

Billboard®

JUNE 19, 1971 • \$1.25
A BILLBOARD PUBLICATION
 SEVENTY-SEVENTH YEAR
 The International
 Music-Record-Tape
 Newsweekly

CARTRIDGE TV PAGE 18

HOT 100 PAGE 52

TOP LP'S PAGES 54, 56

Radio Forum Draws Top Industry Guns

By CLAUDE HALL

CHICAGO — More than twenty leading authorities in the radio and record industries have already been lined up to speak at the fourth annual Billboard Radio Programming Forum, which will be held here at the Hotels Ambassador Aug. 19-20-21. Brad Miller, who produces the Mystic Moods for Philips Records and has been a path-blazer in quadrasonic music, will team up with James Gabbert, general manager of KIOI-FM, San Francisco, in a demonstration of quadrasonic sound and its relation to broadcasting of the future. Commissioner Robert E. Lee of the Federal Communications Commission will

provide the definitive word on "Will Censorship of Lyrics Kill Radio's Appeal." George Wilson, veteran radio programmer, WOKY, Milwaukee, will provide the viewpoint of the radio industry. Neil Bogart, co-president, Buddah Records, will provide the record industry view. All men will be available for a question-and-answer session.

The roster of speakers also includes Jay Cook, program di-

(Continued on page 24)

White Front in 30G Sales Push On TV Special

LOS ANGELES — White Front Stores, one of the nation's largest discount chains, is launching a \$30,000 sales push on records and tape CARtridges revolving around a television special that will be carried in nine different West Coast markets. The special hour will be carried between June 20 and June 22 in Seattle, Los Angeles, San Francisco, Fresno, Portland,

(Continued on page 24)

IMIC: Col Goes Discrete, SQ Disk

By ELIOT TIEGEL

MONTREUX — CBS world-premiered a four-channel disk at Billboard's International Music Industry Conference here on June 10. Columbia Records will market its quadrasonic disk, which it calls an SQ record, along with an SQ Masterworks phonograph by the year's end.

The Sony Corp., through its joint venture firm with CBS, will manufacture a special decoding device required to hear

(Continued on page 16)

By BRUCE WEBER

MONTREUX — Columbia Records is releasing its quadrasonic tape product, both in 8-track cartridge and reel to reel, utilizing the discrete concept.

The decision by Columbia to use four channel discrete as opposed to a matrix (simulated quadrasonic) system follows the quadrasonic tape concept of RCA, which had announced earlier its support of the discrete method.

Clive Davis, Columbia Records president, said he was interested in seeing an industry-wide quadrasonic tape method in vogue and not a proliferation of different systems.

(Continued on page 15)

Roots Reissue Rampage by Mfrs

By IAN DOVE

NEW YORK—"Roots music" is getting increased attention in college and underground locations. This is beneficial to majors and small independents who specialize in the growing blues and jazz reissue market.

RCA Records, for example, will be revamping its Vintage Series, previously collector oriented, and aiming its promotion heavily at the underground and college worlds. Columbia Records, enjoying strong sales with its Bessie Smith reissue project and other blues albums, is readying a jazz series, again directed at the youth field—"There is no other market for this kind of product," said John

Hammond, director of the label's talent acquisition.

Arnold Caplin, who heads Biograph Records, mainly a blues and jazz reissue label, advertises his product to the campus/underground market,

and now has 600 college radio stations ordering and playing his material. "Right now, I note an increased interest in the roots of music, which the blues is. As far as Biograph is concerned it looks like the next heavy scene," commented Caplin.

Milestone's Orrin Keepnews reports sales increases in his Ma Rainey and Blind Lemon Jefferson reissues and reports an "acquisitional interest" on the part of FM radio in Milestone product.

Don Schlitten, formerly chief jazz a&r man for Prestige (now sold to Fantasy), has been con-

(Continued on page 58)

Campus Poll To Atlantic

By BOB GLASSENBERG

NEW YORK—Atlantic Records and its affiliated labels were the most popular labels at campus radio stations, according to a survey covering March-June 1971 Picks and Plays, a segment of the What's Happening column in Billboard's Campus News section. More than 70 different record labels were represented by 306 picks from a weekly average of 24 colleges

(Continued on page 29)

German Stations to Produce Pop Tunes

By URSULA SCHUEGRAF

MUNICH—ARD radio and tv stations will produce their own pop songs. The move is described by observers as a snub against West Germany's pop song producers.

The plan has been put into operation so that the stations can free themselves from any dependence on the West German record and music industry. The stations which will produce their own pop songs are based at Munich, Cologne,

Hamburg, Baden-Baden, Stuttgart, West Berlin as well as Radio Bremen and the Saarlandischer Rundfunk.

At a press conference, the director of the Bavarian Broadcasting Station's pop music section, Carl Michalski, commented that each month between 30-35 new German pop songs would be produced at the studios of West Germany's radio stations.

(Continued on page 46)

Criteria Sets 250G Wing

By SARA LANE

MIAMI — Criteria Recording Studios has started construction on a \$250,000 addition which will double its present size and triple its parking area, according to Mack Emerman, Criteria president, who started the facility 17 years ago.

"The addition will consist of one wing of executive offices

(Continued on page 10)

Boxes Spinning Banned Disks

CHICAGO — Jukebox programmers are still exposing many recordings banned or rarely aired on radio, a nationwide survey reveals.

As an example, "Oh, Mommy," flip side of "One Toke Over the Line," is receiving heavy jukebox play in Manhattan, Kan., according to jukebox programmer Judy Weidner, Bird

(Continued on page 38)

Hansen Beefing Up Service Pace on U.S. & Intl Levels

NEW YORK—With expectations of a \$200 million gross in sheet music and music book sales by 1973, Hansen Publications is beefing up its music service on the national and international levels.

Hansen's overseas picture will be bolstered shortly with a new giant web press located in the Hansen Ltd. Building in London. The web press which will soon be in full operation, will service all of Hansen's overseas commitments. And on the domestic end, Hansen has tied with the nine music counters

of the Wallichs Music Centers throughout the West.

Stan Halverson will service Hansen's West Coast publishing interests, as well as oversee the retail outlets which were formerly with Handleman. Buddy Friedlander has been assigned to the Nashville, Atlanta and Memphis scenes for publisher service. In addition, Harold Lane will be working out of Peoria, Ill., to tie in with the Mid-West setup, and Bob Bryan will be operating from 1860 Broadway in the offices

(Continued on page 8)

(Advertisement)

Herb Alpert & The Tijuana Brass SP 4314

SUMMER TIME ON A&M

Records and Tapes

We asked **Holy Moses!!** what they'd like to tell people about their group.

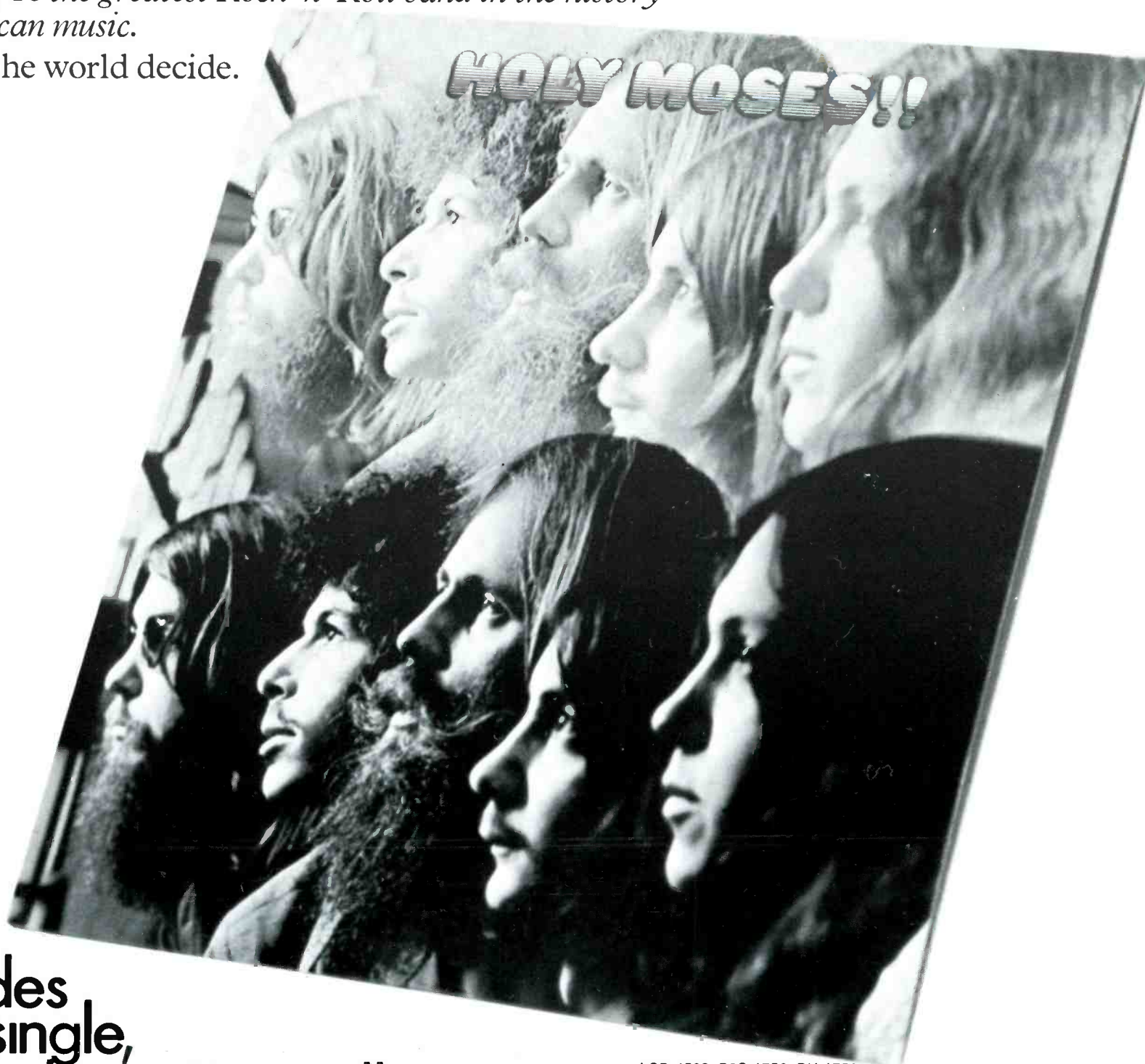
And they said, tell people we're *the greatest Rock 'n' Roll band in the history of American music.*

And we said, you've gotta be kidding.

And they said, *you've* gotta be kidding.

And we figured, what the hell, we'll tell the world that **Holy Moses!!** says they're *the greatest Rock 'n' Roll band in the history of American music.*

And let the world decide.



Includes
new single,
"A Cowboy's Dream"

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LSP-4523; P8S-1759; PK-1759

RCA Records
and Tapes

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

NARAS Bows Seminars to Teach Students About Trade

NEW YORK — A four-pronged program designed to bring high school students into direct contact with the recording field, and eventually to lead them into industry careers, gets under way this week. Presented by the NARAS Institute for Creative Development and Training, an arm of the National Academy of Recording Arts and Sciences, the first of the four-week training courses begins Monday (14) in Nashville. (See Country section.) Similar sessions are scheduled in New York the week of June 28, in Atlanta the week of July 12, and in Los Angeles the week of Aug. 16.

Though each of the four courses will be created and produced individually by the Academy's four chapters, all will be offered without charge to specially selected, and often underprivileged students. Each course will be staffed with top recording personnel. In addition, the American Federation of Musicians, through its national office as well as its locals, will supply live musicians via grants from its Music Performance Trust Fund.

In New York, the seminar will focus upon an actual recording project by the Thad Jones-Mel Lewis Big Band. Both leaders, plus

Schwartz Sales Office Opens in Philadelphia

NEW YORK—Schwartz Bros., Washington-based distributor, has opened a sales office in Philadelphia. The Philadelphia office opened June 1 with the Stax/Volt, RCA, Mainstream and Bang lines. Schwartz Bros. plans to add more lines to the Philadelphia setup in the near future.

According to Jim Schwartz, Schwartz Bros. head, the move to Philadelphia marks the first time a distributor has expanded into a larger market from a smaller market.

Harry Jacobs, who's had 16 years experience in the Philadelphia market with such firms as David Rosen Co. and ABC Records & Tape Sales, will be sales manager of the Philadelphia office. Red Richards, who was promotion man in Philadelphia for Capitol Records, will be promotion manager, and Ed Weber, who has been in distribution and racking for the past 10 years, will be a salesman with the firm.

The Philadelphia office is located at 8040 Roosevelt Blvd. (Suite 211).

A&M Files Suit Vs Handleman

LOS ANGELES—A&M Records has filed suit here in Superior Court against Handleman Co. and Main Line Dist., Cleveland, asking for the repayment of \$354,954.80, which they allege is due the record firm for merchandise sold to the Ohio distributor "within the past four years."

The complaint, filed by Mitchell, Silberberg & Knapp, states that the merchandise was sold to Main Line and that Handleman "would assume all liabilities of Main Line." The suit asks for an additional 7 percent annually on moneys owed.

producer Phil Ramone, arranger Manny Albam and engineer Brooks Arthur will first brief the students in a planning period then lead them through all the stages of producing a specific recording, to the completion of the product and into the marketing phases. In addition, disk stars like Dizzy Gillespie and Richie Havens will join the students and instructors in a general discussion session.

The Atlanta and Los Angeles chapters, currently completing plans for their seminars, are expected to follow patterns similar to those set by the Nashville and New York chapters.

Col Films Into Music Print Field With a New Division

NEW YORK — Columbia Pictures Industries, Inc., is entering the music print field with the

Scepter Plans Series of Three Regional Meets

NEW YORK—Scepter Records is organizing a series of three regional sales meetings which will, apart from exposing the company's new product, also cover matters of company policy.

