duke 466 (Armo-Big Star, BMI)	3	50	—	SOMETIMES IT'S GOT TO RAIN Jackie Moore with the Dixie Flyers, Atlantic 2798 (Cotillion, BMI/ Walden, ASCAP)	1

Country Joe Goes On Tour for LP

NEW YORK — Country Joe McDonald has returned for a European tour to launch his new Vanguard album, "Hold On, It's Coming," with a whirlwind tour of the South to take up most of June. McDonald, a solo act sans the Fish for almost a year now, also completed an album of anti-war poetry by World War I poet, Robert W. Service, at Vanguard's 23rd St. Studios.

Waters to Record Live LP for Cadet

NEW YORK — Muddy Waters will record a "live" album for Cadet during his May 31-June 20 engagement at Mr. Kelly's in Chicago. Waters also has a return date set at the Gaslight in New York beginning June 30.



PIED PIPER Foundations have established the "Ed Sullivan Talent of the Year Award" to be given at the conclusion of its upcoming Pied Piper Cultural Festival. Gathering after the announcement are, left to right, Frank Tennyson, founder and president of Pied Piper, Josephine L. Gambino, of the Mayor's Urban Task Force of Southeast Jamaica; Sullivan; Larry O'Neil, head of production for the festival.

MAY 22, 1971, BILLBOARD

Bubbling Under The TOP LP'S

- 201. BUFFALO SPRINGFIELD... Retrospective, Atco SD 33-283
- 202. WAR... United Artists UAS 5508
- 203. BENNY GOODMAN TODAY... London Phase 4 SPB 21
- 204. BAR-KAYS... Black Rock, Volt VOS 6011
- 205. KATE TAYLOR... Sister Kate, Cotillion SD 9045
- 206. VIRGIL FOX... Bach Live at the Fillmore, Decca DL 75263
- 207. BOBBY WOMACK... Live, Liberty LST 7645
- 208. ELTON JOHN... 11-17-70, Uni 93105
- 209. SONGS OF THE HUMPBACK WHALE... Capitol ST 620
- 210. MOTOWN STORY... Various Artists, Motown MS 5-726
- 211. DOLLY PARTON... Joshua, RCA Victor LSP 4507
- 212. CHILD'S GARDEN OF GRASS... Elektra EKS 75012
- 213. NICE... Elegy, Mercury SR 61324
- 214. MARK-ALMOND... Blue Thumb BTS 8827 (Capitol)
- 215. KING FLOYD... Cotillion SD 9047
- 216. PAUL HUMPHREY & HIS COOL AID CHEMISTS... Lizard A 2906
- 217. NANCY WILSON... Right to Love, Capitol ST 763
- 218. TIN TIN... Atco SD 33-350
- 219. COWSILLS... On My Side, London PS 587
- 220. MICHAEL NESMITH & THE FIRST NATIONAL BAND... Nevada Fighter, RCA Victor LSP 4497
- 221. WISHBONE ASH... Decca DL 75249
- 222. TOM PAXTON... The Compleat Tom Paxton, Elektra 7 E 2003
- 223. PEARLS BEFORE SWINE... City of Gold, Reprise RS 6442
- 224. BOBBIE GENTRY... Patchwork, Capitol ST 494
- 225. CURTIS MAYFIELD... Curtis Live, Curtom CRS 8008 (Buddah)
- 226. GRIN... Spindizzy Z 30321 (CBS)

What's Happening

Continued from page 27

Chase, Epic. . . **WALI**, Adelphi University, Garden City, N.Y., **Rick Kaiserman** reporting: "Matthew and Son," Cat Stevens, Deram. . . **WWBC**, Brandywine College, Wilmington, Del.: "Love Her Madly," Doors, Elektra.

KCCS, University of Missouri, Columbia, **Marv Wells** reporting: "Every Which Way," **Brian Davison**, Mercury. . . **WAYN**, Wayne State University, Detroit, Mich., **Bob Wunderlich** reporting: "Low-down," Chicago, Columbia. . . **WLUC**, Loyola University and Mundelein College, Chicago, **Walter Paas** reporting: "Black Cloud," Trapeze, Threshold. . . **KICR**, University of Iowa, Iowa City, **Bruce Tidball** reporting: "Blind Eye," Wishbone Ash, Decca. . . **WOWI**, St. Joseph's College, Rensselaer, Ind., **Don Hanzlick** reporting: "Reach Out Your Hand," Brotherhood of Man, Deram. . . **WNUR**, Northwestern University, Evanston, Ill., **Mark Kasso** reporting: "Mandrill" (LP), Mandrill, Polydor. . . **WEAK**, Michigan State University, East Lansing; "Ohio," Crosby, Stills, Nash and Young, Atlantic. . . **WERC**, University of Toledo, Toledo, Ohio, **Dan Myers** reporting: "Toast and Marmalade for Tea," Tin Tin, Atco. . . **KRC**, Rockhurst College, Kansas City, Mo., "Get It On," Chase, Epic. . . **WMUB**, Miami University, Oxford, Ohio, **Jeremy Kaercher** reporting: "Wrong End of the Rainbow" (LP), Tom Rush, Columbia. . . **WBKE**, Manchester College, North Manchester, Ind., **Gary Arnold** reporting: "And I Love You So," Bobby Goldshoro, UA.

WMOT-FM, Middle Tennessee University, Murfreesboro, Tenn., **Bob Mather** reporting: "Untangle My Mind," Steve Colt Paradox, Vanguard. . . **WLPI**, Louisiana Tech., Ruston, **Stuart Neal** reporting: "Oh, Pleasant Hope" (LP), Blue Cheer, Philips. . . **WRVU**, **WRUV-FM**, Vanderbilt University, Nashville, Tenn., **Mike Anzek** reporting: "Treat Her Like a Lady," Cornelius Brothers, UA.

CRSG, Sir George Williams University, Montreal, Quebec, Canada, **Ed Smeall** reporting: "Found a Child," Ballin' Jack, Columbia. . . **CHSR**, University of New Brunswick, Fredericton, N.B., **Noreen Campbell** reporting: "The Daddy," Tony Joe White, Warner Bros. . . **Radio York**, York University, Downsview, Ontario, **Bruce Heyding** reporting: "Randy Burns and the Sky Dog Band" (LP), Randy Burns and the Sky Dog Band, Mercury.

more College, Swarthmore, Pa., **Perry Margolin** reporting: "Black Cat Bones," Barber Wire Sandwich, Pip. . . **WPEA**, Exeter College, Exeter, N.H., **Bill Densmore** reporting: "Hold On, It's Comin'" (LP), Country Joe McDonald, Vanguard. . . **WMUC**, University of Maryland, College Park, **Sheldon Michelson** reporting: "If I Were a Song," Grin, Spindizzy. . . **WACC**, Williamsport Community College, Williamsport, Pa., **Kerry Scott** reporting: "Rainy Days

Non-Compatible CTV's Shown

Continued from page 19

weighing five pounds. The camera's viewfinder is a miniature TV set which allows for instant replay of material shot.

The unit will be manufactured by Tomaco, the company's joint venture company with Toshiba in Tokyo. In the United Kingdom and Scandinavia, the unit will be marketed by Ampex Great Britain Ltd., Berkshire.

The EVR Partnership represented the CBS invented microfilm system. The Partnership's pitch was for its machine—a player only—and for the growing catalog of acquired films for programming. The seven-inch wide cassette (holding film 8.75mm wide) is now able to handle upwards of 750 feet of film

providing 60 minutes in black and white and 30 in color.

In its pitch for a playback only system, the EVR people noted in a brochure that "in teaching, training and most entertainment situations, a simple, economical playback system is far more in demand than a recording system." EVR also pointed out the advantage of low cost and convenience as a distribution medium in countering the videotape systems which seemed to surround it in the exhibition area.

Missing as exhibitors were the Teldec video disk and RCA's SelectaVision hologram-laser system. If they had been present, they undoubtedly would have added to the plethora of non-standardized systems being advocated.

Billboard SPECIAL SURVEY For Week Ending 5/22/71

BEST SELLING Soul LP's

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

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	MAYBE TOMORROW Jackson 5, Motown MS 735	4	26	22	BLACK ROCK Bar-Kays, Volt VOS 6011	14
2	—	THE SKY'S THE LIMIT Temptations, Gordy GS 957	1	27	27	MANDRILL Polydor 24-4050	5
3	5	DIANA TV Soundtrack/Diana Ross, Motown MS 719	5	28	—	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul SS 731	1
4	4	B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	12	29	36	INTRODUCING THE WHATNAUTS Stang ST 1005	3
5	2	MELTING POT Booker T. & the MGs, Stax STS 2035	19	30	45	DONNY HATHAWAY Atco SD 33-360	2
6	6	ONE STEP BEYOND Johnnie Taylor, Stax STS 2030	9	31	28	LIVE DOIN' THE PUSH & PULL AT P.J.'S Rufus Thomas, Stax STS 2039	11
7	11	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	15	32	23	THIRD ALBUM Jackson 5, Motown MS 718	34
8	8	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	26	33	—	BEST OF WILSON PICKETT, VOL. 2 Atlantic SD 8290	1
9	3	CURTIS Curtis Mayfield, Curtom CRS 8005	33	34	34	TJADER Cal Tjader, Fantasy 8406	5
10	10	SOUNDS OF SIMON Joe Simon, Spring SPR 4701	10	35	35	EARTH, WIND & FIRE Warner Bros. WS 1905	3
11	9	CHAPTER TWO Roberta Flack, Atlantic SD 1569	38	36	29	THEM CHANGES Buddy Miles, Mercury SR 61280	19
12	20	WHERE I'M COMIN' FROM Stevie Wonder, Tamla TS 308	3	37	30	VERY DIONNE Dionne Warwick, Scepter SPS 587	24
13	19	ALL BY MYSELF Eddie Kendricks, Tamla TS 309	2	38	15	CRY OF LOVE Jimi Hendrix, Reprise MS 2034	11
14	7	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	24	39	39	SPIRIT IN THE DARK Aretha Franklin, Atlantic SD 8265	15
15	14	THIS IS MADNESS Last Poets, Douglas 7 Z 30583	8	40	41	STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007	10
16	13	ABRAXAS Santana, Columbia KC 30130	32	41	26	TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954	34
17	17	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 6060	9	42	42	MARGIE JOSEPH MAKES A NEW IMPRESSION Volt VOS 6012	15
18	12	MESSAGE TO THE PEOPLE Buddy Miles, Mercury SRM 1-608	6	43	46	SUGAR Stanley Turrentine, CTI CTI 6005	13
19	18	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325	27	44	33	THE BLACK CAT! Gene Ammons, Prestige PR 10006	3
20	16	STAPLE SWINGERS Staple Singers, Stax STS 2034	9	45	40	TASTEFUL SOUL Main Ingredient, RCA Victor LSP 4412	10
21	31	SUPER BAD James Brown, King KS 1127	17	46	43	NOW I'M A WOMAN Nancy Wilson, Capitol ST 451	23
22	21	PEARL Janis Joplin, Columbia KC 30322	14	47	37	SHO' IS FUNKY DOWN HERE James Brown, King KS 1110	4
23	25	BOBBY WOMACK LIVE Liberty LST 7645	11	48	48	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713	31
24	24	LIVING BLACK Charles Earland, Prestige PR 10009	4	49	50	DO ME RIGHT Detroit Emeralds, Westbound 2006	3
25	—	MOMENTS LIVE Stang ST 1006	1	50	32	THE MOMENTS' GREATEST HITS Stang ST 1004	11



BILL CODAY, third from right, breaks up his recent recording sessions with Willie Mitchell, right, at Hi Studios in Memphis, with a parting shot of those who contributed to his next disk for Galaxy, "When You Find a Fool (Bump His Head)." From left to right are: Gary Donehoo, Hustlers, Inc.; Denise LaSalle, Westbound artist; Alan Walden, Hustlers, Inc.; Bill Coday; Bill Jones, Crajon Records producer; Willie Mitchell, Hi Records.

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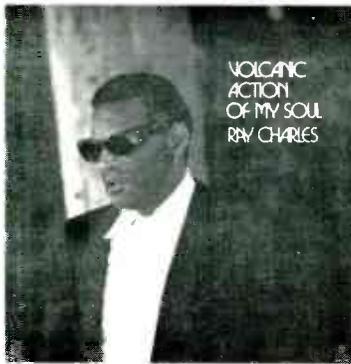
POP
ELTON JOHN—11-17-70.
Uni 93105 (S)

Not much has to be written about the latest Elton John LP. It is a live performance, recorded in front of about 150 people in a studio. The LP contains excellent versions of "Honky Tonk Women," "Sixty Years On," and "Burn Down the Mission." The audience reaction heard is fantastic and so is the entire performance.



POP
GORDON LIGHTFOOT—
Summer Side of Life.
Reprise RS 2037

Now an established star via his "If You Could Read My Mind" single and album hits, Lightfoot continues his melodic and lyrical adaptations of traditional folk music in his second Reprise album. "10 Degrees & Getting Colder," and "Cotton Jenny" are rhythmic originals, while "Go My Way," "Same Old Loverman," and the complex "Cabaret" are satisfying ballads.



POP
RAY CHARLES—Volcanic
Action of My Soul.
ABC ABCS 726

Soulful Charles moves from some of the best contemporary material ("Long and Winding Road," "Something" and "Wichita Line-man") back to the vintage "I May Be Wrong" Charles' range of mood, from hard rocking in its original sense to emotional inarticulateness, is astounding. A good solid and professionally commercial album.



POP
KING FLOYD—
Cotillion SD 9047

Having King somewhere in your name can't hurt, and neither does a million seller. King Floyd, the "Groove Man" from New Orleans, has all the bases covered, as he bids to cash in on his fast, funky start as one of the most widely accepted new soul singers of the year. Floyd's latest, "Baby Let Me Kiss You," is also featured, along with "Woman Don't Go Astray" and "Don't Leave Me Lonely." And he wrote these hits.



POP
**LEON RUSSELL and the
SHELTER PEOPLE**—
Shelter SW 8903

Russell's second LP, with a little help from his friends, is a dynamite, driving rock package and has it to fast top the sales and chart action of his initial Shelter entry. Heavier cuts include, "The Ballad of Mad Dogs and Englishmen," "Stranger in a Strange Land," Dylan's "A Hard Rain's Gonna Fall" and George Harrison's "Beware of Darkness."



POP
JIMMY WEBB—
And So On.
Reprise RS 6448

A proven songwriter ("Up Up & Away"), Jimmy Webb has yet to equal that success as a performer. His arrangements are far ahead of the field, his compositions are compelling and courageous, penned in a new language often bordering on nonsense. But, alas, Webb delivers. "Highpockets," "All Night Show" and "See You Then" are highlighted by Larry Coryell's guitar.



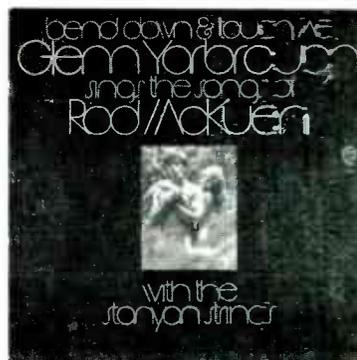
POP
JACKIE LOMAX—
Home Is In My Head.
Warner Bros. WS 1914

Lomax has been on the verge of hitting and this initial LP for Warner Bros. is the one to break him through big via underground FM. The material, funky blues, and folk rock, is his own. Heavy cuts include, "A Hundred Mountains," "Don't Do Me No Harm," "Helluva Woman," and the title tune. His "Turning Around" sticks with you. Should prove a big chart item.



POP
**HOWDY DOODY AND
BUFFALO BOB SMITH**—
It's Howdy Dooday Time.
RCA Victor LSP 4546

The Howdy Doody Show, which is currently enjoying a revival via the college and talk-TV-show circuits, is now available on recorders. Complete with the original cast, including Buffalo Bob Smith, Princess Summerfallwinterspring, Dilly Dally, etc., this is a must for the over thirty group who want to re-live those years, and also expose their children to the memories.



POP
**GLENN YARBROUGH SINGS THE
SONGS OF ROD MCKUEN**—
Bend Down & Touch Me.
Warner Bros. WS 1911

There is no end to the wealth of material that comes from the pen of Rod McKuen, and Glenn Yarbrough has always been one of the composer's best interpreters. This outstanding collection, which features "I Think of You," "The Ivy That Clings to the Wall," "Lonesome Cities" and "Champion Charlie Brown" should win favor with McKuen and Yarbrough fans alike.



POP
WALDO DE LOS RIOS—
Sinfonias.
United Artists UAS 6802

The instrumental group is responsible for bringing the classics to the pop best-selling charts all through Europe. Their unique arrangements of Dvorak's "New World Symphony," Tchaikovsky's "Fifth Symphony" and Mozart's "40th Symphony," are perfect for pop programming, and their individual arrangement of Beethoven's "Ode to Joy," which was the original arrangement used for Miguel Rios' hit single, is an added plus in the album.



POP
ELLA FITZGERALD—Things Ain't
the Way They Used to Be (And
You Better Believe It).
Reprise RS 6432

Ella is back with her manager and original producer, Norman Granz, and a big shouting band led by Gerald Wilson who also did the arrangements. The titles are a strong combination of new and old material, including "Days of Wine and Roses," "Tuxedo Junction" and a vocal version of "Robbins Nest" titled "Just When We're Falling in Love."



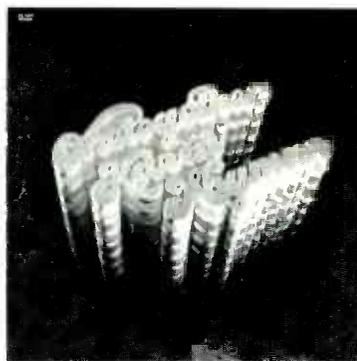
POP
OLIVER—Prisms.
United Artists UAS 5511

Oliver makes his debut on the label with an impressive array of material that should bring him back to the best seller lists. His initial single "Early Mornin' Rain" is the leader here, with first rate performances of "Your Song," "Golden Eagle," "Catch Me If You Can" and an infectious treatment of "Walkin' Down the Line" following close behind.



POP
LENA HORNE—
Nature's Baby.
Buddah BDS 5084

A new commercial sound for the stylist here, as she moves into today's contemporary bag. With funky beat rock arrangements, Miss Horne is right at home with Elton John's "Your Song," Leon Russell's "A Song For You," and Paul McCartney's "Maybe I'm Amazed." Her delivery of "More Today Than Yesterday" is another terrific cut in this Top 40-MOR package.



POP
KAREN WYMAN—
Onetgether.
Decca DL 75267

For her second LP outing, Miss Wyman comes up with a more contemporary program and some exceptional performances. Backed by solid Peter Matz arrangements, the best cuts for programming include her single, "I Don't Know How to Love Him," "Light Sings" from B'way's "Me Nobody Knows," and Paul McCartney's touching ballad, "Junk." Title medley is also potent.



SOUNDTRACK
**ORIGINAL SOUNDTRACK—
Love Melody.**
Atco SD 33-363

The Bee Gees film score for "Melody" is a delightful album that stands well enough on its own musically and should prove a top seller. There are many exciting cuts that could easily step out and become top singles hits, notably "In the Morning" and the title tune "Melody Fair," but "Give Your Best" is by far the leader. As a bonus, it features Crosby, Stills, Nash & Young's "Teach Your Children."



COUNTRY
LORETTA LYNN—
I Wanna Be Free.
Decca DL 75282

Miss Lynn's latest album spotlights her current country hit, "I Wanna Be Free," and features excellent versions of "Help Me Make It Through the Night," "Put Your Hand in the Hand," "Me and Bobby McGee," and "Rose Garden." Among the originals, "Drive You Out of My Mind" and "I'm One Man's Woman" stand out.



COUNTRY
JACK GREENE—There's a Whole
Lot About a Woman a
Man Don't Know.
Decca DL 75283

This is a package of solid country songs, performed with style and heart. Album leads off with the big single hit, "There's a Whole Lot About a Woman a Man Don't Know" and includes "If This Is Love," "I Wanna Be Free" and others.



COUNTRY
JIM ED BROWN—
Angel's Sunday.
RCA Victor LSP 4525

This is an album of considerable charm. Jim Ed Brown's performances and the arrangements will appeal to both country and pop listeners. Package includes the strong "Angel's Sunday," "Sing Me a Nursery Rhyme" and "Only a Woman Like You."



CLASSICAL
E. POWER BIGGS—
The Biggs Bach Book.
Columbia M 30539

E. Power Biggs has another strong sales entry with this array of Bach's better-known selection. His organ mastery is especially effective on "Jesus, Joy of Man's Desiring," "A Mighty Fortress," "Sleepers Awake" and "Sheep May Safely Graze."



CLASSICAL
J.S. BACH: ST. JOHN PASSION—
Soloists: The Philadelphia
Orch./Ormandy.
Columbia M3 30517

Bach's mighty "St. John Passion" gets a highly charged reading by Eugene Ormandy and the Philadelphia Orchestra and vocalists Judith Raskin, Maureen Forrester, Richard Lewis, George Shirley, Norman Treigle and Thomas Paul. This package is part of Columbia "Bach month" promotion and it should lead the way.

Country Music

Smokies' Folk Fest Set— First Time It's Outdoors

COSBY, Tenn.—The Third Annual "Folk Festival of the Smokies" is scheduled here this week (Friday, Saturday, Sunday) at Kineavista, the first time the event will be held outdoors.

Hosted by Jean and Lee Schilling, the Festival again will bring in big names in mountain music. Among those already slated to appear are Janette Carter, Frank and Jane George, Glenn and Kaye Orrin, Ramona Jones, the Bergerfolk, John and Dave Morris, Sylvia Sammons, Jackie McGowan, the Singing LeFevre Family, Smoky Rucker, the Prindle Mountain Boys, the Rutherford County Square Dancers, Roger Belton and Hank Arbaugh. Artists appearing for the first time this year include Babe Stevall, Erv Lewis, the Grassy Fork String Band, the Carolina Clowns, the Tsoyaha Indian Dancers, and the England Brothers.

Scores of other traditional musicians, singers and dancers will take part. One night of competition includes awards to champion guitarists, fiddlers, folk singers, dulcimer players, autoharps, mandolinists, banjoists and harmonica players. There also will be competitions in buck dancing and clog dancing.

Craftsman will display and sell hand-made musical instruments. There also will be a special folk song workshop for children.

Mrs. Jean Schilling, a native of the mountains of East Tennessee, is an accomplished dulcimer man. Her husband, a onetime of-

ficial with NASA, also is a craftsman and sculptor. Together they produce musical instruments.

Mrs. Schilling also has done several albums, with the dulcimer and mountain songs. She also appears on the album, "Folk Festival of the Smokies," which was recorded live at her festival. Both

are on the Traditional Records label.

Jean and Lee Schilling also will soon release another LP, "Porches of the Poor," also on Traditional. A good portion of their year is spent in college concerts.

National Educational Television last year televised two hours of the Festival.

A New Hall Opens in Mo.

MARCELINE, Mo. — A new 1,000-seat country music hall has opened here, with a permanent cast of 20 performers. The regulars are augmented by such artists as Ernest Tubbs, Bill Carlisle, Kitty Wells, Johnny Wright, Tex Ritter, Lonzo & Oscar and Bill Phillips, all of whom have made appearances.

Beginning a policy of a guest artist each week, contracts have been signed with Roy Acuff Jr., Billy Grammer, Benny Martin, Ernie Ashworth, Linda Cassady, Jack Barlow, Roy Acuff, George Riddle, Jimmy Newman, Doyle Folley, Gordon Terry, the Cantrells and Cal Smith. New acts are being added. Known as Col. Buck Cody's Frontier Jamboree, the structure is located in the downtown section of this small North Missouri town that was the boyhood home of Walt Disney.

A building nearby has been purchased to house executive offices, recording studios and a monthly

fan publication. Construction was started the past few weeks on
(Continued on page 43)

IT'S
TIME
FOR
THE
SUMMER
MAN!



TENNESSEE GOVERNOR Winfield Dunn is surrounded by music luminaries after signing into law an anti-bootleg bill making the crime a felony. Front row, left to right, Gov. Dunn, Mary Reeves Davis, Cecil Scife. Standing, back row, Legislator Jerry Agee, Terry Davis, Jim Ed Brown, Tex Ritter, Knox Phillips, and George Cooper Jr.

Jim Richards to Accent Artists on Princess Label

ROANOKE, Va.—Jim Richards Enterprises, a parent firm which includes recording, publishing, booking and promotion, has announced a concentration on artists on its label, Princess Records.

Richards, president of the parent company and its subsidiaries, has just concluded a promotional trip which took him to Nashville, Memphis, Little Rock, Houston, Dallas, Albuquerque, Las Vegas, Los Angeles, Reno, Lake Tahoe and Seattle. He handles his own distribution and has a tape arrangement with GRT for 8-tracks.

On his Princess Records label, he has country artists Buford Keg-

ey, Irma J. Ford, Jesse Hall, the Highlanders, and Bert Barber. The Highlanders are a bluegrass group, while Barber is a fiddle instrumentalist.

Another group, Earl Carter and the Fantastic Six, is in the soul category. Richards' booking firm is Top Ten, Inc., and his publishing company is Misty (BMI). Richards said he would move shortly into a new, massive building here, which will house all of his enterprises, and will have office space as well. He records his artists, who he produces, at Major Recording Co., a studio at Waynesboro, Va. He also owns this.

Nat Stuckey
has got himself a new hit single because more and more women want to be the woman he's singing it to.

"Only A Woman Like You"
#47-9977

And there's a new album for women who would like to be his alarm clock.

"SHE WAKES ME WITH A KISS EVERY MORNING"
LSP-4477

RCA Records and Tapes



David Houston Month in 2 minutes and 13 seconds.

A song called "Nashville."

A song that sums up more than just a month. Or the life of its author, Don Wayne.

It's Nashville as a way of life. And Nashville as the sound that changed country music.

Nashville: Where David Houston Month is every month of the year.

