

# Billboard

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CARTRIDGE TV PAGE 16

HOT 100 PAGE 54

TOP LP'S PAGES 56, 57

## Radio Forum Gets Advisory Board Aid

By CLAUDE HALL

CHICAGO — A special advisory board will be established to advise the annual Billboard Radio Programming Forum. The board will be composed of leading representatives of both the radio and record industries and will include program direc-

tors and general managers, as well as record promotion men and record company presidents. The advisory board will not only serve as a consulting panel to advise the Billboard about the annual radio programming forum, but on all aspects of radio for the weekly Billboard.

Nominations will be taken during the Aug. 19-21 Forum and the final advisory board will be announced at a later date.

(Continued on page 58)

## Reno Builds Talent Haven

By JOHNNY GUNN

RENO—Plans for two major showcases for recording talent are being set here. A firm owned partially by Hilton Hotels will open an 800-room hotel with a major showroom featuring name acts and will possibly also operate a lounge for lesser acts. The other hotel, tentatively called the Reno Comstock, will have a 900-seat theater restaurant featuring name acts, plus two show lounges. One of the lounges would key on contemporary or rock groups, according to First Realty president J. J. Mathews, who'll head the newly-formed investment group behind the hotel. The Comstock will be a 32-story, (Continued on page 6)

## Low Cost Color CTV For Home Via RCA

By ELIOT TIEGEL

NEW YORK—RCA has confirmed it is working on a low cost color videotape player/recorder for the home market using a wide tape, probably 3/4-inch. The unit will be part of the company's SelectaVision family of "selective television viewing" units.

Robert Bitting, business development director for SelectaVision, indicates the unit will

## U.K. Sales Up In '70—Growth Pattern Slows

By BRIAN MULLIGAN

Record & Tape Retailer Staff Member

LONDON—Despite the U.K. record industry's boom year in 1970, when manufacturers' sales hit a new high of close to \$96,000,000, latest figures issued by the Department of Trade and Industry indicate that the growth pattern is not being maintained and that stagnation is setting in. Sales worth \$30,336,000 during the first four months of the year (Continued on page 8)

## Disk-Tape Buys Take Profit Dip

By BRUCE WEBER

LOS ANGELES—For many tape and record companies painted with the (mini) conglomerate brush, the recovery in stock prices from 1970 lows has been on the puny side. Business may be getting better, as a lot of government economists and politicians are announcing, but don't try to palm that theory off on diversified companies. They know better.

It isn't a secret that many diversified companies are feverishly working to bail out of unwanted leisure-time divisions in an effort to revive their sagging fortunes.

In contrast to the eagerness with which tape (and record) companies scooped up entertainment subsidiaries several years ago to beef up their earnings, balance sheets and cash positions, many of the same

companies today are becoming increasingly irked at the clobbering they're taking.

Among many company chiefs there's new plotting to curb any future wave of acquisitions in the tape and record fields. The fear in most executive suites now is that a significant percentage of these on-the-block subsidiaries are practically unsalable.

(Continued on page 15)

## Classical Disks Get Mixed Bag

By ROBERT SOBEL

NEW YORK—Classical recordings, once geared to the "purist," serious buyer, is undergoing a vast repertory change. The change is reflected in the new kind of product listed in the classical chart, which shows a mixed bag of albums, ranging from "rags" to film themes to a Fillmore East Concert.

During a similar period in (Continued on page 17)

## Vanguard Sets Release For Quadrasonic Entry

NEW YORK — Vanguard Records, which pioneered quadrasonic tape two years ago, is among the first record companies to jump on the four-channel disk bandwagon.

It is releasing 12 quadrasonic disks in the fall using the compatible CBS system. The label is also entering the quadrasonic 8-track cartridge field with the same release.

In addition to marketing four-channel records under its own banner, Vanguard has prepared a quadrasonic sampler record to be distributed by Dynaco Inc., a Philadelphia-based stereo components manufacturer.

The sampler utilizes the Dy-

naco compatible four-dimensional stereo decoder to produce a compatible quadrasonic disk. The record consists of sound effects (on one side) and pop selections by Ian and Sylvia, Buffy Sainte-Marie and Perrey-Kingsley; and the second side includes selections from Handel's Messiah, a Mozart Divertimento, the Berlioz Requiem and Leopold Stokowski conducting the finale of Tchaikovsky's Symphony No. 4. Dynaco will sell the disk sampler at \$2.98.

Vanguard's participation on quadrasonic disk, like in tape, is designed as an effort to stimulate interest in four-channel (Continued on page 8)

be an "adjunct" to its announced hologram film unit, which has run into problems in the lab.

"We are still encouraged by the long-term potential of this (Continued on page 16)

### Spotlight On Soul Sounds

See Page 30



Welcome Home, Marvin. Already this year, Marvin has two million-selling singles, "What's Going On" and "Mercy, Mercy Me" and his latest album, "What's Going On" (Tama TS-310) recently qualified for a Gold Record Award. Appealing to the entire buying public, he sings, writes, arranges and produces most of his material. It is this creative versatility that has brought Marvin Gaye home again.

(Advertisement)

## Chess Catalog Finds New Mkt.

By BOB GLASSENBERG

NEW YORK—Chess Records is reissuing a major portion of its entire blues catalog, spanning approximately 30 years of music. "We have a whole new generation of buyers," said Marvin Schlachter, president of Janus/Chess. "There are people who have developed an interest in this music. It is a record company's obligation, I feel, to provide the buyer with what he wants.

"We are talking here," Schlachter continued, "about music which was probably issued by artists who had a limited appeal at the time. Specifically blues artists fit into this situation. Now that the record-buying public has become aware of the roots of rock, there is a new desire to get the older LP's. The artists are getting more exposure and the early blues has taken on new dimensions. With the marketing and packaging techniques of today, the public should be able to obtain what it wants without too much difficulty."

The entire campaign began when Chess started (Continued on page 58)

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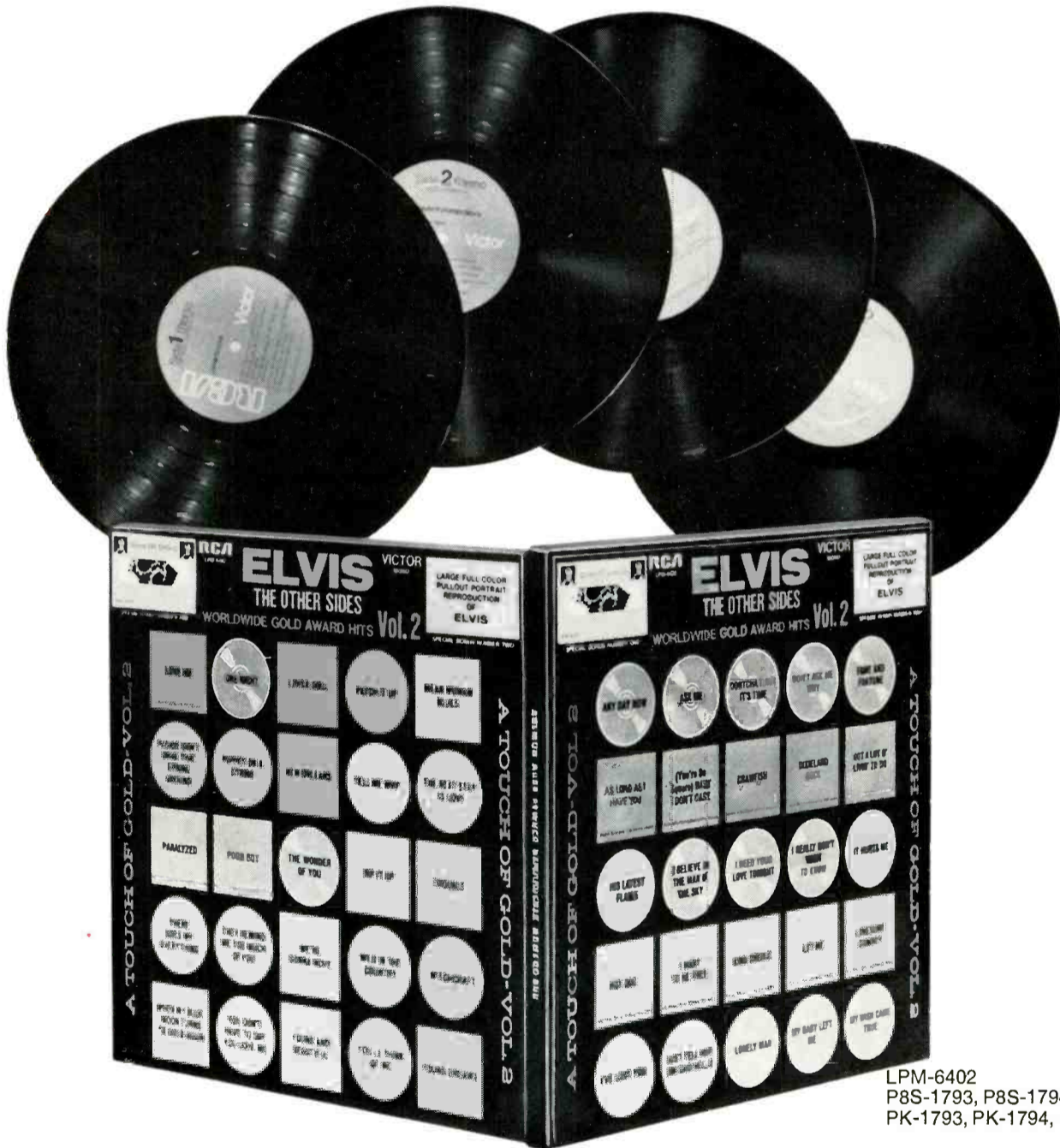
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## ABC, Atlantic Team Up For Charles Salute

LOS ANGELES—ABC-Dunhill and Atlantic have a unique co-op arrangement on "A 25th Anniversary in Show Business Salute to Ray Charles" to be released this month.

The two-disk package, listing at \$6.98 contains Ray Charles greatest hits from both the Atlantic and ABC catalogs. ABC-Dunhill has U.S. distribution and Atlantic will release worldwide overseas.

The "25th Anniversary Salute" album deal came about as a by-product of discussion between Atlantic executive vice-president Jerry Wexler and ABC-Dunhill President Jay Lasker last year which led to Ray Charles' guest appearance on Atlantic's "Aretha Franklin Live at the Fillmore" album.

Ray Charles gold records included on "25th Anniversary Salute" are: "Georgia," "One Mint Julep" and "Born to Lose." Charles himself chose the 22 cuts on the set. A complete Ray Charles discography is included on the jacket.

## WB/Reprise Remaster LP's for Ampex Tape

LOS ANGELES—Warner/Reprise will go back into the studio to remaster select albums for release by Ampex as discrete four-channel tapes.

The record label is acting on a request from the tape duplicator to provide it with four-channel masters for its program of quad-sonic cartridges.

The label is currently analyzing albums in production as well as glancing through its catalog to ascertain which artists will be re-

## Cap Tightens Promo Setup

LOS ANGELES—Capitol has realigned its communications system for internal promotional reports between the field and the home office. All district promotion managers now report directly to John Stanton, newly named national promotion manager. The goal is improved ties between field sales and promotion people and the home office staff.

## Talbot, Yearwood & Simpkins Pool Firms; Buy Plastics

NASHVILLE—Joe Talbot, who resigned his post with SESAC here recently to devote full time to his record pressing business, has formed a new corporation and purchased the properties of Southern Plastics, Inc.

Talbot made the announcement in association with his partners at United Record Pressing, Inc., the newly-formed concern. The other principals are Ronnie Yearwood and Ozell Simpkins.

Southern Plastics, which had filed bankruptcy proceedings a year ago, was in receivership when United purchased the real estate and record pressing equipment for nearly one million dollars. The original Southern Plastics remains in business, still in receivership, and has leased the old Standard Pressing plant to continue business.

Talbot said United would begin manufacturing records in approximately two weeks, after renovation is completed on the Southern plant at 453 Chestnut Street here.

## ABC-Dunhill Unveils Summer Product at National Seminar

By NAT FREEDLAND

LOS ANGELES—ABC-Dunhill's late summer product unveiled July 31 at a National Programming and Promotion Seminar in the Century Plaza Hotel featured the first hearing of "The Mamas & Papas Together Again," new releases from Three Dog Night, Steppenwolf, B.B. King and the Grass Roots, plus reissues with Ray Charles and B.B. King.

All the Mamas & Papas except Denny Dougherty, whose flight was announced fogged in at San Francisco, appeared at the showing. The excerpted rough mix cuts from the group's comeback album sounded very much in the classic Mamas & Papas bag. Heard were new John Phillips originals, "People Like Us" and "Pacific Coast Highway."

A two-record set saluting Ray Charles' 25th Anniversary in Show Business will include 22 "greatest hits" chosen by Charles himself from ABC and Atlantic releases under an unusual two-company distribution arrangement (see separate story). ABC is also re-issuing B.B. King's 1964 "Live at the Regal" album plus the brand-new "B.B. King in London" with

all-star sidemen ranging from Ringo Starr to Delaney Bramlett.

Upcoming Dunhill top-selling artist releases are Three Dog Night's "Harmony" and Steppenwolf's "For Ladies Only." Tommy Roe is represented with "Beginnings," a more rock-oriented album than his previous work. Grass

## IFA, Chartwell Artist Deal

LOS ANGELES—International Famous Agency has acquired 13 artists from Chartwell Artists, Ltd., in a deal which also moves five executives over to the large agency.

Artists involved include Henry Mancini, Johnny Mathis, Elton John, Donovan, Jose Feliciano, Sergio Mendes, Glen Campbell, Elizabeth Taylor, Richard Burton, Jane Fonda, Marlon Brando, Rod Taylor and Michael Landon.

Jerry Perenchio will remain with Chartwell to maintain talent agency franchises and service clients' commitments made to date. Fred Dale will move to IRA as a vice president and head of its worldwide variety operations. Other agents joining IFA are Howard Rose, Roger Adams and Marvin Tabalsky.

Michael Horth, who combined his agency with Perenchio's in 1968, joins IFA to handle outdoor show business.

## MGM Slims Talent Hunt To Stress Current Roster

LOS ANGELES—MGM has narrowed its talent searching efforts in order to concentrate on current roster attractions. There are 100 acts on all the labels which MGM distributes.

As part of his efforts to find something unusual to promote, label president Mike Curb plans bringing two foreign acts to America, both of whom he heard while on a recent concert tour with the Mike Curb Congregation.

The two acts are the Four Leaves, a Japanese version of the Osmond Brothers, and Hedva and David, an Israeli duo. Both acts will be recorded in MGM's local studio in the fall.

In recent months MGM has signed such established name acts as Lou Rawls, Steve Lawrence and Eydie Gorme and Robert Goulet. MGM's a&r efforts are administered by Eddie Ray, with Bob Webb listening to all new materi-

## NATRA GETS DISK COS. PLAY

CHICAGO—Local industry firms are tying in with the National Association of Radio & Television Announcers (NATRA) convention here. Mercury's r&b director Logan Westbrook wrote a welcoming letter for inclusion in NATRA's program book (normally only mayors or NATRA executives write such letters) and is holding other functions including a black-tie cocktail party on the final night.

Capitol is sponsoring a golf tourney at the White Pine course Bensonville, Ill., beginning at 9:06 Tuesday (10). Contact is made through Hillary Johnson (312) 647-8338.

Roots has a "16 Greatest Hits" package.

ABC-Dunhill's new artists roster include the San Francisco group, Crowfoot, with "Find the Son"; former Smith lead singer Gayle McCormick with a debut album by Dunhill's new creative team, Lambert and Potter; Danny Cox's "You Can Go Home" and Andwella's "People's People."

Arranger Jimmie Haskell, a four-Grammy winner, has his first concept album as an artist with "California 99" in collaboration

(Continued on page 58)

## FCC Refuses Petition On Anti-Drug Lyrics

By MILDRED HALL

WASHINGTON—The FCC has once again refused a petition to reconsider or redefine its anti-drug lyric policy statement issued in March, and inconclusively "clarify" in April. However, the Commission did help matters slightly last week by denying that its notice of "licensee responsibility" required a pre-screening of every record to be aired—a point the petitioners wanted clarified through formal rule making, with hearing (Billboard, April 24, 1971).

The petition to reconsider was the second from a group that includes the National Coordinating Council on Drug Abuse Education, Yale Broadcasting FM Sta-

## LASKER CHIDES SLEEPY DISTRIBS

LOS ANGELES—ABC-Dunhill President Jay Lasker succinctly editorializes on the oft-bruited lethargy of record distributors in his remarks to the labels' first national conference of their local and regional record promo men and select radio programming execs and disk jockeys (see separate story in radio section). In explaining how the germ of the radio promo idea developed, Lasker said, "At our national convention of distributors last year, I played 'Joy to the World' and six distributors fell asleep."

The Three Dog Night single, which went over 3,000,000, was the label's all-time biggest.

(Continued on page 58)

tion, WYEC, the University of the Pacific KUOP-FM, and several radio programmers and disk jockeys. The group is represented by attorney Tracy Westen of the Stern Community Law firm here, and also has a Federal Court challenge pending against the FCC drug lyric policy statement.

The FCC—over the continuing and vehement dissent by Commissioner Nicholas Johnson—had denied earlier plans from the record industry and others to withdraw or revise the controversial statement warning licensees they were responsible for all recorded lyrics aired that might conceivably "promote or glorify" the use of illegal drugs.

The Westen plea to reconsider had asked that the FCC come right out and declare itself on

(Continued on page 58)

## Top 10 Label Builds Roster From Nevada

STUDIO CITY, Calif.—A new record label—Top 10 Records—has been launched here by talent buyer Bob Dee and producer Bill Silva. First release was a single by Ray Malus, currently appearing at the North Shore Club, Lake Tahoe, Nev., called "Jody and the Kid." A single by the Upstarts—"Get It Together"—was released about the same time. First LP on the new label will be "A Tribute to King" by Riley York.

"The thing that makes this label unique," Dee said, "is that all of the artists are going to be from Nevada. It has always been difficult for a Nevada artist to get signed to a record label. Now, they'll have their own label." Dee, who has been a talent buyer in Nevada for 10 years, now buys all of the talent for the North Shore Club and also helps buy talent for many other clubs in the Reno-Tahoe area. He once was entertainment director for the old Golden Hotel.

Other acts signed to Top 10 Records include Frankie Fanelli, the Afterglow, and Johnny Vanelli. A management firm will be connected with the record label.

For More Late News

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# Distrib Mines Gold in Oldies

LOS ANGELES—The record industry is sitting on top of a gold mine in oldies and may be letting several million dollars slide down the drain, according to Wayne Volat, general manager of Nehi Record Distributors here. Specializing in oldies, Nehi is selling 75,000-to-80,000 oldies a month with customers Coast-to-Coast and England and France. There are a couple of East Coast firms who may even be doing a larger volume of business in hits of the past, Volat said.

Two factors which have spurred a growth in oldies sales, he said, are the nostalgia trend with rock 'n' roll revivals doing a booming business and the heavy use of oldies on radio stations programming Top 40 records. But he felt

that record labels were not taking advantage of the continuing popularity of oldies in either promotion and/or sales.

"Oldies to us, are the records that have dropped off the chart. We specialize in them and we sell a lot of them . . . especially the records that are only a month to seven months off the chart and were big sellers."

After about seven months off the chart, the records began to slow down a little in sales, but some continue to sell quite strong and with proper promotion and emphasis by record companies might do even better. He spoke of "Sugar, Sugar" by the Archies as the biggest item in stock. "It's selling about 300 copies a week. Sometimes, we sell more of that

record than many of the stiffes that are being played heavily on local radio."

Biggest sellers among records released in the past couple of years are "Hey, Jude," "Born to Be Wild," "Raindrops Keep Falling on My Head" by B.J. Thomas, "Spinning Wheel," "Proud Mary" by the Creedence Clearwater Revival, "Bridge Over Troubled Water" by Simon & Garfunkel, and "My Sweet Lord."

But oldies last almost forever and Nehi is selling considerable amounts of "Earth Angel" (about 15 years old), "Angel Baby" by Rosie and the Originals (about 10 years old), "Daddy's Home" by Shep & the Limelights, "Please, Please, Please" by James Brown (this far outsells his bigger hit of "Pappa's Got a Brand New Bag").

"Many times, the big hits don't make the best oldie," Volat said. "I could give you lots of examples. There are many records we have in stock which were not big hits on radio, but continue to sell, such as 'The Town I Live In' by McKinley Mitchell, which sells 25-50 copies a week. Also, 'Baby, Is There Something on Your Mind' by McKinley Travis, which is a good example of a local hit that continues to sell and sell even though it's not being played as an oldie on local Los Angeles radio. It's just one of the quirks of the business, but there are probably several more records like this."

There are also many records, Volat said, which would sell "if they were available. I feel manufacturers are missing a bet by not re-releasing these records and capitalizing on their sales potential. Five or six years ago, several record companies turned out oldies packages and browser cards about oldies, etc. But you don't see much like that today. It's a very neglected part of the record business."

Nehi has a catalog listing almost 5,000 oldies and distributes approximate 5,000 copies of each edition of it, mostly to record stores. However, in the last few months, business from radio stations has been increasing and Volat is willing to send a copy of the catalog to any radio station who makes a request for it.

# Ovation Stepping Up Quadrasonic Catalog

By JOHN SIPPEL

GLENVIEW, ILL.—Early pioneering leadership in the release of quadrasonic record product continues to stem from audio-oriented indies. Ovation here reports that its current matrix 4-channel disk catalog of 11 LP's will add another encoded release of 12 new \$5.98 listed LP's plus the first eight budget-priced matrix quadrasonic albums, listing at \$3.98, with the discrete 4-channel tape, to be distributed by Ampex, retailing at \$4.95 in September.

Ovation, headed by Dick Schory, long-time recording artist in the audio field, issued its first 4-channel record in December, 1970. That Ovation compatible quadrasonic 12-inch sampler has now topped the 60,000 sales mark, with Schory reporting that over 65 percent of the sale came through new audio outlets, including electronics manufacturers. The first sample only was available in both discrete and matrix. Schory demonstrated his disk at MIDEM early in 1971. At that time, he released 10 more compatible albums. Artists featured included: ex-Brubeck drum-

mer Joe Morello; Percussionist Bobby Christian; jazz flutist Paul Horn; Chicago rock artists Hollins and Starr; guitarist Ron Steele; Tennessee rock group Rich Mountain Tower; the Nashville chorus and orchestra of Don Tweedy; and girl singer Laura. The September release will feature second encoded LP's by some of the above, with first packages by Bonnie Koloc, contemporary folk singer; and the polka band of Ray Henry, Hartford, Conn., orkster who is president of the National Polka Assn.

The eight-piece budget release will include mood music by Hugo Montenegro, Gordon Jenkins, Al Caiola and a number of theme packages from Hollywood and Broadway.

In addition, Ovation, which has been releasing sporadic country singles, will release five rustic albums, featuring Nashville artists Sid Linard, Chuck Howard and Tommy Jones and Coast artists Kay Adams and Sonny Curtis. Ovation's Music City office is helmed by Henry Strzelecki.

Schory has recently moved his headquarters from the near north side of Chicago to 1249 Waukegan Rd. here. His recording company executive personnel includes: Ron Steele, vice president; Bud Doty, special projects; Steve Smith, advertising and public relations; and Steve Linblad, controller. John King, booking agency veteran, heads the Ovation management wing, while Bill Chaloner heads the publishing division, which includes Creative Music and Mason Jar (ASCAP) and Streeterville Music (BMI). Ray Lawrence is sales and marketing chief, working out of 9255 Sunset Blvd., Hollywood.

# Elan Files vs. Quackenbush

NEW YORK—Elan Associates has filed suit in the Federal District Court of the Southern District of New York against Quackenbush Music, Ltd. Elan claims ownership in the musical compositions of Carly Simon, Elektra Recording artist whose album and single "That's the Way I Always Thought It Should Be" have ridden high on the charts.

Elan claims rights to the works of Miss Simon through an exclusive writer's agreement which she is said to have executed in 1968.

The complaint seeks declaratory judgment and asks that Elan be declared rightful owner of Miss Simon's musical compositions and Quackenbush be directed to account to Elan for all damages it has suffered and will suffer until Elan acquires complete control of the works in question. The complaint also requests that the defendant, Quackenbush, be enjoined from all further exploitation of the compositions.

# Merc Acquires Gemini Master

NEW YORK—Mercury Records has purchased a master by the five-man group, Gemini, from the Texas-based Westpark label. Eddie Kilroy produced "The Woman I Love" b/w "Life Games" for Jimmy Duncan Productions, Inc. Kilroy, former c&w promotion manager for Mercury, contacted Mercury recorded product director, Charles Fach, for the purchase.

# Studio Track

By BOB GLASSENBERG

I guess everyone in this business loves to boast and the Village Recorder, West Los Angeles, is no exception. The main booster over there must be Doc Siegel, who came to the studio in February to be studio manager. "We have the manufacturers' word for it that we have more Dolbys than any other independent studio in the U.S." said Siegel. Total number of Dolbys, 42.

Siegel is also proud of their disc delay system (EMT). He said the company made nine of them before stopping production. The Village Recorder has three and there are four which the Beatles own in the U.K.

"The consoles in our three recording studios are either Newmann or Quad Eight. In addition, we have Kepex facilities to give maximum use of the 24 channels we are equipped with. And the EMT echo chambers here make six chambers available to any of our studios, with three acoustic chambers and three electronic chambers," Siegel continued. He also mentioned 75 mikes.

"When I came to this complex," Siegel continued, "My only instructions were to maintain 'the state of the art.' That means we can never stop. And while many studios are cutting back, we are continually adding equipment. In eight weeks time, we will install equipment to allow us to record four channel stereo discs. So once again we will raise our level of recording standards."

Aside from the abundance of equipment in the studio, there is an abundance of competent personnel to go along with it. Siegel is a veteran engineer with experience in radio, television, recordings and film. Then there are the "prime assets" as Siegel puts it, of the studio, John Stronach and Ed Peterson, engineers supreme.

"Stronach is an engineer with chops," said the doctor. "He comes from Motown and has a history of being in jobbing studios. With all of this modern equipment, John can exercise his years of experience to the best of his ability."

Peterson comes from Capitol Records and is described by Siegel as a "borderline genius." "If we need it, he can build it," said Siegel. "He is the guy most responsible for preparing our quad facilities."

Now as George Hormel, owner of the complex, puts it, "We didn't put a sign on our door until we felt that there was a studio behind that door which offered 'the state of the art,' the best that the recording industry had to offer."

San Quentin Prison was the scene of a recent marriage of blues and rock in the persons of Jimmy Witherspoon and Eric Burdon. "Soledad," is the new single, a product of that concert, which will be released on MGM Records. It is a cut from the Burdon and Witherspoon LP, portions of which came from that live concert at Quentin, produced by Far Out Productions, and Jerry Goldstein of the same company.

Location Recorders is celebrating the completion of their first year as a 16 track mobile recording studio. Aaron Baron and Larry Dahlstrom have built up an impressive track record thus far with recordings for the Band; B.B. King; Ike and Tina Turner; The Allman Brothers; Grand Funk Railroad; and the Newport Jazz Festival riot among others. Good luck in the future guys.

Electric Lady Studios is hosting the National Educational Network cameramen who are doing a special segment on Ed Kramer while he produces a new group Gobraith. The taping is for a new fall program and I can't think of a better way to start off a new boob tube season. . . . The new Columbia

Record label, Entrance, has Barry Mann in the studios being produced by the label's president Steve Tyrell. . . . Also at Electric Lady is Ron Johnson producing and engineering the Ghetto Fighters, with Victor Brady on steel drums and Jimmy and Vella for Atlantic.

At the Mystic Music Centre, Hollywood, Ballin' Jack being produced by Sid Clarke for Columbia Records. . . . Bob Marchese producing four demos on a new group billed as a New Orleans Bayou Band, the Bereira Brothers. . . . Billy Armstrong, president of the Country Music Association, cut two sides for his BJB Records label. . . . Doug Moody producing and mixing his quadrasonic LP "The San Francisco Phantasy," for Solar Records. . . . Adam Caroll is producing a sound track for his latest flick, Goya, featuring guitar solos by Laurindo Almeida . . . and Howie Kane of Artie Ripp's Family Productions is producing sides with artist Pete Anders.

Still in Hollywood but at Music Recorders. . . . The O'Jays completed a new single "Peace," produced by H. B. Barnum on Saru Records. . . . Little Richard in for Warner Bros. . . . and a new Lettermen LP plus a film score to Touch of Melissa.

Polka News: Teresa Zapolska, president of the Polka Music Corp., completed mastering a new LP by Frank Wojnarowski at Echo Sound Studios, Levittown, N.Y. It will be released on the Polka Towne Record label owned by Mrs. Zapolska.

Jack McMahon, administrator for Mercury Custom Recording Studios, New York, says that probably more quad mixing is done there than at any other facility. Two companies who use the studios for this purpose extensively are Stereo Dimension and Enoch Light's Project Three. Artists recently in the studio include Britisher Val Dunican, produced by Herb Bernstein. . . . Paul Carney's debut LP was done there. . . . Gun Hill Road did their thing at Mercury. . . . Sir Lord Baltimore was in under the direction of Dee Anthony. . . . and Salvage, Paul Vance's group, did some work there. . . . Due in is Chuck Mangione with his orchestra.

SHORT TAKES: A new Jam Factory single out, "Talk Is Cheap," produced in Chicago for Epic Records by Frank Rand. . . . Sound Exchange hosts Dave Woods recording Beans for UA; Damita Jo being produced by Victrix Productions. . . . Sound City, Van Nuys, Calif., hosting the New Christy Minstrels; Emmitt Rhodes for Dunhill; the Five Man Electrical Band for MGM; Country for Atlantic, and Twin Engine for UA. . . . The new 16 track Brunswick Recording Studio, Chicago, hosts Soup for Ampex/Big Tree Records with So-Up Productions producing and Bruce Swedien engineering.

# Schuster Stays With SG in N.Y.

NEW YORK—Irwin Schuster, who was recently named managing director of Screen Gems-Columbia Music, Ltd., the London-based arm of SG-C Music, will remain in New York and retain his former position of vice president and director of professional activities for SG-C Music. Unforeseen personal and family considerations necessitated Schuster's change of plans.

Lester Sill, president of SG-C Music, who is presently in London, will announce plans for the London office in the near future.

# CONVEX BOOK COVERS CHARTS

NEW YORK — Convex Industries, of Boulder, Colo., has published "The Miles Chart Display" based on Billboard's Hot 100. In graph form, the book shows the action on Billboard's charts of singles through 1955-'70. The 1,269-page volume is priced at \$75.

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Vol. 83 No. 33

## Ampex Delivers Movie Themes By Rome Phil.

NEW YORK — Four movie themes have been packaged into one album by Ampex Records. The themes, "Elvira Madigan," "Death in Venice," "2001: A Space Odyssey" and "The Anonymous Venetian" are a presentation of Ettore Stratta and Rome Philharmonic. The themes have been especially arranged by Nicholas Flagello and Stratta. The album has been titled "Classic Film Themes."

To promote the album Ampex will soon complete a special mailing to radio stations across the U.S., offer a discount program to its distributors, begin four-color ads in music publications and tie into a special Warner Brothers campaign on "Death in Venice." The album will retail for \$4.98.

Stratta will be making personal appearances to publicize the album around the country.

## 26 Students Set NARM Benefit

NEW YORK — The NARM Scholarship Foundation has distributed checks in the total amount of \$36,000 to winners of NARM Scholarships. There are 36 students receiving scholarship aid through the program. All are members of NARM member companies or employes themselves. Each scholarship is worth a total of \$4,000 and is paid to each student at the rate of \$1,000 per year.

The NARM Scholarship Foundation awards these scholarships each year and is totally funded by contributions from NARM, its member companies and individuals affiliated with the organization.

## Southern Library Adds 23 Pieces

NEW YORK — Musician-composer Doris Hays (ASCAP) has been contracted to compose 23 original pieces of electronic music for Southern Library of Recorded Music.

Roy Kohn, head of Southern Library, said her music will be distributed for use in films, commercials and television programming.

Miss Hays, a concert pianist who plays the Moog and Buchla synthesizers, won first prize at the International Gaudeamus Competition in Holland.

She will appear in Holland during the las. two weeks in September and at the Como Festival in Lake Como, Italy. U.S. dates include Lincoln Center Library and Cooper Union in October, and a solo concert at Tully Hall.

## Reno Building Talent Haven

• Continued from page 1

1,000-room hotel in the heart of Reno on land straddling the main railroad line through the city. The Hilton Hotel will be located on U.S. Highway 395 just south of the main section of town and will be operated by the Wrather Corp. in conjunction with the International Leisure Corp. Hilton Hotels own 51 percent of the stock in International Leisure. First Realty is a new organization of Nevada business and professional leaders. In the case of both hotels, the state gaming authorities must give approval before any gambling may take place.

## Executive Turntable



Bill Levy named director of creative services and advertising, Paramount Records and affiliates. He joins from MCA Records where he was in charge of creative services for Decca, Kapp and Uni. . . . Norm Goodwin appointed national sales manager, MGM Records album product. He was previously sales manager for national accounts and joined MGM after being associated with Decca, Columbia, Warners, Capitol and TMC and NMC. Jack Nelson named national singles sales manager for MGM. He was formerly national sales manager, Blue Thumb Records.

LEVY

★ ★ ★

Jay Dunn, formerly regional promotion representative in Atlanta for Warner/Reprise, moves to Los Angeles as Southern California promotion man. Dan Urso transfers his promotion activity to Los Angeles from Detroit. Hop Johnson joins Warner Bros. as East Coast promotion representative specializing in rhythm and blues. Stu Grant replaces Urso in Detroit and Don McGregor replaces Dunn in Atlanta.

★ ★ ★

Russ Titelman named staff producer in the Warner Bros. a&r department. He is currently working on the fourth Randy Newman album.

★ ★ ★

Bil Keane promoted to the newly created position of director, product management, Columbia Records. He was previously director, popular album product for the East Coast. . . . Sammy Alfano named South West regional promotion manager, Invictus Records. He was previously associated with Capitol in the same capacity and will be based in Houston.



TITELMAN



KEANE



WEINGROW



TROFE

Howard L. Weingrow, president of the Transcontinental Investing Corp., reassumed the presidency of the company's Transcontinental Music subsidiary. He resigned as president of the operation in 1968.

★ ★ ★

Estelle Moses heads up the newly created international department for music publishing activities, Wes Farrell Organization. . . . Richard Ashby named director, Robert Stigwood Organisation. He is a former personal assistant to Stigwood. . . . Salvatore (Sam) Trofe named to the new post of director of branch operations, London Records. He was previously London's Eastern division district manager. . . . Terry Oates named managing director, Compass Music, responsible for the company's publishing activities outside the U.S. and Canada.

★ ★ ★

Stan Walker named director of communications for Video-record Corp. of America. . . . Alan Ostroff, Eastern regional promotion man for Gregor Records has left the company.

★ ★ ★

Renville H. McMann named executive vice president CBS Laboratories. He was formerly vice president and director of engineering. . . . Buddy Lowe named vice president, promotion, director of marketing and merchandising, Mutt and Jeff Records, Hollywood. . . . Walter W. Friedrich named superintendent of operations, Robins Industries Corp. tape production plant, Lodi, New Jersey.

★ ★ ★

Charles P. Fitzgerald named financial vice president at Capitol Industries in addition to being treasurer. He initially joined Capitol in June 1968 as controller. . . . Barry Kimmelman named Capitol Records administration vice president. He was formerly management and employe services vice president. . . . Graham Powell named corporate planning and development vice president, for Capitol, shifting over from assistant group financial controller for EMI in London. . . . Frederick Wilms named Capitol Industries controller.

★ ★ ★

Charles Goldberg named Los Angeles branch manager for UA Records, succeeding Jim Saltzman, promoted to national promotion director. Goldberg was formerly West Coast regional sales manager for Atlantic. . . . George Davidson named to the newly created post at UA of director of the internal audio department. . . . Robin Williamson leaves the music law firm of Mitchell, Silberberg & Knupp in Los Angeles to go into another law field. . . . Lin Cubbison has been appointed regional manager of Boman Astrosonix consumer products for auto and home.

★ ★ ★

John Stanton shifted at Capitol from Los Angeles district sales manager to national promotion manager, replacing Sidney Miller, shifted over to national r&b promotion manager. . . . Evan Reynolds, formerly director of national airplay, assumes

(Continued on page 58)

**"IRRESISTIBLE"**  
The New York Times

**"AN AUTHENTIC LIFE EXPERIENCE"**  
The New Yorker

**"KEENLY LOVELY"**  
The Village Voice

**"TOUCH IS HAIR 5 YEARS LATER AND 5 YEARS WISER"**  
The Columbia Spectator

# TOUCH



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## Chappell Acquires Print Rights to Combine Music

NEW YORK—Chappell & Co. has acquired the exclusive print rights in the U.S. and Canada to the entire Combine Music Corp. catalog in Nashville. Chappell is rush-releasing a Kris Kristofferson folio, "The Silver Tongued Devil and I," covering the contents of the singer-songwriter's latest album on Monument, plus the single "Loving Her Was Easier."

The Combine group of companies, which include Combine Music Corp. (BMI), Music City Music, Inc. (ASCAP), Moccasin Music, Inc. (ASCAP) and Vintage Music, Inc. (BMI), contain key copyrights of Kris Kristofferson,

Tony Joe White, Chris Gantry, Cindy Walker, Dennis Linde, Arthur Alexander and Donnie Fritts, among others. Kristofferson's "Sunday Mornin' Comin' Down," 1970 CMA Song of the Year, has become a contemporary standard along with his "Help Me Make It Through the Night," "Me and Bobby McGhee," "For the Good Times" and "Once More With Feeling," all included in the deal completed by Chappell vice president and general manager, Norman Weiser, and Combine's Bob Beckham.

Also being readied is a pop folio of some of Combine's top copyrights. "Rainy Night in Georgia" and "Polk Salad Annie," by Tony Joe White, "Distant Drums" and "Dream Baby," by Cindy Walker, "Long Long Texas Road" and "Where Have All the Average People Gone," by Dennis Linde, and "Dreams of the Everyday Housewife," by Chris Gantry are some of the copyrights that have made Combine's catalog one of Nashville's strongest. Chappell is preparing a complete program of accompanying marching band, concert, choral and other educational publications to market the songs fully.

Combine is currently scoring with covers on new numbers from Kristofferson's album, and already has hits by Bobby Bare, Roger Miller and Waylon Jennings.

## Vanguard Sets Quadradisks

• Continued from page 1

sound, said Seymour Solomon, president of the Vanguard Recording Society.

Further releases in the Dynaco system are contemplated. "However, since all of the disk systems are at this point somewhat experimental, Vanguard is releasing product using the compatible CBS system," according to Herb Corsack, sales director of Vanguard.

"Vanguard feels that while the existing quadrasonic disk systems are effective and useful, a tape or disk system containing four discrete channels of information is ultimately the most desirable," Solomon said. "Until such a discrete system is developed," he said, "it is continuing to make selected releases of open reel quadrasonic recordings for the audiophile market."

Vanguard for some time has been recording all its classical releases in quadrasonic format, including three complete Handel oratorios, Jephtha, Messiah and Judas Maccabeus, as well as its pop and folk releases.

The Fall release of quadrasonic disk and 8-track four-channel product will include repertoire by Joan Baez, Buffy Sainte-Marie, Country Joe and the Fish, Larry Coryell, Peter Schickele and seven classical titles.



BENNY GOODMAN, second from right, helps promote his London phase 4 album, "Benny Goodman Today," with a guest appearance on the Dick Cavett Show. Shown with Goodman are, left to right, Buck Pizzarelli, guitarist; Cavett show bandleader Bobby Rosen-garden, and Bob Small, advertising manager for London.

## GRT Holds Sales Meet

NEW YORK — The Music & Tape Division of GRT will hold its second annual national sales meet in Carmel, Calif., at the Del Monte Lodge, Thursday (12) to Sunday (15). All members of the sales organization and key executives both in Canada and the U.S. will attend.

In addition to showing new product, discussions will be held on advertising, marketing, promotion, and the Fall selling program.

## Silver's Production Co. Goes Into Full Steam

LOS ANGELES—Roy Silver is centering his action on his nine-month-old production company, Blue Peacock, now that two and a half years of negotiation to sell Warner Bros. the assets of Campbell-Silver Corp., including artist contracts from the defunct Tetragrammaton label, have finally resulted in a completed deal.

Blue Peacock's first artist push made Fanny the all-girl rock four recording on Warner, one of the year's most written about new groups and the effort is starting to pay off in sales on Fanny's second album, "Charity Ball." The most recent Blue Peacock production is "Bob Gibson," on Capitol, a comeback album for one of the folk era's biggest stars, who hasn't recorded since 1963. In addition, Blue Peacock obtained recording contracts and has albums in production for vocalists Elyse Weinberg (Asylum), Alex Richman (Capitol) and Jimmy Cricket (A&M).

"I'm already at the point where I don't feel I can take on any more artists and still do the job," says Silver. "This is the hardest period in 10 years to make a star happen. It takes constant grueling work, literally seven days a week and 16-20 hours a day, and management's hardest chore is to turn on the act's own record company and booking agency. I never try to make any master plan for promoting the performer according to some campaign image. It's a matter of getting bookings where

they'll do well and then spreading the word around."

Silver feels that the current market requires at least three albums to establish a career. "The first album is the act's ticket of admission but you can't expect to make any money with it. The second album is always better and it puts the artist into the game. It's the third album that shows the artist can stay in the major leagues."

Tetragrammaton records sold (Continued on page 58)

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## Atomic Rooster Goes on Road

NEW YORK—Over 30 major U.S. cities as well as some Canadian cities will be covered by Elektra's latest find from the U.K., Atomic Rooster. The tour has been planned to promote the Rooster's first Elektra LP, "Death Walks Behind You."

Montreal and Quebec City will be the starting points for the group, which is headed by Vincent Crane, former member of the Crazy World of Arthur Brown.

Other cities to be covered on the three-month American tour include St. Louis, New York, Cleveland, Cincinnati, Columbus, Wichita, Santa Monica, San Diego, Sacramento, Spokane, Seattle, Portland, Salem and Vancouver. The group will also appear in Los Angeles, Atlanta, Jacksonville, and then begin a tour of colleges and universities in Canada and the Eastern U.S.

## U.K. Sales Up in '70—Growth Pattern Slows

• Continued from page 1

reveal a modest \$1,200,000 increase on 1970, but it's reasonable to suppose that a large proportion of this amount was brought about by the price increase in January.

January started reasonably enough with sales worth \$8,112,000, dipping in February to \$5,720,000, but rising fractionally in March to \$7,480,000. April saw a further slight increase to \$7,800,000, but these figures don't read particularly favorably by comparison with the early months of 1970, when during the first quarter sales increased by \$3,600,000, against a mere \$892,000 in the first three months of this year.

Exports are in a similar situation. Apart from a particularly good month in March, when \$1,305,000 of product went abroad, overseas sales have leveled out at around \$1,130,000 a month. Looking back to last year, the

January figure of \$936,000 had climbed to \$1,474,000 by April.

It's not an encouraging scene for the business as a whole, now concerned that the price rises of the beginning of the year have been absorbed by the escalation of costs, yet wary of pushing through a further price increase in September in view of the recent tax cut and the confederation of British industry's attempt to stabilize prices.

However, there are indications that business will improve. Traditionally the real sales don't become evident until September and the DTI figures reveal April's sales of \$1,800,000 as being 5 percent better than in April last year. Of this amount, home sales accounted for a rise of 12 percent of the total, offset by a drop in exports of 23 percent.

Production of 9,455,000 records was up by 4 percent over April 1970.

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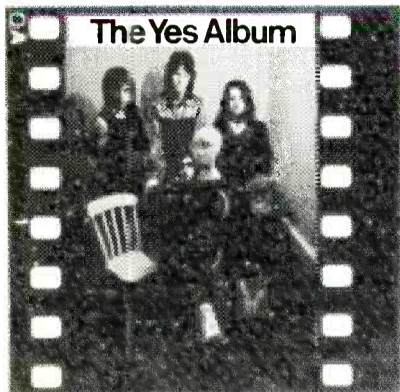
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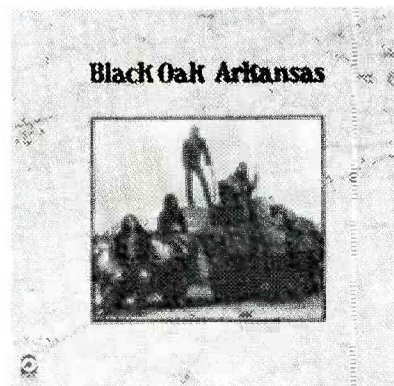
John Mendelsohn

**new single:**

## **“Lord Have Mercy On My Soul”** Atco 6829

Produced by Lee Darman & Mike Pinera

... From their new album release  
SD 33-354



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## Philips, B & H Post Profits

LOS ANGELES—North American Philips Corp. and Bell & Howell each reported gains in six-month financial statements.

Philips posted higher operating profits of \$7,346,000, or 83 cents a share, for the first half as compared with \$7,087,000, or 81 cents a share, a year ago.

However, an extraordinary loss this year of about \$4,868,000, or 55 cents a share, from a consumer electronics division cut final net to \$2,478,000, or 28 cents a share. Sales increased to \$284,800,000 from \$273,600,000.

Bell & Howell's profit increased to \$6,059,000, or \$1.11 a share, from \$5,628,000, or \$1.05 a share, for the same period a year earlier. Sales increased to \$145,100,000 from \$143,300,000.

Last year's profit was enhanced by a special gain of 3 cents a share. Second quarter net was \$3,698,000, or 68 cents a share, a gain from \$3,353,000, or 62 cents a share, on sales of \$77,300,000 from \$71,600,000 in the period earlier.

## Pickwick Offers \$34 Mil Shares

NEW YORK—Pickwick International Inc. has registered with the Securities and Exchange Commission a combination offering of 1,120,000 common shares with a current market value of about \$34 million.

Of the 1,120,000 common shares, 225,000 shares will be sold to reduce outstanding bank borrowings and finance the opening of additional retail record-tape stores. The remaining 895,000 shares, including 396,946 shares currently held by Capitol Industries Inc. (Capitol Records and Audio Devices), will be offered to certain stockholders. There currently are 4,015,022 shares of Pickwick outstanding.

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

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

Goldman, Sachs, Burham & Co. and Loeb, Rhoades & Co. will direct the underwriters.

## Craig Expects Bigger Loss

LOS ANGELES—Craig Corp. reported that year-end writedowns under consideration may increase its net loss for the year, ended June 30, to about \$1 million, vs. earnings of 21 cents a share in fiscal 1970.

Final audited figures will be released in September. Adjustments have resulted primarily from unfavorable market conditions in consumer electronics and in Magnasync-Moviola Corp., a Craig subsidiary. The writedown involves inventories in consumer electronics and research and development expenses at its subsidiary.

Craig previously reported a net loss of \$142,000 on sales of \$42,354,000 for nine months ended March 31. Loss is equivalent to 5 cents a share, compared to profit (Continued on page 58)

# Market Quotations

As of Closing, Thursday, August 5, 1971

NAME	1971		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	21	8	518	17	14 1/8	14 5/8	- 13/8
A&E Plastic Pak Co.	127 3/8	6	106	6 5/8	6	6 1/2	Unch.
Amer. Auto. Vending	10 1/2	6 7/8	21	9	8 1/2	8 3/8	- 3/8
ABC	48	25	441	41 7/8	41	41 5/8	+ 3/4
Ampex	25 3/8	14 7/8	1042	16 1/2	14 7/8	14 1/8	- 2 3/8
Automatic Radio	14 1/4	6 1/4	206	7 1/2	6 1/4	7	+ 1/2
ARA	142 1/2	117	253	134 1/2	131	133 5/8	- 3/8
Avco Corp.	18	12 7/8	756	14 1/8	12 5/8	13 3/8	+ 5/8
Avnet	15 5/8	8 1/4	942	12	10 3/4	10 3/4	- 7/8
Capitol Ind.	21 7/8	8 7/8	152	9 7/8	8 7/8	9 3/8	- 3/8
Certron	8 3/8	3	354	3 1/2	3	3 1/2	+ 1/4
CBS	49 3/8	30 1/8	599	45 1/4	42 3/4	43	- 1 5/8
Columbia Pictures	17 3/8	10 1/4	272	11	10 1/4	10 1/4	- 1/4
Craig Corp.	9	4 1/2	133	4 3/4	4	4 1/2	- 1/8
Creative Management	17 3/4	8	140	9 3/8	8	8 1/4	- 1
Disney, Walt	128 7/8	77	1237	104 1/2	98 5/8	102	+ 7/8
EMI	5 1/8	3 1/8	194	3 3/8	3 1/8	3 1/8	- 1 5/8
General Electric	62 7/8	52 7/8	4563	55 1/2	53 1/8	54 7/8	+ 1 5/8
Gulf + Western	31	19	1635	26 3/8	24	24 1/2	- 3/8
Hammond Corp.	13 7/8	9 1/8	180	9 1/2	8 5/8	8 7/8	- 5/8
Handleman	47	35 3/8	126	37 1/2	35	36 3/8	- 3/4
Harvey Group	8 7/8	3 3/4	13	5	4 3/4	5	Unch.
ITT	67 3/8	49	10236	63 1/4	53 3/4	56	- 6 1/8
Interstate United	13 1/2	8	87	8 7/8	8 1/8	7 7/8	- 5/8
Kinney Services	39 3/8	28 1/4	453	32 1/8	31 1/8	31 1/2	Unch.
Macke	14 5/8	8 3/8	168	10 1/8	9 3/4	9 7/8	- 1/8
Mattel, Inc.	52 1/4	29	1704	33 3/8	31	32	+ 1 1/2
MCA	30	21 3/8	50	24	22 3/4	23	- 1/2
MGM	26 7/8	15 1/2	95	20 3/4	20	20 1/2	+ 3/8
Metromedia	30 7/8	17 3/8	323	27 7/8	25 1/2	25 7/8	- 1 3/8
3M	123 7/8	95 1/8	889	115 7/8	111 7/8	112 7/8	- 2 5/8
Motorola	89 3/4	51 1/2	888	75 1/2	72 1/8	73	- 1 1/8
No. Amer. Philips	31 7/8	23	137	24 1/2	23 1/4	24 1/4	+ 1/4
Pickwick International	37 3/8	32 1/4	34	33 1/8	32 1/4	33 1/8	+ 7/8
RCA	40 3/4	26	2582	31 7/8	30 1/2	31 1/8	+ 1/8
Servmat	35	25 1/2	208	34 3/8	32 3/8	32 3/8	- 7/8
Superscope	32 5/8	18 7/8	297	22 1/2	18 7/8	19 5/8	- 2 7/8
Tandy Corp.	38	25 1/2	931	36 3/8	34 1/4	34 1/2	- 1 7/8
Telex	22 3/8	12 5/8	1774	13 3/8	13	13 1/8	Unch.
Tenna Corp.	11 1/2	5 1/2	150	6 3/8	5 5/8	5 7/8	Unch.
Transamerica	19	15 1/4	3106	17 5/8	16	16	- 5/8
Transcontinental	11	5 7/8	636	6 1/2	5 7/8	5 3/4	- 3/8
Triangle	22 3/4	14 3/8	27	15 7/8	15 1/4	15 7/8	+ 3/8
20th Century-Fox	15 7/8	8 5/8	512	11	9 5/8	9 7/8	- 1
Vendo	17 1/2	12 1/2	41	13 1/8	12 1/2	12 1/2	- 1/4
Viewlex	10 3/4	6 1/8	245	7	6 1/8	6 1/4	- 1/4
Wurlitzer	17 1/2	10 1/8	51	13 3/4	13	13 1/2	+ 1/4
Zenith	54 7/8	36 3/8	1047	44 1/2	42 1/8	42 7/8	+ 3/8

As of Closing, Thursday, August 5, 1971

OVER THE COUNTER*	Week's			OVER THE COUNTER*	Week's		
	High	Low	*Close		High	Low	*Close
ABKCO Ind.	6 1/2	5	5 1/2	Josephson, Marvin	7 7/8	7	7 3/4
Amer. Prog. Bureau	4	3	3	Mills Music	14 3/4	13 1/2	13 1/2
Bally Mfg.	28 3/4	22 1/2	22 1/2	NMC	7 5/8	6 5/8	6 5/8
Data Packaging	9 1/2	8 3/8	8 3/8	Perception Ventures	4 7/8	4	4
Gates Learjet	5 3/4	4 1/4	4 1/4	Robins Ind.	3 1/2	3	3 1/8
Goody, Sam	7 1/2	6 1/4	6 1/4	Recoton	5 7/8	4 1/2	4 3/8
Integrity-UTS	6 7/8	5 5/8	5 5/8	Schwartz Bros.	7 1/4	5 1/2	5 1/2
Kirshner Enter.	5 3/4	5	5 1/4	Teletronics Int.	4 7/8	3 3/4	3 3/4
Koss Electronics	5 1/8	4 1/2	5 1/8	United Record & Tape	6 3/8	5	5

\*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.

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## Schwartz Bros. Sales Top \$8 Million Mark

WASHINGTON — Schwartz Brothers, Inc., music distributors, rack-jobber and retailer, has reported a 60 percent increase in earnings with a 20 percent increase on net sales for the six-month period ending June 30, 1971.

According to James Schwartz, president, the company realized net sales of \$8,452,175 as compared to \$6,870,389 for the same period a year ago. Net income rose from \$154,341 over \$94,678 for the same period, boosting earnings per share to 20 cents a share as compared to 12 cents a share.

Schwartz said the increase could be attributed to expansion of retail sales and continued progress in cost control programs initiated by the management earlier this year.

## Faraday Posts 6-Month Profit

TECUMSEH, Mich. — Faraday reported a slight gain in its six-month statement. It posted a profit of \$15,545 on sales of \$2,874,711, compared to a loss of \$154,847 on sales of \$2,536,695 for the same period last year.

Earnings reached six tenths of a cent per share for the first half of fiscal 1971, against a loss of six cents a share for the previous half.

Retail sales from the company's chain of Harmony Hut stores gained 50 percent over last year's first-half figures.

The company plans to open a sixth Harmony Hut retail store in the Columbia Mall in Columbia, Md. It is modeled after the chain store in Willowbrook Shopping Mall in Wayne, N.J., and will carry a complete line of records, tape cartridges and cassettes, musical instruments, high fidelity equipment and related music products.