Said Ed Kushins, Scepter's national director: "We will also have an open discussion regarding the role of the independent record distributor, relative to the independent label and retail outlets."

The Eastern region meeting takes place at the St. Regis, New York, on Monday (21). For Midwest distributors the venue is the O'Hare Inn, Chicago, Tuesday (22) and the West Coast meeting takes place at the Mark Hopkins, San Francisco, Thursday (24).

(Continued on page 17)

UA to Back 99-Cent Rock Concert

LOS ANGELES — An experimental rock concert, with the 18,000 unreserved seats in the Hollywood Bowl selling at 99 cents each, starring Canned Heat, the Nitty Gritty Dirt Band, Sugar Loaf and War, thus far, will be completely financed by United Artists Records and staged here June 30. UA president Mike Stewart stated that the managers of the four acts are producing the show, with UA bankrolling. All groups will work free, except for scale payments.

The low-price ticket idea has been the topic of conversation of many record company meetings. United Artists is the first to stick its neck out financially for such a huge audience, with Stewart estimating that the concert will cost "over \$25,000." The logistics of clearing a particular night for four major attractions was a major rub, but that along with such other problems as "who goes on first and who gets what billing," all have been ameliorated through advance meetings with the groups' managers. Skip Taylor, manager of Canned Heat, will produce and emcee the show; Jerry Goldstein, co-manager of War, will do sound and recording; Bill McEuen, manager of Nitty Gritty Dirt Band,

House Group Hears Witnesses on Piracy Bill; Fast Action Pledged

WASHINGTON—At last week's hearings by the House Copyrights Subcommittee on the anti-piracy bill, lead-off witness Rep. Emanuel Celler, chairman of the full Judiciary Committee, warmly endorsed the bill to give limited copyright to recordings, protecting them from unauthorized duplication. Rep. Celler said it was "simple justice, too long delayed."

But Rep. Robert Kastenmeier, chairman of the copyrights subcommittee, while sympathetic to the aims of the bill (S. 646), probed witnesses for other ways to stem record piracy rather than by "piece-

meal" copyright amendment. Rep. Kastenmeier bluntly deplored the four-year inaction of the Senate on the full copyright revision bill, which would also contain recording copyright, and which Rep. Kastenmeier would clearly prefer.

However, Rep. Kastenmeier pledged "prompt action" by the subcommittee on the anti-piracy bill. (The bill does not provide for performance royalty on recordings, only for protection against unauthorized duplication.)

Government witnesses for the anti-piracy bill, which would also extend full copyright law remedies to music publishers for mechanical infringement, were Copyright Office Register Abraham Kaminstein and Assistant Register Barbara Ringer, and Bruce Ladd, Deputy Assistant Secretary for Commercial Affairs in the State Department.

Industry spokesmen for the bill included Stanley Gortikov, speaking as a director of the RIAA; Ernest Meyers, counsel for the RIAA; Leonard Feist for the National Music Publishers Association; Robert C. Osterberg, counsel for the Harry Fox Agency; and Jack Grossman, president of National Association of Record Merchandisers (NARM). An endorsing statement was submitted by Rep. Richard Fulton (D., Tenn.) who has introduced a duplicate anti-piracy bill.

Opponents of the bill, spokesmen for the so-called "legitimate" pirates who pay mechanical royalties, and who want compulsory licensing of recordings were heard Thursday (June 10). They included spokesmen for G & G Sales, Inc.; Eastern Tape Corp.; and Custom Recording Co. Also Arthur Leeds of the Tape Industries Association.

A major question that Chairman

Kastenmeier raised with every witness was whether the new copyright could produce monopoly for the record companies and higher prices for consumers who buy tapes and cassettes. Rep. Abner J. Mikva (D., Ill.) also wondered if cheaper pirated tapes caused lower prices.

Opponents of the bill, duplicators who want to be given legitimacy, claim that a compulsory licensing of recordings would be the only way to keep prices down to the consumer. (The Senate Judiciary report on S. 646 rejected the idea of a compulsory license to copy a "finished product," at so little cost in investment and effort to the duplicator.)

Miss Ringer of the Copyright Office felt that logically prices would go up with unlimited piracy and noted that no other class of copyrighted material goes unprotected against unauthorized duplication in the present law, except recordings.

Industry spokesmen argued that the bill would keep prices of recordings from going up (although no claim was made that the bill would cause a lowering of prices). Manufacturers would not have to include anticipated losses to the pirates of hit product. They also pointed out that the small legitimate tape manufacturers and distributors are reaching the point where they need the protection against the flood of pirated tapes if they are to remain in business at all. Justice Department also believes that the bill will help keep alive many smaller firms, which is in the interest of fair competition and the public.

The industry presentation for the

(Continued on page 58)

AIP Hits Curb, Capitol With Suits on W. Coast

LOS ANGELES—Two suits, based upon a contract between American International Productions, motion picture production firm here, and Mike Curb, then president of Sidewalk Productions,

a local production agency, and now president of MGM Records, whereby Curb would compose and produce motion picture soundtracks for AIP, with records to be manufactured by Capitol and distributed through its Tower label, were filed here recently in Superior Court by Attorney Irwin O. Spiegel, representing AIP.

The first suit names as defendants: Sidewalk Productions; Mirby Music, a publishing subsidiary of Sidewalk; Transcontinental Entertainment Corp., of which Sidewalk was a part; Capitol and Tower Records; and Curb and his Mike Curb Music. Complaint alleges that Curb breached his agreement with AIP by 1) using songs, published by Mirby Music, in the soundtracks when the pact called for all songs to be published by AIP affiliated music

(Continued on page 58)

Paradiso License For Roach's LP

NEW YORK—Paradiso, Inc. of Norwalk, Conn. has negotiated a license for Max Roach's LP, "We Insist," With Victor Co. of Japan Ltd. in Tokyo. The LP contains Roach's "Freedom Now Suite," featuring Abbey Lincoln and Coleman Hawkins.

For More Late News
See Page 58

Mainstream Shifts to Improvisational LP's

NEW YORK—Mainstream Records has dropped all further plans for making pop product and will concentrate totally on contemporary improvisational product. Bob Shad, the label's head, said, "The young music enthusiasts today are beginning to discover improvisational music and the musicians associated with it. I think the process was started much the same way the process of the young people discovering the blues was started. That began with people like B.B. King. We can credit the discovery of this genre by the young listeners to musicians like Miles Davis."

Shad is releasing a few old catalog LPs along with those of new musicians who are unknown to most people, even by avid jazz followers. He said, "My theory is that a new artist who has not been heard of will have a better chance to become respected. As an analogy, the word jazz is an old term. When people hear that word, nine times out of 10 they cringe. It almost connotes death. Personally, I would like to find a new term to use. A term that fits the time as well as the music. I think that by using new musicians, the music can be marketed as new music."

His stable of musicians is extensive, from Charles McPheerson

and Roy Hanes to the new unknowns such as Hadley Caliman, Charles Williams and Maxine Williams.

Shad said that it all sprouted out of requests from underground radio station programmers and air personalities who are now looking for a new style in music. He added, "The whole thing is coming from young people who do not seem to be looking for the older musicians for the most part. They want musicians who dress and talk in today's styles. They want people who play and excite them in a new way."

On the packaging of the albums, Shad said, "Most of the older records in this vein are plain and often drab. We are packaging for the pop consumer with full-color albums featuring pictures of the main musician on the LP. Most of these pictures are really suitable for framing. This, I feel, appeals to the young listener who is really into posters of this type."

Shad plans to release at least two or three albums a year by each of the label's new artists. The albums will be sold at \$5.98.

TV Role in Exposing Acts Seen Growing

NEW YORK—Commercial television will become an increasingly important medium for the exposure of rock acts, as rock-show-places around the nation disappear. This is the feeling of Doug Morris, president of Big Tree Records.

Morris, whose independent label owned jointly with Dick Vanderbilt, has a number of rock groups including "Steeleye," "Neighborhood" and "Soup," is convinced that regular public appearances of rock acts is important to their continued growth.

He said the collapse of the rock festival idea was a major setback to this concept of continued public exposure as it gave the groups a major forum for the expression of their art and also bewailed the fact that indoor theatres and auditoriums which offered an acceptable alternative, are also being phased out.

However, Morris is confident that commercial TV, with its ability to reach the bulk of America's youth, could be used successfully to overcome the predicament facing acts.

Jubilee Signs 4 Prod Pacts

NEW YORK—Jubilee Records has signed four new production pacts which include the teaming of Irwin Levine, Larry Brown and Charley Calello to arrange and produce "Lullaby in the Rain," by the Happenings. Hank Medress of the Tokens will assist the trio.

The other pacts are with Jackie Mills producing, on the West Coast, Sonny Denton, a newcomer to the Jubilee Group; John Madara producing the new Tony Devon single, "Mary, Mary"; and Billy Meshel producing "Every Day in My Life With Linda," by Horizon.

Levine, Brown and Medress have worked together as producers and writers on "Knock Three Times," "Candida" and "Church Bells May Ring," by Dawn and Dusk; Mills has produced four gold singles for Bobby Sherman; Madara has produced "Overture From Tommy," by the Assembled Multitude; and Meshel has been associated with Lobo's hit, "Me and You and a Dog Named Boo."

Morris suggests that the groups could work closely with their managers, producers and recording labels to develop this concept of reaching their audience.

Next to the commercial television screen, Morris sees college campus dates as being the most important medium of exposure for rock acts, and he suggests that this area be developed to its fullest potential.

The Big Tree executive suggested that Lobo's current hit tune, "Me and You and a Dog Named Boo," owed much of its impressive chart performance to the exposure the artist has been getting on his current cross-country college tour.

Looking at the shift, within the past months, of public interest from hard rock to softer rock sounds, Morris said it was but a passing phase over which the industry should not worry unduly.

"The format," he said, "is still basically rock, and the now subdued tones will eventually re-emerge in the old hard, driving rhythms to which we have grown accustomed."

Studio Track

By BOB GLASSENBERG

You missed John & Yoko's recent gig-in with Frank Zappa at Fillmore East? Well, Ed Kramer and The Fedco Experience were right there to record "Mudsharks," "Billy the Mountain" and "Yoko's Jam" for an upcoming "Live at Fillmore" LP for Zappa. Following the historic taping, mixdown/playback will take place at Electric Ladyland Studios with Kramer engineering. Electric Ladyland also plans to convert its top floor to a quad re-mix facility, and is contemplating setting up an electronic music center with triple moog and arp for Malcolm Cecil, who was with Media Recording Studio.

★ ★ ★

Meanwhile, Malcolm Cecil was back at Media Sound in N.Y. as a member of Embryo's Tonto's Exploding Headband. Cecil, his moog, and the Headband were applying the electronics to none other than Motown's Stevie Wonder. Bob Margouloff co-engineered. . . . Also at Media Sound was Richie Havens who produced himself for Stormy Forest.

★ ★ ★

High frequency telephone lines will link Universal's three studios in Chicago to pass precious masters from studio to studio and utilize all Universal's facilities without leaving the room, sort of a Dial-a-Hit. Universal Recording Studios at 46 E. Walton will be linked with its satellite studio at 6 W. Ontario and with a newly opened Studio 8 in the Prudential Building, which will be primarily a voice studio for recording soundtracks for commercials and motion pictures. Besides the capability to transmit masters over phone lines, Universal claims "first" in Chicago like the use of echo chambers, mastering of Hot 45's, pioneering of multi-track recordings, plus the use of 16-track equipment and Dolby.

Michael Sunday of Capitol Records will produce Barefoot Jerry in Nashville next month. Known as the hand that backed Bob Dylan and Joan Baez, and even better as the core of Area Code 615, Barefoot Jerry stars Kenny Buttry on drums, Cinderella Sound's own Wayne Moss on guitar, Mac Gayden on guitar, vocal and songwriting, and John Harris M.D. on keyboards. "They sound like the Moody Blues come to Nashville," says Sunday, who later moves on to start production on the Credibility Gap in Los Angeles. The Capitol Studios are humming again, says Sunday, and he sees Capitol's new a&r men as the difference.

★ ★ ★

SHORT TAKES: Intermedia Studios in Boston are hosting the Black Eagle Jazz Band. Richie Gotterher is producing for Sire/Blue Horizon. . . . Mott the Hoople made its U.S. recording debut at Ultrasonic Recording Studios on Long Island. Shadow Morton produced. A new single is due on Island Records. . . . Singing duo Silver & Stevens are completing sessions at O.D.O. Recording in New York. They produced. A record deal is in the making. . . . Jim Malloy completed production on Eddy Arnold's next album for RCA. . . . Brian Ahern is into mixing on Bob Carpenter's album. Anne Murray and Gene MacLellan are on deck. . . . Ian Matthews spent 200 hours in the studio recording his first LP for Vertigo. . . . Tim O'Malley producing Dev Singh for OMPC Records at Newcomb Studio in Richmond, Calif.

Dealer's Meet Set

NEW YORK — The Association of Record Dealers will hold its last meeting of the season on Tuesday (15) at the Mercury Recording Studios.

MGM Sued by Zappa on Items By 'Mothers'

LOS ANGELES—A suit, seeking termination of contract selling of Mothers of Invention product by Metro Goldwyn Mayer, Inc., was filed in Superior Court here June 9 by Frank Zappa, Herb Cohen and Bizarre Productions. Suit seeks \$1,150,000 in damages and an additional \$1,130,000 in punitive and exemplary damages on various counts.

The complaint alleges that MGM 1) fail to report sales and account for royalties; 2) "secret sales of records"; 3) together with "an agent for the plaintiff" conspired in entering into agreement Jan. 6, 1969, to release a "worst of the Mothers" LP, for which the defendant "paid sums of money" to the agent and defendants Doe I and II."