David Houston's new single, "Nashville." 5-10748

From Country Country: Epic Records

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 5/22/71

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	I WON'T MENTION IT AGAIN Ray Price, Columbia 4-45329 (Seaview, BMI)	10	38	32	ONE MORE TIME Ferlin Husky, Capitol 3069 (Dixie Jane/ Twig, BMI)	9
2	2	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca 32801 (Bros. 2, ASCAP)	10	39	39	SUNDAY MORNING CHRISTIAN Harlan Howard, Nugget 1058 (Wilderness, BMI)	7
3	3	I WANNA BE FREE Loretta Lynn, Decca 32796 (Sure-Fire, BMI)	9	40	40	WORKING LIKE THE DEVIL (For the Lord) Del Reeves, United Artists 50763 (Four Star, BMI)	7
4	5	TOUCHING HOME Jerry Lee Lewis, Mercury 73192 (Hill & Range/Blue Crest, BMI)	9	41	49	NEW YORK CITY Stabler Brothers, Mercury 73194 (House of Cash, BMI)	5
5	4	EMPTY ARMS Sonny James, Capitol 3015 (Melody Lane/Desiard, BMI)	13	42	43	ONLY A WOMAN LIKE YOU Nat Stuckey, RCA Victor 47-9977 (Forrest Hills, BMI)	5
6	7	STEP ASIDE Faron Young, Mercury 73191 (Blue Echo, BMI)	9	43	26	SO THIS IS LOVE Tommy Cash, Epic 5-10700 (House of Cash, BMI)	11
7	6	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic 5-10707 (Algee/ Altam, BMI)	12	44	34	A STRANGER IN MY PLACE Anne Murray, Capitol 3059 (TRO-First Edition, BMI)	10
8	8	A MAN IN BLACK Johnny Cash, Columbia 4-45339 (House of Cash, BMI)	9	45	55	CHARLEY'S PICTURE Porter Wagoner, RCA Victor 47-9979 (Window, BMI)	3
9	18	COMIN' DOWN Dave Dudley, Mercury 73193 (Addell, BMI)	6	46	24	BETTER MOVE IT ON HOME Porter Wagoner & Dolly Parton, RCA Victor 47-9958 (Blue Echo, BMI)	13
10	11	OH, SINGER Jeannie C. Riley, Plantation 72 (Singleton, BMI)	8	47	51	MARRIED TO A MEMORY Arlene Harden, Columbia 4-45365 (United Artists, ASCAP)	4
11	10	DREAM BABY (How Long Must I Dream) Glen Campbell, Capitol 3062 (Combine, BMI)	11	48	33	I LOVE THE WAY THAT YOU'VE BEEN LOVING ME Roy Drusky, Mercury 73178 (Music City, ASCAP)	12
12	9	ALWAYS REMEMBER Bill Anderson, Decca 32793 (Forrest Hills, BMI)	11	49	50	THE WORLD NEEDS A MELODY Red Lane, RCA Victor 47-9970 (Tree, BMI)	5
13	13	ANGEL'S SUNDAY Jim Ed Brown, RCA Victor 47-9965 (Moss Rose, BMI)	9	50	44	TRAVELIN' MINSTREL MAN Bill Rice, Capitol 3049 (Jack & Bill, ASCAP)	10
14	14	MISSISSIPPI WOMAN Waylon Jennings, RCA Victor 47-9967 (Tree, BMI)	8	51	47	TELL HIM THAT YOU LOVE HIM Webb Pierce, Decca 32787 (Tuesday, BMI)	11
15	15	TOMORROW NIGHT IN BALTIMORE Roger Miller, Mercury 73190 (Tree, BMI)	6	52	56	IT'S TIME TO LOVE HER Billy Walker, MGM 14239 (Forrest Hills, BMI)	3
16	16	GYPSY FEET Jim Reeves, RCA Victor 47-9969 (Open Road, BMI)	7	53	53	A SIMPLE THING CALLED LOVE Roy Clark, Dot 17368 (Glaser, BMI)	5
17	37	YOU'RE MY MAN Lynn Anderson, Columbia 4-45356 (Flagship, BMI)	3	54	57	EVERYBODY KNOWS Jimmy Dean, RCA Victor 47-9966 (Rich, BMI)	6
18	12	SOMETIMES YOU JUST CAN'T WIN George Jones, Musicor 1432 (Glad, BMI)	10	55	61	A PART OF AMERICA DIED Eddy Arnold, RCA Victor 47-9968 (Lair, BMI)	4
19	25	I'VE GOT A RIGHT TO CRY Hank Williams Jr., MGM 14240 (Recordo, BMI)	5	56	45	ANGEL Claude Gray, Decca 32786 (Vanjo, BMI)	9
20	23	THERE'S A WHOLE LOT ABOUT A WOMAN/MAKING UP HIS MIND Jack Greene, Decca 32823 (Forrest Hills, BMI/Jaray, BMI)	7	57	64	BABY, IT'S YOURS Wynn Stewart, Capitol 3080 (Freeway, BMI)	4
21	30	LET ME LIVE/ DID YOU THINK TO PRAY Charley Pride, RCA Victor 47-9974 (Pi-Gem, BMI/Pi-Gem, BMI)	5	58	59	MAKE ME YOUR KIND OF WOMAN Patti Page, Mercury 73199 (Gallico, BMI)	3
22	21	ODE TO HALF A POUND OF GROUND ROUND Tom T. Hall, Mercury 73189 (Newkeys, BMI)	8	59	67	PLEASE DON'T TELL ME HOW THE STORY ENDS Bobby Bare, Mercury 73203 (Combine, BMI)	2
23	28	COMIN' FOR TO CARRY ME HOME Dolly Parton, RCA Victor 47-9971 (Owepar, BMI)	7	60	—	ME AND YOU AND A DOG NAMED BOO Stonewall Jackson, Columbia 4-45381 (Kaiser/Famous, ASCAP)	1
24	29	CHIP 'N' DALE'S PLACE Claude King, Columbia 4-45340 (Algee/Gallico, BMI)	7	61	—	ALL I NEED IS YOU Carl Belew & Betty Jean Robinson, Decca 32802 (4 Star, BMI)	3
25	42	RUBY (Are You Mad) Buck Owens & His Buckaroos, Capitol 3096 (Acuff-Rose, BMI)	4	62	65	WHAT DO YOU DO Barbara Fairchild, Columbia 4-45344 (Champion, BMI)	7
26	38	GWEN (Congratulations) Tommy Overstreet, Dot 17375 (Shenandoah, BMI)	5	63	70	THEN YOU WALK IN Sammie Smith, Mega 615-0026 (100 Oaks, BMI)	2
27	27	A GOOD MAN June Carter Cash, Columbia 4-45338 (House of Cash, BMI)	8	64	58	HAPPY SONGS OF LOVE Tennessee Ernie Ford, Capitol 3079 (Morris, ASCAP)	5
28	46	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor 47-9976 (Vector, BMI)	3	65	73	ONE MORE DRINK Mel Tillis, Kapp 2121 (Sawgrass, BMI)	3
29	48	SOMETHING BEAUTIFUL Slim Whitman, United Artists 50775 (Stallion, BMI)	4	66	—	TELL HER YOU LOVE HER Kenny Price, RCA Victor 47-9973 (Duchess, BMI)	3
30	17	NEXT TIME I FALL IN LOVE (I Won't) Hank Thompson, Dot 17365 (Central Songs, BMI)	12	67	—	PUT YOUR HAND IN THE HAND Anne Murray, Capitol 3082 (Beechwood, BMI)	1
31	19	THERE'S SOMETHING ABOUT A LADY Johnny Duncan, Columbia 4-45319 (Pi-Gem, BMI)	11	68	—	(I Heard That) LONESOME WHISTLE Don Gibson, Hickory 1598 (Peer Int'l, BMI)	1
32	20	KNOCK THREE TIMES Bill "Crash" Craddock, Cartwheel 193 (Pocketful of Tunes/Jillbern/Saturday, BMI)	15	69	—	MOUNTAIN OF LOVE Bobby G. Rice, Royal American 32 (Vaughn, BMI)	1
33	36	IF YOU LOVE ME (Really Love Me) Lamar Morris, MGM 14236 (Duchess, BMI)	6	70	—	YOU'RE JUST MORE A WOMAN Bob Yarbrough, Sugar Hill 013 (Sue-Mirl, ASCAP)	1
34	52	JUST ONE TIME Connie Smith, RCA Victor 47-9981 (Acuff-Rose, BMI)	3	71	71	I SAY "YES SIR" Peggy Sue, Decca 32812 (Tree, BMI)	2
35	35	BUS FARE TO KENTUCKY Skeeter Davis, RCA Victor 47-9961 (Crestmoor, BMI)	12	72	—	THE CHAIR Marty Robbins, Columbia 4-45377 (Mariposa, BMI)	1
36	22	L.A. INTERNATIONAL AIRPORT Susan Raye, Capitol 3035 (Blue Book, BMI)	14	73	—	COUNTRYFIED George Hamilton IV, RCA 74-0469 (Beechwood, BMI)	1
37	31	IT COULD 'A BEEN ME Billie Jo Spears, Capitol 3055 (Chestnut, BMI)	10	74	74	MARRIED TO A MEMORY Judy Lynn, Amaret 131 (United Artists, ASCAP)	2
				75	75	JIM DANDY Lynn Anderson, Chart 5125 (Raleigh/Progressive, BMI)	2

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 5/22/71

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	HAG Merle Haggard, Capitol ST 735	6
2	3	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	17
3	4	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	7
4	1	ROSE GARDEN Lynn Anderson, Columbia C 30411	22
5	6	DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513	5
6	5	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	17
7	8	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	38
8	7	WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251	13
9	9	WHEN YOU'RE HOT YOU'RE HOT Jerry Reed, RCA Victor LSP 4506	4
10	14	WILLY JONES Susan Raye, Capitol ST 736	7
11	11	ANNE MURRAY Capitol ST 667	6
12	18	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca DL 75276	3
13	12	BED OF ROSE'S Stetler Brothers, Mercury SR 61317	19
14	22	EMPTY ARMS Sonny James, Capitol ST 734	5
15	19	MARTY ROBBINS' GREATEST HITS, VOL. 3 Columbia C 30571	3
16	20	JOSHUA Dolly Parton, RCA Victor LSP 4507	4
17	24	SIMPLE AS I AM Porter Wagoner, RCA Victor LSP 4508	3
18	17	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4381	28
19	21	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75353	18
20	27	KNOCK THREE TIMES Billy "Crash" Craddock, Cartwheel CTW-AL 193	2
21	10	ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460	17
22	26	ALWAYS REMEMBER Bill Anderson, Decca DL 75275	2
23	23	MORNING Jim Ed Brown, RCA Victor LSP 4461	17
24	15	WITH LOVE George Jones, Musicor MS 3194	13
25	16	BEST OF ROY CLARK Dot DOS 25986	9
26	13	TWO OF A KIND Porter Wagoner & Dolly Parton, RCA Victor LSP 4490	12
27	25	STEP ASIDE Faron Young, Mercury SR 61337	7
28	—	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic E 30658	1
29	30	15 YEARS AGO Conway Twitty, Decca DL 75248	25
30	31	THIS, THAT & THE OTHER Wendy Bagwell, Canaan CAS 9679	6
31	28	SNOWBIRD Anne Murray, Capitol ST 579	34
32	29	FOR THE GOOD TIMES Chet Atkins, RCA Victor LSP 4464	11
33	34	I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME Roy Drusky, Mercury SR 61336	2
34	35	ARMS OF A FOOL/COMMERCIAL AFFECTION Mel Tillis & the Statesiders, MGM SE 4757	8
35	37	THE TAKER/TULSA Waylon Jennings, RCA Victor LSP 4490	11
36	33	BRIDGE OVER TROUBLED WATER Buck Owens, Capitol ST 685	12
37	38	THE JOHNNY CASH SHOW Columbia KC 30100	28
38	36	SOMETHING ELSE Danny Davis & the Nashville Brass, RCA Victor LSP 5576	9
39	39	HELLO DARLIN' Conway Twitty, Decca DL 75209	48
40	42	GREATEST HITS, VOL. 1 Lynn Anderson, Chart CHS 1040	7
41	40	JIM REEVES WRITES YOU A RECORD RCA Victor LSP 4475	15
42	43	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	34
43	41	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	70
44	44	GLEN SHERLEY Mega M31-1006	2
45	45	TRACKS & TRAINS Hank Snow, RCA Victor LSP 4501	2

Country Music

Nashville Scene

MGM's Hank Williams Jr. has been set for a two-week engagement in the Main Show Room of the Las Vegas Landmark Hotel beginning June 9. He will appear with the **Mike Curb Congregation**, plus his own nine-piece band and the **Drifting Cowboys**. . . . **Peggy Little** also will be a big part of the Landmark show. . . . **The Kitty Wells-Johnny Wright** show has returned from an overseas tour of Germany and Europe, and already have been asked back for next year. . . . **Webb Pierce's** new LP on Decca has been released, and it's called the "Webb Pierce Road Show." . . . **Hugh X. Lewis**, recovering from an auto accident, was forced to cancel several tapings of his TV syndication. He's just now getting back in action. . . . Columbia's **David Rogers** recently made a record appearance with Liz Anderson at Platteville, Wis., and both were asked back for another appearance.

Bill Carlisle will make a three-week tour of Ireland beginning Aug. 18, with his long-time sidekick, **Marshall Barnes**. . . . Thunderbird's **Dale McBride** has been given the keys to the city of Corpus Christi by Mayor **Jack Blackman**. . . . Songwriter-singer **Bob Yarbrough** has joined ASCAP here. He is with Sue-Mirl publishing. . . . A public service announcement on WNEW-FM in New York has Mega's **Glen Sherley** doing a one-minute monologue dealing with a warning to potential lawbreakers. . . . **Marve Hoerner**, president of Triple T Talent, has signed **Pete Laumbach** to a personal management pact. Laumbach is another of the talented Denver discoveries. . . . **Glen Hurley** has purchased Blue Boy Records, and plans to construct a recording studio at Springfield, Ill. . . . **Floyd Tillman**, the all-time great writer-performer, has donated his 10-gallon Texas white hat to the Country Music Hall of Fame and Museum. . . . **Rex Allen Jr.**, who records for SSS International, has been selected a finalist in a 56 city search for new professional talent conducted by CBS-TV. They will be used as regulars or guests on "New TV Faces," a summer replacement for the "Carol Burnett Show." . . . **Al Gordon**, program director of KONE, in Reno, voices a familiar cry. He can get country records from distributors. Instead, he gets the run-around. The exceptions, he points out, are Mega, Cartwheel and Starday. He says the rest ignore him. . . . **Jim Ed Brown** and producer **Bob Ferguson** go into a studio session next week in pursuit of their third consecutive high-on-the-chart single.

Del Reeves, Jamey Ryan and **Stan Hitchcock** will lead the entertainment parade at Flag Day ceremonies June 12 in Mellott, Ind. Then they'll entertain some 15,000 VFW conventioners. . . . The

(Continued on page 38)

THE
SUMMER
MAN
WILL
SOON
BE HERE!



the single moved up in the charts fast... and here comes the Album, moving strong!

'THE RATTLESNAKE STORY'

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Mitch Torok-Ramona Redd

12 Dot Artists Buy KTOW

TULSA—Acquisition of Radio Station KTOW here by a group headed by Roy Clark and Hank Thompson, Dot artists, has been announced.

The announcement came at a civic luncheon honoring Clark, attended by Oklahoma Gov. David Hall and others.

Plans also were announced to convert a 2,450-acre ranch into a leisure complex were revealed at

the same time. Clark's investments in this region now total in excess of \$1.5 million.

Partners with Clark and Thompson in the radio venture are Jim Halsey, who manages both artists, and Mack Sanders, who owns stations KFRM in Wichita and KBIL in Kansas City.

Clark plans to construct a new building and tower for the 1,000-watt facility. The ranch, in addition to residential housing, will develop a golf course and swimming pool along with other special recreational features.

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**...AND
THIS
IS
ANNE
CHRISTINE!**



Bissell Sweeps Up 'Sound America'

NASHVILLE — An all-Nashville produced, directed, arranged, scored and choreographed show has been purchased by the Bissell Co., major appliance firm, for showing in 70 to 100 major markets in the fall.

The show, "Sound America," hosted by Eddy Arnold, will feature Roy Clark, John Davidson, Alex Drier, Marty Robbins, Sammi Smith and Candi Staton.

Videotaped at WLAC-TV, it will be produced by Bill Williams and directed by Joe Hostettler, both of whom worked the "Hee Haw" show. Roy Smith will serve as executive producer.

Music director Hank Levine has done all of the arrangements and scoring for a 27-piece orchestra.

This is the first such show done

totally by Nashvillians. Both "Hee Haw" and the "Johnny Cash Show" had outside leadership. It also marks the first time there has been open casting for such a program here, and the first local choreography.

Bissell previously sponsored a Boots Randolph special, packaged in the same manner. Because of accelerated sale of product following the show, the company contracted for the second. All of the markets utilizing the program will be obliged to show it in prime time.

The videotaping covers a three-day period, using an audience on portions of the program.

A spokesman said that, depending upon the success of this show, Bissell may undertake a complete series for future showing.

Sound Media Produces 'American' Radio Shows

NASHVILLE — "Traditionally American," an hour-long series of country radio specials, has been produced by Sound Media here for distribution to top market stations.

The series of 12, spotlighting major artists, is not historical in nature, but rather biographical and entertaining, relating to today's audience.

Each hour-long package contains 12 minutes of commercial availabilities. Eight minutes of time will be for sale by Sound Media, and four minutes are provided for station sale, including two 60-second and four 30-second spots. The shows will be provided free of charge to participating stations.

Sound Media has recommended that all stations running the series charge a substantially higher rate

per spot on "Traditionally American" than normal program rates.

The company also will use the services of C.E. Hooper, Inc., to provide audience studies at a nominal cost, shared with the manufacturer of the shows—to those stations in selected markets.

Sound Media already has some of the national sponsors lined up for the specified segments of the show, according to Scott Anderson, president of the firm and producer of the series. Participating stations will be provided, for their sales staff, updated sales one-sheets and printed brochures about the series.

The pilot show covers the life of Eddy Arnold, with many of his early hit songs and the more modern ones. Voices on it include those of Arnold, Tex Ritter, Roy Wiggins, Mrs. Joe Walker, and others.

Nashville Scene

• Continued from page 37

Blackwood Brothers will take part in Dolly Parton Day June 6 at Sevierville, Tenn. They stepped in for **Wendy Bagwell** and the **Sunlighters** who had to cancel when the date was changed. . . . **Merle Haggard, The Strangers, Bonnie Owen, Ernest Tubb, the Texas Troubadors, the Carter Sisters, Leon Bollinger** and the **Plainsmen Quar-**

Hofer Joins Noble-Dury

NASHVILLE — Betty Hofer, former public relations director for Bill Hudson & Associates, has joined Noble-Dury Public Relations here as vice president.

Miss Hofer will be responsible for developing and implementing extensive public relations programs for the music industry, according to Bailey Leopard, president.

"We plan to develop new approaches to the entertainment industry through more concentrated concepts by striving for total coordination, such as album production and packaging," Leopard said.

Miss Hofer has been associated with the music industry for several years, and has a strong broadcast background. She is a member of the public relations committee for the Country Music Association, and is a member of NARAS and the Nashville Songwriter's Association.

packed the Shrine Mosque in Springfield, Mo., to play a benefit show for the Zoo. The date was part of a **Hap Peebles** tour, and was promoted by 16-year-old **Scott Simen**, son of music publisher and producer **Si Simen**. . . . **Tommy Overstreet** was at the Clement Studio last week to finish his first LP for Dot Records. The album was produced by **Ricci Mareno**. . . . **Doyle Nolly**, onetime harmony man for **Buck Owens**, have completed a week in Rock Hill, N.C., followed by some one-nighters. Now the artist and his group have started a month-long engagement at Mobile, Ala. . . . **Jerry Brock** has collected material and will record under a leading independent producer soon. . . . **Sam McGree**, who celebrated his 77th birthday this month, now has his second album on the market.

Wherry to Judge PR Competition

NASHVILLE—Dwana Wherry, art director for Claser Publications, Inc., has been asked to judge the 1971 Religious Public Relations Council's Creative Communication Awards.

The purpose of the competition is to give recognition to members of the Nashville Chapter of RPRC for outstanding achievement.

Miss Wherry not only does all the art design work for the Glasers, but also has contributed art work for such organizations as NARAS and other music-involved groups.

Album Reviews Continued



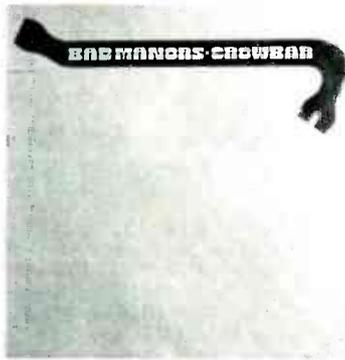
POP
CURTIS MAYFIELD—
Curtis/Live!
Curton CRS 8008

Relevance is the word for this Mayfield live set, caught in action at New York's Bitter End and revealing the contemporary side of the artist. It's an exciting two-album package with Curtis fizzing along with his small group and playing guitar himself. As ever, "Check Out Your Mind" is a standout.



POP
IDES OF MARCH—
Common Bond.
Warner Bros. WS 1896

The Ides of March have matured a great deal since their last attempt at an LP. They sound more together and less plastic than before and offer a good big band rock sound. The common bond here is good, solid hard music, especially with tunes like "Friends of Feeling," "Freedom Sweet," and "Tye-dye Princess." The soft "L.A. Goodbye," offers a fantastic contrast.



POP
CROWBAR—Bad Manners.
Paramount PAS 6007

Canada's Crowbar has gained importance in their native land and their rollicking and expert variations on rock & roll and blues are becoming sought after in the U.S. "Too True Mama" and "The House of Blue Lights" sound like authentic and raunchy blues, while their latest single, "Oh What a Feeling," and "Mountain Fire," are commercial entries. "Prince of Peace" is a timely performance, a la John Ono Lennon.



POP
BEAVER & KRAUSE—
Gandharva.
Warner Bros. WS 1909

This LP is a heavenly mixture of blues, jazz, electricity, Eastern and Western thought and musicians who can play through every musical genre considered heavy in today's standards. Much of the LP is moog and overbub, but the finished product contains pure cosmic energy. "Saga of the Blue Beaver," features Mike Bloomfield on guitar and has a blues base.



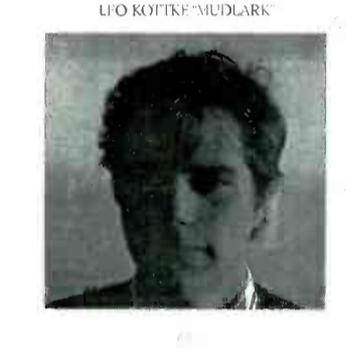
POP
KYLE—Times That
Try a Man's Soul.
Paramount PAS 6006

Producer Artie Ripp comes up with a winner in this new discovery, based on the West Coast. The composer-performer offers some strong folk rock material, loaded with potential FM and Top 40. The opener, "Virginia Traveler," is a heavy rock item, as is "Times That Try a Man's Soul." His lyrics are dynamite as witnessed in the above and in the ballad, "The Reason." Well written and performed.



POP
LOU CHRISTIE SACCO—
Paint America Love.
Buddah BDS 5073

Both sides of his current single, "Waco" and "Lighthouse," are featured in this concept program with the title tune "Paint America Love" one of the strongest cuts in the package. His "Best Way to See America" is another sample of clever lyric line with a heavy message. There's appeal here for FM and Top 40 that should prove an important chart item. Well planned and performed.



POP
LEO KOTTKE—Mudlark.
Capitol ST 682

Leo Kottke's hot acoustical guitar work has been sweeping through the underground and it's time he got wider acceptance. This set should do it for him, especially with sides like "Machine," "Bumblebee" and "Eight Miles High" to pull out.



POP
GUN HILL ROAD—
First Stop.
Mercury SR 61341

New group makes a strong bid for play and sales in this initial package of rock material penned by lead singer Glen Leopold. "My Lady Loves the Day," "Day-break," "Thoughtcatcher," and "I Will Never Face the World Again" are the heavier cuts that offer much for both Top 40 and FM. The New York-based group could come up a winner, first time out.



POP
CLIMAX BLUES BAND—
Sire SI 4901

This is the second LP from Climax, and it is a mellow interpretation of the heavy Chicago blues, with tribute to the Mississippi Delta country added for flavor. Much of the album is instrumental but there is color added to the cuts through vocals. "Country Hat," "Brief Case," and "Louisiana Blue," are outstanding and should receive heavy air play.



COUNTRY
JIMMY DEAN—
Everybody Knows.
RCA Victor LSP 4511

Jimmy Dean's fans will like this latest package. The material includes the title song, "Everybody Knows," and such standards as "Rocky Top," "Today I Started Loving You Again."



COUNTRY
KENNY PRICE—The Sheriff of
Boone County.
RCA Victor LSP 4527

These performances by Kenny Price are loaded with flavor and individuality. The material includes some very strong tunes, including "The Sheriff of Boone County," "Biloxi" and "Tell Her You Love Her."



COUNTRY
BILL MONROE'S COUNTRY
MUSIC HALL OF FAME—
Decca DL 75281

Bill Monroe, one of the great originals of American music, is represented here by some great performances. These range from "Mule Skinner Blues," recorded in 1971, to "Rocky Road Blues" and "Footprints in the Snow," cut in 1945. The notes contain dates of all the cuts, and an informative piece by Ralph Rinzler, of the Smithsonian Institution. A fine package for collectors.



CLASSICAL
J.S. BACH: THE WELL-
TEMPERED CLAVIER, BOOK 2
(PRELUDES & FUGUES 17-24)—
Glenn Gould.
Columbia M 30537

Glenn Gould has come up with a volume of Bach's Preludes and Fugues that completes his recordings of "The Well-Tempered Clavier." Included are the 17th and 24th, and once again Gould proves he is master of the piano and his interpretations are ranked among the finest. Destined to prove a top seller.



JAZZ
GEORGE BENSON—
Beyond the Blue.
Horizon CTI 6009

The finely honed technically and musically sound guitar of George Benson, leads the way for sidemen who include Jack DeJohnette, drums; and Ron Carter, bass; plus percussion. Benson's version of "So What?" a Miles Davis tune, offers one of the most logical interpretations of Davis' composing genius. "All Clear," and "Somewhere in the East," show Benson's ability as a composer.



JAZZ
HERBIE HANCOCK—
The Best Of.
Blue Note BST 89907

Represented in this double LP set is the composing and playing genius of Herbie Hancock from 1962-1969. There is a good cross section of Hancock's musical philosophy represented as well as a representative sample of some of the best sidemen in the business. Included in this history are "Maiden Voyage," "King Cobra" and "Succotash."