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# Boyd's Total Music Background Leads To WB Pictures Post

By JOHN SIPPELL

LOS ANGELES.—Just 10 years ago, Joe Boyd, now head of Warner Bros. pictures music department, was packing his gear, preparatory to returning to Harvard for his sophomore year. How does a 28-year old make the jump from Cambridge, Mass., to chief of supervising the scoring and use of music in motion pictures and TV for a major studio?

Boyd points to a long succession of jobs in various parts of the music business all over the U.S. and a period in England as the solid basis for his present important post. A spokesman for Warner Bros. concurred and emphasized that while the studio wanted a young executive, if possible, they needed a well-rounded experience as the primary requisite for the job, which Boyd filled in January.

"I depend greatly on the producer or director for direction before I ever get into the planning," Boyd stated. "I feel my responsibility is to make such people conscious of all the possibilities; people who might do each part of a scoring the best, arrangers, composers, lyricists and particular publishers. I can negotiate the whole deal if the producer desires, but it doesn't often happen that way."

"There's a trend to use actual records which were popular in the period covered in the picture," Boyd pointed out. "It started some time ago and it's spreading. An example here at WB is 'Dealing,' scored by Mike Small who did 'Klute.' In this picture, involving college students, who are listening on earphones, we use 'source' music to aid in carrying out a 'source' situation. It's the opposite of 'underscoring,' where music is outside the action."

"Source" music sometimes is easy to fit into a film, but there are difficulties in clearing the records for use in the film. First, you must obtain a sync license from the publisher. Then you have to get clearance from the record company who owns the master. They, in turn, have to contact the artist for his approval. Some record companies will give the record for practically nothing, realizing that the old record will get a valuable promotion internationally. Columbia, for instance, wants a fortune for use of one of their records in a film. Some publishers, too, charge such a large fee that I'm dissuaded from using the record," Boyd said.

#### Reuse Payment

"The American Federation of Musicians requires a reuse payment, which means we pay for one more session. Each man on the session has to be paid and, if the record is over 10 years old, there's a search required so that each man

can be found and properly paid. Then there's the muddy area, payment to a vocalist, depending on the type of contract he worked under when making the original record. Another hurdle is working out the proper film credit for the use of the record in the film." Boyd pointed out. "There's a trend to granting a full frame credit on the screen, the screen carries the credit for one recording and artist and label for up to 30 seconds on the screen during the film at its beginning or end. I'm frankly in favor of the full frame if the record contributes that much to the film. It gives the audience information. I'm glad to provide that information, especially in end credits. If the artist still carries a big wallop, we will even use credit in the advertising mats. That's just beginning. All this requires negotiating with the record company, the artist and sometimes his manager."

"I think the practice of releasing every music sound track is ebbing. A great musical score can be a non-record seller. Record companies, I feel, are becoming more discriminating. But we have the problem of any studio. The producer and the public relations department of the studio want the promotion they feel might result from a hit record or album. But the cost of releasing an album is high. If the album does not make it, we lose prestige all around," Boyd opined.

#### New Vehicle

"The job of a music department head in a studio carries added aspects. A film like 'Woodstock' created a wholly new vehicle. Music was the integral part as it will be in 'Medicine Ball Caravan.' Now we have to consider the additional opportunity of cartridge TV and cable TV which can use our music."

I see an awful lot more uses coming up. I have to be more alert for new composers and ideas for film projects. I regularly meet with the record men from Elektra, Reprise, Atlantic and WB. I invite them to all our screenings. Our market places are drawing closer. I try to present new script ideas to the record companies. I'm overseeing 'Years of Rock,' the anthology of rock being done by Dick Clark. One of my next projects will be a full-length film on the history of one important artist."

Boyd never did get to Cambridge the Fall of 1961. He went to Los Angeles and worked for Les Koenig at Contemporary Records, just spending eight months, more or less watching. "I helped out, kept the stock book, helped edit a Jesse Fuller album. I did a Friday night DJ slot at KPFK-FM, play-

ing old blues and jazz." He returned to Harvard in 1962, continuing to tape the jazz-blues show for KPFK-FM. Because he found that fellow blues fans could not purchase the small indie labels such as Arhoolie, Delmark, Folkmark and OJL, Boyd started a distributorship, Riverboat Enterprises, while an undergrad. He wrote some liner notes and helped keep the blues sound popular in the Boston area until he graduated with a major in English literature in the winter of 1964.

Then he worked for George Wein, setting up and managing blues tours in Europe. "I was a blues maniac. We worked two-week tours, principally England and a shot in France, with artists like Muddy Waters, Gary Davis, Sister Rosetta Tharpe and Brownie and Sonny. We worked two shows per day in halls that were S.R.O. with up to 3,000 people. In Boston, I had been fighting for recognition of this music and it was a great thrill to see these blues artists get such acclaim."

He left Wein in November, 1965, to open a London office for Elektra. It combined a&r and distribution, for Elektra handled most of its own distribution responsibility for the U.K. from that office. While here he met the Incredible String Band, whom he later joined as producer-manager. On weekends, he set up a weekly rock bash at the Blarney Club, 1,000-seat club where he used many new, breaking British acts. In the fall of 1967, he left the club and Elektra to open Witch Seasons Productions, recording the ISB, Fairport Convention and Nick Drake. Drake's albums have just been released in the U.S. on Capitol. He remained in London until early this year when he joined the film studio. "During those three years, I felt I had to make periodic visits to the U.S. to keep in touch, and I made the contact for this job."

#### Anne Murray Sets TV, LP, Live Dates

NEW YORK — Anne Murray, who will be involved in preliminary tapings for the "Goodtime Hour" television show from Monday (9) until Sunday (15), will be completing her new Capitol album in Toronto from Aug. 23 to Sept. 28. Her personal appearances for late August include Winnipeg, Manitoba, Wednesday (18) and the Pacific National Exhibition, Vancouver, Friday (20)-Sunday (21).

#### Merc Artists Set Dates in Detroit

DETROIT—Mercury Recording artists Ian Matthews and Jerry Butler are scheduled for Detroit stops toward the end of the month.

Matthews, former head of Matthews' Southern Comfort, will be at the Poison Apple from Wednesday (18) through Saturday (21). He left the group just as its single, "Woodstock" went to No. 1 on the English charts.

Jerry Butler, who has a big single "How Did We Lose It," will be at the Twenty Grand Club Aug. 20-29.

#### Diddley Extends Concert Bookings

NEW YORK — Chess Records artist Bo Diddley has extended his tour with Creedence Clearwater Revival for two extra weeks, after his successful tour with the group during the month of July. August Concert dates include Tulsa, Okla.; Shreveport, La.; New Orleans; Fort Worth; Dallas; St. Louis; Wichita, and Oklahoma City.



PETER JAMESON, left, and Spencer Davis, right, who recently completed a week at the Gaslight in New York, flank Alex Bennett before an appearance on his WPLJ show.

## Campbell Draws Big Business on Circuit

NEW YORK — Glen Campbell has been hitting a hot box-office stride on the cross-country circuit. In the last month, for example, he has been breaking records previously set by Tom Jones, Andy Williams and Henry Mancini.

Campbell bettered the Jones mark on July 9 at the Civic Center Coliseum, Roanoke, Va., when he drew an audience of 10,033 and a \$61,000 gross. The following night, headlining at the Coliseum in Charlotte, N.C., a Campbell gross of \$63,500 topped the mark set by a Williams-Mancini attraction.

A pair of dates (July 12-13) at the Municipal Light Opera Outdoor Theater in St. Louis, Mo., drew a total gross of \$105,000.

Campbell is filling nine dates in August before returning to Holly-

wood for resumption of taping of his "Good Time Hour" television series.

At the same time, Campbell continues to be represented on both the single and album best seller lists with his Capitol releases. The single and album are both titled "The Last Time I Saw Her."

#### Whittemore & Lowe Begin 25th Year

NEW YORK—Buck Whittemore and Jack Lowe, who have several albums on the market including two with RCA, are starting their 25th year on the concert circuit. The duo kicks off their 25th year with a guest appearance on the David Frost Show on Tuesday (10).

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# Tape Cartridge

## Admiral Expands Audio Line; Adds Mktg. Reps

By EARL PAIGE

CHICAGO — Admiral Corp. here is expanding its audio line in every way from quadrasonic to car units and is for the first time marketing audio equipment direct through reps as a supplement to regular two-step distribution.

The careful planning that has gone into this new marketing push on audio equipment is perhaps pointed up by the firm's watchful approach to quadrasonic. Audio

marketing manager Ed Boba said the firm's STP921 quadrasonic unit announced earlier will now be modified and introduced in early 1972. It's a matrix system and the Admiral staff believes it's still too early to know whether matrix or discrete will grab hold in 4-channel.

"The confusion is still there," said electronics marketing vice president Joe Casals. "It's just too early to know how the matrix vs. discrete question will evolve."

"There's still not enough software," said Boba. Why should the hardware manufacturers rush in with all kinds of quadrasonic equipment and be competing among themselves when there isn't sufficient software?"

"Actually, there may be a distinct market for matrix and for discrete, much as there has developed the separate markets for cassette and 8-track."

At any rate, Admiral is waiting a bit before it goes too far in either direction. The initial unit featured mode indicator light for either quadrasonic or regular two-channel stereo, four independent slide volume controls, separate bass and treble controls, 40 watts of peak music power and listed for \$219.95.

While Boba isn't talking about how this unit will be modified, his thinking leans toward combinations of outstanding features providing the price can be attractive

to the new types of tape equipment specialists and mass-merchandise outlets Admiral's reps are shooting for. Reps will not call on distributor-serviced accounts.

For example, one feature that intrigues Boba the automatic cartridge changer. Admiral has an automatic cassette recorder/changer now at \$169.95 list and he said it's being well received. This is the CSTR851 that will handle 12 cassettes with such added features as pushbutton operation, dual record level meters, record caution light, pause control and so forth.

However, Admiral's main thrust is 8-track. The line extends all the way from the \$189.95 list STC911 8-track/phone/AM-FM multiplex unit to a \$79.95 unit.

Included in this product spread is the STR901 8-track with record feature at \$99.95, which Boba said is over-sold right now.

Still other units include the STC891 component style 8-track/AM-FM multiplex at \$159.95 and a slightly different more portable version (STC881) at \$139.95.

Portables are also highlighted in the line. These include such units as the STPF841 with AM/FM, slide rule tuning, dual antennas and tone-volume-balance controls at \$99.95. There is also the model STC831 at \$79.95.

Admiral also has two decks. Of course, one contingency of Admiral's aggressive audio market-

(Continued on page 14)

## Ampex Shaking Up U.K. Sales Strategy

LONDON — Ampex Stereo Tapes is making three distinct moves in the international market:

—It has signed a marketing and distribution contract with Lear Jet, represented in the U.K. by Master Tape Magnetics, to introduce tape players.

—It has made more dealer discounts available on all cassette and cartridge prerecorded product.

—It is no longer distributing CBS, RCA and EMI prerecorded cassettes and cartridges.

Despite rumors that Ampex would import its own line of players for marketing in Europe, it has decided instead to market four units from Lear: two auto 8-track with radios, an 8-track portable and an auto 8-track (micro 71).

Ampex will introduce additional models from the Lear Jet line, including several home systems, said Jim Humberstone, marketing and sales manager of Ampex.

Humberstone said the company was forced to seek an association with another manufacturer (Lear Jet), since players in Ampex's own consumer equipment division in the U.S. are primarily cassette units. (Ampex just recently intro-

duced its own auto 8-track players for the U.S. market.)

Ampex is offering an extra 7½ percent dealer margin on all prerecorded tapes for the next two months to coincide with a 36¢ drop in price on cartridges and 30¢ on cassettes, depending on label, in the Ampex catalog. Normal discount is between 25-28 percent, depending on label.

The Ampex discount offer means that dealers can now make the same profit on some tapes as they can on equivalent albums.

At the same time, increased distribution costs and slim profit margins on prerecorded tape is playing havoc with Ampex in the UK.

"It is no longer viable for us to distribute CBS, EMI and RCA product in non-record outlets," Humberstone said. (Ampex had agreements with CBS, RCA and EMI to supply prerecorded tape to specialty outlets, such as garages, automotive shops, photographic dealers and hi-fi stores.)

RCA has formed a four-man sales force to service the non-record accounts. EMI and CBS still are undecided on their tape distribution to specialty outlets.

## Tape Happenings

Toyo Radio Co. of America, Gardena, Calif., has introduced a cassette adaptor, model 580, which allows a cassette to play on 8-track players. List is \$29.95.

A BSR automatic turntable is being offered for \$5 to purchasers of an Ampex cassette recorder/player with AM-FM stereo radio, model Micro 87R, during a summer-fall promotion. The package, including speakers, is \$274.95.

B & B Electronic Products, Littleton, Col., has been named sales representative for Wollensak's recording products in the Rocky Mountain states. Audio Magnetics, which recently introduced

(Continued on page 58)

## Memorex Expanding Distributions & Warehousing

SAN FRANCISCO—Memorex is building a network of distributors and rack merchandisers to supplement its own sales force to sell blank cassettes and reel-to-reel products.

The distribution network will be aimed at the specialty field, like electronic stores, appliance outlets and record-tape shops, said Barry Berghorn, national sales manager.

In the process, Memorex is canvassing major markets on the East Coast to establish regional warehouse-distribution points to cut delivery time to accounts. It now ships goods on a direct basis from its manufacturing plant in Santa Clara, Calif., to buyers.

The first exclusive eastern regional warehouse-distribution facility is International Recotape Corp., a subsidiary of Sam Goody Inc., which will cover New York, New Jersey, Connecticut and parts of Pennsylvania.

Although not yet emphasizing the Canadian market in its consumer products push, Memorex

has appointed Electronics Distributors Ltd., the distribution arm of House of Stein, as its warehouse-distribution point to cover Canada. Electronics Distributors has warehousing facilities in Vancouver, Montreal and Toronto.

"We're not making a major push for business in Canada," Berghorn said, "but we realize it is an attractive market. Perhaps we will pursue the Canadian market in 1972."

For the present, however, Memorex has no plans to appoint manufacturers representatives to sell its line of consumer products, Berghorn stated. "We feel we can cover more ground with an internal sales force than a representative force."

The Memorex sales force is selling two lines of blank cassettes, chromium dioxide and gamma ferric oxide, and a variety of open reel products: 5, 7 and 10½ inch reels.

The consumer products line is supported by point-of-purchase units and other merchandising aids.

## Vanguard Looms Big In 4-Channel 8-Track

NEW YORK — An increasing number of independent record companies are not waiting for the majors to jump into the quadrasonic tape market.

The latest label to jump into the four-channel 8-track cartridge scene is Vanguard Records, no stranger to quadrasonic tape.

Long a pioneer in releasing quadrasonic open reel titles, Vanguard is now planning a fall release of 12 four-channel 8-track cartridges, including repertoire by Joan Baez, Buffy Sainte-Marie and Country Joe and the Fish, among others.

With new consumer interest developing in quadrasonic, and a wave of hardware manufacturers now producing players, Vanguard is now capable of supplying four-channel product in three categories: disk, 8-track cartridge and open reel.

In addition, the label is supply-

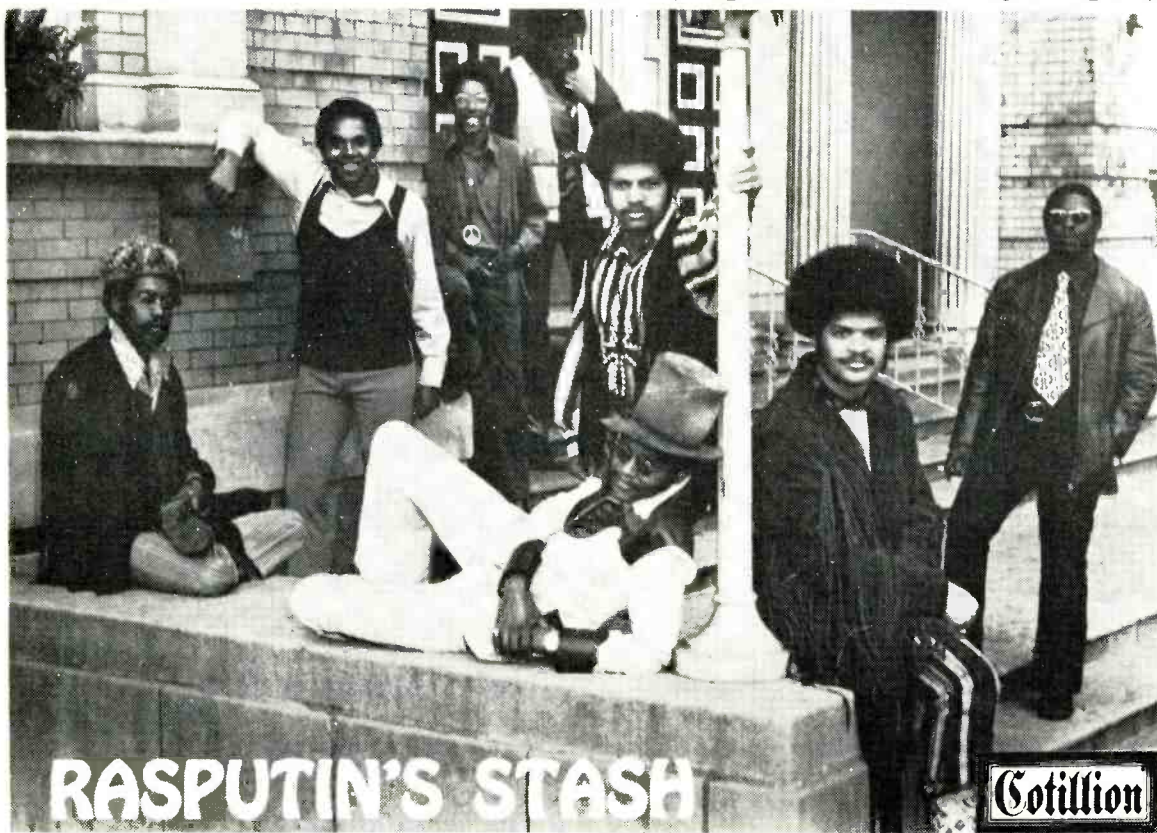
ing quadrasonic tape, primarily in reel, to several equipment manufacturers to use as samplers and demonstration tapes. Teledyne Packard Bell, 3M, TEAC, among others, are using Vanguard titles to demonstrate four-channel units.

Vanguard's participation in tape samplers is designed to stimulate interest in four-channel sound, said Herb Corsack, sales director.

Among the majors, RCA and Columbia are releasing quadrasonic product in 8-track format, while Ampex is about to issue a major release in that configuration which will include product from the Kinney family of labels, Warner Bros. Reprise and Atlantic.

But it has been the independent labels, like Project 3, Mobile Fidelity, Parasound, among others, that have led the majors (except RCA) to the quadrasonic marketplace.

Coming!... On Cotillion Records & Tapes (Tapes Distributed by Ampex)



## Gen'l Cassette Blossoms Into Complete Cycle Tape Entity

PHOENIX, Ariz.—General Cassette Corp. is starting an educational division to market both pre-recorded spoken word and blank cassettes.

It will be offering its consumer blank tape lines, Sun, a budget product; and General Cassette, a

standard line, to the educational A/V field. In addition, the company is marketing the first of 20 prerecorded programs, "Math

Readiness," a series of 12 cassettes with 150 color visuals at \$125.

Bill Johnson, president, is putting emphasis in two areas for General Cassette's growth: spoken word duplicating and education.

He is duplicating sales and training programs for Georgia Pacific, Conn Instruments, General

Electric's computer division, among others, and is creating programs, packaging and merchandising aids for other firms, including Fun Learn Co., Texas, which is developing educational products for adults.

Because Johnson is able to duplicate short runs, he is able to pick up prerecorded music duplicating business in 8-track and cas-

sette from small record labels, including Hurricane, Kiva and Cristy Records, all of New Mexico. The company is also set up for reel duplicating.

To supplement the company's business, General Cassette is distributing Norelco's consumer electronics line and is the exclusive distributor of Pax's line of players.

## U.S. Distributor For A/V Set

LOS ANGELES—Modern Audio Techniques has been established as a national distributorship, serving the audio/visual market, according to Ray Jacobs, president.

The Long Beach-based company is working with 53 dealers and 17 representative offices in the U.S. and Canada and is carrying lines in both the consumer electronics and education/business fields.

In the consumer field, Jacobs is representing Sharp Electronics and CBS Masterworks. A blank cassette tape line (30, 60, 90 and 120-minute lengths) is marketed under Modern Audio's Copycats label.

But it's in education, business and industry where Jacobs believes the audio (and eventually video) strength rests. He is carrying the MCA Technology family of products, including Gauss (except speakers), Langevin and Electrodyne.

Modern Audio is the exclusive U.S. distributor of MCA Tech's cassette-to-cassette portable high-speed copier, model 521, which duplicates a master cassette once every 2½ minutes. Jacobs is marketing the unit to the business and audio/visual field.

## Denon Adds Three 8-Track Machines

NEW YORK — Nippon Columbia Corp. of America has added three 8-track units to its Denon line.

Model TRC-310 is a playback deck listing at \$70, model TRC-315 is a record/playback deck at \$180, and model MX-5231 is a compact system featuring a playback unit with AM-FM stereo receiver at \$230.

## COS. SHIELD FROM STRIKE

LOS ANGELES — An increasing number of West Coast companies are taking emergency steps to protect themselves against the West Coast dock strike.

Some are going to unusual lengths. For example, a few are planning to air freight product from Hawaii to West Coast plants while others are trucking goods from Vancouver, B.C., where cargo is being unloaded.

Cargo is also being unloaded at Ensenada and Mazatlan, both small ports in Mexico. While the port in Vancouver still is a haven for goods from Japan, Canadian officials are making it difficult for importers and manufacturers to receive products. Port authorities have placed restrictions on unloading U.S. cargo, giving priority to ships carrying all-Canadian goods.

(The 15,000-member International Longshoremen's and Warehousemen's Union closed down 24 Pacific Coast ports July 1 in California, Oregon and Washington when the union's five-year contract with the Pacific Maritime Association expired.)

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## ITA Progress Report for Committees

NEW YORK—The International Tape Association (ITA) has assured its membership that its various committees to establish standards, industry statistics and profiles, meaningful warranties and ethics in advertising within the tape industry are all operating as scheduled and that the organization is well on its way towards having the ITA Seal of Approval become an assurance of quality to both dealer and consumer.

In a special progress report prepared for the association's first anniversary, Kusisto also said that the recent ITA seminar proved to be a valuable forum for airing the industry's problems, and served as an excellent medium for opening new vistas of business for members in the new and unexplored areas of tape.

He added, "The ITA aids its

members by bringing together all facets of the tape field in an intra-industry that brings forth a better mutual understanding of our problems and ways to cope with them."

The ITA chief executive said justification of the need of ITA in the tape industry is proven by the fact that membership now includes a majority of important firms in all areas of the audio and video tape and information storage medium industry.

He continued, "We have become a truly international association with membership from manufacturers in the United States, Japan, Canada, Mexico, the United Kingdom and Portugal."

The ITA, which got off the ground with five members in July last year, now has 112 members, and Kusisto praised the organization's executive director, Larry

Finley; its attorney, Warren Troob; its advisory board, and board of directors for making the effort possible.

Meanwhile ITA has added a dozen more companies to its recently established committee on video standards. They are The North American Philips Corp. (Norelco), Roberts — Div. of Rheem, Wabash Tape Corp., Time-Life Video, The TDK Corp., Poly-media A-V Association, Sony Corp., United Artists Pictures, Warner Bros. Pictures, The Video-record Corp. of America, and Optonics Libraries.

## Nipponese Police Stage 'Tape Piracy Ring' Raids

TOKYO — Japanese police have uncovered what is alleged to be the largest tape pirating operation in the country. Local detectives raided eight sites and seized evidence of the allegedly illegal tape duplication production of the Tokyo Sonic Co. The company is charged with suspicion of piracy and violation of the Unfair Trade Prevention Act and the Japanese Trademark Law.

According to police, the firm is suspected of having produced pirated versions of tapes copyrighted by Pony, Inc., one of Japan's largest tape manufacturers, and of other Japanese tape

companies, since November, 1970. The firm marketed the tapes, which bear the trademark "Pony-Pack," through sales channels in the Kansai (Osaka-Kobe-Kyoto) region and in Japan's northernmost major island, Hokkaido, said police. The selling price of the pirated versions is said to be half that of the regular product.

Pony has filed a complaint against Yojo Kobayashi, accountant employed by Tokyo Sonic. Tatsuro Ishida, president of Pony, said, "As sales of musictapes are rapidly increasing in Japan, it is inevitable that pirated tapes are appearing in greater numbers. We appreciate the diligent cooperation of the police, and we expect that those few retailers who now deal with the pirates will realize they are only hurting the entire industry and will refuse these illegal tapes, should more appear in the future."

There have been several reports of pirated tapes from the Kansai region in the past.

### Admiral Audio Line

•Continued from page 12

ing program is car stereo. "We are definitely going to bring out automotive products," Boba said. He did not say that cassette would figure in this though.

Thus, the firm's entry into one-step distribution with concentration on its "giftables" line of modestly priced machines is part of a broad-based marketing plan to get Admiral products into mass merchandising outlets.

## CONCORD FATE FROM PARENT

NEW YORK—The future course of Concord Electronics, acquired recently by Instrument Systems Corp., parent company of Benjamin Electronic Sound, has been revealed.

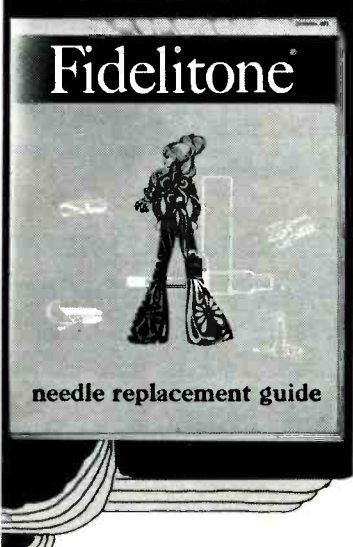
Joe Benjamin, president of Benjamin Electronic Sound, said Concord will operate as a separate division with its own sales and marketing staffs. Decisions on marketing, promotion, merchandising, research and development and advertising will be made in New York.

Concord's consumer products will be marketed under its own name through its regular distribution channels. The company's 1972 audio line will be carried in its entirety, Benjamin said.

The Los Angeles facility will be Concord's regional sales office, service center and warehousing depot.

Both Benjamin and Concord market high-fidelity and stereo components, audio and video tape recorders, receivers and accessories (Billboard, July 24).

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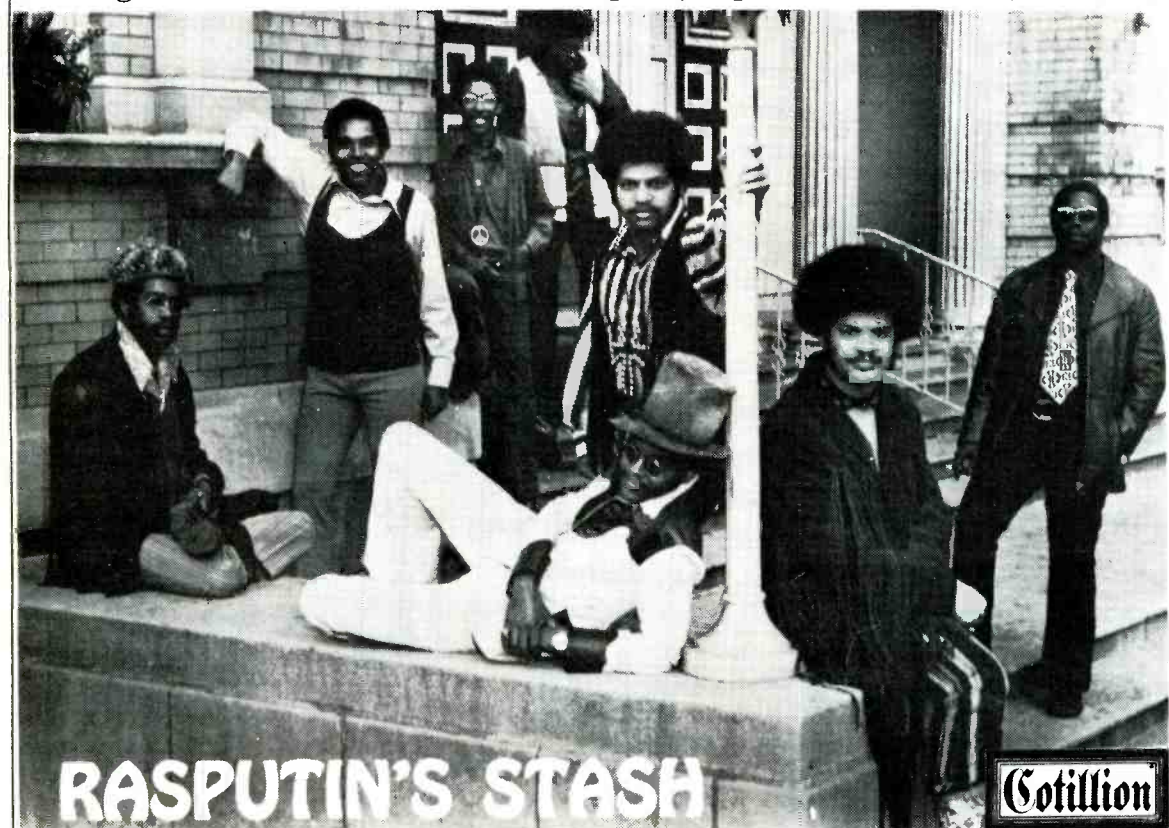
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Billboard **Tape Cartridges**

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	1	<b>TAPESTRY</b> Carole King, Ode '70 (A&M) (BT 77009; CS 77009)
2	2	<b>MUD SLIDE SLIM AND THE BLUE HORIZON</b> James Taylor, Warner Bros. (Ampex MB2561; M52561)
3	4	<b>JESUS CHRIST, SUPERSTAR</b> Various Artists, Decca (6-6000; 13-6000)
4	3	<b>RAM</b> Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375)
5	5	<b>STICKY FINGERS</b> Rolling Stones, Rolling Stones (M859100; M559100)
6	7	<b>CARPENTERS</b> A&M (BT 3502; CS 3502)
7	6	<b>WHAT'S GOING ON</b> Marvin Gaye, Tamla (T81310; M75310)
8	8	<b>STEPHEN STILLS II</b> Atlantic (Ampex M87206; M57206)
9	9	<b>AQUALUNG</b> Jethro Tull, Reprise (M8 2035; M5 2035)
10	10	<b>EVERY PICTURE TELLS A STORY</b> Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
11	11	<b>B S &amp; T 4</b> Blood, Sweat & Tears, Columbia (CA 30590; CT 30590)
12	13	<b>ARETHA LIVE AT FILLMORE WEST</b> Aretha Franklin, Atlantic (Ampex M87205; M57205)
13	12	<b>4-WAY STREET</b> Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
14	14	<b>L.A. WOMAN</b> Doors, Elektra (ET8 5011; TC5 5011)
15	16	<b>POEMS, PRAYERS &amp; PROMISES</b> John Denver, RCA Victor (F85 1711; PK 1711)
16	17	<b>TARKUS</b> Emerson, Lake & Palmer (Ampex M89900; M59900)
17	18	<b>ALLMAN BROTHERS BAND AT FILLMORE EAST</b> Capricorn (Ampex M82-802; M52-802)
18	15	<b>BLUE</b> Joni Mitchell, Reprise (Ampex M82038; M52038)
19	20	<b>SURVIVAL</b> Grand Funk Railroad, Capitol (8XW 764; 4XW 764)
20	21	<b>TEA FOR THE TILLERMAN</b> Cat Stevens, A&M (BT 4280; CS 4280)
21	19	<b>SONGS FOR BEGINNERS</b> Graham Nash, Atlantic (Ampex M87204; M57204)
22	22	<b>HOMEMADE</b> Osmonds, MGM (GRT 84770; 54770)
23	24	<b>CHASE</b> Epic (EA 30472)
24	25	<b>UP TO DATE</b> Partridge Family, Bell (Ampex 86059; 56059)
25	23	<b>BEST OF</b> Guess Who, RCA Victor (P85 1710; PK 1710)
26	27	<b>GOLDEN BISQUITS—Their Greatest Hits</b> Three Dog Night, Dunhill (GRT & Ampex 85098; 55098)
27	30	<b>WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL</b> Ike & Tina Turner, United Artists (X04018; XC7018)
28	28	<b>THE SKY'S THE LIMIT</b> Temptations, Gordy (G81957; G75957)
29	26	<b>INDIAN RESERVATION</b> Raiders, Columbia (CT 30768; CA 30768)
30	29	<b>CLOSE TO YOU/ONE LESS BELL TO ANSWER</b> Burt Bacharach, A&M (BT 3501; CS 3501)
31	31	<b>THIRDS</b> James Gang, ABC/Dunhill (GRT & Ampex 8721; 5721)
32	33	<b>CURTIS LIVE</b> Curtis Mayfield, Curtom (88008; 58008)
33	34	<b>PARANOID</b> Black Sabbath, Warner Bros. (Ampex M81887; M51887)
34	35	<b>DONNY OSMOND ALBUM</b> MGM (GRT 84782; 54782)
35	39	<b>IF I WERE YOUR WOMAN</b> Gladys Knight & the Pips, Soul (S-8-1731; Cassette not available)
36	41	<b>ONE WORLD</b> Rare Earth, Rare Earth (R-8-1520; R-75520)
37	40	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia (1810 0726; 1610 0854)
38	38	<b>CARLY SIMON</b> Elektra (ET8 4082; TC5 4082)
39	32	<b>11-17-70</b> Elton John, Uni (8-93105; 2-93105)
40	36	<b>LEON RUSSELL &amp; THE SHELTER PEOPLE</b> Shelter (Capitol) (8XW 8903; 4XW 8903)
41	42	<b>SWEET BABY JAMES</b> James Taylor, Warner Bros. (Ampex M81843; M51843)
42	43	<b>ABRAXAS</b> Santana, Columbia (CA 30130; CT 30130)
43	44	<b>CLOSE TO YOU</b> Carpenters, A&M (BT 4271; CS 4271)
44	49	<b>5th</b> Lee Michaels, A&M (BT 4302; CS 4302)
45	50	<b>CHICAGO III</b> Columbia (C2A 30110; C2T 30110)
46	48	<b>BYRDMANIAX</b> Byrds, Columbia (CA 30640; CT 30640)
47	37	<b>MAYBE TOMORROW</b> Jackson 5, Motown (81735; 75735)
48	47	<b>NATURALLY</b> Three Dog Night, Dunhill (GRT & Ampex 85088; 55088)
49	—	<b>THE SILVER TONGUED DEVIL &amp; I</b> Kris Kristofferson, Monument (not available yet)
50	—	<b>WHO'S NEXT</b> Who, Decca (6-9182; C73-9182)

Billboard SPECIAL SURVEY For Week Ending 8/14/71

# Tape Cartridge

## Conglomerates Brushing Off Record-Tape Diversification

• Continued from page 1

A draggy economy, tightfisted consumers, growing imports and production over-capacity are some of the problems that have cast a shadow over the tape and record industries and led to the calamitous decline of parent companies with entertainment and leisure-time subsidiaries.

In short, an increasing number of widely diversified companies, their confidence in the usual orderly functioning tape and record fields eroding fast, are taking steps to shield themselves from the industry's financial and operational problems.

Some are going to unusual lengths, like:

- A tendency to liquidate, largely in a buyer's market major enterprises acquired only a year or two ago, when it was a seller's market.

- Taking a writedown, since some divisions are so bad that you can't give them away. Companies can be expected to take even bigger writeoffs in both late 1971 and 1972 which will affect many a company's results.

- Selling at prices far from the giddy multiples that were common in 1967-68 and even late 1969. Those lofty multiples were one of the attractions held for companies whose securities labored under low multiples and were a major factor in accelerating growth by acquisitions.

- Folding divisions because of obsolete products, disappearing markets, shrinking returns.

What many diversified companies forgot though, was to be wary of a number of the newer and smaller tape and record concerns, notably those with thin capitalizations and whose stocks gained on the basis of quick participation.

There were many white elephants because companies forgot to investigate subsidiaries' financing, management, working capital, debt, etc.

What's happening today has happened before; the tendency of corporate enterprises to grow in size and strength by merger or acquisition.

For example: Transcontinental Investing Corp. (ASE), generally considered to be a mini-conglomerate in real estate (hotels, apartments), became a strong factor in entertainment (records, tape, rack jobbing, distribution) in 1969 when it purchased a number of companies doing more than \$100 million of volume.

But it is still unclear whether it will be able to translate the volume into significant profit margins because of the nature of some of the tape and record businesses acquired. It has been stated by several securities analysts that Transcontinental acquired a handful of record and tape rack jobbers and distributors in 1969 to build a large volume in a hurry, but they were bought with inadequate analysis.

Robert K. Lifton, president of Transcontinental, has unloaded one unwanted division, (Sol) Hurok Concert Inc., this year to Tomorrow Entertainment Inc., a subsidiary of General Electric Corp. A former associate of Lifton's said that Transcontinental may avoid a major writedown by selling more divisions or creating a new preferred stock among the leisure-time subsidiaries.

Certron (ASE) has softened, closed down, sold off or consolidated many properties under its once ambitious acquisition program. It sold its plastics molding manufacturing plant in Chicago to Elgin National Industries; closed its record company in Nashville; phased out of its rack jobbing and record-tape distribution operation in Texas and has drastically changed its future financial forecasts.

Although Ed Gamson, president of Certron, still says annual sales of \$100 million is "an absolute corporate goal," the big difference is that the target is measured by five years from now instead of an earlier optimistic "certainly within three to five years."

Another difference is in an earlier prediction that yearly sales of \$100 million would "mostly come from acquisitions, mergers and internal factors." Today, he adds, "the company won't reach its sales goals mainly through acquisitions."

In Certron's case, an industry-aware securities analyst said, it was "buying companies with inadequate analysis" and "in an area going through revolutionary changes (records and tapes) in taste, design, needs and consumer interest."

Certron reported a loss for the six months ended April 30, 1971, of \$994,198. Of this amount, \$635,000 was applicable to the

first quarter ended Jan. 31, 1971, and \$359,198 to the second quarter of the fiscal year. The decision to discontinue its record and tape rack jobbing business resulted in a loss for the six months ended April 30 of \$3,939,583. Consequently, total loss for the first six months was \$4,933,781, or \$1.73 a share, compared with a profit for the same period last year of \$832,000, or 30 cents a share.

### Transamerica Troubles

Although the economic troubles that have plagued Transamerica Corp. appear to be easing, many shareholders feel it has been the company's entertainment wing, United Artists Corp., which has adversely affected profits.

One analyst claims, on observing Transamerica, that "United Artists is especially stagnant and requires intensive and constant management disproportionate to its earnings potential. They should

(Continued on page 42)



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# Cartridge TV

## RCA Adding Color to Tape

• Continued from page 1

market and we are working hard back at the ranch (the Princeton, N.J. laboratories) to bring about a family of products aimed at what we call the SelectaVision concept.

"More than one technology is certainly admissible. We are not linking ourselves to any one. We are still optimistic about holotape, but we have under development a magnetic tape system, although we haven't decided to develop any specific magnetic tape (home) products."

RCA favors the 3/4-inch width tape because it provides a more efficient use of tape as it relates to the cost per unit of playing time of the raw material. The 3/4 width is also favored by RCA as a more efficient system.

RCA is aware of all the conjecture surrounding its failure to move forward with its originally announced laser beam/hologram unit, first unveiled in the fall of 1969. The unit was a playback-only model. Bitting refuses to acknowledge any technical problems with its laser beam holography concept.

"The big company is continuing to work without talking about it," is the way Bitting describes RCA's research and development into the CTV medium.

"We have chosen not to make any public demonstrations at this time. We, like everyone else, are waiting to get a firmer handle on the total marketing possibilities. We see it developing a little more slowly because there are so many different systems. It's an inhibiting situation, but one that is transitory."

Bitting notes that none of the other videotape systems are talking about showing it to the public this year. Ampex' 1/2-inch system is geared for business usage and not the home market.

Asked why RCA couldn't modify its existing line of professional broadcast videotape equipment for the home market, Bitting answered: "The professional equipment is too expensive. A TR 60 recorder, for example, costs over \$80,000. The challenge is to get an economically viable unit for the consumer, and you have to talk about the \$500 to \$1,000 range to start."

Bitting said that the laser beam/hologram concept is still being worked on because it offers low cost equipment. "This is a real product design challenge. Holotape is a new technology." Bitting indicated "it won't be too long" before RCA releases some specifics on its CTV plans.

## British Film Firm Forms CTV Arm

LONDON — Goodtime Enterprises, a motion picture production company, has formed a cartridge television wing, Visual Program Systems.

Among the firm's projects are a political history of the 20th Century; a how-to cooking series; a biography of Charles De Gaulle and a history of the British motion picture industry.

The company plans working with experts on these topics, notably A.J.P. Taylor, the British historian; Michele Droit, the official De Gaulle biographer and the British Film Institute.

VPS also plans to develop a French restaurant rating program based on the Guide Michelin book. All programs will be shot on 16mm film and converted to CTV systems.

In a move to obtain motion pictures, VPS has hired Philip Strick of the British Film Institute to secure film rights from producers.

## Time-Life TV's Palms: 'Pace Setters Want CTV'

By ELIOT TIEGEL

LOS ANGELES—"Affluent acquirers," the people who generally buy new electronic appliances, are tiring of optimistic projections about cartridge television—especially since there is no hardware available.

These people are looking for positive actions, says Anthony Palms, marketing director for Time-Life Video, whose consumer research has uncovered these attitudes. "People have been told there will be a black box with which they can program their own television sets at a price which is reasonable. They want what they've been promised for the last two years."

Palms said the general public is becoming disillusioned with the glorious promises tossed out by the hardware manufacturers. "It's too early for people to be saying that next year six billion cassettes will be sold."

Time-Life Video's research has specifically zeroed in on the affluent portion of society which tends to buy new items. "These are the early color television set buyers," Palms explains. "It's pretty easy to psych out this potential audience."

The company's marketing plans will involve direct mail solicitation for its cartridge television programming, originally created or licensed.

The lack of standardization for the machines has pushed Time-Life's own progress back 18 months, Palms says. "We've only been established as a division 12 months and we've been pushed back 18 months. That's a long time."

This lack of standardization has hurt the growth of the consumer market, the executive feels. "The consumer market will develop as soon as the hardware manufacturers want it to. They've dropped back and are now talking about the industrial market."

### Time-Life Twofold

Time-Life's own plans are to act as a programmer and distributor for other people's CTV properties. Its first shows should be ready by the end of this year. They will cover a variety of topics. "It doesn't make much sense to invest a lot of money when the hardware market hasn't yet developed. But, in the meantime, we are acquiring rights to existing films that we will distribute."

Time-Life's announced plans are to create shows

in three major areas: sports, general culture and business-medical.

The company has contacts with 20 million homes through its other divisions and this will be the nucleus of its solicitation. Additional mailing lists will be acquired from hardware sources.

The company does not intend to tie itself to any CTV system exclusively. It has prepared a demonstration show for CBS' EVR system, and for Sony and Avco's Cartrivision.

This demo is primarily film from the existing Time-Life library to show what the company has on hand and its concept for home CTV programs.

In dealing with outside programmers, Time-Life is working on a film-by-film basis and will market these titles film-by-film. Selectivity is the main idea behind creating programs, Palms emphasizes.

Time-Life Films, which has been in business three years, will be a source of programs. This division distributes videotape products to television stations and also distributes BBC films to American TV outlets. It created a four-show series for Alcoa for U.S. TV. Where appropriate, these Time-Life Films will be converted to CTV format.

### Waiting For Moves

Right now, however, the company is in a first stage state, waiting for the dust to settle in the hardware field.

There are several organizations which are starting to make some noise over cartridge television and Palms sees this as a healthy sign. He feels the Federal Communications Commission's recent concern over radiation levels from CTV picture tubes was a good move and one which will make others aware of CTV.

Palms is on a newly formed study group within the International Tape Assn. (ITA) which hopes to clarify problems within the business. One topic to be defined is the difference between a video cartridge and a videocassette. "No one seems to be able to agree on the terms," Palms says.

A lack of agreement also characterizes the hardware field. The differences between some of the systems are relatively small, Palms points out. But the engineers seem to be on their own ego trips to have the status of developing the first machines. The result: "We're frustrated," Palms admits.

## Ad Agency & Sound Rental Savvy Combined in S.F. Videotape Firm

SAN FRANCISCO—Group 3 Productions has been formed here to create programs, with McCune Sound providing the videotaping equipment.

McCune is one of the leading sound rental systems in the country which has expanded its activities into the audio/visual field. Group 3 is a partnership between Julian Apley and Curt Schwarz, whose first programming projects involve sales training for two industrial companies in the Bay Area.

Apley and Schwarz are gearing Group 3 as a cartridge television software firm—one of the very few in the country which has ties to a hardware production company.

The two are former advertising agency executives who have worked with motion picture film.

Group 3 will not gear for the entertainment market, choosing rather to become one of this city's first industrial CTV creative houses.

The company has found an interest from a local cable television operator for programs. That firm is Tele-Views Systems, which operates around 10 CATV companies along the California coast. Programs for CATV will be of an entertainment nature, Schwarz points out, although there have not been any definite assignments given Group 3.

### Adequate Local Facilities

McCune Sound's videotaping equipment, both portable and stationary, will provide Group 3 with a sort of in-house capability. Local actors and writers will be hired for the shows as the scripts dictate.

The costs of the programs to clients will vary with their needs.

Group 3 has developed a presentation for management people consisting of videotape and slides, with the emphasis on the importance of videocassettes for business and industry.

McCune Sound is a distributor of Sony VTR

equipment, which gives Group 3 a foot in the door to work with Sony, which has its own color videotape cartridge TV system using 3/4-inch tape. (Sony plans to have its color CTV unit available in the U.S. next January. Its first models will go on sale in Japan in October.)

Sony has shown an interest in Group 3's programs and will make available one of its CTV units so that the company can show off how a closed cartridge unit works.

Schwarz indicates that Group 3 will try to provide players for clients who do not have any CTV units on which to play its training aids, or whatever the producers create to meet their specific needs.

Schwarz spoke with CBS, but is a bit wary about that firm's inability to deliver EVR players. "I personally think Sony will be a leader in the U.S. because it is moving ahead to provide players," he says.

Group 3 will work on a project basis with clients. It will charge clients for the rental of VTR videotaping equipment obtained from McCune.

### Bay Area Potent?

As a major business center in the West, San Francisco offers a good marketplace for an industrial programmer, Schwarz points out.

There are a few Motorola EVR distributors in the Bay Area who have announced plans to create programming, but none has within its own organization the equipment with which to tape the shows.

Big business has been spending lots of money on films, Schwarz says. With videotape, "we feel we can do a job which is one-third or one-half the cost. With such a cost factor, we feel we can do more business than a film producer."

The cost of raw videotape is around \$40 an hour, Schwarz notes. "Videotape is immediate and it can be cheaply edited."

## CBS EVR Espousal From Equitable

NEW YORK — Equitable Life has denied industry reports that it is disenchanted with the CBS EVR system and plans to phase it out.

According to official sources at Equitable, there has been a slow-down in the Equitable training program, encompassing cartridge tele-

vision, primarily because of the current economic situation.

"There is absolutely no credence to the rumor of an agreement termination," said the Equitable spokesman. "We have EVR units in 10 of our divisions across the nation and we can find no fault with it."

Equitable has been using the CBS EVA system in its Leasing Systems Division as a medium for in-house training and information for more than 8,000 of its salesmen across the United States. The pact between the two companies is less than a year old.

## Memorex in Chro-Dio Bow

SAN FRANCISCO — Memorex is working on a chromium dioxide tape which will augment the firm's standard iron oxide Chroma 80 videotape.

The standard tape can presently be used with all helical scan recorders from 1/4-inch to 2-inch. Once the cartridge television home market develops, Memorex will develop its videotape for that market, explains Gene Madison, director of tape products development and engineering.

Memorex has been in "active discussions" with CTV videotape hardware firms, domestic and international, about providing blank tape.

"The tape business is not one in which you can afford to be aggressive and develop markets," Madison says. "We have to wait for the hardware market to develop. The margins on tape product don't warrant the dollars to develop markets. Videotape is the medium for a piece of hardware."

Madison talks about the chicken and egg theory, i.e. which comes first, the player or the videotape. In this instance, Memorex is opting to hold back until there are signs that a viable home market exists and will then create CTV products to meet the needs of the machines.

"We're going to be in the marketplace with a competitive videotape," Madison says, echoing the words of other blank tape companies who see the home CTV market over the horizon. "We will meet whatever hardware is on the market," he continues.

Avco is one of the companies which has come to Memorex about developing videotape for its 1/2-inch Cartrivision player/recorder. That company's player uses standard iron oxide tape. Ampex also uses standard iron oxide tape.

Memorex has a long-range working relationship with several hardware firms. "We are trying to work hand in glove, so, as their needs develop into a next generation tape, we're there to work with them."

Blank videotape will be a "significant portion" of Memorex's total business, but the company's emphasis will remain in computer peripheral equipment, which is currently two thirds of its total revenue.

## CTV Wires

Synthydyne has been formed by Stephen Whitfield in Los Angeles as a marketing services company for CTV clients. The firm will provide creative marketing assistance including advertising. It is located at 4731 Laurel Canyon Blvd.

Ampex is marketing its 1/2-inch helical scan videotape in a new vinyl storage container. The new black vinyl case contains colored inserts to hold the tape and replaces red and black containers previously used to store 1/2-inch tape. . . . Byron Motion Pictures of Washington, D.C. is installing video duplicating equipment as part of a \$5 million expansion program. The firm currently offers film and videotape post production, duplication and distribution services.

The Hope Reports of Rochester, N.Y. cover the video-cassette field in its current offering. . . . The Rank Organization of London is working with a 1/4-inch videotape system. Film company demonstrated a 1/4-inch system at a recent conference on videotape called "Videocassettes and disks: tomorrow's medium or technological toy?"

AUGUST 14, 1971, BILLBOARD



# Classical Music

## Chicago Distrib Services Midwest With 85 Labels

By EARL PAIGE

CHICAGO — If Ray Flerlage can continue to be a financial contortionist, classical dealers in the Midwest can continue to be serviced on 85 different labels, many of them highly specialized lines that might not otherwise be available. His new distributorship is quite an operation to pull together.

Many of the lines are well known to dealers because they were handled here for years by K. O. Asher, Inc. Familiar and less-familiar lines include Everest, C.R.I., Archive of Piano Music, Concert Disc, Folkways, Lyri-chord, Scala, Stradivari Haydn Society, Three Centuries of Music, etc.

At the time of Klaus Otto Asher's retirement after 25 years as a distributor of specialty labels (Billboard, April 3, 1971), many local dealers feared some of the lines would never be picked up by their wholesalers. Other distributors, reportedly, looked around Asher's old fortress-like warehouse here on Stoney Island Ave. and decided that none of the lines "represented items that can be sold in box-of-25 quantities." This is no surprise to Flerlage, because for 15 years he was Asher's salesman.

Tortuously, Flerlage began assembling money and assuming distributorship of one line after another, finally forming Kinnara Distributors. Friends invested. One "angel" appeared with a sizable investment. "But I'm still terribly under-capitalized, even for one of the better lines, let alone for all of them. I should have

\$100,000 just for a line like Folkways alone," Flerlage said.

As an example of just one aspect of the problem in handling such a large quantity of lines, Flerlage has had to warehouse product in four separate buildings scattered about the city. Even his own dwelling is now a warehouse (the landlord is wondering about this) for items being delivered. Then he has a main warehouse and two more under a sort of partnership arrangement with blues expert Leon Kelert.

### Warehouse Stock

The biggest proportion of warehouse stock is maintained at Arbie Gibson's retail store on the city's west side (Gibson, curiously enough, is a leading retailer of country music labels). Kelert, who heads up Antares Dist., basically a blues house, stocks Flerlage's labels at the Kelert residence and at a bookstore.

Actually, since Flerlage lives on the South Side, the four stock-pile locations give very good geographic representation for deliveries all over the city. Flerlage hand sorts each order according to the tastes and preferences of the individual classical music buyers he has known all these years.

Flerlage's most tortuous task is to maintain a cash flow. To do this, he offers an immediate 10 percent discount plus another 2 percent for payment in 10 days. Most of his lines wholesale at \$3.59. He is also trying to be lenient on shipping charges.

"I'm against arbitrary shipping charges or making a profit on shipping. I rather prefer a shared

shipping charge arrangement. If a shipment is for over \$25, I'll pay it. But it's very rough sometimes. I just received a shipment of four cartons from Conversa-phone, which were shipped by truck instead of United Parcel, as is the usual case. The bill was \$10.80. I paid it, but who's going to pay me?"

Flerlage said he just can't get too big too fast. Thus, he and his wife are doing the brunt of the work. Just the bookkeeping on 85 brands is enormous, he said. And it's not just disks. He is handling music books, and 10 percent of his lines have tape releases too. But, of course, the big job is keeping the cash flow going, something any distributor, large or small, understands today.

## Classical Disks Repertory Change

• Continued from page 1

1970, the classical chart showed as best sellers such product as Bellini's "Norma," Donizetti's "Roberto Deverux," Bartok's "Concerto for Orchestra" and Berlioz's "Te Deum." An at-random sampling, but nevertheless important, for the recordings would all be considered heavy in comparison with those on today's listings. For example, last week's chart showed such light items as "Love Story," a Greatest Hits series on both Columbia and RCA which contains many of the lighter, more commercial selections, "Selections From 2001," "Scott Joplin: Piano Rags" synthesizer-performed music, and "Bach Live at Fillmore East."

Even a label not exactly known for its classical productivity is benefitting from the new classical product image. Not only did "Sinfonias," an album on United Artists performed by Waldo De Los Rios, make the chart, but it landed, surprisingly, in the No. 3 slot. Included in the LP were the Mozart No. 40 cut and the choral work from the Beethoven 9th, both of which were pop single hits. A UA spokesman claimed the "Sinfonias" LP was not even geared to the classical market. The record itself consists of works either arranged lightly or are "light" in themselves.

At the rate the trend is going, one observer said, it's going to be difficult to tell what will make an easy listening or classical hit. Perhaps, he said, merchandising will have to include both in a much more concentrated way. In this regard, RCA and DGG have issued singles on the "Death in Venice" main theme, and keyed them to the pop buyer as well as to the classical consumer, with mass-merchandising backing.

## Ramon Gutierrez Dies in Miami

NEW YORK — Ramon Gutierrez, pioneer in Latin American music, died in Miami on Aug. 2. He was 73 years old.