The suit contends that "certain of the defendants employes" con-

(Continued on page 17)

Wray Uses 3 Tracks to Record Polydor Album

NEW YORK — Veteran rock artist Link Wray recorded his current Polydor Records album in his own Maryland studio using only three tracks, "because I think there is a return to simplicity in the music. Three tracks is sufficient to get it down."

Wray foresees a reaction against the 16 and 24 track productions, considering that the music put down becomes mechanical and "head music, too planned out."

Wray's studio, Wray's Shack Three Track, is presently situated in Accokeek, Md., but he plans to move it shortly, via flat bed truck, to Tucson, Ariz.

His Polydor deal calls for five albums a year, to be produced by Steve Verroca with Ray Vernon in association with Bob Feldman's Fireside Productions. Wray himself will record two of the albums.

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EMI RECORDS dealer Alan Davison, left, discusses the pop music market in England with Rare Earth Records artist R. Dean Jones, center, and Tamla/Motown singles sales chief Gordon Prince during visit to Motown's Detroit headquarters by 45 of England's top record retailers.

Montages Giving Elektra's Unproven Acts 2 'A' Sides

NEW YORK—Elektra Records has developed a novel approach to attract interest to new albums by unproven artists. The basic approach consists of using the flip sides of singles by unproven artists for montages of cuts from their albums.

Elektra has already released a single by the West Coast quintet Timber titled "Bring America Home," from their album of the same name, with a flip side called "Splinters," a six-minute montage of music from the album, created

by the group's producer, Don Gallucci.

The concept was originated by Buzz Bennett, program director of KCBQ in San Diego. Gil Bateman, Elektra's national promotion director, said, "It's time we started using 'B' sides for something more than a throwaway. These montages will not only be of great use to AM programmers but will also benefit the singles buyer who will be able to get a substantial taste of the album without actually buying it."

Elektra intends to further the use of its "flip tool" in the future.

“Watching the River Flow.”⁴⁻⁴⁵⁴⁰⁹
A unique new single by Bob Dylan.

On Columbia Records 



Billboard®

The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 165 W. 46th St., New York, N.Y. 10036
 Area Code 212, PL 7-2800 Cable: BILLBOARD NEWYORK;
 N.Y. Telex-Billboy 620523
 Publisher: HAL COOK Associate Publisher: LEE ZHITO

EDITORIAL

EDITOR IN CHIEF: Lee Zhito

EXECUTIVE EDITOR: Paul Ackerman

DEPARTMENT EDITORS

MUSIC EDITOR: Paul Ackerman
 ASSOCIATE MUSIC EDITOR: Mike Gross
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INTERNATIONAL NEWS and SPECIAL ISSUES EDITOR: Ian Dove
 COPY EDITOR: Robert Sobel
 CHARTS and REVIEW: Director, Don Owens; Manager, Ira Trachter

EDITORIAL NEWS BUREAUS

CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818
 Bureau Chief, Earl Paige
 LOS ANGELES, Calif. 90069, 9000 Sunset Blvd. Area Code 213, 273-1555
 Bureau Chief, Eliot Tiegel
 NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 329-3925
 Bureau Chief, Bill Williams
 WASHINGTON, D.C. 20005, 733 15th St., N.W. Woodward Bldg., Rm. 533.
 Area Code 202, 393-2580. Bureau Chief, Mildred Hall
 LONDON: 7 Carnaby St., London W.1. Phone: 437-8090.
 Cable: Billboard London, Bureau Chief, Mike Hennessey
 MILAN: Piazzale Loreto 9, Milan, Italy. Tel: 28.29.158., Bureau Chief, Daniele Caroli.
 TOKYO: Shin-Nichibo Building 2-1, 1-Chome Sarugaku-Cho, Chiyoda-Ku. Tel: 294-76-22.
 Bureau Chief, Malcolm Davis.

FOREIGN CORRESPONDENTS

ARGENTINA: Ruben Machado, Lavalle 1783, Buenos Aires.
 AUSTRALIA: David Elfick, 7 Myrtle St., Crows Nest, Sydney. Tel: 929-0499.
 AUSTRIA: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel: 43.30.974.
 BRAZIL: Henry T. Johnston, Av. Rio Branco 25, Rio de Janeiro. Tel: 223-4977.
 CANADA: Ritchie Yorke, 15 Austin Crescent, Toronto 4, Ontario.
 CZECHOSLOVAKIA: Dr. Lubomir Doruzka, 14, Zeleny pruh, Prague 4 Branik. Tel: 22.09.57.
 EIRE: Ken Stewart, Flat 5, 141, Rathgar Road, Dublin 6. Tel: 97.14.72.
 FINLAND: Kari Helopaltio, Perttula. Tel: 27.18.36.
 FRANCE: Michael Way, 41, rue des Favorites, Paris 15. Tel: 532.81.23.
 GREECE: Lefty Kongalides, Hellinikos Vorras, Thessaloniki. Tel: 48.000 and 43.329.
 HOLLAND: Bas Hageman, Hymnestraat 9, Apeldoorn. Tel: 62735.
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 ISRAEL: Avner Rosenblum, 8 Gezzer St., Tel Aviv. Tel: 23.92.97.
 JAPAN: Malcolm Davis, Shin-Nichibo Building, 2-1, 1-Chome Sarugaku-Cho, Chiyoda-Ku.
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 NEW ZEALAND: J. P. Monaghan, c/o Box 79, Wellington.
 PHILIPPINES: Oskar Salazar, 1032 Matimyas St., Sampaloc, Manila.
 POLAND: Roman Waschko, Warszawa 45, Magiera 9 m 37. Tel: 34.36.04.
 PUERTO RICO: Antonio Contreras, 26 Gertrudis St., Santurce.
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 SWEDEN: Kjell Genberg, P.O. Box 84, 137 01 Vasterhaninge, Stockholm. Tel: 075022465.
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 UNION OF S. AFRICA: Peter Feldman, 51 van Riebeeck Ave., Alberton, Transvaal.
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 Ron Carpenter, Eastern Publishing Director
 CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818
 Tom Herrick, Regional Publishing Director
 NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 329-3925
 Robert Kendall, Regional Publishing Director
 LOS ANGELES, Calif. 90069, 9000 Sunset Blvd. Area Code 213, 273-1555
 LONDON: 7 Carnaby St., London W.1., Phone: 437-8090
 Andre de Vekey, Regional Publishing Director

INTERNATIONAL SALES

United Kingdom: Andre de Vekey, Billboard Publications, 7 Carnaby St., London W.1.
 Phone: 437-8090, Cable Billboard, London
 Italy: Germano Ruscitto, Billboard Gruppo s.r.l., Piazzale Loreto 9, Milan. Tel: 28.29.158
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 Benelux, Czechoslovakia, France, Hungary, Poland, Scandinavia, West Germany:
 Johan Hoogenhout, Smirnoffstraat 40, s-Hertogenbosch, Holland. Tel: 47688
 Japan: Hiroshi Tsutsui Shin-Nichibo Building 2-1, 1-Chome Saragaku-Cho, Chiyoda-Ku. Tel:
 294-76-22
 Mexico: Enrique Ortiz, Nueleo Radio Mil, Insurgentes Sur 1870, Mexico, 20, D.F.
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Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521
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Subscription rates payable in advance. One year, \$35 in U. S. A. (except Alaska, Hawaii and
 Puerto Rico) and Canada, or \$75 by airmail. Rates in other foreign countries on request.
 Subscribers when requesting change of address should give old as well as new address.
 Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing
 offices. Copyright 1971 by Billboard Publications, Inc. The company also publishes
 Amusement Business, Discografia Internazionale, Gift & Tableware Reporter, Merchandising
 Week, Record Mirror, Record & Tape Retailer,
 Vend, World Radio Television Handbook, American
 Artist, High Fidelity, Modern Photography,
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 3579 to Billboard Publications, Inc., 2160
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 Code 513, 381-6450.



Vol. 83 No. 25

C&W ACADEMY GIVES TO FUND

LOS ANGELES — The Academy of Country and Western Music on June 7 at a board meeting in Hollywood voted to donate \$500 to The John Edwards Memorial Foundation. The Foundation is a non-profit organization established to further serious study and preservation of country music and is located in the Folklore and Mythology Center at the University of California, Los Angeles.

London's Super Poster to Push Stones' Catalog

NEW YORK—London Records will promote a drive on its Rolling Stones catalog with a gigantic poster, the largest ever to be used by the company. The 37 by 53-inch full-color sheets include reproductions of all 15 Rolling Stones LP's, 13 of which have been certified as gold record winners. Carrying the legend, "209 Solid Reasons for Sales," the posters list every title from every album and single by the Stones on London Records. There are 209 titles in all.

The posters are being rushed to dealers for use on walls and windows. The poster campaign for Stones' product is a followup to the company's "Program for Profit" campaign initiated May 10 to point up the story of the Rolling Stones product which is exclusively on the London label.

UA Offers Free Magazine as Dealer Bonus

LOS ANGELES — A magazine published by United Artists records is being given to retailers free for distribution. The magazine, entitled Phonograph Record Magazine, provides a forum for FM radio disk jockeys, corporate executives, producers and artists. It employs several rock writers from the consumer press.

Retailers receiving the magazine can sell it for the cover price of 25 cents. The magazine also gives advertising space free to competitive labels, although only 2½ pages of ads are used in the 16-page format.

The emphasis of the magazine is on product and artists. Phonograph Record also seeks and reviews new talent. Distribution is handled through United Artists and sent to radio stations, other publications, record companies, booking agents, managers, concert promoters, colleges, producers and others in addition to retailers. The magazine is edited by Marty Cerf.

250G Push on McKuen Track

NEW YORK—Disneyland Vista Records in conjunction with Walt Disney Productions will launch a \$250,000 promotion campaign on Rod McKuen's soundtrack LP of "Scandalous John."

Television viewers are being introduced to "Scandalous John" through ad spots on NBC's "Wonderful World of Disney." Bill Walsh, the film's producer, is scheduled to make an appearance on David Frost's syndicated TV show sometime this month with film excerpts from "Scandalous John." There will also be coverage in national magazines.

McKuen is devoting a special 12 minutes in his concert tours to the music from "Scandalous John" and the theme song, "Pastures Green." He'll also appear on the Dick Cavett and David Frost shows.

Executive Turntable

Herbert B. Hershfield appointed national sales manager, music tapes division, GRT Corp. Chuck Scherzer, currently GRT's Eastern regional manager, moves to the newly created post of national account manager. Ron Steele is promoted to Eastern regional manager and Fred Furfey takes over Steele's job as New England representative for the division. Furfey will also act as trouble shooter for the GRT sales force, tape, on a national basis.

★ ★ ★

Bob Kirstein named vice president, sales and promotion, Western region, for Audiofidelity Enterprises Inc. He was previously sales manager, California Record Distributors, Los Angeles. . . . Bill Heese, formerly of MCA Music named manager of the Sam Fox Recorded Background Music Library, Synchro Fox, and the Sam Fox Rental Library.

★ ★ ★

Richard Robinson joins RCA Records' contemporary a&r department as producer. He is a journalist and was previously assistant to the vice president, Buddah-Kama Sutra Records. Robinson currently has a syndicated radio show. . . . Jean-Charles Costa joins Atlantic Records publicity department as writer-publicist. He was formerly managing editor of Crawdaddy Magazine. . . . K. Blair Benson appointed vice president, technical development, CBS Electronic Video Recording Division. He was previously staff consultant, advanced technology, CBS TV network engineering and development department. . . . Mike Gershman leaves the Gershman, Gibson and Stromberg publicity firm to concentrate on personal management, record production and music publishing. He will headquarter at Woodstock, N.Y., where he will also have a four track recording studio. Gershman manages the group, Looking Glass. . . . Sidney Gordon named vice president of Love Records. He was formerly with GAC and CMA on the West Coast.

★ ★ ★

Dr. Nelson J. Smith III has been retained by Videorecord Company of America as communications consultant. He is chairman of the English and Communication Arts department at Sacred Heart University, Bridgeport, Conn. . . . Howard Boggess named creative head of Dandelion, Jamie and Ellipsis publishing companies, Philadelphia.

★ ★ ★

Robert Ursury has been named vice president of California Record Distributors and Hitsville, Inc. He will be responsible for West Coast distributor relations for National Tape and Record Distributors Inc. as well. Frank G. Robloff has been named vice president of West Coast operations by National Tape. He will be responsible for the rack jobbing operation for National Tape in their Torrence, Calif. facility. . . . Norton Schwartz has been named to the newly created post of director of Employee Relations for MCA Records, Inc. . . . Don Miseur is the new distribution manager, Motorola Systems Inc., marketer of Motorola's Teleplayer cassette television playback device.

★ ★ ★

NEW YORK—Paramount Records is servicing disk jockeys and sales personnel with "Ralph McTell's Unfinished Album," an album package that contains only one cut by the British artist. "Streets of London" is available as an ordinary single with the complete album to be released later this summer to coincide with a U.S. tour by McTell.

Promo Via 'Single Package'

NEW YORK—Paramount Records is servicing disk jockeys and sales personnel with "Ralph McTell's Unfinished Album," an album package that contains only one cut by the British artist.

The solitary cut is a four-minute 30-second version of "Streets of London."

Paramount's executive vice president, Jack Wiedenmann, said:

"We feel so strongly about his song that we are releasing it now while the balance of McTell's first Paramount album is being produced in London by Gus Dudgeon."

"Streets of London" is available as an ordinary single with the complete album to be released later this summer to coincide with a U.S. tour by McTell.



MIKE CURB, right, president of MGM Records, presents the RIAA gold record award to the Osmonds for their million-seller of "One Bad Apple" at Caesars Palace in Las Vegas.