RELIGIOUS
GEORGE BEVERLY SHEA—
Amazing Grace.
RCA Victor LSP 4512

George Beverly Shea is in a class by himself as an interpreter of religious songs. This album, excellently produced, showcases his artistry with such standards as "Amazing Grace," "Wings of a Dove," "Good Night, Sweet Jesus." Choice product.

SPECIAL MERIT PICKS

POPULAR

TV SOUNDTRACK — The World Starring Howdy Doody, P.I.P. PIP 6808 (S)
The current trend towards nostalgia is now working its way into the recording area, and this collection of bits from the early "Howdy Doody" shows beginning in the late forties, and working up to 1960, has been intermixed with political speeches to create an aura of spanning time. Included are the original voices of Buffalo Bob, Howdy Doody, Dilly Dally and everyone else from Churchill to Eisenhower.

PEARL BAILEY—Pearl's Pearls. RCA Victor LSP 4529
Miss Bailey departs from her usually whimsical musical style to demonstrate her dramatic powers of singing. "Mama, a Rainbow," "If You Go Away," "Here's That Rainy Day," and Berlin's classic "Supper-time" are given sensitive and highly dramatic interpretations by the unique stylist.

CRUSADERS—Pass the Plate. Chisa CS 807

This second record by the Crusaders, on the Chisa label, embodies many of the fine qualities of musicianship revealed in their first record for Chisa, released last year. The all jazz emphasis of the original Jazz Crusaders is less and less apparent, and the group's musical offering is now more diversified, touching base with a happy blend of soul sounds and Afro-jazz rhythms.

HUGH MASEKELA & THE UNION OF SOUTH AFRICA—Chisa CS 808

Over the years the Afro-jazz music of Hugh Masekela has turned on music lovers of all ages. Now this consistently fine performer teams with fellow Africans, Jonas Gwangwa—who originally recorded, along with his African Explosion, on the Jamal label—and saxophonist Caiphus Uemanya, to form the Union of South Africa, and add a new dimension to his popular brand of music.

(Continued on page 43)

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

THE BEST OF BARBARA LEWIS—Atlantic SD 8286 (S)
JOE RENZETTI/TONY LUISI — Electric Tommy. Viva V36025 (S)
PETER KELLEY — Dealin' Blues. Sire SI 4903
SAVAGE GRACE—Savage Grace 2. Reprise RS 6434
NAZZ III—SGC SD 5004
LONNIE YOUNGBLOOD—Live at the Sugar Shack. Turbo TU 7003
CHRIS MCGREGOR'S BROTHERHOOD OF BREATH—RCA Neon NE 2
JEFF STURGES and UNIVERSE—Mam 1
OIL PAINT—GWP ST 2034
PAPA NERO—Atlantic SD 8280
DEPENDABLES—Klatu Berrada Nitku. United Artists UAS 6799

SOUNDTRACK ★★★★★

SOUNDTRACK—Red Sky at Morning. Decca DL 9180

ORIGINAL SOUNDTRACK—The Hard Ride. Paramount PAS 6005

CLASSICAL ★★★★★

HANDEL: WATERMUSIC—English Chamber Orch. (Leppard). Philips 6500 047 (S)

JAZZ ★★★★★

REUBEN WILSON—A Groovy Situation. Blue Note BST 84365

COMEDY ★★★★★

JERRY CLOWER FROM YAZOO CITY—Mississippi Talkin'. Decca DL 75286
NORMA MILLER—Healthy, Sexless & Single. Laff A 148

INTERNATIONAL ★★★★★

SERGEANT EMILE—Sings of Love. Request SRLP 8157

Jukebox programming

Jukebox LP Future Bright: Yudkofsky

By EARL PAIGE

ENGLEWOOD, N.J.—Jukebox album producer Bernie "Y" Yudkofsky said he realizes programmers are holding off using Little LPs because they fear they will be left hanging by another discontinuation of such product, but he swears he is in the business to stay. He just released five more LPs. This makes 26 packages in Yudkofsky's Gold-Mor Dist. catalog.

Little LP's Unlimited, Northfield, Ill., is also building up a good catalog and just added six more for a total of 48 being offered by Richard Prutting who heads that firm (see separate story).

Little LP's for jukeboxes was a concept developed some years ago and pushed strenuously by Seeburg Corp., Chicago. Later, the program was switched to Garwin Sales where Robert Garmisa continued an aggressive program until a few years ago.

LP's Unlimited Adds 5 Albums

CHICAGO—Little LP's Unlimited here has released six more jukebox albums:

Elton John: "Tumbleweed Connection (143)"; "Come Down in Time," "Country Comfort," "Amoreena" and "Love Song." Lenny Dee: "Remember Me (144)"; "One Less Bell to Answer," "1900 Yesterday," "For the Good Times," "Watching Scotty Grow," "It's Impossible" and "Rose Garden." Bert Kaempfert: "Orange Colored Sky (145)"; "Bye Bye Blackbird,"

(Continued on page 42)

In the meantime, Oscar "Bucky" Buchman, Redisco, Baltimore, became involved and is still producing some product. Other labels now produce them, including Thunderbird and Juke. Moreover, all jukeboxes manufactured for the last several years play albums.

However, jukebox programmers over and over state they are skeptical about bringing albums back into their locations because they don't want to disappoint people should the product be discontinued again.

"I know programmers and one-stops in some cases have a fear that a similar situation will develop, that Little LP's will again be discontinued and they'll be left hanging. This is holding back the advance of Little LP's right now. I don't agree with this feeling and I am in the Little LP business to stay," Yudkofsky said.

Another objection to programming albums has been that they must be programmed in tiers of 10 or not at all, because of the different pricing (albums play at 25 cents per side; singles at two for a quarter or three for a quarter).

This objection has been blunted because of the growing supply of product. Yudkofsky and Prutting both point out that there is no problem finding 10 or more good albums today. Moreover, one Chicago operator is using just two Little LP's on one phonograph (but these are priced as singles and he said he is "losing money") so that flexibility does exist.

It's Yudkofsky's opinion that Little LP's serve many purposes:

- As transition programming material when operators go from three- to two-for-a-quarter pricing (the patron still has a bargain of

(Continued on page 42)

GOLD MOR LP'S

ENGLEWOOD, N.J.—Gold Mor Dist. here has released five new jukebox LP's. Tony Bennett: "Love Story (C-30558)"; "Love Story," "Tea for Two," "They Can't Take That Away From Me," "I Want to be Happy," "The Gentle Man" and "I Do Not Know a Day I Did Not Love You." Barbra Streisand: "Stoney End (KC-30378)"; "Stoney End," "Just a Little Loving," "Maybe," "I Don't Know Where I Stand" and "If You Could Read My Mind." Andy Williams: "Love Story (C-30497)"; "Love Story," "I Think I Love You," "Something," "Candida" and "My Sweet Lord."

Also: Lynn Anderson: "Rose Garden (C-30411)"; "Rose Garden," "I Don't Want to Play House," "It's Only Make Believe," "Another Lonely Night," "Snowbird," and "Sunday Morning Coming Down." Jerry Vale: "Italian Album (C-30389)"; "Terna," "Russella E Maggio," "Statte Vicino Anne," "No Ti Scordar Di Me," "Core N Grate" and "Passione."

Jukebox LP Lags in Spain

By DELORES ARACIL

MADRID—Although jukebox albums (often regarded as regular retail items) are popular in several countries, this is not so here. Seven-inch LPs for jukeboxes do not exist in Spain anymore, nor is there any possibility of their manufacture in the immediate future. Nevertheless, radio stations are playing cuts from 12-in. LP's much as is happening in the U.S.

Long Singles Sequel: Two Song Flip Side

By GEORGE KNEMEYER

LOS ANGELES—Just as some headway looms in the jukebox programmers' battle against overly long singles, Reprise Records and T. Rex have confronted the jukebox people with another dilemma: the two song flip side.

The subject of overly long singles was debated at the recent meeting of the Music Operators of America directors. At least one state organization of jukebox operators has voted to petition the record companies to shorten singles.

The problem is world-wide as well.

The new single by T. Rex features two songs on the flip side, "One Inch Rock" and "Seagull Woman." The combined playing time of both songs is just under five minutes. The "A" side, "Hot Love," runs 4:50 minutes. The song was number 88 on Billboard's Hot 100 for May 15.

Ron Saul, national promotion director for Warner Bros./Reprise Records, was unavailable for comment.

While this is the first known instance of a two song flip side in the United States, a similar problem has been plaguing Great Britain for over a year. Of course, U.S. jukebox programmers did at one time program some extended play (EP) albums when they were popular here.

Several companies in England have released "maxi-singles," which contain three or more songs to the records. The most recent example

(Continued on page 42)

Rock Adds to Jukebox Play

By BENN OLLMAN

MILWAUKEE—More locations are receptive to programming of rock music—even his traditionally conservative spots—reports Bob Wiedenhoef, Novelty Service Co. The switch is not abrupt or even dramatic, but it is there, he claims. "This is because as the kids get older, they make up a larger share of our location's customers. And these young adults prefer to hear the kind of music that they grew up on when they listen to a jukebox. Even the older patrons in these locations have been discovering that there is some enjoyable listening in the new rock releases. We don't put on hard rock or acid numbers. But neither do we program much of the middle of the road, 'nice' music these days, either."

He has another reason for the stepped-up programming of rock music from the Novelty Service Co. routes: "That's about all you can buy these days at the one-stops. All the labels are on the band wagon pushing rock music. Only occasionally does something like 'Love Story' come along that seems to satisfy all our locations. We covered our routes with Mancini's 'Love Story' and it's still going very strong for us."

A veteran music programmer, Wiedenhoef reports that color

(Continued on page 42)

PROGRAMMER PROFILE

Scouts 2 One-Stops for 'Cover' Disks

By GRIER LOWRY



SWEET SPRINGS, Mo.—As he makes buying rounds every two weeks at two one-stops in Kansas City where he does business, E. A. "Tip" Tipton, programmer and owner of Wollet Music & Vending Co., Sweet Springs, Mo., keeps one goal uppermost in mind: Get as many general (cover) records with good play promise at all types of locations as possible on the order list. By buying from two one-stops, he is more of jumping on the top new releases.

Wollet's location mix runs about 15 percent soul with the other 85 percent pretty equally divided between teen and country music locations. Taverns, restaurants and drive-ins comprise most of the route.

Why is he strong on records that go several ways? They cut the buying chore, and they lessen the chance of getting caught with records that don't make it at in any type location. Many teen records, he points out, go good on machines in country locations.

Between 200 and 300 jukeboxes are serviced by the company in a territory that runs about 60 miles east, 40 miles south, 25 miles north, 65 miles west of the Sweet Springs base. Buying and machine servicing are on a two-week cycle. Normally, Tipton picks between 365 and 400 records on his one-stop trips to Kansas City plus about 85 to 100 soul records.

Two One-Stops

He divides buying between Davidson's One-Stop and Musical Isle of America, both in Kansas City. He has kept appreciation for the way both one-stops dispense counsel, survey information and help in making selections. They're a strong factor in keeping his ma-

chine spinning, he said. He likes the way the inventory at Musical Isle is well laced with oldies and soul records. By shopping at both one-stops, he said he helps ensure that he gets the current hot-play records. "If one is out of a record, there's a good chance the other one-stop has it," he said.

Both one-stops, he said, are useful in his efforts to squeeze a high percentage of cover records onto the boxes. Pinpointing prime examples of cover records, Tipton cited "When You're Hot, You're Hot," Jerry Reed, "Hot Pants" by the Salvages, and almost any records by Jerry Lee Lewis, Glen Campbell, Neil Diamond and Charley Pride. A good example of an artist whose records won't take the two-way stretch, he says, is Buck Owens. Strictly country locations.

There are few easy listening locations on the Wollet location roster. Teen locations are typified by the Dogs 'N' Suds drive-ins. In many instances, the company services a combination vending-music setup with cigarette, pinball, coffee, cold drinks and snacks machines in the picture.

24-Hour Stops

Cover record programming is useful in servicing the several 24-hour restaurants which are on the company's agenda, according to Tipton. "All programmers are aware what a sticky business it is servicing these locations," he declared. "You have the type of customer who hates pops and swears by country, and then the opposite type. I try for a balanced selection a little of the pop records, a little country. But I try not to go too far in any direction. In other

(Continued on page 42)

Coin Machine World

BALLY OPERATING

Bally Manufacturing Corp., Chicago, will become involved in operating amusement games in large national chain stores, airports and other locations where masses of people gather. This is only part of the good news William T. O'Donnell, president, told stockholders at the firm's recent meeting.

Bally is having its best business in the over 30 years of its history. Net income increased 63 percent and was up for the fifth consecutive quarter. The world-wide expansion of the firm continues. A new French subsidiary has been formed, Bally France S.A., which will be 80 percent owned by Bally and managed by a French national. Bally has wholly or partly owned subsidiaries in Belgium, Stockholm, Finland, Norway and Austria.

Bally is filing with the Securities and Exchange Commission a registration statement offering 225,000 shares of its common stock. It is expected that the offering will commence in early June. There is speculation that the offering could lead to Bally's listing on the American Stock Exchange, but O'Donnell said he could reveal only that the offering is being made.

Owners of several large department-discount chain stores have

asked the company to get into operating, it was explained. A stockholder of Bally explained that discount stores, for example, are generally happy with \$8 per square foot return on their money before taxes and overhead. "They're finding that amusement games generate \$20 to \$25 per square foot."

Tests in six different chains have been conducted. Among them, Two Guys, W.T. Grant, McCrorys and Cook. Some chains will build a special game room at the front of the store.

Large national chains prefer to do business with one source, it was pointed out. O'Donnell indicated that even the large present coin machine operations such as ARA Services are not specializing in games. Thus, the entry of Bally.

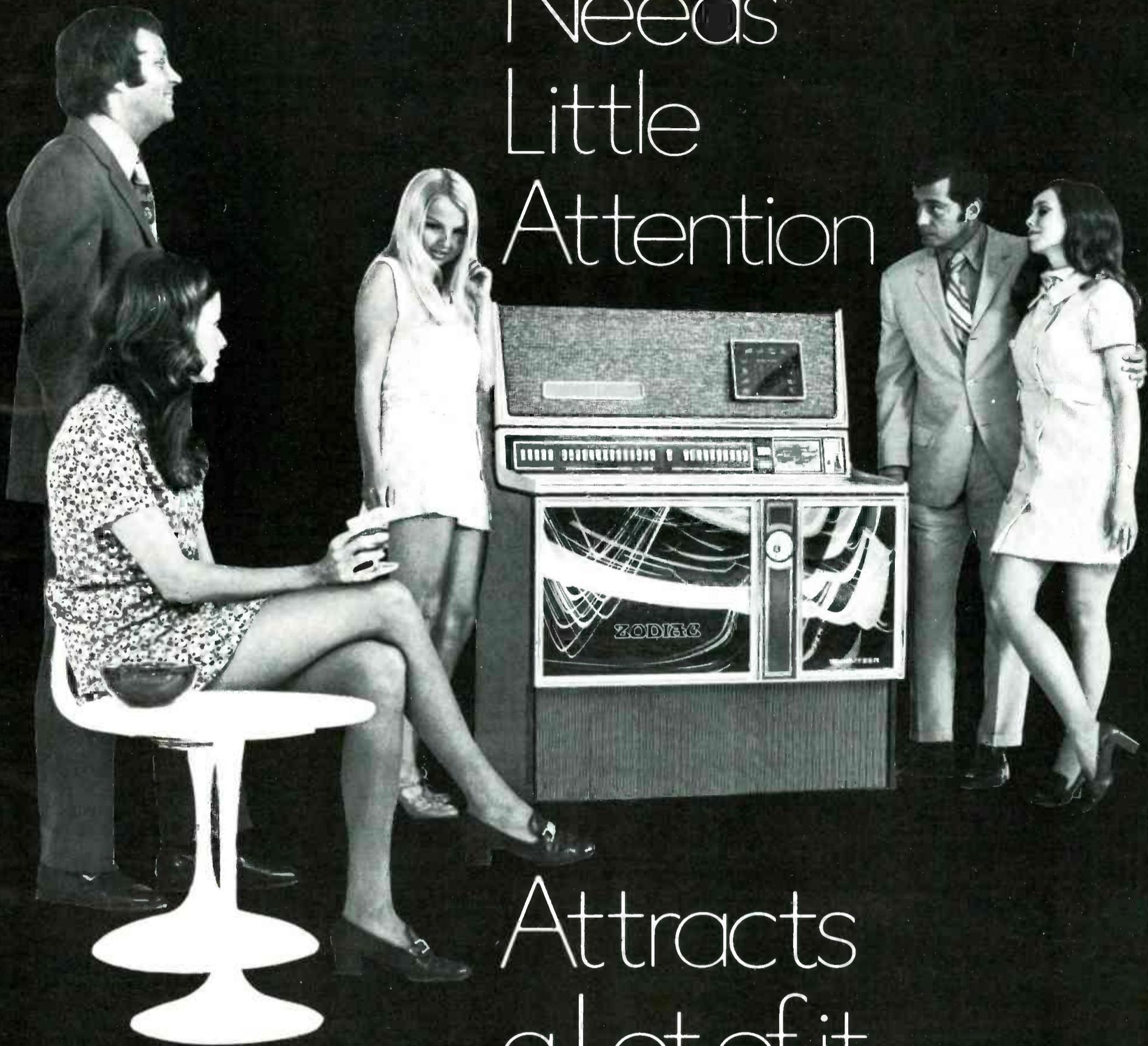
However, Bally will not become involved in what is known as regular "street" operations; that is, bars and restaurants.

As for expansion into other areas of manufacturing, O'Donnell said Bally will not purchase a jukebox manufacturing firm. "I don't think jukeboxes are as profitable as games. The same is true of vending," he added. Bally has a plant in Ireland, an assembly facility in Freeport, Grand Bahama, and a parts center in Belgium.



ED WOLET (above) retired founder of Wollet Music Co., Sweet Springs, Mo. and (below) programmer E. A. "Tip" Tipton.

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'Cover' Hits Ease Task of Mo. Jukebox Programmer

• Continued from page 40

words, if I select a country record I make sure it isn't too country," he said. Charley Pride and Jerry Reed are good examples of artists whose records will walk this kind of a tightrope.

Tipton was surprised by the lively play generated by Charley Pride's "Did You Think to Play?" and "Let Me Live." He points out that when you put religious records on tavern machines you touch a sensitive chord with many customers. But even in taverns, he found "Did You Think to Pray" did well. And Harlan Howard's "Sunday Morning Christian" also got a good reception in taverns and other locations. In fact, it went great on several machines.

"But 'When You're Hot, You're Hot' is the kind of cover record I'd like to see come along every day," the Missouri programmer declared. "It did well at all types of locations except soul."

The company was founded 40 years ago by Ed Wolet. He started in the era of the 10-record play. Ten years ago he branched into vending. Now retired, Mr. Wolet turned the business over to E. A. Tipton who operates with the aid of four servicemen, one of them assigned to jukebox servicing.

Both the company founder and Tipton keep a public relations program going with locations in attempts to help boost the volume and keep location owners satisfied. At taverns they furnish match money to barmaids to stimulate machine play. They are convinced that personnel at locations are a strong influence on whether a machine does well or indifferently.

At one tavern the jukebox was doing a brisk business, mainly, because the two waitresses were lively, outgoing, good-for-business types. The spirited, bright atmosphere they helped make was conducive to keeping the machine going. Then the wife of the owner developed jealousy pangs and eventually her husband let the two girls go. The wife replaced them. All business has since sagged, including the jukebox.

Program Switch

The way a complete switch in stocking philosophy on a machine can help is also documented in the Wolet case history files. Tipton recalls the instance of a location

that was pulling a heavy teen patronage. Yet the owner insisted on keeping easy listening records on simply because they were his favorites. Finally, at the urging of some teen-age customers, he relented and permitted some real teen records to go on the unit. Daddy Dewdrop's "Chick-a-Boom," Lobo's "Me and You and a Dog Named Boo," and some records by the Raiders were installed. Result: Within a two-month period income tripled on this machine.

"We average changing about six records per machine on our two weeks' servicing," Tipton advised. "We cover half the territory one week and the other portion the following week."

"Two-week changing does put the heat on us to keep machines stocked with current records and this means I've got to keep on top of what is current on my every-two-week buying trips. I try not to pass up anything coming up that looks good. We simply can't just throw any old records on the machines."

In rating new releases, he said he watches business papers closely. He also measures jukebox servicemen go into weekly huddle and compile the requests coming in from the locations.

At the top of some of the recent weekly location requests lists were "Another Day," Paul McCartney and "Baby Let Me Kiss You," King Floyd. Tipton said he gives a lot of consideration to an artist's reputation in buying. But he doesn't question buying a Charley Pride record.

Price Change

"Battle Hymn of Lt. Calley" went sour on the programmer. He bought heavy but too many locations turned it down after being asked if they wanted it on machines. "Sorry we ever heard of that one," moaned the programmer.

He believes that changing the mind of a location owner on prices is one of the toughest chores in the world. Machines at all locations carry three-for-25¢ play. Testing of two-for-a-quarter play was made but it failed. One location does have two for 25¢ and five for 50¢ but it is the only machine under that type contract.

Said Tipton: "I remember when we talked ourselves hoarse to get locations to switch from nickel to dime play. They couldn't see it. Now they wouldn't go back for the world. I don't feel the location customers would object to higher prices. But location management is rooted in the thinking that a jukebox is there simply as entertainment and to stimulate drinking. The idea that it can be a genuine income producer on its own is hard to instill in them."

Despite this grievance, few programmers have a closer, more personal relationship with location owners than the Missourian. He and the company founder have watched children of location owners grow up and have babies of their own.

"These people aren't our business associates, they're our friends," said Tipton.

LP's Unlimited

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"Friends," "Orange Colored Sky," "Don't Go," "Snowbird," and "While the Children Sleep."

Enoch Light: "Big Band Hits of the Thirties (146)"; "I'm Getting Sentimental Over You," "Snowfall," "Moonlight Serenade," "Begin the Beguine," "Let's Dance" and "Woodchoppers Ball." Dukes of Dixieland: "Dixieland's Greatest Hits (147)"; "Heartaches," "Third Man Theme," "How Come You Do Me Like You Do," "Midnight in Moscow," "Ace in the Hole" and "Baby Won't You Please Come Home." Ink Spots: "Best of Ink Spots (148)"; "The Gypsy." "If I Didn't Care." "Until the Real Thing Comes Along." "To Each His Own." "Maybe," and "Don't Get Around Much Anymore."

Jukebox Album Future Bright

• Continued from page 40

one whole album side for a quarter.

• As a way to offer material available only on albums now that most radio stations are programming 12-in. album cuts.

• As a method to capitalize on the public's growing awareness of album product.

• As a means to generate revenue where perhaps as little as 25 percent of the records on a jukebox account for most of the money.

• As an alternative to higher singles cost (six selections on 65-cent singles would run \$1.95).

Yudkofsky believes that what hurt Little LP's prior to the discontinuation three years ago was that one-stops became "choked" with too much product. "There were too many releases. I don't intend to choke the one-stops," he said.

One-stops continue to exert a fairly heavy influence on jukebox album product. For example, Yudkofsky at first wanted to release albums that did not contain material previously released as singles. He has backed off because one-stops request certain big selling songs be included in album packages.

Lynn Anderson's "Rose Garden," Andy Williams' "Love Story," Barbra Streisand's "Stoney End" and Tony Bennett's "Love Story" are all included in the new release.

"I am trying to avoid repetition where it's possible but the one-stops and the programmers apparently feel that the strong singles should still be in the album."

He is looking at an album of Santana that will contain cuts never before offered as singles, he said.

On the subject of jazz albums, he said: "I'd like to bring some out, but the jazz cuts are very long." He said long cuts are another problem in producing jukebox albums (see separate story on lengthy singles).

"Most of the demand for Little LP product is related to adult easy listening type material," he said, again pointing to his current release.

Long Singles Snag

• Continued from page 40

of this is the current single by the Rolling Stones. The "A" side is "Brown Sugar" while the flip has "Bitch" and "Let It Rock" (not released in the U.S.).

Last year Ten Years After really perplexed jukebox programmers in England by releasing a single with one side at 45 r.p.m. and the flip (running over seven minutes) at 33 1/3 rpm. The record was also a large hit there.

While singles seemingly grow longer in England, some headway in shortening them is being made in the U.S.

For the first time in several months, half of the songs in the Top 10 are under three minutes, although the shortest is only 2:40. The average time for a Top 10 single, based on Billboard Top 100 for May 15, is 3:08, also the lowest average in several months.

The longest song in the Top 10 is "Brown Sugar," clocking in at 3:50. After that, it drops to 3:30 for "I Am ... I Said" by Neil Diamond. Only five songs on the Hot 100 run longer than four minutes, the longest by T. Rex.

On the negative side, however, several of the songs picked by Billboard to be the fastest movers recently run over 3:40. These include new singles by the Carpenters, Janis Joplin, Carole King, Diana Ross and the Partridge Family.

Also of a slightly down nature is the fact that 11 of the 21 new pop songs spotlighted in Billboard last week run over three minutes.

What's Playing?

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

Austin, Minn.; Young Adult Location

Judy Hatleli, programmer, Star Music & Vending Co.



Current releases:
"Me and My Arrow," Nilson, RCA 0443;
"I am ... I Said," Neil Diamond, Uni 55278;
"Help Me Make It Through the Night," Sami Smith, Mega 0015.
Oldies:
"Knock Three Times," Dawn, Bell 938;
"For the Good Times," Roy Price, Columbia 45178.

Baltimore; Soul Location

Jerry J. Eanet, programmer, Evans Sales & Service



Current releases:
"Don't Knock My Love," Wilson Pickett, Atlantic 2797;
"Do What You Gotta Do," Roberta Flack, Atlantic 2785;
"Mr. and Mrs. Untrue," Candi Station, Fame 1478.

Buchanan, Mich.; Adult Location

Frank Fabiano, programmer, Fabiano Amusement Co.



Current releases:
"I Am ... I Said," Neil Diamond, Uni 55278;
"Put Your Hand in the Hand," Ocean, Kama Sutra 519;
"If," Bread, Elektra 45720.
Oldies:
"Knock Three Times," Dawn, Bell 381;
"Release Me," Engelbert Humperdinck, Parrot 40011.

Manhattan, Kan.; Teen Location

Judy Weidner, programmer, Bird Music Co.