Gutierrez was the first Spanish disk jockey in New York, having debuted on radio station WHOM in the 1920's. In recent years, he had retired to Miami where he was a freelance announcer over a number of Spanish language stations.

He is survived by two daughters and two sons, Ray Terrace, Latin orchestra leader and Mio International Records artist, and Pete Terrace, vice president of the Mio company.

## London Goes Pop Push On Solti LP & Single

NEW YORK — London Records is embarking on a pop-style promotion push on a new Georg Solti album and a single. The push centers both on "Solti's Golden Hits," a new LP to be released this month containing operatic and orchestral works culled from previous recordings and on the mass merchandising of a Mahler single, the theme from "Death in Venice" film. The cut is on the album, too, and will be highlighted on the package, with Solti and the Chicago Symphony as performers.

Distributors will be provided

with promotional copies for display, and middle-of-the-road stations will be serviced with the LP as well.

Solti will soon embark on a tour of Europe with the Chicago Symphony. The trip is a debut one for the orchestra. In Europe, Solti will record the Mahler 8th in Vienna Aug. 27 to Sept. 2. Internationally known soloists will participate, along with the Chicago.

Solti recently received three nominations in the Montreux/High Fidelity Awards derby.

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# Billboard TOP 40 Easy Listening

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

Wks. Ago	1	2	3	4	TITLE—Artist, Label (Dist. Label) (Pub., Lic.)	Wks. On Chart
1	1	2	4	1	IF NOT FOR YOU Olivia Newton-John, Uni 55281 (MCA) (Big Sky, ASCAP)	9
2	3	10	21	2	I'M LEAVIN' Elvis Presley, RCA 47-9998 (Presley/Oten, BMI)	5
3	7	9	9	3	BEGINNINGS Chicago, Columbia 4-45417 (Aurelius, BMI)	6
4	4	4	6	4	HOW CAN YOU MEND A BROKEN HEART Bee Gees, Atco 6824 (Casserole/Warner/Tamerlane, BMI)	8
5	2	1	2	5	YOU'VE GOT A FRIEND James Taylor, Warner Bros. 7498 (Screen Gems-Columbia, BMI)	8
6	9	13	16	6	RINGS Cymarron, Entrance 7500 (CBS) (Unart, BMI)	8
7	13	16	38	7	WHERE YOU LEAD Barbra Streisand, Columbia 4-45414 (Screen Gems-Columbia, BMI)	4
8	11	11	17	8	MIGHTY CLOUDS OF JOY B.J. Thomas, Scepter 12320 (Low-Sal, BMI)	8
9	6	5	5	9	HE'S SO FINE Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI)	10
10	12	12	14	10	DRAGGIN' THE LINE Tommy James, Roulette 7103 (Big Seven, BMI)	9
11	5	3	1	11	IT'S TOO LATE Carole King, Ode '70 66015 (A&M) (Screen Gems-Columbia, BMI)	13
12	10	20	25	12	MOON SHADOW Cat Stevens, A&M 1265 (Irving, BMI)	6
13	8	7	7	13	DON'T PULL YOUR LOVE Hamilton, Joe Frank & Reynolds, Dunhill 4276 (Cents & Pence, BMI)	11
14	20	32	29	14	RIDERS ON THE STORM Doors, Elektra 45738 (Doors, ASCAP)	6
15	19	29	32	15	COME BACK HOME Bobby Goldsboro, United Artists 50807 (Detail, BMI)	5
16	14	14	22	16	I'M THE ONLY ONE/SHE DIDN'T DO MAGIC Lobo, Big Tree 116 (Ampeq) (Famous/Kaiser/Big Leaf, ASCAP) (Famous/Kaiser/Big Leaf, ASCAP)	6
17	15	6	3	17	TAKE ME HOME, COUNTRY ROADS John Denver with Fat City, RCA 74-0445 (Cherry Lane, ASCAP)	16
18	16	8	8	18	NEVER ENDING SONG OF LOVE Delaney & Bonnie & Friends, Atco 6804 (Metric, BMI)	10
19	27	28	—	19	CRAZY LOVE Helen Reddy, Capitol 3138 (Warner Bros./Varian, ASCAP)	3
20	21	30	31	20	GONNA BE ALRIGHT NOW Gayle McCormick, Dunhill 4281 (Trousdale/Soldier, BMI)	4
21	18	17	12	21	THE LAST TIME I SAW HER Glen Campbell, Capitol C-23 (Warner-Tamerlane, BMI)	8
22	17	15	10	22	LOVE MEANS (You Never Have to Say You're Sorry) Sounds of Sunshine, Ranwood 896 (Bon Ton, ASCAP)	18
23	32	40	—	23	WEDDING SONG (There Is Love) Paul Stookey, Warner Bros. 7511 (Songbirds of Paradise, ASCAP)	3
24	30	—	—	24	SPANISH HARLEM Aretha Franklin, Atlantic 2817 (Progressive Trio, BMI)	2
25	22	22	13	25	SATURDAY MORNING CONFUSION Bobby Russell, United Artists 50788 (Pix Russ, ASCAP)	10
26	23	18	18	26	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Carly Simon, Elektra 45724 (Quackenbush/Kensho, ASCAP)	16
27	35	39	—	27	CHIRPY CHIRPY CHEEP CHEEP Mac & Katie Kissoon, ABC 11306 (Intersongs-U.S.A., ASCAP)	3
28	—	—	—	28	AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI)	1
29	40	—	—	29	THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez, Vanguard 35138 (Canaan, ASCAP)	2
30	29	27	27	30	WHEN MY LITTLE GIRL IS SMILING Steve Alaimo, Entrance 7501 (CBS) (Screen Gems-Columbia, BMI)	6
31	33	33	—	31	CALIFORNIA ON MY MIND Morning Mist, Event 206 (Polydor) (J.W.T., ASCAP)	3
32	32	—	—	32	I'D RATHER BE SORRY Ray Price, Columbia 4-45425 (Buckhorn, BMI)	2
33	—	—	—	33	GO AWAY LITTLE GIRL Donny Osmond, MGM 14285 (Screen Gems-Columbia, BMI)	1
34	31	37	—	34	I'M A BELIEVER Neil Diamond, Bang 586 (Screen Gems-Columbia, BMI)	3
35	37	—	—	35	MERCY MERCY ME (The Ecology) Marvin Gaye, Tamla 54207 (Motown) (Jobete, BMI)	2
36	39	—	—	36	WHERE EVIL GROWS Poppy Family, London 148 (Gone Fishin', BMI)	2
37	34	35	35	37	SUMMER SYMPHONY Jack Gold Sound, Columbia 4-45397 (Screen Gems-Columbia, BMI)	4
38	—	—	—	38	ALL DAY MUSIC War, United Artists 50815 (Far-Out, ASCAP)	1
39	—	—	—	39	SWEET CITY WOMAN Stampeders, Bell 45-120 (Corral, BMI)	1
40	—	—	—	40	AMANDA Dionne Warwick, Scepter 12326 (Screen Gems-Columbia, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 8/14/71

# Talent

## Harrison & Friends Dish Out Super Concert For Pakistan Aid

By BOB GLASSENBERG

"Now I'm asking all of you to help me save some lives," is a portion of the opening lines of George Harrison's new single, "Bangla Desh." Harrison came out of a four-year seclusion, assembled one of the largest groups of superstars

## Musical Show Backfires on Calif. Station

WASHINGTON — Promotion of a musical show during the month of October in 1970, without properly identifying the sponsors, and announcing a door prize for the show could cost KDON, Salinas, Calif., a fine of \$2,000 by the FCC.

The Federal Communications Commission said that the station licensee, the M. C. Broadcasting Co., has acknowledged the failure to identify the sponsor in promoting the musical show, but it did log the spots as commercials. Also, the licensee admitted broadcasting announcements of a \$25 door prize at the musical show, in violation of the FCC's anti-lottery rules, but said this was an oversight and would never happen again.

The station has 30 days to protest the proposed fine.

and played at Madison Square Garden on Aug. 1 for the people of a country halfway around the world. With Harrison were Ringo Starr, Jim Keltner, Jesse Davis, Carl Radle, Eric Clapton, Badfinger, Billy Preston, Leon Russell, Klaus Voorman, Bobby Whitlock, a horn section from Los Angeles led by Jim Horn and special segments done by Ravi Shankar and Bob Dylan. There was also a chorus comprised of seven of the most harmonious voices in the business.

The stress all evening was not on the superstars, however. Yes, there was music played and played better than any other show staged in this city in quite a while. But almost all of the music reflected what must have been the feelings of each musician who gave his time and tremendous efforts for free, to help a helpless country.

Shankar opened the concert with a set of Indian music which he said was an interpretation of the agony, anguish, hope and joy of the people of Bangla Desh, where Shankar was born. The music was strictly classical Indian music and the mood of the evening was well set.

While the stage was being prepared for Harrison and friends to perform, a movie was shown of the death, destruction and desolation of Bangla Desh. The soundtrack was Harrison's new single with a bit of an Indian raga segued between. It was stirring, especially set in front of the U.S. flag, a digital clock, and the thousands of well dressed New York rock fans who attended the concert.

Harrison did several tunes from his LP including "Wah Wah" and his recent single "My Sweet Lord." Russell, who did not display his usual entertaining self but stayed in the background, sang "Jumpin' Jack Flash," and "Young Girl."

Preston was presented with "That's the Way God Planned It," and Ringo did "It Don't Come Easy." "While My Guitar Gently Weeps," and "Here Comes the Sun," were also heard much to the delight of the audience.

Dylan's set include "A Hard Rain's Gonna Fall," "Takes a Lot to Laugh and a Train to Cry," "Blowin' in the Wind," "Mr. Tambourine Man," and "Just Like a Woman." His message was clear and his tunes, accompanied by Russell, Harrison and Starr, all rang true. For the most part, however, the audience seemed enamored over the assemblage of musicians. And this was the pity. Because the musicians were there to raise money for a war-torn country and people. And the people at the concert, it seemed, were unaware of Bangla Desh.

The encore led by Harrison was "Bangla Desh." Unfortunately, it was not finished, for the fans began to rush the stage and grab for the musicians. This really got to Harrison, who left when he saw this sight. There is no doubt that Harrison and friends were the attraction. There is also no doubt that they played their best music ever. And in true spirit, Abco and Apple picked up the approximate \$100,000 tab for the Garden and hopefully, the people of Bangla Desh will be able to pick up their lives. If money can help, it should be sent to the George Harrison/Ravi Shankar Special Emergency Relief Fund, C/O UNICEF, United Nations, New York. Hopefully, the record companies involved with the artists who appeared at the benefit, will find their way clear to allow an album to be released. The Apple artists have no problem. And there is no politics involved. What is involved is starving children and for once, relief through 35 musicians who should represent the feeling of anyone who loves their music.

## Jazz Festival Packs Riverfront Stadium

CINCINNATI — Some 52,000 jazz fans marched through the turnstiles at the new Riverfront Stadium Friday and Saturday (30-31) to witness George Wein's 10th annual Ohio Valley Jazz Festival. According to Dino Santangelo,

local promoter associated with the Wein venture since its inception, it was the largest crowd ever to attend a jazz fest anywhere. It exceeded any four-day attendance figures chalked by Wein's annual Newport Jazz Festival, Santangelo said. Admissions were scaled from \$4 to \$7. The Saturday night crowd exceeded 32,000.

The Wein jazz fest here have built substantially in attendance since the first showing at the Carthage Fairgrounds 10 years ago. Last year's two-day event at Crosley Field pulled more than 25,000 payees. In a TV interview here last week, Wein said he planned to make Cincinnati the top jazz center in the nation.

This year's event, spotting the top jazz talent, ran off without a hitch and with the decorum of a Sunday school picnic. There wasn't a rumble of any kind—no gate-crashers, no storming of the stage, no incidents of any kind to mar the proceedings or require police action. In addition, there was good sound and ample food, drink and restroom facilities.

Friday night's crowd of 20,000 saw Roberta Flack, the Le Morgan Quintet, Chuck Berry, Billy Eckstine, the Herbie Mann Quintet, Dizzy Gillespie, Rahsaan Roland Kirk and the Vibration Society.

Saturday's program spotlighted Lou Rawls, the Les McCann Trio, B. B. King, the Cannonball Adderley Quintet, Dizzy Gillespie and Roy Ayres, the latter a last-minute replacement for Leon Thomas.

## Signings

Dr. Joyce Brothers to Capitol to do an LP for the label's special markets division. It will be a companion to her book "Thinking Thin: The Psychology of Figure Control." . . . Hookfoot, British rock band, to A&M, with its debut LP cut this month. Group has a U.S. tour starting Sept. 2. . . . Sandy Landers to Avco-Embassy. Manager Lee Magid will produce. . . . Singer-organist Billy Preston to A&M. . . . Bluebird, four-piece group, to the Burdette label, a subsidiary of Jerden Industries of Seattle, with "Modessa." . . . Alan Anderson, lead singer and songwriter of Vanguard group, The Wildweeds, has signed an exclusive songwriting pact with Vanguard's Fennario Music. He penned "Mare Take Me Home" for Mathews Southern Comfort and "And When She Smiles" for the Wildweeds. . . . The Blues Project to Capitol. Members include Danny Kalb, Roy Blumenfeld and Don Kretmar. The group's first Capitol LP, "Lazurus," will be issued this month.

## Talent In Action

### THE WHO, LaBELLE

Forest Hills, N.Y.

"Tommy" was confined to a couple of numbers when the Who opened the first half of their U.S. tour at the open air location, made uncomfortable by pouring rain. The MCA group, this time out, contented itself with a high energy display that had microphones twirling and guitars being broken and the rock steady drumming of Keith Moon. It was rock theater but with the dependence on music rather than image.

The opening number was "Love Ain't for Keeping" from their new album and apart from this it was the same old Who, which is to say one of the best groups working.

LaBelle opened the show with professionalism that showed they'd been working hard during their lay off. With an act that included "Wild Horses" and "Take Me to the Pilot," the Warner Bros.' group has moved away from the conventional soul format, retaining though some considerable rhythmic drive. They should attract a much wider audience in the future.

IAN DOVE

### ELVIS PRESLEY

Sahara Tahoe, Lake Tahoe, Nev.

Listening to Elvis Presley perform, you catch flavors of rock, tinges of country, a bit of the bayou sound of Louisiana, heaps of soul, lots of pop easy listening appeal, deep accents of gospel, both white and black, and, perhaps, his own especial brand of spice. Presley opened his Sahara Tahoe July 23 after a thundering overture (the music from the movie "2001") with "That's All Right" and, several gallons of sweat later, working so hard you'd think he almost needed the money, he'd performed a total of 20 tunes and left a capacity crowd of nearly 1,500 in the High Sierra Room almost as exhausted (emotionally, if not physically) as he was.

"Bridge Over Troubled Water" was his best effort of the night, yet, every tune was given its due, its full effort. Ronnie Taft, his drummer, was a driving force in the show. And, of course, James Burton's guitar was there in ample support. As was the vocalizing of the Sweet Inspirations (who'd opened the show earlier with a trio of tunes) and the Imperials.

His pacing ranged from a caressing "Proud Mary" to a "You've Lost That Loving Feeling" launched with back to audience, pinned by a spotlight. "Blue Suede Shoes," "I Can't Stop Loving You," and "Help Me Make It Through the Night" were some of the other tunes he performed in a night packed with excitement.

CLAUDE HALL

### CHAPINS

Village Gate, New York

The Chapins are a different type of family group. No television spin-off act or gum-popping sounds for them. The group is strictly music with added emphasis on folk-rock.

Playing here until Aug. 8, The Chapins feature not one act, but two. A talented and versatile family. The Chapins produce a unique and pleasing sound in both acts.

The headline group showcases the four-member Epic Record artists with their contemporary folk-rock-pop sound. With such tunes as "Great White Shark" from the film "Blue Water, White Death" and "Stranger," the Chapins display a sensitivity for soft folk. They are equally at home with hard-driving rock in "Barefoot Boy," "G.O.D. (Good Old Days)" and "Working On My Life," the group's first single release.

The other act on the bill is song-

writer-brother Harry Chapin, backed by two guitarists and a cellist. With such backing, the eldest Chapin, the genius behind the family's music, conveys emotions ranging from bitterness to mellowness, from despair to joy. With a granular, rough-hewn voice, he is at his best with "And the Baby Never Cries" and "It's My Day." With these songs, he creates a rapport with his audience, communicates a sincerity and honesty which is rare in the music industry.

Separately or on a double bill, the Chapins show a singular talent. It's a talent which is reflected in their music and voices. It's a talent which reflects the individuality of each member of the group. Yet it is a talent which was developed in a uniquely gifted family.

DARRELL LEO

### HUGH MASAKELA UNION OF SOUTH AFRICA

Philharmonic Hall, New York

It's hard to describe Hugh Masekela's music because it encompasses African rhythms and language, American jazz, and soul tastes at once. On July 31 at Philharmonic Hall, his Union of South Africa socked it to a large audience who wanted to identify with everything black—which wasn't difficult. Besides singing and chanting, the group employed Conga drums and a long funnel of paper mache which generated some strange sounds. Of special note was Jonas Gwangwa on trombone.

Opening the show, the Crusaders (the jazz apparently dropped) performed such hits as "Rainy Night in Georgia," "Love Won't Grow (Where Rain Don't Fall)" by Joe Sample (on piano), and "Way Back Home." Bassist Kent Brinkley and guitarist Arthur Adams played for both the Crusaders and Union of South Africa. Other Crusaders include Stix Hooper on drums, "Texas Twister" Wilton Felder on tenor sax, and Wayne Henderson on trombone.

CHRIS GARTEN

### THORIN & CO.

Steak n' Stein, New York

A flash of light from a magical cane, a puff of smoke from the floor, a question-answer quiz with prizes—these are the gimmicks which compose a good portion of Thorin & Co.

Proving the days of razzle-dazzle are not through in the music entertainment industry, Thorin & Co. opened here. The duo, composed of a robed wizard-lead singer named Gandalf the Grey and his guitar accompanist, Price Legolas, worked their way through songs related to J.R.R. Tolkien's trilogy of the rings.

Both members of Thorin & Co. are adequately talented. However, the act has too many sideshow attractions to substantiate it as professional. And despite some exceptional good guitar and pleasing vocal arrangements, Thorin's music lacked appeal. Songs dealing with elves, trolls and magical kingdoms from Tolkien's adult fairy tale did not work well.

Perhaps what Thorin & Co. needs to remember is that they are performers first, whether they wish to spread the Tolkien myth or not. They need to relate to an audience in terms of music, not in terms of gimmickry or showmanship.

### BILL WITHERS

Bitter End, New York

Sussex record artist Bill Withers displays all the ingredients necessary to become a major star and

(Continued on page 19)

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### DOMESTIC

#### NEW YORK

Blues singer **Jimmy Witherspoon** and **Eric Burdon** have teamed for an LP recorded live at San Quentin. A singles, "Soledad," and the album will be released on MGM. **Jerry Goldstein** produced for Far Out Productions. **Steppenwolf's** new LP, "For Ladies Only," is set for September release. The Dunhill group plays Edmonton Gardens, Canada, Saturday (14) and Cleveland Auditorium, Saturday (21). Columbia's **Ten Years After** winds up their August tour of the U.S. at the Merrifield Post Pavilion, Washington, Sunday (29). Warner Bros.' **Fanny**, all-girl rock group, will appear at Rio De Janeiro's International Festival of Songs, Sept. 16-17-18. Singer **Robert Goulet** will open the fall season at the Persian Room of the Hotel Plaza, Oct. 4. The **Grateful Dead** have rescheduled their rain-postponed July 30 concert in Gaelic Park for Thursday (26), with the next night set aside as a rain date. Shelter's **Leon Russell** will concert with **Freddie King**, Wednesday (11), at Asbury Park's Convention Hall. Capitol's **Seatrains** has set October concerts at Cortland College, Hamilton College and Rider College in Trenton. Motown's **Supremes** and **Four Tops** are appearing together as the "Magnificent 7" at the Carter Barron Theatre in Washington till Sunday (15). Motown's **Commodores** have signed with Moonchild Productions for public relations. Metromedia's **Holy Modal Rounders** will play on the pier at Fulton St. & the East River, Saturday (14). The **Cowsills** will star on the "First All American Family Television Pageant" to be pre-taped Thursday (12). **Neil Portman** to Europe to finalize TV and concert appearances for **Richie Havens'** forthcoming European tour. Bell's **Julie Budd** starts a four-week tour with **Liberace** on Monday (9) at the Starlight Theater, Indianapolis. Town Hall will present a "Charlie Byrd Guitar Evening" on Saturday (14). Besides Byrd, guitarists participating will include **George Barnes**, **Bucky Pizzarelli**, **Chuck Wayne**, **Tiny Grimes** and **John McLaughlin**. **Alvin Cooperman** composed the lyrics to **Moose Charlap's** score for "Clown Alley," an upcoming road musical starring **Gene Kelly**. **Cathy Maimone**, wife of **Joe Maimone**, Capitol Records' trade liaison, in Holy Name Hospital, Teaneck, N.J., recuperating from a pulmonary disorder. **Janis Pasionel**, 19-year-old graduate piano student from St. Charles, Mich., won the "Love Story Sweepstakes" sponsored by Charles Hansen Music. Rock writer **Lillian Roxon** has taken to the air in a radio series, "Lillian Roxon's Discotheque." She recently joined the New York Daily News where she will write a rock column. **Mary Sue Locks** will sing the theme for the animated film, "Hugo the Hippo," being produced by Brut Productions, a division of Faberge. She's working with **Myrna March** and **Bert Keyes'** Make Music Productions for direction. **Dan Goggin**, **Marv Solley** and **Robert Lorick** will compose and write "Hark!" for production on Broadway this fall. **ED OCHS**

#### LOS ANGELES

A free concert in tribute to the late **Louis Armstrong** goes Sunday (15) afternoon at the MacArthur Park band shell. Organized by Musicians Union Local 47 with the cooperation of the Recording Industry's Music Performance Trust Fund, the show, so far, includes **Benny Carter's** big band,

**Teddy Buckner's** Dixieland group and guest-star trumpeters **Manny Klein**, **Sweets Edison**, **Cat Anderson** and **Shorty Sherock**, with other artist commitments in the works.

**APPEARING LIVE** — **James Taylor** at the Hollywood Bowl, Sept. 18. **Daddy Cool**, with Australia's No. 1 record, made a strong stateside debut at the Whisky A-Go-Go Aug. 4. **Procol Harum's** bill at Santa Monica Civic, Aug. 10-11, has **Spencer Davis** and **Peter Jameson Duo** plus **Fanny**. **Leon Russell** tours again this fall with group, his third concert jaunt of the year. **RCA's Guess Who** has 11 August concerts. **Seatrains** to play Central Park and Toronto's Beggars Banquet. **Mark Lindsay** "You've Got a Friend" wrapped up and Mark heads for Alabama concertizing. **Porthole's Christine Corelli** to Mangam's Chateau, Chicago, in September.

A Music Center Opera Association all-star benefit performance of "Guilio Cesare" with **Norman Trieglie** in the title role and **Beverly Sills** as Cleopatra announced for the Pavilion, Nov. 17. **Poco** has 11 concerts set now that "From the Inside" is in the can for Epic. Singer **Ken Colman** does August at the Playboy Club.

**Herbie Hancock** back from Europe's jazz festival circuit at the Bitter End West, Sept. 1-6.

**Fairport Convention** hopes to have its new rock opera completed before jetting from England to the Troubadour Sept. 21. The **Grambling College Tiger Marching Band**, from Grambling, La., got permission to make their own arrangement of **Chase's** "Get It On." Grambling's band will appear on 14 televised games this football season. August is **Bobby Goldsboro** Month for United Artists Records and much promo is set for Goldsboro's new "Come Back Home" album with displays, posters, spots and Sunday supplement ads in 10 major markets.

**Jim Halsey**, veteran Oklahoma personal manager, previewing his new 24-voice group, the **Sound Generation**. Singer-writer **Jim Stanley** signed for personal management with **David Sher**.

**TV AUDIO**—That's **Carl Fortina** playing the accordion for **Jimmy Stewart** and his son on "The Jimmy Stewart Show." Studio session star Fortina has composer credit on Warners' single, "Ping-Pong." Faberge special to be based on **Leon Russell** and the Shelter People" album produced by **Jackie Barnett** for syndication. **Kate Taylor** sings and dances "Barefootin'" on ABC's "Good Vibrations From Central Park" special Aug. 19. Hour of high spots from this summer's Central Park concerts features the **Beach Boys**, **Carly Simon**, **Ike and Tina Turner** and **Boz Scaggs**. **Ron Delenser** produced.

**NAT FREEDLAND**

#### DETROIT

**Ann-Margret** stops in for a week at the Elmwood Casino in Windsor beginning Monday (9). She fills the spot vacated by **Roger Miller** who was in last week. After winding up a week-long engagement at the Fisher Theatre Saturday (7), **Jose Feliciano** will be back Friday (13) for the final Meadow Brook concert. Also in Detroit Friday (13) will be the **Osmonds**, performing at Cobo Arena. Cobo Hall will again be the scene Saturday (14) as the **Who** come in for a one-nighter. The **Who** concert has been sold out for three weeks. **Bonnie Koloc** just finished a week at the Top Hat in Windsor. **Delaney and Bonnie** headlined the show at the Easttown on Aug. 6-7.

**HARRY TAYLOR**

## Talent In Action

• Continued from page 17

his opening night at the Bitter End July 28 was a case in point.

On record as well as on stage he is not only a fine vocalist but also writes most of his material, like "Granma's Hands," a bluesy ballad with a gospel overtone, and "Ain't No Sunshine," his current hit single.

His style of singing and naked guitar playing backed by a bassist, drummer and pianist pushes him ahead of the competition.

Also on the bill, replacing Sally Eaton, was the Quinames Band, who recently signed with Elektra Records.

#### WAR, UNCLE TOM

*Whisky A-Go-Go, Los Angeles*

War, the six-sevenths black jazz-rock group originally formed as Eric Burdon's back-up band, is probably a hotter recording and concert attraction than its founding father at this moment. Fresh from an impressive set at United Artists Records' 99-cent Hollywood Bowl Concert, War seemed perfectly suited to the sweatily hip ambience of the Whisky.

The group emphasizes virtuoso ensemble musicianship and effective chorus vocalizing in long, complex numbers that ramble a lot less than they seem to at first hearing. The overall effect is of a Mongo Santamaria sound packaged with the rock patina of a Sly Stone. It's effective material, good music and exciting performance. Particularly strong were the solo spots featuring the drummer, the Latin percussionist, flute or harmonica.

The bill opened with Uncle Tom, a new Los Angeles blues band with some stirring conga drum effects, a group worth watching develop.

War introduced what they called "the first new L.A. dance since 1966! Called the "Git-Down," the step consists of getting down and shaking a lot. Fun to watch, and the song had a more sociological lyric than is usual in this genre, suggesting that all sorts of up-tight folk git down and shake it around.

**NAT FREEDLAND**

#### STEPHEN STILLS

*Madison Square Garden, New York*

Stephen Stills is many musical things to many people. He proved this to a sold-out Madison Square Garden July 30 with three distinct sets: hard rock, acoustic, and big band. His songs range from the satire of Suburbia "Change Partners" to the rugged "Bluebird Revisited." His charm glitters like a Swiss mountain—cool, majestic, distant. Special guests were old Texas friend Stephen Frumble, Freddy Neil of "Everybody's Talkin'" fame, and Graham Nash. Drummer Dallas Taylor was more than into the music and bassist "Fuzzy" Samuels was just fine.

**CHRIS GARTEN**

#### CARRIE FISHER

*Desert Inn, Las Vegas*

Making her nightclub debut in mother Debbie Reynolds' show, Carrie Fisher has all the potential for becoming a good singer.

Possessing a beautifully controlled alto voice, the 14-year-old offered a rock medley including "Everything Is Beautiful," "People Got to Be Free," and "Let It Be." Backed on guitar by her 13-year-old brother Todd, she impressed

(Continued on page 20)

# MORRIS COLOUR Presents



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## Talent In Action

• Continued from page 19

the crowd with a powerful version of "Bridge Over Troubled Waters."

Although she could have been more becomingly dressed, she has poise and will no doubt have a more relaxed stage presentation through additional nightclub exposure.

LAURA DENI

## BERT SOMMER REVIVAL

Folk City, New York

A forlorn Bert Sommer opened at Folk City recently to find himself hopelessly outclassed by his supporting acts.

Sommer is a very pleasant guy who writes thoroughly unremark-

able pop songs and sings them with a most inappropriate seriousness. He's really involved in the stuff. Still, he manages to dive deeply into his shallow material without sustaining any major injuries. The singing's good. But Sommer's lack of stage presence is so disconcerting that his show is less enjoyable than his Buddah albums.

Sommer did have a tough job, though. Opening the bill was Kama Sutra's Jim Dawson, a very hard act to follow; and also competing for attention was a young group called Revival, who played a guest set and totally spoiled the audience for anybody else. Revival base themselves on 1964 rock

rhythms and 1971 Poco harmonies and some half-dozen variations of styles in between. They know how to give a good time. With the lead guitarist casually pulling off incredible little riffs, bass chugging in the background, four-part harmonies bouncing off the ceiling, it's no wonder there was a lot of stomping and clapping when the set was over. NANCY ERLICH

## WILDERNESS ROAD

Wise Fools, Chicago

This group could make it on rock alone, but for good measure the four-man combo toss in satire on religion and do parodies of "English blues musicians." They have literally "starved" for two years, according to Ron Oberman, who quit Mercury Records to manage them. However, things look brighter now that they have signed with Columbia Records.

On a recent night, guitarist Warren Leming and Nate Herman (ex-Second City actors), bassist Tom Haban and his brother and drummer Andy Haban mixed up a potpourri that might please anybody. EARL PAIGE

## LINDA RONSTADT

Troubadour, Los Angeles

While most female rock singing soloists seem to be playing for a fragile Beautiful Person image these days, Linda Ronstadt has put shoes back on, poured herself into the tightest of faded jeans and a tie-dyed workshirt held closed only by tails knotted somewhere between the bust and navel. She's got an intensely loyal following that eats up every throwaway line about the "dumb things" she does, such as "staying out all night and getting high."

Miss Ronstadt started a week at the Troubadour July 27 to record a live Capitol album, her third disk since the disbanding of the Stone Poneys. An expanded back-up band was brought in for the occasion, featuring Sneaky Pete on steel and a flashy Nashville fiddle. Musically, her current bag is heavily into light rock treatments of contemporary country material and she had a number of amusing pieces of chatter about her recent appearance among the traditionally sequined and bouffant-haired performers on Grand Ol' Opry.

Opening night at least, on the upbeat numbers Miss Ronstadt's powerful contralto tended to slide into a high-volume monotone. But her strong voice was controlled and effectively dramatic on the big ballads like her recent hit, "I Think I'm Gonna Love You for a Long, Long Time."

NAT FREEDLAND

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## Campus News

By BOB GLASSENBERG

I received a letter this week from Mike Anzek, program director at WRVU, Vanderbilt University, Nashville. He tells me that he will be at the Radio Programming Forum Aug. 19-21 in Chicago and he's sharpening up his claws and polishing up his speaking manner to go at the Forum full tilt. Anzek should have some good things to say about the role of campus radio and especially about music and programming methods. Incidentally, he is serving as summer swing man at WAAY, Huntsville, for the third summer in a row. Now here's a guy who's a positive thinker. This is the type of person for whom the Forum is conceived. I am sure he will have some suggestions and questions. Will you?

★ ★ ★

Augie Blume and Stan Monteiro have just made the coup of the season by publishing and distributing for free a list of progressive radio stations across the country to everyone on their newsletter mailing list. It contains almost every personality at each underground station throughout the country. It will probably prove to be most valuable to the campus programmer who is looking for new ideas and also looking for a dialog with the commercial radio field. A note attached reads "We are very interested in all types of radio and will welcome any and all information on those stations and individuals who are trying to program Life Spectrum Music of all kinds, progressive, jazz, blues, folk, classical, electronic, soul, country, cosmic music, music that is food for the human spirit, that helps to increase our levels of awareness. Stations whose programming can be described as progressive, alternative, free form, truth oriented radio that attempts to enlighten as well as entertain, should contact us with as much specific information as possible." If you have any ideas or suggestions, or questions or whatever, I am sure Augie would like to hear about it. Write to Augie Blume, Grunt Records, P.O. Box 31168, San Francisco, Calif. 94131. Call (415) 221-7410.

★ ★ ★

I am beginning my yearly search for campus news reporters early this year. If you feel that you can contribute regularly anything in the way of what's happening or going to happen on your campus, drop me a line early and I will try to answer you early. This covers everything in music from campus radio to campus concerts. No reviews but interviews with union official and the like. I hope also to have more think pieces from campus people on the local music scenes across the country. This section, which will bloom once again with the first issue in September, was predicated on one thing, the campus as a trend-setter and life source of music. That is why campus radio is so important today. That is also why a contribution in writing from all who read this section is so important. The more meaningful dialog we have, the more growth and understanding of the campus market in the music business itself. What you can expect immediately in the section this fall is a piece on how to fully utilize this magazine, widening forms of communication techniques, and articles from every aspect of the music industry as it concerns the campus. The views and opinions of the people on campus are most important. Don't worry about form. That's why I am here. Just remember what the Campus News section is doing in Billboard, and try to help by communicating. Write to me at 165 West 46th St., New York, N.Y. 10039. Call (212) 757-4147.

★ ★ ★

**PICKS AND PLAYS:** WPGU-FM, University of Illinois, Champaign, John Parks reporting: "Uncle Albert/Admiral Halsey," Paul McCartney, Apple. . . . WKSU, WKSU-FM, Kent State University, Kent, Ohio, John Horning reporting: "Brand New Me," Aretha Franklin, Atlantic. . . . KVPC, Parsons College, Fairfield, Ia., Ted Wolff reporting: "War, War, War" (LP), Country Joe McDonald, Vanguard. . . . WAYN, Wayne State University, Detroit, Mich., Bob Wunderlich reporting: "Stick-Up," Honey Cone, Hot Wax. . . . KRC, Rockhurst College, Kansas City, Mo., Pete Modica reporting: "All Day Music," War, UA. . . . WMMR, University of Minnesota, Minneapolis, Michael Wild reporting: "Frightened Girl," Silent Majority, Hot Wax.

WGSU-FM, State University of New York at Geneseo, John Davlin reporting: "Radio," Hackamore Brick, Kama Sutra. . . . WTCC, WTCC-FM, Springfield Technical Community College, Springfield, Mass., Peter Flynn reporting: "Is That the Way?" Tin Tin, Atco. . . . WRMC, Moravian College, Bethlehem, Pa., Dennis Somaoh reporting: "Album II" (LP), Loudon Wainwright III, Atlantic.

KRWG, KRWG-FM, New Mexico State University, Las Cruces, Gary Pratz reporting: "Let Tomorrow Be a Different Day," Mailer Mackenzie Band, Ampex. . . . KLCC-FM, Lane Community College, Eugene, Ore., Dave Chance reporting: "Silver Tongued Devil and I" (LP), Kris Kristofferson, Monument. . . . KZAG, Gonzaga University, Spokane, Wash., Larry Duff reporting: "It's About Time," the Dillardards, Anthem.

KTRU-FM, Rice University, Houston, Tex., Rob Sides reporting: "Time Will Be Your Doctor" (LP cut), Tuckey Buzzard, Capitol. . . . WFPC, Florida Presbyterian College, St. Petersburg, Clyde McKenny reporting: "Songman" (LP), Jim Dawson, Kama Sutra. . . . WMOT-FM, Middle Tennessee University, Murfreesboro, Robert Mather reporting: "Natural Sinner," Lloyd Price, Scepter.

## 3 Dog Night In Hot Pace

NEW YORK — Three Dog Night continues its high-riding tour through August with dates at the Curtis-Hixson Hall, Tampa, Friday (13); Pirate's World, Miami, Saturday (14); Coliseum, Phoenix, Friday (20); Coliseum, Seattle, Saturday (21); Memorial

Coliseum, Portland, Ore., Aug. 22; The Forum, Inglewood, Calif., Aug. 27; the Salt Palace, Salt Lake City, Aug. 28; Sports Arena, San Diego, Calif., Aug. 29.

The group continues to ride the best seller charts with their Dunhill single "Liar" and their "Golden Biscuits" album.

AUGUST 14, 1971, BILLBOARD

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# Radio-TV programming

## Record Promo & Radio Music Men Mesh Gears at 1st ABC 'Summit'

By JOHN SIPPEL

LOS ANGELES—Record promotion men and program/music directors cannot exist under the present vicious circle where radio stations will not chart a record unless it's racked in local stores and rackjobbers will not rack the record unless it's on radio station charts. Steve West, KJRB, Spokane, Wash., explained how he met this type of problem by going to Seattle to discuss the untenable situation with R.A. Harlan, chief of sales and advertising for ABC Record and Tape Sales there. Harlan was one of the members on a panel here at a record promotion men and program director meeting organized and sponsored by ABC-Dunhill Records Saturday (31) at the Century Plaza Hotel here. The meeting drew some of the nation's leading programming authorities.

Harlan has now worked out a program with West, whereby early-breaking singles on KJRB are racked in the listenership range of KJRB. Harlan explained how his study of radio station needs indicated to ABC's racking organization nationally the need for increasing their local racks from 30 to 80 singles. He pointed out that other competing rackers are still using about 30 singles on the racks. Representatives of Handleman and Heilicher Bros., two

other huge rack companies, were present, but did not retort.

Glenn Powers, WSGN, Birmingham, Ala., stated that he takes a positive attitude toward his locality's stores and racks not being able to stock a record the station is laying on. "We're glad, in some instances, when a record can't be bought in our area. They have to listen to the station to hear it."

A number of speakers emphasized the need for honesty on both the part of radio and record promo men. Harlan pointed out that short-sighted manufacturers often blasted his Seattle operation for truthfully stating when a record wasn't making it, noting that his promo corps must call on radio men there daily. When they report failures, as well as successes, it increases their credibility at the stations, he added. A number of radio men rapped the freebies given to stores for reporting records to stations. All said that they were hip to such stores and discounted the value of freebies to stimulate radio charting.

### Sales Urged Boss

Bob Piava, WPOP, Hartford, suggested that promo men be under closer supervision and contact with the sales and marketing divisions of a record label. Piava pointed out that local promo men don't know the effect that trans-

shipping, spiffs and other marketing techniques can have on a record's history in a market. "Maybe promo men should be under the direction of the sales manager rather than the promo director," he stated.

Jerry Boulding, national program director, Sonderling chain, pointed out that there is a need for a training program or school for local promo men. He suggested that experienced radio programmers try to help newcomers. Lucky Cordell, general manager of WVON, Chicago, said he enjoys working with novice promo people who ask for his help. "In fact, I like the approach of a new guy who asks my opinion of a record, or a veteran, too. If a guy

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MEETING ON BEHALF of the John Edwards Memorial Foundation recently at the Palomino Club, Los Angeles, were, from left: Tommy Thomas, owner of the Palomino Club; Bill Ward, general manager of KBBQ, Los Angeles; Donna Stoneman of the Stoneman Family group; Ken Griffis, executive vice president of the JEMF; and Corky Mayberry, JEMF secretary-treasurer and KBBQ music director. The JEMF is a non-profit organization headquartered at UCLA, Los Angeles, dedicated to the serious study and preservation of country music.

## 'Arturo' Pitches Miami Latin Youth

By SARA LANE

MIAMI—Although there are two fulltime Spanish-speaking AM radio stations in Miami and two others which allocate a few hours a day to Latin residents, Art (Arturo) Kapper has brought new life via WHMS-FM to the Latin music scene here. In the Miami area alone there are some 500,000 Cubans, 40,000 Puerto Ricans and another 10,000 Spanish-speaking residents.

"The fact that I do 9 percent of my broadcasting in English is no deterrent," Kapper explained. "My show is geared toward bilingual young Latins from 15 to 35 years old. Actually, their basic language is English. Many were born here. The others have attended schools and colleges in the United States. Their heritage may be Spanish, but they feel equally at home in either language. Even though they have become Americanized, so to speak, they still like Latin rhythms, combined with American harmonics and melodies."

And Kapper gives them what they want—up-tempo Latin tunes, and a whole new sound to Miami—a sound with a beat.

"Spanish radio in Miami can be compared to that of New York 20 years ago," he complained. "No one has taken the initiative to put together a show which

the younger citizens can enjoy. Other stations continue to play the old Spanish songs, completely overlooking the needs of the youth market. Spanish radio in Miami is filled with old men who are set in their ways and won't change to meet the ideas of today. I feel that it is their prejudiced thinking and views that has kept up-tempo music from becoming recognized and popular in Miami."

WHMS-FM is English during the day and goes Latin at 4 p.m. through midnight. During these hours, Kapper not only acts as a radio personality but also has begun programming all the music.

"I still program recordings from Spain, Argentina, Brazil and Mexico, although to me it isn't Spanish music—merely American rhythms with Spanish lyrics. I can't see how any Latin person can relate to it."

Interspersed in the Spanish music are uptempo Latin tunes. "On my program from 8:30 p.m. to 10:30 p.m., I play what the Cubans call 'salsa' music: music with sauce, hot and spicy," Kapper said.

The two-hour show is devoted to requests and dedications. Over 200 phone calls a night are not unusual as Kapper's listeners deluge him with current

(Continued on page 23)

## KFMG-FM Fief Faulted; Free Form Fans Filing

By MILDRED HALL

WASHINGTON—A petition to restore free-form progressive rock programming to Des Moines' KFMG-FM, and save its specialized library of records and tapes from dismantling by a new assignee, has been rushed to the Federal Communications Commission.

Attorney Tracy A. Weston, a familiar figure in music-format challenges, representing some 6,000 petitioners in Des Moines, has asked the commission's Broadcast Bureau for an immediate stay of its approval of the transfer to Stoner Broadcasting, licensee of KSO, and for an evidentiary hearing on public interest, programming and financial issues.

Petitioners' Committee to Free KFMG-FM alleges that Stoner deceived the former owners, station personnel, the public and the commission by changing program plans almost immediately after gaining approval of transfer. Petitioners claim Stoner's application to the FCC had indicated that the "unique" format of KFMG-FM would continue, and that the FM station would continue to be the area's only source of free-form progressive rock programming.

Changes protested by the petitioners involve switch to a "playlist" format, rather than the free-form individually improvised programming characteristic of the station; a cutback of hours of progressive rock programming, and a heavy increase in commercials aired.

Weston, of the Stern Community Law Firm in Washington, reminded the commission that the court has remanded two transfers involving loss of specialized music programming to a substantial number of citizens—the switch from classical to popular in WGKA, Atlanta, and the switch to light-classical on WONO-FH, Syracuse, N.Y. (Billboard, June 5, 1971).

In each case, the FCC was ordered to heed petitions of specialized music lovers who wanted to preserve a music service unique

in their area. The WONO-FM case also involved possible loss to the public of a priceless collection of classical albums, via sale by new owner. In both cases, the Court of Appeals rejected FCC's argument that changes in music format, or "type" of music within a category, were up to the licensee unless substantial public interest considerations (such as minority discrimination) were involved.

The KFMG-FM petitioners also challenged the new owner's argument that it would lose money on the previous free-form format. (The FCC has said no licensee can be made to go into bankruptcy to maintain a certain format.)

Petitioners pointed out that KFMG-FM was doing well, both financially and in the ratings, until it had to go off the air for several months when owners of its building tore down the structure, forcing a transmitter move and sharply curtailed coverage. Insufficient funds decided the owners to sell to Stoner for \$110,000.

## McIntyre Steers WCAR to Top 40

DETROIT—Exactly as rumor stated, WCAR here has switched to a rock format. The oddity about the format change and the rumor, however, is that the rumor dates back at least two years . . . dates back, in fact, to the day that Ken Draper signed a contract to consult the ultra-powered station. It had been a middle-of-the-road station since Draper took it under his wing; before that, it was more or less of a mishmash in programming.

The original intention, according to program director Neil McIntyre, was to stick with an MOR format. The factors that precipitated the format change, in spite of previous intentions, was the failure of WKNR to make it in the market with a rock format. And, too, CKLW, a long-time

powerhouse, was no longer connected with programming consultant Bill Drake and, in fact, was being forced by government regulation, to program a large portion of Canadian product in its programming. Perhaps the key factor was the absence of Drake.

WCAR, with 50,000 watts in the day and 10,000 watts at night, is playing between 40-60 records; "never less than 40," said McIntyre, plus a feature album a week. More than that, the station is keying on album cuts and, for example, played six cuts out of the new Blood, Sweat & Tears album.

"We're playing album cuts as if they were singles," McIntyre said. He listed "Surrender" by Diana Ross from her new album and "Hello Groceries" by Chase from their LP. There were five

religious programming on the rapid-paced format or Top 40 radio, said Huie.

A Presbyterian minister, Huie draws on his eight years of experience as an Atlanta-based deejay, coupled with his theological training, to produce the weekly programs in which he attempts to get his message to the young by using current rock hits as a foundation for communicating.

"We want to get the church's message out to the young and you have to use a means of communication to get there—in this case rock music. I try to bring some of the things out and interpret for them what is being said by some

(artists, songwriters, etc.) . . .," Huie explained.

"The program utilizes the tremendous interest youth has in the background of the records they hear, what they are really saying (some tend to be very esoteric) and the artists who record them.

### Pick Record Weekly

"A record is picked from the top-selling record charts each week and a vignette is given on the song and/or artist, utilizing an interview with the artist when appropriate. The length of the program is usually the length of the record treated. A short introduction or hook is given as a talk-over during the instrumental record introduction, a minute of the record is played, and then the vignette with interview, over the record in the background."

"Unless required by the station, no identification is made of the program regarding producer. The only identification on most stations is the title, 'What's It All About' and my name, utilizing the influence of a disk jockey speaking to youth rather than the institutional church speaking to youth. Of course, identification is made where required," said Huie.

In its 80th week, the program is enjoying such a favorable response that TRAV is now converting it to disk, pressing 500 copies (a program per side) for distribution biweekly. According to Huie, records are quicker, less expensive, and deejays can handle them better.

Stations currently programming "What's It All About?" include WKKE, WMUL, WQXI, WFOM,

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# Presbyterian Church Ups Youth Radio Push

• Continued from page 21

WKNR, KGW, WMPS, WBBQ-AM/FM, WGOW, WCAU/FM, WAYS, WAKY, KCAP, KLZ-FM, WLCY AM/FM, and KMEN.

While the vignette programming is aimed primarily at those under 25, Huie has produced a 25-minute special aimed at adults. The special's purpose, according to Huie, is to convince adults that rock music is "saying something and they'd better listen." (The longer program is slated for September broadcast.)

"There is an awful lot of mean-

ing to be found in these songs if you listen closely to the words. I see some of today's young songwriters, such as Paul Simon, the Beatles, Bob Dylan and others, as having much in common with Old Testament prophets in that they look at society with a clear eye and cry out against the evil that they see there."

The successful reception enjoyed by the pop-oriented "What's It All About" has given rise to serious consideration of a country version which is now in the developmental stages.

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

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**AUSTRALIAN! AUSTRALIAN!** David Frost did it! Australia's Graham Kerr (Galloping Gourmet) did it! Perhaps YOU and I can too! 5½ years' experience Australian Major Market Communicator who believes in sincerity. Quality voice, now U.S. resident, married, good production, excellent musical knowledge. Looking for GOOD MUSIC or EASY LISTENING STATION! Everybody's talking about Australia! Have everybody talking about YOUR Australian! Box 411, Radio-TV Job Mart, Billboard, 165 W. 46 St., New York, N.Y. 10036. au7

**MOR Announcer leaving service.** Over 3 years' experience. Last with American Forces Network in Germany. Looking for place to settle in Southeast U.S. Prefer FM work in large city. 25 years old with five years of college. Dependable, talented and organized. Ready to assume responsibility. References. Chuck Fore, phone 601-437-5932. au7

**Attention—Radio-TV and Recording Studios.** Young, mature male interested in learning and working in all phases of recording. Have training, experience and lots of enthusiasm. Will relocate—can start immediately. Full particulars on request, Box 415, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. au14

**English D.J. with five years' radio experience** seeks opening in Top 40 station, preferably morning drive although anything considered. I have been rated amongst the top ten D.J.'s in England and I am well into State-side Radio, having been under a W.F.U.N. boss in my early days. My experience has been with the offshore stations and Radio Luxembourg. Call Roger Day, 01-390-1750, or write Box No. 414, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. au14

**Currently PD and MD in 100 GT Mkt.** Want MD position under a professional PD as MD, 75% (actual) correct pick. Received 2 Gold Records in 1971. A station first. Developed proven format for Top 40 with up to 17 min. commercial time per hour. Good track record. Topical, creative, and consistent. 1st phone. Capable of all but top ten markets. Married. No draft. Good references. Box 413, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. au14

I care about what I say and what you give me to say—time and temp included. But I can do much more, and I'd like the chance. I don't scream, I just talk; and I'm willing to keep it within a reasonable limit, too (frankly, after two years of that, I'm pretty damned good at it). No canned jokes, though, just me. Right now I'm an assistant program director more than willing to relocate. If you have room for me and my third phone, let's talk. Jim Spellmeyer, 21 Madison Ave., Mount Vernon, Ohio 43050. 614/397-3868. au21

I'm just out of college, but I've got four years of really heavy experience, plus unmatched drive and dedication. If you want a really top-notch electronic journalist who's fully aware of the fact that it is 1971, let's get together. P.S.: I'm also draft exempt! Box 417, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. se4

I'm looking for a medium market Contemp or MOR station. Finishing military in September. I'm rusty due to long absence from radio, but will improve with polishing. Good, creative production, tight board, good talk. Can do news well, although I'm not fond of it. My tape doesn't cheat. No quibbling on price. Send best offer with request for tape, photo and resume to Box 416, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. au21

**Very employed major market weirdo** wants a change. Not a screamer, but the funniest, nuttiest, partially crazed and creative jockey to come to town in many a moon. At home in MOR to Top 40. A great draw!! All this not surprising from a person who has been a Program Director and News Director before his 22nd Birthday. Will consider all offers, but prefer major to real good medium market station. Best part is that I've saved my best years for you. Contact: Ken Kuris, Box 175, Scranton, Pa. 18501. (717) 342-2893 Mornings or Evenings. au14

**Experienced underground Jock** available. Currently Number One in my time slot, beating this Top 100 Market's Top Rocker Two to One. Four years in radio, including sales and programming experience, three years with present employer. I've done everything from Drake to Free-Form. For the right progressive rock spot I'll relocate anywhere. For tape and resume call Randy Martin, 517-339-2353 or 517-337-0944. au21

The Programming Society of America (PSA) will meet at 9 a.m., Aug. 19, in the Beau Nash Club room of the Hotels Ambassador. The two hotels are across the street from each other; I don't know which one has the Beau Nash Club in it. But look it up and be there if at all possible. The meeting is open to everyone involved in radio programming. Object: To improve radio programming and build a better public image for air personalities, music directors, program directors and that portion of management who is programming oriented. I would

# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

certainly like to see everyone in Chicago radio on hand for the meeting; it's not necessary to register for the Forum in order to attend this meeting. And I'd like all of the radio men within driving distance of Chicago to try to be there. Your career and the future of your craft is at stake! I'll be checking into the Hotels Ambassador the afternoon or evening of Aug. 18 and will probably be hanging around one of the hotel bars drinking beer if any of you guys would like to join me. But your presence at the Aug. 19 morning meeting is vital.

★ ★ ★

WCLU, Cincinnati country music station, needs a 1st ticket air personality. Call **Irv Schwartz**. . . . **Perry Murphy** is the new program director of KCBS-FM, San Francisco, a highly sought position; Perry had been program director at WIFE, Indianapolis. Congratulations, Perry; KCBS-FM is a great opportunity; do a trick. . . .

**Chuck Browning** is out of KGB, San Diego, according to a buddy of mine. Wasn't there long enough to learn the playlist. . . . **Bill Garcia** has taken over as program director of WKNR, Detroit, and **Bob Green** is out. Garcia needs a heavy morning man, in case you're looking for a job; **Jim Tate** is leaving. Staff includes **Robin Stone** 10 a.m.-2 p.m., **Pat St. John** 2-6 p.m., **Mark Darin** 6-10 p.m., **Michael Stevens** 10 p.m.-2 a.m., and **Gary Kent** 2-6 a.m. Garcia is slating every record played and has plunged the station into a "very, very hard rock" format approach. Armed with a 40-record playlist and oldies dating back to 1954, including Chuck Berry and Bill Haley product, Garcia plans some excitement for the market. The station will be leaning toward LP cuts and "not just those cuts we think will become singles later, but cuts we know will probably not be released as singles."

★ ★ ★

**Chris Stone** has left WKGN, Knoxville, to join Capitol Records out of Phoenix, I guess, as a promotion man. Replacing him at WKGN is **Johnny Walker**, 7-midnight, just out of the army, but a damned good personality at WMAK in Nashville (sister station) a couple of years ago. . . . Lineup at WXLC, Peoria, includes **Don Elliott**, **Lee Ransom**, **Dale Eichor**, **Bill Bro**, **Skip Williams**, and **Charlie Russell**.

★ ★ ★

Del Hutt, KRNT, Des Moines,

## WMCA Highlights 'Olde Golde' D.J.s

**NEW YORK** — WMCA, former Top 40 station, is creating considerable audience reaction with, off all things, a series of nostalgic radio Top 40 shows focusing on hits and air personalities of the past. Murray the K was the host of the first of the shows, sponsored by Alpha Distributors, New York. Jack Lacey, another former New York personality, now programming WBAL in Baltimore, hosted the second of the series, which is aired Saturdays 10:05-11 p.m. Gary Stevens, who used to hold down the late night slot when the station rocked, was slated to host the show this past weekend.

**B. Mitch Reed**, another WMCA ex-staffer, is slated this coming Saturday. **Joe Bogart**, ex-music director of the rock operation who is now a producer there, is producing the series. Speculation is that the series will be extended with other former New York personalities. **Gary Stevens** is now general manager of KRIZ, Phoenix. Reed is an air personality on KMET-FM, Los Angeles.

writes: "I was promoted to program director of KRNT after taking over as music director last Jan. 1. That may sound like overnight success, but I've been with the station since 1963. I began in radio in Cheyenne in 1960. Des Moines is a good radio market with six AM and six FM stations. About half the stations are very aggressive and it makes for healthy competition. Lineup includes **Steve Gibbons** 6-10 a.m., **Hull** until 2 p.m., **Mike Murray** 2-7 p.m., and **Bruce Fischer** 7-midnight.