...something's happening

It is our pleasure to announce the imminent presence of A&M recording artist Shawn Phillips in the United States for his first personal appearance tour. Shawn, a heretofore soft-spoken enigmatic artist, is finally beginning to receive the recognition that he is due on this visit.

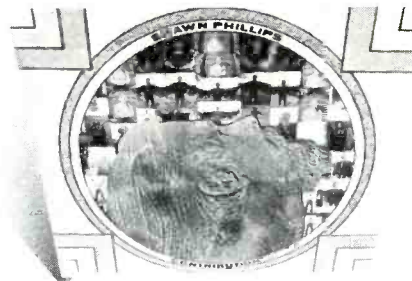
Shawn, whose first travels around the country took place around 1966-67 when he was Donovan Leitch's prime accompanist (on sitar and guitar), has two albums out on A&M; CONTRIBUTION and SECOND CONTRIBUTION.

Neither album has of yet met with any particular commercial success, but with his

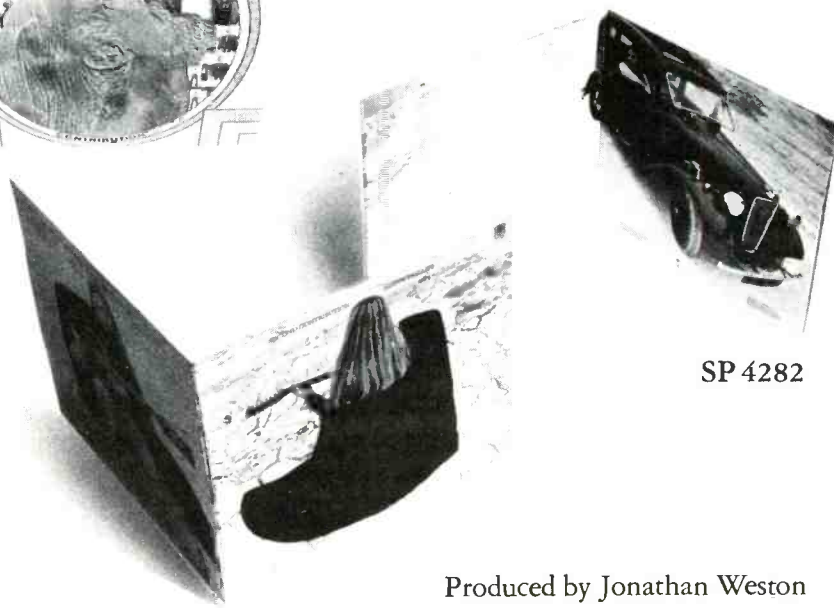
second album, Shawn has been bestowed with a good deal of deserved praise from critics all over the country, including Rolling Stone, and abroad Mr. Elton John and Mr. Bernie Taupin.

Shawn's tour began in St. Cloud, Minnesota, where he shared the bill with Poco. Appearing alone with just guitar, Shawn received standing ovations, and with Poco went on to play two more Midwest concert dates—again receiving standing ovations, from both Poco and the audience.

Something is definitely happening here, and we just want to make you aware of it.



SP 4241



SP 4282

Produced by Jonathan Weston

...on A&M Records and Tapes





RECEIVING awards at the Muscle Shoals Music Festival are, left to right, Paul Kelly, Jerry Wexler, Rick Hall, Mrs. Otis Redding, James Joiner, Quin Ivy and Bill Lowery. At right, Brenda Patterson entertains at Muscle Shoals Music Festival.

Label Formed to Sell Direct To Dealer; Has Odd Name

CHICAGO—A label has been formed here which will be sold direct to dealers and which will list at \$2.98 (disk) and \$3.98 (8-track and cassette).

With the unusual corporate name of People's Art Corp., and the label spelled lower case, good records, the company is aiming primarily at head shops and small independent dealers.

Two of the three founders operate record shops here. Al Krockey, 21, heads Skokie Record Shack and Steve Nakon 23, heads Gramophone. The third

partner, publicist Mike Gold, also 21, was underground press relations man during the Conspiracy Trial here.

Krockey said he and Nakon are serviced by Galgano Dist., a local one-stop. Krockey has been in business nearly two years and Nakon three years.

Preston Wakeland, Streeterville Studios here, said he is producing the initial album which he recorded at Streeterville. Set for July 15 release, according to Gold, is an album by local group

(Continued on page 17)

To Members of American Society of Composers, Authors and Publishers At Any Time From January 1, 1954

By Order to Show Cause, dated May 28, 1971, in United States of America, plaintiff, against American Society of Composers, Authors and Publishers, defendant (United States District Court, Southern District of New York, Civil Action No. 13-95), the Court has scheduled a hearing to be held on June 22, 1971 at the United States Courthouse, Foley Square, New York, New York, Room 110 at 10:30 a.m. on a plan of distribution of license fees received in 1970 for prior years from Columbia Broadcasting System, Inc. and American Broadcasting Company, Inc. Any present member or former member at any time from January 1, 1954 may comment in writing prior to said hearing or at said hearing on the ground that the plan is not consistent with the anti-trust purposes of that action or the Opinion and Judgment of the United States Court of Appeals for the Second Circuit dated May 7, 1971.

Under that plan those fees, including appropriate interest and less expenses and payments to foreign societies, will be allocated to each of the years 1962 through 1969 and distributed to writer and publisher members on the basis of their proportionate shares of domestic distributions for each of those years. Further information may be obtained by writing to American Society of Composers, Authors and Publishers, One Lincoln Plaza, New York, New York 10023 attention Herman Finkelstein, Esq., General Counsel.

Fest Shows Off Its Muscle (Shoals)

By THOMAS WILLIAMS

MUSCLE SHOALS—The first annual Muscle Shoals Music Festival and Awards Banquet got off to a good start (June 4-6) despite some minor problems. The celebration, sponsored by the six studios of the Muscle Shoals area and the Chamber of Commerce, was designed to point to the rapidly growing music business in Muscle Shoals and give special recognition to those who have contributed to its growth.

The celebration began with a parade Friday morning and a concert Friday night which featured performers such as Marvin Marrows and Charles Smith from Quad City Studios; Brenda Patterson and

Travis Womack from Fame Studios; Eddie Hinton from Ruler Music; Terry Nelson from Quicket Music; Terry Woodford, George Soule, the American Middle Class, Phillip Mitchell, the Band from Muscle Shoals, R.B. Greaves from Muscle Shoals Sound Studio, and Percy Sledge from Quinvy Studio. Backup voices for the performers were provided by Charles Chambers Group. A concert scheduled for Saturday was canceled due to mixup of the performance date with some of the artists. The event was then capped June 6 by a talent show which is to become a regular part of the event.

Some 300 people attended an awards banquet on June 5 at which the main speaker was Atlantic executive vice president Jerry Wexler. Wexler spoke of the music industry here and its potential.

Terry Woodford, president of Muscle Shoals Sound Publishing, presented special awards of recognition to those who had made significant contributions in Muscle Shoals over the last 10 years. Those receiving awards were James Joyner, Hollis Dixon, Bill Lowery; Redwall Music of Macon, accepted by Mrs. Thelma Redding; Paul Kelly, Quin Ivy, Rick Hall, and Jerry Wexler. A gold record was also awarded to Terry Nelson for his recording of the "Battle Hymn of Lt. Calley."

Commenting on the weekend's activities Woodford said, "This was our first annual celebration and I think it was a big success. We had some minor problems but that is to be expected the first time, and we do owe a lot of thanks to the Chamber of Commerce for the assistance they gave us. I think the results that came out of this are twofold; first, a lot of people in Muscle Shoals were not aware of the fantastic things happening in the music industry here, but now they have become aware and are lending their much-needed and appreciated support; and two, the minor differences that had oc-

curred in the past among some of the studios here have been resolved and we are now working together for the good of everyone rather than individual studios."

BILLBOARD PUTS OUT TOP 1000

NEW YORK—Billboard Publications Corporate Research has published "The Top 1,000 Hits of All Time," a product analysis of Billboard's weekly pop singles charts, including all records which received their highest chart positions during the calendar year 1955-70 inclusive. The publication also includes supplementary data on the top 25 records of each year. The book is priced at \$50.

Prestige Deal With Fantasy

BERKELEY, Calif. — Fantasy Records has acquired the U.S. and Canadian rights to the Prestige catalog. This is through a sublicense agreement from Regency Record Co., Ltd., a British firm which has recently purchased the company.

Saul Zaentz, president of Fantasy, said that there would be no changes in distributorships. An extensive series of reissues are being planned for the fall, including many on a twofer basis. Among the names in the Prestige catalog are John Coltrane, Miles Davis, and Thelonius Monk.

In addition to Prestige, the deal also includes the various labels Prestige has operated plus the publishing company, Prestige Music, Inc. Bob Weinstock, founder of Prestige, will remain as president.

Hansen Ups Its Service

Continued from page 1

of Hansen's Music store. He will service the New York publishers.

Hansen's involvement in the U.K. will be under the direction of Arturo Rainerman, who is now directing the activities from London. Rainerman was formerly based in New York.

All facets of Hansen's global operation will be covered by regular visits from Aaron (Goldie) Goldmark, of the public relations firm of Gold Mark Associates.

13 POLKA ACTS SET FOR MEET

CHICAGO—Thirteen polka music acts will be featured during the 1971 International Polka Association convention here Aug. 6-8 at Polonia Grove. The hall of fame banquet and award show will be at the Chicago O'Hare Aerospace Center Aug. 7.

Pathe-Marconi, Rondor in Tie

NEW YORK — Rondor Music, Inc. (A&M Records' international publishing company) and Pathe-Marconi of France have reached an agreement whereby Pathe-Marconi will be handling all compositions found in the Irving and Almo catalogs as well as all material by their affiliated companies.

Mogull Gets Far East Rep on Publishing

NEW YORK—Ivan Mogull Associates has entered into an agreement with Derrick Coupland of Burlington-Palace Music Orient Ltd., Hong Kong, to represent Mogull's publishing interests throughout Malaysia, the Philippines, Hong Kong, Singapore, Burma, Borneo, Cambodia, Indonesia, Korea, Laos, Thailand, Vietnam and China.

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| <input type="checkbox"/> 3. Operator/Dist. of Juke Bxs./Coin. Mach. (81) | <input type="checkbox"/> 8. Music Publisher, Song Writer (20) |
| <input type="checkbox"/> 4. One-Stops, Rack Jobber (34) | <input type="checkbox"/> 9. Newspaper, Magazine (39) |
| <input type="checkbox"/> 5. Buyer of Musical Talent (45) | <input type="checkbox"/> 10. Mfg. of Records or Phonographs (33) |
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Transcon Music Sees Better Profit Report

NEW YORK—A testing of unaudited financial results of the first four months of 1971 indicates that the gross profit margin of Transcontinental Investing Corp. Music Division subsidiary may be

higher than that which was indicated for the year ended Dec. 31, 1970. In late April, the company reported that based upon preliminary results, Transcontinental Music's gross profit margin appeared to have an "unreconciled decline," and advised that if the gross profit margin decline was confirmed, the year end results for Transcontinental Investing Corp., after Federal income tax credit, would reflect a maximum loss of about \$5.5 million. The company stated that on the basis of the more recent findings, its independent auditors could not confirm this decline and as a result the loss might be smaller.

Robert K. Lifton, chairman, said that the company has determined that a fair presentation should be reflected in a financial statement covering the 17-month period, including the calendar year 1970, plus the first five months of 1971. This will provide audited results up to June, the beginning of the new fiscal year which had previously been selected by the company so that inventory and closing procedures need not fall in December, its busiest time of year. Lifton noted that the other operations of the company, including its financial subsidiary, its bank and real estate activities, had been audited and these subsidiaries reflected a profit for the year ended Dec. 31, 1970, and are continuing to operate profitably.

G + W Sales, Net Are Up

NEW YORK—Gulf + Western Industries, Inc., reported higher sales and earnings for both the third quarter and nine months ended April 30. Net earnings for the third quarter of the current fiscal year amounted to \$13,915,000, equal to 66 cents a common share, on sales of \$415 million. This compared with net earnings of \$11,521,000, or 53 cents a share, on sales of \$406 million in the same three months of fiscal 1970.

Net earnings for the nine months ended April 30 rose to \$41,777,000, equal to \$1.98 a share, from \$38,510,000, or \$1.74 a share in the same period last year. Sales for the nine months were \$1.21 billion, compared with \$1.19 billion a year earlier.

Pickwick Declares Three-for-Two Split

NEW YORK—The Board of Directors of Pickwick International, Inc., has declared a three-for-two stock split effected in the form of a 50 percent stock dividend. The record date for the stock split is Tuesday (15), with payment to be made July 9, 1971. Announcement of the stock split came from Cy Leslie, chairman of the board of Pickwick International.

Criteria Studios Planning \$250,000 Wing in Florida

• Continued from page 1

and a new studio and control room facility," Emerman said.

The decision to expand Criteria's facilities was not merely based on the growing activity in the local recording field. Emerman is looking forward to the future with the emergence of video cartridges for home and business use.

"I feel, as does everyone in the industry, that audio-visual cassettes are a coming thing," Emerman said. "This market al-

ready is beginning to gain ground and the emergence of cassettes as a home entertainment unit is right around the corner and will be of worldwide significance."

Since Criteria and its sister company, TelAir Interests, Inc., a 12-year old motion picture production company — can offer record producers all the elements of production for the audio-visual cassette market under one roof, both companies are looking to active coparticipation in this field.

Criteria presently has two studios equipped with 16-track recorders and 16-track consoles. Studio A can accommodate up to 100 musicians. Studio B is leased on an annual basis to Atlantic Records. The third studio also will include a full 16-track control room with the latest design of 16-track tape machines, as well as associated equipment incorporating the newest features. All equipment is being designed by MCI in Fort Lauderdale.