Current releases:
"Timothy," Buoy, Scepter 12275;
"Mercedes Benz," Janis Joplin, Columbia 45379;
"Joy to the World," Three Dog Night, Dunhill 4272.
Oldies:
"Mr. Bojangles," Nitty Gritty Dirt Band;
"Touch Me," Doors.

Marinette, Wis.; Country Location

Art Jones, Sr., operator, A. J. Jones, Jr., programmer, A. A. Amusement Co.



Current releases:
"Man in Black," Johnny Cash, Columbia 45339;
"You're My Man," Lynn Anderson, 45356;
"When You're Hot, You're Hot," Jerry Reed, RCA 9976.
Oldie:
"Ring of Fire," Johnny Cash.

Missoula, Mont.; Adult Location

Eva Shelhamer, Montana Music Rentals.



Current releases:
"Charlie," Copperfield Brass, RCA 0433;
"Please Don't Tell Me How the Story Ends," Bobby Bare, Mercury 73203;
"Stay Awhile," Bells, Polydor 15023.
"Let It Be," Beatles;
"Shilo," Neil Diamond.

Robinson, Ill.; Teen Location

Alleta Hanks, programmer, Hanks Vending & Music



Current releases:
"Here Comes the Sun," Richie Havens, Stormy Forest 656;
"I Play and Sing," Dawn, Bell 970;
"Put Your Hand in the Hand," Ocean, Kama Sutra 519.

Roswell, N. M.; Adult Location

Charles Ely, programmer, Ginsberg Music Co.

Current releases:
"Timothy," Buoy, Scepter 12275;
"Put Your Hand in the Hand," Ocean, Kama Sutra 519;
"If," Bread, Elektra 45720.
Oldies:
"Java," Al Hirt, RCA 0712;
"Secret Agent Man," Johnny Rivers, Imperial 66159.

Sussex, Wis.; Young Adult Location

Larry Von Rueden, programmer, Suburban Vending Co.



Current releases:
"Me and You and a Dog Named Boo," Lobo, Big Tree 112;
"Put Your Hand in the Hand," Ocean, Kama Sutra 519;
"Superstar," Murray Head with the Trinidad Singer, Decca 32603.

Toms River, N. J.; Young Adult Location

Anthony J. Storino, programmer, S & S Amusement Co.



Current releases:
"Brown Sugar," Rolling Stones, Rolling Stones 19100;
"Feelin' Alright," Grand Funk Railroad, Capitol 3095;
"Lowdown," Chicago, Columbia 45370.

Rock Adds Play

• Continued from page 40

coding of title strips rates among the industry's most helpful developments in recent years.

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SPECIAL MERIT PICKS

• Continued from page 39

FAIR WEATHER—Beginning From an End. RCA Neon NE 1

The vocal blend is harmonic country. The vocal solo style seems to be blues and rock. The music is rock oriented with horns added in parts for clarity and emphasis. There is good honky tonk and energy throughout the LP. All in all, a good beginning. Best cuts include "God Cried Mother," "I Hear You Knocking," "You Ain't No Friend," and "Sit and Think."

SANDY SZIGETI — America's Sweetheart. Decca DL 75270

Szigeti, with the help of some fine musicians and singers, injects a true rock & roll feeling to his original songs. "Sweet Melinda" and "America's Sweetheart" are highlights, while "My Steady Diet" and the "Oh That Magic/Lovely Daze/Train to Nowhere" medley are commercial single possibilities.

ALAMO—Atlantic SD 8279

Although hard rock appears on the wane in many markets, this LP might change a few minds. The concepts are not new with this LP, but somehow, the context is. These musicians make the sound credible. "Bensome Changes," has to become one of the final standards of the genre. Add "All New People," "Question Raised," and for contrast, "Soft and Gentle," and this LP makes sense. This may well be the new Led Zeppelin.

BARRY GOLDBERG—Blasts From My Past. Buddah BDS 5081

Keyboard bandleader Barry Goldberg has his own special synthesis of blues and rock, and it not only attracts a wider audience with each LP, but play-along talent like guitarists Mike Bloomfield, Duane Allman and Harvey Mandel, plus Charlie Musselwhite on harp are showcased by producer Lewis Merenstein in pop, ragtime and the new Chicago blues moods. "Sugar Coated Love," "Another Day" and "Sitting in Circles" are Goldberg at his bluesy best.

KAREN DALTON—In My Own Time. Paramount PAS 6008

Miss Dalton has a unique voice whose blues feeling is sure and whose folk interpretations sound beautifully authentic. "In My Own Dream" and "One Night of Love" are beautifully performed blues, while the strange and haunting sound of "Katie Crue!" and "Same Old Man" are spell-binding.

LAMB—Cross Between. Warner Bros. WS 1920

Lamb, from the Fillmore stable of talent, turns to Warners for their second disk, and under the direction of Dave Rubinson, Fred Catero & Friends, plus an array of studio musicians, the folk duo of Barbara Mauritz and Bob Swanson offer some thoughtful, renaissance-like excursions: "Flying," "Flotation" and "Sleepwalkers" are near-chats that mesmerize. Now a 5-piece band Lamb promises to move into a more contemporary vein.

AIR—Embryo SD 733

Air features the fantastic vocals of Goochie, a female who has mastered the art of singing love poems and poems of faith in front of a jazz motif. Tom Coppola organ and piano; John Siegler, bass; and Mark Rosengarden, drums, are true musicians and seem to have a good deal of fun creating the positive atmosphere needed for communication. "Man's Got Style," "Realize," and "In Our Time," are exemplary cuts.

INDIAN SUMMER—RCA Neon NE 3

From those wonderful people who brought you Black Sabbath comes the heavy progressive rock sound of Indian Summer, a four-piece outfit that performs its own lengthy compositions much in the style of King Crimson and British groups past and present. Bob Jackson handles the Winwood-like vocals, Colin Williams plays lead guitar, and if, for some reason, you haven't heard it all before, here's "Glimpse," "Black Sunshine" and "Secrets Reflected." From the RCA-distributed Neon label.

HOLY MOSES!—RCA Victor LSP 4523

Holy Moses! seems to be the name of this group, and their specialty is solid, unpretentious good-time rock. "The Sad Cafe," "Roll River Roll" and "Agadaga Dooley" should find their way on FM with the group's eight-minute "Bazaraza Blound." Billy Batson, on keyboards and vocals, penned all the numbers, and the group performs them with the precision and positive power missing in most of today's heavy rock.

BRAVE BELT—Reprise 6447

Half of the potent Guess Who composers, Randy Bachman, fronts for a new group of friends and relations who little resemble the rockers of "American Woman" fame. Soft-rock shrouded in sophisticated lyrics lack the initial punch, but fare better under repeated listenings. Chad Allan shares the vocal and writing chores and is impressive on "Holy Train" and "I Am the Man." Bachman's "Lifetime" and "Any-day" are solid, but the over-all sound lacks the drive to hit high and hard.

DUSTER BENNETT—12 db's. Blue Horizon BH 4812

Duster Bennett appeared with John Mayall some time ago and this album de-emphasizes the one man band aspect. It has him choogling along, working in a neat rag ("Hill Street Rag"), a Ray Davis tune ("Act Nice and Gentle") that comes out like Mungo Jerry and some self-conscious blues ("Vitamin Pills") that smacks of the New Vaudeville Band. Nicely programmed album.

PAUL GEREMIA—Sire SI 4902

A top seller on Folkways, Paul Geremia surfaces on Sire with a sensible, stimulating and non-competitive brand of folk-blues. Jack McGann's guitar work sets the stage, and Geremia takes care of the rest with 11 original songs, while doubling on acoustic guitar, harmonica and piano. Low-key, down to earth blues range from traditional, topical to Dion-like readings. "Bright Sunny Days," "Bad Luck Blues" and "Outside Man" are quality performances that should find quality-minded fans.

SOUNDTRACK

SOUNDTRACK — The American Dreamer. Mediarts 41-12

The wide assortment of singers and the fine contemporary songs that have been put together for "The American Dreamer" movie will give the soundtrack album a good sales shot. Gene Clark, the Hello People, John Manning, Chris Sikelianos, John Buck Wilkin and the Abbey Road Singers are in the spotlight. "Pass Me By" and "Hard Road to New Mexico" are the standout sides.

COUNTRY

BILL ANDERSON'S PO' BOYS—That Casual Country Feeling. Decca DL 75278

One of the more durable country bands, Bill Anderson's Po' Boys are featured in a solo LP that boasts a fine instrumental repertoire and skillful musicianship. "Louisiana Man," "Sidewalkin'," "The Feeling of Love" and "Berwick" are outstanding instrumentals.

JAZZ

HANK CRAWFORD—It's a Funky Thing to Do. Cotillion SD 18003

A straight ahead jazz-blues record with Crawford's alto soaring against a cooking rhythm section that is fully electric. The ambience of the album is funky in its broadest sense and Crawford digs in deep when paying tribute to the master on "Parker's Mood."

KENNY GILL/RACCOON No. 5—What Was, What Is, What Will Be. Warner Bros. WS 1913

There is a great tradition of John Coltrane heard here as Kenny Gill attempts to explain and/or create the universe. "Flat-bush" is straight jazz compared to the rest of this LP which flows from "Valley of All Brothers," to an entire side of "What Was, What Is, What Will Be," a free form composition. Good concepts abound here and radio air play on underground stations is practically guaranteed.

BOBBY HUTCHERSON—San Francisco. Blue Note BST 84362

No title refers to "San Francisco" but this is a small point when listening to the tight and together cuts from vibist-marimba player Hutcherson and tenor saxist-flute player Harold Land. There are rock and electric overtones but the album's strength lies in the empathy between tenor and vibes—on one is content to lay back while the other solos.

COMEDY

DON AMECHE/FRANCES LANGFORD — The Bickersons Rematch. Columbia G 30523 With nostalgia going strong, this two-record set repackaging, at a special price, could make considerable sales dent. The duo, and their famous characters from radio and disk are as funny as ever, and the package is further enhanced by some hilarious liner notes by Goodman Ace.

Missouri Hall Opens

• Continued from page 35

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International News Reports

CBS, UA in England Setting Up Booking Agencies for Their Acts

• Continued from page 1

the French and U.K. companies are doing it," Oberstein said.

The United Artists attitude to formation of an agency is not seen as a commercial proposition in terms of making a profit, but as a service to label artists and a protection in U.A.'s investment in them.

"We have been considering an agency operation for some time," UA managing director Martin Davis said. "With the change of emphasis towards live performances by artists and their increasing importance in relation to radio and tv exposure, the agency situation has developed naturally out of the promotion aspects of the company. Promotion manager Ronnie Bell has been ar-

ranging bookings for our artists in Continental Europe for the past 18 months, and is now in touch with the best promoters all over the world, organizing tv appearances, concert, cabaret and gala bookings.

"As an adjunct to that we have been considering opening some form of agency. This may be seen by some as a complication of interests, but the plus factors far outweigh any disadvantages.

'Bad Standards'

"I am appalled by the generally bad standards of professionalism in many of the management and agency operations. Often they have no idea of what is right and what is wrong, of what the obligations are. This has had a bad effect on the artist and gradually

we are experiencing a period when everybody is losing."

UA executives have yet to decide what shape their agency is to take. But they are examining three possible avenues—to start a new agency within the company, buy out an existing agency, or enter a partnership agreement with an existing agency.

There are several instances in Britain already of a joint label-agency operation, but these are cases where the label has been an offshoot of the agency. The most obvious ones are Island, which has in many ways come to dominate the agency operation, and Chrysalis. Other symbiotic relationships active now include Charisma, operated by promoter Tony Stratton Smith, and the new Bronze label, an adjunct to the organization run by Gerry and Lillian Bron.

Other major companies which, while not endeavoring to establish formal agencies, are nevertheless actively negotiating bookings for catalog artists include MCA, Transatlantic and Kinney. David Howells, a&r and marketing manager of MCA U.K. feels that agency operation by record companies "is something that has to come. It's something we won't be getting involved with for some time, but it is a very sensible outcome."

In-Company Agency

At Transatlantic, managing director Nat Joseph is also thinking about an in-company agency in long-range terms. "We're not forming an agency per se, but during the past year our promotion side gave agencies some \$48,000 worth of business, so obviously there must be advantages in taking over certain aspects of agency work. We will have a new department for this within the next two years, but the move is at present too tentative to talk about."

Kinney too does not envision a full-fledged agency operation, but promotion and public relations manager Brian Hutch, who has picked up considerable agency experience with Noel Gay, says he is "providing some agency services to our artists who are not represented in this country by an agency and do not wish to be represented. There are certain aspects of agency work which we do anyway as a part of our regular promotion."

formed and written by Lenny Kuhn; 4, Brazil: "Peace and Football," performed by Marcos Valle, written by Paulo Sergio; 5, Argentine: "If All the Men," performed and written by Pavol Hammel; 7, Jamaica: "My Common Sense," performed and written by Donna Hightower; 8, Chile: "With a Song of Love," performed and written by Ricardo Arancibia; 9, Mexico: "I Give You My Dreams," performed by Hugo Palm, written by Paco Chanona; 10, France: "To Live Together," performed by Frida Boccara, written by Eddy Marnay.

Argentinian Ardolino Parise received the award for the best arranger. Best female singer award went to Donna Hightower, with Shahan carrying off the prize as best male singer.

During the festival special performances were given by Ray Conniff, Paul Mauriat, the O'Jaws, Richie Havens, Wilson Simonal, Spanky Wilson, H. B. Barum, Astrud Gilberto, Carlos Lico, Luis Hernandez, Frida Boccara and Sammy Cahn.

Festival organizer Augusto Margzagao announced that he was starting work already on the Festival for next year.

Second Japanese Int'l Song Festival Set Up

TOKYO—Composers and lyricists worldwide are being invited to participate in the World Popular Song Festival here this fall. The Yamaha Foundation for Music Education will again sponsor the event, a continuation of, but with a name change from last November's First Tokyo International Song Festival.

The event will begin Nov. 25 and run three days. The Yamaha Foundation is a non-profit organization administered by one of Japan's leading musical instrument makers and music and record retailers, Nippon Gakki Co., Ltd. Additional support is being given by the Japanese Ministry of Foreign Affairs, Agency for Cultural Affairs.

Last year's event drew a total of 544 entries, from which were selected 21 songs from different nations, including communist and socialist countries. This year's special guests may include such artists as Creedence Clearwater

Revival, Caterina Valente and others, says the Foundation.

This year the author and lyricist of the 20 to 30 songs to be selected for the final competition will choose a singer who will be brought to Japan for the event. The sponsors have agreed to provide up to \$2,000 in transportation and accommodation expenses for each final entry (\$1,400 for those from Asian countries) this year.

Entries must be original songs in the popular category with lyrics never before made public anywhere. There is no restriction on the total number of entries from any one country. All submitted works must be recorded on tapes of 7.5 ips (19 cm/sec.) only and three copies each of the score for piano accompaniment and lyrics with free translation into Japanese or English are required.

The deadline for entries is Aug. 31, 1971. Headquarters for the festival is Nippon Gakki Co., Ltd., 7-9-18 Ginza, Chuo-ku, Tokyo, Japan.

From The Music Capitals of the World

TOKYO

The opening concert in the Burt Bacharach tour of Japan May 1 was a complete success, said **Tats Nagashima** of Kyodo Tokyo, producers of the event which filled the 12,000-plus-seat Nippon Budokan in Tokyo to capacity. The concert was videotaped and televised in an hour-long special on Channel 12 Tokyo, co-sponsors of the event, May 5. Other co-sponsors included Nippon Hoso (radio broadcasting) and An-An, a leading fashion magazine. Bacharach, the four female Bacharach Singers, and his brass, rhythm and percussion orchestra were joined by 16 members of the string section of the Tokyo Royal Pops Orchestra. The **Burgundy Express** were also featured in the program. **Henry Miller** of CMA, Bacharach's manager **Charles Herman** and **Phil Ramone** of A&R Studios, accompanied the Bacharach entourage. The group left Japan May 8 after a series of concerts in Tokyo and Osaka sponsored by the private membership Min-On Concert Association, an arm of the religious/political organization, Sokkagakai. . . . British rock group **Free** complained about the quality of the Japan-made guitar amplifiers and speakers systems they used on stage during their tour. The group is now en route to Australia for a three-week tour, to be followed by a two-month appearance schedule in the U.S. Poor sound systems were also blamed for the lukewarm reception given to the **Edu Lobo** Trio from Brazil which opened the recent **Sergio Mendes & Brasil '66** concert in the Nippon Budokan in Tokyo in late April.

The All-Japan Folk Music Festival '71, together with the 30th Vitalis Folk Festival, will be held June 6 at Hibiya Outdoor Auditorium in Tokyo. Sponsors include radio station JOLF, STV, Tokai Radio, RKB Mainichi, Sankei Shimbun and others. Participants will include amateurs selected by regional panels around Japan and will number 10 groups in the final competitions. Prizes will include 200,000 yen and a Vitalis award to the Folk Grand Prix winner, a second prize of 20,000 yen and a Vitalis award, and 10,000 yen and a Vitalis award to runners-up. Also performing at the Festival will be **Toi et Moi**, **Betsy** and **Chris** and other folk-pop groups on Japanese labels. . . . CBS/Sony will market records physically imported from abroad from this August. First in the series will be a collection of works by **Stravinsky** consisting of five LPs. Price for the collection has not yet been determined but will probably be in the \$39 range.

Also from CBS/Sony, the LP "Live/The Original Caste in Japan," recorded live at the Kosei Nenkin Hall in Tokyo during the group's tour of Japan last November. . . . **Tadao Sekiguchi**, Nippon Phonogram's assistant manager of international repertoire, returned from an all-Philips international meeting in Baarn and announced that Phonogram's special recording of Zen Buddhist music and ceremonial sounds will be released later this year in the U.S. through Mercury and in France and Germany through PPI. . . . Nippon Columbia has released **Brewer & Shipley's** single "One Toke Over the Line" and the LP "One Toke Over the Line."

Other recent releases from Japanese record manufacturers include: **Nina Simone's** "First Album" (Bethlehem) on Polydor from Nippon Gramophon; **Golden Earring's** LP "Back Home" and **Earth & Fire's** LP "Seasons," both on Polydor from Nippon Gramophon; the **Nitty Gritty Dirt Band's** single "House at Pooh Corner,"

from Toshiba; **Lightnin' Hopkins'** LP "Perhaps His Best in Recent Years" from Toshiba; **Three Dog Night's** single "Joy to the World" and their album "Golden Biscuits" from Toshiba; **Eric Burdon & War's** single "Paint It Black" and LP "The Black Man's Burdon" from Liberty (Toshiba), and **Elton John's** "Friends" from Toshiba.

From Toshiba, the largest initial pressing of any foreign pop LP with the exception of **Beatles** product to be released in Japan: 80,000 copies of **Grand Funk Railroad's** LP "Survival." The LP is being promoted as a "record" of the group's tour of Japan later this summer.

MALCOLM DAVIS

BARCELONA

First single on the Ariola label by **Mireille Mathieu** (previously with Movieplay) has just been released. It includes "Pardonne-Moi ce Caprice D'Enfant" and "Can a Butterfly Cry" (sung in English). . . . **Maria Del Mar Bonet**, previously with Concentric, has signed with **Alain Milhaud**. Milhaud will produce her material which will be distributed under the banner of Milhaud's label Bocaccio. . . . Belgian singer **Jimmy Frey** (Ekipo) was in Barcelona to record, in Spanish, "Rosas para Sandra" (roses for Sandra). . . . French girl singer **Barbara** (Philips) gave two recitals at the Palau Theater. . . . La Trinca (edigsa) has its own musical show, "Trinca i riure," which opened at the Teatro Espanol on April 21. . . . A double-LP of the show will be recorded live at the theater. . . . Joan Manuel Serrat (edigsa)—Zafiro gave a series of recitals at the Palau Theater. . . . Raphael (His-pavox) also gave recitals at the same venue recently.

DOLORES ARACIL

SYDNEY

New label, **Violets Holiday**, launched with a totally violet promotion. This is the second label to come from the small independent company, **World of Sound**, who had initial successes with their **Du Monte** label which started moving during last year's record ban. First single on **Violets Holiday** is "Life Is Getting Better" by **Flake**. **Flake's** two previous singles, "Wheels of Fire" and "Reflections of My Life," covers of overseas hits, both made the Top 10 nationally. **Violets Holiday** material is being selected to fit into all musical formats from straight pop to easy listening. . . . **Spectrum** received the **Go Set** silver disk award for their first single "I'll Be Gone," No. 1 on the charts. . . . **Essex Music's** new production company changes its name from **Genesis to Happening Productions**. "Soft Delights" a single from the **New Dream** is their first effort.

Doddy Cool, a group specializing in rock revival material, will have their first single on **Sparmac** released soon. . . . **Pirana** have the first single start in stereo from EMI "Here It Comes Again." **Pirana** have just finished a nationwide tour with V. K. group, **Christie**, and are now touring with **Free** and **Deep Purple**.

Tully, a group who are followers of **Meher Baba**, have a new single titled "Krishna Comes." They have just completed the soundtrack of a surfing film, titled "Sea of Joy." The soundtrack LP will be released by EMI. . . . **Gus McNeil**, general manager of **Cellar Music**, returned to Australia after launching his company in the U.K.

DAVID ELFECK

LONDON

Plans for **Pickwick International's** launch into the racking industry

(Continued on page 46)

U.S. Entrant Out Of Mexican Fest

By ENRIQUE ORTIZ

MEXICO CITY—The U.S. entrant for the first International Popular Song Festival in Mexico, "Peace" performed by the O'Jaws, was not included in the 10 winners despite being one of the biggest favorites with the audience.

The Festival jury based its decision on the fact that the group indulged in spoken dialog with the audience and the song lasted over four minutes. Instead, the song was given an honorary mention.

The winner—as reported last week—was a Pakistani song, "Strawberries and Angels," performed and written by **Rocky Shahan**. Complete winners were:

2, Ireland: "What a Big Present," performed and written by **Jules A. Freedman**; 3, Holland: "This Little Song of Joy," per-

Summer Shows Island Venue

LONDON — U.K. impresario **Mervyn Conn** will lease a theater in **Marjorca** in order to provide entertainment facilities for the 6 million holidaymakers who visit the island off the Spanish coast each year.

Conn plans to lease **Palma's** year-old Auditorium, a 1,750-seat theater which up until now has been used only for classical music and plays.

Conn plans his first summer season at the Auditorium to open July 18. The accent will be on talent with international appeal. Conn has the sole rights to variety at the Auditorium for five years. He intends to produce shows at the theater for at least 14 weeks of the year—including a Christmas production.

Artists will be announced shortly. Of the visitors to **Majorca** each year, some 70 percent are British, 20 percent German and 10 percent Scandinavian.

Conn presents the International Festival of Country Music annually in London.

Close Circuit TV For Wight Fest.

NEW YORK — Video Techniques Inc., of New York is arranging 150 outlets in the U.S. and Canada for a close circuit screening of this year's **Isle of Wight**. U.K., pop festival, according to Festival promoter **Richard Roscoe**.

(Continued on page 46)

EDDIE KENDRICKS THE NEW FRONT-RUNNER OF THE DEMOGRAPHIC PARTY.

**"IT'S SO HARD
FOR ME TO SAY
GOODBYE"**

(T-54203)



From the album "All by myself" TS-309

Standing up to be counted in every market



British Talent Library Urged For U.K. Radio

LONDON—The British Talent Library, a special company to deal exclusively with "non-needletime music," was suggested by U.K. broadcaster Paul Hollingdale at a meeting on Monday, called to discuss the needletime problems facing the proposed commercial radio stations opening in the U.K. shortly.

The meeting was arranged by Andre de Vekey, regional publishing director of Billboard, to give Hollingdale the opportunity of giving his solution to the needletime problem. At the meeting were John Morton, general secretary of the Musicians' Union; Denis de Freitas of Performing Rights, and Bert Pratt of MCPS.

Hollingdale suggested that the British Talent Library would be a private company within the authority of the Independent Broadcasting Authority. "The company would have the same relationship with the IBA as Independent Television News now has with the ITA," Independent Television Authority (the commercial TV network in the U.K.), he explained.

"Instead of news, in this case we are concerned with the performance of live recorded music. The company would be formed by interested bodies after tenders had been submitted to the IBA along the same lines as the tenders which will be submitted by the prospective program companies.

"Although the BTL would be a private concern, a member of the Musicians' Union would be appointed as watchdog by the IBA to make sure that all agreements be kept."

The BTL would produce music in album form which would be offered to radio stations as non-needletime material. "In return the commercial companies would want a viable needletime agreement, and it is suggested that in order that the 'live' music content be maintained, 50 percent needle-

time and 50 percent 'live' music might not seem too unreasonable.

"These proposals do mean that first you have a centralized point from which all your 'live' music comes from, and that secondly both the richer and the poorer stations would be able to contribute to the scheme based on their financial capabilities."

John Morton's reaction was reserved. He said: "If you can guarantee 500 musicians on continual contracts as well as opportunities for casual employment as the BBC has done—then you're in business."

The Musicians' Union's position, said Morton, was that "it is an essential act of government to see that the vague words in the White Paper on the commercial radio stations about 'quality' and 'immediacy' are given tangible form by statutory obligation. We will deal with collaborative arrangements when they arise."

U.K. Commercial Stations To Play Less Pop Music

LONDON—The proposed commercial radio stations will not be able to broadcast as much pop music as the British Broadcasting Company's Radio One, Christopher Chataway, the British minister of Posts and Telecommunications, told the 300 delegates at the "Tune-in '71" radio seminar in London.

Chataway said: "The new commercial service will not be able to put out as much pop as Radio One, to which nearly half of the radio audience now listens.

"The BBC is able to average out its needletime allowance over several channels in order to produce more or less non-stop pop on Radio One in a way which will almost certainly be denied to the commercial network."

Peer Holds Pub. Meeting

HAMBURG—An international meeting, held recently at the Peer Musikverlage, focused attention on future publishing plans, as well as the worldwide promotion of young composers and cooperation within several fields of production.

A special emphasis was placed upon the 100th birthday in 1974 of "America's Beethoven," Charles E. Ives.

Leading participants in the meeting were Ronald Freed, director of the Serious Music Department of Peer-Southern, New York; T.F. Ward, European director of Peer-Southern; Ronnie Bridges (Peer-Southern, London), Elbert van Zoeren (manager of Holland Music NV), Aat Swart (Holland Music NV), Lennart Hanning (manager, Southern Music A/B, Stockholm), Mrs. G. Seeger and Michael Karnstedt, joint manager of Peer Musikverlage, and Ernest Hirsche, head of the classical music department of Peer Musikverlage.