"Gibbons previously worked for WHO and KSO in Des Moines, but really got it together at KRNT while working the afternoon gig last year. He is rapidly becoming one of the finest morning men in the business. He is topical, has a sharp wit, knows his music, and knows when to get off. We play contemporary easy listening sounds with a current hit list of 50 to 60 tunes, most of which are on Billboard's easy listening list or Hot 100 chart. We also play album cuts and three to four oldies an hour. See you in Chicago."

★ ★ ★

**Al Perkins** is the new program director of WJMI-FM, Jackson, Miss. It's a progressive MOR station and he needs records desperately; guarantees heavy airplay. . . .

I was sitting here trying to think of something funny I could say about the **Joey Reynolds** party last week high atop the mountain looking down on Los Angeles. But I can't. All I can do, I guess, is print the names of the guys who were there: **Don Bombard**, **Johnny O'Neil**, **Woody Roberts**, **Dick Sainte**, **Buzz Bennett** (in a cowboy costume), **Chuck Browning**, **Charlie Tuna**, **Dan Clayton**, **Don Berns**, **Larry White**, **Barry Richards**, **Melanie Browning**, **Johnny King**, **Jay Stone**, **Bob Hamilton** (the ex-WIXY personality), **Bob Piava**, **Johnny Canton**, **Bob Collins**, **John Troy**, **Jim Taylor** (ABC/Dunhill Records, Buffalo), **Rich Palladino** (ABC/Dun-

(Continued on page 23)

## Blore Firm Tees 'Oldies' Package

**HOLLYWOOD** — Programing db, the radio firm headed by Chuck Blore, Ken Draper and John Rook, has completed their "Olde Golde" package, a programming concept for automated radio. The program concentrates on the 20-40 year old audience with a music package of about 2,000 former big hits in former years.

The package, produced and sold in conjunction with International Good Music, Bellingham, Wash., is designed to blend celebrity interviews, customized jingles and localized public service announcements around carefully controlled and defined music.

The format allows 12 commercial minutes per hour and it is suggested by Draper that the "Olde Golde" show may have its greatest appeal with FM outlets. Four new reels are produced monthly, all containing nostalgic music. There is no contemporary music in the show and the total library will be redeveloped every six months with attention being paid to a careful balance of eras and tempos, according to Draper.

## WELW-FM to Rustic

**CLEVELAND** — WELW-FM, stereo station here, is switching to a country music format, according to Ken Otstot, general manager. The station had been featuring Top 40 music. The station will feature live personalities and broadcast 24 hours a day from a playlist of 100 best-selling country singles and albums, plus oldies. Some local live country shows will be aired.

# Record Promo & Radio Music Men Mesh Gears at 1st ABC 'Summit'

• Continued from page 21

is a steam roller, the wall goes up. I like the guy who knows I dig fishing and offers to drop a line with me on my day off. Be yourself. Do your own thing. Don't copy. I like the guy who knows when my station goes into the No. 1 slot in a particular time period locally and congratulates me immediately. Don't use strong words like 'smash'." Bob Wilson, KDAY, Los Angeles, pointed up the increasing trend of enterprising new local promo reps being picked up quickly for national jobs, thus depleting the local ranks of the better personnel. Harlan said that eight former promo men employed by ABC Records and Tape, Seattle, had been hired for national jobs in the last three years.

## Complete Coverage Needed

Bob Sherwood, KROY, Sacramento, said that secondary markets, such as his, suffer when promo men are not trained to make an entire territory their perimeter of activity. "The only time we see

certain men is when they have a 'must' record that a manufacturer demands get on our station. We'd be much more prone to play the new record if we also got their hits on time," he added. Boulding said he felt that, even in New York, promo men were "specializing too much." He pointed out that WWRL could sell 100,000 records before WABC "ever got on it," but that some men never visit his station or other stations in the immediate area. Boulding also felt that promo men don't spend enough time studying and discussing the problems of the program director. "Has the promo man done his homework before making the station call?" he asked. Boulding also felt that a programmer's time is often wasted by the duplication of promotion activity, with a national man, a local man, an artist's promo rep and a personal manager often calling on the same record with the same information. Kal Rudman, acting as moderator, keynoted the con-

ference, emphasizing that nationally today the local promo man is closest and dearest to the programmer's ear.

Don Blue, KDWB, Minneapolis, urged local men to discuss with programmers what cities they felt were most comparable in submitting sales information. "Seattle success means more to me in Minneapolis than almost any other city," he opined. "But the sound of the record is the most important factor. Name value is an advantage," he said, "but today, with so many groups changing styles, followup records must be heard by us as they might not fit our area if they change style." He and other programmers pointed out that because a record makes it in many major markets doesn't mean it will make it all over. Johnny King, KAAV, Little Rock, attacked the "too-long single," citing the Jackson 5's almost-five-minute single as being prohibitive until Motown released a shorter radio version. "There are just too many long records coming out now," he added.

# Vox Jox

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hill Records, Los Angeles), Dick Lemke (ABC/Dunhill Records, Hartford), Lee Rudnick, Jerry Fine (Amaret Records), Brendan Cahill (Screen Gems Music), Steve McCormick of the Bob Hamilton Report, and Ray Perry. Reynolds has quite a thing going these days, but I'll be damned if I can figure out just what. Anyway, it was some kinda party, I'll swear. Oh, yeah! Monty Montgomery was there. And some others with the Reynolds organization like Rick Williams and Floyd Ackerman. I understand that I missed the highlight of the whole party—Buzz Bennett in the whirlpool bath with his hat on. Shucks!

★ ★ ★

KLUR, Wichita Falls, Tex., an 18-hour country music station, needs better record service and assures airplay. The lineup includes Barry Mahler 6-10 a.m., program director Jim Hill until 2 p.m., Zan Nance 2-7 p.m. and Bob Scott until midnight. Jay Shawn does a gospel music show Sundays 7 a.m.-1 p.m. Or, at least, plays some gospel during his show. . . . Jim Beam of KBAB, Indianola, Iowa, is now doing the all-night show on KYSM, Mankato, Minn., a Top 40 station. . . . Roland Foster is out of KIKX, Tucson. . . . Lineup at KTKT, Tucson, includes Lou Jones, Rip Jeffries, the brother of Shadoe Stevens; program director John Mack Flanagan, Bobby King, Ron Wiley, and new music director Tom Lang in the all-night slot. . . . Veteran programmer Chris Lane will be moving to Los Angeles shortly and will headquarter at the programming db office. . . . Here's a plug for "Up in My Room" by Charlie Byrd, Columbia Records. This is one of the best things I've ever heard by Charlie and it will fit formats ranging from MOR to Top 40 and progressive rock. Features vocals. Absolutely beautiful! If you don't have a copy, call Sheila, the girl wonder, or Steve Poppovich at (212) 765-4327, extension 5275; they'll send you out one mucho pronto. If you tell them that I sent you, they might throw in an album by the Devil's Anvil (hah, Steve you didn't know about that one, did you?)

★ ★ ★

KWG, Stockton, Calif., is now being programmed by the consulting and syndicated programming service of Wally Nelskog and Associates, Seattle. . . . WMPP, East Chicago Heights, Ill., now has program director Charles Branch 6-10 a.m., Buddy Bell until 2 p.m., Frank Alexander 2-6 p.m., and Freddie Scott until 8:30 p.m. . . . A note from Dan Vallie, WCBT, Roanoke Rapids, N.C.: "I, too,

believe that Radio could have waged a tremendous war on drugs, if the effort had been combined. You mentioned a program director that said he wasn't interested in helping anyone but himself. I've met several people like that since I have been in Radio, and again, I agree with you: I don't see how an attitude like that can benefit his station or the industry. Fortunately, I've also met some great people in Radio who really try to help other people. Without guys like that, I might still be a farm boy. Now I think I'm on the way to the top, although sometimes my wife mentions that her name is

(Continued on page 29)

## WANTED: GENERAL MGR. FOR CONTEMPORARY FM. VERY LARGE SOUTHERN MARKET

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# McIntyre Steers WCAR to Top 40

• Continued from page 21

Partridge Family on the air Saturday. By Wednesday, it was the top request tune of the new records."

WCAR has six direct request lines into the studio and the air personality on the air "had better answer it," McIntyre said. In the old format, the air personalities used to just rap with listeners; in the rock format, they take requests.

## Tulsa Aimer to MOR; Skitch Hosts DJ Show

TULSA—After a switch from rock and the call letters of KRAV-FM, to KFMJ-FM and religious music, KRAV-FM has emerged again and this time in an MOR format. George R. Kravis, station owner and president, said the new FM operation will program 24 hours a day, holding talk to a minimum. Music will be a blend of old favorites, movie and Broadway tunes, and adult arrangements of current hits. Skitch Henderson, who has just been named as director of music and principal conductor of the Tulsa Philharmonic Orchestra, will host a daily show on the stereo station.

Air personalities pull their own music for their shows within the limitations of the format. Personalities include Ray Otis 6-10 a.m.; Dave Prince until 2 p.m.; Dan O'Shea 2-6 p.m.; Ed Busch 6-10 p.m.; Scott Regan until 2 a.m.; Warren Pierce 2-6 a.m.—the same staff almost as when WCAR was an MOR station (Regan joined a few weeks back).

## Clay Proves Pull

The target audience of WCAR is the 15-35 age group. "Mostly, we're an alternative to listeners. In want of good programming, many were going to the FM stations; now, we'll be there." The station will be a personality station and will be actively trying to break records. "We have been playing the Tom Clay record for weeks, even when we were an MOR station. Prince mentioned on the air for anyone not able to find the record in their local record store to call Motown Records. Al Viletti called us and pleaded for us to give listeners the name of a record store that had stock; he'd been bombarded with phone calls for the record. So, we know we're already having an impact in the market. The leading Top 40 station in town puts on a couple

of records a week. But as a challenger, we can set our own rules about new records."

WCAR will soon be "beefing up" its jingle package.

There will be some six-record sweeps: the records will be segued. All records will be post-announced.

McIntyre started in radio 14 years ago. "I can't say I started at WJW, because all I did there was answer the phone. My first real job, I guess, was picking records for Pete Myers at WHK, Cleveland, when Harvey Glascock was manager. Harvey was the first manager I ever had; Jack Thayer was my second. Both great guys. When Pete left the station, they made me music director." He then worked at KQV, Pittsburgh, for a year as music director and production man, among other things. Then to WINS as production director, "whatever that is," he said. He was promoted here to assistant program director. About the time the station went all news, he was sent to WOWO, Fort Wayne, Ind., as program director. He ended up at WCAR, working as program director and "it's nice to see people so excited about a radio station—from the girl at the switchboard to the news director, John Webster, a hell of a guy."

# 'Arturo' Pitches Miami Latin Youth

• Continued from page 21

requests. He programs 30 tunes a night for his show—only four are "strictly" American.

## Santana & Winters Raves

"Santana, quite naturally, is a great favorite of Latin youth," he continued. "Edgar Winter's single 'Let's Get it On' from the 'White Trash' LP is another. I like to feature hot Latin rhythms with cool harmonics, Latin music with the American sound of blaring brass and electric guitars. This is what the kids go for. The top song this week is Ralfi Pahan's 'I Want to Make It With You' which is an American song, but with a bolero beat. I get about 40 calls a night for that one."

Some of the other Latin-oriented records most requested are "Lovers" by Harve Averde, "I haven't been able to take that song off the air for six months because of the tremendous interest in it," Kapper said; "Che Che Cole" by Willie Colon; "Oriza" by Conspiracion and others that Kapper labels "real good Spanish music" by Latin artists such as Johnny Pacheco, Harlow and a Puerto Rican group, called Tommy Olivencia.

Although American music plays a very small part in Kapper's programming, he does play "some."

"I don't play the Top 40 at all," he said. "I play a lot of Chase. Carol King's 'You Got a Friend' gets heavy play. My listeners also like 'Go Down Gamblin'' from the new Blood, Sweat & Tears album."

## Stages Latin Dances

In order to create even more interest in his radio show, three months ago Kapper formed his own

"Latin Soul Club" whose 1200-odd members get discounts to weekly Sunday dances which Kapper produces and discounts at several record shops.

"Latins love to dance, especially to their own 'salsa' music," Kapper continued. "I find there are two categories of dances—Cuban dances which use only the old-time Spanish music, and, as expected, draw an older clientele, and the American dances which use Cuban rock groups whose music ranges from soul to rock to up-tempo Latin. It's peculiar, but when a youngster of Cuban extraction reaches about the age of 15, he suddenly becomes completely Americanized and tries to disown his Cubaness and identifies only with American music. Then, when he's about 17 or 18, he slips back into his Latin bag because he enjoys dancing to his own music. No so far back as the old style cha-cha or mambo, though; that's for his parents, not him."

Kapper's interest in Latin music started when he was a high school student in New York. He haunted the Paladium on weekends. After graduating from Hobart College, Geneva, New York, with a BA in music, he traveled frequently to Havana, discovering the music he had been listening to for many years had its origin in Cuba. In 1960 married a Puerto Rican and moved to Puerto Rico where he worked for Fania Recording Company's sales department, PR and promotions. As a&r director for Tico-Alegre Records, he worked with such artists as Tito Puente, LaLupe, and Eddie Palmieria. He returned to New York where he assisted, and filled in for, Dick "Ricardo" Sugar, one of New York's leading up-tempo radio personalities.

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# Country Music

## Music City Stars & Brass Polish Diamond (In the Rough) Talents

NASHVILLE—A baseball team consisting of people in the music industry here with professional baseball backgrounds is in the process of being formed, with ambitious undertakings scheduled.

Among other things, the team plans to take on the Atlanta Braves next summer, and work closely with Vanderbilt University here. Spearheaded by Gene Ferguson,

one-time professional player and now country promotion director, Columbia, the team will be sponsored during its first year by ASCAP.

"The idea is quite complex," Ferguson said. "We plan to work closely with the community, to bring them closer to us. We plan to have a cooperative program with Vanderbilt, particularly in regard

to charity work. And we plan to play regular games with various prisons, giving the inmates an opportunity to match abilities with the music talent."

Among those who already have agreed to take part are Bob Luman, songwriter-publisher Jerry Crutchfield, Roy Drusky, Jerry Foster, Russ Wingo, Jim Thigpen, Ferguson, Jack Brasfield, and Jim Owens. Those who are working on their schedules to join the team later include Tommy Cash, Jim Ed Brown, Charley Pride, Warner Mack, Bobby Wright, Bobby Goldsboro, and others in all facets of the industry.

The team, already practicing, has complete use of the Vanderbilt University facilities.

Current plans are underway to work out an exhibition game this October during the "Grand Ole Opry" Birthday Celebration and Country Music Association convention. It would be open to all at the convention, with proceeds going to Vanderbilt for a scholarship program.

"We feel the best place to start a community relations program is with the academic people," Ferguson said. "Later we hope to broaden our perspective and include as much of the area as possible."

This is part of a continuing program to solidify the community and the music industry. Two weeks ago, a NARAS-sponsored carn-

(Continued on page 25)



COUNTRY MUSIC ASSOCIATION Executive Director Jo Walker, right, presents an appreciation certificate to Gladys Hart of the Colorado Country Music Festival for her efforts in boosting country music in the West.



The Osmond Brothers

hit single

"May Old Acquaintance Be Forgotten"

(Before I Lose My Mind)

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## Screen Gems' First Country Music Folio

MIAMI — Screen Gems-Columbia Publications has moved strongly into the country field for the first time, with the printing of a first book featuring 18 leading songs. Frank J. Hackinson, vice president of the firm, signed contracts with artists, writers and publishers during a visit to Nashville, and plans to publish the initial book within a few weeks.

Hackinson, formerly with Hansen Publications, had pioneered the country move for that firm.

The first publication will include songs by Tommy Cash, Bill Anderson, Roy Drusky, Slim Whitman,

Bobby Lord, Bobby Wright, Dickey Lee, Charley Pride, Tammy Wynette, Jim Ed Brown, Lynn Anderson, Claude King, Patti Page, Ray Price, Joe Stampley, John Denver, Bobby Russell and Roy Clark.

In addition to the music sheets, the folios will contain pictures of the artists, and background information on the writer, producer, and the session itself.

Hackinson said that sales of music publications in the country field has been on the sharp increase, and that such books would be released on a regular basis in the future.

## Country Fan Clubs to Display at '72 Fair

NASHVILLE — Fan club organizations will have their own space for display items, and will take part in special business sessions at the First International Fan Fair here next April 12-13-14.

A special Fan Fair committee of the Country Music Association said there would be no rental charge to the groups participating, and said the business meetings would involve top calibre people.

The CMA/WSM-sponsored event will be held at the Nashville Municipal auditorium. It is geared to give specific attention to the country music fan, who is excluded from the business-industry "Grand

Ole Opry" Birthday Celebration and CMA convention in the fall.

Officials have been devising ideas to encourage the fan club groups to participate in the spring event. The display areas can be used to promote specific artists in whom the clubs have a special interest.

One afternoon during the gathering has been set aside for the whirl of entertainment for the business meetings. Space will be provided for this, also free of charge.

Inquiries regarding display space should be directed to Fan Fair, attention Bud Wendell, P.O. Box 100, Nashville, Tenn. 37202.

## Nashville Scene

Chuck Eastman, long-time booker and manager of Dave Dudley, has become a grandfather. The father of little Amy Jo is Sergeant Larry Eastman, U.S. Air Force.

Merle Haggard has been taping two television shows in Toronto, one of them a 5th Dimension special. Lee Trevino, the hot golfer, is slated to appear in the Music City Pro-Celebrity tournament this fall. It's a return favor to Bobby Goldsboro, who appeared at Lee Trevino Day in El Paso.

Joyce Jackson, former secretary to the late Jim Reeves and associated with his firm since his death, is taking a business trip west and will visit the Reeves Memorial site near Carthage, Texas, for the first time. It's been seven years since his death. Bill An-

derson has donated the first phonograph he owned to the Country Music Hall of Fame and Museum. The wind-up Edison was handed down from Bill's grandfather, and it was given in his name. Bueno Productions, co-owned by Pete Laubach and Marve Hoerner, are doing three taped radio shows for syndication. The first efforts will be "The Cherokee Wanderer-Pete Laubach," "Marve's Country Place," and "The Possumtrotters." Tiny Gardner, the 321 pound entertainer from Davenport, Iowa, is returning to entertaining after a seven year lay-off. Jim Richards reports that he already has distributed 15,000 of his records, the title song of which is "Just Because I'm Not"

(Continued on page 25)



BMI'S HARRY WARNER, RCA's Jerry Bradley, Elroy Kahanek and Wally Cochran visit with WSIX-TV programming and production co-ordinator Hal Greene at the unveiling of the station's new \$250,000 mobile studio.



# Nashville Scene

• Continued from page 24

the Man I Used to Be," and is pressing another 15,000. A newcomer as an artist, he wrote the song, produced it, recorded it, pressed it, and is doing his own distribution. . . . **The Country Cavaleers**, the long-haired country group causing waves in the business, were formerly Mercy on Warner Brothers, the rock group. They saw the impact country had on fans, however, and re-formed. The two, **James Marvel** and **Buddy Good**, have made a hit wherever they've gone, after getting past the long-hair impact. . . . **Mike Eaton**, brother of Chart's Connie Eaton, has signed a contract with that same company. The 18-year-old thus gets his brother-in-law as his producer. **Cliff Williamson** is married to Connie. . . . **Lee Trimble** a 16-year-veteran of all phases of the recording industry, has joined the H.W. Daily Company of Houston as general sales manager for the South Texas Record and Tape Distribution combine. He most recently had been associated with Starday-King. . . . Songwriter-performer **Tom T. Hall** has named his brother, **Hillman Hall**, his personal manager. **Nat Stuckey** has joined the Hubert Long talent agency for exclusive booking. . . . Mega's **Brad McCuen** and **Bruce Davidson** are back from

Philadelphia, Miss., where they attended "Nashville Night" at the Choctaw Indian Fair on the reservation there. The fair featured **Connie Smith** and **Kenny Price** as headliners. . . . **Glen Sherley** has packaged a new road show being booked by the Joe Taylor agency. He formed and rehearsed his new group in Oklahoma City. Sherley will continue as a regular on the **Johnny Cash** show, but will strike out on his own as well. . . . **David Rogers** returned to the Egyptian Ballroom last week for a homecoming. He spent a number of years there while waiting to get going in the record business, and now that he has clicked he hasn't forgotten the old stand. . . . The new address of **KLUR Broadcasting** in Wichita Falls, Texas, is the Fre Mar Valley on the Seymour Highway. Artists are requested to drop in. . . . **Jimmy Wheeler**, who lives on the banks of the Delaware River, had a brake failure while approaching his home. He stopped the car just short of the water by knocking down a long stretch of fence. . . . The bus of **Don Chapel** was burned completely on the inside, with everything lost. . . . All of the property of **Patty Gallagher**, Denver personality, was lost in Nashville. . . . **Bobby Parrish**, who now makes his home in Knoxville, will tape his "Startime" TV show beginning Sept. 1. The show features **Kathy Hill** and his trio. . . . **Roy Clark's** 8th Dot album has been released. The producer is **Joe Allison**. . . . The **Stoneman's** recent sell-out appearance in New Oxford, Pa., ran into more problems. Midway in the family unit's second night show, the power unit blew out leaving the place in near total darkness. Auxiliary units were brought in and the show went on. . . . **Tommy Overstreet** is set to play back-to-back dates for establishments owned by former pro-football player **Alex Hawkins** and business tycoon **Glen Turner**. Purina Dog Foods has picked **Stan Hitchcock** to do a new series of dog food commercials, set by Top Billing. . . . **Jeannie Pruett** is getting her strongest air play ever with "Hold To My Unchanging Love." . . . The new single by the **Four Guys**, on the NRS label, is on its way to the disk jockeys. The pick side is "Let the Sun Keep Shining." . . . **Roy Drusky** has finished four days in Illinois, and now returns to the 11th Frame

Club in Sylacauga, Ala., by request. The club is owned by **Ted Ivey**. . . . **Johnny Carver**, with his first release out on Epic, has just concluded at the Imperial Ballroom in Tampa. . . . **Crash Craddock**, on Cartwheel, has dates on 13 of the upcoming 15 days, going all across the country and up to Anchorage, Alaska, where he'll join forces with **Charlie Walker**. **Hank Thompson** will headline the Junction County Fair in Junction, Texas, in August. . . . The **Johnny Cash** show picks up momentum in August, playing big dates in Virginia, Pennsylvania and Ontario, Canada. Most of these are multiple dates. The Aug. 7th appearance at Gates, Va., is an engagement honoring the **Carter Family**. . . . **Richie Johnson** has taken over national promotion for American Heritage Music Corporation. . . . **KBBQ Radio**, Burbank, (Continued on page 28)

## Tri-City Town to Dedicate Monument to 1st Recordings

BRISTOL, Tenn.—A special unveiling and dedication of a monument at the hits of the first recording of country music made for national distribution will be held here next Monday (16).

Special honors will be given to the Carter Family and the late Jimmie Rodgers, who did their recordings at the Victor Talking Machine Company here, Aug. 2, 1927.

Guests for the festivities will include the two surviving members of the Original Carter Family, Maybelle Carter and Sara Carter Bays, the Carter Sisters, Johnny Cash, the Tennessee Three, the Statler Brothers, Ralph Young, the manager of Rodgers, and the sister-in-law of the "Singing Brake-man."

Guests also are expected from RCA and from Peer International. Ralph Peer supervised the early recordings.

The project is being sponsored by the Greater Bristol Area Chamber of Commerce and other civic groups, and is being financed by the people of the "Mountain Empire." Bristol is located on the Tennessee-North Carolina border, at the foot of the Appalachians.

Radio station WOPI has been spearheading the project.

## Music City Stars

• Continued from page 24

val brought in some 4,000 "outsiders" to the Music Row area. This was followed a week later by an announcement that the Middle Tennessee Radio-Television council hopes to expand to include the music industry, in hopes of working together on mutual problems. This has met with a favorable response.

## ASCAP Slates 1st Award Fest

NASHVILLE—ASCAP's country music awards, slated for next Oct. 13 at the beginning of the "Grand Ole Opry" Birthday Celebration, is being upgraded from a luncheon to dinner status.

Ed Shea, ASCAP's Southern region executive director, said the event would be held at the Hillwood Country Club. Though there is a conflict with one other scheduled event, it is expected to have no effect on attendance.

Shea said the reason for the upgrading is the increase in ASCAP chart songs, top 10 songs, and award songs than in any previous year in the organization's Southern region history.

The ASCAP awards are given to the writers, publishers, producers and artists of the winning songs of the past year.

## Handmade Music & Lytle Prod Unite; Eye Big Artist Lineup

HOPKINSVILLE, Ky.—Handmade Music and Gerry Lytle Productions, both headquartered here, have merged. The firms will write, produce and release several new masters for Ken Nash Productions.

Ken Nash, president of Handmade, said the recently completed masters will feature six new artists who have been signed for singles. Nash also said two albums by lo-

cal gospel groups are being cut.

Writers now are being sought to complete two more albums in the gospel field by the end of this year. "We would prefer to buy or lease masters as this would increase our artist staff," Nash said.

He said material sent for review, if not selected, would be returned promptly. Split publishing is welcomed. The company also will handle bookings on request.



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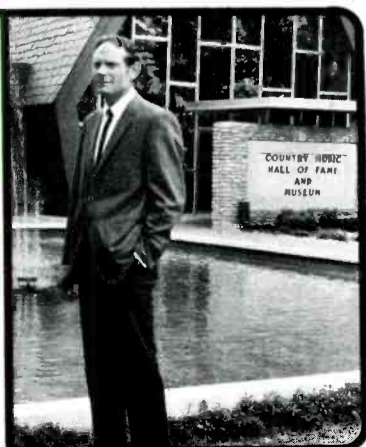
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And you can hear it all on his new single, "Honky Tonk Stardust Cowboy."

It's the kind of song that made Top 40 turn country in the first place.

## "HONKY TONK STARDUST COWBOY." 4-45437

A pure country song from Lefty Frizzell.

### ON COLUMBIA RECORDS



# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 8/14/71

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	I'M JUST ME Charley Pride, RCA Victor 47-9996 (Tree, BMI)	8	39	21	PLEASE DON'T TELL ME HOW THE STORY ENDS Bobby Bare, Mercury 73203 (Combine, BMI)	14
2	2	SOMEDAY WE'LL LOOK BACK Merle Haggard & The Strangers, Capitol 3112 (Blue Book, BMI)	7	40	40	I CAN'T GO ON LOVING YOU Roy Drusky, Mercury 73212 (Moss-Rose, BMI)	7
3	5	GOOD LOVIN' (Makes It Right) Tammy Wynette, Epic 5-10759 (CBS) (Algee, BMI)	5	41	39	WELCOME TO MY WORLD Eddy Arnold, RCA 47-9993 (Tuckahoe/Neilrae, BMI)	7
4	12	WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca 32842 (MCA) (Blue Book, BMI)	5	42	52	BRAND NEW MISTER ME Mel Tillis & the Statesiders, MGM 14275 (Sawgrass, BMI)	3
5	6	DREAM LOVER Billy "Crash" Craddock, Cartwheel 196 (Screen Gems-Columbia/Hudson Bay/Hill & Range, BMI)	9	43	22	YOU'RE MY MAN Lynn Anderson, Columbia 4-45356 (Flagship, BMI)	15
6	11	THE YEAR THAT CLAYTON DELANEY DIED Tom T. Hall, Mercury 73221 (Newkeys, BMI)	6	44	38	LOVE ON BROADWAY Jerry Lee Lewis, Sun 1125 (SSS Int'l) (Champion, BMI)	8
7	4	BRIGHT LIGHTS, BIG CITY Sonny James, Capitol 3114 (Conrad, BMI)	9	45	54	MARK OF A HEEL Hank Thompson, Dot 17385 (Paramount) (Central Songs, BMI)	5
8	3	INDIAN LAKE Freddie Weller, Columbia 4-45388 (Pocketful of Tunes, BMI)	10	46	55	FIRE HYDRANT #79/THERE MUST BE MORE TO LIFE (Than Growing Old) Jack Blanchard & Misty Morgan, Mega 615-0031 (Hall-Clement/Birdwalk, BMI/Hall-Clement/Birdwalk, BMI)	4
9	14	THE PHILADELPHIA FILLIES Del Reeves, United Artists 50802 (Milene, ASCAP)	6	47	48	HAPPY ANNIVERSARY Roy Rogers, Capitol 3117 (Forrest Hills, BMI)	8
10	18	EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI)	6	48	44	DON'T CHANGE ON ME Penny DeHaven, United Artists 50787 (United Artists, ASCAP)	9
11	7	HE'S SO FINE Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI)	10	49	51	I GOT A WOMAN Bob Luman, Epic 5-10755 (CBS) (Hill & Range, BMI)	5
12	15	TREAT HIM RIGHT Barbara Mandrell, Columbia 4-45391 (Don, BMI)	8	50	42	THEN YOU WALK IN Sammi Smith, Mega 615-0026 (100 Oaks, BMI)	14
13	13	GOOD ENOUGH TO BE YOUR WIFE Jeannie C. Riley, Plantation 75 (SSS Int'l) (Belwin-Mills, ASCAP)	7	51	50	BABY, YOU'VE GOT WHAT IT TAKES Charlie Louvin & Melba Montgomery, Capitol 3111 (Meridian/Eden, BMI)	10
14	17	THE RIGHT COMBINATION Porter Wagoner & Dolly Parton, RCA Victor 47-9994 (Owepar, BMI)	8	52	63	LOSER'S COCKTAIL Dick Curless, Capitol 3105 (Champion, BMI)	3
15	8	TAKE MY HAND Mel Tillis & Sherry Bryce, MGM 14255 (Sawgrass, BMI)	11	53	64	ONE NIGHT OF LOVE Johnny Duncan, Columbia 4-45418 (Pi-Gem, BMI)	4
16	10	RIGHT WON'T TOUCH A HAND George Jones, Musicor 1440 (Glad, BMI)	10	54	56	YOU WERE ON MY MIND Bobby Penn, 50 States 1A (Accusound) (Wilmark & Sons, ASCAP)	7
17	30	QUITS Bill Anderson, Decca 32850 (MCA) (Stallion, BMI)	4	55	62	PENCIL MARKS ON THE WALL Henson Cargill, Mega 615-0030 (Free Verse, ASCAP)	5
18	9	NASHVILLE David Houston, Epic 5-10748 (CBS) (Tree, BMI)	10	56	61	PLEDGING MY LOVE Kitty Wells, Decca 32840 (MCA) (Wemar/Lion, BMI)	4
19	23	PITTY, PITTY, PATTY Susan Raye, Capitol 3129 (Blue Book, BMI)	5	57	67	CEDARTOWN, GEORGIA Waylon Jennings, RCA Victor 48-1003 (Tree, BMI)	2
20	33	WHEN HE WALKS ON YOU (Like You Walked On Me) Jerry Lee Lewis, Mercury 73227 (Blue Crest/Hill & Range, BMI)	4	58	66	LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) Roger Miller, Mercury 73230 (Combine, BMI)	2
21	25	MY BLUE TEARS Dolly Parton, RCA 47-9999 (Owepar, BMI)	5	59	60	CONGRATULATIONS (You Sure Made a Man Out of Him) Arlene Harden, Columbia 4-45420 (Crosskeys, ASCAP)	3
22	32	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca 32851 (MCA) (Sure-Fire, BMI)	3	60	70	HE EVEN WOKE ME UP TO SAY GOODBYE Lynn Anderson, Chart 5136 (Acuff-Rose, BMI)	4
23	24	HERE I GO AGAIN Bobby Wright, Decca 32839 (MCA) (Contention, SESAC)	6	61	53	TAKE ME HOME, COUNTRY ROADS John Denver with Fat City, RCA Victor 74-0445 (Cherry Lane, ASCAP)	8
24	49	DON'T LET HIM MAKE A MEMORY OUT OF ME Billy Walker, MGM 14268 (Hill & Range/S-P-R, BMI)	4	62	65	LOVE TAKES A LOT OF MY TIME Skeeter Davis, RCA 47-9997 (Crestmoor, BMI)	5
25	20	JUST ONE TIME Connie Smith, RCA Victor 47-9981 (Acuff-Rose, BMI)	15	63	68	IF I HAD YOU Bobby Lewis, United Artists 50791 (Passkey, BMI)	3
26	26	SINGING IN VIETNAM TALKING BLUES Johnny Cash, Columbia 4-45393 (House of Cash, BMI)	8	64	—	SHE CRIED Roy Clark, Dot 17386 (Paramount) (Tree, BMI)	1
27	16	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor 47-9976 (Vector, BMI)	15	65	75	BACK THEN Wanda Jackson, Capitol 3143 (Duchess, BMI)	2
28	27	MOUNTAIN OF LOVE Bobby G. Rice, Royal American 32 (Wren, BMI)	13	66	—	I'D RATHER BE SORRY Patti Page, Mercury 73222 (Buckhorn, BMI)	1
29	47	LEAVIN' & SAYIN' GOODBYE Faron Young, Mercury 73220 (Tree, BMI)	2	67	72	LOVE'S OLD SONG Barbara Fairchild, Columbia 4-45422 (Duchess, BMI)	2
30	28	SHE DON'T MAKE ME CRY David Rodgers, Columbia 4-45383 (Tomake, ASCAP)	12	68	—	I DON'T KNOW YOU (Anymore) Tommy Overstreet, Dot 17386 (Paramount) (Shenandoah/Terrace, ASCAP)	1
31	29	RUBY (Are You Mad) Buck Owens & His Buckaroos, Capitol 3096 (Acuff-Rose, BMI)	16	69	69	SUMMER MAN Anne Christine, CME 4634 (Tail Feathers, BMI)	5
32	19	ME AND YOU AND A DOG NAMED BOO Stonewall Jackson, Columbia 4-45381 (Kaiser/Famous, ASCAP)	13	70	73	IF THIS IS OUR LAST TIME Brenda Lee, Decca 32484 (MCA) (Blue Crest, BMI)	2
33	35	THE LAST TIME I SAW HER Glen Campbell, Capitol 3213 (Warner-Tamerlane, BMI)	7	71	71	YOU DON'T UNDERSTAND HIM LIKE I DO Jeannie Seely, Decca 32838 (MCA) (Metric, BMI)	5
34	36	I'M GONNA WRITE A SONG Tommy Cash, Epic 5-10756 (CBS) (Flagship, BMI)	6	72	74	THE CHOKIN' KIND Diana Trask, Dot 17384 (Paramount) (Wilderness, BMI)	3
35	41	SATURDAY MORNING CONFUSION Bobby Russell, United Artists 50788 (Pix Russ, ASCAP)	6	73	—	IT'S A SIN TO TELL A LIE Slim Whitman, United Artists 50806 (Bregman, Vocco, Conn, ASCAP)	1
36	34	JOY TO THE WORLD Murray Kellum, Epic 5-10741 (CBS) (Lady Jane, BMI)	9	74	—	A WOMAN LEFT LONELY Charlie Rich, Epic 5-10745 (CBS) (Equinox/Dan Penn/Central Star, BMI)	1
37	59	I'D RATHER BE SORRY Ray Price, Columbia 4-45420 (Crosskeys, ASCAP)	2	75	—	IF YOU THINK IT'S ALL RIGHT Johnny Carver, Epic 5-10760 (CBS) (Green Grass, BMI)	1
38	31	THE CHAIR Marty Robbins, Columbia 4-45377 (Mariposa, BMI)	13				



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is big, and this one  
could be the biggest  
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**'DON'T LET HIM MAKE  
A MEMORY OUT OF ME'**

**Billy Walker**

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## Country Music

# CMA Campaign To Halt 'Piracy'

NASHVILLE — The Country Music Association will solicit the aid of booking agents, promoters, auditorium managers and members to help put a stop to illicit tape recordings of live shows by radio stations and fans.

The growing practice of performance piracy was brought to the attention of the CMA board of directors and officers at its last quarterly meeting.

Numerous radio stations and/or fans have brought tape recorders to live shows and recorded all or part of the performances. It has been a source of embarrassment to the artists, who are reluctant to "get tough" with the paying consumer. However, due to contractual agreements, such taping is clearly banned without prior written consent. This permission must come from the firms involved and the artists, as well as the American Federation of Musicians or other unions having jurisdiction in a given area.

The CMA has called on those involved to enforce the rules of the contracts, and has asked its membership to cooperate in this regard whether or not the tape is planned for commercial use. Anyone making a tape is requested to furnish written permission to do so.

## Nashville Scene

• Continued from page 25

celebrated its fourth birthday with a big show over the 4th of July. The country music show featured Jerry Wallace, the Norm Forrest Band, Freddy Hart, Doug Wilson, Jay Judy Kay, and the Country Road. The event was held on Monday, the 5th. . . Major country stations have been resericed on Bobby G. Rice's "Mountain of Love" and Bobby Penn's "You Were On My Mind." Royal American has both records. . . Country Music is stronger than ever in Sweden, according to Otto Waldoff, who edits a Scandinavian news letter promoting it. . . George Cooper III, who edits the informative Country Collage (and promotes good records), reports that Romeo Sullivan of WBKH, Hattiesburg, Miss., has opened the only full time country club in Mississippi. And Jack Chapman of KDOL, Mojave, Calif., is contemplating the same action. . . Raven Records of Sacramento, Calif., report three new records out. The Perry Sisters have a new release

(Continued on page 29)



LARRY RODGERS, A&R co-ordinator for Mega Records, Mega president Brad McCuen, and Linda Gayle go over a recording contract which she has signed with the Nashville-based label.

everybody  
is playing  
"Pledging My Love"

DECCA 32840



# KITTY WELLS

The Queen  
of Country Music  
returns to the charts!

everybody who  
buys records is buying  
"Pledging My Love"

# Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 8/14/71

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	2	I'M JUST ME Charley Pride, RCA LSP 4560	5
2	1	I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	10
3	4	A MAN IN BLACK Johnny Cash, Columbia C 30440	9
4	3	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor LSP 4506	16
5	5	HAG Merle Haggard, Capitol ST 735	18
6	6	POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4499	7
7	10	YOU'RE MY MAN Lynn Anderson, Columbia C 30793	4
8	14	BEST OF PORTER WAGONER & DOLLY PARTON RCA LSP 4556	3
9	7	I WANNA BE FREE Loretta Lynn, Decca DL 75282 (MCA)	10
10	9	ROSE GARDEN Lynn Anderson, Columbia C 30411	34
11	8	DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513	17
12	18	RUBY Buck Owens & His Buckaroos, Capitol ST 795	5
13	13	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca DL 75276 (MCA)	15
14	21	THE INCREDIBLE ROY CLARK Dot DOS 25990 (Paramount)	5
15	11	TOUCHING HOME Jerry Lee Lewis, Mercury SR 61343	8
16	16	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic E 30685 (CBS)	13
17	15	MARTY ROBBINS' GREATEST HITS, VOL. 3 Columbia C 30571	15
18	12	LOVE LETTERS FROM ELVIS Elvis Presley, RCA LSP 4530	6
19	19	SOMETHING SPECIAL Jim Reeves, RCA LSP 4528	7
20	33	WELCOME TO MY WORLD Eddy Arnold, RCA LSP 4570	3
21	24	THE LAST TIME I SAW HER Glen Campbell, Capitol SW 733	3
22	22	NEXT TIME I FALL IN LOVE (I Won't) Hank Thompson, Dot DOS 25991 (Paramount)	6
23	23	MISSISSIPPI TALKIN' Jerry Clower from Yazoo City, Decca DL 75286 (MCA)	8
24	20	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	50
25	25	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	29
26	26	JEANNIE C. RILEY'S GREATEST HITS Plantation PLP 13 (SSS Int'l)	5
27	32	CALIFORNIA GRAPEVINE Freddie Hart, Capitol ST 593	4
28	27	JUST ONE TIME Connie Smith, RCA LSP 4534	7
29	30	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	19
30	44	THE SENSATIONAL SONNY JAMES Capitol ST 804	2
31	28	WILLY JONES Susan Raye, Capitol ST 736	7
32	17	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	13
33	29	ALWAYS REMEMBER Bill Anderson, Decca DL 75275 (MCA)	14
34	34	WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251 (MCA)	25
35	—	SINGS "LEAVIN' AND SAYIN' GOODBYE" Faron Young, Mercury SR 61354	1
36	38	HONKY TONKIN' Merle Haggard's Strangers & Friends, Capitol ST 796	5
37	39	GWEN (Congratulations) Tommy Overstreet, Dot DOS 25992 (Paramount)	4
38	—	LONESOME Sammi Smith, Mega M31-1007	1
39	—	I'D RATHER BE SORRY Patti Page, Mercury SR 61344	1
40	40	EMPTY ARMS Sonny James, Capitol ST 734	17
41	42	BEST OF ROY CLARK Dot DOS 25986 (Paramount)	21
42	—	LESTER & MAC Lester Flatt & Mac Wiseman, RCA LSP 4547	1
43	—	COMIN' ON COUNTRY Dick Curless, Capitol ST 792	1
44	—	MONSTERS Jerry Lee Lewis, Sun 124 (SSS Int'l)	1
45	35	SIMPLE AS I AM Porter Wagoner, RCA Victor LSP 4508	15

AUGUST 14, 1971, BILLBOARD

# Nashville Scene

• Continued from page 28

of "Crazy World." Pat Weiman and Art Jones also have records which are available by writing to Raven, at Box 20037. . . . Death came this past week to Tom Lefew, one of the original members of the "Grand Ole Opry" cast, who had performed for 46 years with the Fruit Jar Drinkers as a mandolin player. . . . Jeannie Pruitt's new release on Decca, "Hold to My Unchanging Love," is self-written. She has written scores for others. . . . Connie Smith of RCA has spent only 31 days on the road this year, the rest of it spent at home doing church work. . . . Marion Worth, who has struggled to regain her health, now is back up over 100 pounds for the first time in many months. . . . KRAK, Sacramento, has its second annual picnic at Ghost Mountain Ranch set for August 1, featuring Conway Twitty, Anthony Armstrong Jones, and the Forty Grand Club

Band with Billy Stack and the Wild Brothers. . . . Ken Jenkins of WCYN Radio in Cynthiana, Ky., was named Country Music Pioneer Number One by Plantation Records in Nashville. It was the first such award by Plantation, with others to be numbered consecutively and awarded across the nation to individuals who have pioneered country music in their respective areas. . . . Betty Cox Larimer has been appointed director of circulation for Music City News, the consumer country and gospel publication in Nashville. She has phased out her own company to join the newspaper staff. . . . The Ohio Country Music Festival is scheduled for August 15 at Chatham, Ohio, at the VFW grounds. . . . Brenda Blackford succeeds Jim Vest as head of Ace of Hearts and Ace of Spades publishing companies. . . . The KLAC Country Songbook, a 120-page folio, has been developed for use in special promotional situations.

# Vox Jox

• Continued from page 23

on our marriage license, not a radio station. But radio is it for me and I would like to help improve the industry if there is any way I can. I'm now working with some great people at WCBT and learning. Eddie McIntyre is the new station manager and Russ Barrett is our new operations manager and I'm learning a lot from them."

\*\*\* Gary Mack becomes program director of WNEW, New York (and it's about time), replacing Dave Pound. Thus, Dean Tyler steps up as program director of WIP, Philadelphia, a job he truly deserves. This is one of the best moves that Metromedia could have made. Weak spots still: WHK, Cleveland (desperate need here to go country, but everyone is scared of hurrying. Truth is, many radio men feel the chain should have tried country music in Cleveland before going country with KLAC, Los Angeles), and WNEW-FM, New York (a recent case of internal friction).

\*\*\* WSB-FM, Atlanta, is now the Electro-Voice quadrasonic system for broadcasting and will be integrating quadrasonic product into its regular programming after having programmed a weekend series of "Quadrasonic Festivals." . . . Dave Felker, program director, WIDG, St. Ignace, Mich., writes that he has about 250 country albums that he'd like to trade for MOR albums. He also needs better MOR record service. Line-up at the station includes Rex Kramer, Felker and Phil Orth, with Gary Hoffer and Rex Martin

helping out on weekends and at other times during the week. . . . A note from Bill Smith, director of promotion, KGIL, San Fernando Valley, Calif.: "Half the free world must read your column. We've had dozens of comments on the item (the bit recently about Dick Whittington). Whittington, of course, has read it on the phone to all his friends and several enemies. Also enclosed is a release on the newest addition to KGIL—Johnny Darin. Thanks again, but please don't write another piece of Whittington. I doubt if his ego can stand it." And here's an epilogue or whatever on the Whittington nonsense: Don Imus, sort of a Whittington grandchild, after reading the Vox Jox item, called up Whittington to put him on the air over WGAR, Cleveland. He couldn't get Whittington, but went ahead and interviewed over the air Whittington's producer, "a very funny guy with a funny name." Imus said. Note to Imus: I don't think Whittington has a producer.

\*\*\* BF Communications Services, New York, has just released a report and it boils down to this: Billboard charts are the most used in radio. Eighty-one percent of all AM stations. Cash Box was mentioned by only 27 percent of the respondents after Billboard (meaning everyone read Billboard first), followed by Gavin with 25 percent, Record World with 18 percent, and Hamilton with 15 percent. Hamilton seems to be growing. He received more mentions than Cash Box or Record World among contemporary AM stations,

(Continued on page 38)

**Dear Mr. Dealer:**  
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# NATRA Sees Brighter Future; Hopes to Have Itself Together

By Earl Paige

Soul 1971:

THE National Association of Television and Radio Announcers (NATRA) approaches its 1971 convention in Chicago Aug. 11-15 at the Regency Hyatt House Hotel with more hope than it has had for many years.

The organization of black radio-TV personalities is gradually putting its house in order, as its own newsletter states.

But it will be late 1972, officers concede, before NATRA is self-sufficient.

A recent newsletter column commented on the continuing necessity for industry donations and help:

"For a time, it is true, we will have to rely on the continuing industry gifts. But if we can put our own house in order and run NATRA on a sound business-like basis, it is my belief that the necessity of these gifts will not continue."

The writer, Lucky Cordell, now nearly completing two years as executive director, describes running NATRA as "the toughest challenge I ever faced."

Of the number of things coming together, the cost-cutting austerity program initiated when NATRA moved here from New York looms as most promising. The staff was cut to four (one since added) and the rental cost of the office from \$325 to \$125 a month. Unfortunately, this throws a lot of work on the lean staff (most of whom have full-time outside jobs). But has it ever been different with NATRA?

The first few issues of NATRA News

have also hinted at progress. Hopes are that this can be a money raising activity. The entire publication and NATRA's convention program are handled by Cordell, Cory Wade, Brandon Wade, Delta Ashby and Roa'an Clark—the basic staff. They report to NATRA president Alvin Dixon and the board.

More recently, another NATRA program became operative. Funded by Motown Records, the program for emergency funds to disk jockeys provides money to personalities out of work through no fault of their own. It covers four-weeks and is an interest free loan that must be repaid.

Membership is still low, around 500. However, 1,000 or more delegates are expected to attend the convention.

Efforts to raise dues have been rejected. One other hope, rather faint, is to reduce the number of board members. Of late, NATRA has been conducting board meetings more and more via conference calls. Such calls ideally work for 14 people. If the board is smaller, it is hoped six or eight conference calls a year could reduce the expenses traditionally incurred through meetings that required board members to attend.

There are many long range goals. But this convention must elect officers and be very basic in its approaches.

NATRA ideally wants to embrace Latin air personalities, wants to involve more non-air personalities, and wants to beef up its educational programs.

It is even possible that liaison with

other organizations such as the National Assn. of Broadcasters can be developed.

Definitely needed is a way to draw on the creative minds of record-tape industry executives who may help design super fund raising programs for NATRA.

Other goals include making regional chapters more viable. But such activity on the local level reverts always to the basic problem of the organization—its members are all too often poorly paid and struggling with too little time to devote to NATRA.

A fever pitch develops at convention time but afterward the day-to-day necessity of getting on with the struggle each individual member faces puts the workload back on the few who must continue to build NATRA.

With blues and jazz music continuing to grow in importance and stature among young listeners all over the world, there are some music industry observers who feel NATRA can become a more powerful spokesman for these forms of expression. IF, and that is a big IF, the organization is able to become a truly powerful spokesman for black music and the people who help create the music and who help present it to the public.

NATRA's struggle is for its image to emerge as a meaningful trade organization with the ability to work within the other music-record-broadcasting bodies for the betterment of its own members and the advancement of the music with whom its members live daily.



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Donny Hathaway



Ike & Tina



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Aretha Franklin



Cannonball Adderley



The Temptations



The Supremes



Roberta Flack



Wilson Pickett



The Jackson Five

# Black Music Maintains Its Identity

By Eliot Tiegel

IS black music getting white as a result of the cross pollination of styles? "No," asserts Dave Axelrod, the veteran blues and jazz producer who happens to be white.

"No," asserts H.B. Barnum, the free-wheeling veteran arranger who happens to be black.

Axelrod and Barnum have been friends 15 years and have worked jointly with such artists as Lou Rawls, Jimmy Witherspoon and Cannonball Adderley, Dave as the producer of the dates and H.B. as the arranger-conductor.

"Black music is still a point of departure for every kind of pop music," Axelrod says. "It's getting freer for the musicians, and for singers like Curtis Mayfield, lyrics are becoming more relevant. Black music has to be the biggest influence on pop. The biggest act of 1969-70 was Joe Cocker and he was a wild and jumpy Ray Charles."

Axelrod, who was born and raised in South Los Angeles, grew up listening to jazz and blues. He finds it ludicrous to hear people talk about such pop influences as strings and brass being fused into records by black performers. "Strings and brass have always been used; hell, it's been going on for 40 years, only the young white dudes didn't know about it."

There are many groups on the charts today, Axelrod points out, who are trying to make black music, or are influenced by it. Listen to Elton John, he says, or Edgar Winters, or John Mayall or Joe Cocker, or David Clayton Thomas of Blood, Sweat and Tears.

"All of a sudden white dudes started listening to Blood, Sweat and Tears," Axelrod says. "Young white kids hear a singer trying to sound like Ray Charles, using arrangements that weren't invented by white players."

"Go back to Bobby Bland's band, or Junior Parker's band," interjects Barnum. "Listen to Curtis Mayfield. He's got strings. Isaac Hayes has been putting flutes on his records. Motown has been putting strings on top for years. They do it for pop play."

The fact that there is pop play and r&b play indicates to these two men of music

that there is still a white and a black state of affairs. To Axelrod it spells bigotry and stupidity. To Barnum it means that Elvis Presley and Little Richard can record the same song with Elvis getting the massive sales hit.

"Dead End Street," a Lou Rawls message song which Axelrod wrote and which H.B. arranged, was number nine on the national r&b list before it started to get exposure on pop stations. "Mercy, Mercy" was the national anthem and it couldn't get on KHJ (in Los Angeles)," Axelrod states angrily.

Barnum recognizes the inequities in the music business. "Pop is the country and soul is the different states," is the way he describes the situation. "But I don't know what pop is supposed to stand for. KHJ says it only plays proven hits. I accept that as a legitimate criterion. So you go back two weeks later and you've sold 30,000 records in L.A. and they say it's not pop. But they will put on a new white pop artist. A black artist has to be successful as an r&b act before he becomes a pop artist. But a white cat is automatically pop."

To Axelrod and Barnum, as with many other musicians who prefer not to label music as jazz or soul or pop or underground, working with a soul artist does indicate certain musical stances. If you work for Isaac Hayes, H.B. notes, there is more bass than with Carole King. There is also a lot heavier rhythm for Hayes than for Andy Williams if they were singing the same song.

In working with soul performers—new or established—the ideal H.B. Barnum method is to "take the singer's best qualities and fit the music around them. Too many producers try to fit the artist to the arrangement."

Black music today is relevant to what's going on. "That's because music represents the first form of social change," Barnum says, prompting Axelrod to add: "We are in a musical era now," which draws this response from H.B.: "The cat in the field was also talking about being free, but he may not have really understood what that meant."

"Black music reflects turmoil," H.B.

continues. "Isaac Hayes is talking black but he's putting white sounds behind him so he can go middle-of-the-road."

Asked to complete this thought, "Music communicates. . . ." H.B. answers: "The future." Axelrod answers: "What is happening?"

"Music may give you an answer, but it won't give you a solution," the arranger-composer, head of Barnum Entertainment Enterprises, says assertively.

Barnum, one of Los Angeles' most in-demand arrangers, is building a 24-track recording studio "in the ghetto," he says proudly. It will be ready in four months and be located at 2941 S. Western Ave.

Barnum will use it on projects which come his way or for acts he discovers. The market today has more opportunities for young black artists and arrangers, Barnum feels. "Motown has so many acts that there's got to be somebody I can work with. . . . It's also so easy to find a kid with a guitar and make your own record, which helps get your foot in the door of a record company."

"The depression makes it hard for everybody," Axelrod says, "but the market's bigger, so there are more demands for people."

There is also a lot more freedom and room to work within soul music. "That's good for the artist because the more flavor and tricks you give them, the better off they are," H.B. contends. By trick he means doing something electronically or lyrically.

Still, there is the question of musical racialism. "The racial overtone dictates the form of the music," H.B. admits. Black music is not being watered down, these two fiery, devoted men agree. But then, too, it isn't being granted the broad spectrum radio acceptance that many people in the music business believe it should have.

The biting, gutsy flavor of rural blues, with its unsophisticated echo of hard times, may be an over-taxing reminder that America's history is soiled with the blood of black slavery. The more polished soul production too often cannot rid itself of this ancient vestige and is therefore kept in a segregated world of minority status.

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# Labels See Jazz Having Youth Appeal

By Nat Freedland

RECORD companies will be laying out an unprecedented amount of rock-era cash before the end of the year to back up their belief that jazz comeback time is finally here! The idea is to package and promote jazz artists with the salable gusto formerly reserved only for mainstream pop stars.

Fantasy's creative services director, Ralph J. Gleason, says, "It's demonstrably true that within the pure long-haired rock audience there is a wide audience for certain kinds of jazz presented properly. You can see this at any Miles Davis concert—the kids won't go to a booze joint, but at a hall or in a Fillmore ballroom you'll see a real mixture of older hipsters and young hippies. And any record company would love to have 20 rock groups who consistently sell a couple of hundred thousand albums every time out, like Miles does."

Fantasy is putting some Creedence Clearwater receipts where its mouth is, having purchased: six never-released Duke Ellington tapes, the four jazz workshop disks Charlie Mingus mail-ordered independently, North American rights to the highly respected Prestige catalog and, resigned vibist Cal Tjader who cut some 20 top-selling Afro-Cuban albums for Fantasy during the mass-market heyday of jazz. In addition, Gleason gets executive producer credit for Fantasy's upcoming Woody Herman album, "Brand New," which fea-

tures Mike Bloomfield as rock/blues guitar soloist.