"We are installing the most up-to-date and avant-garde equipment we can find," Emerman said. "For instance, we'll have a tape machine, automated in such a way, that by merely pushing a button, it will find a pre-designated spot on the tape."

This is the first machine of its kind in the entire country and one which will save record producers hours in time. The new control room also will be equipped with quadrasonic sound as are the other two studios.

Within the past year, Criteria has been awarded three gold records for records recorded at its studios.

"There is not one major recording company in the United States which has not utilized our facilities," Emerman claimed. "We have had Bell, Starday-King, Warner Bros., Columbia, Scepter, ABC, Capitol, Liberty, Mainstream, Stax, Decca, Reprise—and a raft of others—as well as Atlantic and all of its subsidiaries."

Completion of the quarter million dollar addition is slated for Sept. 1, 1971.

Market Quotations

As of Closing, Thursday, June 10, 1971

NAME	1971		Week's Vol. in 100's	Week's		Week's Close	Net Change
	High	Low		High	Low		
Admiral	21	8	605	21	197/8	201/4	- 3/8
ABC	48	25	702	46 5/8	44 1/4	45 5/8	- 1 1/8
American Auto. Vending	10 1/2	6 7/8	32	8 7/8	8 1/8	8 3/8	- 1/2
Ampex	25 3/8	16 1/2	1469	18 7/8	17 5/8	17 3/4	- 3/4
Automatic Radio	14 1/4	8 1/8	69	9 3/4	9	9 3/8	+ 1/4
ARA	139	117	144	136 3/4	131 1/8	136 3/4	+ 5 1/2
Avco Corp.	18	12 3/8	358	15	3 5/8	13 5/8	- 1 1/4
Avnet	15 7/8	8 1/4	547	14 1/4	13 1/8	13 1/4	- 7/8
Capitol Ind.	21 7/8	12 5/8	273	14 7/8	12 3/4	13 1/8	- 1 1/8
Certron	8 3/8	5 1/4	396	6 1/8	5 1/4	5 5/8	- 1/2
CBS	47 1/2	30 1/8	682	47	45 1/4	46 3/4	- 1/4
Columbia Pictures	17 3/4	10 1/4	568	12 3/4	11 3/8	12 3/8	+ 1/4
Craig Corp.	9	5 1/8	90	6 1/8	5 1/2	5 5/8	- 1/4
Creative Management	17 3/4	9 3/4	138	11 5/8	9 3/4	10 1/4	- 1
Disney, Walt	128 7/8	77	768	118 1/4	113 1/8	113 3/8	- 7 3/4
EMI	5 1/8	3 3/4	187	4 1/8	3 3/4	3 3/4	- 1/4
*General Electric	62 1/2	46 1/2	2564	61 3/8	57 3/4	60 5/8	- 1 1/2
Gulf + Western	31	19	861	30 3/8	28 3/8	29 3/8	- 1/2
Hammond Corp.	13 7/8	9 1/2	318	11 3/4	10 5/8	11	+ 1/4
Handleman	47	35 1/8	471	46 1/2	45	45	- 1 1/8
Harvey Group	8 7/8	6 3/4	54	7 3/4	6 7/8	7 3/8	+ 1/2
ITT	66 3/4	49	1725	64	62 1/4	63 1/2	Unch.
Interstate United	13 1/2	8 7/8	708	9 7/8	8 7/8	9 7/8	+ 7/8
Kinney Services	39 3/8	28 1/4	877	37 3/4	35	35 1/8	- 1 5/8
Macke	14 5/8	9	1551	10 1/4	9	9 1/8	- 7/8
MCA	30	21 3/8	139	27	25 3/8	25 3/4	- 1 1/4
MGM	24 3/4	15 1/2	112	21 7/8	20 3/4	21 7/8	+ 7/8
Mattel, Inc.	52 1/4	35 1/4	1768	41 3/4	38 1/2	40 1/2	- 1
Metromedia	28 1/4	17 3/8	467	27 1/2	26 5/8	26 3/4	- 1/8
3M	118 3/4	95 1/8	751	114 7/8	113 1/4	114 5/8	+ 1/8
Motorola	89 3/4	51 1/2	897	88 1/8	81 1/4	82 5/8	- 6
No. Amer. Philips	31 7/8	23	80	28 1/2	27 3/8	27 7/8	- 3/8
Pickwick International	53	38	358	53	50 5/8	52 3/4	+ 2 1/4
RCA	40 5/8	26	3027	40 1/2	39	40 1/4	- 1/4
Servmat	34	25 1/2	356	34	32 1/4	33 5/8	+ 1 5/8
Superscope	32 5/8	19 7/8	94	25 1/4	24	24 1/8	- 1
Tandy Corp.	75 5/8	51	336	71 5/8	69 3/4	70 1/4	- 3/4
Telex	22 3/8	13 3/4	4516	16 5/8	15 1/8	15 1/8	- 1 1/8
Tenna Corp.	11 1/2	6 3/4	183	7 1/2	6 3/4	7	- 3/8
Transamerica	19	15 1/4	2614	17 1/8	16 5/8	16 7/8	- 1/4
Transcontinental Inv.	11	6 1/2	1222	8 5/8	7 3/8	8	+ 3/8
Triangle	22 3/4	16	31	17 1/4	16 1/2	16 1/2	- 3/4
20th Century-Fox	15 7/8	8 5/8	1304	12 7/8	10 1/8	11 3/4	+ 1 1/8
Vendo	17 1/2	12 3/4	41	14 5/8	14	14 1/4	+ 1/8
Viewlex	10 3/4	7 3/8	325	8	7 3/8	7 1/2	- 1/4
Wurlitzer	17 1/2	10 1/8	163	17 1/2	15	17 1/8	+ 2 1/8
Zenith	53	36 3/8	850	53	51 5/8	53	+ 3/4

*June 9: 2 for 1 stock split; prices adjusted accordingly.

As of Closing, Thursday, June 10, 1971

OVER THE COUNTER*	Week's			OVER THE COUNTER*	Week's		
	High	Low	*Close		High	Low	*Close
ABKCO Ind.	8	5 3/4	6 1/2	Kirshner Enter.	5 3/4	5 1/2	5 3/4
Amer. Prog. Bureau	3 1/2	3	3	Koss Electronics	4 7/8	4 5/8	4 7/8
Audiophones, Inc.	3	2 3/4	3 3/4	Mills Music	18 1/2	18	18 1/2
Bally Mfg. Corp.	23 1/4	22	23	NMC	6 5/8	6 1/4	6 1/2
Data Packaging	7 7/8	7 1/8	7 1/4	National Tape	3 1/2	3	3
Gates Learjet	7 1/4	5	7 1/4	Perception Venture	4 7/8	4 1/2	4 1/2
GRT Corp.	4 1/2	3 1/2	4 1/2	Recoton	4 7/8	4 1/2	4 5/8
Goody, Sam	8 5/8	8	8	Schwartz Bros.	6	5 1/2	5 7/8
Integrity Ent.-Uts	5 1/8	4 1/4	4 7/8	United Record & Tape	9	7 1/2	7 1/2
Josephson, Marvin	8 3/4	8 1/8	8 1/8				

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

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

Crewe Prod. Files Bankruptcy

NEW YORK—Crewe Productions, Inc., which includes CGC and Maxwell Records, has filed bankruptcy petitions in the New York Federal Courts. The company is headed by Rocco Sacromone.

In a breakdown of liabilities and assets of the companies which come under the firm's umbrella, the petitions listed the Crewe group of companies as having

liabilities amounting to \$108,238, and assets of \$131,438.

Total debts of CGC and Maxwell Records was \$499,218, with assets of \$426,269. Bulk of the companies' assets are in debts due on open accounts totaling \$403,769. There is no cash in hand.

Crewe Publications which is also part of the group, also filed bankruptcy. That organization showed liabilities of \$705,937 with assets of \$500.

In its petition, CGC Records was described as being engaged in disk promotion, sales and distribution, while Maxwell Records produced master tapes.

M'Media to Back 4 LP's

NEW YORK — Metromedia Records will back its summer release of four albums with intensive promotional support. Already under way are campaigns to break Spirit in Flesh, Gypsy, James Late, Peter Allen, and the Holy Modal Rounders recently released LP, "Good Taste Is Timeless."

Spirit in Flesh, an 11-member rock group discovered on a commune in Warwick, Mass., heads the label's list of new releases and was produced by Peter Siegel, while Gypsy's second album, "In the Garden," offers all new material. Folk-rock artist James Late, who works in the Fulton Fish Market, was signed out of Central Park. Peter Allen's LP contains original material produced by Dick Bozzi.

Heiman to Own 3 Shops

LOS ANGELES—Tom Heiman, president of Nehi Record Distributing Corp., this week announced that as of July 1, his nine-year-old company will own the three local Pacific Discount Record shops. Stores previously were co-owned by Heiman and Bob Rothstein, who managed the stores from the Hollywood Boulevard outlet. Nehi is purchasing all stock.

Rothstein remains a minority stockholder and will move his management office to Nehi's base, 2527 W. 9th St. Other stores are in suburban Inglewood and Huntington Park.

JUNE 19, 1971, BILLBOARD



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..."Swallow Tales"?... Cochise.



STOCK 'EM

Tape Cartridge

Huge Exhibitor Response Sparks Space Expansion at CES

By EARL PAIGE

CHICAGO—Overwhelming exhibitor response to the 1971 Consumer Electronics Show (CES) to be held here June 27-30 has forced the Electronic Industries Association (EIA), sponsor of the annual show, to make 40,000 sq. ft. more space available on "7 level" of McCormick Place. The show has

already attracted a record 275 exhibitors occupying over 225,000 square feet of space.

According to CES officials, advance registrations for the three-day exposition and conference are up 46 percent over the same period last year.

Adding to the import of this

year's event is the concurrent National Association of Music Merchants (NAMM) exhibit which is also at McCormick Place where 148 exhibitors will show musical instruments.

CES was once a part of NAMM, and this year marks the first time in five years the two shows will coincide.

CES' business conferences will focus on audio equipment encompassing tape players, video equipment and retail marketing. The conferences are free.

Conferences will be held 9-11 a.m. in the "20 level," adjacent to the CES registration area with a complementary continental breakfast preceding each session.

Audio Confab

The audio conference on June 30 will be the final event. Donald J. Harper, Fisher Radio executive vice president and Electronics Industries Association (EIA) head of the audio division, will chair the session. Panel: "Selling the Youth Market"; Al Bernsohn, Dealerscope (moderator); others: Abbe Cohen, Webcor Electronics; Gene Gold, Sharp Electronics Corp.; Bob Katz, Philco-Ford; David McGoldrick, General Electric.

Panel: "The FTC Power Rating Proposal: Its Impact"; Ken Nelson, High Fidelity Trade News (moderator); others: William Dixon, Federal Trade Commission; Walter Goodman, Harman-Kardon and

(Continued on page 17)

EMI Stepping Up Tape Action

LONDON—Mini-sleeve packaging for all tapes, the inclusion of 8-track cartridge packs in the Music Centre scheme and the release of another sampler spearhead an over-all stepping-up of EMI's tape activities this year.

From this month, for a trial period of nine months all the company's cassette and cartridge product will be marketed in color sleeves measuring 7¼ inches by 9 inches—slightly bigger than Precision's equivalent packaging. The front of the sleeve is an exact copy of the album's record cover while comprehensive track notes are included on the reverse side.

The actual cassette or cartridge is held in a special container at the back of the sleeve, making the unit a completely self-contained free-standing display which can alternately be slotted into a dealer's existing record browser rack.

Cassettes are further packaged in a novel flip-top carton, similar to a cigaret pack, which replaces the traditional hinged plastic box. Cartridges, too, take on a new look this month with a four-color label showing a picture of the artist and the title of the album stuck to one side.

To help dealers merchandise the newly packaged tapes, EMI's display and shoplifting division has produced a series of converter trays which transform the company's standard 5 feet and 2 feet 6 inch record browsers into tape units. Price of the trays range between \$8 and \$2 according to the type of browser and tier which is to be converted.

Throughout this month EMI will sell the trays at 10 percent discount as a special introductory offer.

Dealers participating in EMI's Music Centre scheme will be offered 8-track cartridge packs from July 1. They will be available on the same terms as the cassette packs introduced a year ago—retailers ordering an initial pre-selected stock of 100 tapes will obtain an extra 10 percent discount on the product, and on orders of 50 tapes, a further 5½ percent. Similarly, all reorders for these items will qualify for an additional discount.

Albums in the cartridge packs cover all types of repertoire from classical through middle-of-the-road and film scores to pop.

EMI's second tape sampler is Stereo Spectacular which comprises 14 tracks taken from the firm's middle market catalog and is to

be released mid-July. Available in both cassette (TC-MCS 2) and cartridge (8X-MCS 2) form, the album is priced at \$3.60.

Sales of EMI's first sampler, Top Hits, which is also priced at \$3.60, have now passed the 25,000 mark.

Coinciding with the innovations, the company is making a particularly strong tape release next month which will include product from Steppenwolf, Diana Ross, the Supremes and the Four Tops, Cliff Richard, Frank Sinatra and Manuel. Also planned for July is a special "heavy" tape release including albums from East of Eden, B.B. King, the Grease Band, the Move and Grand Funk Railroad together with the McGuinness Flint LP, Happy Birthday, Ruthy Baby, the tape versions of which will feature an additional track, the group's current single, "Malt and Barley Blues."

Admiral Introduces Six Tape Players

CHICAGO—Admiral Corp. is introducing six tape players (four as parts of systems) including an automatic cassette changer unit and a 4-channel 8-track machine, marking the firm's initial entry into quadrasonic and cassette changers.

The STP921 quadrasonic unit comes with four patented Admiral tunnel reflex stereo speakers. The five units are housed in all-wood cabinets and list for \$219.59.