From The Music Capitals of the World

• Continued from page 44

try are now being formulated by **Walter Sparksman** who recently joined the company to plan the racking activities. Pickwick will activate Pickwick Record Distributors to carry on its racking business. Already, the Kinney Group, CBS, RCA and United Artists have agreed in principle to supply product for the racks. It is believed that Sparksman, currently finalizing a pilot scheme, is aiming at an initial entry into 100 sites.

Kinney has now started its build-up of manpower for its own sales force which will be fully operative by the last week in June. The sales force is headed by **Ron Smith** and his assistant **Mike Goldsmid**. Smith will have an 18 strong force using cars. Kinney itself is mounting an extensive campaign this month to coincide with tours by **Rod McKuen** and **the Faces**.

Kama Sutra act, **Brewer and Shipley**, come to the U.K. for a week of TV and personal appearances to promote their single, "People Love Each Other" and the album "Tarkio Road." . . . Pye's new low-price line, Special, will be launched in July. The first release will include albums from Musicor, GWP and the Australian Festival label. . . . EMI is releasing the special five-album box set, "The History of Tamla Motown—The Early Years," in September. The set will also be available on cassette and tape. . . . United Artists Music has acquired representation of **Paul Ryan's** publishing company for the U.S. and Canadian markets under a three-year deal. Ryan recently wrote "I Will Drink the Wine" for **Frank Sinatra** and "Who Put the Lights Out" for **Dana**.

EMI Imports division has taken on the French Futura label with an initial release of albums by jazz artists **Steve Lacy**, **Anthony Braxton** and **Barre Phillips**. Meanwhile, the Continental Record Distributors of London has acquired U.K. rights to the Danish Storyville label. CRD has also taken on the new German ECM label but product will not be available until the end of June. . . . Blackhill Enterprises has named Vision Teleproductions as TV consultants for the company. Vision's initial brief is to work with **Bridget St. John** and **Blackhill's** new signing, **Arthur Louis**.

PHILIP PALMER

BERLIN

Twelve artists have so far been signed for the Internationale Funkausstellung (Aug. 27-Sept. 5)—**Lulu**, **Nancy Wilson**, **Gilbert Beaud**, **Ray Charles**, **Ivan Rebroff**, **Facio Santillan**, **Daliah Lavi**, **Severine**, **Roy Black**, **Udo Jurgens**, **Shocking Blue**, **Henry Mancini**. . . . During the Funkausstellung, West German TV starts a new lottery with a giant Tattoo, to be held at the Olympia Stadium and starring three bands of the Allied Forces (U.S., U.K. and France), the orchestra of the Berlin police and the folk group **La Lyonnaise**.

WALTER MALLIN

PARIS

Pathe Marconi has appointed a new tape, cartridge and cassette manager, **Emmanuel Chamboredon** formerly with Liberty/UA. The company has also signed recording rights for French composer **Michel Legrand**, previously represented by Philips. Legrand will be recorded on the Bell label. First release is the soundtrack from the

Until now releases were made through individual contracts with three different companies, Clave, Sondor and R&R Giosca.

film "Les Maries de l'An Deux." An official French entry at the May Cannes Film Festival. . . . Pathe is also distributing, on the Liberty/UA label, a new recording by **Francis Lai** of his "Love Story" theme. To celebrate the 50th anniversary of the death of **Camille Saint-Saens**, Pathe-Marconi is shortly to release the first new recording of the composer's five piano concertos in more than 10 years. Soloist on the three-disk issue is **Aldo Ciccolini**. Ciccolini is also due to make a first recording of **Rossini's** complete piano works (also on three disks). **Star Maria Callas** will record in Paris an album of arias by **Verdi**, under French conductor **Georges Pretre** for Pathe. . . . Pathe opera singer, **Mady Mesple**, is to feature in vocal versions of Strauss' waltzes, accompanied by the **Franck Pourcel** orchestra, one of the conductor's first ventures into straight classics.

MICHAEL WAY

MILAN

A special showing of "Love Story" for retailers was held. It was sponsored by Discografia Internazionale, in collaboration with Paramount, EMI Italiana (Italian distributors of the soundtrack LP) and Chappell (publishers). . . . An original soundtrack recording by **Stelvio Cipriani** "Anonimo Veneziano" (CAM)—which held first place on the Italian LP charts for a long period was recently ousted by **Francis Lai's** "Love Story" (EMI Italiana) soundtrack. . . . According to the Statistic Services of RAI (the State-owned radio-television company), the last San Remo Festival lost 2.5 million TV viewers compared to the previous year. . . . **Primo Del Comune**, general manager of St. Martin Records, returned from Poland after concluding deals with Arns Polona for the promotion of Italian talent in Poland (and vice versa). . . . French singer **Laurent's** best-selling "Sing Sing Barbara"—distributed in Italy by SAAR—reached first place on the singles chart. For seven consecutive weeks prior to this, the No. 1 spot had been held by **Lucio Dalla's** "4/3/'43" (RCA), third place song at San Remo Festival.

Lino Teruzzi, EMI Italiana's international manager, has launched a special campaign to promote country music throughout Italy. Product from the Capitol catalog is being released here (the label is distributed in Italy by EMI). . . . Following a successful tour plus strong TV and press promotion, **Carosello Records** (distributed by Fonit-Cetra), launched the new album by **Aguaviva**—"Apocalipsis." The Spanish folk group is already well-known in Italy.

Ornella Vanoni (Ariston) made her first appearance at the Olympia, Paris. . . . U.S. jazz pianist **Erroll Garner** is touring Italy this month. His most recent recordings are distributed here by CBS-Sugar. . . . RCA's **Ricchi e Boveri**—the most popular vocal group here—and CBS' **Massimo Ranieri**, **Marisa Sannia** and **444 of Paola Orlandi** will be representing Italy at the next international festivals to be held at Split and Athens. . . . **Romeo Frumento** is the new sales manager of Ariston Records. . . . The first official showing of "Tara Poki" was held in a Milan theater recently. The Italian film stars actor-singer **Mino Reitano** (Durium). He sings the title song "The Legend of Tara Poki."

PEPPO DELCONTE

AMSTERDAM

A new **Gilbert O'Sullivan** single, "I Wish I Could Cry," is released here by Bovema on May 21. Also released by Bovema, a new LP by the **Radha Krsna Temple**, which will receive heavy promotion, including distribution of leaf-

(Continued on page 48)

MAY 22, 1971, BILLBOARD

Pathe-Marconi Show 80 Percent Increase

PARIS—The music publishing offshoot of Pathe-Marconi, the French EMI company, had a turnover increase of 80 percent last year compared with 1969.

Editions Pathe-Marconi-Eco Music scored with both French and foreign copyrights, placing material in France with such artists as **Regine**, **Herbert Leonard** and **Nicoletta**, and acquiring copyrights of the French pop groups **Triangle** and **Variations**, plus the songs of the Belgian group, **Wallace Collection**.

The company also considerably expanded its foreign repertoire with the acquisition of the **Jobete**, **Leon-**

ard Cohen, **Neil Diamond**, **Irving Music** and **Bobby Russell** catalogs.

This year Editions Pathe-Marconi is entering the background music business with the **Paris-Elysees** music library.

On the record side, Pathe-Marconi now has the largest range of catalogs in France and last year produced a total of 12,100,000 disks in its Chatou plant.

Francois Minchin, president of Pathe-Marconi, reports that turnover this year has increased by a percentage higher than the average for the French industry and sales have been especially good in the LP sector.

"When it comes to French production," he said, "we have a rich back catalog featuring **Lucienne Boyer**, **Maurice Chevalier**, **Rina Ketty** and **Edith Piaf** and we are also launching a new generation of French artists with whom we have worked hard to keep the standard of the chanson at the highest possible level."

Minchin also cited **Franck Pourcel**, who has had a gold disk in Japan and two Grands Prix in Venezuela; **Tino Rossi**, **Sacha Distel**, **Adamo**, **Gilbert Beaud** and newcomer **Julien Clerc**.

On the classical side Pathe-Marconi has scored with the **Symphonie Fantastique** by the **Orchestre de Paris** which has won three French Grands Prix and has had a good response to its high quality **De Luxe** series of classical recordings.

Minchin said that a recent survey carried out in France showed that 92 percent of those questioned were familiar with the dog trademark—the HMV logo used by EMI throughout the world except in Japan and North America.

Close Circuit TV For Wight Fest.

• Continued from page 44

"This should give us in excess of one million as an audience," commented **Roscoe**.

Roscoe has set this year's Festival for Aug. 27-29 and will use one of three potential sites suggested by the Isle of Wight authorities.

Engineer and producer of the "Woodstock" album has been named as a professional adviser for the festival.

KINNEY MGT DEBUT MEET

KIRCHHEIM, W. Germany—The management of the Kinney Music Company GmbH and Metronome held their first management and distribution meeting.

The meeting was opened by Kinney manager **Siegfried E. Loch**. In a discussion on repertoire, Kinney label managers **Uwe Tessnow** (Atlantic), **Klaus Ebert** (Exulta-Elektra) and **Rolling Stones Records**, and **Werner Jung** (Warner Bros./Reprise), introduced new releases to Metronome, record distributors and agents.

Clave Distribute Argentine Label

MONTEVIDEO, Uruguay—Clave IEMSA will exclusively release and distribute Argentinian product from Music Hall Records.

International Executive Turntable

Gerhard Schulze named joint manager **Teldec**, Hamburg. Since 1966 Schulze has headed **Teldec's** central business administration. He now takes over the complete responsibility for distribution. . . . **Werner Cyprys**, who had been building up **BASF's** new musical production department for about six months, quit as head producer for the company. He is now working as a free-lance producer and will continue to free-lance for **BASF**. **Klaus Laubrunn**, who helped build up the **Radio Maritim** program with the giant **Gruner & Jahr** publishing house, succeeded **Cyprys** as head of **BASF** music production.

Congratulations!

A TOI (Ton Nom)

Alain Robert
Les Editions Delco

AMERICAN WOMAN

Randy Bachman/Burton Cummings/
Jim Kale/Gary Peterson
Expressions Music/Cirrus Music

AS THE YEARS GO BY

Pierre Senecal
*Makhan Music/
Blackwood Music (Canada) Ltd.*

THE BALLAD OF MUK-TUK ANNIE

Bob Ruzicka
Pet-Mac Publishing

LE BATEAU DU BONHEUR

Terry Jacks
Gone Fishin' Music Limited

THE CALL

Gene MacLellan
Beechwood Music of Canada

THE CHANT

Ron "Skip" Prokop/Paul Hoffert
Mediatrix

COUNTRYFIED

Dick Damron
Beechwood Music of Canada

CRAZY JANE

Tom Northcott
Vancouver Music Publishing Company

THE FACE OF THE SUN

Anthony Green/Barry Stagg
Greenstagg Publishing Co.

GIVE US ONE MORE CHANCE

Michel Pagliaro
*Summerlea Music Limited/
Lapapala Music*

GOIN' DOWN THE ROAD

Bruce Cockburn

GOIN' TO THE COUNTRY

Bruce Cockburn
Bytown Music Ltd.

HAND ME DOWN WORLD

Kurt Winter
Sunspot Music/Expressions Music

HELLO MELINDA GOODBYE

Les Emmerson
Arelee Music

HEY, THAT'S NO WAY TO SAY GOODBYE

Leonard Cohen
Stranger Music Inc.

IF YOU'RE LOOKIN'

Ian Thomas
Dunbar Music Canada

IL Y A SI LONGTEMPS

Pat di Stasio
Les Editions Modeles Enr'g.

I'M GONNA CAPTURE YOU

Terry Jacks
Gone Fishin' Music Limited

INDIANA WANTS ME

R. Dean Taylor
(Jobete Music Co. Inc.)

J'AI MARCHE POUR UNE NATION

Michel Pagliaro
Densta Music

JUST BIDIN' MY TIME

Gene MacLellan
Beechwood Music of Canada

LUCRETIA MACEVIL

(David Clayton Thomas)
Bay Music Company Ltd.

MAN THAT'S COFFEE

Terry Bush
(Irving Music Inc.)

MORNING, NOON AND NIGHTTIME TOO

Brian Browne
Beechwood Music of Canada

MY SONG FOR YOU

Larry Mercey
Mercey Brothers Publishing Co.

NO SUGAR TONIGHT

Randy Bachman
Friends of Mine Ltd./Cirrus Music

ODE TO SUBURBIA

Bob Smith
Pet-Mac Publishing

ONLY YOU KNOW AND I KNOW

David Mason
(Irving Music Inc.)

SASKATCHEWAN

Jim Roberts
Beechwood Music of Canada

SHARE THE LAND

Burton Cummings
Expressions Music/Cirrus Music

SI TU VEUX ME GARDER

Jean Fortier
Les Editions de l'Herbe

SING HIGH SING LOW

Brent Titcomb
Open Hand Publishing

SNOWBIRD

Gene MacLellan
Beechwood Music of Canada

SOLO FLIGHT

Mike McQueen
Sunspot Music

THE SONG SINGER

Rick Neufeld
Laurentian Music Limited

STOP, (WAIT A MINUTE)

Richard Wamil/Verne MacDonald
Sunspot Music

TEN POUND NOTE

Jay Telfer
Belsize Park Music

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Canadian Market Will Splinter—A&M's Mullan

By RITCHIE YORKE

TORONTO—Liam Mullan, one of Canada's best known national promotion directors, left Toronto this week to assume the newly created position of sales and promotion manager for A&M Records on the Canadian West Coast.

The move is one of choice. Mullan feels that Toronto has missed its chance to become the center of the Canadian music industry.

"The Toronto market is static. You simply can't break records in Toronto—it's a followers' market. I believe that the Canadian music industry will splinter in the same manner as the U.S. There will be the Vancouver scene, the Montreal scene, the Toronto scene. But Toronto won't pilot the ship. The new Canadian records may be cut in Toronto because the studios are there, but they'll be broken elsewhere."

A 12-year veteran of the Canadian record industry, Mullan achieved international fame last year when he discovered and broke the Miguel Rios multimillion seller, "A Song of Joy," which had

Rain, September's Releases Single

TORONTO — September Productions has released its first single on the London label, "Out of My Mind," by the Kitchener-based Rain. September's Marty McGinnis has arranged in-person promotion to be supplemented by a videotape which the company has produced for the benefit of stations across the country.

"Out of My Mind" was produced by Torontonian Greg Hambleton who has had much success over the past year with such groups as Steel River, Houston, Madrigal and others. McGinnis comes to September from positions with Albert Grossman, Chartwell Artists and Ampex of Canada.

Other artists under contract to September include Fergus Hambleton and Huron and Washington.

Polydor, Barclay Get Together

MONTREAL—Evert Garretsen, president of Polydor Records Canada, has announced the firming up of the company's relationship with the French-owned Barclay Records. The two have pacted for closer cooperation in the Canadian market in view of their similar European backgrounds and repertoire.

Garretsen and Barclay's managing director, Yvan Gadoua, have embarked on a program of re-organization of the distribution methods employed by Polydor on behalf of Barclay. The Barclay product will be serviced through Polydor's newly established National Distribution Centre.

The two companies' common bond is the similarity of their markets. Both appeal to Canadians of European origin, specifically French and German. In addition both have in their catalogs extensive international material other than French and German.

Canada Executive Turntable

Raymond Mah, named as vice-president of operations Rada Record Pressings, Vancouver, B.C., in addition to its pressing activities, is heavily involved in record production and promotion on the West Coast.

previously been turned down by A&M, Mullan insisted that the record had potential, persuaded A&M's managing director in Canada, Jerry LaCoursiere, to give it a try, and the song ended up selling almost four million copies internationally.

His decision to launch A&M's involvement in the Canadian West Coast came after several successful trips to the area. Mullan felt that Western markets such as Vancouver, Edmonton and Calgary are much more susceptible to progression and change within the rock format radio exposure syndrome.

"There was a time when Toronto completely dominated the national Canadian music scene," Mullan said. "But nowadays I don't think many stations are looking to Toronto for guidance. They're making the hits themselves, and Toronto is picking up on them after they've gained high chart action in other markets."

"Anybody can get U.S. hits onto Canadian charts. The only challenge is in breaking other records, and you simply can't do that in Toronto. The most interesting thing about the Toronto market is the secondaries."

Mullan feels the problem with many Canadian promotion men is that "they don't listen to music enough, and not only their own product. You need to be familiar with everything that's making noise."

From the Music Capitals Of the World

TORONTO

Further acts for the upcoming Mariposa Folk Festival on the Toronto Islands include **Johnny Shines, Luke Gibson, Robin and Barry Braisfield, Gordon Bock, Doctor Izaiah Ross and Seals and Crofts**. . . . **Dennis Murphy** is set to record Quebec singer **Pierre Lalonde** at Toronto's latest studio, Thunder Sound. . . . RCA's **Johnny Murphy** is currently with Gary Buck on an Ontario promotion tour to plug Buck's single, "It Takes Time," written by 15-year-old **Shirley Elkhart**. . . . Quality Records held a reception at the prestigious Ontario Place, (built on stilts in Lake Ontario) to kick off their "Theme From Ontario Place" record by **Jerry Toth**. . . . Polydor getting ready for release of **Joey Gregorash** album following success of his "Jodie" across Canada.

Music World Creations' the **Stamperders** reportedly holding back with follow-up to "Carry Me" due to failure to establish success in the U.S. MWC's **Mel Shaw** has finished the group's album which will be released shortly. . . . Polydor's **Lori Bruner** visited Toronto with Flying Dutchman artist **Leon Thomas** for a round of promotion visits. . . . **Randy Bachman**, formerly of the Guess Who booked into RCA Toronto Studios last week for a session with his newly formed Warners group, **Brave Belt**. . . . True North's **Bruce Cockburn** has completed his second Columbia-distributed album titled "High Winds, White Sky," at Toronto's Eastern Sound 24-track studio. The album is set for a June 15 release.

Lisa Garber of A&M's Tundra, who hit the charts with "Band Bandit," has a solo single, "Let Me Know." She plans to form her own group soon. . . . There has been a hefty increase in country production with singles by the **Family Brown, Tom Connors, Russ Wheeler, Stevedore Steve, Roy Payne and Dan Peden**. **Jury Krytiuk's** newly formed Cynda Records, distributed by London has accounted for much of the increase. **RITCHIE YORKE**

From The Music Capitals of the World

• Continued from page 46

lets, radio interviews and TV appearances. Helping in the promotion will be the Amsterdam branch of the Radha Krasna Temple Society. . . . Six new Probe LP's issued here this month by the **James Gang, Mason & Cass, Denny Doherty, the Mamas & Papas** and the original soundtrack from the film "Zachariah." . . . Recent release of **Shirley Bassey's** latest album, "Something Else," was supported by extensive advertising and promotion.

German singer **Katja Ebstein** visited Holland on May 11 for major TV appearance. . . . **John Lee Hooker and Canned Heat** will be participating in a special Dutch festival and TV appearances. They arrive in Holland on Aug. 12. . . . Tentative arrangements for the **James Gang** to appear on VPRO/TV's "Piknik" on July 15. . . . Possible visits, too, by **B.B. King and Cannonball Adderley**. . . . Bell Records group, the **Fantastics**, visited Holland recently for TV appearances to promote its new single, "Something Else."

BAS HAGEMAN

BUENOS AIRES

Singer **Francis Smith** was presented with a gold disk award for selling over a million copies of all his songs by **Buddy McCluskey**, head of Melograf and Smith's publisher. The award was made on Smith's television spectacular. . . . At the Puerto Rican Song Festival in June, Argentine's entrants **Fedra and Maximiliano** (singing their own songs), **Patricia Dean**, CBS' latest signing, singing material by **Francis Smith** and **Alberto Cortez**. Invited as guest artists are RCA's **Donald and Violeta Rivas**. . . . **Juan Truden** named vice president CBS Records, Argentina, **John Lear** named director, **Albert Caldetro**, production manager, **Hecio Cuomo**, commercial manager, **Hugo Piombini**, artists manager, **Rolando Offerman**, sales manager, **Ricardo Cabrera**, promotion chief. . . . Phonogram's general manager **Hugo Persichini** and artist manager, **Santos Pipesker**, attended the international convention organized by Philips in Holland and also the DGG international convention in Munich. Persichini also visited New York, Miami and Mexico. . . . **Shocking Blue, the Swingle Singers, the Concertgebouw Orchestra** with conductors **Bernard Hatlick and Joseph Bency** visited the Argentine. . . . Phonogram is now releasing the U.K. label, **Vertigo**. . . . **Ben Molar**, vice president, Fermata, left for a business trip to Europe.

A seven-part version of the Bible has been recorded by the group **Vox Dei (Ricardo Soule, Willie Quiroga, Ruben Bascalto, Nacho Similari)** on the Disc Jockey label. The label's general manager, **Rodriguez Luque**, said that the work has the full support of the church in Argentina. **Vox Dei's** version of the Bible will probably be shown on television. **RUBEN MACHADO**

MONTEVIDEO

R&R Gisocia has released the Sunflower album by the **Beach Boys** on the Odeon label. . . . Disk companies here are using concerts as a form of record promotion—Sondor Records presented their artists **Genesis, Aldo y Daniel and Leo Antunz and Existencia** at the Odeon Theater. . . . Sondor is constructing new studios and consoles for its new 8-track Ampex recording machine, recently imported. . . . CBS Argentina artists **Pedro y Pablo** had their own radio show on CX14 El Espectador. . . . Clave released the first album by local group **Los Campos**. . . . **Sexteto Electronica Moderno** was recorded at ION

studios, Buenos Aires, by Discos De La Planta.

TV Channel 12 showed videotapes from the San Remo Festival. . . . Uruguayan artists with product released in Argentina include **Las Sandias** (a cover version of "Knock Three Times" for Sondor) which was released by CBS. . . . Local group **Los Killers** had a local hit on Clave with the main theme from "Jesus Christ Superstar." It is now released by Trovo in Argentina. . . . R&R Gisocia released (on Orfeo) the sixth album by folk singer **Alfredo Zitarrosa**. . . . A first single by the winner of the Second Festival of Beat Music here, **Leo Antunez** has been released by Sondor on the X label. **CARLOS ALBERTO MARTINS**

DUBLIN

Polydor held a reception to launch **Rory Gallagher's** LP with his new band. Gallagher will play a series of Irish dates in June. . . . The "New Spotlight" annual poll concert at Dublin's National Stadium included appearances by **Billy Brown's Band, Chips and the Tremeloes**. . . . **Monique Melsen** was in from Luxembourg to promote her Eurovision entry, "Pomme, Pomme, Pomme" on "Disca-set," the new RTE TV show which goes out live on Fridays. The disk is available here on Decca, distributed by **Solomon & Peres**. One side features the song in French, while the reverse (the 'A' side in Ireland and the U.K.) has a set of English lyrics by **Jack Fishman**. . . . Surprise inclusion on a new Marble Arch budget album, "Salute to Eurovision," is "If I Could Choose," which was Ireland's entry for Eurovision three years ago and was recorded by **Sean Dunphy**. . . . **Dickie Rock's** new single is **Doug Kennard's** "My Heart Keeps Telling Me (I Love Melanie So)," on Pye, produced by **Bill Landis**. . . . Polydor issued the first albums by **Anno Domini and Stud**. . . . **Christie** will start a short Irish tour on May 20.

Dana will begin a week of Irish ballroom dates on May 23. It is likely to be her only Irish tour this year as she will start a summer season in England in June, after which she will be filming and visiting Australia, New Zealand and the U.S. . . . The **Searchers** will be in Ireland June 6-13, while **Acker Bilk** starts a week's dates on June 4. . . . **Sandie Shaw** will be here for ballroom appearances from June 18-28. . . . **Julie Felix** returns in July and **Don Fardon** will be here from July 18-25. . . . Among artists to be heard in the May 28 edition of RTE Radio's "Songs & Sounds of Tomorrow" are **John Sebastian**, Dublin folksinger **Monahan, Edward Bear, the Three Rivers Blues Band, Caboose, Demon Duck, Anna & Benny Goodman**. SST, which started in March, is a survey of current trends in the music business, and the show also provides an opportunity for Irish songwriters to present their work. . . . The **Dixies** rush-released its new single, "Sally Sunshine." . . . Latest—and youngest—Irish recording artist is five-year-old **Michael Landers**, who cut "The Tax Man" at Trend Studios. It will be issued on the independent Ruby label. . . . **Donovan** recorded at Trend Studios. . . . The **Wolfetones** will appear at a college festival in Bergen, Norway, in June. . . . On its new Jumbo jet service to the U.S., Aer Lingus includes entertainment in sound and on film by such local artists as **Dickie Rock, Dolly McMahon, the Dubliners, the Chieftains, Danny Doyle, Tina & the Mexicans, the Wolfetones, Johnny McEvoy, Paddy Reilly and We 4**. . . . Disk jockey **Tony Prince** was in for appearances in Dublin discotheques, and a show at Cork's

City Hall. . . . After a summer season in Scarborough in the U.K., the **Bachelors** will play a week at the Gaiety Theater, Dublin. . . . **Norman Wisdom** is currently at the city's Olympia.

Sligo Sounds '71 is a music festival that will be held between June 4-7. . . . The first heat of RTE TV's "Reach for the Stars" was won by **Fran O'Toole** singing "Fire and Rain." The series, which goes out on Thursday nights, will last 15 weeks and the over-all winner will receive the RTE Gold Star Award and \$250. . . . First release by a new country band, the **Grassroots**, is "By the Bright Silvery Light of the Moon," which features female singer **Tracy** (Target). **KEN STEWART**

SANTO DOMINGO

The **Ramallo Brothers** firm, which specializes in organizing international festivals, signed the five Dominican artists who participated in the second International Song Festival in Colombia in March in Bogota. **Ramallo Brothers** also signed singers **Angelita Carrasco and Luisito Mendez** who will take part in festivals in Portugal and Panama respectively. More than 20 Latin American countries participated in the second International Song Festival in Colombia which was televised to all satellite stations. Dominican singers **Sonia Silvestre** won ninth and tenth places and **Luis Chain** 12th place. . . . The Radiotelevision Dominicana TV program "Gente TV" on Channel 4, which features Dominican artists, awarded "oscar" to Latin pop **Casandra**, traditional folk singer, and Latin pop singer **Charitin Goico**.