Liberty/UA Records, which purchased Blue Note in 1966, has just installed George Butler as director of the label upon the recent death of founder Francis Wolff. Blue Note jazz releases are coming up faster than ever, sparked by the fast-rising chart performance of young vibist Bobby Hutcherson's "San Francisco" album.

"I would say there is unparalleled excitement within the UA offices about the way the Hutcherson album is moving," says Butler. "We've never seen a faster take-off on a jazz record. It's already number one on the West Coast jazz charts and it's really starting to go in the Midwest and the South."

The label has released two jazz singles, "Ummh, Parts 1 and 2" by Hutcherson and "Don't Mess With Me" and "Theme From Love Story" by organist Richard (Groove) Holmes.

With the encouraging results of "San Francisco" early sales, UA has given Blue Note a green light both for re-issues of some of their most heavily futuristic albums by the likes of Ornette Coleman and Donald Byrd as well as new releases by such established stars as Horace Silver, Lee Morgan and Elvin Jones which will be a lot more free-form than anything previously associated with these jazzmen.

"Lee Morgan is opening at the Village Vanguard in New York and we're sending

out posters and having an opening night press party for him," Butler says. "This is unheard of for a jazz attraction although it's done all the time in pop music."

Both Butler and Gleason agree that underground FM stations have been a major factor in exposing rock's youthful audience to the excitement of jazz. "The underground disk jockeys, who are programming for a rock audience that has outgrown the teenybopper stage, are able to make profound and beautiful artistic statements with segments that move back and forth between new pop music and jazz classics," says Gleason, a long-time San Francisco jazz critic.

"They're creating new audiences for the cosmic jazz of Sun Ra or Yusuf Lateef, the great blues singers like Bessie Smith and Billie Holiday, even the black urban blues approach of people like Louis Jourdan.

Blue Note's Butler is a music Ph.D who has found colleges one of the most active markets for jazz records and he's trying to arrange dates for some of his label's artists at the four campuses where he teaches. "College students have been listening to rock all their lives and by now they're ready to seek out something new and different," he says. "The campus is listening to every genre of jazz—not only avant-garde jazz, but also funky soul jazz and the kind of commercial jazz that gets into elements of pop and r&b."

As a UA staff producer, Butler worked with acts ranging from Joe Williams to Ferrante & Teicher. The dropping of hard lines between jazz, pop, and soul is one of the very characteristic things about the new jazz surge. Ed Michel, the executive producer of ABC/Dunhill's jazz label, Impulse, is currently in the final stages of his assignment to prepare the "B.B. King in London" live superstar-session concert tour recording.

As soon as he's through with B.B., Michel will get back to the mixing of two of the farthest-out "energy music" jazz albums he has ever recorded . . . an Alice Coltrane record on which the harpist plays organ and has string arrangements by Ornette Coleman, plus an Archie Shepp session featuring voices and a Moog.

Then there's Israeli-born former concert pianist Gabriel Mekler, who earned nine gold records as producer for Steppenwolf and Three Dog Night. Since founding his own Lizard label, Melker has concentrated on putting out the mainstream r&b that is his favorite music and he did well on the soul charts with Paul Humphrey's instrumental, "Kool-Aid." An upcoming Lizard release is, "Hope Against Hope," by former Mongo Santamaria bassist William Allen. It's billed as the first r&b concept album—telling the story of a ghetto youth with ghetto music—but many of the cuts are extremely complex, with swinging, big band jazz.

NATIONAL Association of Television and Radio Announcers executive director Moses (Lucky) Cordell admits that he has used his own funds and borrowed from friends to keep NATRA alive. But he believes that by late 1972 the national organization will be solvent.

During his first 20 months as NATRA's top paid executive, the up-from-the-ranks general manager of WVON, Chicago, has slashed away at what he calls the overly high operating expenses of NATRA.

Still, many of the goals Cordell envisions are contingent upon NATRA's solvency. He would like to see NATRA draw on the top brains of the recording industry "and not just take the companies' money." Other goals: involve Latin American personalities in NATRA, bring more non-air personalities such as newsmen into NATRA and possibly even consider a merger or association of NATRA and the National Association of Broadcasters (NAB).

At 42, Cordell's own struggle in radio probably makes him ideally suited for the challenge of turning around NATRA. Modesty compels him to tick off his background third person from a previously published report. In brief, he started in 1950 with the Time Broking Group under Al Benson at WGES in Chicago. In other words, he sold time in order to be on the air. WGES is now WNUS.

Thus, when Cordell, born in Grenada, Miss., and the father of two teen-age daughters, explains the poverty of most NATRA members and the inability of rais-

## Lucky Cordell: Slash Away at High Costs

ing dues above the current ceiling, he speaks from experience. The board rejected his pleas to hike dues from the present \$50 regular, \$75 associate, \$100 participating and \$25 guest rate. This was just a minor setback for Cordell.

One problem with NATRA has been its inability to organize committees and to make regional chapters work. "What people don't always realize is that many black announcers, particularly in secondary markets, make miserable wages, often as low as \$75 and \$85 a week. They must supplement this by spinning records in bars or giving dances, because despite their wages, they feel they must maintain an image in their communities, buy good clothes, drive a nice car and keep up a front. They have no time for NATRA committee work."

It's Cordell's hope that the recent three-year contract at WVON in Chicago will serve as some inspiration to disk jockeys and as a signal to black station owners. Under the agreement, the staff receives a first year raise of \$6,500, with salary boosts to \$19,500 by the second year

and \$21,000 by the third—a wage rate in line with most major stations here and one of the best in U.S. black radio.

But like the rebuilding of NATRA, all this requires time, something Cordell can ruminate over while he enjoys his favorite hobby of fishing. However, one immediate goal of Cordell's is to cut the size of NATRA's board. This will be more controversial than the suggestion of higher dues, he believes.

He has already cut the number of board meetings from the high of three or four a year and is trying to utilize conference calls in low-rate evening hours. "Board meetings used to cost us a bare \$3,000 but a conference call between 14 directors costs \$300. We can have calls six or eight times a year. Many of our directors simply can't pay the travel expenses required for board meetings."

Cordell made other cost slashes when the office was moved to Chicago from New York.

"We were paying \$325 a month for that Park Avenue address in New York City. Now our rent is \$125 a month. We had a

24-hour telephone answering service. Why? If someone needs to contact us after our 9 a.m. to 5 p.m. hours they can wire."

The onetime aspirant to a singing career wants to end NATRA's near total dependence on recording industry gifts. But he does not even remotely consider the gifts "tokenism."

"The industry realizes the need for a NATRA and that this is an opportunity for a legitimate contribution toward the overall benefit of all the industry. The record industry is called on for donations far more than people realize. We know this. But without the support of the record companies, NATRA could not have survived."

"Still, I would like to see a different kind of participation. About all we do is take the companies' money. We need it, don't get me wrong. But we need ways to involve the top minds of record executives. We stumble. They could help us set up grants or some gigantic fund raising programs. We need more than just seminars at our conventions."

Cordell gives much credit to his staff of four (cut from six in New York). Further economizing, he feels, can get NATRA closer to its possible long-range goals. "After our 1972 convention I think we'll have enough money to run a full year." The 1971 gathering will not, however, put NATRA's bottom line in shape. But at least Cordell hopes to get his own money back. "Just think how far ahead we would be if I hadn't had to bail us out and these loans didn't have to be repaid."

## Soul 71: Cauldron of Creative Sounds

By Ed Ochs

SOUL music is no longer the kinky, muscular release of rhythm and blues, but rather a general creative brainstorm of new sounds reaching new audiences with subtler shades of soul, jazz and rock. James Brown and Osihisa, the Delfonics, Roberta Flack and Melvin Van Peebles, mean that soul is wide open and wailing and is the theme and excitement in pop music today.

Though the Motown sound formula is not as secret as it used to be (especially at Invictus and Hot Wax where Messrs. Holland, Dozier and Holland have managed to reproduce, if not duplicate Motown's beginnings), Marvin Gaye, Stevie Wonder, the Temptations and Gladys

Knight, have all made excitingly successful transitions to the full sound 70's, while the startling arrivals of the Jackson Five and Undisputed Truth have kept Motown aloof, though no longer alone in the sound sweepstakes.

Norman Whitfield's skill and energy have earned him the first name in soul production. He blends the influences of the day with his own clean, tasteful musical ideas that often reduce performer, song and lyrics to minor musical elements in his busy, balanced mix. Soul—slick, straight and old—Sly Stone psychedelics, Afro and Latin are all to be found in "Smiling Faces Sometimes," "Ball of Con-

fusion" and other Jobete chart winners. Whitfield's talents as a songwriter with Barrett Strong can only be challenged on the charts by Motown's own Ashford & Simpson.

At Buddah, which with each passing day looks and acts like an r&b label, Curtis Mayfield is a major attraction. Sussex's Bill Withers and the Isley Brothers are all painting a picture of the company in a serene and soulful way, showing not only the growth of soul infused with rock, but that soul's potential usage of energies is more dynamic than rock.

Tapping the vital distribution channels of Buddah, Atlantic and Capitol, soul has

acquired access into the mainstream, previously the exclusively domain of pop and rock.

Atlantic's well rounded coverage of soul, blues and jazz stands in praise of the label's total commitment to the music.

Stax clicks with singles, albums that sometimes sell well without a big single, and Isaac Hayes and his influence on the Stax sound. Long cuts, carefully produced, have proved for Stax that quality stimulates quantity.

Soul music has survived nicely in the streets and swamps of the music business where it is the vibration of survival and a way of life.



**Patti Austin, The Chambers Brothers,  
Miles Davis, Ronnie Dyson, Sugarcane Harris,  
Mahalia Jackson, Taj Mahal, Johnny Mathis,  
Thelonious Monk, Johnny Otis, Shuggie Otis,  
Peaches & Herb, Vivian Reed, Rena Scott,  
Sly & The Family Stone, O.C. Smith...**

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# Jazz May Be Gaining In Popularity, But Not As the Top Pop Sound

By Claude Hall

JAZZ, a major contribution of black people, may never make a comeback . . . "not in terms of becoming the pop music," claims Sid McCoy, who for years has carried the reputation of being the jazz air personality in radio. A reputation that he feels may not be deserved because he digs—and plays—all kinds of music on his KGIL, San Fernando Valley, Calif., show, midnight until dawn.

McCoy has long haunted the wee hours; he was a legend in Chicago on WCFL and for years provided jazz to thousands of fans throughout the Midwest and Canada via the station's 50,000-watt signal. Today, McCoy is highly involved in television and movies; he has appeared in around 30 TV shows, five movies, and directed four situation comedies including "Eddie's Father."

"What happened to jazz is the same thing that has happened to all music—a melting together. Blood, Sweat & Tears plays music that has very strong jazz influences as does Santana and Chicago. This kind of crossing of the line has existed in music," he says, pointing to the influences of blues in country music. "But people are prone to categorize things. However, good music crosses all barriers. And I've tried to remain sensitive to all kinds of good music.

"Kai Winding told me the other night he felt jazz was on the way back. It's true that young people are beginning to listen again to jazz. But, in terms of a comeback to like it once was, I don't believe it'll happen because of the melting tendencies going on today. The philosophy is that nothing can ever become like it was. Time affects change; this becomes extremely manifest in music.

"People who are devoted jazz fans or who are just discovering jazz may listen to a Charlie Parker or to bebop music, but

only for the historical interest involved. In reality, they want music more rooted in something with which they can identify. I'm skeptical about pure jazz returning to vast popularity because music has gotten to the point today where the listener participates. They really know music.

"I'd like to believe that the strains of jazz music would be around for a long time. But, in order to exist in pure form, jazz would have to be subsidized on the order of classical music."

As an illustration of the wide sweeping effect of jazz on today's culture—the total integration aspects of the music—McCoy notes that he was out listening to a jazz group the other night and only one of the members was black. But jazz music, as such, has always been integrated. And McCoy's audience has always felt that same love of the music—both in his Chicago days and today on KGIL.

McCoy got his start in radio 15 years ago on WENR, Chicago, while attending Roosevelt College, where he majored in speech and drama. He later worked at WGES, a soul station, before going to WCFL.

He confesses to being a devoted jazz fan. "I love the music and the people that produce it. They've enriched our culture . . . and look at the language that has come out of jazz music. Many of those words are still used today, though some are used in slightly different context.

"But, in reality, my radio work gets down to just liking music. Anything I like, I'm prone to play on the air. And I've always kind of wondered at being called a jazz jock. Basically, I program my show according to feel. I'll take a stack of records into the studio with me and allow my feelings to trigger the records I play. So, it's amusing that I've always been so heavily identified with jazz when I open my show with Frank Sinatra's 'Long Lost Love' and will even get involved with playing Jackie Gleason. The reason is that I adhere to the philosophy that women are not as stanch jazz fans as men. So, I've always kept the music blend so women would also like the show.

"In Los Angeles, I've gotten into the habit of triologies—trying to tell a little story in a series of three records. These triologies run the gamut from hinging on a name to something of social significance. For instance, I might follow Jack Jones' 'L.A. Breakdown' with Dore Previn's 'Mary C. Brown and the Hollywood Sign.'"

McCoy operates on the theory that if a record is good and warrants exposure, an air personality can find a way to play it "if your conviction about the record is strong enough." It comes to a matter of blending the music effectively so that the product will fit.

"When I go into the studio to do a show, I may have only three

(Continued on page 38)

# Nevada's KVOV Switch To Soul Gains Listeners

By Laura Deni

"THERE aren't too many bigots behind a cash register," states Mark Parr, station manager of KVOV, the only soul station in Nevada. His philosophy has resulted in the station's gross being tripled in three months.

KVOV, the "Voice of Vegas," licensed to Henderson, has had a black format for two years. Previously, it was middle of the road KTOO, with some leanings toward jazz. The format change occurred when it was discovered that soul was "profitable and that there was a big need in this community for a soul station."

Las Vegas has over 50,000 black residents or 15 percent of its population. Statistically, 70 percent of the local blacks earn less than \$5,000 a year, or 11 percent under the national average for blacks. Parr disagrees saying: "We have a pretty affluent black population. They work in the hotels and downtown. However, black people aren't great newspaper readers or watchers of TV. They do listen to radio. That is why we are important." With this in mind, KVOV offers a lot of public service spots geared to the black community.

The station, owned by Cy Newman, has had great success with advertisers. "Sponsors didn't know what soul was," explains Parr. "We had to really educate them. We have all types of clients; Sears, Penneys, tire stores. Our cancellation is almost nil." Although the radio sales pitches are geared to the blacks, sponsors report that one out of three responses to the ads are from whites.

Parr, who managed a black station in Flint, Mich., has updated KVOV considerably these past three months. "All of the deejays are black, but we don't play gut bucket stuff. We have a pretty swinging station. We play the top 30 survey and album cuts." An average of 15 songs are aired each hour.

Selections are made by checking soul station KGJF in Los Angeles, looking into what local record shops are selling including Sight & Sound, a record shop in the heart of the local black community, as well as charts in Billboard.

A clear, more music sound is presently being put into effect by KVOV. In addition to updating the format, the use of acappella commercials is being stressed. In the near future the station will regularly run promotional contests and put out a weekly top 40 list.

The station is 5,000 watts non-directional and covers 100 miles in all directions. It often is the first station to be picked up while driving into town.

Due to the constant influx of top black entertainers into this entertainment community, KVOV is the only station in the nation regularly featuring top black entertainers as guest deejays.

Redd Foxx, Sammy Davis, Sweet Louis and Bobby Stevens (of the Checkmates), to name only a few, have conducted shows over the station. "The talent is available," explains Parr. "People like Sammy Davis just love to come in and hang around."

Although geared to the ever growing black community, KVOV is running neck and neck with other local stations in adult white listeners. Both Newman and Parr are white, while the sales force is equally divided.

Parr feels KVOV's appeal to both black and white is because "Las Vegas is a West Coast city. Most of the blacks that live here come from Los Angeles. They get around. They're from the city, and we don't play the gut bucket stuff." Program manager and deejay "The Mighty Rocky Gilbraltar," Parr reports that top artists are the Jackson Five, Gladys Knight, James Brown, Smokey Robinson and Freda Payne.

# RCA Hears the Beat for R&B and Likes the Sound

A recent report of a growth pattern and widespread interest in rhythm and blues product has recently come to the fore, causing quite a stir of interest within the industry. Judging by the comments and observations of Buzz Willis, RCA's director, rhythm and blues music, on the marketplace for soul music, one would say he has had his eye on the sparrow a lot longer than most.

"Within the last six years RCA and the other major record companies have found that they have got to promote rhythm and blues acts with the same enthusiasm, the same reaction-getting advertising blurbs, and the same action that is used with contemporary and/or pop and rock acts," says Willis. "Of course, there still has to be a leaning toward the black media, but the same vehicle the rock acts ride has to be driven just as hard and just as fast to promote soul acts."

Willis, who was promoted within the last month to his present directorial post, had for the past two and one-half years held the position of manager, new product development, for RCA Records. And while in that position he was responsible for bringing in many of the soul acts that are presently on the label that he now has total responsibility for. Another area that the r&b music department is responsible for bringing about, is RCA's plans of intensification of its soul product.

"With RCA's eagerness and commitment to the soul market and business, I have now the divisional status and autonomy that is needed," explains Willis.

"I also have the bodies; a national man, a regional man throughout the South, and a merchandising manager for r&b." All of which Willis feels are the basic and necessary tools to give his department, and product emanating from it, an even chance to compete well and become a prominent part of the reported growth pattern of soul music. There is, however, still much that has to be overcome, Willis acknowledges. For instance, "The expense of promoting a soul act is increasing just like pop acts, although the commitment, in some instances might not be as high. For one thing, there is an advertising dollar difference between a white radio station and a black radio station."

But Willis has found that dealing with any radio station when attempting to promote soul acts is not as simple as black and white. "The major market stations are not that eager," he says. "And those stations that are remotely interested, and will give you the benefit of the doubt, are doing so because the demographics of that particular area; like an Atlanta, Ga., where there is a profile that reflects not only an inner city but an urban audience response as well. So, with a name act, like an Aretha Franklin, or a Wilson Pickett, or a Temptations, they've got to program them. But with a new act you catch hell.

"As far as RCA is concerned, we have acts like The Friends of Distinction and The Main Ingredient that are building to a point where they are also being programmed by the major stations. But

they're, for the most part, not that eager to jump on that much r&b."

Secondary market stations around the Chicago area, Willis has found, do not hold any more hope as a potential outlet for promotion of soul, albeit, "They've found they have got to lean strongly in the black market to find out which records are happening. And when they do, they wait as long as they can before putting them on." The one positive side to these secondary market stations, Willis says, is that "they'll at least listen to your product and a promotion man will get the chance

to give them his spiel. And if they like the product, in some instances they'll go on it regardless of who the name is."

Another plan Willis is going to inaugurate is one which would mean taking soul product and working it in other than the normal marketing areas, thus giving the product a much broader chance for success. He points out, however, that there is "a major problem with the rack jobbers 'racking properly' a piece of black product, be it a single or an album." Willis' frame of reference stems from an

(Continued on page 40)

# Uptempo Seminars Scheduled

A number of controversial seminars and an address by the Rev. Jesse Jackson highlight NATRA's convention. Space at the Regency Hyatt House is so tight that blocks of rooms are being held at the nearby Marriott Motor Hotel. At least 1,000 delegates are expected.

Plans for exhibits by record companies fell through because one area of the newly built hotel is still a garage, so labels will exhibit in their suites.

Eight full-scale stage shows will highlight the entertainment.

Rev. Jackson, of the Southern Christian Leadership Conference, will probably address the convention Friday, but schedule problems loom.

Two concurrent seminars are slated for

Thursday: "Programming Gospel Records" and "News on Radio-TV," 9-noon; Friday: NATRA officials Alvin Dixon, Lucky Cordell and Kay Williams conducting "Which Way NATRA?" 9-noon; Saturday: general membership and election, 9-noon and 2-5 p.m., and associate membership 2-4 p.m.

During the associate membership meeting, chaired by Fraternity of Record Executives (FORE) executive director Aki Aleong and FORE officer Dee Dee Debney; Ed Wright, NATRA past president and FORE board member, will speak on "Time for Plan," a discussion of FORE's goals.

Also during this meeting, the topic, "What Is the Moral Responsibility of Black Radio to Black Record Manufacturers," will be discussed.

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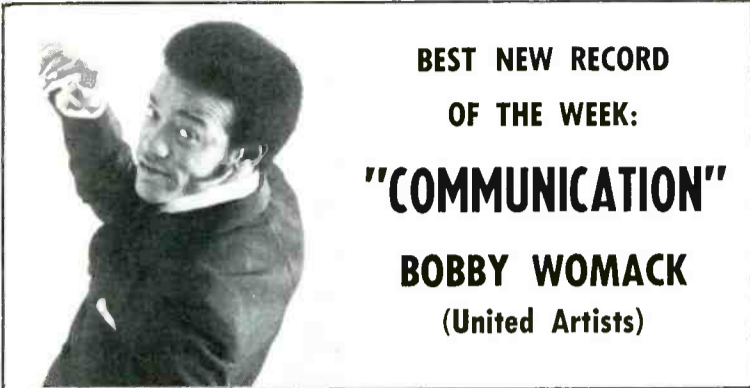
"Peace Brother Peace" / "Treat Her Right" 2193

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LONDON

## Soul Sauce



**BEST NEW RECORD  
OF THE WEEK:**  
**"COMMUNICATION"**  
**BOBBY WOMACK**  
(United Artists)

By ED OCHS

**SOUL SLICES:** Though the MSG benefit last week for the victims of Bengla Desh belonged to two Beatles and Dylan, it was **Billy Preston** ("If I ever leave this business I want him to take over what I started," said **Ray Charles**) who turned a seance on a rainy afternoon into a celebration of soul as well as spirit with his exciting song & dance of "That's the Way God Planned It." Preston, who paid his dues with **Sam Cooke**, **James Cleveland** and **Charles**, will jump into focus on A&M with a little help from guitarist **David T. Walker** and the **Blackberries**. . . . New **Ray Charles**: "Feel So Bad," on TRC. . . . New **Eddie Kendricks** on Tamla: "I Did It All for You." . . . **Rare Earth** and **Invictus'** fabulous **Ruth Copeland** share **Sly & the Family Stone's** return to Madison Square Garden, Sept. 8-9-10. A new **Family Stone** album is due before the month is out. . . . **Clarence Carter** will have to move over to make room for **Ann Peebles'** version of "Slipped, Tripped & Fell in Love," on Hi. . . . New **David Ruffin** on Motown: "Come Right Back to Me." . . . New **Impressions** from the pen of **Curtis Mayfield**, "Do You Wanna Win." . . . Black poetess **Nikki Giovanni** returned Friday (6) from her first trip to Africa. Pick up on her Right On album, "Truth Is On Its Way." It's a beautiful partner to the Last Poets. . . . **Donny Hathaway** plays Forest Hills Stadium Friday (13). . . . **Bobby Womack** will produce **Rosie Grier's** first single for United Artists. Womack's own "Communication" album is due next month, featuring **Sly Stone**, **Delaney & Bonnie** and **Ike Turner**. . . . The **Shirelles** have signed with RCA. . . . **Breakouts:** **Marvin Gaye**, **Aretha**, **Chi-Lites**, **Nite-Lites**, **Dells**, **Rufus Thomas**, **Honey Cone**, **Laura Lee**, **Moments**, **Clarence Carter**, **Persuaders**, **Ted Taylor**, **Jr. Walker**. . . . Still selling: **Undisputed Truth**, **Joe Simon**, **Tyronne Davis**, **Detroit Emeralds**, **Nolan**, **Whatnauts**.

★ ★ ★

**ON THE HOTLINE:** Album Happenings: **King Curtis**, "Live at Fillmore West" (Atco); **Isaac Hayes**, "Shaft"/soundtrack (Enterprise); (Continued on page 40)

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## BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	3	MERCY MERCY ME (The Ecology) . . . 7 Marvin Gaye, Tamla 54207 (Motown) (Jobete, BMI)	7	26	23	STOP, LOOK & LISTEN (To Your Heart) Stylistics, Avco 4572 (Bellboy/Assorted, BMI)	12
2	1	HOT PANTS, Pt. 1 (She Got to Use What She Got to Get What She Wants) 6 James Brown, People 2501 (Starday/King) (Cried, BMI)	6	27	27	ARE YOU LONELY? Sisters Love, A&M 1259 (Defrantz/ Monique, ASCAP)	10
3	7	MAYBE TOMORROW Jackson 5, Motown 1186 (Jobete, BMI)	4	28	28	IN THESE CHANGING TIMES Four Tops, Motown 1185 (Jobete, BMI)	7
4	6	SMILING FACES SOMETIMES Undisputed Truth, Gordy 7180 (Motown) (Jobete, BMI)	8	29	31	IT'S SUMMER Temptations, Gordy 7109 (Motown) (Jobete, BMI)	4
5	5	WHATCHA SEE IS WHATCHA GET Dramatics, Volt 4058 (Groovesville, BMI)	7	30	—	BREAKDOWN Rufus Thomas, Stax 2098 (East/Memphis, BMI)	1
6	2	MR. BIG STUFF Jean Knight, Stax 0088 (Malaco/Caraljo, BMI)	13	31	—	STICK-UP Honey Cone, Hot Wax 7106 (Buddah) (Gold Forever, BMI)	1
7	4	LOVE THE ONE YOU'RE WITH Isley Brothers, T-Neck 930 (Buddah) (Gold Hill, BMI)	9	32	46	WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax 7105 (Buddah) (Gold Forever, BMI)	2
8	13	TIRED OF BEING ALONE Al Green, Hi 2194 (London) (Jec, BMI)	6	33	34	WHAT THE WORLD NEEDS NOW IS LOVE/ABRAHAM, MARTIN & JOHN Tom Clay, MoWest 5002 (Motown) (Blue Seas/Jac, ASCAP/ Roizique, ASCAP)	2
9	11	I LIKES TO DO IT People's Choice, Phil-L.A. of Soul 349 (Jamie/Guyden) (Dandelion, BMI)	7	34	35	CHICKEN HEADS Bobby Rush, Galaxy 77B (Standby, BMI)	6
10	10	YOU'VE GOT A FRIEND Roberta Flack and Donny Hathaway, Atlantic 2808 (Screen Gems-Columbia, BMI)	10	35	37	GOTTA GET OVER THE HUMP Simtec & Wylie, Mister Chand 2004 (Mercury) (Cachand/Tecob, BMI)	4
11	32	SPANISH HARLEM Aretha Franklin, Atlantic 2817 (Progressive Trio, BMI)	2	36	—	LUCKY ME Moments, Stang 5031 (All Platinum) (Gambi, BMI)	1
12	12	YOU'VE GOT TO EARN IT Staple Singers, Stax 0093 (Jobete, BMI)	7	37	38	BREAKDOWN Parliament, Invictus 9095 (Capitol) (Gold Forever, BMI)	2
13	14	YOU'RE THE ONE FOR ME Joe Simon, Spring 115 (Polydor) (Gaucho/Unichappell, BMI)	5	38	39	HOW DID WE LOSE IT BABY Jerry Butler, Mercury 73120 (Butler, ASCAP)	4
14	16	AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI)	6	39	41	WEAR THIS RING Detroit Emeralds, Westbound 181 (Chess/Janus) (Bridgeport, BMI)	4
15	15	IT'S THE REAL THING, Pt. 1 Electric Express, Linco 1001 (Cotillion) (Cotillion/Parmar, BMI)	5	40	40	I LIKE WHAT YOU GIVE Nolan, Lizard 1008 (Lizard, ASCAP)	6
16	9	BRING THE BOYS HOME Freda Payne, Invictus 9092 (Capitol) (Gold Forever, BMI)	11	41	36	MAKE IT WITH YOU Raffi Pagan, Wand 11236 (Scepter) (Screen Gems-Columbia, BMI)	6
17	20	WE ARE NEIGHBORS Chi-Lites, Brunswick 55455 (Hog, ASCAP)	5	42	44	WE'RE FRIENDS BY DAY (And Lovers by Night) Whdtnauts, Stang 5030 (All Platinum) (Gambi, BMI)	2
18	8	I DON'T WANT TO DO WRONG Gladys Knight & the Pips, Soul 35083 (Motown) (Jobete, BMI)	11	43	—	SLIPPED, TRIPPED & FELL IN LOVE Clarence Carter, Atlantic 2818 (Fame, BMI)	1
19	22	K-JEE Nite-Lites, RCA Victor 74-0461 (Rutri, BMI)	7	44	—	THIN LINE BETWEEN LOVE & HATE Persuaders, Atco 6822 (Cotillion/Win Or Lose, BMI)	1
20	21	CRAZY ABOUT THE LA LA LA Smokey Robinson & the Miracles, Tamla 54206 (Motown) (Jobete, BMI)	5	45	—	HOW'S YOUR LOVE LIFE BABY Ted Taylor, Ronn 52 (Jewel) (Respect, BMI)	1
21	18	ONE WAY TICKET Tyrone Davis, Dakar 624 (Cotillion) (Julio/Brian, BMI)	7	46	47	FUNKY L.A. Paul Humphrey & His Cool Aid Chemists, Lizard 1009 (Lizard, ASCAP)	2
22	17	LIKE AN OPEN DOOR Fuzz, Calla 177 (Roulette) (Ferncliff/JAMF, BMI)	7	47	48	I LOVE THE WAY YOU LOVE Betty Wright, Alston 4594 (Atco) (Sherlyn, BMI)	3
23	19	OVER & OVER/HEY LOVE! Delfonics, Philly Groove 166 (Bell) (Nickel Shoe, BMI/Nickel Shoe, BMI)	9	48	49	GOT TO HAVE YOUR LOVING King Floyd, Chimneyville 439 (Cotillion) (Malaco/Alotta/Roffignac, BMI)	2
24	29	THE LOVE WE HAD Dells, Cadet 5683 (Chess/Janus) (Chappell/Butler, ASCAP/James Boy, BMI)	2	49	50	(Until Then) I'LL SUFFER Barbara Lynn, Atlantic 2812 (Crazy Cajun, BMI)	3
25	25	LOVE ME Impressions, Curtom 1959 (Buddah) (Curtom, BMI)	4	50	—	TAKE ME GIRL, I'M READY Jr. Walker & the All Stars, Soul 35084 (Motown) (Jobete, BMI)	1

## Vox Jox

• Continued from page 29

though Gavin beat even Hamilton 43 percent vs. 37 percent.

Need oldies? Tell ya what ta do. Write **Wayne Volat**, general manager, Nehi Record Distributing Corp., 2527 W. Ninth St., Los Angeles, CA 90006. He has a catalog of more than 4,000 titles that he'll send you free if you mention you read about it in Vox Jox. Volat, incidentally, is an expert in oldies; the firm has customers in England and France and serves record stores coast-to-coast. Volat is THE man on oldies. Write him or call him for a copy of that catalog. . . . Some new people (Continued on page 45)

Spotlight on Soul Sounds

## Jazz May Be More Popular, But Not as the Top Pop Sound

• Continued from page 34

or four definite records that I want to play. But I always have a couple hundred albums with me. As I look through the albums, I can sort of feel a flow of the music. It keeps me on my toes to program the show this way and I feel it's a whole lot more creative than sitting down at home and plotting everything out. I can relate more to the music when I do my show impromptu."

Actually, when McCoy left Chicago after WCFL went to a top 40 format, he wanted to leave radio and become strictly involved in movies and television. He trans-

ported some 4,000 records, all collector's items, to Los Angeles, but soon gave them all away. Today, he's in the laborious process of trying to rebuild a jazz library from scratch, including such rare items as "Porgy" by Francis Faye and Mel Torme on Bethlehem Records, something he once owned.

The reason for getting back into radio? The salary, of course, to a great extent. But also, McCoy digs jazz. He still goes out to the clubs to listen to most of the jazz groups. For three years he even produced jazz records for the old Vee Jay Records label. But, he's an all-around entertainer today, not just a jazz personality.

AUGUST 14, 1971, BILLBOARD

Here's nine different records that all say the same different thing.

Black music, soul: call it what you want to call it, it's all one thing anyway. What's important is that it all comes out any way you want it to. And that's the way our artists want it.

Groups like **The Friends of Distinction**: solid-sound all the way, but not afraid to take chances with something in a new direction, like their new LP "Friends & People."

Or **Love, Peace & Happiness**: two brothers and one ex-Marvelette. They may scream and holler a lot, gospel soul, and they do it well, but they also get in their licks at contemporary topical material.

**Sonny Til**, who sold a few million records or so a while back with the Orioles — now put on his own.

**The Nite-Liters**: a funk 'n' roll band, heavier on their axes than most and with a smash single called "K-Jee"; **The New Birth**, fine soul with some extras thrown in, like a breakout single off the album, "It's Impossible".

Newer artists like **The Swordsmen**, just starting to find their directions but finding them fast.

There's been a lot of pop — Top 40 crossover for **The Main Ingredient** — when a group is good enough to make it both ways, you know there's something there — now trying their hand at a less standard, more thematic album with "Black Seeds." (Out in September.)

**Percy Mayfield**: the more he does, the less there is to say except that he keeps getting better and better. He's been around a long time, written some fine things, he'll be around a lot longer. "Blues...And Then Some."

And the incomparable **Nina Simone's** been around quite a while, too, through stages and phases most others wouldn't even think of. "Here Comes the Sun" shows her in a new positive posture: glad, shiny and very up.

It's all another side of the same thing. On RCA Records and Tapes.



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Records  
and Tapes

Billboard SPECIAL SURVEY For Week Ending 8/14/71

BEST SELLING  
**Billboard Soul LP's**

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	9	26	27	BREAKOUT Johnny Hammond, Kudu KU-01 (CTI)	3
2	2	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic SD 7205	11	27	23	BEST OF WILSON PICKETT, VOL. 2 Atlantic SD 8290	13
3	3	THE SKY'S THE LIMIT Temptations, Gordy GS 957 (Motown)	13	28	26	BEST OF CLARENCE CARTER Atlantic SD 8282	12
4	4	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul SS 731 (Motown)	13	29	45	ONE WORLD Rare Earth, Rare Earth RS 520 (Motown)	3
5	6	CURTIS LIVE Curtis Mayfield, Curtom CRS 8008 (Buddah)	12	30	32	VOLCANIC ACTION OF MY SOUL Ray Charles, ABC ABCS 726	11
6	5	MAYBE TOMORROW Jackson 5, Motown MS 735	16	31	—	LIVE AT FILLMORE WEST King Curtis, Atco SD 33-359	1
7	7	DONNY HATHAWAY Atco SD 33-360	14	32	33	WE CAME TO PLAY Persuasions, Capitol ST 791	2
8	10	WHAT YOU HEAR IS WHAT YOU GET/ LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists UAS 9953	5	33	—	SHAFT Soundtrack/Isaac Hayes, Enterprise ENS 2-5002 (Stax/Volt)	1
9	8	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	10	34	35	MAGGOT BRAIN Funkadelic, Westbound WB 2007 (Chess/Janus)	2
10	9	CHAPTER TWO Roberta Flack, Atlantic SD 1569	50	35	36	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754170	2
11	11	OSIBISA Decca DL 75285 (MCA)	6	36	30	EXPOSED Valerie Simpson, Tamla TS 311 (Motown)	4
12	13	SURRENDER Diana Ross, Motown MS 723	2	37	38	LOVEJOY Albert King, Stax STS 2040	7
13	12	CONTACT Freda Payne, Invictus SMAS 7307 (Capitol)	9	38	34	EARTH, WIND & FIRE Warner Bros. WS 1905	13
14	14	SWEET REPLIES Honey Cone, Hot Wax HA 706 (Buddah)	8	39	39	TEMPTATION'S GREATEST HITS, VOL. 2 Gordy GS 954 (Motown)	42
15	15	SECOND MOVEMENT Eddie Harris & Les McCann, Atlantic SD 1583	10	40	31	MORNING, NOON & THE NITE-LITERS Nite-Liters, RCA LSP 4493	3
16	16	ALL BY MYSELF Eddie Kendricks, Tamla TS 310 (Motown)	14	41	41	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	38
17	17	THEM CHANGES Buddy Miles, Mercury SR 61280	31	42	40	DO ME RIGHT Detroit Emeralds, Westbound WB 2006 (Chess/Janus)	11
18	19	TOUCH Supremes, Motown MS 737	8	43	43	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	26
19	20	UNDISPUTED TRUTH Gordy G 955L (Motown)	4	44	44	BACK TO THE ROOTS Ramsey Lewis, Cadet CA 6001 (Chess/Janus)	11
20	25	BEST OF TWO WORLDS Soul Children, Stax STS 2043	3	45	—	FREEDOM MEANS Dells, Cadet CA 50004 (Chess/Janus)	1
21	21	SWEET SWEETBACK'S BAADASS SONG Soundtrack, Stax STS 3001	10	46	46	SAN FRANCISCO Bobby Hutcherson, Blue Note BST 84362 (United Artists)	5
22	18	WHERE I'M COMING FROM Stevie Wonder, Tamla TS 308 (Motown)	15	47	42	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325 (CBS)	39
23	28	RAINBOW FUNK Jr. Walker & the All Stars, Soul S 732L (Motown)	3	48	48	B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	24
24	24	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014 (Stax/Volt)	36	49	49	PAUL HUMPHREY & HIS COOL AID CHEMISTS Lizard A 20106	12
25	22	MELTING POT Booker T. & the MG's, Stax STS 3001	31	50	47	MESSAGE TO THE PEOPLE Buddy Miles, Mercury SRM 1-608	18

## RCA Hears R&B Beat, Likes the Sound

• Continued from page 34

incident that befell Isaac Hayes' first album which was an apparent success, although the album had sold in excess of 600,000 before the major rack jobbers bought even one piece. Such a problem is one Willis and "the brothers use when talking to each other or to anyone" about rack jobbers handling soul product.

"That incident did, however, bring to light the fact that black people do buy albums," notes Willis. "There was a time that people involved in sales decided that they should concentrate on selling only singles in the r&b market because blacks don't buy albums. There is some truth to the fact that the black market was, and is, the largest buyer of single product in the country per

ratio, as opposed to the white buyer.

"But that partial fallacy has now been thrown out the window.

"The black consumer is now buying albums as well. And not just black music is dictating their taste. They're buying the Beatles; Blood, Sweat & Tears; Chicago etc."

Despite the obviously negative side of soul promotion, Willis notes: "The market is experiencing one of its best periods right now because of the acceptability by the white consumer who is now experiencing and buying black product. Heretofore, they were never exposed to black product, so the possibility of product growth was cut in half. But once they were—and this must be attributed to the younger white

consumer—they bought it and are continuing to."

Willis feels the possible trends soul might follow in 1971 will be most likely in the acceptance of product in the general market. "The industry, even more than the music, will have to help its acceptability by treating it as a first rate and first class part of the music industry rather than as an adjunct.

"There is a total commitment within RCA for soul," Willis continues. "Commencing the latter part of July, a major promotion is spotlighting present and new talent on the label such as The Friends of Distinction, The Main Ingredient, The Fawns, The Nite-Liters, The New Birth, Percy Mayfield, Sonny Til, the Shirelles, and a major surprise with a new group called Swiss Movement."

## Soul Sauce

• Continued from page 38

Dells, "Freedom Means" (Cadet); Soul Children, "Best of Two Worlds" (Stax); David Porter, "Victim of the Joke" (Enterprise); Booker T. & Priscilla (Share); Funkadelic, "Maggot Brain" (Westbound); New Birth, "Ain't No Big Thing" (RCA); Eighth Day (Invictus); Parliament, "Osmium" (Invictus); Persuasions, "We Came to Play" (Capitol); Freddie Hubbard, "Sing Me a Song of Songmy" (Atlantic); Ernie K. Doe (Janus); Wayne Shorter, "Odyssey of Iska" (Blue Note); Rashaan Roland Kirk, "Natural Black Inventions" (Atlantic); Carla Thomas, "Love Means" (Stax); Lou Johnson, "With You in Mind" (Volt); Isaac Hayes, "Black Moses" (Enterprise); Marion Williams, "Standing Here Wondering" (Atlantic); Al Green, "Gets Next to You" (Hi); Clarence Wheeler & the Enforcers, "The Love I've Been Looking For" (Atlantic); Jean Knight, "Mr. Big Stuff" (Stax). . . . Soul Sauce Picks & Plays: Garland Green, "Just My Way of Loving You" (Cotillion); Eddie Floyd, "Blood Is Thicker Than Water" (Stax); Valerie Simpson, "Can't It Wait" (Tamla); War, "All Day Music" (UA); New Birth, "It's Impossible" (RCA); Ramsey Lewis, "We've Only Just Begun" (Cadet); Bill Withers, "Better Days" (Sussex); Freddie North, "She's All I Got" (Mankind); O.V. Wright, "Nickel and a Nail" (Back Beat); Ollie Nightengale, "I'll Take Care of You" (Memphis); Kool & the Gang, "The Penguin" (De-Lite); The 8 Minutes, "Oh Yes I Do" (Jay Pee); Milky Way, "High School Girl" (4-Star); Bobby Patterson, "If You Took a Survey" (Paula); Kim Weston, "If I Had My Way" (Volt); Main Ingredient, "Black Seeds Keep On Growing" (RCA); Honey & the Bees, "Gonna Take a Miracle" (Josie); Elvin Spencer, "Lift This Hurt" (Twinight); Swamp Dogg, "These Are Not My People" ((Roker); Denise LaSalle, "Trapped By a Thing Called Love" (Westbound); David Porter, "If I Give It Up" (Enterprise); Nightingales, "Just a Little Overcome" (Stax); Deltas, "Do What Comes Easy" (New Chicago Sound); Ponderosa Twins Plus One, "You Send Me" (Horoscope); Marc Copage, "Will It Be Me" (Avco Embassy); Ruby Andrews, "Hound Dog" (Zodiac). . . . Though James Brown has split, King remains in business, thanks to Brown's "Hot Pants" million seller, which the label kept in the deal that moved Brown and his catalog to Polydor. Word is that King will again cut the Manhattans. Meanwhile at Polydor, Brown is making the "Hot Pants" happening short-lived with a new single, "Make It Funky," out now. . . . Welcome to all NATRA members gathered in Chicago who read Soul Sauce. Thank you

## Atlantic's Personnel Hears Right Sound

WITH rhythm and blues, jazz and gospel music as its core of inspiration, Atlantic Records maintains a magnetic grasp on the business of finding new soulful artists.

One reason for the company's continued success with breaking new acts is that its executives keep their ears open for new talent and material while also taking care of their administrative assignments.

Jerry Greenberg, vice president in charge of production and promotion, recently set up the deal to distribute Birmingham-based Clintone Records, with its hot artist Rosetta Johnson. Greenberg and Henry Allen, the promotion vice president, jointly signed hitmaker Garland Green to the label. Nesuhi Ertegun brought the highly regarded pop gospel group, the Patterson Singers, into the family and re-signed jazz favorites, the Modern Jazz Quartet. Allen was responsible for the signing of Linco Records of Greenborough, S.C., to a distribution deal beginning with the master "It's the Real Thing—Pt. 2" by the Electric Express. It was Allen also who signed Professor Alex Bradford to help launch Cotillion Records' new gospel album line.

Some of the many deals negotiated by Jerry Wexler recently include the signing of Tammie Lynn, whose six-year old hit "I'm Gonna Run Away From You" has become a best seller in England and is now heading for the charts in the U.S.; the signing of veteran hitmaker Howard Tate; the signing of New Orleans group the

Enticers after Allen brought attention to them and Peggy Scott and Jo Jo Benson.

It was Atlantic artist Les McCann, producer Joel Dorn and Nesuhi Ertegun who jointly brought to the label one of the hottest new singers to come around in the last five years, Roberta Flack.

In the last several years, perhaps coming to light with the Beatles, more and more rock acts are showing an affinity for the blues and incorporating its strains into their music. This blues influence can be clearly heard on the recordings of the Allman Brothers, the Rolling Stones, Delaney and Bonnie, Cowboy, the J. Geils Band and Eric Clapton.

Producers Tom Dowd, Arif Mardin and Dorn have been instrumental in the acquisition and development of new acts. Artist-producer King Curtis is also a main source of both new material and artists.

One of the label's new vocal-instrumental groups is Rasputin's Stash out of Chicago. It combines elements of jazz, r&b and rock.

In today's market while merchandising and general operating procedures grow more sophisticated, the influence of early blues continues to permeate even the newest forms of musical expression. Atlantic's roster of performers like Aretha Franklin, Wilson Pickett, Clarence Carter, King Curtis, Roberta Flack and Donny Hathaway—all of whom are respected chart artists—are strongly influenced by the early roots of gospel and blues music.



# FREEDOM MEANS

(CA 50004)

is an album of songs and music written by Rod McKuen, Jaques Brel, Terry Callier, Francis Lai, Al Wade, Burt Bachrach, Hal David and Jerry Butler. FREEDOM MEANS was produced, arranged and conducted by Charles Stepney; and was recorded at Ter-Mar Studios in Chicago with as many good friends as eighteen years of music-making can produce.

FREEDOM MEANS. A new album by The Dells. Includes the hit single;

**The Love We Had (Stays On My Mind).**

(CA 5683)



## THE DELLS

will celebrate 18 years of making music together  
this year. And it shows on their new album.



CADET<sup>TM</sup>

Cadet Records, A Division of **ERT** Corporation, 1301 Avenue of the Americas, New York, N.Y. 10019  
Exclusively Available on **ERT** 8-Track Cartridges and Cassettes

# Conglomerates Brushing Off Record-Tape Diversification

• Continued from page 15

put that division on the selling block, but management just doesn't want to take the loss."

United Artists, a subsidiary that is a major movie producer and record-tape company, last year sustained an \$18 million operating loss. It is hovering narrowly in the black at the end of its first half this year. For the first six months, United Artists gross fell more than 23 percent to \$89,175,000 from \$116,226,000, and after-tax profit slumped nearly 71 percent to \$759,000 from \$2,605,000 a year earlier. The lower profit includes a loss of \$1,500,000 after taxes in the United Artists Records division.

Thanks to Transamerica's strong performances in financial and real estate subsidiaries, it reported substantial gains at Occidental Life Insurance Co., Transamerica Title Insurance Co., and property and casualty divisions of the Transamerica insurance group, Transamerica Financial and Transamerica Computer Co., lending and leasing firms.

But it is in Transamerica's entertainment division where gloom exists and where calls of "get rid of it" are heard by disappointed shareholders.

In recent months, United Artists' worldwide cost-cutting program has been implemented and reported, and the personnel cutback alone has been figured to save up to \$5 million annually in over-

head. (Cost-cutting is under way in the record and tape division, where United Artists Records has phased out of its own tape division and consolidated the department under the record division. United Artists Records is the second major company to consolidate its tape department into the record division. Capitol Records phased out of its separate tape division about a year ago.)

There obviously were two choices for Transamerica and United Artists: attempt to spread losses over several years or take a large loss all at once. The latter alternative was selected.

One analyst with Bateman, Eichler, Hill & Richards urges a cautious outlook for the consumer electronics industry. "It isn't the most exciting area in the world. Many of the companies will not be showing gains this year. I'd be very selective in picking stocks in the group."

The failure of consumers to fall into step with most economic projections and begin spending enthusiastically during the early stages of 1971 has had unfortunate results.

For example:

A & E Plastic Pak (ASE) purchased Playmate Industries and Puerto Rico Industries, a division of Playmate, during the tape boom, but just as quickly posted "for sale" signs on them and unloaded both to Cassette Magnetics.

National Tape Distributors (OTC) has phased out of its record company, Vault, to concentrate on its strength: rack merchandising.

International Tape Cartridge Corp. and North American Leisure both started independent record labels. Both never really got off the ground, and the parent companies have had financial headaches.

Ponder & Best's electronics division, Vivitar, was consolidated into the photo department, and plans have been formulated to sell off its cassette equipment and phase out of consumer electronics.

Berkey Photo followed the lead of Ponder & Best and sold its tape division, Sentry Industries. "The tape business is far different than the photo industry. We just didn't know how to operate in home electronics," said a company executive.

It took about 18 months for Ehrenreich Photo-Optical Industries to unload Concord Electronics to Instrument Systems Corp., which owns Benjamin Electronic Sound.

Three smaller companies, Cassette Communications Corp., Channel Marketing and Audio Communications, all filed bankruptcy under Chapter 11, which allows a company's current officers to continue operating it with protection against creditors' lawsuits.

Viewlex shuttered Belle Wood, tape player manufacturer, and, ac-

# NY DEALER ATTRIBUTES 8-TRACK SPURT TO FOUR

NEW YORK—Quadrasonic's promotional thrust into the tape market has sparked buyer interest in conventional 8-track equipment, according to Harold Wally of Wally's Stereo Tape City here.

Wally said that even though the four-channel concept has been sluggish in taking off, the merchandising ballyhoo accompanying it has gone a long way toward developing consumer awareness about 8-track and its potential.

Noting that his company has yet to sell its first quadrasonic unit, Wally said it seems unlikely that the concept will make any noticeable impact on the consumer market in the immediate future. "But," he assured, "it is certainly doing the industry a great service by drumming up buyer interest in the various tape formats, particularly 8-track."

Wally maintains that the tape industry is still a long way from realizing its full potential, and that consumer education and the resulting awareness could be the key to developing that potential.

According to a corporate officer, "was operating in the red for some time" and "was not consistent with our Viewlex policies of profits and return on investment."

Hammond Organ Corp. sold the assets of its Gibbs Special Products Corp. to Bowman Astrosonix, a division of California Auto Radio.

Uncertainty over the future course of business has sent many industry companies scurrying to the sidelines as far as related subsidiaries are concerned.

It's precisely this development that has led Wall Street to shun many companies in the tape and record field, once considered "blue chip" hues.

The financial bail-outs of Capitol Industries, parent of Capitol Records and Audio Devices, and GRT Corp. are well documented. (Billboard, May 22, 1971, for Capitol and April 3, 1971, for GRT.)

In large measure the unfavorable picture is traceable to companies hurrying into ventures without recognizing the pitfalls.

Have conglomerates and widely diversified companies learned that there are few solvent firms with entertainment holdings?

"Probably not," stated one analyst. "It seems almost inevitable that once business and market conditions are favorable, there will be another wave of corporate mergers and acquisitions."

## THE LONDON HOWLIN' WOLF SESSIONS

FEATURING:  
ERIC CLAPTON  
STEVE WINWOOD  
BILL WYMAN  
CHARLIE WATTS

**THEY WANTED TO GIVE HOWLIN' WOLF A WOMAN BUT HE ALREADY HAD ONE. SO THEY DECIDED TO SEND FISH AND CHIPS INSTEAD.**

"CHESS Records arranged for a session in London so Wolf could record with various hotshots of the British recording industry. The sidemen were Eric Clapton, Bill Wyman, Charlie Watts, Klaus Voorman, Mick Jagger and Ringo Starr. Ringo Starr?

After the final session, they were trying to decide what token of appreciation they could give him.

"What do we send him?" asks Eric. "A woman," someone says. "Naaah," says Dayron, "he's already got a woman and he loves her. We can't send him that."

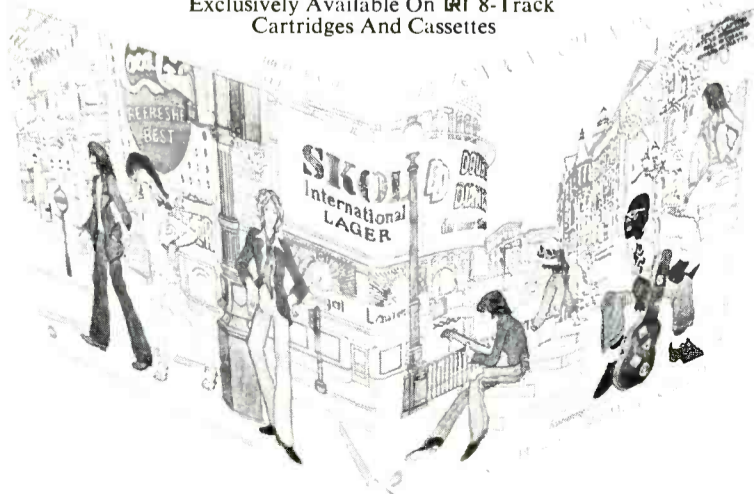
"If we send him a fishing rod, then he'll have to use it."

"Naah," says Dayron again. "He's going right back to do Greenville, North Carolina. He won't rest."

"Well," snaps Charlie Watts, "let's send him some fish and chips."

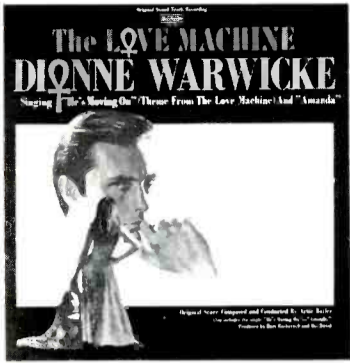
ROLLING STONE | June 11, 1970

Chess Records, A Division of  
GRT Corporation, 1301 Avenue of the Americas,  
New York, N.Y. 10019  
Exclusively Available On GRT 8-Track  
Cartridges And Cassettes



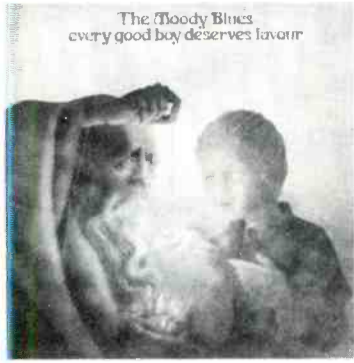
# Album Reviews Continued

AUGUST 14, 1971



**SOUNDTRACK**  
**DIONNE WARWICKE**  
 The Love Machine.  
 Scepter SPS 595

Adding the name and voice of Dionne Warwick to a film soundtrack insures heavy sales as witnessed by "Valley of the Dolls." Now the score of Jacqueline Susann's second film, penned by Artie Butler, is brought to life by Miss Warwick, featuring her new single, "Amanda" and "He's Moving On," penned by Ruth Batchelor and Bryan Wells.



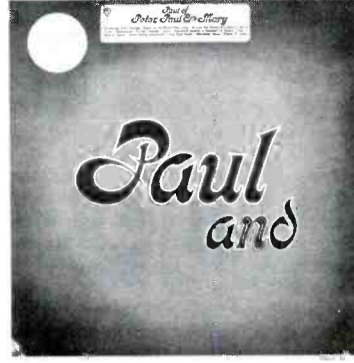
**POP**  
**THE MOODY BLUES—**  
 Every Good Boy Deserves Favour.  
 Threshold THS 5

The Moody Blues have always had some righteous things to say in rock's religious renaissance, and again they beautify the picture with more of their space-age blends of studio technology and timeless wisdom. Justin Hayward's "Story in Your Eyes" is the new single, while "My Song" and "You Can Never Go Home" rise in relief from the moving whole, bound to turn into more gold.