The CSTR850, an automatic cassette-recorder changer deck, lists for \$169.95 and stacks 12 cassettes. The STPF841 is an 8-track AM/FM combination with a suggested list of \$99.95.

Two 8-track units combine AM/FM multiplex. The STC891 lists for \$159.95 and the second slightly different styled STC861 lists for \$139.59. The KS603 console contains a built-in 8-track player and lists for \$469.95.



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FLORIDA & TEXAS PASS BILLS VS. BOOTLEGGERS

BALA CYNWYD, Pa.—The states of Florida and Texas have passed anti-bootlegging bills in an effort to stem the high incidence of illegal duplication in those areas. The Florida bill has already been signed into law by Governor Askew, while Governor Smith of Texas is expected to append his signature to that state's bill.

The move comes as a triumph for the National Association of Record Merchandisers (NARM) which has been active in both states enlisting the aid of members of both legislatures in the fight against bootlegging and piracy.

Meanwhile, the first of a series of hearings on Federal anti-bootlegging legislation was held June 9 in Washington before Sub-Committee No. 3 of the House of Representatives Judiciary Committee. Jack Grossman, president of NARM, apprised the Committee of his association's interest in Federal anti-bootlegging legislation and its importance to the prerecorded music industry.

Also addressing the Committee were NARM's general counsel, Earl W. Kintner; Charles B. Ruttenberg of Arent, Fox, Kintner, Plotkin & Kahn.

Automatic Radio Gears to Overseas

MELROSE, Mass.—Automatic Radio International has introduced two new 8-track tape players specially designed for the overseas market. The units which feature dual-voltage and dual operation capabilities are Model HMX-4000E with AM/FM/MPX tuner, and Model HLX-2534 with AM/FM/FM Multiplex Tuner. Both players have built-in channel indicator lights, input and output jacks, automatic and manual channel changer. Model HLX-2534 is also offered with matching walnut speakers.

The company's 1971 product line also includes a range of psychedellic speaker lights that respond electronically to music frequency changes, and vary in light intensity to the sound volume.

The units include built-in dual 4 and 8 ohm speaker network rated lights, variable light intensity control, molded plexiglass grille, and electronic solid state circuitry. The lights are available with or without speakers, and can be used with any 4 or 8 ohm stereo or compatible quadrasonic 8-track amplifier systems.

Col to Release Quadrasonic Using the Discrete Concept

• Continued from page 1

In conjunction with the release of a compatible four-channel disk system (see accompanying story), Columbia is planning a simultaneous quadrasonic disk-tape release of about 50 titles by the end of this year. Tape will be marketed as a separate line at \$1 higher suggested list price than that of conventional stereo tape.

Beside Columbia and RCA several other record manufacturers are committed to the discrete four-channel system, including Vanguard, Mobile Fidelity Production, Ovation, Project 3, and

Tarasound Productions (via Warner Bros. Records).

Warner Bros. is releasing its four-channel tape in reel only, utilizing the discrete concept and simultaneously releasing its counterpart disk in two channel stereo. The product, "Grandharva," was produced for the label by Bernard Krause and Paul Beaver, both of Tarasound.

A few labels are experimenting, like UA, which released several "simulated" four-channel tapes. DGG recordings are also being done on four-channel for possible release in discrete tape format.

Dolby Signetics Tie-On With Integrated-Circuit Version

LONDON—Dolby Laboratories, Inc. is collaborating with Signetics Corp. to develop a monolithic integrated-circuit version of the Dolby B-Type compatible noise reduction system. The IC version is expected to be available to Dolby licensees early next year.

The Dolby-B System suppresses the background noise of tape recordings and FM broadcasts without affecting fidelity, and is already used under license from Dolby by 30 equipment manufacturers. In addition, more than 20 cassette duplicators have purchased the equipment needed to duplicate compatible B-System cassettes.

The B-System integrated circuit technology kit will be made available to the entire IC industry after a short period of exclusivity for Signetics. This, according to a Dolby spokesman, will allow multiple-source availability of an industry standard IC, combining Dolby's experience in professional and consumer noise reduction systems, and the capabilities of Signetics as a custom designer and manufacturer of linear ICs.

He added that representatives of other manufacturers of ICs have agreed to the Dolby-Signetics plan as one which would benefit IC and equipment manufacturers and consumers by keeping development costs and selling prices at a minimum.

The Dolby-B System is based on the professional A-System, now used by Decca/London, Columbia, RCA, EMI, Philips and more than 400 other recording companies, motion picture studios and broadcasting stations. The system is also being used by some FM broadcasters.



CONCORD ELECTRONICS is featuring a Dolby Noise Reduction System in its Mark 1X stereo cassette tape deck just released with its new line of audio tape equipment. The unit designed to utilize both chromium dioxide and gamma ferric oxide tape cassettes, carries a list price of \$249.79.

Increase Space At CES Show

• Continued from page 14

president, Institute of High Fidelity; George E. Owen Jr., Motorola, Inc.; Arnold Singer, Symphonic Radio & Electronic Corp.; Harold Weinberg, Lafayette Radio.

Panel: "Four Channel: the New Sound of Sales"; Richard Ekstract, Audio Times (moderator); others: Louis Dorren, Quadracast Systems; Morley Kahn, Dynaco; Jon Kelly, Electro-Voice; Gerald Orbach, JVC America; James Parks, Fisher Radio.

Panel: "Cartridge, Cassette, Reel-to-Reel Product and Marketing Developments"; Lee Zhitto, Billboard Magazine (moderator); others: Jeff Berkowitz, Panasonic; Lauren Davies, Craig Corp.; Oscar Kusisto, Motorola; Gersh Thalberg, Super-scope; Paul Nelson Jr., Norelco; George Simkowski, Bell & Howell.

Video conference: chairman, William E. Boss, vice president, GTE/Sylvania and chairman EIA's video division; Tuesday, June 29. Panel: "New Dimensions in TV Broadcasting"; Earl Abrams, Broadcasting Magazine (moderator); others: Wally Briscoe, National Cable Television Association; William Carlisle, National Association of Broadcasters; Dr. John W. Taylor, National Association of Educational Broadcasters; Dick Wiley, FCC.

Panel: "New Directions in TV Products"; David Lachenbruch, Television Digest (moderator); others: William H. Anderson, RCA; Joe Casale, Admiral; Dan Dougherty, Zenith; Charles Fabe, Toshiba; Charles Kepler, Motorola.

Panel: "Video Player: a Status Report"; Aaron Neretin, Merchandising Week (moderator); others: Richard J. Elkus Jr., Ampex; Donald Johnston, AVCO; Richard O'Brien, Sony; Al Barshop, Panasonic.

Retail Confab

Retail Marketing Conference: chairman Jules Steinberg, National Appliance and Radio-TV Dealers Association, executive vice president, Monday, June 28. Panel: "Merchandising Consumer Electronics"; Jack Adams, Mart (moderator); others: Bernard Artz, MARTA; M.B. Cooper, Cooper-town; George Fezell, Magnovox; Jack Luskin, Luskin's. Panel: "Legislation Affecting Consumer Electronics"; Earl Lifshy, Home Furnishings Daily (moderator); others: Armin Allen, EIA; J. Edward Day, EIA; Frank McLaughlin, President's committee on consumer interests; Alan Wurtzel, NARDA.

Panel: "Consumer Electronics Servicing"; William Stocklin, Electronics World (moderator); others: Murry Frankel, Servideo; Bernard Laplante, Sylvania; Jim Renier, Renier's. and Prof. Frank Steckel, EIA.

Pirates Cost Trade Half of Business

By RADCLIFFE JOE

NEW YORK—Illegal tape duplicators in this country collect an estimated 50 cents of every dollar generated by the tape industry, and will eventually destroy the business if allowed to go unchecked. This is the feeling of Jerry Geller, head of the tape division of Scepter Records.

Geller claims that the problem is much bigger than most people admit, and urges immediate and effective Federal legislation.

The Scepter Tape executive, whose company's product has been strongly hit by almost every tape pirate in the nation, commended the recent move by the Manhattan district attorney's office, in which more than 14 Manhattan stores were raided, and their owners accused of selling pirated and counterfeit tapes.

He said that this was the level at which, under present circumstances, most effective curbs could be

realized. He added, however, that as long as piracy and counterfeiting remain misdemeanors, no effective control of the illegal practices could be realized.

Geller urged every recording company with tape product, and every legitimate tape duplicator across the country, to throw his weight behind efforts of such organizations as the Harry Fox Agency and the RIAA. "The continuous harassment would at least show these that are trying to destroy our industry that we have no intention of letting them do so," he said.

Geller, also urged legitimate people in the business to strengthen their lobbying on Capitol Hill, and urge their retailers to get their senators to pitch in on the fight. "At this stage," he stressed, "all efforts must be aimed at effective Federal legislation. All else is superficial."

Philips Circuit Curbs Cassette Tape Hiss

By RICHARD ROBSON

LONDON — An electronic circuit—which suppresses tape hiss on prerecorded cassettes has been developed at the Philips laboratories in Eindhoven, Holland. Known as the Dynamic Noise Limiter, it will be launched throughout Europe later this year.

The circuit was unveiled at the firm's trade show last week at the Inn On The Park Hotel, here. Few details were disclosed although the company says that the circuit works on a completely different principle to the noise reduction system that has been developed by American physicist Ray Dolby, and which has subsequently been adopted by several major equipment and software manufacturers.

Also unlike the Dolby B, the Philips circuit is a hardware-only system and does not have to be used with specially-duplicated or recorded tapes to get the maximum benefit. For this reason, Philips say the circuit will be comparatively cheap to produce.

It is compatible with both mono and stereo tapes and is claimed to almost completely eliminate all background noise without affecting

the reproduction quality of what's been recorded. Philips will initially incorporate the circuit in a new range of cassette players and recorders to be introduced in the autumn, although it could eventually be possible to buy Dynamic Noise Limiter add-on 'black box' units for use in conjunction with an existing machine.

Philips has been particularly conscious during the past 18 months of the limitations of the cassette system—particularly when used to play classical or spoken word tapes—due to the inherent high level of hiss caused by the slow tape running speed. The use of chromium dioxide tape in cassettes has been another possibility the firm has been investigating in an effort to minimize this background noise.

Other companies, too, have been examining the problem and reports are currently coming from Japan that a small private electrical company has developed yet a third noise reduction system—again different from the Dolby circuit—in which several hardware manufacturers including Sanyo have shown interest.

2-Channel Market Still in Business: Electronics Inc.

SOUTH HOLLAND, Ill.—While quadrasonic sound looks promising to speaker manufacturers, Electronics Industries, Inc., believes there is still plenty of business in the 2-channel market, with more consumers ready to buy better quality tape player speakers.

At the same time sales manager Ray Hauch points out that retailers need to separate the two buying decision areas represented by tape players and speakers with which to enjoy them. "Consumers become confused comparing a whole bunch of players and it's worse if they have to consider speakers at the same time," he said.

Hauch feels that the answer lies in "Motivator," a working display that shows off eight speakers (four if pairs are used) surrounding the actual off-the-shelf packaged unit. Any tape cartridge player can be used to demonstrate the different graduations in sound quality at the push of a button.

Hauch, who believes that retailers overlook speakers as profit items, noted that the margin on speakers is sometimes twice that of players. The new display fea-

tures the firm's range of units from \$7.95 to \$34.95 per pair.

He claims consumers are going for better quality speakers. "Many people have learned that a good pair of speakers makes a \$39 machine sound \$100 better."

The displays are sold four ways: a flat price to volume buyers, a slightly higher price when involving less speakers; a self-liquidating plan where free goods "pay" for the display's master plan.

Electronics Industries is now producing 20 different speaker models and will have more than this at the Consumers Electronic Show.

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Norelco Plans Sales Meet June 25 & 26

NEW YORK—The North American Philips Co. (Norelco) will hold its 1971 spring sales meeting at The Abbey, Lake Geneva, Wis., Friday and Saturday (25 & 26). The meeting, which will focus on new Norelco cassette products and selling programs for the second half of the company's fiscal year, will serve as a kickoff to Norelco's participation in the 1971 Consumer Electronics Show.

According to Paul B. Nelson Jr., vice president and general manager of the Home Entertainment Products Division of Norelco, special transportation, including a "champagne bus," will be provided to take delegates to the sales meeting from Lake Geneva to Chicago.

Activities at the Lake Geneva meeting will include a cocktail reception aboard a lake excursion boat, followed by a steak roast at The Abbey's marina.

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MCA PACT TO BELL & HOWELL

LOS ANGELES — MCA Records has given its reel-to-reel duplicating/marketing contract to Bell & Howell Magnetic Tape Co., the blank tape-duplicating division of Bell & Howell.

Under the agreement, Bell & Howell will exclusively duplicate the Uni and Decca labels, while Kapp Records continues under contract to Ampex (Billboard, May 22, 1971).

MCA will continue to duplicate its own 8-track and cassette.

U.K. Ampex Halts Shoplifters With 3 New Merchandisers

LONDON—As part of a new effort to beat the light-fingered shopper, Ampex Stereo Tapes has launched a range of modular cassette and cartridge merchandisers which are available to dealers ordering a minimum amount of product from the company.

CBS Unveils Its 4-Channel Disk

• Continued from page 1

the four tracks of information which have been converted into two tracks and carried in the grooves of the record.

During playback, the decoder reproduces the original four channels of information. SQ records are compatible since they can be played on regular two channel stereo phonographs without the decoder and they may be broadcast as normal two-channel information sources.

A special adapter will be required

to receive four-channel broadcasts. A listener can have quad sound with the addition of two additional speakers plus a second amplifier attached to their present stereo system.

An SQ disk will sell for \$1 above regular prices; the phonograph around \$200. Fifty LPs will be prepared for the initial SQ catalog.