Dominican singer **Angelita Carrasco** fulfilled a two-week engagement at the Embassy Club of the Hotel Embajador and booking in Port of Prince, Haiti. Angelita will be recording her next songs accompanied by **Danny Leon, Maria Antonieta Ronzino**, winner of third place in the Second Merengue Festival in Santo Domingo last November, gave a series of concerts in Maracaibo, Venezuela, during the carnival season and continued on to engagements in Caracas, Venezuela. Dominican group, **Felix del Rosario** (Borinquen) accompanied her and received a special tribute from the Association of Musicians of Maracaibo.

Dominican composer/artist **Rafael Solano** (Kubanay) has a Monday night program on RTVD channel 4, "Solano de Gala." . . . Argentinian singer-composer now located in Santo Domingo, **Horacio Lamadrid**, has filmed a video tape for screening on Colorvision TV on channel 9. Lamadrid also presented and participated in his own production with Argentinian artists at the Chantilly nightclub. . . . A festival of Dominican folk song, "Festival de la Criolla" organized by the director of the National Chorus, **Jose Delmonte**, was held at the Bellas Artes, Fine Arts Theater in Santo Domingo. The festival presented 12 compositions which covered different stages of Dominican musical history. One of the compositions "Lucia" is by the president of the republic, **Dr. Joaquin Balaguer** and **Max Guzman**. The National Chorus will record an LP with the 12 songs chosen for the festival sponsored by La Fundacion de Credito Educativo. Part of the proceedings from the sales of the LP will go into this national educational fund. . . . **Rhina Ramirez** (UA Latino), winner of the Third Dominican Song Festival, opened at the Hipecamo Nightclub in San Juan and was presented on the **Luis Vigoreaux** show on WAPA channel 4. . . . Dominican singer **Fernando Casado** recorded his first LP of romantic ballads on Kubaney, which includes five compositions presented by Casado at three different song festivals. Casado played for two weeks at the Montmartre nightclub in Miami. . . . **Nelson Munoz's** latest LP "Nada de Ti" was financed by La Fundacion de Credito Educativo to which the proceeds from the LP sales will go for loans to students.

Mexican singer **Jose Jose** (RCA) (Continued on page 49)

HITS OF THE WORLD

AUSTRIA

- This Week**
- 1 BUTTERFLY—Danyel Gerard (CBS)
 - 2 MY SWEET LORD—George Harrison (Apple)
 - 3 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)
 - 4 HEY TONIGHT—Creedence Clearwater Revival (Liberty)
 - 5 WER HAT MEIN LIED SO ZERSTOERT, MA?—Daliah Lavi (Polydor)
 - 6 KNOCK THREE TIMES—Dawn (Bell)
 - 7 HIER IST EIN MENSCH—Peter Alexander (Ariola)
 - 8 SCHNEEGLOCKCHEN IM FEBRUAR—Heintje (Ariola)
 - 9 ROSE GARDEN—Lynn Anderson (CBS)
 - 10 ME AND BOBBY McGEE—Janis Joplin (CBS)

AUSTRALIA

(Courtesy Go-Set)

- This Week**
- 1 WHAT IS LIFE/APPLE SCRUFFS—George Harrison (Apple)
 - 2 ROSE GARDEN—Lynn Anderson (CBS)
 - 3 ME AND BOBBY McGEE—Janis Joplin (CBS)
 - 4 I'LL BE GONE—Spectrum (Harvest)
 - 5 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)
 - 6 ARMSTRONG—Reg Lindsay (Festival)
 - 7 PUSHBIKE SONG—Mixtures (Fable)
 - 8 SHE'S A LADY—Tom Jones (Decca)
 - 9 AMAZING GRACE—Judy Collins (Elektra)
 - 10 MY SWEET LORD—George Harrison (Apple)

BRITAIN

SINGLES

(Courtesy Record Retailer)

- This Last Week**
- 1 2 KNOCK THREE TIMES—Dawn (Bell)—Carlin (Token/Dave Appell)
 - 2 3 BROWN SUGAR/BITCH/LET IT ROCK—Rolling Stones (Rolling Stones)—Essex (Jimmy Miller)
 - 3 1 DOUBLE BARREL—Dave & Ansil Collins (Technique)—B&C (Winston Riley)
 - 4 4 IT DON'T COME EASY—Ringo Starr (Apple)—Startling (George Harrison)
 - 5 5 MOZART 40—Waldos de los Rios (A&M)—Rondor (Rafael)—Trabucchi
 - 6 12 INDIANA WANTS ME—R. Dean Taylor (Tamla/Motown)—Jobete/Carlin (R. Dean Taylor)
 - 7 7 REMEMBER ME—Diana Ross (Tamla/Motown)—Jobete/Carlin (Nickolas Ashford & Valerie Simpson)
 - 8 15 JIG-A-JUG—East of Eden (Deram)—Uncle Doris/April (David Hitchcock)
 - 9 6 HOT LOVE—T. Rex (Fly)—Essex (Int'l) (Tony Visconti)
 - 10 8 LOVE STORY (Where Do I Begin)—Andy Williams (CBS)—Famous/Chappell (Dick Glasser)
 - 11 28 A TREE, A BENCH, A STREET—Severin (Philips) Chappell (Jean-Claude Petit)
 - 12 19 SUGAR SUGAR—Sakkarin (RCA)—ARV Kirshner (Jonathan King)
 - 13 13 FUNNY FUNNY—Sweet (RCA)—Phil Wainman (Phil Wainman)
 - 14 25 HEAVEN MUST HAVE SENT YOU—Elgins (Tamla/Motown)—Jobete/Carlin
 - 15 20 MY LITTLE ONE—Marmalade (Decca)—Walrus (Junior Campbell)
 - 16 23 MALT BARLEY BLUES—McGuinness Flint (Capitol)—Gallagher & Lyle (Glyn Johns)
 - 17 18 IT'S A SIN TO TELL A LIE—Gerry Monroe (Chapter One)—Francis, Day & Hunter (Les Reed)
 - 18 10 BRIDGET THE MIDGET—Ray Stevens (CBS)—Ahab (Ray Stevens)
 - 19 11 ROSETTA—Fame & Price Together (CBS)—St. George (Mike Smith)
 - 20 24 MY BROTHER JAKE—Free (Island)—Blue Mountain (Press)
 - 21 16 WALKING—C.C.S. (Rak)—Donovan (Mickie Most)
 - 22 17 ROSE GARDEN—Lynn Anderson (CBS)—Chappell (Glen Sutton)
 - 23 9 SOMETHING OLD, SOMETHING NEW—Fantastics (Bell)—A. Schroeder Ltd. (Macaulay/Greenway)
 - 24 44 GOOD OLD ARSENAL—Arsenal 1st Team Squad (Pye)—Weekend (Tony Palmer)
 - 25 21 THERE GOES MY EVERYTHING—Elvis Presley (RCA)—Burlington
 - 26 22 DIDN'T I (BLOW YOUR MIND THIS TIME)—Delfonics (Bell)—Carlin (Dan & Bell)
 - 27 31 RAIN—Bruce Ruffin (Trojan)—Essex (Chin Loy/Anthony)
 - 28 33 I AM . . . I SAID—Neil Diamond (Uni)—KPM (Tom Catalano)

- 29 14 IF NOT FOR YOU—*Olivia Newton John (Pye)—B. Feldman (Festival)
- 30 48 I'LL GIVE YOU THE EARTH—*Keith Michell (Spark)—Southern (Ray Horricks)
- 31 38 MY WAY—Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)
- 32 32 IT'S IMPOSSIBLE—Perry Como (RCA)—Sunbury (Ernie Altschuler)
- 33 — WE CAN WORK IT OUT—Stevie Wonder (Tamla/Motown)—Northern (Wade Marcus)
- 34 47 I DID WHAT I DID FOR MARIA—Tony Christie (MCA)—Britico (Mitch Murray/Peter Callander)
- 35 26 JACK IN THE BOX—*Clodagh Rodgers (RCA)—Southern (Kenny Rogers)
- 36 37 JUST SEVEN NUMBERS—Four Tops (Tamla/Motown)—Jobete/Carlin (Frank Wilson)
- 37 29 AMAZING GRACE—Judy Collins (Elektra)—Harmony (Mark Abramson)
- 38 — I THINK OF YOU—Perry Como (RCA)—Melanie (Don Costa)
- 39 27 MAMA'S PEARL—Jackson 5 (Tamla/Motown)—Jobete/Carlin (Corporation)
- 40 30 SILVER RAIN—*Cliff Richard (Columbia)—Shadows (Norrie Paramor)
- 41 35 PUSHBIKE SONG—*Mixtures (Polydor)—Leon Henry/Carlin (David MacKay)
- 42 41 ANOTHER DAY—*Paul McCartney (Apple)—McCartney/Maclen (Paul McCartney)
- 43 — RAGS TO RICHES—Elvis Presley (RCA)—Frank
- 44 39 STRANGE KIND OF WOMAN—*Deep Purple (Harvest)—H.E.C./Feldman (Deep Purple)
- 45 46 GRANDAD—*Clive Dunn (Columbia)—In Music/Dolmy (Ray Cameron/Clive Dunn)
- 46 — PAY TO THE PIPER—Chairmen of the Board (Invictus)—KPM (Holland Dozier-Holland)
- 47 45 LOVE STORY (WHERE DO I BEGIN)—Shirley Bassey (United Artists)—Famous/Chappell (Noel Rogers & Johnny Harris)
- 48 43 MY SWEET LORD—*George Harrison (Apple)—Harrisons (Harrison/Spector)
- 49 41 I WILL DRINK THE WINE—Frank Sinatra (Reprise)—Ryan (Don Costa)
- 50 36 POWER TO THE PEOPLE—*John Lennon/Plastic Ono Band (Apple)—Northern (Phil Spector/John & Yoko)

CANADA

(Courtesy Maple Leaf System)

- This Last Week**
- 1 1 JOY TO THE WORLD—3 Dog Night (RCA)
 - 2 2 I AM . . . I SAID—Neil Diamond (MCA)
 - 3 3 CHICK-A-BOOM—Daddy Dewdrop (London)
 - 4 4 IF—Bread (WB)
 - 5 7 LOVE HER MADLY—Doors (WB)
 - 6 — JODIE—Joey Gregorash (Reprise)
 - 7 9 ALBERT FLASHER/BROKEN—*Guess Who (RCA)
 - 8 10 ME & YOU & A DOG NAMED BOO—Lobo (Ampex)
 - 9 6 HATS OFF (TO THE STRANGER)—*Lighthouse (GRT)
 - 10 — BROWN SUGAR—Rolling Stones (WB)

DENMARK

Courtesy Danish Group of IFPI

- This Week**
- 1 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Dacapo
 - 2 DER ER NOGET GALT I DANMARK—*John Mogensen (Oktav)—Dacapo
 - 3 ROSE GARDEN—Lynn Anderson (CBS)—Stig Anderson
 - 4 SAM McCLOUD—Grethe & Peter (Philips)—Stockholms Musikproduksjon
 - 5 VIS TAARER VAR GULD—Susanne Lana (Triola)—Moerk
 - 6 POWER TO THE PEOPLE—John Lennon (Apple)—Air
 - 7 SOLDIER BLUE—Buffy Sainte-Marie (Vanguard)
 - 8 STRANGE KIND OF WOMAN—Deep Purple (Harvest)—Wilhelm Hansen
 - 9 JEG HAR SET EN NEGERMAND—*Fm. Andersen (Polydor)—Dacapo
 - 10 SOEDE MAMA—Grethe Ingmann (Metronome)—Multitone

FRANCE

(Courtesy Centre d'Information et de Documentation de Disque)

- This Week**
- 1 NON, NON, RIEN N'A CHANGE—Poppys (Barclay)
 - 2 LES ROIS MAGES—Sheila (Carrere)
 - 3 UN BANC, UN ARBRE, UNE RUE—Severine (Philips)
 - 4 LA CHABANISATION—Thierry Le Luron (Pathe-Marconi)

- 5 UNE HISTOIRE D'AMOUR (Love Story)—M. Mathieu (Philips)
- 6 NON JE NE VEUX PAS FAIRE LA GUERRE—Poppys (Barclay)
- 7 NON, JE N'AI RIEN OUBLIE—Charles Aznavour (Barclay)
- 8 RIEN QU'UN HOMME—A. Barriere (Barclay)
- 9 SING SING BARBARA—Laurent (AZ)
- 10 LA FLEUR AUX DENTS—J. Dassin (CBS)

International

(Courtesy Centre d'Information et de Documentation de Disque)

- This Week**
- 1 SHE'S A LADY—Tom Jones (Decca)
 - 2 NINE BY NINE—John Dummer's Band (Philips)
 - 3 PARANOID—Black Sabbath (Philips/Vertigo)
 - 4 LOVE STORY—B. O. (Pathe-Maconi/Param.)
 - 5 POWER TO THE PEOPLE—John Lennon (Pathe-Marconi/Apple)
 - 6 ANOTHER DAY—Paul McCartney (Pathe-Marconi/Apple)
 - 7 W. A. MOZART SYMPHONIE NO. 40—Polydor
 - 8 YAMASUKI—Yamasuki's (Philips/Biram)
 - 9 HOLD ON TO WHAT YOU'VE GOT—Bill & Buster (RCA)
 - 10 CHIRPY CHIRPY, CHEEP CHEEP—Lally Stott (Philips)

ITALY

(Courtesy Discografia Internazionale)

- This Last Week**
- 1 SING SING BARBARA—Laurent (Joker)—SAAR
 - 5 MY SWEET LORD—George Harrison (Apple)—Aromando
 - 2 4 MARZO 1943—*Lucio Dalla (RCA Italiana)—RCA
 - 7 SOTTO LE LENZUOLA—*Adriano Celentano (Cian Margherita)
 - 3 LOVE STORY—Francis Lai (Paramount)—Chappell
 - 8 ANOTHER DAY—Paul McCartney (Apple)—Ritmi E Canzoni
 - 6 CHE SARA'—Jose Feliciano (RCA Victor)—RCA
 - 4 IL CUORE E' UNO ZINGARO—*Nicola Di Bari (RCA Italiana)—RCA
 - 9 WHAT IS LIFE—George Harrison (Apple)—Aromando
 - 13 LOVE STORY—*Patty Pravo (Philips)—Chappell
 - 11 OCEAN—*Capicum Red (Bla Bla)—Bla Bla
 - 19 UN FIUME AMARO—*Iva Zanicchi (Ri-Fi)—Curci
 - 10 L'AMORE E' UN ATTIMO—*Massimo Ranieri (CGD)—Suvini Zerboni
 - 12 ANONIMO VENEZIANO—*Stelvio Cipriani (CAM)—Campi
 - 16 LA BALLATA DI SACCO E VANZETTI—Joan Baez (Original Cast)—RCA
 - 15 HEY TONIGHT—Creedence Clearwater Revival (America)—Ariston/Palace
 - 17 — CHE SARA'—Riechi e Poveri (RCA Victor)—RCA
 - 18 — LOVE STORY—Santo & Johnny (Prod. Ass.)—Chappell
 - 19 — DJAMBALLA—*Augusto Martelli (Cinevox)—Cinevox
 - 24 ED IO TRA I VOI—Charles Aznavour (Barclay)—RCA
 - 21 — LOVE STORY—*Giulio Di Dio (Ri-Fi)—Chappell
 - 22 — PARANOID—Black Sabbath (Vertigo)—Aromando
 - 23 — UNA DONNA, UNA STORIA—*Mina (PDU)—Curci/PDU
 - 24 25 POWER TO THE PEOPLE—John Lennon (Apple)—Ricordi
 - 25 20 SAMBA PA TI—Santana (CBS)—Curci

MALAYSIA

(Courtesy Radio Malaysia)

- This Last Week**
- 4 ROSE GARDEN—Lynn Anderson (CBS)
 - 7 DOESN'T SOMEBODY WANT TO BE WANTED—Partridge Family (Bell)
 - 9 PUSHBIKE SONG—Mixtures (Polydor)
 - 1 WOMAN IN MY LIFE—*Frankie (Columbia)
 - 3 MOTHER—John Lennon (Apple)
 - 10 SHE'S A LADY—Tom Jones (Decca)
 - 2 TOO YOUNG TO BE MARRIED—Hollies (Parlophone)
 - ANOTHER DAY—Paul McCartney (Apple)
 - 5 LET YOUR LOVE GO—Bread (Elektra)
 - 8 MAMA'S PEARL—Jackson Five (Motown)

MEXICO

- This Last Week**
- 2 MI CORAZON ES UN GITANO—Lupita D'Alesio (Orfeon)—Nada (RCA)
 - 1 NASTY SEX—Revolucion de Emiliano Zapata (Polydor)
 - 3 LO QUE TE QUEDA—Los Pulpos (Capitol)
 - 6 CLOSE TO YOU (Cerca de ti)—Carpenters (A&M)
 - 7 AUNQUE ME HAGAS LLORAR—Los Freddy's (Peerless)
 - 4 ROSE GARDEN (Jardin de rosas)—Lynn Anderson (CBS)

- 5 BLACK MAGIC WOMAN (Mujer de magia negra)—Santana (CBS)
- 8 KNOCK THREE TIMES (Toca tres veces)—Dawn (Capitol)
- OYE COMO VA—Santana (CBS)
- 9 MOLINA—Creedence Clearwater Revival (Liberty)

NORWAY

(Courtesy Verdens Gang)

- This Week**
- 1 ROSE GARDEN—Lynn Anderson (CBS)—Sweden
 - 2 UN BANC UN ARBRE UNE RUE—Severine (Philips)—Chappell
 - 3 MY SWEET LORD—George Harrison (Apple)—Essex
 - 4 ANOTHER DAY—Paul McCartney (Apple)—Air
 - 5 HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty)—Palace
 - 6 LYKKEN ER—*Hanne Krogh (Triola)—Bendik
 - 7 SHE'S A LADY—Tom Jones (Decca)—Universalfilm
 - 8 EN GANG SKAL JEG DRA TIL KANSAS CITY—Gluntan (Odeon)—Norsk Imudico
 - 9 SKREPPA MI ER BRA ESSE—*Oyestein Sunde (CBS)
 - 10 STILLE DOEGN I CLICHY—Bjorn Morise (Sonet)—Bendik
 - 10 BROWN SUGAR—Rolling Stones (Rolling Stones)—Sonora

SINGAPORE

(Courtesy Rediffusion, Singapore)

- This Last Week**
- 1 HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty)
 - 2 ONE BAD APPLE—Osmonds (MGM)
 - 4 HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith (Mega)
 - 3 ROSE GARDEN—New World (Columbia)
 - 8 ANOTHER DAY—Paul McCartney (Apple)
 - 5 MAKE ME HAPPY—Bobby Bloom (Polydor)
 - (Where Do I Begin) LOVE STORY—Andy Williams (CBS)
 - 9 ME AND BOBBY McGEE—Janis Joplin (CBS)
 - 6 LONELY DAYS—Bee Gees (Polydor)
 - 7 PUSHBIKE SONG—Mixtures (Polydor)

SOUTH AFRICA

(Courtesy the Southern African Record Manufacturers' and Distributors' Assn.)

- This Last Week**
- 7 PUT YOUR HAND IN THE HAND—Alan Garrity (Gallo)—Ardmore & Beechwood, Gallo
 - 4 UNDERSTANDING—Peanut Butter Conspiracy (CBS)—Laetrec, GRC

- 2 A SUMMER PRAYER FOR PEACE—Archies (RCA)—Laetrec, Teal
- 1 HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty)—MPA (John Dora), Teal
- 6 WHAT IS LIFE—George Harrison (Parlophone)—Harrisons, EMI
- 3 HOME—Dave Mills (Storm)—Angela, Gallo
- 5 SHE'S A LADY—Tom Jones (Decca)—April, Gallo
- ANOTHER DAY—Paul McCartney (Parlophone)—Northern, EMI
- 10 VICKI—Lance James (Brigadiers)—Angela/Brigadiers, Brigadiers
- AMAZING GRACE—Judy Collins (Elektra)—Essex, Teal

SPAIN

(Courtesy of El Musical)

- This Last Week**
- 1 MY SWEET LORD—George Harrison (Odeon)—Essex Espanola
 - 4 QUE SERA—Jose Feliciano (RCA)—RCA
 - 3 EN UN MUNDO NUEVO—*Karina (Hispanovox)—Hispanovox
 - 2 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Canciones del Mundo
 - 6 LOVE STORY—Andy Williams (CBS)—Chappel Iberica
 - 10 ROSE GARDEN—Lynn Anderson (CBS)—Grupo Editorial Armonico
 - 5 LA LONTANANZA—Domenico Modugno (RCA)—RCA
 - 7 LOVE STORY—Soundtrack (Hispanovox)—Chappel Iberica
 - 8 CUANDO TE ENAMORES—*Juan Pardo (Zafiro)—Erika
 - UN BANC, UN ARBRE, UNE RUE—Severine (Philips)—Chappel Iberica

SWITZERLAND

(Courtesy Radio Switzerland)

- This Last Week**
- 1 ROSE GARDEN—Lynn Anderson (CBS)
 - 2 SHEILA BABY—Pepe Lienhard (Columbia)
 - 6 HOT LOVE—T. Rex (Ariola)
 - 4 BUTTERFLY—Danyel Gerard (CBS)
 - 3 WHAT IS LIFE—George Harrison (Apple)
 - 8 LOVE STORY—Francis Lai/Soundtrack (Paramount)
 - 10 UN BANC, UN ARBRE, UNE RUE—Severine (Philips)
 - IT DON'T COME EASY—Ringo Starr (Apple)
 - 5 POWER TO THE PEOPLE—John Lennon & the Plastic Ono Band (Apple)
 - BROWN SUGAR—Rolling Stones (Rolling Stones)

From The Music Capitals of the World

• Continued from page 48

Victor) was booked for concerts in Santo Domingo at the Bellas Artes national theater and in Santiago at the Politecnico Femenino Nuestra Senora de las Mercedes by booking agent Jose Gomez and sponsored by J. Armando Bermudez & Co. . . . Cuban singer La Lupe (Tico) played the Embassy

Club at the Hotel Embajador and the Agua Luz theater with Johnny Ventura's group in Santo Domingo, followed by engagements in Santiago with Felix del Rosario and his band. . . . Lope Balaguer, Dominican singer at the Gemeni label, was presented on the Myrta Silva TV show on WAPA channel 4 in San Juan. **FRAN JORGE**

DID YOU MISS THE BILLBOARD-VIDCA CARTRIDGE TV CONFERENCE?