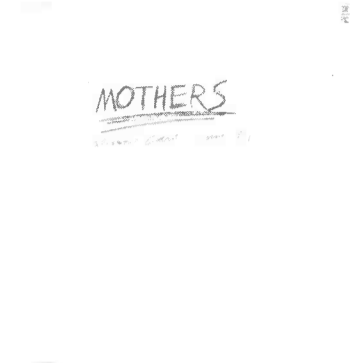
**POP**  
**FIREBALL—**  
 Deep Purple.  
 Warner Bros. BS 2564

Rock may be going soft in the States, but you'd have to shout loud and long to catch the attention of Britain's Deep Purple, who have toughened their once all-powerful rock histrionics to recapture the deep, dark era of heavyweight rock. The voice of Jon Lord rips and ravages, Ritchie Blackmore's guitar further whips up fury, and the group pulverizes "Fireball," "Fools" and "No One Came." Deep Purple is back and they're tough.



**POP**  
**PAUL STOOKEY—**  
 Paul And.  
 Warner Bros. WS 1912

Cleverly titled by a third of Peter, Paul and Mary, this dynamite program of inspirational-oriented folk-rock material, his solo debut, will prove a fast chart winner. With his current hit single, "Wedding Song," spotlighted, Stookey delivers a top reading of Woody Guthrie's "Gabriel's Mother Hiway Ballad No. 16 Blues," as well as an exceptional performance of his own ballad beauty, "Sebastian."



**POP**  
**THE MOTHERS—**  
 Fillmore East—June 1971.  
 Reprise MS 2042

Here is more Zappa schtick done live at the Fillmore East with all of the Mothers including Ian Underwood, Aynsley Dunbar, Jim Pons, Mark Volman, Howard Kaylan, Bob Harris and Don Preston. Best bits include both parts of "Willie the Pimp," "Bwana Dik," "Latex Solar Beef" and "What Kind of Girl Do You Think We Are?" The last is a good question and the answer is retained in this LP.



**POP**  
**ORPHEUS—**  
 Bell BELL 6061

Orpheus is back with Bell and their natural, soft-rock sound is a shoe-in to score with a hit single or two. Bruce Arnold and Steve Martin, who penned all the songs, work out a nice musical balance that enhances their sweet-rock with that CSN&Y acoustic feel. "Big Green Pearl," "I Wanna Be Your Lover" and "I'll Be There" will be hard to keep down, as this group, best remembered for their part in the Boston sound, broaden their appeal.



**SOUL**  
**FUNKADELIC—**  
 Maggot Brain.  
 Westbound WB 2007

Funkadelic is a heavyweight psychedelic-soul experiment that pits rough rock guitar and instrumentals against soul chants. A collective of voices and musicians, who also double as Parliament, Invictus group, rock and soul, some of the funkier, far-out flings in soul music. "Can You Get to That," "You and Your Folks" and "Wars of Armageddon" are typical Funkadelic freakouts.



**COUNTRY**  
**WILLIE NELSON—**  
 Yesterday's Wine.  
 RCA Victor LSP 4568

Willie Nelson traces the story of a man from birth to death, each song recalling different incidents of his life. Singer-songwriter Nelson remembers the "Family Bible" as a child, a "Summer of Roses" of love, reflection in "Yesterday's Wine," and finally full cycle back to God for "Goin' Home."



**COUNTRY**  
**DALLAS FRAZIER—**  
 My Baby Packed Up My Mind and Left Me.  
 RCA Victor LSP 4569

Multi-talented Dallas Frazier is a colorful country star whose natural sound spiced by his warm, textured voice is a listening delight. Vibrant song combination, top Nashville musicians and rich production brings to life "Where Is My Castle," "Big Mable Murphy" and "Child of the Wind," which should arouse strong response on the charts.



**CLASSICAL**  
**BETHOVEN: CONCERTO IN D, OP. 61A—**  
 Peter Serkin with the New Philharmonia Orch. (Ozawa).  
 RCA Red Seal LSC 3152

These two youthful talents, Serkin and Ozawa, combine flawlessly in this seldom-heard piano version. Serkin plays his solo parts with understanding, and energetically processes one dazzling after another. Ozawa is wholly effective.



**CLASSICAL**  
**HAYDN: SYMPHONY NO. 97 IN C/SYMPHONY NO. 98 IN B FLAT—**  
 The Cleveland Symphony (Szell).  
 Columbia M 30646

A sophisticated, sharply executed conducting performance by Szell marks this excellent LP. The No. 98 is done gracefully, with a colorful finale.



**CLASSICAL**  
**STRAUSS: ARIADNE AUF NAXOS (2 LP'S)—**  
 Rysanek/Peters/Jurinac/Pearce/Leinsdorf.  
 London OSA 13100

This two-LP set based on the Greek mythological tale gets an all-around inspiring performance by soloists, orchestra and conductor. Miss Rysanek's Ariadne is extremely effective. Peters, Pearce, Berry, Jurinac are likewise. And it takes a conductor of Leinsdorf's ability to put it all together beautifully.



**CLASSICAL**  
**CLASSIC FILM THEMES—**  
 Rome Philharmonic Orch. (Stratta).  
 Ampex A 10129

Interesting interpretations, and different, should put this LP over some of the others with a similar concept. Highlight here is the Adagio, the Mahler No. 5 movement from "Death in Venice." Also included is an unusual treatment of "The Blue Danube." Stratta's conducting is on target, as are the orchestra and three soloists.



**BLUES**  
**MUDDY WATERS—**  
 Muddy Waters.  
 Chess 2CV 60006 (2 LP's)

This special double record set is practically an anthology of the blues as played by one of the kings, Muddy Waters. There are cuts which feature Waters before his blues band sound, but the most electric cuts are tunes such as "Hoochie Coochie Man," or "I Want You to Love Me," record vintage 1953. Then there are the other Waters trademarks such as "Got My Mojo Working" and "Baby Please Don't Go."



**JAZZ**  
**GARY BARTZ NTU TROOP—**  
 Harlem Bush Music/Taifa.  
 Milestone MSP 9031

This album combines African ancestry, "Bush," and the ghettos of today, all the Harlems of the world, under the masterful artistry of Gary Bartz, who sidelines as the prime mover in the Miles Davis Septet. Bartz is a fine reed man, and his blend of music of the voice and instrumentation on this LP, the first of two, is not to be believed. The LP captures all of the flavor and feeling of both Africa and the GHETTO.

## SPECIAL MERIT PICKS

### LOW PRICE CLASSICAL

**THE ART OF SIR THOMAS BEECHAM—**  
 Seraphim S 60134  
 Sir Thomas' art of conducting shines in this LP of eight selections which include overture to "The Thieving Magpie," Trojan March from "The Trojans at Carthage" and Suite No. 1 from "Carmen." Culled from previous recordings.

More Album Reviews on Page 45

### SPOKEN WORD

**MOLIERE'S THE SCHOOL FOR WIVES—**  
 Brian Bedford/Joan van Ark/Various Artists.  
 Caedmon TRS 344  
 Moliere's wit and sharp observations couldn't be better interpreted and translated than in this marvelously performed three-LP set. Bedford, as Arnolphe, gives a glittering, sophisticated performance. Production is fast-paced throughout. Recent staging should help sales.

**OSCAR WILDE: THE CANTERBURY GHOST (2 LP'S)—**  
 Anthony Quayle. Caedmon TS 2051  
 Wilde's popularity continues to flourish and this two-LP set of his widely known work should ingratiate him even more. Quayle's

(Continued on page 45)

## ALBUM REVIEWS

### BB SPOTLIGHT

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

### SPECIAL MERIT

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

### FOUR STARS

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

## ★★★★ 4 STAR ★★★★★

### POPULAR ★★★★★

EMMETT FINLEY—Poison Ring PRRR 2241

### BLUES ★★★★★

JOHN LEE HOOKER—Coast to Coast Blues Band. United Artists UAS 5512

### SOUL ★★★★★

LOU JOHNSON—With You in Mind. Volt VOS 6017

### RELIGIOUS ★★★★★

COY COOK & THE SENATORS—This Is Our Land. Skylite SLP 6105  
 SAMMY HALL SINGERS — Let's Make Tomorrow Together. Christian Folk. FCS 1977

### CLASSICAL ★★★★★

GRANADOS: GOYESCAS — Aldo Ciccolini. Seraphim S 60178

### LOW PRICE CLASSICAL ★★★★★

WOLF: SONGS — Schwarzkopf/Furtwangler. Seraphim 60179  
 PROKOFIEV: PETER & THE WOLF/CLASSICAL SYMPHONY & Philharmonic Orch. (Kurtz). Seraphim S 60172

### GOSPEL ★★★★★

SWINDEL BROTHERS — The Gospel Plow. Rae-Cox 1123

### SPOKEN WORD ★★★★★

POETRY OF GEORGE SEFERIS — Read in Greek and English. Caedmon TC 1277

# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED  
THIS WEEK  
76

LAST WEEK  
80

\*This record is predicted to reach the TOP 40 EASY LISTENING Chart

## TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

### WILSON PICKETT—CALL MY NAME, I'LL BE THERE (2:16)

(Prod. Dave Crawford & Brad Shapiro) (Writers: Martin-Crawford-Shapiro) (Walden, ASCAP)—Picket follows his smash "Don't Knock My Love" with a blockbuster swinger that could easily prove his biggest hit ever. Super material and vocal workout. Flip: (No Information Available). Atlantic 2824

### JAMES BROWN—MAKE IT FUNKY, Part I (3:15)

(Prod. James Brown Prod.) (Writers: Brown-Bobbit) (Dynatone, BMI)—Brown moves over to the Polydor label with a funky beat powerhouse that has all the sales and chart potency of another "Hot Pants." Flip: "Make It Funky Part II" (4:05) (Dynatone, BMI). Polydor 14088

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### \*ENGELBERT HUMPERDINCK—ANOTHER TIME, ANOTHER PLACE (3:00)

(Prod. Gordon Mills) (Writers: Leander-Seago) (MCA, ASCAP)—For his second release of the year, Humperdinck has a winner in this ballad beauty, a sure-fire chart topper for his "When There's No You." Flip: "You're the Window of My World" (3:15) (Leeds, ASCAP). Parrot 40065 (London)

### HAMILTON, JOE FRANK & REYNOLDS—ANNABELLA (2:25)

(Prod. Steve Barri) (Writers: Arnold-Martin-Morrow) (Sunbury, ASCAP)—Their first time out, "Don't Pull Your Love," put them right in the Top 10 for a million seller. Followup is a driving rhythm ballad that offers much of that sales and chart potential. Flip: "Goin' Down" (2:59) (Cents & Pence Musique/Trousdale/Soldier, BMI). Dunhill 4287

### RAY STEVENS—ALL MY TRIALS (3:01)

(Prod. Ray Stevens) (Writer: Stevens) (Ahab, BMI)—Change of pace for Stevens is this exceptional sensitive reading of the folk ballad classic. Loaded with Hot 100 and Easy Listening potency, it's one of his best ever. Flip: "Have a Little Talk With Myself" (3:03) (Ahab, BMI). Barnaby 2039 (CBS)

### ANNE MURRAY—TALK IT OVER IN THE MORNING (2:28)

(Prod. Brian Aherne) (Writers: Williams-Nichols) (Almo, ASCAP)—That "Snowbird" lady comes up with a powerful rhythm ballad penned by the composers of "We've Only Just Begun" and "Rainy Days and Mondays." One of her finest performances. Flip: "Head Above the Water" (1:30) (Jolly Cheeks, BMI). Capitol 3159

### JOHNNY TAYLOR—HIJACKIN' LOVE (2:53)

(Prod. Don Davis) (Writers: Hester-Wylie) (Groovesville, BMI)—Taylor will fast top the success of "I Don't Wanna Lose You" with this infectious blues rocker... more in the bag of his "Jody Got Your Girl" hit. Flip: (No Information Available). Stax 0096

### GRAND FUNK RAILROAD—GIMME SHELTER (3:26)

(Prod. Terry Knight) (Writers: Jaggars-Richards) (Abkco, BMI)—The Stones' rocker serves as potent material for a commercial Top 40 smash for the album giants. Flip: (No Information Available). Capitol 3160

### \*KRIS KRISTOFFERSON—LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) (3:35)

(Prod. Fred Foster) (Writer: Kristofferson) (Combine, BMI)—From his new

smash LP, comes one of the top ballad performances of the package. This single should do for him much of what "If You Could Read My Mind" did for Lightfoot. Flip: "Epitaph (Black and Blue)" (3:21) (Combine, BMI). Monument 8525 (CBS)

### DAVID RUFFIN—YOU CAN COME RIGHT BACK TO ME (2:54)

(Prod. "Smoke" & Terry Johnson) (Writers: Burston-Jones) (Jobete, BMI)—It's been a while between records for Ruffin, but this is the funky beat ballad swinger that will put him right back up the Hot 100 and Soul charts. Flip: (No Information Available). Motown 1187

### MARY WELLS—I FOUND WHAT I WANTED (2:49)

(Prod. Sonny Limbo-Rick Hall) (Writers: Jackson-Moore) (Fame, BMI)—For her move to the label, the exceptional soul stylist comes up with a blockbuster commercial rock ballad. A sure contender for the Hot 100 and Soul. Fine production work by Rick Hall and Sonny Limbo. Flip: "I See a Future in You" (2:38) (Fame, BMI). Reprise 1031

### EDDIE FLOYD—BLOOD IS THICKER THAN WATER (2:40)

(Prod. S. Cropper, E. Floyd) (Writers: Cropper-Floyd-Rice) (East/Memphis, BMI)—Driving blues swinger has all the ingredients to put Floyd back up the charts. "California Girl" style. Flip: (No Information Available). Stax 0095

### HOLLY SHERWOOD—DAY BY DAY (Godspell Medley) (3:34)

(Prod. Marc Gordon & Tony Orlando) (Writer: Schwartz) (Valando/Cadenza, ASCAP)—Second entry (first by Bob Crewe) on this strong gospel-rock material from the off-Broadway smash hit "Godspell" is also a heavy commercial treatment loaded with Top 40 potential. Flip: (No Information Available). Carousel 30,057 (Bell)

### BRIAN INGLAND—GIDDY ON UP (3:03)

(Prod. John Madara) (Writers: Inland-Devon-Marshall) (Double Diamond, BMI)—Newcomer to the label comes up with bubblegum swinger that offers all the sales and chart potential of another Tommy Roe or Bobby Sherman. Strong Top 40 entry. Flip: (No Information Available). Columbia 4-45402

### JIM STOVER—THANKS FOR THE SMILES (2:36)

(Prod. Kenny O'Dell-Bob Montgomery-Bobby Goldsboro) (Writer: O'Dell) (House of Gold, BMI)—Potent debut of a folk balladeer with a beautiful sound on top material penned by Kenny O'Dell. This one could prove a smash and fast! Flip: (No Information Available). Big Tree 120 (Ampex)

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

\*NILSSON—Without Her (2:08) (Prod. Nilsson House Prod.) (Writer: Nilsson) (Rock, BMI)—His recent "Me and My Arrow" put him way up the Hot 100. This revival of his ballad material, a hit for Herb Alpert, offers much of that programming and sales potential. RCA 74-0524

\*PAUL ANKA—Do I Love You (3:06) (Prod. David Van De Pitte & Bruce Miller) (Writers: Anka-Rolot-Le Govic-Pe Loy) (Spanka, BMI)—Anka's first for the label is a driving rhythm ballad performance loaded with commercial appeal for Top 40 as well as MOR. Buddah 253

HOLLIES—Hey Willy (3:06) (Prod. Ron Richards) (Writers: Clarke-Greenaway-Cook) (Maribus, BMI)—Pulsating rocker with a clever lyric line offers much for Top 40 and the Hot 100. Epic 5-10754 (CBS)

HUMBLE PIE—I Don't Need No Doctor (3:45) (Writers: Ashford-Simpson-Armstead) (Renleigh/Baby Monica, BMI)—A cut from their forthcoming "Live at Fillmore East" LP is a wild rocker penned some time back by Valerie Simpson, Nick Ashford and Jo Armstead. A&M 1282

EDDIE KENDRICKS—I Did It All for You (2:59) (Prod. Frank Wilson) (Writers: Wilson-Webb) (Jobete, BMI)—The former Temptation member made a chart dent with his initial solo entry, "It's So Hard to Say Goodbye." Follow-up ballad has it to top that success. Tamla 54210 (Motown)

ASSOCIATION—Bring Yourself Home (3:56) (Prod. Association and Ray Pohlman) (Writer: Bluechel, Jr.) (Ferriswheel, BMI)—This cut from their new LP, "Stop Your Motor," is a strong rock ballad from the pen of Ted Bluechel Jr. Warner Bros. 7515

\*HERB ALPERT & THE TIJUANA BRASS—Darlin' (2:50) (Prod. Herb Alpert & Jerry Moss) (Writers: Wilson-Love) (Irving, BMI)—From the current hit chart LP "Summertime" comes a unique, swinging treatment of the Beach Boys' past hit and it offers much for play and sales. A&M 1284

OLIVER—Walkin' Down the Line (2:35) (Prod. Barry Kornfeld) (Writer: Dylan) (Warner Bros., ASCAP)—Oliver turns in a strong commercial treatment of the Bob Dylan folk-rocker, with much chart potential. United Artists 50814

EDWIN HAWKINS SINGERS—Children Get Together (2:47) (Prod. Stan Vincent) (Writer: Hawkins) (Kama Ripa/Hawkins, ASCAP)—More potent "Together" material, an original by Hawkins, should break into the Hot 100 and Soul charts. Buddah 251

VENTURES—Indian Sun (2:20) (Prod. Lanky Linstrot & the Ventures) (Writer: Ventures) (Tridex, BMI)—Group comes up with an instrumental winner in this easy beat swinger, a must for discotheques and juke boxes. United Artists 50800

SMOKE RISE—I'm Here/Love Me (3:14) (Prod. Dave Blue & Steve Schwartz) (Writers: Ruffin-Lineberger) (Noma/Ruffline, BMI)—From the rock opera, "The Survival of St. Joan" comes a well-done rock ballad medley with strong commercial possibilities for Top 40. Paramount 0113

PETER ALLEN—Honest Queen (3:16) (Prod. Dick Bozzi) (Writers: Levitt-Allen) (Valando, ASCAP)—Allen's first for the label, a cut from his new LP, is a top folk rock ballad with a clever lyric line and a fine vocal workout. Metromedia 224

DAVE ELLINGTON—Some Kind of Summer (3:29) (Prod. Jimmy Bowen) (Writer: Ellington) (Quill, ASCAP)—A super bubblegum swinger with a summer's end theme could prove a heavy Top 40 winner. Amos 164 (Bell)

\*JULIUS WECHTER & THE BAJA MARIMBA BAND—As Time Goes By (3:18) (Prod. Stephen Goldman) (Writer: Hupfeld) (Warner Bros., ASCAP)—The classic ballad from "Casablanca" is updated in a clever treatment loaded with MOR appeal, that could move over Top 40 as well. A&M 1281

JO MAMA—Smack Water Jack (2:41) (Prod. Tom Dowd & Albhy Galuten) (Writers: King-Goffin) (Screen Gems-Columbia, BMI)—The Carole King-Goffin rocker serves as strong material for Jo Mama and it should put her on the charts. Atlantic 2821

YUKON—Understanding Is Sorrow (3:06) (Prod. Theodore & Goffey) (Writer: Lehman) (Interior, BMI)—Driving gospel rock ballad with a potent lyric line is given an exceptional vocal workout and arrangement with much commercial appeal for Top 40. Sussex 220 (Buddah)

## TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

### BUCK OWENS AND THE BUCKAROOS—ROLLIN' IN MY SWEET BABY'S ARMS (2:16)

(Writer: trad/arr.: Owens) (Blue Book, BMI)—Culled from his hit LP "Ruby," Owens has a blockbuster in this powerful rhythm revival, headed right for the top. Flip: "Corn Likker" (2:35) (Blue Book, BMI). Capitol 3164

### NAT STUCKEY—I'M GONNA ACT RIGHT (1:52)

(Prod. Jerry Bradley) (Writer: Tillis) (Cedarwood, BMI)—Mel Tillis penned this top rhythm ballad and Stuckey sings it for all it's worth. Has that top 10 sound! Flip: "Chained" (2:12) (Hall-Clement, BMI). RCA 48-1010

### TEX WILLIAMS—THE NIGHT MISS NANCY ANN'S HOTEL FOR SINGLE GIRLS BURNED DOWN (3:16)

(Prod. Ray Pennington) (Writer: Feller) (House of Cash, BMI)—That "Smoke, Smoke, Smoke That Cigarette" man keeps making hit combacks and he'll do it again with this clever piece of rhythm material with a wild story line. Flip: "If It's All the Same to You" (2:36) (Combine, BMI). Monument 8503 (CBS)

## CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

FERLIN HUSKY—Open Up the Book (and Take a Look) (1:55) (Lowery, BMI) CAPITOL 3165

LEFTY FRIZZELL—Honky Stank Stardust Cowboy (2:54) (Jack & Bill, ASCAP). COLUMBIA 4-4537

SUE RICHARDS—I'll Leave Your Bags (at the Honky Tonk) (2:10) (Gallico, BMI) EPIC 5-10764 (CBS)

DALE WARD—A Brand New Me (2:40) (Parabut/Assorted, BMI). DOT 17389 (Paramount)

BOB WILSON—The Nervous Auctioneer (2:56) (Target, BMI). TARGET 136

STUART HAMBLEN—When Earth's Last Picture Is Painted (3:09) (Hamblen, ASCAP). RCA 74-0525

HAROLD LEE—Mountain Woman (2:45) (Tree, BMI). CARTWHEEL 198

BUD BREWER—Tell Me Not To (2:32) (Red Coach, BMI). RCA 48-1009

## TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

WILSON PICKETT—Call My Name, I'll Be There (See Pop Pick)

JAMES BROWN—It Funky (Part I) (See Pop Pick)

JOHNNY TAYLOR—Hijackin' Love (See Pop Pick)

DAVID RUFFIN—You Can Come Right Back to Me (See Pop Pick)

MARY WELLS—I Found What I Wanted (See Pop Pick)

EDDIE FLOYD—Blood Is Thicker Than Water (See Pop Pick)

## CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

SOLOMON BURKE—J.C. I Know Who You Are (3:00) (Kid's Music, BMI). MGM 14279

SWAMP DOGG—These Are Not My People (2:35) (Lowery, BMI). ROKER 505

BETTE WILLIAMS—A Feeling for Someone Else Has Grown (3:04) (William/Pecle, BMI) GREGAR 71-0110 (RCA)

DAN GREER—Masquerade (2:15) (Sounds of Memphis/Gre-Jac, BMI). SOUNDS OF MEMPHIS 701 (MGM)

# 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.

- LIAR . . . Three Dog Night, Dunhill
- SPANISH HARLEM . . . Aretha Franklin, Atlantic
- I JUST WANT TO CELEBRATE . . . Rare Earth, Rare Earth (Motown)
- AIN'T NO SUNSHINE . . . Bill Withers, Sussex (Buddah)
- GO DOWN GAMBLIN' . . . Blood, Sweat & Tears, Columbia
- STICK-UP . . . Honey Cone, Hot Wax (Buddah)
- WHERE YOU LEAD . . . Barbra Streisand, Columbia
- GO AWAY LITTLE GIRL . . . Donny Osmond, MGM
- CHIRPY CHIRPY CHEEP CHEEP . . . Mac & Katie Kissoon, ABC
- I WOKE UP IN LOVE THIS MORNING . . . Partridge Family, Bell
- UNCLE ALBERT/ADMIRAL HALSEY . . . Paul & Linda McCartney, Apple
- BANGLA DESH . . . George Harrison, Apple
- ALL DAY MUSIC . . . War, United Artists
- THE NIGHT THEY DROVE OLD DIXIE DOWN . . . Joan Baez, Vanguard
- RAIN DANCE . . . Guess Who, RCA
- SWEET CITY WOMAN . . . Stampeders, Bell
- IF YOU REALLY LOVE ME . . . Stevie Wonder, Tamla (Motown)
- SURRENDER . . . Diana Ross, Motown

# ACTION Records

## NATIONAL BREAKOUTS

### SINGLES

- I WOKE UP IN LOVE THIS MORNING . . . Partridge Family starring Shirley Jones & featuring David Cassidy, Bell 45-130 (Screen Gems-Columbia, BMI)
- UNCLE ALBERT/ADMIRAL HALSEY . . . Paul & Linda McCartney, Apple 6278 (Maclen/McCartney, BMI)
- BANGLA DESH . . . George Harrison, Apple 1836 (Harrisons, BMI)

### ALBUMS

- WHO . . . Who's Next?, Decca DL 79182 (MCA)
- TOM PAXTON . . . How Come the Sun, Reprise RS 6443

## REGIONAL BREAKOUTS

### SINGLES

- TRAPPED BY A THING CALLED LOVE . . . Denise LaSalle, Westbound 182 (Chess/Janus) (Ordena/Bridgeport, BMI) (Detroit)

### ALBUMS

- NIKKI GIOVANNI . . . Truth Is on the Way, Right On RR 05001 (NEW YORK)

# Bubbling Under The TOP LP'S

- SCANDALOUS JOHN . . . Soundtrack, Vista 5004
- BUOYS . . . Timothy, Scepter SP5 24001
- SMOKE RISE . . . Survival of St. Joan, Paramount PAS 9000
- PERSUASIONS . . . We Came to Play, Capitol ST 791
- BLACK OAK ARKANSAS . . . Atco SD 33-354
- MC5 . . . High Time, Atlantic SD 8285
- JACK BRUCE . . . Harmony Row, Atco SD 33-365
- THE LONDON HOWLIN' WOLF SESSIONS . . . Chess CH 60008 (Chess/Janus)
- MIKE CURB CONGREGATION . . . Put Your Hand in the Hand, MGM SE 4788
- JEANNIE C. RILEY . . . Greatest Hits, Plantation PLP 13 (\$55 Int'l)
- DAN HICKS & HIS HOT LICKS . . . Where's the Money
- HEDGE & DONNA . . . Evolution, Polydor 24-4063
- CLIMAX BLUES BAND . . . Sire SI 4001 (Polydor)
- KEEF HARTLEY . . . Overdog, Deram DES 18057 (London)
- IDES OF MARCH . . . Common Bond, Warner Bros. WS 1896
- CHI-LITES . . . (For God's Sake) Give More Power to the People, Brunswick BL 754170
- NINA SIMONE . . . Here Comes the Sun, RCA LSP 4536
- DELLS . . . Freedom Means, Cadet CA 50004 (Chess/Janis)
- SHAWN PHILLIPS . . . Second Contribution, A&M 4282
- IAN MATTHEWS . . . If You Saw Thr' My Eyes, Vertigo VEL 1002 (Mercury)
- PETE SEEGER . . . Rainbow Race, Columbia S 30739
- BILLY ECKSTINE . . . Feel the Warm, Enterprise ENS 1017 (Stax/Volt)

# Bubbling Under The HOT 100

- GOT TO HAVE YOUR LOVIN' . . . King Floyd, Chimneyville 439 (Cotillion)
- LUCKY ME . . . Moments, Stang 5031 (All Platinum)
- DON'T TRY TO LAY NO BOOGIE-WOOGIE ON THE KING OF ROCK & ROLL . . . John Baldry, Warner Bros.
- A NATURAL MAN . . . Lou Rawls, MGM 14262
- CANDY APPLE RED . . . R. Dean Taylor, Rare Earth 5030 (Motown)
- WOMEN'S LOVE RIGHTS . . . Laura Lee, Hot Wax 7105 (Buddah)
- BREAKDOWN . . . Parliament, Invictus 9095 (Capitol)
- IT'S ABOUT TIME . . . Dillards, Anthem 101 (United Artists)
- I LOVE THE WAY YOU LOVE . . . Betty Wright, Alston 4594 (Atco)
- FUNKY L.A. . . . Paul Humphrey & His Cool Aid Chemists, Lizard 1000
- FEEL SO BAD . . . Ray Charles, ABC 11308
- WONDER WHAT SHE'LL THINK ABOUT ME LEAVING . . . Conway Twitty, Decca 32842 (MCA)
- TIE-DYE PRINCESS . . . Ides of March, Warner Bros. 7587
- HOW CAN I UNLOVE YOU . . . Lynn Anderson, Columbia 4-45429

AUGUST 14, 1971, BILLBOARD

# New LP/Tape Releases

Weekly product list includes the most recent LP and tape releases. Listings are in alphabetical order by artist in pop, by composer in classical. Prices are manufacturers' suggested list and subject to change.

Symbols: LP—long-playing record album; CA—cassette; 8T—8-track cartridge; OR—open reel tape.

## POPULAR

- | ARTIST, Title                       | Config., Label, No., List Price   |
|-------------------------------------|---|
| <b>H</b>                            |   |
| <b>HALL, SAMMY SINGERS</b>          | Let's Make Tomorrow Together (LP) Christian Folk FCS 1977 . . . \$4.98                      |
| <b>HINES, EARL at Home</b>          | (LP) Delmark DS 212 . . . \$4.98  |
| <b>HOOKER, JOHN LEE</b>             | Coast to Coast Blues Band (LP) United Artists UAS 5512 . . . \$4.98                         |
| <b>J</b>                            |   |
| <b>JACKSON, CARL</b>                | Blue Grass Festival (LP) Prize PRS 498-02 . . . \$4.98                                      |
| <b>JOHNSON, LOU</b>                 | With You in Mind (LP) Volt V05 6017 . . . \$4.98  |
| <b>JON &amp; JODI, Two Sides of</b> | (LP) Del-Ray DR 1001 . . . \$4.98   |
| <b>L</b>                            |   |
| <b>LANCE, BOBBY</b>                 | (LP) Cotillion SD 9041 . . . \$4.98   |
| <b>THE LIVING SOUND</b>             | Let's Build a Bridge (LP) Light LS 5568 . . . \$4.98  |
| <b>MCCORMACK, JOHN</b>              | Because & Other Songs of Sentiment (LP) RCA Victor VIC 1622 . . . \$2.98                    |
| <b>THE MOODY BLUES</b>              | Every Good Boy Deserves Favour (LP) Threshold THS 5 . . . \$5.98                            |
| <b>THE MOTHERS</b>                  | Fillmore East—June 1971 (LP) Reprise MS 2042 . . . \$4.98                                   |
| <b>E</b>                            |   |
| <b>EVERETT, TOM</b>                 | Porchlight on in Oregon (LP) RCA Victor LSP 4652 . . . \$5.98<br>(8T) P85 1792 . . . \$6.98 |
| <b>F</b>                            |   |
| <b>FINLEY, EMMETT</b>               | (LP) Poison Ring PRR 2241 . . . \$4.98  |
| <b>FIREBALL</b>                     | Deep Purple (LP) Warner Bros. BS 2564 . . . \$4.98  |
| <b>FLAGG, FANNIE</b>                | My Husband Doesn't Know I'm Making This Call (LP) Sunflower SNF 5008 . . . \$4.98           |
| <b>FRAZIER, DALLAS</b>              | My Baby Packed Up My Mind and Left Me (LP) RCA Victor LSP 4569 . . . \$5.98                 |

- | ARTIST, Title                                  | Config., Label, No., List Price                           |
|--|---|
| <b>G</b>                                       |   |
| <b>ORPHEUS</b>                                 | (LP) Bell BELL 6061 . . . \$4.98                          |
| <b>P</b>                                       |   |
| <b>PHILPOTT, WAYNE</b>                         | Hello Rock (LP) Word WST 8513 . . . \$4.98                |
| <b>PORTER, DAVID</b>                           | Victim of the Joke? (LP) Enterprise ENS 1019 . . . \$4.98 |
| <b>R</b>                                       |   |
| <b>ROSANOVA, JOE &amp; THE VINEYARD</b>        | (LP) Astro Sonic DAP 4000 . . . \$4.98                    |
| <b>S</b>                                       |   |
| <b>SMITH, SAMMI</b>                            | Lonesome (LP) Mega M 31-1007 . . . \$4.98                 |
| <b>STOOKEY, PAUL</b>                           | Paul and (LP) Warner Bros. WS 1912 . . . \$4.98           |
| <b>SULLIVAN, IRA</b>                           | Nicky's Tune (LP) Delmark D 422 . . . \$4.98              |
| <b>SWINDELL BROTHERS</b>                       | The Gospel Plow (LP) Rae-Cox 1123 . . . \$4.98            |
| <b>V</b>                                       |   |
| <b>VALLEY, JIM WITH STEVE SCHURR</b>           | Family (LP) Light LS 5564 . . . \$4.98                    |
| <b>W</b>                                       |   |
| <b>WALKER, ALBERTINE, The Dynamic Voice of</b> | (LP) Hob HBX 2134 . . . \$3.98                            |
| <b>WARWICKE, DIONNE</b>                        | The Love Machine; (LP) Scepter SP5 595 . . . \$4.98       |

- | ARTIST, Title   | Config., Label, No., List Price  |
|---|--|
| <b>G</b>  |  |
| <b>GRANADOS: COYESCAS</b>   | Aldo Ciccolini (LP) Seraphim S 60178 . . . \$2.98                            |
| <b>H</b>  |  |
| <b>HAYDN: SYMPHONY NO. 97 IN C/SYMPHONY NO. 98 IN B FLAT</b>  | The Cleveland Symphony (Szell) (LP) Columbia M 30646 . . . \$5.98            |
| <b>M</b>  |  |
| <b>MAHLER: DEATH IN VENICE</b>  | Rafael Kubelik (DGG) 2538 124 . . . \$6.98                                   |
| <b>A.A. MILNE: WHEN WE'RE VERY YOUNG &amp; NOW WE ARE SIX</b>   | Judith Anderson (LP) Caedmon TC 1356 . . . \$6.50                            |
| <b>MOLIERE'S: THE SCHOOL FOR WIVES</b>  | Brian Bedford/Jean van Ark/Various Artists (LP) Caedmon TRS 344 . . . \$6.50 |
| <b>MOZART: SYMPHONIES NOS. 35 &amp; 36</b>  | Berlin Philharmonic (Karajan) (LP) Angel S 36770 . . . \$5.98                |
| <b>MOZART: SYMPHONIES NOS. 38 &amp; 39</b>  | Berlin Philharmonic (Karajan) (LP) Angel S 36771 . . . \$5.98                |
| <b>MOZART SYMPHONIES NOS. 40 &amp; 41</b>   | Berlin Philharmonic (Karajan) (LP) Angel S 36772 . . . \$5.98                |
| <b>P</b>  |  |
| <b>PARKENING PLAYS BACH</b>   | Christopher Parkening (LP) Angel S 36041 . . . \$5.98                        |
| <b>POETRY OF GEORGE SEFERIS</b>   | Read in Greek and English (LP) Caedmon TC 1277 . . . \$6.50                  |
| <b>PROKOFIEV: PETER &amp; THE WOLF/CLASSICAL SYMPHONY</b>   | Philharmonia Orch. (Kurtz) (LP) Seraphim S 60172 . . . \$2.98                |
| <b>PROKOFIEV SYMPHONY NO. 5</b>   | Philadelphia Orch. (Ormandy) (LP) Odyssey Y 30490 . . . \$2.98               |
| <b>S</b>  |  |
| <b>STRAVINSKY CONDUCTS MUSIC FOR CHAMBER AND JAZZ ENSEMBLES/TANGOS/PASTORALE/PRELUDE/EBONY CONCERTO/OCTET FOR WIND INSTRUMENTS/CONCERTING FOR TWELVE INSTRUMENTS/RAGTIME FOR ELEVEN INSTRUMENTS</b> | (LP) Columbia M 30579 . . . \$5.98   |
| <b>W</b>  |  |
| <b>OSCAR WILDE: THE CANTERBURY GHOST</b>  | Anthony Quayle (LP) Caedmon TC 2051 . . . \$6.50                             |
| <b>WOLF: SONGS</b>  | Schwarzkopf/Furtwangler (LP) Seraphim 60179 . . . \$2.98                     |

## CLASSICAL

- | ARTIST, Title                           | Config., Label, No., List Price  |
|---|--|
| <b>A</b>                                |  |
| <b>THE ART OF SIR THOMAS BEECHAM</b>    | (LP) Seraphim S 60134 . . . \$2.98   |
| <b>B</b>                                |  |
| <b>BEETHOVEN: CONCERTO IN D OP. 61a</b> | Peter Serkin/New Philharmonia Orch. (Ozawa); (LP) RCA Red Seal LSC 3152 . . . \$5.98 |
| <b>ANDREE JULIETTE BRUN</b>             | In Concert (LP) Falconer CL 711 . . . \$5.00   |
| <b>C</b>                                |  |
| <b>CLASSICAL FILM THEMES</b>            | Rome Philharmonic Orch. (Stratta) (LP) Ampex A 10129 . . . \$4.98                    |

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

POPULAR		CLASSICAL	
Name of Artist	Name of Album	Name of Composer & Title of Album	Name of Artist
(LP) Label & Number . . . Price	(LP) Label & Number . . . Price	(LP) Label & Number . . . Price	(LP) Label & Number . . . Price
(8T) Number . . . Price	(8T) Number . . . Price	(8T) Number . . . Price	(8T) Number . . . Price
(CA) Number . . . Price	(CA) Number . . . Price	(CA) Number . . . Price	(CA) Number . . . Price
(OR) Number . . . Price	(OR) Number . . . Price	(OR) Number . . . Price	(OR) Number . . . Price

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

# Vox Jox

(Continued on page 38)

who've registered for the Billboard Radio Programming Forum Aug. 19-21 in Chicago include: **Bob Nelson**, CFCO, Chatham, Ont., Can-

## SPECIAL MERIT PICKS

• Continued from page 43  
reading is exceptional, giving it all the nuances, the enthusiasm, and the color the work deserves.

## POP

**AMON DUUL** — Dance of the Lemmings. United Artists UAS 9954  
Amon Duul is definitely not your run of mill rock group, as their eclectic brand of rock blends sounds alien and ethereal with the basics of rock, easily lulling the listener into the group's well-produced trips through time and space. The instrumental flow is four-sided, and remains for the most part unbroken but for the changing of sides, as Amon Duul sweeps somewhat mysteriously through many themes tied together in their heavy Germanic rock suite.

- SWEET GINGERBREAD MAN . . . Mike Curb Congregation, MGM 14265
- WAITING AT THE BUS STOP . . . Bobby Sherman, Metromedia 222
- THE YEAR THAT CLAYTON DELANEY DIED . . . Tom T. Hall, Mercury 73221
- HE'D RATHER HAVE THE RAIN . . . Heaven Bound with Tony Scotti, Sunflower 14284 (MGM)

ada; **Michael Parker**, WMBD, Peoria; **Ted Thorne**, WMCA, Gary, Ind.; **Mark White**, BBC, London (he's head of Radio One, in case you don't know; a great guy); **James Thompson** and **Robert Maley**, WPPA, Pottsville, Pa.; **J. Robert Cole**, CBS Radio, New York (Bob is head of all CBS-FM operations and I'd point out that he, too, is a great guy but I don't like to repeat myself); **Jack Hakim**, Buddah Records; **Doug Peyton**, WCUE, Akron; **Doug Cox**, KPCC-FM, Los Angeles, and the fantastic **Don Graham**, Mendes/Graham Associates, Los Angeles. I'm real pleased with the turnout so far. Some awfully good people are coming; others are planning to register later. You can register at the door, if you have to, for \$150. But it's less of a hassle to register early. Incidentally, there's going to be a special session directed to college radio Friday night starting about 10. **Augie Blume** and some other heavies are going to be there. Assistant radio-TV editor **Bob Glassenberg** will guide the session and it should turn into a rap-athon plus.

From Cincinnati comes word that **J. J. (Steve) Crane** has left

his general manager post at WUBE Radio to assume other duties in the Kaye-Smith radio chain. Replacing at WUBE is **Bill T. Jenkins**, formerly at WZIP and later a Procter & Gamble sales exec. . . . **Bob Martin** is the new music director at WLW Radio. Martin, who carries the regular 7 to midnight shift, has set Tuesday afternoons, from 2 to 5, for record people. You can phone Bob at 241-1822. . . . **Bill Mason** has left good music WCKY to become program director at country music KFOX-AM and FM, Long Beach, Calif. **Dave Howe**, another former WCKY staffer, is now program chief at WEBN-FM.

Greg White, former program director of WGAI, Elizabeth City, N.J., reports in from WDMG, Douglas, Ga., where he's doing an air show. . . . **Larry Baunach** is national sales and promotion director of Dot Records; I'd goofed in a story about him helping as a chairman at the Forum. Sorry, Larry. I hereby fine myself one beer (actually, I'm on a diet anyhow). Some other errors we had I'll hereby correct for the record right now: **Harold Childs** is national promotion director of A&M Records, **Ed DeJoy** is administrative assistant/promotion, A&M Records; **Jerry Love** (remember "Love Garden," Jerry?) is east coast promotion director, **Mike Leventon** is album coordinator, A&M Records.

# Jukebox programming

## Ask Industry-Wide Study Of 'No-Cancel,' Long 45's

CHICAGO — The jukebox operating industry must make record manufacturers aware of such problems as non-cancellation and premature cancellation caused by overly-long singles.

This is the view of William Findlay, engineer at Rock-Ola Manufacturing Co. here, who suggests formation of a joint committee of jukebox experts and record mastering engineers.

While most complaints about long singles have revolved around the playing time consumed, Findlay said that an even greater problem perhaps is the service call required when a record is stuck.

As things stand now, jukeboxes must be adjusted somewhere between a minimum time of 2 to 3 minutes and over 5 minutes. This means that recordings with a cut-out groove that does not extend far enough into the center will not cancel. By contrast, the final portion of long recordings may not

be heard. Either problem may cause a \$20 service call.

"There are standards as to the run-in and cut-out groove, but manufacturers of records do not follow these standards very carefully," said Findlay. "Why can't they meet our criteria? All these record manufacturers can't be using different standards and still be turning out a satisfactory product."

Findlay, who with local RCA Recording Studio manager Joe Wells and Ed Webb of Webb Recording here organized the mid-west chapter of the Audio Engineers Society, believes a committee should attack the problem immediately.

He agreed that the problem is not just the \$20 service call when a record sticks. The record may be damaged and since the serviceman may not have an extra copy it can mean a top hit will be off the box until the next record changing period—perhaps two weeks.

## Fight Wis. Jukebox Tax; 'Agencies' Pry Into Files

By EARL PAIGE

MADISON, Wis. — Jukebox operators in this state see no end to tax problems. Already fighting the state's 4 percent sales tax, they are now being pestered by private tax investigators who apparently have access to operators' income tax files.

National speakers at the Wisconsin Music Merchants Convention offered some consolation, Music Operators of America (MOA) president Les Montooth (Peoria, Ill.) told how in early days MOA members had to bring their own jukeboxes to the annual event because few manufacturers supported the group. This has all changed, he said, and he ticked off many new MOA services now available.

The newest service is a computerized accounting system put together by an expert in tax accounting who recently saved a Michigan operator \$24,000 in a depreciation readjustment, Montooth said.

However, MOA executive vice president Fred Granger (Chicago) was less consoling. He told how the jukebox operating industry in Italy has been depressed because of high licenses and taxes.

Granger outlined MOA's long battle against a record royalty fee, now in Senate Judiciary limbo. "We will be dragged to the gallows, as they say, before we will give up on our stand," he said.

MOA's stand is to support the industry-backed \$8-per-jukebox-

per-year royalty agreed upon in 1967. It opposes three Senate amendments that would add \$1 for artists, 50c for registration and a 5-year periodic review of the whole jukebox-copyright package.

Granger remarked that it is curious the industry has a reputation of dishonesty while most MOA members are now voluntarily raising their own dues to a higher figure. The dues, based on number of machines operated, is governed by the honor system.

MOA expects the copyright battle to intensify next year.

Attorney Chester J. Niebler outlined the frustrating fight to gain jukebox exemption from Wisconsin's 4 percent sales tax.

Jukebox operators contest the law on the basis that they are discriminated against, inasmuch as coin-operated telephones, laundry machines and other devices are exempt. Such exemptions were written in when the law was passed that makes jukeboxes and games gross receipts subject to sales tax.

"They will delay you to death," Niebler said at one point, telling how months elapse without any action. He said he is "more convinced than ever" that the jukebox business is a victim of discrimination.

He said the best route is to perfect the association's appeal, which must be done by Aug. 21, 1971.

There was little debate among the large delegation of members

## Snowmobiles; Resorts Spur Jukebox Play

MADISON, Wis. — The snowmobile boom is making life more interesting for jukebox programmers the year round at northern resorts, according to Mr. and Mrs. Frank Sawejka, Coin-Operated Amusement Co., Beaver Dam, Wis. In addition to year-round activity, they expect the number of jukeboxes to double at most resorts.

The two jukebox installation is already a trend at many resorts, said the Sawejkas. "The adults want their box and they also want one for the youngsters in another room where we can program the Partridge Family, Osmond Brothers and this sort of material," said Mrs. Ruth Sawejka.

To illustrate the role of the jukebox at a resort the couple

(Continued on page 49)

## Firm's Varied Stops Require 3 Programmers, 3 Suppliers

By MILDRED HALL

WASHINGTON — D.C. Vending's locations here are so varied in types of music preferred that it requires three programmers and at least as many one-stops to keep up with music trends.

The location sweep radiates out to the country-music lovers in Manassas, Va., to Germantown and Laurel, Md., where they go for pop and established stars like Dionne Warwick and Aretha Franklin. In the District of Columbia the fare is even more varied:

- Real soul in northeast and southeast;

- Golden oldies for young Wisconsin avenue locations;

- Classic favorites by Frank Sinatra, Tony Bennett and Nat King Cole on upper-establishment Connecticut Avenue;

- Nostalgic 1950's stars like Teresa Brewer and Chubby Checker and Elvis Presley, plus right-now rock, for the campus and Georgetown spots;

- Young rock, rhythm and blues in the high schools.

Add to this the fact that almost all locations want to have at least a couple of the latest chart toppers or fast climbers, preferably in their own musical-preference category, but not always. And don't forget the sudden demands for some new breakout, not even on the charts, that has caught fire with the location patrons.

How does one programmer manage to keep track of all these categories, with the individual location differences within categories? In D.C. Vending, it takes three to do it, with all the help they can get from their distributors, location owners, trade lists and personal sleuthing. They follow local radio play, particularly WOL for soul and their golden-oldies; WPGC for young rockers who also like some soul; and WWDC-FM for classical programming.

The tandem programming operation in D.C. Vending is handled by the manager, John N. Deoudes, who tracks the Virginia area, particularly for country music (he talks to waitresses, too); Veronica G. Davis, their soul specialist in D.C., and Shelly Rosenberg who covers pop and classical programming.

Who helps them the least? Regrettably—the manufacturers. Says Shelly Rosenberg: "We get some new records in the mail—the samples that the manufacturers send radio stations—but only a few, mostly from Columbia, Decca, Plantation, Liberty and one or two others. So we have to watch the charts, ask around, listen a lot to the radio and get help from our distributors."

The distributors, she said, "tell us about the new ones that will

(Continued on page 49)

## Coin Machine World

### ILL. ASSN.

The Illinois Coin Machine Operators Association (ICMOA) is preparing for tax increases. House Bill 1836, originally proposing a raise for coin-operated amusement machine taxes to \$25, was amended following ICMOA action to \$17.50 then tabled until fall. Meanwhile, various Illinois municipalities are

considering local operating license and machine tax increases.

Thus, one of the major items at the ICMOA convention at Rockton, Ill., Sept. 17-19, will be taxes. A full weekend of activities is planned, including events for wives. Registration is \$20 per person. ICMOA executive director Fred Gain advises securing early reservations at the Wagon Wheel. This is being handled through ICMOA's Springfield, Ill., office at 510 E. Monroe, Springfield, Ill. 62701. Wisconsin Music Merchants members are being invited too. Registration begins at 6:30 p.m. Friday and the main business sessions will be the following day.

### KAN. ASSN.

For the first time, municipalities in Kansas are making jukeboxes and other coin-operated equipment receipts subject to a city sales tax. This has occurred in Manhattan and Lawrence, the latter the site of the Aug. 14-15 meeting of the Kansas Amusement and Music Association (KAMA). Local and state taxes

(Continued on page 49)

## Steppenwolf Mgr.: 'B-Sides' Important

By MAT FREEDLAND

LOS ANGELES—"B-sides are more important than ever, they're no longer a shuck," said Tom Thacker, the Reb Foster Associates executive who negotiated the substitution of an 8:46 minute B-side ("For Madmen Only") on Steppenwolf's single of "Ride With Me."

A special jukebox edition of the

record was shipped with "Black Pit," a 3:30 B-side, pulled from Steppenwolf's yet unreleased next album after programmer complaints reached Billboard.

"It's now a question of whether B-sides are chosen for the consumer or for the jukebox," said Thacker. "Most artists want a B-

(Continued on page 49)

## Wisconsin Meeting



WISCONSIN JUKEBOX operators were honored by the presence of Lou Casola, Rockford, Ill., who attended the recent Wisconsin Music Merchants convention. Casola (left photo) helped found Music Operators of America (MOA) and served for many years before going into another business. MOA executive vice president Fred Granger (second

from left photo) journeyed to Madison, Wis., from Chicago. Leaders of the Wisconsin group (center photo from left) Lou Glass, Jim Stansfield, Roger Boockmeier and C. S. (Clint) Pierce. Attorney Chester Niebler (second from right photo) outlined the tax crisis. Wisconsin secretary Ed Dowe (left in far right photo) and MOA president Les Montooth, Peoria, Ill.



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GOLDEN  
PROGRAM

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MUSIC OF YOUR CHOICE

DEPOSIT	SINGLES	LP ALBUMS
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2 QUARTERS	5	2 SIDES
QUARTER	2	1 SIDE

SELECT AFTER DEPOSITING  
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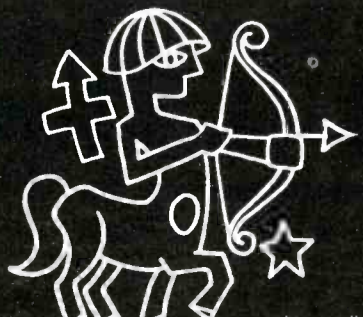
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# International News Reports

## From The Music Capitals of the World

### SAN JUAN

**Bobby Rydell** (Sixxus Production) will be the next attraction (July 30) at San Jeronimo Hotel for two weeks. . . . **Phil Flowers** (A&M) appeared at Club Tropicoro of El San Juan Hotel. . . . **Sue Raney** (Imperial) in her first booking at Sheraton Hotel. **Danny Rivera** (Velvet) at Ocho Puertas in San Juan. **Johnny Olivo** (Inca) at Rey Zodiac. . . . **Felo Bohr** (Gema) at Pampa House. . . . **Joe Quijano** (Cesta) at El San Juan Hotel.

**Sandro** (CBS Caytronic), Argentinian recording and film artist, recently set a precedent when his latest musical film opened simultaneously in 17 cinemas throughout Puerto Rico. This film "Siempre te Amare" (I Will Always Love You) is distributed by Peliculas Mexicanas de P. R. Miami Records of Hialeah, Fla., has released as licensees for Polydor albums by **Nino Bravo** and **Elio Roca**, as licensees for Philips, **Victor Yturbe** (Piruli) Mexican singer and **Edmundo Rivero**, Argentinian singer. Columbia Discos of Mexico has released product by **Hugo Marcel**, Argentinian singer.

Ultra Records, headed by **Freddy Garcia**, distribute Miami Records in this market. . . . Cotique Records of East Hartford, Conn., has new album by **Chivirico** one of their top sellers in the Puerto Rican market and several singles including **Santero** by **La Nueva Explosion**. "Revulocinando" by **New Swing Sextet**. "El Sabor de Curet" by **Ray Rodriguez Orchestra**. "Ramona" by **Roy Roman** and "Chumbambe" by **Joey Pastrana Orchestra**. All these were produced by **Ralph Lew** for Cotique.

ANTONIO CONTRERAS

### MANILA

Villar Records released three more LP's of organist **Relly Coloma**, titled "Umaga Na Neneng," "Red Sails in the Sunset" and "Pretty Baby Cha Cha Cha." . . . Villar also released the first LP of **Raye Lucero** titled "Biddut," a cover version of the theme from the film "Love Story." . . . Among new single releases are "Bridge Over Troubled Water" by **Aretha Franklin** (Atlantic), "Changeling" by **The Doors** (Elektra), "The Drum" by **Bobby Sherman** (Metro-media), "Brown Sugar" by **The Rolling Stones** (Atco), "Sweet Caroline" by **Ray Conniff & The Singers** (CBS), "How Funky Is Your Chicken" by **The Jackson 5**

(Motown) and "Don't Knock My Love PT-I" by **Wilson Pickett** (Atlantic). . . . Alpha will soon release the golden hits of **Nora Aunor** in one album. The second time this has happened for a local artist. The first local artist to come out with an album of golden hits was D'Swan artist **Eddie Peregrina**. . . . **Eddie Peregrina's** three-year contract with D'Swan Sound System Co. ends in October. He's contemplating starting his own record company when his contract expires. **OSKAR SALAZAR**

### RIO DE JANEIRO

**Mario Reis**, veteran Brazilian artist, is currently preparing an album, marking his return to records after a long absence. It will include music by composers **Sinho**, **Lamartine Babo**, **Jaao de Barros** and **Chico Buarque de Hollanda**. . . . **Johnny Mathis** is reportedly getting \$10,000 for a single appearance at the Assyrus in Rio. . . . Museu do Disco, a record rental and exchange enterprise, has opened in Copacabana. . . . **Claudia**, Brazilian singer who won first prize (\$2,000) at the Greece Song Olympics, had a best selling single "Jesus Cristo" earlier this year. Composer of **Claudia's** song "My Voice . . ." is **Marcos Valle**, who appeared on the **Andy Williams** show as a guest artist. **HENRY JOHNSTON**

### BERLIN

**Martin Mann**, who had a big success with "Meilenweit" (Miles for miles) is to be awarded the "Europa," a prize given by Radio Saarbrücken. . . . West German jazz expert **Joachim E. Berendt** has booked **Chris McGregor's Brotherhood of Breath** for his Jazz Festival in November. . . . **Tanja Berg** has been invited by the Tunisian Government to sing before members of the government in September. **WALTER MALLIN**

### HAMBURG

Supported by publisher Sikorski Musikverlage, Metronome Records is promoting **Drafi Deutscher's** just-released LP, "Du und Ich" (You and Me) with 12 "hot titles." Eleven of these are written by **Deutscher** himself. The promotion includes a color poster, an EP with cuts from the LP and an interview with **Deutscher**, a TV film made by **Metronome** at Ibiza,

## ABC ACTION AGAINST DGG

MONTREAL — ABC Records and subsidiaries, Grand Award and Westminster Records, have launched an action in the New York Supreme Court against DGG and Polydor Records of Canada.