A First

CBS, in introducing its own version of a four-channel album, becomes the first record company to launch quadrasonic sound on disks. The initial four-channel works has been in the open reel and tape cartridge formats.

CBS/Sony will license other manufacturers around the world to build the SQ decoder. Royalty licenses will cover seven years.

CBS laboratories invented the encoding system which permits four channels of sound to be reproduced from a two-channel source.

Clive Davis, Columbia Records president, who attended the premiere demonstration, called the disk the proper form with which to propel four-channel sound into the mass market.

The CBS disk adheres to a matrix system of creating four channels as opposed to the discrete system which is used in tapes and numbers four separate sound channels.

The decoder will be offered as a separate item for around \$55-\$60. CBS is in registration for a patent on its SQ trademark.

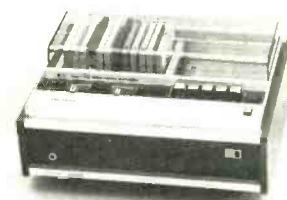
Maxell Program on Marketing Lines

NEW YORK—The Maxell Corp., will implement a comprehensive program of marketing for its magnetic tape lines and other products. To institute the program the company has embarked on a project to establish a highly professional network of manufacturers representatives with which it will work.

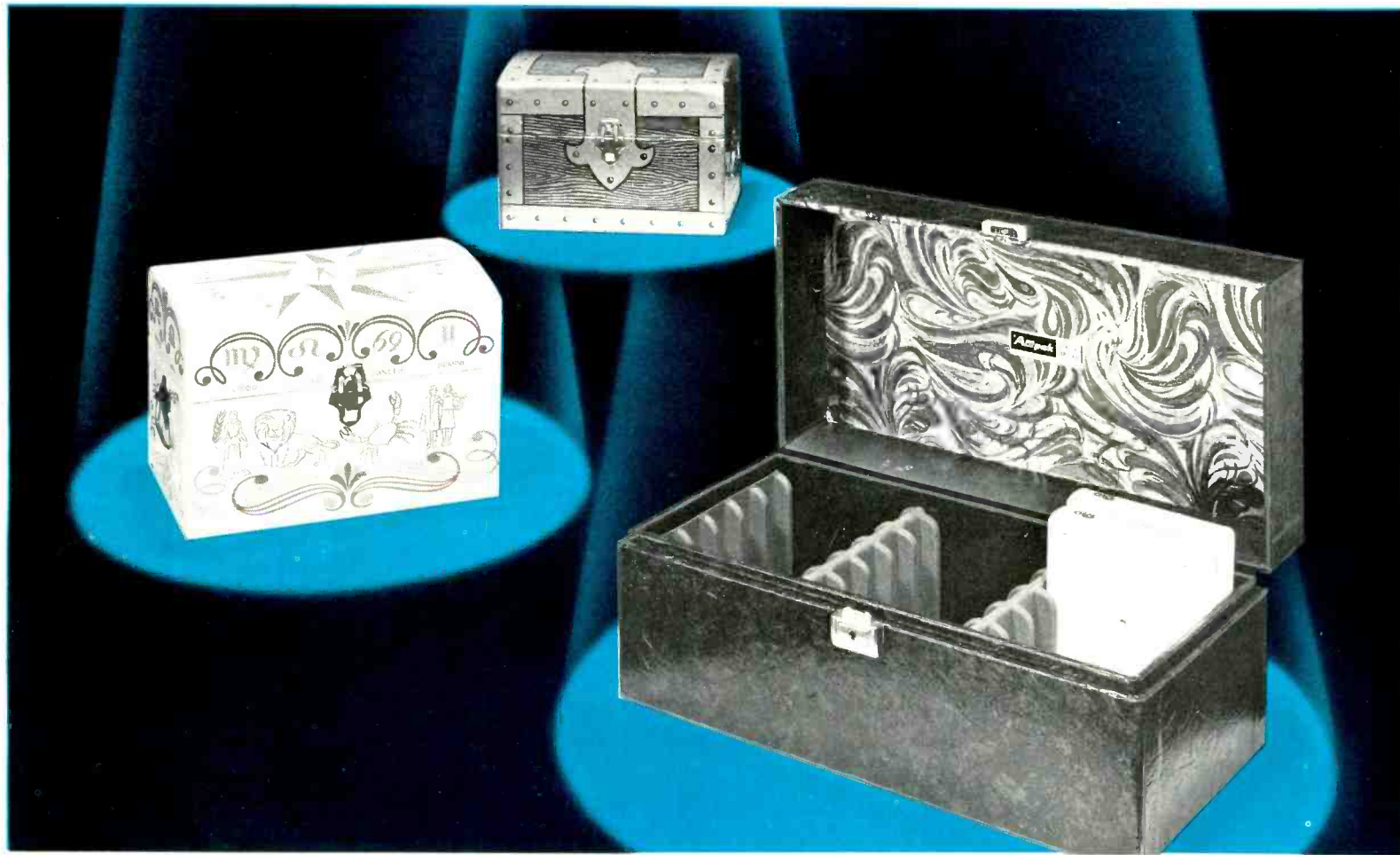
According to T. Okada, executive vice president of the Maxell Corp. of America, the company's marketing policies for this country are designed to create and maintain orderly and profitable distribution for its dealers and distributors.

"We are sure that the Maxell franchises will become more valuable with each succeeding month as we implement our new programs and distribute our new products," said Okada.

The company will exhibit its 1971 line of tape products and appliances at the 1971 Consumer Electronics Show scheduled for June 27-30 at McCormick Place in Chicago.



THE NEW Concord automatic cassette changer, which offers up to six hours of continuous playing time, will be officially demonstrated at the upcoming Consumer Electronics Show in Chicago. The unit which lists for \$199.79 holds 12 cassettes and has a signal-to-noise ratio of 43 dB.



Star-studded performers

The three hottest money-makers in stereo tape cases. They're made by Amberg. Featuring rugged construction and rich inside/out beauty. Easy selling price. And with a combination like that, who knows, maybe they'll win an Oscar . . .

Like the ULTRA-15 . . . The most luxurious. Has the wet look. An inside lid that's a psychedelic turn on. Fifteen compartments for 8-track tapes. And a push button lock as an added incentive.

Or ZODIAC . . . Covered in gleaming white. Embellished with astrology symbols in blue and gold. Curved top and brass plated handles. Fully lined interior. And ten compartments for 8-track tapes.

Or TREASURE CHEST . . . Has all the extra features of the Zodiac Case. Decorated with a rugged, wood grain design. Even has Captain Kidd hardware. Also holds ten 8-track tapes.

Pick your own Oscar. Put the Ampak money-makers to work and watch their performance and your profits. Write for complete information. Amberg File & Index Co., 1625 Duane Boulevard, Kankakee, Illinois 60901.

For Music "On-The-Go!"



TOP

Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (8-Tr. & Cassette Nos.) (Duplicator)
1	2	TAPESTRY Carole King, Ode '70 (A&M) (8T 77009; CS 77009)
2	1	STICKY FINGERS Rolling Stones, Rolling Stones (M859100; M559100)
3	4	RAM Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375)
4	3	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-206; 73-206)
5	6	CARPENTERS A&M (8T 3502; CS 3502)
6	5	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561)
7	8	4-WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
8	7	AQUALUNG Jethro Tull, Reprise (M8 2035; M5 2035)
9	14	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic (Ampex M87205; M57205)
10	9	UP TO DATE Partridge Family, Bell (Ampex 86059; 56059)
11	10	SURVIVAL Grand Funk Railroad, Capitol (8XW 764; 4XW 764)
12	11	L.A. WOMAN Doors, Elektra (ETB 5011; TCS 5011)
13	13	GOLDEN BISQUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT 8023-50098; 5023-50098)
14	16	BEST OF Guess Who, RCA Victor (P8S 1710; PK 1710)
15	12	MAYBE TOMORROW Jackson 5, Motown (81735; 75735)
16	19	11-17-70 Elton John, Uni (8-93105; 2-93105)
17	17	TOM JONES SINGS SHE'S A LADY Parrot (M79846; M77646)
18	18	THE SKY'S THE LIMIT Temptations, Gordy (G81957; G75957)
19	15	PEARL Janis Joplin, Columbia (CA 30322; CT 30322)
20	20	NATURALLY Three Dog Night, Dunhill (Ampex 85088; 55088)
21	32	LEON RUSSELL & THE SHELTER PEOPLE Shelter (Capitol) (8XW 8903; 4XW 8903)
22	23	CHICAGO III Columbia (CA 30110; CT 30110)
23	21	TEA FOR THE TILLERMAN Cat Stevens, A&M (8T 4280; CS 4280)
24	29	CURTIS LIVE Curtis Mayfield, Curtom (88008; 58008)
25	22	CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271)
26	24	EMERSON, LAKE & PALMER Cotillion (Ampex M89040; M59040)
27	27	THIRDS James Gang, ABC/Dunhill (Ampex 8721; 5721)
28	26	LOVE STORY Soundtrack, Paramount (PA 8-6002; PA C-6002)
29	30	ALARM CLOCK Richie Havens, Stormy Forest (GRT 8-6005; 5-6005)
30	31	HANGING IN THERE Hudson & Landry, Dore (324; 324)
31	28	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
32	49	POEMS, PRAYERS & PROMISES John Denver, RCA Victor (P8S 1711; PK 1711)
33	33	CRY OF LOVE Jimi Hendrix, Reprise (Ampex M82034; M52034)
34	37	THIS IS A RECORDING Lily Tomlin, Polydor (8F 4055; CF 4055)
35	35	BROKEN BARRICADES Procol Harum, A&M (8T4294; CS 4294)
36	34	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
37	36	CHAPTER TWO Roberta Flack, Atlantic (Ampex M81569; M51569)
38	—	SONGS FOR BEGINNERS Graham Nash, Atlantic (Ampex M87204; M57204)
39	39	THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050)
40	41	OSMONDS MGM (Allison M84724; M54724)
41	43	TUMBLEWEED CONNECTION Elton John, Uni (8-73096; 2-73096)
42	38	SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843)
43	42	GREATEST HITS Sly & the Family Stone, Epic (Columbia) (KO 30325; ET 30325)
44	45	SECOND MOVEMENT Eddie Harris & Les McCann, Atlantic (Ampex M81583; M51583)
45	40	LOVE STORY Andy Williams, Columbia (CA 304970; CT 30497)
46	47	SUMMER SIDE OF LIFE Capitol (Ampex 8xt 765; 4xt 765)
47	—	WHAT'S GOING ON Marvin Gaye, Tamla (T81310; M75310)
48	50	MANDRILL Polydor (8F 4050; CF 4050)
49	25	MANNA Bread, Elektra (ET 8 4086; TC 5 4086)
50	44	WOODSTOCK 2 Soundtrack, Cotillion (TP 2-400; CS 2-400) (Ampex) Billboard SPECIAL SURVEY For Week Ending 6/19/71

Tape Cartridge

Bid to Thwart Shoplifters

• Continued from page 15

ple locking device prevents tapes from being surreptitiously removed, while the whole unit revolves to enable uninhibited browsing by the customer.

The merchandisers occupy an area only 18 inches square and are being offered to retailers ordering a minimum of 60 tapes from Ampex. Delivery of the units is being handled for the tape company by Securicor.

According to Jim Humberstone, AST sales manager for the UK and Scandinavia: "There is certainly a real requirement at retail level for a range of tape racks adaptable for all stocking needs. We cater for all types of outlet with these units and have given a slight bias toward the needs of the cartridge stockist as several other cassette units already exist and I believe that nobody has yet properly resolved the merchandising of cartridges."

The company is promoting the merchandisers with a four-color brochure which is available from Ampex's offices at Yarmouth Place, Piccadilly, London W1.

The pilferage and display problem is still a serious one for most dealers stocking tape despite recent pleas to manufacturers from the GRRC. The British Recorded Tape Development Committee has also been examining the problem and is preparing a brochure recommending the use of two other tape racks which are shortly going into production.

Meanwhile the 8-track cartridge will account for nearly 80 per cent of total pre-recorded tape sales in the U.S. this year, according to latest market projections released by Ampex in America. Cassette's share of the market is expected to be 18 per cent, while open-reel will fall to 3 per cent. Sales of 4-track cartridges are expected to be less than 1 per cent of the total, which will in effect mean the final disappearance of this configuration, Ampex's report continues.

The expected pattern differs little from the market breakdown in the U.S. for 1970 when the company estimated 8-track's share to be 77 percent, while cassette accounted for 18 percent, open-reel for 4 percent and 4-track for 1 percent.

3 Scepter Meets

• Continued from page 3

Scepter will present its new releases which include the Columbia Picture soundtrack, "The Love Machine" (Dionne Warwick), the Buoy, Brethren Hob, and new signing, Allen Toussaint. Toussaint, a successful producer, had his first single as artist, "From a Whisper to a Scream" released Saturday (19).

The meetings will also feature the new Scepter/Wand Forever Oldies single line.

MGM Sued by Zappa

• Continued from page 4

spired by giving free or selling at nominal rates Mothers' records to National Mercantile Co., "a distributor of records." The suit also charges that MGM coupled certain tracts from various Mothers' albums without the written consent of Zappa or Cohen.

New Label Formed

• Continued from page 8

Mountain Bus. The group has been organized since 1967, he said.

Cost to dealers for the album is stated at \$1.50 and tape will cost in the neighborhood of \$2.50-\$2.70, he said. The firm intends to release soul and other product and perhaps singles.



OVERLAND PRODUCTS

The Secrets to Smooth, True Fidelity in Cartridge and Cassette Operation



No. 201
CASSETTE SPRING PAD
Phosphor Bronze Spring with wool felt pad—Fits all standard Cassettes.



No. 470A
CASSETTE FULL SHIELD
Standard dimensions. Made from any nickel alloy or Silicon steel.