Catch up with the Special Conference Report appearing in the MAY 15 issue of BILLBOARD

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Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

129

LAST WEEK

123

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POPS SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

GRASS ROOTS—SOONER OR LATER (2:37)

(Prod. Steve Barri) (Writers: Zekley-Bottler-Paris-Paris-McNamara) (Zekley/Paris, ASCAP)—Followup to their recent Top 20 winner "Temptation Eyes" is this bubblegum rocker loaded with the same sales and chart potency. Much of the "My Baby Loves Lovin'" flavor. Flip: (No Information Available). Dunhill 4279

GRAHAM NASH—CHICAGO (2:55)

(Prod. Graham Nash) (Writer: Nash) (Giving Room, BMI)—Nash goes it solo and it's a driving folk-rock ballad that will match the sales and chart action of his partner Stills' initial outing. Powerful debut. Flip: "Simple Man" (2:05) (Giving Room, BMI). Atlantic 2804

P-NUT GALLERY—

DO YOU KNOW WHAT TIME IT IS (2:22)

(Prod. Bobby Flax & Lenny Lambert) (Writers: Flax-Lambert) (Kama Sutra, BMI)—The "Howdy Doody" craze is on again, and this clever bubble gum rock item has all the potential to break through to go all the way. Flip: (No Information Available). Buddha 239

TOP 60 POPS SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

GLADYS KNIGHT & THE PIPS— I DON'T WANT TO DO WRONG (3:15)

(Prod. Johnny Bristol) (Writers: Bristol-Knight-Guest-Knight-Shaffner) (Jobete, BMI)—Potent funky beat blues ballad follows their smash "If I Were Your Woman" with much of the same sales and chart potential. Flip: (No Information Available). Soul 35083 (Motown)

VAN MORRISON— CALL ME UP IN DREAMLAND (3:10)

(Prod. Van Morrison) (Writer: Morrison) (Van Jan/WB, ASCAP)—More of his own clever rhythm material is his follow-up to "Blue Money" with more of the play and sales potential of "Domino." Flip: "Street Choir" (4:53) (Van Jan/WB, ASCAP). Warner Bros. 7488

B.B. KING—HELP THE POOR (2:38)

(Prod. Ed Michel) (Writer: Singleton) (Noma, BMI)—Driving funky beat blues instrumental is a sure-fire chart topper for his recent hit, "Ask Me No Questions." Flip: "Lucille's Granny" (3:12) (Pamco/Sounds of Lucille, BMI). ABC 11302

ROBERTA FLACK & DONNY HATHAWAY— YOU'VE GOT A FRIEND (3:20)

(Prod. Joel Dorn & Arif Mardin) (Writer: King) (Screen Gems-Columbia, BMI)—The strong Carole King ballad serves as blockbuster material for this powerful debut duet. Will prove a big one in pop and soul. Flip: "Gone Away" (5:16) (Camad, BMI). Atlantic 2808

*RONNIE DYSON— WHEN YOU GET RIGHT DOWN TO IT (2:48)

(Prod. Stan Vincent) (Writer: Mann) (Screen Gems-Columbia, BMI)—Dyson comes up with a potent entry with this strong Barry Mann ballad. Much summertime potential here. Flip: "Sleeping Sun" (2:46) (Sleeping Sun, BMI). Columbia 4-45387

EDGAR WINTER'S WHITE TRASH featuring Jerry LaCroix—WHERE WOULD I BE Without You (3:20)

(Prod. Rick Derringer) (Writers: Winter-Croix) (Hierophant/Shucking/Jiv-

ing, BMI)—From his current chart LP comes this wild rocker that has it to hit hard and fast. Powerful performance. Flip: (No Information Available). Epic 5-10740 (CBS)

BLUES IMAGE—BEHIND EVERY MAN (2:51)

(Prod. Richard Podolor) (Writers: Konte-Correll) (Portofino/ATM, ASCAP)—Group swung high on the charts last year with "Ride Captain Ride." This swinging rock item offers much of that potential. Strong entry. Flip: (No Information Available). Atco 6814

LETTERMEN—FEELING (2:42)

(Prod. Lettermen Prod. Inc.) (Writers: Mann-Weill) (Screen Gems-Columbia, BMI)—This Barry Mann-Cynthia Weill rhythm ballad is so well done it could prove a summertime chart smash. Flip: (No Information Available). Capitol 3098

EDISON LIGHTHOUSE—WHAT'S HAPPENING (2:50)

(Prod. Arnold, Martin, Morrow) (Writers: Arnold-Martin-Morrow) (Sunbury, ASCAP)—New members and new sound for the "Love Grows Where My Rosemary Goes" group and a happy rhythm item it is. Should prove a heavy chart item. Flip: "Take a Little Time" (2:44) (Vaudeville, BMI). Bell 989

LEE DORSEY— TEARS, TEARS, AND MORE TEARS (3:05)

(Prod. Allen R. Toussaint & Marshall E. Sehorn) (Writer: Toussaint) (Marsaint, BMI)—Dorsey comes up with a driving winner, loaded with the potential of another "Working in a Coal Mine." Could go all the way in pop and soul. Flip: "Occapella" (2:39) (Marsaint, BMI). Spring 114 (Polydor)

ROY HEAD—PUFF OF SMOKE (3:11)

(Prod. Steve Cropper) (Writers: Cropper-Rice) (East/Memphis, BMI)—That "Treat Her Right" man is back and on the new Memphis label handled by CBS. Producer Steve Cropper has a winner with Head in this pulsating rocker loaded with chart potency. Flip: (No Information Available). TMI 9000 (CBS)

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

IRON BUTTERFLY—Silly Sally (2:10) (Prod. Brad Shapiro & Dave Crawford) (Writers: Pineria-Jones) (Pineria, ASCAP)—The "In-a-Gadda-Da-Vida" group has a solid beat rocker that has all the potential to bring them back to the Hot 100 charts. Atco 6818

***PEGGY LEE—Where Did They Go (3:53)** (Prod. Snuff Garrett) (Writer: Sklerov) (Peso, BMI)—Miss Lee is in top vocal form with this rhythm item that has much of the feel of her "Is That All There Is" hit of the past, and it should carry her right back to the charts. Capitol 3113

LULU—Everybody's Got to Clap (2:23) (Prod. Maurice Gibb) (Writers: Gibb-Lawrie) (Casserole, BMI)—That "To Sir, With Love" gal from England comes up with one of her most commercial entries since that hit, and with a top production by Maurice Gibb, she should head straight for the best seller lists. Atco 6819

BILL MEDLEY—Swing Low, Sweet Chariot (2:48) (Prod. Harley Hatcher) (Writer: Trad.) (Arr. Hatcher) (Home Grown/Top Hat, BMI)—Medley's soulful treatment of the spiritual, which is featured in the film, "The Hard Ride," has all the earmarks of proving a top programmer and seller. Paramount 0089

STEVE LAWRENCE—Lookin' Good (3:13) (Prod. Jeff Barry) (Writer: Barry) (Hastings/Heiress, BMI)—Lawrence makes his debut on the label with a smooth rhythm item, penned and produced by Jeff Barry, and it's one of his best commercial outings in some time. Sure to garner much airplay and sales. MGM 14257

***CLODAGH RODGERS—Jack in the Box (3:01)** (Prod. Kenny Young) (Writers: Worsley-Myers) (Peer Int'l, BMI)—The British star has all the potential to make it big here in the states with this infectious rhythm item that should win favor with Easy Listening and Top 40 programmers as well as buyers. First rate performance and material. RCA 74-0474

***TONY SCOTTI—It Won't Hurt to Try (2:45)** (Prod. Tommy Oliver & Tony Scotti) (Writer: Alison) (Knollwood/Mase, ASCAP)—Scotti marks his move to the label with a beautiful ballad that should prove an Easy Listening giant. It offers much of the flavor of Herb Alpert's "This Guy's in Love With You," and could prove a summertime smash. Sunflower 109 (MGM)

SHIRLEY BASSEY—Breakfast in Bed (3:39) (Prod. Johnny Harris) (Writers: Fritts-Hinton) (Blackwood/Ruler, BMI)—Culled from her "Something Else" album, this exciting treatment of the ballad, first introduced by Dusty Springfield, should prove a juke box smash and ride right over to the best selling charts. United Artists 50770

TERRY WOODFORD—Same Old Feeling (2:05) (Prod. Barry Beckett & George Soule) (Writer: Davis) (Web IV, BMI)—Potent performance on a strong rhythm item that could easily prove a left field smash. Cotillion 44109

JAMES DARREN—Bring Me Down Slow (2:47) (Prod. Ritchie Adams) (Writers: Sedaka-Greenfield) (Kirshner/ATV, BMI)—Darren moves to the Donnie Kirshner label with a powerful Neil Sedaka-Howie Greenfield ballad that could prove a heavy Top 40 item for him. Kirshner 63-5013 (RCA)

WATTS CHELSEA BANK—Get It (2:50) (Prod. Gary Knight & Gene Allan) (Writers: Knight-Allan) (Golden Egg, BMI)—Pulsating bubble gum rocker that has it to prove a Top 40 and Hot 100 heavy chart item. Heritage 832

JOHN HETHERINGTON—Can't Nobody See My Face (2:50) (Prod. Tony Atkins) (Writer: Hetherington) (Gil, BMI)—Potent folk-rock ballad with an equally potent performance that could easily prove a heavy chart winner. UNI 55284

PETE LEMONGELLO—Rain From the Skies (2:40) (Prod. Tony Valor) (Writers: Bacharach-David) (Colgems, ASCAP)—An early Bacharach-David ballad serves as strong material for Lemongello with much MOR and Top 40 potential that should bring him through both charts. Rare Bird 5012

***MARK ALMOND—The City (2:54)** (Prod. Tommy LiPuma) (Writer: Mark) (Irving, BMI)—Infectious Latin-rhythm material with an exciting vocal chorus should bring the duo to the charts the first time out. Culled from their album by popular demand. Blue Thumb 201 (Capitol)

***GLORIA LORING—I Don't Want to Leave You Anymore (2:38)** (Prod. Milton Okun) (Writer: Loring) (Bramalea, BMI)—Penned by Miss Loring, this smooth ballad should bring her airplay and chart honors in short order. Outstanding performance by the artist is accompanied by a top-notch production by Milton Okun. Evolution 1040

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

CHARLIE LOUVIN & MELBA MONTGOMERY— BABY, YOU'VE GOT WHAT IT TAKES (2:38)

Prod. George Richey) (Writers: Stein-Ofis) (Meridian/Eden, BMI)—This strong duo have been hitting high on the chart and this happy updating of the past pop hit should take them to the top. Powerful performance. Flip: "If We Don't Make It" (2:33) (Brougham Hall, BMI). Capitol 3111

MURRY KELLUM—JOY TO THE WORLD (2:25)

(Prod. Glenn Sutton) (Writer: Axton) (Lady Jane, BMI)—The current No. 1 pop hit by Three Dog Night is given a powerful country treatment and it's loaded with Top 10 potential. Strong performance of the potent Hoyt Axton rhythm ballad. Epic 5-10741 (CBS)

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

LESTER FLATT AND MAC WISEMAN—Will You Be Loving Another Man (2:31) (Peer Int'l, BMI). RCA 47-9989

DICKEY LEE—The Mahogany Pulpit (2:45) (Bannock, BMI). RCA 47-9988

JIMMY DICKENS—Here It Comes Again (3:14) (Window, BMI). UNITED ARTISTS 50781

MERLE KILGORE—God Bless the Working Man (Gallico, BMI). ASHLEY 35007 (London)

ROY ACUFF JR.—Street Singer (Sing Your Song) (2:15) (Milene, ASCAP). HICKORY 1597

OAK RIDGE BOYS—Jesus Christ, What a Man (2:58) (Return, BMI). IMPACT 5103

JIMMY WAKELY—Jesus Is Alive (2:26) (Riverside, ASCAP). SHASTA 206

GARY BUCK—It Takes Time (2:53) (Beechwood, BMI). RCA 74-0479

SONNY CURTIS—Unsaintly Judy (2:19) (Skol, BMI). OVATION 1023

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

GLADYS KNIGHT & THE PIPS— DON'T WANT TO DO WRONG (See Pop Pick)

B.B. KING—HELP THE POOR (See Pop Pick)

ROBERTA FLACK & DONNA HATHAWAY— YOU'VE GOT A FRIEND (See Pop Pick)

LEE DORSEY— TEARS, TEARS AND MORE TEARS (See Pop Pick)

STYLISTIC— STOP, LOOK, LISTEN (To Your Heart) (2:57)

(Prod. Thom Bell) (Writers: Bell-Creed) (Bellboy/Assorted, BMI)—Strong ballad follow-up to their recent Top 10 winner "You're a Big Girl Now" and it offers still more pop appeal than their initial entry. Flip: (No Information Available.) Avco Embassy 4572

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

METERS—Doodle-ooop (2:28) (Rhineland, BMI). JOSIE 1029

SAVAGE ROSE featuring Annette—Speak Softly (3:40) (Important, ASCAP). GREGAR 71-0104 (RCA)

DECISIONS—You Look Like an Angel (2:55) (Interior, BMI). SUSSEX 218 (Buddah)

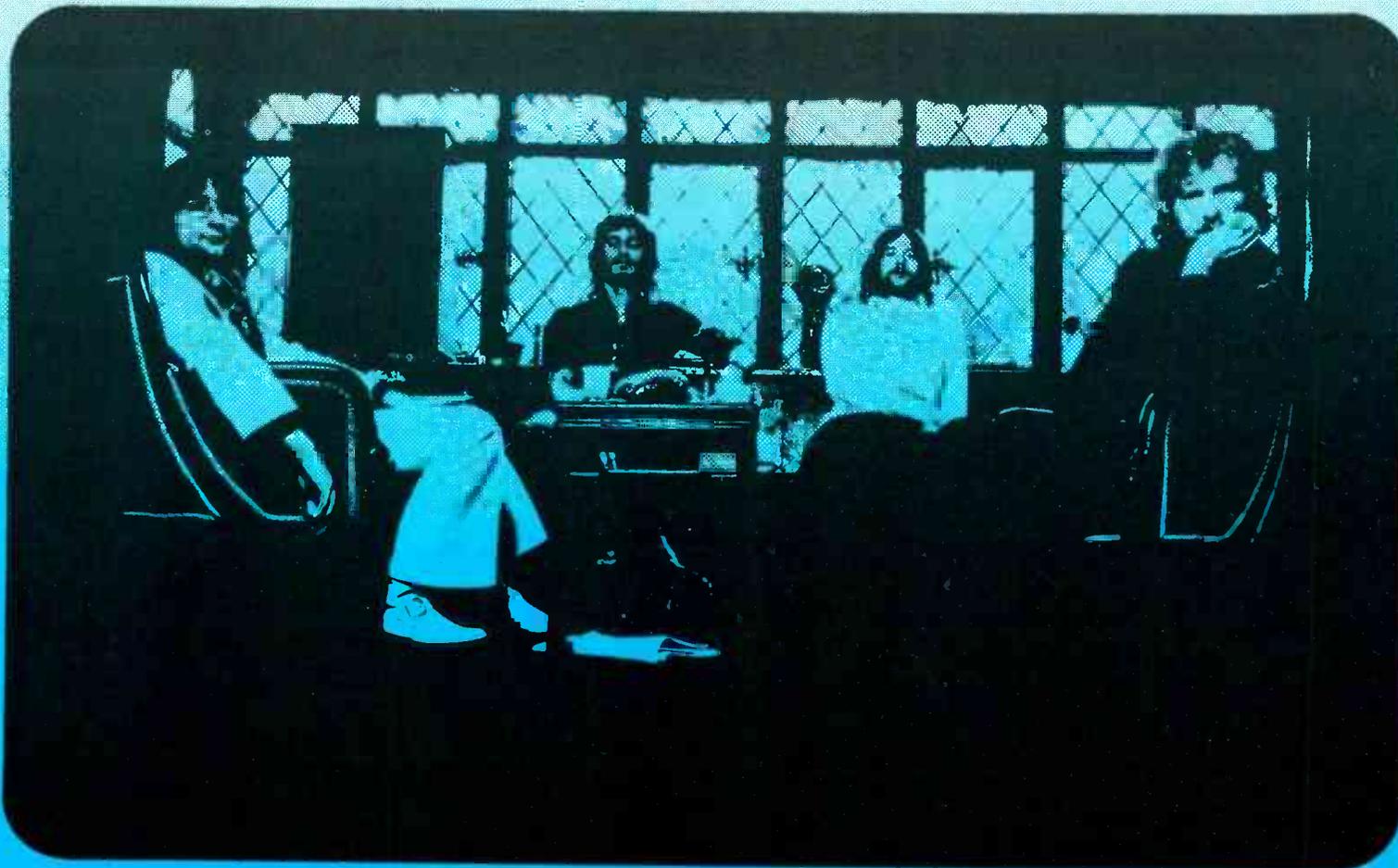
NU-SOUND EXPRESS LTD.—Ain't It Good Enough (3:15) (Micro-Mini, BMI). SILVER DOLLAR 152

RALFI PAGAN—Make It With You (4:40) (Screen Gems-Columbia, BMI). FANIA 567

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

MAY 22, 1971, BILLBOARD

Mark-Almond



“The City” *c/w* “The Ghetto” *



This is the single from
the new Blue Thumb LP
“Mark-Almond”



Blue Thumb Records, Inc.
427 North Canon Drive
Beverly Hills, Calif. 90210

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	JOY TO THE WORLD •	Three Dog Night (Richard Podolor), Dunhill 4272
2	2	NEVER CAN SAY GOODBYE	Jackson 5 (Hal Davis), Motown 1179
3	6	BROWN SUGAR	Rolling Stones (Jimmy Miller), Rolling Stones 19100 (Atco)
4	3	PUT YOUR HAND IN THE HAND •	Ocean (Greg Brown, Bill Gilliland & Staff for Ahd), Kama Sutra 519 (Buddah)
5	5	ME AND YOU AND A DOG NAMED BOO	Lobo (P. Gernhard in association with J. Abbott & B. Meshel Big Tree 112 (Ampex)
6	12	WANT ADS	Honey Cone (Greg Perry-Stagecoach Prod.), Hot Wax 7011 (Buddah)
7	7	BRIDGE OVER TROUBLED WATER •	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2796
8	13	IT DON'T COME EASY	Ringo Starr (George Harrison), Apple 1831
9	4	IF	Bread (David Gates), Elektra 45720
10	10	CHICK-A-BOOM	Daddy Dewdrop (Dick Monda and Don Sciarrotta), Sunflower 105 (MGM)
11	11	LOVE HER MADLY	Doors (Bruce Botnick & the Doors), Elektra 45726
12	8	STAY AWHILE	Bells (Cliff Edwards), Polydor 15023
13	14	SWEET AND INNOCENT	Donny Osmond (Rick Hall), MGM 14227
14	9	I AM . . . I SAID	Neil Diamond (Tom Catalano), Uni 55278
15	24	SUPERSTAR	Murray Head With the Trinidad Singers (Tim Rice & Andrew Lloyd Weber), Decca 732603
16	17	HERE COMES THE SUN	Richie Havens (Richie Havens & Mark Roth), Stormy Forest 656 (MGM)
17	25	I DON'T KNOW HOW TO LOVE HIM	Helen Reddy (Larry Marks), Capitol 3027
18	16	WHAT'S GOING ON	Marvin Gaye (Marvin Gaye), Tamla 54201 (Motown)
19	19	TIMOTHY	Buoys (Michael Wright), Scepter 12275
20	46	RAINY DAYS & MONDAYS	Carpenters (Jack Daugherty), A&M 1260
21	22	I LOVE YOU FOR ALL SEASONS	Fuzz (Carr-Cee Prod.), Calla 174 (Roulette)
22	18	I DON'T BLAME YOU AT ALL	Smokey Robinson & the Miracles ("Smokey" & Terry Johnson), Tamla 54205 (Motown)
23	34	WOODSTOCK	Matthews' Southern Comfort (Ian Matthews), Decca 32774
24	30	TREAT HER LIKE A LADY	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50721
25	26	TOAST & MARMALADE FOR TEA	Tin Tin (Maurice Gibb), Atco 6794
26	27	RIGHT ON THE TIP OF MY TONGUE	Brenda & the Tabulations (V. McCoy & G. Woods), Top & Bottom 407 (Jamie/Guyden)
27	33	I'LL MEET YOU HALFWAY	Partridge Family (Wes Farrell), Bell 996
28	29	(For God's Sake) GIVE MORE POWER TO THE PEOPLE	Chi-Lites (Eugene Record), Brunswick 55450
29	32	DON'T KNOCK MY LOVE—Part 1	Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2797
30	31	REACH OUT I'LL BE THERE	Diana Ross (Nicholas Ashford & Valerie Simpson), Motown 1184
31	15	POWER TO THE PEOPLE	John Lennon/Plastic Ono Band (Phil Spector & John & Yoko), Apple 1830
32	21	WE CAN WORK IT OUT	Stevie Wonder (Stevie Wonder), Tamla 54202 (Motown)
33	35	COOL AID	Paul Humphrey & His Cool Aid Chemists (Gabriel Mekler), Lizard 1006

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	39	THE DRUM	Bobby Sherman (Ward Sylvester), Metromedia 217
35	36	ME AND MY ARROW	Nilsson (Nilsson), RCA 74-0443
36	37	BOOTY BUTT	Ray Charles Orchestra (Joe Adams), Tangerine 1015 (ABC)
37	42	I DON'T KNOW HOW TO LOVE HIM	Yvonne Elliman (Tim Rice & Andrew Lloyd Webber), Decca 32785
38	47	IT'S TOO LATE	Carole King (Lou Adler), Ode '70 66015 (A&M)
39	20	ANOTHER DAY/OH WOMAN OH WHY	Paul McCartney (Paul McCartney), Apple 1829
40	57	NATHAN JONES	Supremes (Frank Wilson), Motown 1182
41	58	LOWDOWN	Chicago (James William Guercio), Columbia 4-45370
42	50	WHEN YOU'RE HOT, YOU'RE HOT	Jerry Reed (Chet Atkins), RCA Victor 47-9976
43	52	INDIAN RESERVATION	Raiders (Mark Lindsay), Columbia 4-45332
44	51	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE	Carly Simon (Eddie Kramer), Elektra 45724
45	49	MELTING POT	Booker T. & the MG's (Booker T. & the MG's), Stax 0082
46	48	ALBERT FLASHER/BROKEN	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0458
47	38	BABY LET ME KISS YOU	King Floyd (E. Walker), Chimneyville 437 (Cotillion)
48	43	DON'T CHANGE ON ME	Ray Charles (Joe Adams), ABC 11291
49	68	CRY BABY	Janis Joplin (Paul Rothchild), Columbia 4-45379
50	69	SHE'S NOT JUST ANOTHER WOMAN	8th Day (Holland-Dozier-Holland Prod. Staff), Invictus 9087 (Capitol)
51	53	13 QUESTIONS	Seatrain (George Martin), Capitol 3067
52	74	FUNKY NASSAU—Part 1	The Beginning of the End (Marlin Prod.), Alston 4595 (Atco)
53	90	DOUBLE LOVIN'	Osmonds (Rick Hall), MGM 14259
54	55	I WON'T MENTION IT AGAIN	Ray Price (Don Law), Columbia 4-45329
55	54	DO ME RIGHT	Detroit Emeralds (Katauzion Prod), Westbound 172 (Janus)
56	56	LAYLA	Derek & the Dominos (Tom Dowd & the Dominos), Atco 6809
57	62	L.A. INTERNATIONAL AIRPORT	Susan Raye, (Ken Nelson) Capitol 3035
58	63	FEELIN' ALRIGHT	Grand Funk Railroad (Terry Knight), Capitol 3095
59	65	I CRIED	James Brown (James Brown), King 6363
60	60	LUCKY MAN	Emerson, Lake & Palmer (Greg Lake), Cotillion 44106
61	70	HOUSE AT POOH CORNER	Nitty Gritty Dirt Band (William E. McEuen), United Artists 50769
62	73	THE COURT ROOM	Clarence Carter (Rick Hall), Atlantic 2801
63	71	AJAX LIQUOR STORE	Hudson and Landry (Lew Bedell), Dore 855
64	64	FUNKY MUSIC SHO NUFF TURNS ME ON	Edwin Starr (Norman Whitfield), Gordy 7107 (Motown)
65	91	NEVER CAN SAY GOODBYE	Issac Hayes (Issac Hayes), Enterprise 9031 (Stax/Volt)
66	59	FREEDOM	Jimi Hendrix (Jimi Hendrix, Eddie Kramer & Mitch Mitchell), Reprise 1000
67	67	BAD WATER	Raeletts (Joe Adams), Tangerine 1014 (ABC)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
68	78	BROWNSVILLE	Joy of Cooking (John Palladino), Capitol 3075
69	87	LIFE/ONLY BELIEVE	Elvis Presley, RCA 47-9985
70	89	HERE COMES THAT RAINY DAY FEELING AGAIN	Fortunes (Roger Cook & Roger Greenaway), Capitol 3086
71	72	BE NICE TO ME	Runt (Todd Rundgren), Bearsville 31002 (Ampex)
72	76	I'LL ERASE AWAY YOUR PAIN	Whattnauts (G. Kerr & Nate Edmonds), Stang 5023 (All Platinum)
73	80	TAKE ME HOME, COUNTRY ROADS	John Denver With Fat City (Milton Okun), RCA 74-0445
74	83	SPINNING AROUND (I Must Be Fallin' in Love)	Main Ingredient (Silvester, Simmons, McPherson), RCA 74-0456
75	75	I'M COMIN' HOME	Dave Edmunds (Dave Edmunds), MAM 3608 (London)
76	95	HELP ME MAKE IT THROUGH THE NIGHT	Joe Simon (John Richbourg), Spring 113 (Polydor)
77	79	TRY SOME, BUY SOME	Ronnie Spector (Phil Spector & George Harrison), Apple 1832
78	81	YOUR LOVE (Means Everything to Me)	Charles Wright & the Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros. 7475
79	—	HIGH TIME WE WENT	Joe Cocker (Denny Cordell), A&M 1258
80	85	YOU'RE MY MAN	Lynn Anderson (Glenn Sutton), Columbia 4-45356
81	61	WE WERE ALWAYS SWEETHEARTS	Boyz Scaggs (Glyn Johns), Columbia 4-45353
82	—	LIGHT SINGS	Fifth Dimension (Bones Howe), Bell 999
83	86	CAN'T FIND THE TIME	Rose-Colored Glass (Jim Long & Norm Miller), Bang 584
84	84	RED EYE BLUES	Redeye (Al Schmitt), Pentagram 206
85	88	HOT LOVE	T. Rex (Toni Visconti), Reprise 1006
86	97	OOH POO PAH DOO	Ike & Tina Turner (Ike Turner), United Artists 50782
87	96	TARKIO ROAD	Brewer & Shipley (Nick Gravenites), Kama Sutra 524 (Buddah)
88	—	PUPPET MAN	Tom Jones (Gordon Mills), Parrot 40062 (London)
89	92	FLIM FLAM MAN	Barbra Streisand (Richard Perry), Columbia 4-45384
90	—	DON'T PULL YOUR LOVE	Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4276
91	93	SEA CRUISE	Johnny Rivers (Johnny Rivers & Larry Knechtel), United Artists 50778
92	—	I DON'T WANNA LOSE YOU	Johnnie Taylor (Don Davis), Stax 0089
93	94	AND I LOVE YOU SO	Bobby Goldsboro (Bob Montgomery), United Artists 50776
94	—	NEVER ENDING SONG OF LOVE	Delaney & Bonnie & Friends (Delaney Bramlett for Delvon), Atco 6804
95	—	FOLLOW ME	Mary Travers (Milton Okun), Warner Bros. 7481
96	—	GET IT ON	Chase (Frank Rand & Bob Destocki), Epic 5-10738 (CBS)
97	100	WHOLESALE LOVE	Buddy Miles (Buddy Miles), Mercury 73205
98	—	WHAT YOU SEE IS WHAT YOU GET	Stoney & Meatloaf (Terrana, Valvano, Terrana), Rare Earth 5027 (Motown)
99	99	CALIFORNIA EARTHQUAKE	Norman Greenbaum (Erik Jacobsen), Reprise 1008
100	—	I'VE FOUND SOMEONE OF MY OWN	Free Movement (Joe Porter), Decca 32818

HOT 100 A TO Z—(Publisher-Licensee)

Ajax Liquor Store (Meadowlark, ASCAP) 63	Don't Knock My Love—Part 1 (Erva, BMI) 29	I Don't Blame You at All (Jobete, BMI) 22	Lucky Man (TRO-Total, BMI) 60	Spinning Around (I Must Be Fallin' in Love) (L.T.D., BMI) 74
Albert Flasher (Dunbar/Cirrus/Expression, BMI) 46	Don't Pull Your Love (Cents & Pence, BMI) 90	I Don't Know How to Love Him (Yvonne Elliman) (Leads, ASCAP) 37	Me and My Arrow (Dunbar/Golden Syrup, BMI) 35	Stay Awhile (Coburn, BMI) 12
And I Love You So (Moyday/Yahweh Tunes, BMI) 43	Double Lovin' (Fame, BMI) 53	I Don't Know How to Love Him (Helen Reddy) (Leads, ASCAP) 17	Me and You and a Dog Named Boo (Kaiser/Famous/Big Leaf, ASCAP) 5	Superstar (Leads, ASCAP) 13
Another Day (McCartney/Maclen, BMI) 39	The Drum (Wren/Viva, BMI) 34	I Don't Wanna Lose You (Groovesville, BMI) 92	Melting Pot (East/Memphis, BMI) 45	Sweet and Innocent (Tree/Tune, BMI) 13
Baby Let Me Kiss You (Malaco/Roffignac, BMI) 47	Feelin' Alright (Irving, BMI) 58	I Love You for All Seasons (Ferncliff/JAMF, BMI) 21	Never Can Say Goodbye (Isaac Hayes) (Jobete/Portable, BMI) 2	Take Me Home, Country Road (Cherry Lane, ASCAP) 73
Bad Water (Unari, BMI) 67	Flim Flam Man (Tuna Fish, BMI) 89	I Won't Mention It Again (Seaview, BMI) 54	Never Can Say Goodbye (Isaac Hayes) (Jobete/Portable, BMI) 2	That's the Way I've Always Heard It Should Be (Quackbush/Kensho, ASCAP) 44
Be Nice to Me (Earmark, BMI) 67	Follow Me (Cherry Lane, ASCAP) 95	If (Screen Gems-Columbia, BMI) 57	Never Ending Song of Love (Metric, BMI) 65	Timothy (Plus Two, ASCAP) 19
Beaty Butt (Tangerine, BMI) 36	Freedom (Arch, ASCAP) 66	I'll Erase Away Your Pain (Gambi, BMI) 72	13 Questions (Kulberg/Roberts/Open End, BMI) 51	Tarkio Road (Tilking Beaver, BMI) 24
Bridge Over Troubled Water (Charing Cross, BMI) 7	Funky Music Sho Nuff Turns Me On (Jobete, BMI) 64	I'm Comin' Home (Duchess, BMI) 75	Treat Her Like a Lady (Stage Door, BMI) 25	Toast & Marmalade for Tea (Casseroie, BMI) 25
Broken (Dunbar/Cirrus/Sunspot/Expressions/Walrus Moore, BMI) 46	Funky Nassau—Part 1 (Sherlyn, BMI) 52	Indian Reservation (Acuff-Rose, BMI) 43	Try Some, Buy Some (Harrisongs/Mother Bertha, BMI) 77	Want Ads (Gold Forever, BMI) 6
Brown Sugar (Gideon, BMI) 3	Get It On (Cha-Bil, ASCAP) 96	It Don't Come Easy (Startling, BMI) 8	Wanted (Music Power/Warner-Tamerlane, BMI) 80	We Can Work It Out (Maclen, BMI) 32
Brownsville (Red Shoes, ASCAP) 68	(For God's Sake) Give More Power to the People (Julio-Brian, BMI) 28	It's Too Late (Screen Gems-Columbia, BMI) 38	We Were Always Sweethearts (Blue Street, ASCAP) 81	What You See Is What You Get (Jobete, BMI) 98
California Earthquake (Great Honesty, BMI) 69	Help Me Make It Through the Night (Combine, BMI) 76	I've Found Someone of My Own (Mango/Run-A-Muck, BMI) 100	What's Going On (Jobete, BMI) 18	When You're Hot, Your Hot (Vector, BMI) 42
Can't Find the Time (Interval, BMI) 10	Here Comes that Rainy Day Feeling Again (January, BMI) 70	Joy to the World (Lady Jane, BMI) 1	Wholesale Love (East/Memphis/Time/Redual, BMI) 97	Woodstock (Siquamb, BMI) 23
Chick-a-Boom (Shermley/Eirita, ASCAP) 83	Here Comes the Sun (Harrisongs, BMI) 16	L.A. International Airport (Blue Book, BMI) 57	Your Love (Means Everything to Me) (Music Power/Warner-Tamerlane, BMI) 78	You're My Man (Flagship, BMI) 80
Cool Aid (Wingate, ASCAP) 33	High Time We Went (TRO-Andover, ASCAP) 79	Layla (Casseroie, BMI) 56		
Court Room, The (Tree, BMI) 62	Hot Love (TRO-Andover, ASCAP) 85	Life (Presley/Last Straw, BMI) 69		
Cry Baby (Mellin/Rittenhouse, BMI) 49	House at Pooh Corner (Pamco, BMI) 61	Light Sings (Sunbeam, BMI) 82		
Do Me Right (Bridgeport, BMI) 55	I Am . . . I Said (Prophet, ASCAP) 14	Love Her Madly (Doors, ASCAP) 11		
Don't Change on Me (Racer/United Artists, ASCAP) 48	I Cried (Lois, BMI) 59	Lowdown (Aurelia, ASCAP) 41		

Cat Stevens...