The action, which seeks \$67,500 in damages from Polydor, alleges that Polydor breached the distribution contract for ABC's product in Canada.

The distribution contract with Polydor was recently terminated and the label is now handled in Canada by RCA, which has looked after the sister line, Dunhill, for some years.

and starring the singer, and a tour of Europe in the fall. . . . **Juergen Marcus** is preparing a Norwegian tour, together with girl singer **Kirsti** (from Norway) next year. . . . "Burundi Black," released by **Metronome** on Barclay, shows signs of being a major summer hit. . . . **Teldec** undertaking a special promotion campaign for RCA's four Neon label disks—"Ton Ton Ma-coute," "Dando Shaft," "Spring" and "Shape of the Rain"—with posters and ads. . . . The **Les Humphries Singers** will tour 20 West German cities in the fall. Thirty-thousand copies of their latest single, "We Are Going Down to Jordan," was ordered in advance of release by record retailers. . . . According to **Teldec**, there are discussions taking place on a translation of "Jesus Christ, Superstar" into German.

Three of the most well-known rock groups in Germany—**Can**, **Frumpy**, and **Amon Duul II**—met with 12 other groups at the Second German Rock Festival—Electric Rock in Herzberg Castle, July 3-4. . . . Within two weeks of release, the 10m mark charity disk, "Aktion Sorgenkind"—two marks from each record sale go toward handicapped children—sold 600,000 copies. Featured on the disk are **Roy Black**, **Ivan Rebroff**, **Karel Gott**, **Chris Roberts**, **Daliah Lavi**, **Udo Juergens**, **Kajka Ebsstein**, **Miguel Rios** and **Max Greger**. Purchasers of the 111,111th, 222,222nd, 333,333rd, and up to the 999,999th disk, there will be the prospect of a two-day stay with one of the album artists in a European capital. . . . **Phonogram** has signed Belgian singer **Tonia**. She makes her debut with her new label with a German version of the French song, "I Will Live Only With You." . . . **Polydor** is preparing to launch a nine-year-old Norwegian singer **Anita**, who racked up sales of 30,000 with her first LP, 80,000 with her first single ("Cowboy Susi") and 15,000 with her second LP. . . . Singer **Karel Gott's** latest West German tour begins in Hamburg on Sept. 10. . . . The **Bee Gees** will be undertaking a tour of Europe following the group's two-month visit to the U.S., starting at the end of August. . . . **Turicaphon AG**, Zurich, has signed a worldwide, exclusive contract with British band **Piccadilly Six**. The Dixieland-styled outfit's first LP, produced and sold by **Elite Special**, sold 10,000. The second album—"An Evening With the Piccadilly Six"—will be released in Germany in September.

According to **Phonogram**, its recording of "Die Teufel von London" (The Devils of London) by **Penderecki**, has been awarded the **Critica Discografica Italiana** prize. . . . **Tieing** in with the **Bayreuth Festival**, **Phonogram** has launched an 11-LP soundtrack recording of "The Flying Dutchman," "Tannhauser" and "Parsifal," all by **Wagner**, at a special-offer price of \$27.25. Starring are **Grace Bumbry**, **Franz Grass**, **Irene Dalis**, **Josef Greindl**, **Hans Hotter**, **Gundula Janowitz**, **George London**.

(Continued on page 51)

## Rolling Stones Issue Writs Against Manager

LONDON—Two High Court writs were issued last week by the four original members of the Rolling Stones and Lewis Jones, father of Brian Jones.

In the first writ, **Mick Jagger**, **Keith Richard**, **Bill Wyman** and **Charlie Watts** and **Lewis Jones** claim that **Andrew Oldham**—former manager of the Rolling Stones—made a secret 14 percent deal for himself and his onetime business partner **Eric Easton** when negotiating the original **Decca** recording contract in 1963. According to the writ **Oldham**, "failed to advise" the group that **Decca** was prepared to offer 15 percent as the group's share of the wholesale record price. **Oldham** persuaded the Rolling Stones, through **Brian Jones** only to take 6 percent.

At the same time, it is claimed, **Oldham** and **Easton** were receiving 25 percent under a management agreement made with **Brian Jones**.

**Jagger**, **Richard**, **Wyman**, **Watts** and **Lewis Jones** are asking the High Court to cancel the 6 percent agreement because of **Oldham's** alleged secret 14 percent deal. They are seeking an order, "for payment of money found due" and a claim of damages for "breach of duty."

The Stones are also suing **Allen Klein** for an alleged conspiracy

over sales rights in North America. In a second writ the four members of the Stones and Jones allege that **Klein** persuaded the Rolling Stones to assign all North American song copyrights to a company called **Nanker Phelge Music**. It is claimed that the group were led to believe they owned the company, when in fact belonged to **Klein**.

## Mathieu Prod New Contract

BERLIN — **Nero Musikverlag**, an offshoot of the **Meisel Group**, has extended its production contract with **Mireille Mathieu** for another five years. According to **Hansa**, not one of her albums has sold under 100,000, and altogether her album sales are in excess of 1,000,000.

**Hansa** predicts that the singer's career will take on a new dimension following her German tour in September and October.

All the numbers **Mireille Mathieu** features in her act are the work of **Christian Bruhn** (composer), **Georg Busher** (author) and **Gerhard Haemmerling** (producer/publisher).

## German 'Sound Bible' Released on 3 LPs

HAMBURG—After more than 200 "full-house" performances in Belgian churches, the so-called Flemish "Sound Bible" will have its premiere, in German, by the end of August. This joint work by **Milo Decoster** (producer), **Valeer van Kerkhove** (text) and **Jan Leopold** (composer) is to be released then as a three-LP pack. The German-language production, produced by **Hans Falkenberg**, is entitled "Glory hallelujah 2000."

In the work, Old and New Testament are interpreted in a contemporary fashion, often tinged with political implications. Starring in the German production is the vocal/instrumental group **Melioscope**, comprising three girls and seven young men. These were selected from 212 candidates by **Decoster** himself.

German premiere takes place on Aug. 16, at the Austrian Spa, **Bad Ischl**. This will be followed by another performance of the work on Aug. 24, at the **Stiftskirche** (Cathedral) of **Altoetting**, Bavaria, and in the **Gedachtniskirche** (Memorial Church), **Berlin**, during the

Internationale Funkausstellung radio/TV exhibition. The translation from Flemish into German was by **Anja Hauptmann**, granddaughter of the late poet **Gerhart Hauptmann**.

## Canadian Acts On U.S. Epic

TORONTO — **Epic Records** in the U.S. have scheduled album releases by two Canadian acts, **Bruce Cockburn** and **Mashmakhan**.

**Cockburn's** album, originally issued on the independent **True North** label, was a best seller in Canada, despite the lack of a national hit single.

**Mashmakhan** first reached the U.S. charts last year with "As the Years Go By," which was an international gold record, racking up sales of more than 400,000 in both the U.S. and Japan, and in excess of 100,000 in Canada.

The new **Epic** album, "Children of the Sun," is the group's second for **Columbia**.

## Irish Dealers Hurt By Belfast Violence

LONDON—Belfast dealer **Gordon Smythe** is among the many shop owners in the city whose business has suffered as a result of the current outbreak of explosions which have become an almost nightly occurrence in the **Ulster** capital.

When the **British Home Stores** building was severely damaged by an explosion last month, the windows and front door of **Smythe's Castle Arcade** shop next door were all shattered.

This incident was the most serious so far as **Smythe** is concerned—his staff has the task of checking the stock of 5,000 albums to discover whether any may have been scratched by flying glass—but to a lesser degree all his six shops in the city have been affected by explosions.

Such is the toll on shop fronts that supplies of plate glass are difficult to acquire and **Smythe** now keeps wooden shutters in

storage ready to be installed in an emergency.

As a result of the violence in Northern Ireland and the uncertain economic situation, **Smythe** has abandoned plans to expand his retail chain in large towns outside **Belfast** for the time being.

## Ampex Push on Young Group

TORONTO — **Ampex** national promotion manager, **John Dee Driscoll**, is putting heavy push behind the second single by **Young**, called "The Rain Came Down."

**Young**, an eight-piece Ontario band, saw national chart action with its first single, "Going to the Country," which was also released in the U.S.

**Young** publishes through the **Ampex** subsidiary, **Skyline North-CAPAC**. **Driscoll**, who produced both singles, is compiling an album for fall release.

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## From The Music Capitals of the World

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Gustav Neidlinger, Gerd Nienstädt, Anja Silja, Gerhard Stolze, Martti Talvela, Jess Thomas and Wolfgang Windgassen. Conductors are Hans Knappertsbusch and Wolfgang Sawallisch.

WALTER MALLIN

### TORONTO

The Stampede's "Sweet City Woman" has now reached gold disk status in Canada. . . . The Bells' new single is to be released in two weeks, according to Polydor's Frank Gould, with the third album to follow in mid September. . . . The new Pagliaro single will be released by Much, Aug. 20. . . . Following the appearance by the Mothers of Invention in Montreal and a sneak preview on CKGM-FM of tapes of the group's "Live at Fillmore East" LP, Warner Bros. has rushed out the album, ahead of the U.S. release date. . . . Cat Stevens will bring Sandy Dennis, formerly with Fairport Convention, on his forthcoming U.S.-Canada tour. . . . Kris Kristofferson at the Riverboat this week. . . . Michael T. Wall, the "singing Newfoundlander" will have a new single out shortly, cut in Nashville. The title is "Chaser of the Blues," to be released on the K-Ark label. . . . Sheila Conner, formerly with CKFM and CHF1 in Toronto, has joined Ken Films, a film distribution house.

Sixth Ave. has released a debut single "Beside Me" by Patricia MacDonnell, a former Vancouver opera singer. . . . Anne Murray's new album will be released in September, along with the debut LP by Pepper Tree, a Jack Richardson production for Capitol. . . . The latest Guess Who single, "Rain Dance," was premiered in Canada and the group's new album, "So Long Bannatyne" should be released this week. . . . Yukon, the Kitchener-based rock group, has its first single, "Understanding Is Sorrow" out on the Ampex-distributed Sussex label. . . . Columbia Records in the U.S. has signed the Canadian folk-rock duo, Ian and Sylvia. . . . Crowbar playing in Vancouver and Saskatchewan this week, prior to returning to Toronto. . . . CRT's Doug McGowan in Toronto this week. . . . Australian release through Festival for the Christmas album, "Heritage," a production of Love. . . . Capitol's Arnold Gosewich returned from a Western tour this week. . . . Toronto promoter Ward Poole is bringing Emerson, Lake and Palmer to the city later this month. . . . Big push from Nimbus for the first single by new signing, Fast Eddy, "Bringing on Back the Good Times." . . . Doctor Music returned to Toronto from a Western tour this week as their single, "Try a Little Harder," reached national hit status. RITCHIE YORKE

### LONDON

EMI has now definitely abandoned its plans for a price increase on Sept. 1—but the likelihood of an autumn advance remains very much in prospect. It is understood that Oct. 1 is the date favored by EMI Records managing director Philip Brodie but the extent of the increase isn't yet known. However, with EMI pledged to support the Confederation of British Industry's attempt to stabilize prices, the original plan for an extra 10 percent across-the-board can no longer be implemented. Therefore, a 5 percent figure, the maximum permitted to the CBI supporters, is almost certain to be the one chosen. . . . Hansen Publications, the U.K. offshoot of the American parent, is planning to install racks in nearly 200 record stores as part of an entry into the rack jobbing

AUGUST 14, 1971, BILLBOARD

## International Executive Turntable

Walter Woyda, general manager of Precision Tapes since its formation last year and a director of the firm since April, has been appointed managing director of the company. Precision was launched in January, 1970, as a joint venture into the cassette and cartridge market for Pye and the American GRT Corp. However, GRT sold out its share in the company to Pye earlier this year. Prior to joining the company Woyda was tape manager for Philips and was responsible for the launch of the cassette system in the UK in 1966. Sam Hamilton, formerly press and promotions manager at Blue Horizon, joins Decca Records on Aug. 16 to manage the Decca and Deram labels together with Frank Rodgers, at present the Decca label manager. The two aim to link the labels very closely, with Decca taking some of the groups, mainly progressive, that would have been considered exclusively Deram material in the past. Rodgers will be concentrating mainly on the singles market while Hamilton builds the album artists roster.

Pat Feldman, former copyright and royalty manager at Philips, has joined EMI as copyright liaison manager. She has replaced Jim Cook who has been with EMI for nearly two years and is joining the Philips-Polydor group in a similar capacity.

Howard Harding, former international promotions manager at Philips, London, is joining the Fly label at the end of August. Harding's exact title has not been fixed but he will be involved in international activities.

## Local Artists Score in Manila Listing

MANILA—The July tabulations of the Philippine Record Dealers' Association, listing the top artists of the month in point of sales, only lists two foreign artists, Elvis Presley and Petula Clark.

Alpha artist, Nora Aunor, clinches the top spot. She holds the record of the only local artist who won the Awit Award as best female singer in three consecutive years. Aunor is the highest-paid recording artist, film star and also radio-TV-stage personality.

The top ten artists: Aunor (Alpha), Tirso Cruz III (Vicor), Fred Panopio (Dyna), Presley, Sylvia La Torre (Villar), Victor Wood (Vicor), Clark, Ric Manrique (Villar), Eva Vivar (Alpha) and Mabuhay Singers (Villar).

The association also released listings by categories, the top three in each: Local female (English)—

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## Richardson Cuts At Manta Sound

TORONTO—The city's newest studio addition, Manta Sound, was broken in this week by Canadian Jack Richardson.

On behalf of A&R, Richardson cut an album with the five-piece Wisconsin group, Hope. All the material was written by members of the group, and publishing is handled by Stratus-CAPAC for Canada and Trillium-ASCAP for the U.S.

Dave Greene, formerly with A&R Studios in New York, engineered the session. Greene was recently hired by Manta Sound. His credits include working the board on the first U.S. session with Richardson and the Guess Who.

industry via the sale of music folios. The company's racking operation is being handled by Paxton Wholesale Distributors, which is now owned by Hansen. Hansen is utilizing racks imported from America which will be installed in stores in the coming weeks. Among the first music to be available in the racks are folios by George Harrison, Joni Mitchell and Carole King. Some of the folios are being imported from America while a quantity are being printed locally. . . . Although exact details have still to be announced, once again the Department of Trade and Industry will subsidize UK participants at next year's MIDEM. An announcement regarding the DTI's participation at MIDEM is expected to be made later this month. Roger Watkins, UK representative for MIDEM, reports that 95 percent of UK participants at last year's event have rebooked and out of the office units allocated to UK firms, around 150 are still available. Companies making their MIDEM debut include Trident Studios. Guy Fletcher and Doug Flett's Big Secret Music and Giant Music run by Terry King who is soon to introduce his own label—Kingdom with the B and C Company. . . . After two and a half years and with listening figures still well over the two million mark Sam Costa's two-hour lunchtime BBC Radio 2 show is being scrapped. Reason, says Costa, is that the BBC wants to extend the spot to two and a half hours and this he feels will be too long. The Costa program will finish to coincide with several other program changes to be announced at a BBC press conference in London on Aug. 11.

The Musicians' Union is currently negotiating a pay increase for its members with the Institute of Practitioners in Advertising for musicians involved in the recording of commercial jingles. The union is asking for an increase of around \$9.75 on today's session rates of \$29 an hour — a move which could significantly affect the cost of advertising on the proposed commercial radio stations. The present session agreements for chamber orchestras and general musicians are also coming to an end within the next year, and it is believed these too may probably be increased.

At the very moment when the group is on the verge of scoring its biggest hit with its recording of "Never Ending Song of Love," the New Seekers have switched label affiliation in the UK from Philips to Polydor. The switch ties up the one loose end remaining in the recent deal concluded by Polydor with Leon Henry Productions which includes all the acts controlled by David Joseph, Keith Potger and Dave Mackay, except the New Seekers. . . . Family has been signed by United Artists Records for the release of product in the U.S. and Canada. The act, which records for the Reprise label in the UK, is already signed to United Artists Music. . . . Larry Page has concluded a deal for three acts which record for his Penny Farthing label with Columbia in America. First record to be released through the deal is Daniel Boone's "Daddy Don't You Walk So Fast" which will be followed by product by Stamford Bridge and an act called Cassidy. . . . Audience go to the U.S.A. at the end of September for a 22-day tour with the Faces and Elektra will tie in by releasing Audience's latest album. PHILIP PALMER

### DUBLIN

Several tracks on the Times' first Parlophone LP, which will be out in a few weeks, were pro-

(Continued on page 52)

## Wilear's Top Company In Philippine Awards

MANILA — The third annual presentation of the Awit Awards was held at the Manila Hotel with Senator Doy Laurel of the Philippine Congress as guest of honor and principal speaker. The sponsoring group was the Philippine Academy of Recording Arts and Sciences (PARAS).

The event, criticized in the local circle because of its unpopular results and deglamorized presentation, gave posthumous awards of merit to Frankie Martin, a juror last year, and Santiago Suarez, one of Filipino musical stalwarts. The founder of the Awit Awards, Billboard correspondent Oskar Salazar, was also honored.

Wilear's Records scored heavily in the awards this year. The foreign division was permanently scrapped. Two major companies, Villar Records and Dyna Products, Inc., did not submit nominations this year. The 1970 winners are: female singer (English)—

Nora Aunor (Alpha); male singer (English)—Eddie Mesa (Grandeur); female singer (Vernacular)—Amapola (Lapulapu); male singer (Vernacular)—Armando Ramos (Wilear's).

Most Promising Female Singer—Eva Vivar (Alpha); Most Promising Male Singer—(tie)—Boy Mondragon (Vicor) and Jonathan Potenciano (D'Swan); Record Company of the Year—Wilear's Records; Song of the Year—"Forever Loving You" by Bert Dominic (Billboard); Best Single—"Sixteen" by Vilma Santos (Wilear's); Vocal Group (Vernacular)—D'Big 3 Sullivans (Vicor); Vocal Group (English)—Reycard Duet (Alpha); Instrumental Recording—"Philippine Rondalla" by the Philippine Rondalla (Wilear's); Original Movie Music Theme—Soundtrack of "Wanted: Perfect Mother" by Danny Subido (Neon); Special Recording—"Philippine Rondalla" by the Philippine Rondalla (Wilear's).

Instrumentalist—Eric Dimson (Vicor); Instrumental Group—Pandacan Original Brass Band (Wilear's); Musical Arranger—Doming Amarello; Lyricist (Vernacular)—Philip Maninang; Lyricist (English)—Danny Subido; Composer (Vernacular)—Bert Reyes; Composer (English)—Robert Dominic; Album Liner Notes (LP & Mini)—"I'm Sorry My Love" by Oskar Salazar; Album Cover (Mini)—"Baby Vi" (Wilear's).

Album Cover (LP) "I'm Sorry My Love (Vicor); Mini-Album—"Something Stupid" by (Wilear's); Album—"Phenomenal Nora Aunor" by Nora Aunor (Alpha).

Other awardees: (receiving plaques): Best Recording Studio—Cinema-Audio, Inc.; Best Recording Engineers—Ric Santos (Cinema-Audio, Inc.) and Best Pressing Plant—Home Industries Dev. Corp. Given citations for their support of the Awit project this year were Tower Productions, stations DZTM and DZTR and Gloria Sevilla, a film producer.

## Legal Superstar Toronto Opening

TORONTO — The authorized version of "Jesus Christ Superstar" opened here this weekend (1) to big audiences.

The first version, undertaken by the National Rock Opera Company, appeared some weeks ago despite various legal moves by MCA Canada, Leeds Music and the Robert Stigwood Organization.

The court hearings, however, did result in an alteration in advertising. The previous billing of "Superstar" was changed to "performing selections from" and "is interlarded with other works."

Two shows at the 2,000-seat Varsity Stadium resulted in a total attendance of 10,000 people.

The authorized version opened with Yvonne Elliman as Mary Magdalen. The National Rock Opera Company, updated to International, opened in Las Vegas this week under the direction of the well known entrepreneur John Brower.

Mr. Dealer:

I have been trying to FIND George Benson's "It's Uptown" L.P. for three months now. Can you help me out?

FIND can do it.

—A Distraught Teenager

## From The Music Capitals of the World

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duced by **Norman (Hurricane) Smith**. A last-minute addition to the album was "I Saw the Light," a **Jimmy & Tommy Swarbrigg** composition, following very strong reaction to the song when it was previewed on tape in RTE Radio's "Songs & Sounds of Tomorrow." . . . **Gene Stuart & The Mighty Avons'** new single couples "Don't Go" with "Santa Domingo." . . . **Thin Lizzy** may give a free concert at Dublin's Phoenix Park during the group's first Irish tour since it left to settle in England last March. The recent **Skid Row** open-air show there—also free—included **Window, Jeremiah Henry and Gypsy Rock**. . . . Gael Linn has issued an LP by **Seosamh O'Eanai (Joe Heaney)**, which was recorded during a vacation he spent here recently. Before he returned to New York, he gave several concerts, including one at Liberty Hall, Dublin. . . . **Tommy Drennan & The Monarchs**, at present in the Top 20 with "Taxes By the Score," will sponsor the Monarch of Mondello motorcycle championship, to be held at Mondello Park, Naas, Co. Kildare, on Sept. 26. . . . **Brian Coll**, of the **Buckaroos**, is in the Royal Victoria Hospital, Belfast, with a foot infection. The **Karl Denver Trio** is here for a three-week tour. The trio guested on Irish Television's "Reach for the Stars." . . . On the same channel, one of the "Something Else" series featured **Keith Barbour, Grace Markay, Lou Christie and the Guess Who**. . . . Belfast singer-musician **Jackie McAuley**, who used to play with **Them**, has his first solo LP out on Dawn, distributed here by Pye. . . . **The East Coast Linesmen**, led by bassman **Kevin Breen**, who also operates a record shop in Drogheda, has returned from its third English tour. . . . **The Dreams'** next single is "Tomorrow Is Forever." . . . **Dana's** new single is "A Faraway Place," from the movie "Flight of the Doves." . . . **Hugh Hardy** promoted Irish dates by **Roger Whittaker** and **Solomon King**. . . . Artists he is bringing in during the next few weeks are **Don Fardon** (Aug. 8-15), **Slim Whitman** (Sept. 10-26), **Emile Ford** (Oct. 3-9), **Tony Blackburn** (Oct. 15-19) and **Del Shannon** (Oct. 22-26). . . . **Eileen Donaghy, Par 3**

and the **Abbey Tavern Singers** are among the artists with albums on Spin, which is now being distributed by Polydor throughout the 26 countries. Symphola, however, will continue to sell Spin product on its racks. . . . **Tony Hughes, Gerry Madigan, Mike Scott, Mick McManus and Tommy Kinsella** of the **Cotton Mill Boys**, are all heard on vocals on the group's first LP for Polydor, "Cotton Mill Country." The CMB's album includes "China Doll," "You Ain't Going Nowhere," and "My Wild Irish Rose." . . . Plug side of **Tony O'Leary and the Capitol's** new Ruby maxi single is a revival of the old **Russ Hamilton** hit, "We Will Make Love."

Disk jockey **Tony Price** did a series of 15-second radio ads, to promote **Mitch & The Edition's** "I'm Going Home." . . . **The Urge's** "What's Wrong? What's Right?" has been issued in Switzerland. . . . Polydor has a special Irish promotion on some of its new signings during August. Belfast band **Chips** debuts on the label with "Today I Killed a Man I Didn't Know," and there will also be singles from **D.J. & The Kerry Blues** and **We 4**, although titles have yet to be finalized. . . . **Larry Kirwan**, half of the **Aftermath** duo, is at the **Blakeslee Inn, Blakeslee Corners, Pa.**, in the summer season. . . . He has teamed up with Irish champion fiddler **Seamus Maguire** and they are known as the **Molly Maguires**. Kirwan started his own independent label, **Prophet**, before he left for the U.S. **KEN STEWART**

### TOKYO

**Jimmy Narumo**, one of Japan's leading rock guitarists and organists, returned from a recent recording session in London with masters for a new country music album which will be released here on Mushroom label. **Pierre Tubbs** produced the session and will attempt to release the LP in the U.K. through a local label. Mushroom, Japan's newest small label, has concluded negotiations with Nippon Columbia for the release of LP and single product via the company's Denon label in Japan. The contract with Denon is for three years with mutual options every six months. . . . Nippon Grammophon will launch their

second "Jumbo 20 Series" record drive on Sept. 1 to last through Nov. 30. Included in the series of five LPs priced at 1,800 yen (\$5.00) each are the titles "Russian Folk Songs," "Electone Mood," "Strings Mood," "Home Music" and "Symphonic Tango." Buying three or more LPs in the series entitles customers to receive a special nude photo album "Shisei Katsu Private Life" featuring tv/film actress **Mariko Kaga**. . . . Nippon Phonogram, who have been releasing Vertigo product in Japan on the Philips label, have recently created a separate Vertigo division and now use the Vertigo logo on all Vertigo product. First releases include the LPs "Gravy Train" and "Patto," and the singles "Wicked World" by **Black Sabbath** and "Telephone Girl" by **Assagi**.

Toshiba (Capitol) will release **IF's** second album toward the end of August. The first IF album was originally released in the spring of this year on Island label via Nippon Phonogram. . . . Fantasy single "Goodbye Media Man," by **Tom Fogerty** was released Aug. 5 with the **Creedence Clearwater** single "Hitch Hiker" scheduled for late August release. Also from Toshiba's Liberty/Fantasy division on Aug. 5, the 2-LP album "Ike & Tina Turner Live at Carnegie Hall." Sales for the \$8.33 LP are expected to top 40,000 copies.

CBS/Sony vocal group **Four Leaves** were selected by MGM president **Mike Curb** during his July visit here for U.S. and international exposure in the near future. . . . **Shoo Kusano** of Shinko Music returned recently to Tokyo from the U.S. with the news that the Shinko-managed folk-pop group **New Frontiers** have been signed by RCA in the U.S. who will soon release their first single featuring several specially-adapted Japanese instruments. . . . Nippon Gramophone includes a special Japanese-language booklet with their August 10 release of the 2-LP **John Mayall** album "Back To The Roots." . . . Toshiba plans a special album of **Jeff Beck** numbers as yet unreleased in the U.S. for September. The label also plans an **Elton John** single "Yes It's Me" for release on Sept. 5 as a push of John's October visit here.

Watanabe Productions will enter into a new contract relationship with the **Hiroshi Uchiyamada** and **Cool Five** group who, earlier this year, was reported as having left Watanabe to form its own promotional/management organization. The new contract will tie Hario Productions, Uchiyamada interests and Watanabe Productions effective Sept. 1. . . . Denon (Nippon Columbia) will attempt to interest related foreign labels in U.S. England, Germany, Italy and other countries in the international release of the LP "Love" by **Yukari Ito** which Denon put on sale in Japan July 25. . . . Nippon Columbia plans a special release on Sept. 10 of the LP "Songs of the Sapporo Olympics" featuring music written especially for the upcoming Winter Olympic Games planned for Sapporo, Hokkaido, early next year. . . . **Noro Oga**, president of CBS/Sony, has announced that Oct. 21 will be the date of release of the first SQ four-channel disk product in Japan. Over 50 titles in the SQ series are planned for release within 1971. He also revealed that his firm's sales goal of 720 million yen (\$2 million) for the fiscal year 1970 ended June 30 was achieved, and that the Epic label is officially added to their CBS, Columbia and Bell catalogs.

**MALCOLM B. DAVIS**

### AMSTERDAM

Blue Horizon group **Mighty Baby** will do concerts in Holland, (Continued on page 53)

## Disk Piracy Breaks Out in Philippines

MANILA—Disk piracy is again breaking loose all over the Philippines and what alarms licensees and independent producers here is that it remains unchecked by government agencies.

The pirates are now producing their own stampers or matrices from duly licensed long-playing albums distributed by Philippine licensees.

The illegally manufactured albums are sold at extremely low prices.

Local companies affected are Mareco, Inc., Filipinas Record Corp., Dyna Products, Inc. and Super Record Co. Among albums

reported pirated are the motion picture soundtrack album of "Love Story," albums of Ray Conniff and of Santana.

The affected companies are resorting to a public information campaign, besides incessantly soliciting the cooperation of government agencies. Two associations, the Record Industry Association of the Philippines (RIAP) and the Philippine Record Industry Association (PRIA) are likely to join forces to combat the ill.

Mareco and Filipinas, on their own, make use of paid advertisements to caution the public on the adverse effects of record piracy.

## Songs Chosen for Castlebar Contest

DUBLIN—Songs from Ireland, the U.K., Germany, the U.S., Australia and several other countries were received by the Castlebar Chamber of Commerce for this year's Castlebar International Song Contest, which will be held in the County Mayo town between Oct. 4-7.

The organizers have announced the final 27 songs which will go forward to the three preliminary heats in the following sections: pop, country music and open, folk and ballad.

The CISC carries a total prize fund of £2,000, making it the

richest contest of its kind in the British Isles.

Nine of the finalists are from England, and nine from Dublin. Other qualifying writers come from Mayo (2), Cavan, Louth, Meath and Wales. One songwriter, Aristofanis Thomas of Cyprus, entered three songs in French. All three qualified, two in the pop section, the other in the open, folk and ballad section.

This year the Castlebar Chamber of Commerce received an all-time high of 978 entries. Preliminary heats will be on Oct. 4-6. The finals proper will be presented on Oct. 7.

## Allo Music Set Catalog And Management Deals

PARIS—Paris publishers Allo Music are to represent the Roger Whittaker catalog Tembo Music and in two new deals will co-manage Philips artist Demissis's Leros Music and composer Jean-Max Riviere's "X Music" companies.

Demissis is leader of the Philips/France Greek group Aphrodite's Child and has recently gone solo, although continuing still to record with the group. He is to participate in the Venice Song Festival on September 15 and the Lion d'Or Festival (September 25) in Essen, West Germany. Composer of the title "We Shall Dance," Demissis is shortly to release a solo album of Greek songs, with words by English writer Boris Bergman.

Allo Music, which represents Mews Music and Walrus (U.K.) and Sacha Gordin (Brazil) for France, is to sub-publish the Tembo catalog in agreement with Roger Whittaker.

The Riviere deal also includes titles by Carlos and DiscAZ singer-composer Jim Larriaga. Riviere and Allo Music writer Black Swan composed "La ballade de Baltimore," first original French recording by British artist Cliff

Richard (Columbia). The record was arranged and conducted by Nick Ingman and produced by Norrie Paramor.

In reorganization at French independent distributors Sonopresse, Jean Pierard, formerly director of Allo Music, leaves to become co-director.

Allo Music's Alain Vallat left for the U.S. on Aug. 10. The publishers are represented in Canada by Christian Lefort's Stage One Music and Able Records in Montreal, but have no direct U.S. links.

The firm was responsible for artistic promotion at the recent Rose d'Or Song Festival at Antibes, South France.

## Sygnnet Books Tuesday's River

HAMILTON, Ont.—Sygnnet Enterprises will book Tuesday recording artists, Steel River, currently on the U.S. and Canadian charts with "Southbound Train."

The group has just concluded an extensive U.S. tour through the William Morris Agency, which included dates with Steppenwolf, Three Dog Night, the James Gang, Mountain, Emerson, Lake and Palmer, and Rita Coolidge.

Steel River's second album, "A Better Road," has just been released by Quality in Canada and Stereo Dimension in the U.S.

## German Group Rock Musical

MANNHEIM—The National Theater has commissioned the Mannheim group, Joy Unlimited, to write a musical after it had conceived and successfully staged a rock ballet called "Butterflies."

Hoefgen will write the lyrics to the musical—based on texts by Walter von der Vogelweide (1170-1230)—and Joy Unlimited will produce the musical score.

Efficient, modern record manufacturing plant in West Germany offers pressing services for the European market.

This company is in the process of forming an international partnership consider business participation purchase requests.

If interested, please write Box No. 721

under "Germany Records."

C/o Billboard,

165 W. 46th Street, New York, N.Y. 10036.

# HITS OF THE WORLD

## BELGIUM

(Courtesy Humo)

This Week

- 1 POUR UN FLIRT—Michel Delpech (Barclay)
- 2 SOLDIERS PRAYER—Oscar Harris & The Twinkle Stars (Decca)
- 3 EIN MADCHEN FÜR IMMER—Peter Orloff (Decca)—Apollo
- 4 CO CO—Sweet (RCA)—Apollo
- 5 PUT YOUR HAND IN THE HAND—Ocean (Polydor)—Ardmore & Beechwood
- 6 CHE SARA—Jose Feliciano (RCA)—Universal
- 7 DE ALLEREERSTE KEER—Rita Deneve (Palette)
- 8 LES ROIS MAGES—Sheila (Carrere)
- 9 YAMASUKI—Yamasuki's (Biram)
- 10 DOUBLE BARREL—Dave & Ansil Collins (Fontana)—Primavera

## BRITAIN

(Courtesy Record Retailer)

\*Denotes local origin

This Last Week

- 1 GET IT ON—\*T. Rex (Essex)—Fly (Tony Visconti)
- 5 NEVER ENDING SONG OF LOVE—\*New Seekers (United Artists)—Philips (David MacKay)
- 2 CHIRPY CHIRPY, CHEEP CHEEP—\*Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco)
- 10 DEVIL'S ANSWER—\*Atomic Rooster (G.H. Music/Sunbury)—B&C (Atomic Rooster)
- 3 CO-CO—\*Sweet (RCA)—Chinnichap/Rak (Phil Wainman)
- 4 ME & YOU & A DOG NAMED BOO—Lobo (Philips)—Carlin
- 6 TOM-TOM TURN AROUND—\*New World (Rak)—Chinnichap/Rak (Mickie Most)
- 16 I'M STILL WAITING—Diana Ross (Jobete/Carlin)—Tamlamotown (Deke Richards & Hal Davis)
- 7 MONKEY SPANNER—\*Dave & Ansel Collins (Technique)—B&C (Winston Riley)
- 17 WON'T GET FOOLED AGAIN—\*Who (Fabulous)—Track
- 23 IN MY OWN WAY—\*Family (United Artists)—Reprise (Family)
- 8 BLACK & WHITE—\*Greyhound (Trojan)—Durham/Essex (Dave Buxham)
- 29 HEARTBREAK HOTEL/HOUND DOG/DON'T BE CRUEL—Elvis Presley (Belwin-Mills)—RCA
- 11 TONIGHT—\*Move (Harvest)—Roy Wood/Carlin (Roy Wood/Jeff Lynne)
- 12 LEAP UP & DOWN—\*St. Cecilia (Polydor)—Jonjo (Jonathan King)
- 13 RIVER DEEP, MOUNTAIN HIGH—Supremes/Four Tops (Tamlamotown)—Leiber Stoller (Ashford/Simpson)
- 24 GET DOWN & GET WITH IT—Slade (Polydor)—Barn (Chas. Chandler)
- 9 DON'T LET IT DIE—\*Hurricane Smith (Columbia)—Rak (Norman Smith)
- 15 JUST MY IMAGINATION—Temptations (Tamlamotown)—Jobete/Carlin (Norman Whitfield)
- 21 LA-LA MEANS I LOVE YOU—Delfonics (Carlin)—Bell (Stan & Bell)
- 39 SOLDIER BLUE—Buffy Sainte-Marie (Cyril Shane)—RCA (B. Ste. M./Jack Nitzsche)
- 19 WHEN YOU ARE A KING—\*White Plains (Deram)—Air (Roger Cook/Roger Greenaway)
- 14 THE BANNER MAN—\*Blue Mink (Regal Zonophone)—Intune (Blue Mink)
- 30 WATCHING THE RIVER FLOW—Bob Dylan (B. Feldman)—CBS (Bob Dylan)
- 22 STREET FIGHTING MAN/SURPRISE, SURPRISE/EVERYBODY NEEDS SOMEBODY TO LOVE—\*Rolling Stones (Decca)—Mirage
- 20 PIED PIPER—\*Bob & Marcia (Trojan)—Robbins (Bob Andy)
- 32 WHAT ARE YOU DOING SUNDAY—Dawn (Carlin)—Bell (Tokans/Dave Appell)
- 42 WHEN LOVES COMES ROUND AGAIN—\*Ken Dodd (Melanie)—Columbia (John Burgess)
- 18 HE'S GONNA STEP ON YOU AGAIN—\*John Kongos (Fly)—Essex Int'l (Gus Dudgeon)
- 27 I DID WHAT I DID FOR MARIA—\*Tony Christie (MCA)—Intune (Mitch Murray/Peter Callander)
- 26 I'M GONNA RUN AWAY FROM YOU—Tami Lynn (Mojo)—Shapiro-Bernstein (Bert Berns)
- 44 MOVE ON UP—Curtis Mayfield (Carlin)—Buddah (Curtis Mayfield)
- 34 NEVER CAN SAY GOODBYE—Jackson 5 (Jobete/Carlin)—Tamlamotown (Hal Davis)
- 35 WE WILL—\*Gibert O'Sullivan (April/MAM)—MAM (Gordon Mills)

- 25 (And the) PICTURES IN THE SKY—\*Medicine Head (Dandeline)—April/Bisquit (Keith Relf)
- 28 KNOCK THREE TIMES—Dawn (Bell)—Carlin (Token/Dave Appell)
- 41 FLYING MACHINE—\*Cliff Richard (Chappell)—Columbia (Norrie Paramor)
- BACK STREET LUV—\*Curved Air (Blue Mountain)—Warner Bros. (Curved Air)
- 48 HEY GIRL DON'T BOTHER ME—Tams (Lowery)—Probe
- 49 THESE THINGS WILL KEEP ME LOVING YOU—Velvelettes (Jobete/Carlin)—Tamlamotown (Fuqua/Bristol)
- 31 LADY ROSE—\*Mungo Jerry (Dawn)—Our Music (Barry Murray)
- 40 I LOVE YOU BECAUSE/MOONLIGHT & ROSES/HE'LL HAVE TO GO—Jim Reeves (RCA)—Bourne
- 37 GIRLS ARE OUT TO GET YOU—Fascinations (Mojo)—Camad (Curtis Mayfield)
- 47 LET YOUR YEAH BE YEAH—\*Pioneers (Island)—Trojan (J. Cliff/S. Crooks)
- 43 HELLO BUDDY—\*Tremeloes (Gale)—CBS (Alan Blakely/Len Hawkes)
- FOR ALL WE KNOW—Shirley Bassey (United Artists)—United Artists (Johnny Harris)
- 36 IF YOU COULD READ MY MIND—Gordon Lightfoot (Reprise)—ATV Kirshner (Lenny Waronker/Joe Wissert)
- 38 SWEET HITCH HIKER—Creedence Clearwater Revival (Burlington)—United Artists (Creedence)
- IT'S TOO LATE—Carole King (Screen Gems/Columbia)—A&M (Lou Adler)
- 33 I DON'T BLAME YOU AT ALL—Smokey Robinson & the Miracles (Tamlamotown)—Jobete/Carlin (Smokey Robinson/Terry Johnson)

## BOLIVIA

(Courtesy Summun TV Club)

This Week

- 1 TE QUIERO, TE QUIERO—Nina Bravo (Polydor)
- 2 CON AMOR, SIN AMOR—Luis Aguile (CBS)
- 3 SHE'S A LADY—Paul Anka (CBS)
- 4 KNOCK THREE TIMES—Dawn (Bell)
- 5 LA VIDA SIGUE IGUAL—Luis Aguile (CBS)
- 6 LAY LADY, LAY—Bob Dylan (CBS)
- 7 NO TE CASES NUNCA CON UN FERREVIARIE—Shocking Blue (Polydor)
- 8 ANDIDA—Dawn (Bell)
- 9 NOCHE DE AMATES—Sandre (CBS)
- 10 TE QUIERO VER BAILAR—Los Naufragos (CBS)

## CANADA

(Courtesy Maple Leaf System)

\*Denotes local origin

This Week

- 1 DRAGGIN' THE LINE—Tommy James (GRT)
- 2 HOW CAN YOU MEND A BROKEN HEART—Bee Gees (Warner Bros.)
- 3 SWEET CITY WOMAN—\*Stamperds (Quality)
- 4 YOU'VE GOT A FRIEND—James Taylor (Warner Bros.)
- 5 MR. BIG STUFF—Jean Knight (Polydor)
- 6 LIAR—Three Dog Night (RCA)
- 7 DON'T PULL YOUR LOVE—Hamilton, Joe Frank & Reynolds (RCA)
- 8 TAKE ME HOME COUNTRY ROADS—John Denver (RCA)
- 9 DOUBLE BARREL—Dave & Ansil Collins (Ampex)
- 10 BEGINNINGS/COLOR MY WORLD—Chicago (Columbia)

## FRANCE

International

This Week

- 1 HERE'S TO YOU—Joan Baez (RCA)
- 2 THE FOOL/HIDE AWAY—G. Montagne (CBS)
- 3 WE SHALL DANCE—D. Roussos (Philips)
- 4 SYMPHONIE NO. 40 DE MOZART—Waldo de los Rios (Polydor)
- 5 HE'S GONNA STEP ON YOU AGAIN—John Kongos (Pathe-Marconi)
- 6 YAMAZUKI—Yamazuki's (Philips)
- 7 SHE'S A LADY—Tom Jones (Decca)
- 8 HOLD ON TO WHAT YOU'VE GOT—Bill & Buster (RCA)
- 9 JESUS—J. Faith (Decca)
- 10 THERE'S NO MORE CORN ON THE BRASOS—Walkers (Carrere)

## FRANCE

National

This Week

- 1 POUR UN FLIRT—Michael Delpech (Barclay)
- 2 OH! MA JOLIE SARAH—Johnny Hallyday (Philips)
- 3 JE T'AIME, JE T'AIME—M. Sardou (Philips)
- 4 LES ROIS MAGES—Sheila (Carrere)
- 5 ISABELLE JE T'AIME—Poppys (Barclay)

- 6 NON, NON, REIN N'A CHANGE—Poppys (Barclay)
- 7 ALLO GEORGINA—M. Polnareff (A Z)
- 8 LA CHABANISATION—Thierry Le Luron (Pathe-Marconi)
- 9 SOUVIENS TOI DE MOI—Marie (Pathe-Marconi)
- 10 C'EST LA MEME CHANSON—C. Francois (Philips)

## HOLLAND

(Courtesy Radio Veronica & Bas Mul)

\*Denotes local origin

This Last Week

- 1 MANUELA—\*Jacques Herb (Il Provincien)—Basart
- 2 ZOU HET ERG ZIJN LIEVE OPA—\*Wilma (Il Provincien)—Dayglow
- 5 RUMBA TAMBAH—\*Martin Wulms (Delta)—Holland
- 4 CO CO—Sweet (RCA)
- 7 CHICAGO—Graham Nash (Atlantic)—Veronica
- 8 GET DOWN AND GET WITH IT—Slade (Polydor)—Dayglow
- MIDDERNACHT—\*Gebroeders Brouwer (Il Provincien)
- 4 CHE SARA—Jose Feliciano (RCA)—Universal
- WHEN YOU ARE A KING—White Plains (Decca)
- HOCUS POCUS—\*Focus (Imperial)—Anagon

## ITALY

(Courtesy Discografia Internazionale)

\*Denotes local origin

This Week

- 1 PENSIERI E PAROLE—\*Lucio Battisti (Ricordi)—Aqua Azzurra
- 2 AMOR MIO—\*Mina (PDU)—Aqua Azzurra/PDU
- 3 DONNA FELICITA'—\*I Nuovi Angeli (Car Juice-Box)—Chappell
- 4 LA RIVA BIANCA, LA RIVA NERA—\*Iva Zanicchi (Ri-Fi)—Ri-Fi
- 5 ERA IL TEMPO DELLE MORE—\*Mino Reitano (Durium)—Fiumara/Ariston
- 6 SEMPRE, SEMPRE—\*Peppino Gagliardi (King)—Indios
- 7 CASA MIA—\*Equipe 84 (Ricordi)—Fono Film
- 8 SO CHE MI PERDONAI—\*I Nomadi (Columbia)—Numero Uno/Belriver
- 9 LOVE STORY—Francis Lai (Paramount)—Chappell
- 10 TWEEDLE DUM TWEEDLE DEE—\*Middle of the Road (RCA)—RCA
- 11 WE SHALL DANCE—Demis (Philips)—Minos/Allo
- 12 SUSAN DEI MARINAI—\*Michele (Ri-Fi)—Ri-Fi
- 13 JAKARANDA—Lally Stott (Philips)—Alfiere
- 14 EPPUR MI SON SCORDATO DI TE—\*Formula 3 (Numero Uno)—Aqua Azzurra
- 15 BUTTERFLY—Danyel Gerard (Joker)—Saar
- 16 TANTA VOGLIA DI LEI—\*I Pooh (CBS)—Tevere
- 17 LOLA (Bella Mia)—\*I Califfi (CGD)—Canzoni Moderne
- 18 ECHOES RAINBOWS—Black Swan (Durium)—Durium
- 19 VOLA CUORE MIO—\*Tony Cucchiara (Joker)—Saar
- 20 UNA STORIA COME QUESTA—\*Adriano Celentano (Cian)—Margherita
- 21 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Beechwood
- 22 LA BALLATA DI SACCO E VANZETTI—Joan Baez (Original Cast)—RCA
- 23 IL GIGANTE EL LA BAMBINA—\*Rosolino (Variety)—Chappell
- 24 AMORE CARO AMORE BELLO—\*Bruno Lauzi (Numero Uno)—Numero Uno
- 25 ANOTHER DAY—Paul McCartney (Apple)—Ritmi e Canzoni

## MALAYSIA

(Courtesy Rediffusion, Malaysia)

\*Denotes local origin

This Week

- 1 RESURRECTION SHUFFLE—Ashton, Gardner & Dyke (Capitol)
- 2 IT'S TOO LATE—Carole King (A&M)
- 3 MY NAME IS THE WIND—\*Frankie (EMI)
- 4 INDIAN RESERVATION—Raiders (Columbia)
- 5 IT DON'T COME EASY—Ringo Starr (Apple)
- 6 WANT ADS—Honey Cone (Buddah)
- 7 I'LL MEET YOU HALFWAY—Partridge Family (Bell)
- 8 BROWN SUGAR—Rolling Stones (Atco)
- 9 SUMMER SAND—Dawn (Bell)
- 10 DON'T PULL YOUR LOVE—Hamilton, Joe Frank & Reynolds (Dunhill)

## MEXICO

(Courtesy Radio Mil)

This Last Week

- 1 MARY ES MI AMOR—Leo Dan (CBS)
- 2 THEME FROM LOVE STORY (Tema de Historia de Amor)—Francis Lai (Gamma)—Various
- 7 PECADO MORTAL—Los Pulpos (Capitol)
- 5 FELICIDAD—Victor Yturbe (Philips)
- 3 LOVE HER MADLY (Amala locamente)—Doors (Elektra)
- 6 CLOSE TO YOU (Cerca de ti)—Carpenters (A&M)

- 4 MI CORAZON ES UN GITANO—Lupita D'Alessio (Orfeon)
- 9 VA CAYENDO UNA LAGRIMA—Los Baby's (Peerless)
- VAMOS A PLATICAR—Los Socios del Ritmo (Capitol)
- 8 ANOTHER DAY (Otro dia)—Paul McCartney (Apple)

## SINGAPORE

(Courtesy Rediffusion, Singapore)

This Week

- 1 BROWN SUGAR—Rolling Stones (Decca)
- 2 RAINY DAYS & MONDAYS—Carpenters (A&M)
- 3 (Where Do I Begin) LOVE STORY—Andy Williams (CBS)
- 4 JOY TO THE WORLD—Three Dog Night (Stateside)
- 5 IT'S TOO LATE—Carole King (A&M)
- 6 CHIRPY CHIRPY CHEEP CHEEP—Middle of the Road (RCA)
- 7 DOUBLE LOVIN'—Osmonds (MGM)
- 8 I AM... I SAID—Neil Diamond (MCA)
- 9 HE'S GONNA STEP ON YOU—John Kongos (Fly)
- 10 WANT ADS—Honey Cone (Hot Wax)

## SOUTH AFRICA

(Courtesy The Southern African Record Manufacturers' and Distributors' Association)

This Week

- 1 FUNNY FUNNY—Sweet (RCA)—Phil Wainman, Teal
- 2 MOZART 40—Waldo de los Rios (Hispavox)—Hispavox, Gallo
- 3 LONG DAYS & LONELY NIGHTS—\*Lincoln (Map)—Angela, GRC
- 4 IT DON'T COME EASY—Ringo Starr (Parlophone)—Essex, EMI
- 5 WHEN LOVE COMES KNOCKING AT YOUR DOOR—\*Dealians (Gallo)—Laetrec, Gallo
- 6 RAIN RAIN RAIN—\*Gentle People (RPM)—Witch, RPM
- 7 ME & YOU & A DOG NAMED BOO—Lobo (Philips)—Chappell & Co., Trutone
- 8 HOLD ON TO WHAT YOU'VE GOT—\*Peanut Butter Conspiracy (CBS) Laetrec/BIEM, Gallo
- 9 THE SEAGULL'S NAME WAS NELSON—\*Des & Dawn Lindberg (IRC) Chappell & Co., Teal
- 10 SEA CRUISE—Johnny Rivers (Liberty)—Laetrec, Teal

## From The Music Capitals of the World

• Continued from page 52

Aug. 27-28 and Oct. 5-14. . . . **Richie Havens** is here on Oct. 3 and **Velvet Underground** on Oct. 10. . . . Spanish guitarist **Paco Pena** (Philips) did Amsterdam Concert hall concerts during the second week of July. Phonogram reports good sales of the Pena feature in Holland. . . . Bovema artists **Continental Upright Band**, the **Cats** and **Brainbox** were joined by British EMI artists **Solomon King** and **Julie Felix** for a 50-minute local Dutch TV show. . . . Phonogram has rush-released the **Rolling Stones'** maxi-single, "Street Fighting Man," on Decca. . . . The underground press, as well as Radio Veronica, has started a **Shangri-la** craze in Holland. Phonogram reports a considerable increase in sales of the complete **Shangri-la** catalog, including the latest single, "Past, present and future," and the album "Golden Hits" on Mercury. Dutch TV is trying to get the group over for a special show very soon. . . . During August, Bovema will be releasing the first album from **Matthew Ellis** (U.K.). The company will mount a huge promotional campaign for the singer/composer. . . . Bovema has signed a three-year contract with the independent Dutch production team, **JR Productions** (recently contracted to Polydor). JR had 10 Top 40 hits on the Dutch charts last year out of 12 releases. At the end of July Bovema released the first JR product on its Imperial label—**Clover Leaf's** "Tell the World."

Various Dutch independent record retailers have founded a new company, **BV Intergram**, which aims for better earning capacity by integrated bookkeeping systems, joint stock policy and computerized administration. The new company is only admitting shareholders which measure up to the following requirements: owners of a first-class shop, specializing in selling just records; acceptable location of the sales outlet relative to the location of other Intergram shops. The board of Intergram comprises **M. A. Norden, J. D. Wilkes** and **J. v.d. Tuin, A. Siebeling** is studying this project on behalf of the Central Institute for the Retail Trade. Ten important shops have already joined Intergram. . . . The organization of Dutch record importers/producers and the Dutch record retailers have agreed on joint action to overcome problems by which better market conditions for both parties can be obtained. As a result, they have decided to stabilize the number of controlled rack-jobbing selling points by Grammoservice. The record club "Boek and Plaat" will not catalog albums which are hot sellers in the normal record shops. And fi-

nally the importers have promised to consider the possibility that cassettes should also become contract articles. . . . Miller International has acquired the Dutch rights for Sonic recordings. . . . BASF having acquired production and distribution of MPS Records and Harmonia Mundi, it is not yet clear which company will continue to represent the latter in Holland. The Harmonia Mundi catalog has been represented up to now by Phonogram, while MPS is represented by CNR Records.

Local TROS broadcasting corporation has reached the status of a "B" company, which means an increase in broadcasting time, both on radio and TV, with effect from Oct. 1. As a result TROS has been engaging additional staff. . . . The Intersong-Basart publishing group has acquired the sub-publishing rights for Holland of **Blue Sea Music, Inc.**, which includes music of **Burt Bacharach** and various other copyrights. The group also acquired rights of Argentine **PAMSCO** catalog for **Benelux, Germany, and the U.K.** . . . Dutch teenage monthly, "Popfoto," organized a 1971 summer popularity poll. The magazine's readers chose the Luxembourg Top 20 program as the best radio program and **Creedence Clearwater Revival** as the best pop group. Top album, according to the readers' opinion, was the **Rolling Stones'** "Sticky Fingers." . . . U.S. group **Canned Heat** are here Thursday (12) for TV appearances and also to appear at Amsterdam's Paradise Club. . . . The **Bobby Hutcherson-Harold Land Quintet** appeared on Dutch TV (Aug. 6) and then at two Dutch jazz festivals. . . . **Creedence Clearwater Revival** will be in Holland for TV and live appearances on Sept. 9. . . . The film of the **Cats'** Indonesian tour, which took place earlier this year, will be shown on Dutch VARA/TV on Aug. 18. . . . "Johannesburg Hi-lite jive," a track taken from the second Chisa album by **Hugh Masekela & The Union of South Africa**, is receiving heavy airplay on several Dutch radio stations.

BAS HAGEMAN

## Local Artists Score

• Continued from page 51

Aunor, Vivar and Vilma Santos (Wilears); Local male (English)—Cruz, Wood and Darius Razon (Alpha); Groups—Mabuhay Singers, D'Big 3 Sullivans (Alpha-Vicor) and Ambivalent Crowd (Vicor); Instrumentalists: Relly Coloma (Villar), Amormio Cillan, Jr. (Dynna) and Eric Dimson (Vicor).



# BILLBOARD

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	HOW CAN YOU MEND A BROKEN HEART? 8	Bee Gees (Bee Gees & Robert Stigwood), Atco 6824
2	4	MR. BIG STUFF 12	Jean Knight (Wardell Quezereque), Stax 0088
3	6	TAKE ME HOME, COUNTRY ROADS 17	John Denver With Fat City (Milton Okun), RCA 74-0445
4	5	DRAGGIN' THE LINE 10	Tommy James (Tommy James & Bob King), Roulette 7103
5	3	YOU'VE GOT A FRIEND 11	James Taylor (Peter Asher), Warner Bros. 7498
6	2	INDIAN RESERVATION • 19	Raiders (Mark Lindsay), Columbia 4-45332
7	8	BEGINNINGS/COLOR MY WORLD 8	Chicago (James William Guercio), Columbia 4-45417
8	9	WHAT THE WORLD NEEDS NOW IS LOVE/ABRAHAM, MARTIN & JOHN 6	Tom Clay (Tom Clay), Mowest 5002 (Motown)
9	10	MERCY MERCY ME (The Ecology) 7	Marvin Gaye (Marvin Gaye), Tamla 54207 (Motown)
10	15	SIGNS 12	Five Man Electrical Band (Dallas Smith), Lionel 3213 (MGM)
11	7	IT'S TOO LATE/I FEEL THE EARTH MOVE • 15	Carole King (Lou Adler), Ode '70 66015 (A&M)
12	12	BRING THE BOYS HOME 11	Freda Payne (Greg Perry/Holland-Dozier-Holland), Invictus 9092 (Capitol)
13	13	NEVER ENDING SONG OF LOVE 13	Delaney & Bonnie & Friends (Delaney Bramlett for Delvon), Atco 6804
14	20	LIAR 6	Three Dog Night (Richard Podolor), Dunhill 4282
15	18	SWEET HITCH-HIKER 5	Creedence Clearwater Revival (Creedence), Fantasy 665
16	16	HOT PANTS PT. 1 (She Got to Use What She Got to Get What She Wants) 6	James Brown (James Brown Prod.), People 2501 (Starday/King)
17	17	RINGS 10	Cymarron (Chips Moman), Entrance 7500 (CBS)
18	19	LOVE THE ONE YOU'RE WITH 9	Isley Brothers (R. Isley/O. Isley/R. Isley), T-Neck 930 (Buddah)
19	29	SPANISH HARLEM 3	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2817
20	23	RIDERS ON THE STORM 7	Doors (Bruce Botnick & the Doors), Elektra 45738
21	25	SMILING FACES SOMETIMES 8	Undisputed Truth (Norman Whitfield), Gordy 7108 (Motown)
22	24	MAYBE TOMORROW 6	Jackson 5 (Corporation), Motown 1186
23	11	DON'T PULL YOUR LOVE 13	Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4276
24	14	SOONER OR LATER 11	Grass Roots (Steve Barri), Dunhill 4279
25	30	WHATCHA SEE IS WHATCHA GET 7	Dramatics (Tony Hester), Volt 4058
26	37	I JUST WANT TO CELEBRATE 5	Rare Earth (Rare Earth & Tom Baird), Rare Earth 5031 (Motown)
27	48	AIN'T NO SUNSHINE 5	Bill Withers (Booker T. Jones), Sussex 219 (Buddah)
28	22	DOUBLE BARREL 10	Dave & Ansil Collins (W. Riley), Big Tree 115 (Ampex)
29	31	YOU'VE GOT A FRIEND 10	Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2808
30	32	MOON SHADOW 8	Cat Stevens (Paul Samwell-Smith), A&M 1265
31	33	IF NOT FOR YOU 12	Olivia Newton-John (Bruce Welch & John Farrar), Uni 55281 (MCA)
32	21	HERE COMES THAT RAINY DAY FEELING AGAIN 14	Fortunes (Roger Cook & Roger Greenaway), Capitol 3086

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
33	28	I DON'T WANT TO DO WRONG 11	Gladys Knight & the Pips (Johnny Bristol), Soul 35083 (Motown)
34	39	WON'T GET FOOLED AGAIN 5	Who (Lambert-Stampé-Cameron), Decca 32846 (MCA)
35	27	GET IT ON 13	Chase (Frank Rand & Bob Destocki), Epic 5-10738 (CBS)
36	42	MIGHTY CLOUDS OF JOY 7	B.J. Thomas (Buddy Buie & Steve Tyrell), Scepter 12320
37	55	GO DOWN GAMBLIN' 3	Blood, Sweat & Tears (David Clayton-Thomas & Fred Lipsius), Columbia 4-45427
38	44	I'M LEAVIN' 6	Elvis Presley, RCA 47-9998
39	45	MOTHER FREEDOM 5	Bread (David Gates), Elektra 45740
40	38	SUMMER SAND 9	Dawn (Tokens & Dave Appell), Bell 45,107
41	50	TIRED OF BEING ALONE 4	Al Green (Willie Mitchell & Al Green), Hi 2194 (London)
42	68	STICK-UP 2	Honey Cone (Greg Perry & General Johnson/Stagecoach Prod.), Hot Wax 7106 (Buddah)
43	57	WHERE YOU LEAD 4	Barbra Streisand (Richard Perry), Columbia 4-45414
44	89	GO AWAY LITTLE GIRL 2	Donny Osmond (Rick Hall), MGM 14285
45	40	RESURRECTION SHUFFLE 9	Ashton, Gardner & Dyke (Ashton, Gardner & Dyke), Capitol 3060
46	43	CHICAGO 11	Graham Nash (Graham Nash), Atlantic 2804
47	51	I LIKES TO DO IT 4	People's Choice (Bill Perry & Rudy Wilson), Phil-L-A. of Soul 349 (Jamie/Guyden)
48	47	LOVE MEANS (You Never Have to Say You're Sorry) 12	Sounds of Sunshine (Randy Wood & Wilder Bros.), Ranwood 896
49	46	SHE DIDN'T DO MAGIC/I'M THE ONLY ONE 8	Lobo (Gernhard Enterprises), Big Tree 116 (Ampex)
50	41	WATCHING THE RIVER FLOW 8	Bob Dylan (Bob Dylan), Columbia 4-45409
51	64	CHIRPY CHIRPY CHEEP CHEEP 4	Mac & Katie Kissoon (Miki Dallon), ABC 11306
52	60	SATURDAY MORNING CONFUSION 6	Bobby Russell (Snuff Garrett), United Artists 50788
53	52	RAINY JANE 9	Davy Jones (Jackie Mills), Bell 45,111
54	54	IT'S SUMMER 4	Temptations (Norman Whitfield), Gordy 7109 (Motown)
55	58	RIDE WITH ME 5	Steppenwolf (Richard Podolor), Dunhill 4283
56	53	HE'S SO FINE 8	Jody Miller (Billy Sherrill), Epic 5-10734 (CBS)
57	62	MAGGIE 10	Redbone (Lolly Vegas & Pete Welding), Epic 5-10670 (CBS)
58	56	CRAZY ABOUT THE LA LA LA 7	Smokey Robinson & the Miracles ("Smokey," Henry Cosby, Terry Jackson), Tamla 54206 (Motown)
59	59	I HEAR THOSE CHURCH BELLS RINGING 10	Dusk (Tokens & Dave Appell), Bell 990
60	66	DO YOU KNOW WHAT I MEAN 3	Lee Michaels (Lee Michaels), A&M 1262
61	72	WEDDING SONG (There Is Love) 3	Paul Stookey (Jim Mason & Ed Mottau), Warner Bros. 7511
62	65	REASON TO BELIEVE/MAGGIE MAY 5	Rod Stewart (Rod Stewart), Mercury 73224
63	—	I WOKE UP IN LOVE THIS MORNING 1	Partridge Family, Starring Shirley Jones & Featuring David Cassidy (Wes Ferrell), Bell 45-130
64	88	THE STORY IN YOUR EYES 2	Moody Blues (Tony Clarke), Threshold 67006 (London)
65	—	UNCLE ALBERT/ADMIRAL HALSEY 1	Paul & Linda McCartney (Paul & Linda McCartney), Apple 6278
66	61	I'M A BELIEVER 8	Neil Diamond (Jeff Barry & Ellie Greenwich), Bang 586

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	—	BENGLA DESH 1	George Harrison (George Harrison & Phil Spector), Apple 1836
68	74	WHERE EVIL GROWS 3	Poppy Family (Terry Jacks), London 148
69	73	COME BACK HOME 4	Bobby Goldsboro (Bob Montgomery & Bobby Goldsboro), United Artists 50807
70	85	K-JEE 6	Nite-Liters (Fuqua III Prod.), RCA 74-0461
71	81	ALL DAY MUSIC 2	War (Jerry Goldstein), United Artists 50815
72	—	THE NIGHT THEY DROVE OLD DIXIE DOWN 1	Joan Baez (Norbert Putnam & Jack Lothrop), Vanguard 35138
73	87	TAKE ME GIRL, I'M READY 2	Jr. Walker & the All Stars (Johnny Bristol), Soul 35084 (Motown)
74	79	INDIAN SUMMER 5	Audience (Gus Dudgeon), Elektra 45732
75	82	I AIN'T GOT TIME ANYMORE 5	Glass Bottle (Bill Ramal & Dickie Goodman), Avco 4575
76	76	WE ARE NEIGHBORS 4	Chi-Lites (Eugene Record), Brunswick 55455
77	77	LIKE AN OPEN DOOR 3	Fuzz (Joe Tate), Calla 177 (Roulette)
78	75	ONE-WAY TICKET 7	Tyrone Davis (Willie Henderson), Dakar 624 (Cotillion)
79	70	HE'S GONNA STEP ON YOU AGAIN 6	John Kongos (Gus Dudgeon), Elektra 45729
80	80	YOU'RE THE ONE FOR ME 4	Joe Simon (John Richbourg & Joe Simon), Spring 115 (Polydor)
81	—	RAIN DANCE 1	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0522
82	83	I'VE FOUND SOMEONE OF MY OWN 11	Free Movement (Joe Porter), Decca 32818 (MCA)
83	—	SWEET CITY WOMAN 1	Stampeders (Mel Shaw), Bell 45-120
84	86	IT'S THE REAL THING, Pt. 1 3	Electric Express (Slack Johnson), Linco 1001 (Cotillion)
85	91	THEM CHANGES 4	Buddy Miles (Robin McBride & Buddy Miles), Mercury 73228
86	—	IF YOU REALLY LOVE ME 1	Stevie Wonder (Stevie Wonder), Tamla 54208 (Motown)
87	—	SURRENDER 1	Diana Ross (Nickolas Ashford & Valerie Simpson), Motown 1188
88	—	BREAKDOWN (Part 1) 1	Rufus Thomas (Tom Nixon), Stax 0098
89	90	TOP 40 OF THE LORD 2	Sha Na Na (Eddie Kramer), Kama Sutra 528 (Buddah)
90	96	AMANDA 2	Dionne Warwick (Burt Bacharach & Hal David), Scepter 12326
91	93	CRAZY LOVE 2	Helen Reddy (Larry Marks), Capitol 3138
92	94	WE GOT A DREAM 2	Ocean (Greg Brown), Kama Sutra 529 (Buddah)
93	—	HYMN 43 1	Jethro Tull (Ian Anderson & Terry Ellis), Reprise 1024
94	95	LOVE ME 3	Impressions (Curtis Mayfield), Curtom 1959 (Buddah)
95	—	THE LOVE WE HAD (Stays on My Mind) 1	Dells (Chuck Stepney & Chuck Barksdale), Cadet 5683 (Chess/Janus)
96	98	SLIPPED, TRIPPED & FELL IN LOVE 2	Clarence Carter (Rick Hall), Atlantic 2818
97	100	CALIFORNIA ON MY MIND 2	Morning Mist (Terry Cashman & Tommy West), Event 206 (Polydor)
98	—	WEAR THIS RING (With Love) 1	Detroit Emeralds (Katouzian), Westbound 181 (Chess/Janus)
99	99	GOOD ENOUGH TO BE YOUR WIFE 3	Jeannie C. Riley (Shelby S. Singleton, Jr.), Plantation 75 (SSS Int'l)
100	—	I'D RATHER BE SORRY 1	Ray Price (Don Law), Columbia 4-45425

## HOT 100

### A TO Z—(Publisher-Licensee)

Ain't No Sunshine (Interior, BMI)	27	Here Comes That Rainy Day Feeling Again (In Litigation)	32	Never Ending Song of Love (Metric, BMI)	13	Take Me Girl, I'm Ready (Jobete, BMI)	73
All Day Music (Far-Out, ASCAP)	71	He's Gonna Step on You Again (TRO-Essex, ASCAP)	79	Night They Drove Old Dixie Down, The (Canaan, ASCAP)	72	Take Me Home, Country Roads (Cherry Lane, ASCAP)	3
Amanda (Screen Gems-Columbia, BMI)	90	He's So Fine (Bright Tunes, ASCAP)	56	One-Way Ticket (Julio/Brian, BMI)	78	Them Changes (Miles Ahead Three Bridges, ASCAP)	85
Bengla Desh (Harrisons, BMI)	67	Hot Pants Pt. 1 (She Got to Use What She Got to Get What She Wants) (Cried, BMI)	16	Rain Dance (Cirrus/Sunspot/Walrus-Moore/Dunbar, BMI)	81	Tired of Being Alone (Jac, BMI)	41
Beginnings (Aurelius, BMI)	46	How Can You Mend a Broken Heart?	1	Rainy Jane (Screen Gems-Columbia, BMI)	53	Top 40 of the Lord (Scotterino, BMI)	89
Breakdown (Part 1) (East/Memphis, BMI)	88	Hymn 43 (Almo, ASCAP)	73	Reason to Believe (Koppelman-Rubin, BMI)	62	Uncle Albert/Admiral Halsey (Maclean/McCartney, BMI)	65
Bring the Boys Home (Gold Forever, BMI)	12	I Ain't Got Time Anymore (Leeds, ASCAP)	95	Resurrection Shuffle	45	Watching the River Flow (Big Sky, ASCAP)	50
California on My Mind (J.W.T., ASCAP)	97	I Don't Want to Do Wrong (Jobete, BMI)	33	Ride With Me (Duchess, BMI)	55	We Are Neighbors (Hog, ASCAP)	76
Chicago (Giving Room, BMI)	46	I Feel the Earth Move (Screen Gems-Columbia, BMI)	11	Riders on the Storm (Doors, ASCAP)	20	We Got a Dream (Maribus, BMI)	92
Chirpy Chirpy Cheep Cheep (Intersongs-U.S.A., ASCAP)	51	I Hear Those Church Bells Ringing (Pocket Full of Tunes/Saturday, BMI)	59	Rings (Unart, BMI)	17	Wear This Ring (With Love) (Bridgeport, BMI)	98
Color My World (Aurelius, BMI)	7	I Just Want to Celebrate (Jobete, BMI)	26	Saturday Morning Confusion (Pix Russ, ASCAP)	52	Wedding Song (There Is Love)	3
Come Back Home (Detail, BMI)	69	I Like to Do It (Dandelion, BMI)	47	She Didn't Do Magic/Kaiser Big Leaf, ASCAP)	49	What the World Needs Now Is Love, Abraham, Martin & John (Blue Seas/Jac, ASCAP/Roxniq, ASCAP)	8
Crazy Love (Warner Bros./Van Jan, ASCAP)	58	I Woke Up in Love This Morning (Screen Gems-Columbia, BMI)	63	Signs (Four Star, BMI)	10	Whatcha See Is Whatcha Get (Groovesville, BMI)	25
Crazy Love (Warner Bros./Van Jan, ASCAP)	51	I'd Rather Be Sorry (Buckhorn, BMI)	100	Slipped, Tripped & Fell in Love (Fame, BMI)	96	Where Evil Grows (Gone Fishin', BMI)	68
Do You Know What I Mean (LaBrea/Sattwa, ASCAP)	60	Maggie May (MRC, BMI)	57	Smiling Faces Sometimes (Jobete, BMI)	21	Where You Lead (Screen Gems-Columbia, BMI)	43
Don't Pull Your Love (Cents & Pence, BMI)	23	Maybe Tomorrow (Jobete, BMI)	22	Sooner or Later (Zekley/Paris, ASCAP)	24	Where You're From (Corral, BMI)	19
Double Barrel (Interglobal, ASCAP)	28	Mercy Mercy Me (The Ecology) (Jobete, BMI)	9	Spanish Harlem (Progressive/Trio, BMI)	19	Won't Get Fooled Again (Track, BMI)	34
Draggin' the Line (Big Seven, BMI)	4	Mighty Clouds of Joy (Low-Sal, BMI)	36	Stick-up (Gold Forever, BMI)	42	You're Got a Friend (James Taylor)	80
Get It On (Cha-Bil, ASCAP)	35	Mr. Big Stuff (Malaco/Carajo, BMI)	2	Story in Your Eyes, The (TRO/Cheshire, BMI)	64	You've Got a Friend (Roberta Flack & Donny Hathaway)	29
Go Down Gamblin' (Blackwood/Minnisingers, BMI)	44	Mother Freedom (Screen Gems-Columbia, BMI)	30	Summer Sand (Pocket Full of Tunes Saturday, BMI)	40	You've Got a Friend (James Taylor)	29
Good Enough to Be Your Wife (Belwin-Mills, ASCAP)	99	Indian Reservation (Acuff-Rose, BMI)	6	Surrender (Jobete, BMI)	87	You've Got a Friend (James Taylor)	5
		It's Summer (Jobete, BMI)	54	Sweet Hitch-Hiker (Creasy King, BMI)	15		
		It's the Real Thing, Pt. 1 (Cotillion/Parman, BMI)	84				
		It's Too Late (Screen Gems-Columbia, BMI)	11				
		I've Found Someone of My Own (Mango/Run-A-Muck, BMI)	82				
		K-Jee (Rutri, BMI)	70				
		Liar (Mainstay, BMI)	14				
		Like an Open Door (Ferncliff/JAMF, BMI)	77				
		Love Me (Curton, BMI)	94				
		Love Means (You Never Have to Say You're Sorry) (Ban Ton, ASCAP)	48				
		Love the One You're With (Gold Hill, BMI)	18				
		Love We Had, The (Stays on My Mind) (Chappell/Butler, ASCAP)	95				
		Maggie (Novalene/Blackwood, BMI)	57				
		Maggie May (MRC, BMI)	62				
		Maybe Tomorrow (Jobete, BMI)	22				
		Mercy Mercy Me (The Ecology) (Jobete, BMI)	9				
		Mighty Clouds of Joy (Low-Sal, BMI)	36				
		Mr. Big Stuff (Malaco/Carajo, BMI)	2				
		Mr. Big Stuff (Malaco/Carajo, BMI)	2				
		Mother Freedom (Screen Gems-Columbia, BMI)	30				



**"Another Time, Another Place"**

*...another smash single by*

**Engelbert Humperdinck**

40C65



Produced by Gardor Mills



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



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet).

# S P L P O T Billboard

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	<b>CAROLE KING</b> Tapestry Ode '70 SP 77009 (A&M)	19
2	2	<b>JAMES TAYLOR</b> Mud Slide Slim & the Blue Horizon Warner Bros. BS 2561	15
3	4	<b>JESUS CHRIST, SUPERSTAR</b> Various Artists Decca DXSA 7206 (MCA)	39
4	3	<b>PAUL &amp; LINDA McCARTNEY</b> Ram Apple SMAS 3375	11
5	5	<b>ROLLING STONES</b> Sticky Fingers Rolling Stones COC 59100 (Atco)	13
6	7	<b>CARPENTERS</b> A&M SP 3502	11
7	6	<b>MARVIN GAYE</b> What's Going On Tamla TS 310 (Motown)	10
8	8	<b>STEVEN STILLS II</b> Atlantic SD 7206	5
9	9	<b>JETHRO TULL</b> Aqualung Reprise MS 2035	14
10	10	<b>ROD STEWART</b> Every Picture Tells a Story Mercury SRM 1-609	9
11	11	<b>BLOOD, SWEAT &amp; TEARS</b> B S & T 4 Columbia KC 30590	6
12	13	<b>ARETHA FRANKLIN</b> Aretha Live at Fillmore West Atlantic SD 7205	11
13	12	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> 4 Way Street Atlantic SD 2-902	17
14	14	<b>DOORS</b> L.A. Woman Elektra EKS 75011	15
15	16	<b>JOHN DENVER</b> Poems, Prayers & Promises RCA Victor LSP 4499	18
16	17	<b>EMERSON, LAKE &amp; PALMER</b> Tarkus Cotillion SD 9900	7
17	18	<b>ALLMAN BROTHERS BAND</b> At Fillmore East Capricorn SD 2-802 (Atco)	4
18	15	<b>JONI MITCHELL</b> Blue Reprise MS 2038	7
19	20	<b>GRAND FUNK RAILROAD</b> Survival Capitol SW 764	16
20	21	<b>CAT STEVENS</b> Tea for the Tillerman A&M SP 4280	28
21	19	<b>GRAHAM NASH</b> Songs for Beginners Atlantic SD 7204	9
22	22	<b>OSMONDS</b> Homemade MGM SE 4770	8
23	24	<b>CHASE</b> Epic E 30472 (CBS)	15
24	25	<b>PARTRIDGE FAMILY</b> Up to Date Bell 6059	20
25	23	<b>GUESS WHO</b> Best of RCA Victor LSPX 1004	18
26	27	<b>THREE DOG NIGHT</b> Golden Biscuits Dunhill DS 50098	25
27	30	<b>IKE &amp; TINA TURNER</b> What You Hear Is What You Get/ Live at Carnegie Hall United Artists UAS 9953	6
28	28	<b>TEMPTATIONS</b> The Sky's the Limit Gordy GS 957 (Motown)	15
29	26	<b>RAIDERS</b> Indian Reservation Columbia C 30768	9
30	29	<b>BURT BACHARACH</b> Close to You/One Less Bell to Answer A&M SP 3501	9
31	31	<b>JAMES GANG</b> Thirds ABC/Dunhill ABCX 721	18
32	33	<b>CURTIS MAYFIELD</b> Curtis Live Curtom CRS 8008 (Buddah)	12
33	34	<b>BLACK SABBATH</b> Paranoid Warner Bros. WS 1887	26
34	35	<b>DONNY OSMOND</b> MGM SE 4782	6
35	39	<b>GLADYS KNIGHT &amp; THE PIPS</b> If I Were Your Woman Soul SS 731 (Motown)	14

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	41	<b>RARE EARTH</b> One World Rare Earth RS 520 (Motown)	5
37	40	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia GP 8	118
38	38	<b>CARLY SIMON</b> Elektra EKS 74082	17
39	32	<b>ELTON JOHN</b> 11-17-70 Uni 93105 (MCA)	12
40	36	<b>LEON RUSSELL &amp; THE SHELTER PEOPLE</b> Shelter SW 8903 (Capitol)	12
41	42	<b>JAMES TAYLOR</b> Sweet Baby James Warner Bros. WS 1843	75
42	43	<b>SANTANA</b> Abraxas Columbia KC 30130	45
43	44	<b>CARPENTERS</b> Close to You A&M SP 4271	48
44	49	<b>LEE MICHAELS</b> 5th A&M SP 4302	11
45	50	<b>CHICAGO III</b> Columbia C2 30110	29
46	48	<b>BYRDS</b> Byrmaniax Columbia KC 30640	4
47	37	<b>JACKSON 5</b> Maybe Tomorrow Motown MS 735	16
48	47	<b>THREE DOG NIGHT</b> Naturally Dunhill DS 50088	36
49	65	<b>KRIS KRISTOFFERSON</b> The Silver Tongued Devil & I Monument Z 30679 (CBS)	3
50	—	<b>WHO</b> Who's Next Decca DL 79182 (MCA)	1
51	51	<b>ELVIS PRESLEY</b> Love Letters From Elvis RCA Victor LSP 4530	8
52	46	<b>ROBERTA FLACK</b> Chapter Two Atlantic SD 1569	51
53	53	<b>EDDIE HARRIS &amp; LES McCANN</b> Second Movement Atlantic SD 1583	12
54	52	<b>ELECTRIC HOT TUNA</b> First Pull Up Then Pull Down RCA Victor LSP 4550	8
55	58	<b>OSIBISA</b> Decca DL 75285 (MCA)	7
56	54	<b>GORDON LIGHTFOOT</b> Summer Side of Life Reprise RS 2037	12
57	57	<b>HUDSON &amp; LANDRY</b> Hanging in There Dore 324	19
58	45	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell 6050	42
59	61	<b>CHARLEY PRIDE</b> I'm Just Me RCA LSP 4560	4
60	60	<b>JANIS JOPLIN</b> Pearl Columbia KC 30322	29
61	72	<b>CHICAGO</b> Columbia KGP 24	79
62	63	<b>STEVIE WONDER</b> Where I'm Coming From Tamla TS 308 (Motown)	15
63	64	<b>GRAND FUNK RAILROAD</b> Live Album Capitol SWBB 633	37
64	79	<b>DIANA ROSS</b> Surrender Motown MS 723	2
65	69	<b>VIKKI CARR'S LOVE STORY</b> Columbia C 30662	6
66	55	<b>JERRY REED</b> When You're Hot, You're Hot RCA Victor LSP 4506	16
67	56	<b>EMERSON, LAKE &amp; PALMER</b> Cotillion SD 9040	28
68	68	<b>SLY &amp; THE FAMILY STONE</b> Greatest Hits Epic KE 30324 (CBS)	41
69	66	<b>ELTON JOHN</b> Tumbleweed Connection Uni 93096 (MCA)	30
70	67	<b>NEIL YOUNG</b> After the Gold Rush Reprise RS 6383	48

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	59	<b>TOM JONES SINGS SHE'S A LADY</b> Parrot XPAS 71046 (London)	13
72	62	<b>RAY PRICE</b> I Won't Mention It Again Columbia G 30510	10
73	73	<b>HAMILTON, JOE FRANK &amp; REYNOLDS</b> Dunhill DS 50103	9
74	71	<b>JIMI HENDRIX</b> Cry of Love Reprise MS 2034	24
75	75	<b>DONNY HATHAWAY</b> Everything Is Everything Atco SD 33-332	12
76	89	<b>FREDA PAYNE</b> Contact Invictus SMAS 7307 (Capitol)	10
77	77	<b>DELANEY &amp; BONNIE &amp; FRIENDS</b> Motel Shot Atco SD 33-358	20
78	80	<b>ELVIS PRESLEY</b> C'mon Everybody RCA Camden CAL 2518	4
79	82	<b>UNDISPUTED TRUTH</b> Gordy G 955 (Motown)	4
80	81	<b>WALDO DE LOS RIOS</b> Sinfonias United Artists UAS 5802	11
81	84	<b>BOOKER T. &amp; THE MG's</b> Melting Pot Stax STS 2035	27
82	94	<b>BUDDY MILES</b> Them Changes Mercury SR 61280	58
83	83	<b>MANDRILL</b> Polydor 24-4050	17
84	85	<b>RAY CHARLES</b> Volcanic Action of My Soul ABC ABCS 726	12
85	90	<b>JOHN BALDRY</b> It Ain't Easy Warner Bros. WS 1921	7
86	78	<b>JOHNNY CASH</b> A Man in Black Columbia C 30440	8
87	88	<b>CAROLE KING</b> Writer Ode '70 SP 77006 (A&M)	16
88	87	<b>RICHIE HAVENS</b> Alarm Clock Stormy Forest SFS 6005 (MGM)	32
89	70	<b>ALICE COOPER</b> Love It to Death Warner Bros. WS 1883	22
90	76	<b>MARY TRAVERS</b> Mary Warner Bros. WS 1907	18
91	93	<b>LILY TOMLIN</b> This Is a Recording Polydor 24-4055	21
92	92	<b>B.B. KING</b> Live at Cook County Jail ABC ABCS 723	26
93	95	<b>SUPREMES</b> Touch Motown MS 737	8
94	74	<b>ISAAC HAYES</b> To Be Continued Enterprise ENS 1014 (Stax/Volt)	37
95	98	<b>DONNY HATHAWAY</b> Atco SD 33-360	14
96	91	<b>BREAD</b> Manna Elektra EKS 74086	21
97	86	<b>OSMONDS</b> MGM SE 4724	29
98	165	<b>HENRY MANCINI &amp; HIS CONCERT ORCHESTRA</b> Mancini Concert RCA LSP 4542	3
99	150	<b>BILL WITHERS</b> Just as I Am Sussex SXBS 7006 (Buddah)	8
100	100	<b>ATOMIC ROOSTER</b> Death Walks Behind You Elektra EKS 74094	7
101	99	<b>TAJ MAHAL</b> The Real Thing Columbia G 30619	10
102	112	<b>REDBONE</b> Potlatch Epic E 30109 (CBS)	11
103	103	<b>CREEDENCE CLEARWATER REVIVAL</b> Pendulum Fantasy 8410	34
104	105	<b>STEPPENWOLF</b> Gold/Their Greatest Hits Dunhill DSX 50099	24
105	137	<b>GLEN CAMPBELL</b> The Last Time I Saw Her Capitol SW 733	2

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

## POSITIONS 106-200

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Leon Russell	40

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THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
106	96	LOVE STORY Soundtrack Paramount PAS 6002	33
107	108	LYNN ANDERSON You're My Man Columbia C 30793	4
108	97	JOHNNY WINTER AND Live Columbia C 30475	23
109	101	TEMPTATIONS Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	47
110	107	ANDY WILLIAMS Love Story Columbia KC 30497	26
111	111	NEIL DIAMOND Tap Root Manuscript Uni 73092 (MCA)	39
112	113	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	56
113	102	ELTON JOHN Uni 73090 (MCA)	46
114	115	GLEN CAMPBELL Greatest Hits Capitol SW 752	18
115	116	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	72
116	118	MOODY BLUES A Question of Balance Threshold THS 3 (London)	49
117	114	WOODSTOCK Soundtrack Cotillion SD 3-500	63
118	104	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	79
119	123	HELEN REDDY I Don't Know How to Love Him Capitol ST 762	11
120	—	TOM PAXTON How Come the Sun Reprise RS 6443	1
121	121	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	49
122	127	JIM NABORS Help Me Make It Through the Night Columbia C 30810	3
123	124	MOODY BLUES On the Threshold of a Dream Deram DES 18025 (London)	115
124	109	PROCOL HARUM Broken Barricades A&M SP 4294	15
125	110	BARBRA STREISAND Stoney End Columbia KC 30106	26
126	126	SANTANA Columbia CS 9781	101
127	132	HERB ALPERT & THE TIJUANA BRASS Summertime A&M SP 4314	4
128	128	BUDDY MILES Message to the People Mercury SRM 1-608	19
129	125	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	93
130	117	EDGAR WINTER'S WHITE TRASH Epic E 30512 (CBS)	16
131	135	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	58
132	143	JR. WALKER & THE ALL STARS Rainbow Funk Soul S 732 (Motown)	4
133	136	CANNED HEAT CONCERT Recorded Live in Europe United Artists UAS 5509	5
134	140	FORTUNES Here Comes That Rainy Day Feeling Again Capitol ST 809	6
135	159	SHIRLEY BASSEY Something Else United Artists UAS 6797	3
136	141	HUMBLE PIE Rock On A&M SP 4301	11

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
137	142	CHUCK MANGIONE Friends & Love Mercury SRM 2-800	7
138	168	YES ALBUM Atlantic SD 8283	7
139	139	EDDIE KENDRICKS All By Myself Tamla TS 309 (Motown)	13
140	134	JEFFERSON AIRPLANE Worst of RCA Victor LSP 4459	36
141	144	BOOTS RANDOLPH Homer Louis Randolph III Monument 230678 (CBS)	10
142	147	JAMES GANG Rides Again ABC ABCS 711	52
143	106	BLOODROCK III Capitol ST 765	19
144	129	NILSSON The Point! RCA Victor LSPX 1003	24
145	149	ROD STEWART Gasoline Alley Mercury SR 61264	41
146	146	BLACK SABBATH Warner Bros. WS 1871	51
147	122	RASCALS Peaceful World Columbia G 30462	11
148	169	SHA NA NA Kama Sutra KSBS 2034 (Buddah)	2
149	131	RAY PRICE For the Good Times Columbia C 30106	49
150	154	STEPHEN STILLS Atlantic SD 7202	38
151	130	LYNN ANDERSON Rose Garden Columbia C 30106	32
152	152	OCEAN Put Your Hand in the Hand Kama Sutra KSBS 2033 (Buddah)	12
153	119	GORDON LIGHTFOOT If You Could Read My Mind Reprise RS 6392	36
154	120	JACKSON 5 Third Album Motown MS 718	47
155	138	CURTIS MAYFIELD Curtis Curton CRS 8005 (Buddah)	46
156	199	GODSPELL Original Cast Bell 1102	2
157	161	MARK-ALMOND Blue Thumb BTS 27	11
158	170	8th DAY Invictus ST 7306 (Capitol)	2
159	184	VALERIE SIMPSON Exposed Tamla TS 311 (Motown)	3
160	160	GEORGE HARRISON All Things Must Pass Apple STCH 639	35
161	166	SWEET SWEETBACK'S BAADASS SONG Soundtrack Stax STS 3001	7
162	167	YOUNGBLOODS Ride the Wind Warner Bros./Racoon BS 2563	4
163	164	MOUNTAIN Nantucket Sleighride Windfall 5500 (Bell)	28
164	—	FUNKADELIC Maggot Brain Westbound WB 2007 (Chess/Janus)	1
165	—	ASSOCIATION Stop Your Motor Warner Bros. WS 1927	1
166	171	FRIENDS OF DISTINCTION Friends & People RCA LSF 4492	2
167	148	WHO Tommy Decca DXSW 7205 (MCA)	100
168	173	LEO KOTTKE Mudlark Capitol ST 682	5

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
169	174	FIVE MAN ELECTRICAL BAND Signs Lionel LRS 1100 (MGM)	3
170	180	LIGHTHOUSE One Fine Morning Evolution 3007 (Stereo Dimension)	4
171	133	IKE & TINA TURNER Workin' Together Liberty LST 7650	37
172	—	BOOKER T. & PRISCILLA A&M SP 3504	1
173	155	BREWER & SHIPLEY Tarkio Kama Sutra KSBS 2024 (Buddah)	24
174	175	EARTH, WIND & FIRE Warner Bros. WS 1905	13
175	178	PHARAOH SANDERS Thembi Impulse AS 9206 (ABC/Dunhill)	3
176	181	ENOCH LIGHT Big Band Hits of the 30's & 40's Project 3 PP 5056	4
177	151	NEIL DIAMOND Gold Uni 73084 (MCA)	52
178	156	PERRY COMO I Think of You RCA Victor LSP 4529	8
179	163	RAMSEY LEWIS Back to the Roots Cadet CA 6001 (Chess/Janus)	9
180	189	PINK FLOYD Relics Capitol SW 759	3
181	183	NITE-LITERS Morning, Noon & the Nite-Liters RCA LSP 4493	4
182	157	BEST OF WILSON PICKETT, VOL. 2 Atlantic SD 8290	13
183	185	O.C. SMITH Help Me Make It Through the Night Columbia C 30664	3
184	186	PERCY FAITH & HIS ORCHESTRA Black Magic Woman Columbia C 30800	3
185	187	NANCY WILSON But Beautiful Capitol ST 798	5
186	193	LINK WRAY Polydor 24-4064	4
187	145	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	70
188	192	EDWIN STARR Involved Gordy GS 9561 (Motown)	3
189	197	COUNTRY JOE MacDONALD War War War Vanguard VSD 79315	2
190	158	FIFTH DIMENSION Love's Lines, Angles & Rhymes Bell 6060	23
191	191	WEATHER REPORT Columbia G 30661	4
192	195	YOUNGBLOODS Sunlight RCA LSP 4561	2
193	162	TOM JONES I (Who Have Nothing) Parrot XPAS 71039 (London)	40
194	194	GRIN Spindizzy 2 30321 (CBS)	2
195	198	ASHTON, GARDNER & DYKE Capitol ST 563	2
196	196	FLYING BURRITO BROTHERS A&M SP 4295	2
197	—	SOUTHERN COMFORT Frog City Capitol ST 800	1
198	200	GYPSY In the Garden Metromedia MMD 1044	2
199	—	SOUNDS OF SUNSHINE Love Means You Never Have to Say You're Sorry Ranwood R 8089	1
200	—	ROY CLARK The Incredible Roy Clark Dot 25990 (Paramount)	1

## Robert's Motel Building As Talent Showcase

CHICAGO — Robert's Motel 500 Room here on the South Side is becoming an important focal point for top-flight supper-club artists and regular auditions there are landing jobs for newly discovered recording acts.

Talent packager Don Clay, manages girl singer Axis Mortimer, said the 500-capacity club is ideally located in what most people consider "dangerous" street gang turf.

"We have that rough neighbor-

## Abbott to Mio For 'Now' Disks

NEW YORK — Marty Wilson, president of Mio International Records has signed an agreement with independent producer Barry Abbott to develop and produce contemporary acts for the label. Abbott has already signed his first group under the new agreement. The group, the Great Wall, is a self-contained vocal and instrumental act consisting of three boys and one girl who also writes their own material.

The group's initial product for Mio will be an album and single now being recorded for release in the fall. Abbott previously had been manager of the Chevrons and produced night club acts for such performers as Paul Anka, Ray Peterson, Timi Yuro, the Shirelles and Tommy Sands. He will also scout new talent and masters for Mio.

## Radio Forum Gets Advisory Board Aid

• Continued from page 1

The Forum, which is being held this year in the Hotels Ambassador, Chicago, is drawing radio executives from Coast-to-Coast and such countries as Peru, Japan, England, Canada, Puerto Rico, Australia, and Venezuela. Each year, the Forum is organized by the educational consulting firm of James O. Rice Associates under the guidance of the Billboard. Registration fee, which includes luncheons and all work materials, is \$150 and should be sent to: Radio Programming Forum, 9th floor, 300 Madison Ave., New York, N.Y. 10017. Latecomers may register the morning of the opening day of the Forum.

Highlights of the Forum will include a special quadrasonic sound demonstration, including an air-check taped several miles away from radio station KIOI-FM, San Francisco, one of the pioneers in "discreet" quadrasonic broadcasting (KIOI-FM recently submitted a proposal and study on the system, which is a one-station system, to the Federal Communications Commission. The demonstration at the Forum is being provided cour-

## Tape Happenings

• Continued from page 12

a ½-inch videotape to the consumer field, is offering the product to the educational market. It records both color and black-and-white with a 5-inch 30-minute reel-to-reel and a 7-inch 60-minute reel. The tape is compatible with all videotape equipment available on the market. It will be merchandised exclusively through a network of A/V representatives.

Teledyne Packard Bell is holding its distributors' meeting at the Beverly Hilton Hotel, Beverly Hills, Aug. 22-24.

hood image to overcome, but really, the motel is right off the Dan Ryan expressway just East on 63d St. It's highly accessible and we have had absolutely no problems." Clay believes the club will serve as a much-needed talent showcase for the large South Side population here.

Acts so far include Gloria Lynn, Tension Stephens, Betty Carter and the Jazz Messengers, Arthur Prysock, George Kirby, Azie Mortimer, Dick Gregory, Redd Foxx, Steve Rossi-Slappy White, John Young Trio and George Hunter and the Moonlighters.

Cover charge is \$5. The room's main business is Thursday-Sunday with shows at 10 p.m., 12:30 a.m. and on Saturday only a third show at 2:30 a.m. Auditions are held every Tuesday in a downstairs dining room. Some acts have landed jobs at another Robert's motel over on 66th St. which features entertainment in its penthouse.

Clay said he is paying top money (\$2,500 to \$5,000) and wants to pair a name act with an up-and-coming act. The room maintains a supper club atmosphere in part by urging (gently) the men wear coat and tie. Entertainer shows have sold out. Entertainers staying here enjoy a reduced \$13.75 room rate (regular \$16 and up).

Clay's assistant Jon Clemons will handle bookings when Miss Mortimer is on the road.

tesy of JBL Sound, using their speakers and amplifiers.

Speakers during the three-day Forum will include such outstanding program directors as George Wilson, WOKY, Milwaukee; Greg Dean, KEYW, Wichita; Big Wilson, WPGC, Washington; Bill Bailey, KIKK, Houston; Charles Parker, WDRC, Hartford; Allan Hotlen, WHN, New York; Dick Reus, WLEE, Richmond, Va.; Jack Daniels, Leland Bisbee Group; Craig Scott, WSLR, Akron; Les Anderson, WDIA, Memphis; and Jerry Stevens, WMMR-FM, Philadelphia, among others. General managers of radio stations, music directors, and air personalities will also play an important role in the Forum. From the record field, such leaders as Joe Smith, Warner Bros. Records; Neil Bogart, Buddah Records; Shelby Singleton, Plantation Records; Artie Mogul, Capitol Records; Irwin Steinberg, Mercury Records; Mike Kagan, Epic Records; Marvin Helfer, ABC Records; Jack Richardson, Nimbus 9 Productions; Brad Miller, Mobile Fidelity Productions; Felix Cavaliere, Rascals; John Kay, Steppenwolf; Peter Yarrow; and Curtis Mayfield will be among those participating as speakers and chairmen.

More than 200 of the nation's leading program directors, representing formats ranging from Top 40 and progressive rock to country music, MOR, and beautiful music, have already registered for the Forum, plus more than 50 promotion men and record company executives. Sidelights of the Forum include the first meeting of a programming society for radio personnel, a late evening meeting devoted strictly to college radio (everyone is invited to attend), and a recording studio session set up by RCA Records which will demonstrate exactly how records are made; Joseph Wells, manager of RCA Records' Chicago studio, and Jack Richardson, producer of the Guess Who, will team up on this session and an actual record will be made.

## BS&T SINGER SETS ADDERLEY

LOS ANGELES—David Clayton-Thomas, the lead singer with Blood, Sweat and Tears, recorded with the Cannonball Adderley Sextet during its Troubadour engagement last week. The jam session will result in a track for Clayton-Thomas' debut solo LP being cut for Columbia and in a track for the Adderley group's upcoming LP for Capitol. The two musical forces met here and started talking about jamming together, with Capitol co-incidentally recording Adderley on-location.

## Chess Finds New Market

• Continued from page 1

receiving daily telephone calls from distributors and retailers asking for old Chess material which had been cut out of the catalog. "Obviously, the record buyers were asking for it so we began to supply the need. Now when one of our artists goes into a studio we try to anticipate what the public will want to hear and hopefully create a new dimension in music, but I must repeat that we have an obligation to provide the public with product which was recorded years ago and now wants to hear. Sometimes we will reissue something in a total repackaging idea. Perhaps an artist has recorded 50 tunes issued on five LP's. The manner in which we present this to the public now must be changed," Schlachter said.

A good example of the reissue policy is "McKinley Morganfield, A/K/A Muddy Waters." The LP contains many of the tunes which created a name for Waters and shows the change in the musician's style from pure Delta blues to the beginnings of the Chicago Blues Band. The liner notes further explain the Waters' contribution to music through a historic portrayal of the man and his music.

"What is most important in putting together an album of this type is the question of what makes most sense for the buyer and the record company," Schlachter explained. "Today's buyers are aware that contemporary music has been influenced by many of our artists. These blues artists now command a great deal of respect from everyone. The Howlin' Wolf London Sessions, LP on which Eric Clapton, Mick Jagger and other English artists played demonstrates the man's influence on today's pop artists.

"We want to make it as easy as possible for people to get a record and learn its meaning and understand the roots," Schlachter said. "The recent change in the company's Vintage series aptly demonstrates this point. The series is now available in double LP sets at a price that makes it easy to buy," said Schlachter. "This gets the music in the ear of the public and creates a greater interest. I see no reason why a record cannot be reissued when the audience changes," he concluded.

## Expects Bigger Loss

• Continued from page 10

of 22 cents a share for a similar period last year.

Robert Craig, president, said sales during the fourth quarter are not expected to pick up sufficiently to turn profit on fiscal 1971. The company also expects operating results in the first quarter of 1972 to be adversely affected by the West Coast dock strike.

## Mangione Gets Classical Orchs Into Jazz Groove

By EARL PAIGE

CHICAGO—Any way you look at it, Chuck Mangione is hauling new life into contemporary music. Classical music orchestras in various cities will soon be a vehicle for his jazz-style concerts and a college campus tour for the Mangione quartet will spread the word farther.

Of course, the catapultation of Mangione already encompasses AM radio with the result that many stations were playing "Hill Where the Lord Hides" from his Mercury LP before the single was released.

It's all very pleasant for Mangione as he meets the press in different cities on a current promotion tour. Naturally, the subject gets around to: "Is jazz really jazz after it spills over so much into contemporary music?"

He answers this way: "My music doesn't change because it's on AM." He admits, however, as he was surprised at the editing some AM stations performed on his long LP cuts. "I listen and at first I'm shocked. Then later, I listen more and I find that sometimes they do an amazing editing job."

The whirlwind now surround-

ing Mangione started when Mercury discovered the big sales of ORO Records album of the 29-year-old jazz instructor leading the Rochester Philharmonic Orchestra. After release of Mangione's composition "Friends and Love," from which "Bill Where" was pulled, Mercury recorded still another LP with the Mangione-led Rochester orchestra (no release date set).

Mangione said he can pick up orchestras in various cities by choosing certain lay musicians. The basic quartet which features brother Caspare (Gap) Mangione, builds on as it did in earlier efforts.

The jazz label may be hard to shake. After all, he is director of the jazz ensemble at Eastman School of Music and worked with many jazz greats including Dizzy Gillespie who once gave Mangione a trumpet just like Gillespie's.

## Silver at Full Steam

• Continued from page 8

well, according to Silver. "We went out of business in a cash shortage with \$750,000 accounts receivable I couldn't collect."

Silver said he has been offered deals to take over or start other independent labels since Tetragrammaton went under. "The only way I'd ever go into my own record company again is if we could completely bypass the existing distribution system, which is completely archaic and unnecessary," he said. "I want a company warehouse that can ship orders anywhere in the country within 48 hours and a staff of combination salesmen-promotion men who get a percentage on every record sold in their territory. I'm convinced that in the tight money market today we can get the retailer to pay cash when they make their orders, if we offer a substantial discount."

## Petition Refused

• Continued from page 3

the pre-screening of records, and then set up proper procedures for such pre-screening if it was required (Billboard, June 5, 1971).

Last week's answer from the FCC said it considered the April "clarifying" statement the last word, and that the drug lyric notice had merely reaffirmed the "well established concept of licensee responsibility." The FCC also said it had not required a pre-screening of every record.

The Commission refused to grant Yale Broadcasting's request for a specific ruling on whether the New Haven non-commercial FM station's liberal, anti-censorship policy on music broadcasts is satisfactory. The FCC said it was "loath to embark on individual rulings" on individual programming, on the basis of a general policy statement.

## ABC-Dunhill Seminar

• Continued from page 3

with producer Bill Szymczyk and underground disk jockey Tom Gamasche, who scripted and narrated the fantasy tale of a future USA which has re-named itself California and is overrun with pollution and violence. The record will come in a foldout jacket.

The James Gang will have a "Live at Carnegie Hall" album and Emmitt Rhodes is back with "Mirror."

ABC-Dunhill also announced its plunge into quadrasonic sound with two Beverly Sills recitals, "Excerpts From Roberto Devereaux" and "Welcome to Vienna" available in both stereo at a \$5.98 list and in four-channel at \$6.98. In addition, six Command stereo showcase albums have been rechanneled for quadrasonic including such former best-selling artists as Persuasive Percussion and Enoch Light & the Light Brigade.

The ABC-Dunhill jazz line, Impulse, will bring out new albums by Alice Coltrane, John Coltrane, Archie Shepp, Mel Brown and Chico Hamilton. Ten classical releases are scheduled for the Westminster Gold division.

## Rayven's 'Melodies' Hits BMI's Million

NEW YORK — "Melodie D'Amour," the Rayven Paris music Co.'s French import, has reached the million point performance mark in BMI.

Forthcoming new releases are by the Jean Petit Orchestra on Ampex, and Danny Davis and the Nashville Brass on RCA.

## Executive Turntable

• Continued from page 6

the title of assistant national promotion manager. Stanton joined Capitol in 1969. Reynolds joined Capitol in 1968 as Southwest regional promotion man. Miller joined Capitol as a regional promotion man in the South. He came to Los Angeles in 1970 as executive vice president-general manager for Fame Records.

Earl Horwitz, formerly vice president and general manager of United Artist Records stereo tape division and sales manager of Car Tapes, has been appointed director of marketing at Audio Magnetics Corp. Larry Schwartz has been named Audio's eastern regional sales manager succeeding Dan Fine, who has been appointed western regional sales manager. Horwitz and Fine will base at Audio's Gardena headquarters, while Schwartz will headquarter in New York City. Warren Gray, executive vice president of Audio-Video Communications (nee American Tape Duplicators), has resigned to form a new company in the premium tape and music market. He is president of the firm.



# Just to keep our attorneys happy (even though FIND already has well over 1000 record/tape dealers enrolled), FIND's introductory offer\* has been extended to September 1, 1971.

\*FIND will ship to qualified dealers who enroll by September 1, 1971:

The FIND Service Catalog for one year, the FIND Counter Customer Service Center, an initial supply of Customer Order Forms and a complete point-of-sale promotion kit.

## The Need

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

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

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

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

## The Solution

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

## How FIND Operates

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

## The Deal for Dealers

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

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

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

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

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

\*Plus Postage/Handling charges.

## How You Can Become a FIND Dealer

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


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

## What FIND Does for the Dealer

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

## Act Now

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



### Qualification Data

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

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

Qualification Data

1. I have checked below the type of retail outlet with which I am associated:
 

<input type="checkbox"/> Record/Tape Store;	<input type="checkbox"/> Discount Store;
<input type="checkbox"/> Home Entertainment /Appliance Store;	<input type="checkbox"/> Variety Store;
<input type="checkbox"/> Department Store;	<input type="checkbox"/> Supermarket;
<input type="checkbox"/> Other:	<input type="checkbox"/> Drug Store;
2. I am:  An independent retailer, operating \_\_\_\_\_ (state how many) outlets;  Part of a chain-store operation with \_\_\_\_\_ (state how many) outlets;
3. I retail the products checked:
 

<input type="checkbox"/> LP Records;	<input type="checkbox"/> 8-track Tapes;
<input type="checkbox"/> Cassettes;	<input type="checkbox"/> Open-Reel Tapes;
4. My record/tape department is:
 

<input type="checkbox"/> Clerk-serviced;	<input type="checkbox"/> Self-serviced;
<input type="checkbox"/> Self-serviced with clerk assistance.	
5. I buy my record/tape product from:
 

<input type="checkbox"/> Distributors;	<input type="checkbox"/> One-Stops;
<input type="checkbox"/> Serviced by Rack Jobber.	
6. On the average, I now handle \_\_\_\_\_ special orders per week and am able to actually fill \_\_\_\_\_ % of them per week.

FILL IN and MAIL TODAY to:  
 FIND Service,  
 A Subsidiary of Billboard Publications, Inc.  
 165 W. 46th Street, New York, N.Y. 10036

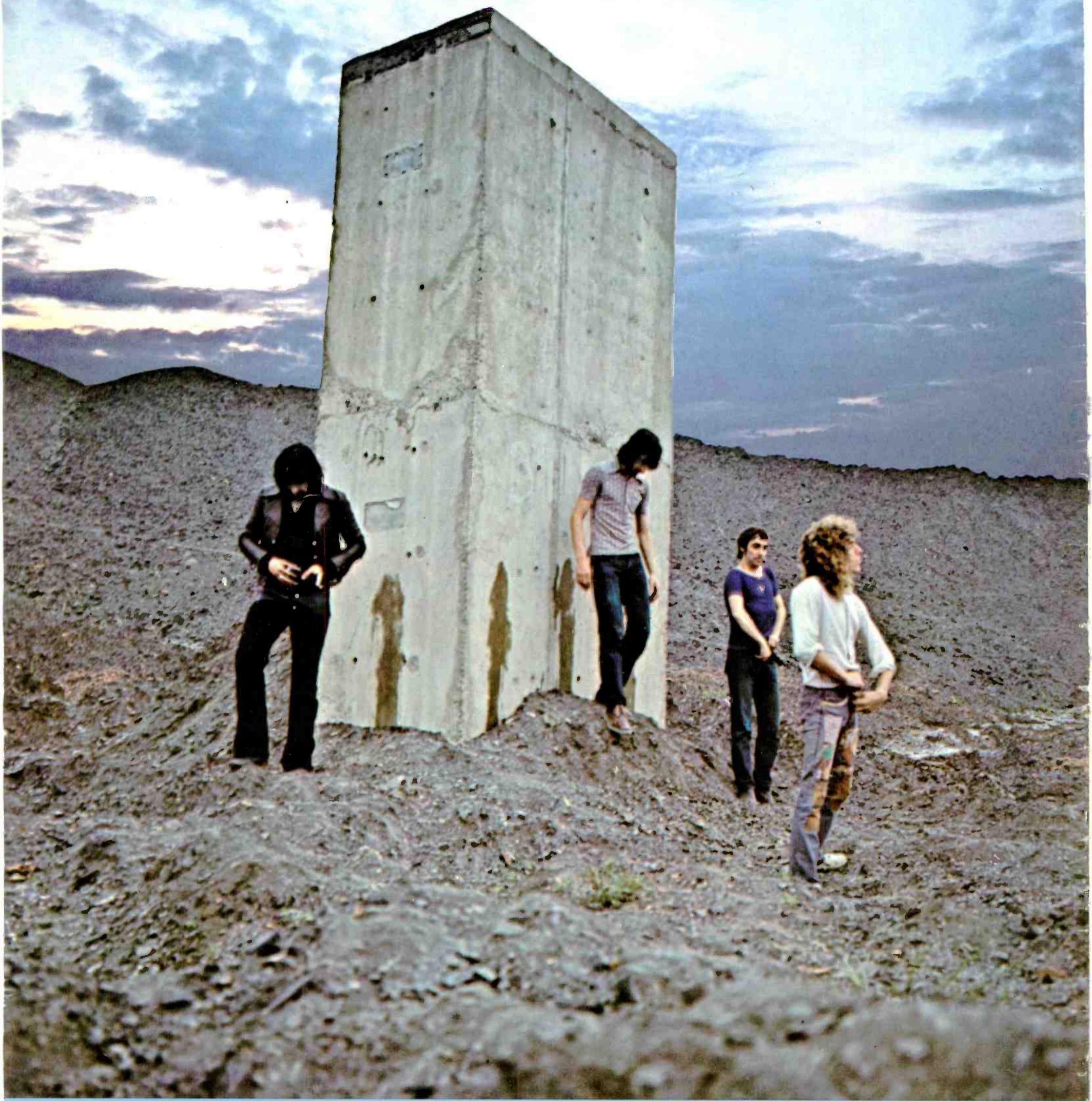
Store Name: \_\_\_\_\_

Individual: \_\_\_\_\_  Owner;  Manager.

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

# Who's next



DL 79182



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