The single.



The LP.

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By popular demand.

On



(Where it all started.)

• Continued from page 54

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	107	NEIL YOUNG & CRAZY HORSE	Everybody Knows This Is Nowhere Reprise RS 6349	81
107	103	NEIL DIAMOND	Gold UNI 73084	40
108	111	LAST POETS	This Is Madness Douglas 7 Z 30583 (CBS)	8
109	114	JIMI HENDRIX, BUDDY MILES & BILLY COX	Band of Gypsies Capitol STA0 472	56
110	105	RITA COOLIDGE	A&M SP 4291	8
125		BELLS	Stay Awhile Polydor 24-4510	4
112	102	ELVIS PRESLEY	Elvis Country RCA Victor LSP 4460	18
113	94	CHARLEY PRIDE	From Me to You RCA Victor LSP 4468	16
114	116	ISAAC HAYES	Movement Enterprise ENS 1010 (Stax/Volt)	58
		BEST OF WILSON PICKETT, VOL. 2	Atlantic SD 8290	1
116	123	JERRY REED	When You're Hot, You're Hot RCA Victor LSP 4506	4
117	117	JOHNNIE TAYLOR	One Step Beyond Stax STS 2030	6
		EDDIE KENDRICKS	All By Myself Tamla TS 309 (Motown)	1
119	121	RAY CONNIFF & THE SINGERS	Love Story Columbia C 30498	9
120	127	HUMBLE PIE	Rock On A&M SP 4301	3
121	108	TOM JONES	I (Who Have Nothing) Parrot XPAS 71039 (London)	28
		CONWAY TWITTY	How Much More Can She Stand Decca DL 75276	1
123	129	CACTUS	One Way or Another Atco SD 33-356	10
124	124	BOZ SCAGGS	Moments Columbia C 30454	6
		BEST OF CLARENCE CARTER	Atlantic SD 8282	1
		JOHN LEE HOOKER/CANNED HEAT	Hooker 'n' Heat Liberty LST 35002	11
127	135	GLADYS KNIGHT & THE PIPS	If I Were Your Woman Soul SS 731 (Motown)	2
		PATTON	Soundtrack 20th Century-Fox S 4208 (ABC)	1
129	132	CARLY SIMON	Elektra EKS 74082	5
130	139	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	37
131	112	JOHN LENNON/PLASTIC ONO BAND	Apple SW 3372	22
		TAMMY WYNETTE	We Sure Can Love Each Other Epic E 30658 (CBS)	1
133	136	ELVIS PRESLEY	You'll Never Walk Alone RCA Camden CALX 2472	10
134	138	JOE COCKER	Mad Dogs & Englishmen A&M SP 6002	38
135	126	THE SESAME STREET BOOK & RECORD	Original TV Cast Columbia CS 1069	44
136	119	LED ZEPPELIN III	Atlantic SD 7201	31

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
137	137	JAMES BROWN	Sho' Is Funky Down Here King KS 1110	4
138	120	STEPHEN STILLS	Atlantic SD 7202	26
139	133	GRAND FUNK RAILROAD	Closer to Home Capitol SKA0 471	46
140	141	BUDDY MILES	Them Changes Mercury SR 61280	46
141	106	NO, NO NANETTE	Original Cast Columbia S 30563	11
142	134	DIONNE WARWICK	Very Dionne Scepter SPS 587	24
143	109	FIFTH DIMENSION	Greatest Hits Soul City SCS 33900 (United Artists)	54
144	118	DAWN	Candida Bell 6052	23
145	145	KOOL & THE GANG	Live at the Sex Machine De-Lite DE 2008	11
146	149	LEONARD COHEN	Songs of Love & Hate Columbia C 30103	4
147	130	PAUL KANTNER & THE JEFFERSON STARSHIP	Blows Against the Empire RCA Victor LSP 4448	23
148	143	RARE EARTH	Ecology Rare Earth RS 514 (Motown)	46
149	156	JOHN MAYALL	Live in Europe London PS 589	4
150	157	MANTOVANI	From Monty, With Love London XPS 585/6	9
151	151	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	103
152	159	GRASS ROOTS	More Golden Grass Dunhill DS 50087	23
153	165	JAMES GANG	Rides Again ABC ABCS 711	41
154	162	CHARLES WRIGHT & THE WATTS	103rd STREET RHYTHM BAND You're So Beautiful Warner Bros. WS 1904	2
155	155	EDGAR WINTER'S WHITE TRASH	Epic E 30512 (CBS)	4
156	158	CHASE	Epic E 30472 (CBS)	3
157	131	JOHN LEE HOOKER	Endless Boogie ABC CD 720	9
158	160	CAROLE KING	Writer Ode '70 SP 77006 (A&M)	4
159	122	FIFTH DIMENSION	Portrait Bell 6045	48
160	163	HAIR	Original Cast RCA Victor LOC 1150 (M); LSO 1150 (S)	147
161	150	CARPENTERS	Ticket to Ride A&M SP 4205	12
162	166	BEATLES	Let It Be Apple AR 34001	51
163	161	ROD STEWART	Gasoline Alley Mercury SR 61264	29
164	173	CAT STEVENS	Mona Bone Jakon A&M SP 4260	7
165	128	CRAZY HORSE	Reprise RS 6438	9
166	168	NEIL DIAMOND	Greatest Hits Bang 219	32
		NITTY GRITTY DIRT BAND	Uncle Charlie & His Dog Teddy Liberty LST 7642	20
168	170	MARTY ROBBINS	Greatest Hits, Vol. 3 Columbia C 30571	3

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	140	ANNE MURRAY	Capitol ST 667	8
170	144	DEAN MARTIN	For the Good Times Reprise RS 6428	13
171	147	QUICKSILVER MESSENGER SERVICE	What About Me Capitol SMAS 630	18
172	167	CONWAY TWITTY & LORETTA LYNN	We Only Make Believe Decca DL 75251	11
173	164	TONY BENNETT	Love Story Columbia C 30558	12
174	174	RARE EARTH	Get Ready Rare Earth RS 507 (Motown)	76
175	181	DONNY HATHAWAY	Atco SD 33-360	2
176	171	STAPLE SINGERS	Staple Swingers Stax STS 2034	10
171	147	QUICKSILVER MESSENGER SERVICE	Most of All Scepter SPS 578	18
178	183	MASON PROFFIT	Movin' Toward Happiness Happy Tiger HT 1019	6
179	146	LORETTA LYNN	Coal Miner's Daughter Decca DL 75253	15
180	177	CAT STEVENS	Matthew & Son/New Masters Deram DES 18005-10	7
181	175	CROSBY, STILLS & NASH	Atlantic SD 8229	90
182	153	JOE SIMON	Sounds of Simon Spring SPR 4701 (Polydor)	8
183	190	DELANEY & BONNIE & FRIENDS	Motel Shot Atco SD 33-358	8
184	187	ROGER WILLIAMS	Love Story Kapp KS 3645	12
185	148	KING CRIMSON	Lizard Atlantic SD 8278	10
186		RONNIE ALDRICH & HIS TWO PIANOS	Love Story London Phase 4 ASPB 22	1
187	178	BEST OF ROY CLARK	Dot D05 25986	8
188	172	FERRANTE & TEICHER	Music Lovers United Artists UAS 6792	3
189	184	MOMENTS	Greatest Hits Stang ST 10004 (All Platinum)	6
190	169	SONNY JAMES	Empty Arms Capitol ST 734	5
191	191	JACK JOHNSON	Soundtrack/Miles Davis Columbia S 30455	5
192	194	BIG BROTHER & THE HOLDING COMPANY	Columbia C 30631	2
193	193	T. REX	Reprise RS 6440	4
194	195	YES ALBUM	Atlantic SD 8283	3
195	197	CHARLES EARLAND	Living Black Prestige PR 10009	2
196	196	EL CHICANO	Revolucion Kapp KS 3640	6
197	200	MOMENTS	Live Stang ST 1006 (All Platinum)	2
198	198	EARTH, WIND, & FIRE	Warner Bros. WS 1905	2
199	199	MOTHER EARTH	Bring Me Home Reprise RS 6431	2
200		MAIN INGREDIENT	Tasteful Soul RCA Victor LSP 4412	3

TOP LP'S

A-Z (LISTED BY ARTIST)

Ronnie Aldrich	186
Lynn Anderson	50
Beatles	162
Bells	111
Tony Bennett	173
Big Brother & The Holding Company	192
Black Sabbath	24, 102
Bloodrock	27, 73
Booker T. & The MG's	73
Bread	21
Brewer & Shipley	43
James Brown	137
Cactus	123
Glen Campbell	41
Carpenters	16, 161
Clarence Carter	125
Chase	156
Chicago	19, 94, 97
Roy Clark	187
Joe Cocker	134
Leonard Cohen	146
Judy Collins	84
Perry Como	86
Ray Conniff	119
Rita Coolidge	110
Alice Cooper	35
Crazy Horse	106, 165
Creedence Clearwater Revival	37, 81
David Crosby	32
Crosby, Stills & Nash	181
Crosby, Stills, Nash & Young	3, 103
Miles Davis	191
Dawn	144
Delaney & Bonnie & Friends	183
John Denver	76
Derek & The Dominos	79
Neil Diamond	78, 107, 166
Doors	10
Charles Earland	195
Earth, Wind & Fire	198
El Chicano	196
Emerson, Lake & Palmer	25
Faces	71
Jose Feliciano	92
Ferrante & Teicher	188
Fifth Dimension	47, 143, 159
Roberta Flack	48
Grand Funk Railroad	7, 38, 139
Grass Roots	152
Guess Who	12
Merle Haggard	66
George Harrison	45
Donny Hathaway	175
Richie Havens	31
Isaac Hayes	53, 114
Jimi Hendrix	23
Jimi Hendrix, Buddy Miles & Billy Cox	109
John Lee Hooker	157
John Lee Hooker/Canned Heat	126
Hudson & Landry	57
Humble Pie	120
Engelbert Humperdinck	62
Jackson 5	11, 72
James Gang	30, 153
Sonny James	190
Jefferson Airplane	85
Jesus Christ, Superstar	2
Jethro Tull	13
Elton John	36, 51, 63
Tom Jones	59, 121
Janis Joplin	9
Joseph Consortium	91
Joy of Cooking	105
Paul Kantner & The Jefferson Starship	147
Eddie Kendricks	116
B.B. King	61
Carole King	6, 158
King Crimson	185
Gladys Knight & The Pips	127
Kool & The Gang	145
Last Poets	108
Led Zepplin	136
John Lennon/Plastic Ono Band	131
Gordon Lightfoot	70
Loretta Lynn	172, 179
Main Ingredient	200
Henry Mancini	79
Mandrill	83
Mantovani	150
Dean Martin	170
Mason Proffit	178
Johnny Mathis	88
Matthews Southern Comfort	80
John Mayall	52, 149
Curtis Mayfield	87
Buddy Miles	68, 140
Moments	189, 197
Moody Blues	130, 151
Mother Earth	199
Mountain	69
Anne Murray	169
Jim Nabors	90
Nilsson	34
Nitty Gritty Dirt Band	167
Original Cast:	
Hair	160
No, No, Nanette	141
Original TV Cast:	
The Sesame Street Book & Record	135
Osmonds	42
Partridge Family	4, 26
Wilson Pickett	115
Poco	100
Elvis Presley	112, 133
Ray Price	54
Charley Pride	82, 113
Procul Harum	39
Quicksilver Messenger Service	171
Rare Earth	148, 174
Marty Robbins	168
Kenny Rogers & The First Edition	98
Rolling Stones	1
Diana Ross	46
Santana	17, 98
Boz Scaggs	124
Scatman	65
John Sebastian	75
Bobby Sherman	49
Carly Simon	129
Joe Simon	182
Simon & Garfunkel	64
Frank Sinatra	76
Sly & The Family Stone	40
Sammy Smith	74
Soundtracks:	
Friends	63
Jack Johnson	191
Love Story	22
Patton	128
Woodstock	77
Woodstock 2	18
Staple Singers	176
Steppenwolf	44
Cat Stevens	14, 164, 180
Rod Stewart	163
Stephen Stills	138
Barbra Streisand	55
T. Rex	193
James Taylor	5, 33
Johnnie Taylor	15, 117
Temptations	28, 89
B.J. Thomas	177
Three Dog Night	8, 20
Lily Tomlin	29
Mary Travers	101
Ike & Tina Turner	56
Conway Twitty	122
Conway Twitty & Loretta Lynn	172
Dionne Warwick	142
Who	104
Andy Williams	15
Roger Williams	184
Edgar Winter's White Trash	155
Johnny Winter	58
Stevie Wonder	99
Charles Wright & The Watts 103rd	
Street Rhythm Band	154
Tammy Wynette	132
Neil Young	60
Neil Young & Crazy Horse	106

BAD MANORS • CROWBAR

Bad Manors (Crowbar's Golden Hits Vol. 1)
PAS 6007

CROWBAR'S FIRST ALBUM IS A GOLD ALBUM

If a country ever had a favorite son rock and roll band, it's Canada and Crowbar. Six fine musicians with almost 100 years of rock and roll playing behind them.

"Kelly Jay is a rotund piano basher with a voice he stores in a coal bucket. The rest of the band are seasoned musicians: their playing doesn't fray even when they rasp." John Haycock, The Windsor Star

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"Bad Manors" is a 150 year old Canadian homestead, the home of Crowbar as well as the name of their first album.

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Station Right to Pick Play Upheld by FCC

WASHINGTON—In its latest music format case, involving WONO-FM, Syracuse, the FCC has once again upheld the right of the licensee to change or adjust format when he feels it is necessary. The Commission also refused to get into an argument over which type of "classical" music is truly worthy of the name and which is "unadventurous," a misnomer designed to deceive the Federal Communications Commission.

The tussle began when a citizen's group, petitioning with 2,700 signatures, challenged the buy of WONO-FM, a classical music outlet for seven years, by the Houston Broadcasting Co., Inc. The citizens first doubted Houston's projected programming of night-time classical music broadcasting, and later disparaged a promise of 24-hour classical music format as misleading.

Of the challenge, the FCC said: "The Petitioners not only desire a certain musical format for WONO-FM (i.e., classical music totally), but also within that format, the type of classical music that the station should air."

The Commission has asked, evidently in one of its lighter moods, "Should WONO-FM carry a full orchestra and live opera? Should selections from Leoncavallo's 'Pagliacci' be preferred over Burgmuller's ballet 'La Peri'? Clearly such determinations must be within the purview and judgment of the licensee." Since the assignee has promised to program classical music 24 hours a day, the Commission says it must accept the promise at face value, until it had a chance to judge the performance at renewal time, in March 1972.

In addition to doubting the truly classical nature of the music format under the new owners, the petitioners objected to the loss of Henry Fogel, one of the principals in the former ownership, who was to have been retained as program director by Houston Broadcasting. The citizens blamed Fogel's ultimate resignation on the new owner's "verbal" indications at one time that Fogel would not be retained.

The Commission admitted there seemed to be some misunderstanding about Fogel's employment, but hoped it would be cleared up—and if not, Fogel could seek redress in the local courts, said the FCC.

As far as the Commission is concerned, neither Fogel's employ-

ment nor the type of classical musical music to be played over the WONO-FM station is of crucial moment. What is important "is the proposed programming of the station as a full-time classical music outlet," with the proposals checked at renewal time.

This is not to say that the licensee must stick to the proposed format, if there are "valid" reasons for a change. "However, if substantial changes occur in the promised format, the licensee should promptly report the changes to the Commission."

Capitol: Past, Present, Future

• Continued from page 10

tional borrowing and the interest charges increased operating costs."

Audio Devices

The situation at Audio Devices, a sister company of Capitol Records, mirrors those prevailing at the record label. Audio Devices, which manufactures magnetic tape, was beset with quality and processing problems about a year ago, Gortikov stated. Its (Audio Devices) problems today are those of the tape industry in general: price erosion, reduced sales because of economic conditions, and fierce competition from industry giants for the available sales in a temporarily shrunken field. (Billboard, May 15.)

Gortikov commented, "We share the concern of other businesses as to the economic climate prevailing generally in our nation and specifically in our industry. Our costs are rising, and we obtain lower unit margins on records because so many of the recordings are supplied by independent artists and production companies which earn higher royalty rates and guarantees than when the lion's share of recordings came from in-house producers and from home-grown artists."

Corrective action is under way, like:

- The company's staff has been trimmed by about 208 percent since June 30, 1970.
- Made changes in its Canadian operation, Capitol Records Ltd.
- Sold Discos Capitol de Mexico, S.A. to EMI.
- Eliminated plans for diversification and acquisition.

(The only major business transaction initiated by Capitol Industries so far in calendar 1971 was in February when it exercised its option to purchase 264,631 shares of common stock of Pickwick International Inc. at \$3.456 a share of \$915,000. The current market value of these shares is \$12 million.)

Alshire Sets Label

• Continued from page 3

imately 25 percent of this material has already been released in Europe. New writers will be sought for the new firms.

In another move, Sherman is converting his catalog into background music for film and commercial usage. Former disk jockey Bill Stewart is working on the project which will be completed within 90 days. Twelve LP's will comprise the 200 songs in the background program.

Bateman on Elektra

NEW YORK—Gil Bateman, who has been set for the "rap sessions" at Billboard's Fourth Annual Radio Programming Forum is national promotion director for Elektra Records, and is not affiliated with Polydor Records as reported in last week's Billboard.



PAUL McCARTNEY directs session at New York's A&R Studios for his new Apple Records album, "Ram."

Country Promoters In 'Survival' Plan

• Continued from page 1

and Keith Fowler, and every booking agent in Nashville, with one exception.

Meeting at BMI, the group disclosed plans to set up an office here to be "close to the talent situation."

"While we would be operating an organizational office here," Peebles said, "we would be in a position to know what is happening industrywide with records. As long as we have the office here, we would know specifically if a particular artist is hot with a record and know if his price should fluctuate."

The meeting was called because of what the promoters called an 18-month period of dwindling audiences and spiraling prices, along with "other economic factors." These factors include an unusually heavy string of labor strikes, factory layoffs.

"We have seen business in two-thirds of the United States and Canada fall off in many localities from 25 to 50 percent," Peebles said. "As a result, we had to get together for the first time and compare notes."

The promoters feel they have a solution to the problem which will depend to a great extent on the cooperation of the artists.

"We invited all the Nashville agents, from whom we buy up to \$3 million worth of talent annually, to see if we could do something about it, to see if they have some answers," Peebles said, as spokesman for the group. "The biggest problem is spiraling prices of the talent. We pointed out to them that we want to pool dates and try to buy talent from them at a more realistic price. We want to offer the agents a deal whereby they could get a guarantee for the coming year for use of their acts on up from a 60 to 100-day deal, instead of just selling individually and each having to pay one, two or three-day prices."

Nat'l Latin Disk Distrib Launched by Pan American

CHICAGO — Pan American Distributors here is becoming a national wholesaler of Latin American records. Marshall Frenkel, whose father founded the business over 25 years ago, believes that Latin labels require specialty distribution. In a deal made with Disneyland president Jimmy Johnson, Pan American is setting up national distribution for Disneylandia, the Disney Latin catalog.

Frenkel will represent two types of Disneylandia product: seven-inch LP's with 24-page full color books, and 12-inch LP's with a 12-

He explained that tours are being worked out now. "Instead of Dick Blake going into Detroit with an act for one Sunday, we want to pay less money and work it out so that act will work eight or 10 days on the trip. This way everyone comes out ahead."

Calling it an "idea for survival," Peebles said that if conditions continue at the current pace, rather than setting up multiple-city tours, there is no way to make it.

"Actually we may have to eliminate some of the towns and cities now being played," Peebles continued. "We may have to cut back 25 to 50 percent in some areas, and shoot for the larger audiences. But we will actually guarantee an artist more cities on a given swing, and assure big crowds. And, if we get the proper cooperation, we won't have to cut off anybody."

For the first time in history, the promoters pooled information on the cost of acts. Some were astounded. One promoter reportedly discovered he was paying \$1,000 a day more for an act than another promoter was paying. "This won't happen in the future," he said.

Peebles said the promoters now would meet individually with each manager and agent and explain what the organization would like for him to consider, and take this figure to his act. "If we can get the proper price we can offer in exchange more work and more people working. If the acts won't accept this, we won't say 'take it or leave it'. Instead, we'll negotiate."

Peebles said the promoters are only interested in pooling the resources of the agencies for better buying power. The promoters said spiraling prices had forced admission prices upward at the box offices, nearly double in some cases. "As a result people are not bringing their kids anymore. We hope to get back to family entertainment."

WCFL Hit With Historical Suit by 2 Chi Promoters

• Continued from page 1

District Court here, was brought by Schneider-Janis Associates, Inc. against the Chicago Federation of Labor and Industrial Union Council (named as owner of the Top 40 outlet); 22nd Century, Inc. (concert promoters); Lew Witz (WCFL general manager); Richard Glassen (22nd Century's general manager at the time of the alleged activity); Charles Witz (22nd Century president and brother of Lew Witz); The Music People, Inc. (Texas based record producers); and Timothy Moynahan (officer of the Texas firm).

The suit charges that "Lew Witz is general manager of WCFL and, on information and belief, has a financial interest in de-

fendants 22nd Century, Inc. and the Music People, Inc."

Further: "... defendants have ... agreed and consented that the phonograph records and concerts of such artists as are on contract with 22nd Century, Inc. be given far greater, undue and inordinate free exposure time on WCFL in comparison with the records of artists under contract with other promoters ... that the phonograph records of The Music People, Inc., be given greater, undue and inordinate free exposure ..."

The suit asks defendants to show cause why an interlocutory injunction should not be directed to defendants "... enjoining and restraining such defendants from carrying out the conspiratorial scheme ..."

page book. Frenkel stated that he will soon appoint distributors for Disneylandia in the northeast, southeast, southwest and West Coast to supplement his own mid-west coverage.

Frenkel feels that Disneylandia has never realized its full potential because "they didn't have a specialty distributor who deals in Spanish product only and one that had a real interest in their Latin line." As for future national distribution currently, Frenkel hedges. He stated that the diversity of markets for various types of Latin American music makes country-wide distribution difficult except for certain lines.

Pan American works a nine-state midwest area for MGM Latino, the RCA Latin lines, and Caytronics, Columbia's Latin subsidiary.

MICK PROMO LP INTERVIEW SET

NEW YORK—Atlantic Records has prepared a 40-minute interview with Mick Jagger of the Rolling Stones to be sent out as a two-sided album to college and FM stations.

The interview is part of the promotion plans for the Stones' new album, "Sticky Fingers." It was made in St. Tropez with disk jockey Tom Donahue.

In addition to college and FM stations, the interview will also be sent to the U.K., Europe, Africa, South America and Australia.

Tape Happenings

• Continued from page 16

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Thank you,
Mark, Don, Mel and Terry.

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