No. 510
FLAT-FOAM SHIELD
Size and material to customer specifications



No. 410
FLAT SHIELD
Any size—Any material.



No. 570
FULL-FOAM SHIELD
Standard Shield with foam pad—Nickel alloy or Silicon steel. Foam specifications to customer requirement.



No. 208
8 TRACK CARTRIDGE SPRING PAD
Phosphor Bronze Spring with wool felt pads.



No. 901
SPECIAL FOAM SHIELD
An example of special production to individual customer design.



No. 508
8 TRACK FOAM PAD
Mylar face — Styrene base — dimensions to customer specifications.

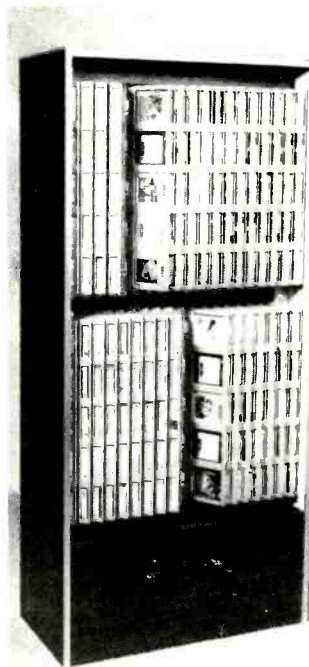
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... because your cartridges & cassettes are locked in glass cases.

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

"It's the most fantastic NEW idea in displays available to the industry! Now CARTRIDGES & CASSETTES can be fully viewed without the assistance of store personnel with 100% PROTECTION against pilferage. . . ."

SPECIAL INTRODUCTORY OFFER! \$99.50

We know you'll flip over "Quick-Vue" and your customer will too!!!!

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#54 holds 24

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Cartridge TV

Industry Ponders Interrelationship of CTV & CATV

By ELIOT TIEGEL

LOS ANGELES—Can cable television help cartridge television? Or will the two mediums work against each other? Cable television, with its 20 years of established service in hundreds of communities around the country, has had a slow growth. Cartridge television, while still in the embryonic stage of development, looms over cable TV's shoulder as a new electronic plaything for the home.

Where then will the two television systems meet and perhaps meld harmonically?

One answer seems to be in the field of programming. The cable operators see their system as a simple, very economical method of transmitting excellent quality pictures—color and black and white—into homes in almost every kind of region or terrain.

The CTV operators see their developing libraries as prime time material for utilization by cable owners who will have to get more involved in local originations.

William Bresnan, a vice president with TelePrompster Corp. of New York, feels CTV companies may lease channels from CATV systems to provide subscribers with a library of programs which could be individually selected via a home console and played at will by the viewer.

CATV operators will be producing their own shows, Bresnan predicts, but with from 40 to 80

channels available to the CATV subscriber, "we will need hoards of competent trained technicians to fill these channels with material." The CATV industry, as it expands into new communities, "should open an abundance of opportunities," the executive feels.

One entertainment industry executive who feels that cable TV can override CTV is Peter Guber of Columbia Pictures. Guber warned registrants at the recent first International Cartridge Television Conference in Cannes, France, that unless the companies involved in developing a viable CTV industry worked together, "cable TV and commercial TV would move in" to fill the programming needs which CTV promises to satisfy.

5 year wait

Bresnan on the other hand, predicts it will be three to five years before CATV operators begin pro-

gramming on a national network basis.

"What began as a small-town antenna system promises to become the most viable communications medium of the future," Bresnan told a seminar here recently attended by motion picture technicians.

TelePrompster has been originating programs in many of the 130 cities in which it operates, but they have been of a local, hometown nature encompassing high school sports, art club meetings, drama classes and several how-to-do-it shows. This material—along with the help of cartridge TV devised shows—will allow TelePrompster (and others) to supplement these local interest programs.

TelePrompster is among the companies vying for an FCC award of a license to orbit a domestic communications satellite. With such a satellite, a cable operator will be able to relay programs to various cities, sell to other systems not connected and be able to create a new kind of communications network.

It could easily take upwards of one and one-half years before the
(Continued on page 28)



WILL CABLE TELEVISION affect this home setting: someone inserting a video cartridge into a player. Cable operators claim they can deliver the picture rather than having the viewer physically and individually obtain it for himself.

\$1 BILLION IN 1978?

Optronics Envisions 2,000 Percent Jump

NEW YORK—Optronics Library, as it acquires residual rights to existing and future motion pictures and other visual material, is obtaining guarantees of production facilities and distribution outlets.

In looking for new companies with which to affiliate, Optronics speaks of itself as a "guide" working with companies to co-produce a future property right up to the pre-production stage.

In making its pitch to potential software suppliers, Optronics emphasizes that these guarantees of production facilities will be a major asset in getting into cartridge television.

In a brochure distributed at the recent first international cartridge television conference in Cannes, France, Optronics set forth the following "big picture of \$ potential": this year — \$5.2 million in cartridge sales and 50,000 units sold in the United States. In ensuing years, the estimates follow thusly: 1972—\$42.5 million and 400,000 players; 1973—\$125.5 mil-

lion and 1 million players; 1974—\$275.5 million, 2 million players; 1975 — \$525.2 million, 3.5 million players.

The very optimistic estimates hit 6.5 million players in 1978, a year Optronics predicts sales of video cartridges will exceed \$1 billion.

Optronics' role in CTV is to act as a distribution organization, domestically and internationally, both on a royalty and manufacturing basis, for properties owned by other firms.

The company is organized with the following divisions: home entertainment, educational, industrial products, travel service, and advertising services. Irv Stimler, the firm's president, operates from here; his European associate is Richard Armitage in London.

In acquiring films, Optronics has 100 children's titles; 10 sex exploitation films from Russ Meyer, over 300 adventure films like "The Sword of El Cid"; over 100 sports
(Continued on page 28)

U.K. to Select Cartridge TV From 4 Media

LOS ANGELES — The American public is destined to have a greater number of cartridge television systems with which to play than its British cousins.

While the American market will have players from Japan, England and the U.S., the British scene seems to be developing along a clearer, less systemized picture.

Within the next 18 months there will be four video systems likely to appear in Britain. This is the estimate of a survey compiled in London by Investment and Innovation, which cites the Ampex and Philips videotape systems, the EVR film system plus Vidicord's electronic scanning of Super 8mm film system.

The latter system is only in black and white while the others have color capabilities.

Indications seem to be that there will not be one dominant system in Britain in the foreseeable future.

One effect of the growing awareness for videocassettes may well be to boost the sales of conventional Super 8mm film projectors, the report claims.

Since there are so few different systems being created for the English market, the current concern
(Continued on page 28)

European Research Agency Analyzes Cartridge TV Use

LOS ANGELES—Prognos, the European Center for Applied Economic Research in Basle, Switzerland, is analyzing the climate for cartridge television hardware and software in West Germany, France, Benelux, Italy, England, Sweden, Norway, Denmark, Austria and its own country.

Prognos is breaking down each nation into markets for professional usage, semi-professional appliances and private households.

The main emphasis of the study is on the private sector where the potential for the medium's growth takes on longer range applications than in business and industry.

Hardware systems will be analyzed in a world-wide context, with trends in America and Japan given as much attention as those in Europe. Forecasts of player and programming trends will run up to 1980.

Prognos, founded in 1959 by an international group of professors and business economists, uses social science methods in furnishing information for future oriented systems to management executives.

The study will be geared in such a way that its results can be used

directly by producers of hardware and programs in order to formulate strategies for long-range planning.

The study deals with such questions as:

—What trends will be shown by sales for the various hardware systems?

—What will the demand be for CTV systems in each country?

—What technical innovations or improvements can be expected in hardware?

—What price and sales policy will equipment manufacturers follow?

—What sales policies will be developed by blank videotape or video disks firms?

—What other forms of communication media will CTV be competing with, and what will be the reasons for their acceptance or rejection?

—What range of programs will be most successful in opening up the consumer CTV market?

—What are the programming preferences of different groups of people?

—Where will the demand for
(Continued on page 28)

WE DON'T SELL EVR MACHINES

... We Give Them Away!



HERSHEY VIDEO SYSTEMS, INC.

Software systems for the future

John Hancock Center

875 North Michigan Avenue, Chicago, Ill. 60611

CTV Wires

The Videorecord Corp. will exclusively distribute videotapes of productions by St. Georges Elizabethan Theatre, Ltd. The theatre group specializes in Shakespearean works. . . . Panasonic, through its parent Matsushita firm, is reported setting a \$1,000 price on an open reel videotape recorder and separate 19-inch TV receiver for the U.S. market next year. Panasonic has also introduced a color videotape player and a color player recorder which meets the EIAJ type 1 1/2-inch specifications. The recorder/player is the model NV 3120 and the playback only deck is the NV 3110. The combination unit will carry a \$1,200 suggested list; the playback only a \$800 price. Both units will shortly be available in the U.S.

DID YOU MISS THE BILLBOARD-VIDCA CARTRIDGE TV CONFERENCE?

Catch up with the Special Conference Report appearing in the MAY 15 issue of BILLBOARD

Single copy of this 16-page section is \$1 postpaid (U.S.), 40 Pence U.K., 630 Lire Italy, 360 Yen Japan, or equivalent.

Send cash or check with order to Ron Carpenter, Billboard, 165 W. 46th St., New York, N.Y. 10036.

COMPLETE CONFERENCE TEXTS WILL BE PUBLISHED IN A SERIES OF 8 BOOKLETS AT \$2.50 EACH, WITH DISCOUNTS FOR MULTIPLE EDITIONS. FOR INFORMATION: Mort Nasatir, Billboard Publications, Inc., 7 Carnaby St., London W1, England.

GOOD SONGS ARE BACK!

Following the great recent success of solid, beautiful songs like "LOVE STORY" — "IMPOSSIBLE" — "WHAT ARE YOU DOING THE REST OF YOUR LIFE" — "FOR ALL WE KNOW" and "MY WAY" — ETC. THE TREND IS NOW UNMISTAKABLE —

**AND NOW—
HERE'S YOUR
NEXT ONE!
"MY LITTLE
GUY"**

BY SAM COSLOW, (A.S.C.A.P.)

MY LITTLE GUY
By SAM COSLOW

Smoothly

My lit-tle guy, I see him just turn-ing four. Boats and planes and e-
lec-tric trains all ov-er the floor. My lit-tle guy, I see him
when he was eight. Look-ing so great, throw-ing that fast ball ov-er the plate.
and I see my lit-tle guy, just a-bout nine or ten, paint-ing
post-ers in his class, win-ning priz-es a-gain. But he nev-er will be-come a rail road
pres-i-dent, or a big league pitch-er with a no-hit score, or an
ar-tist who's the like of Mich-a-el An-gel-o. His dad-dy and I will dream those dreams no
more, for, my lit-tle guy, when he was eight-teen or so, like
thous-ands of oth-er fine young men that you and I know. My lit-tle guy was
sent off to die in a strange land ov-er the sea by a bunch of old men in a great big room in
Wash-ing-ton. D. C. Why, lit-tle guy? Why, lit-tle guy? Why?

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**IN OUR OPINION, THE GREATEST TUNE AND STRONGEST LYRIC
IN SAM COSLOW'S ENTIRE LONG (35-HIT) WRITING CAREER!**

**SHOW-STOPPING DRAMATIC MATERIAL
FOR YOUR ACT OR T.V. APPEARANCES! (READ THE LYRIC)
MAYBE... YOUR NEXT "SURE-TO-BE-TALKED-ABOUT" RECORD SMASH!**

NOTE: Due to the timely, provocative, "Now" qualities of this song—which we feel 50 million young people in the country have been clamoring for and will request and support—we regret that all licenses to record "My Little Guy" will be on a "First-Come, First-Served" basis.

**PHONE — WIRE — WRITE:
FLAMINGO MUSIC, INC.**

LESTER SIMS, GEN. PROF. MGR.—21 PALM AVE., MIAMI BEACH, FLA. 33139 (TEL. 305—531-8878)
or DAVID RABIN, LONDON OFFICE—28 GLOUCESTER MANSIONS, CAMBRIDGE CIRCUS, LONDON, W.C.2 (TEL. 836-2816)

The Larry Kane TV Special from Astroworld gets the kids ready for four of our hottest acts.



The full hour features, in person, Jerry Reed singing "When You're Hot, You're Hot," John Denver singing "Take Me Home, Country Roads," The Main Ingredient singing "Spinning Around" and James Darren (on the Kirshner label) singing "Bring Me Down Slow."

Are you ready for the kids?

Get ready. Stock up.

RCM
Records and Tapes.

Where (and when) the kids see the Larry Kane special

June 19th:	Atlanta, Ga.	WTCG	12:00PM
	Boston, Mass.	WSBK	5:00PM
	Fort Worth, Texas	WBAP	4:00PM
	Houston, Texas	KPRC	11:30AM
	Indianapolis, Ind.	WLWI	2:00PM
	Little Rock, Ark.	KARK	3:00PM
	Hollywood, Calif.	KTLA	3:30PM
	Milwaukee, Wisc.	WISN	1:00PM
	San Antonio, Texas	WOAI	12:00PM
	Santurce, Puerto Rico	WKBM	
	Tulsa, Okla.	KOTV	2:00PM
	New York, N.Y.	WOR	12:00PM
	Rochester, N.Y.	WHEC	4:30PM
June 20th:	Jenkintown, Pa.	WTAF	11:30AM
June 25th:	Greenville, S.C.	WFBC	5:00PM
June 26th:	Binghamton, N.Y.	WBJA	6:30PM
	Mt. Pleasant, S.C.	WCIV	4:00PM
	Chattanooga, Tenn.	WTVC	2:30PM
	Kingsport, Tenn.	WKPT	9:30PM
	Memphis, Tenn.	WMC	12:00PM
	Oklahoma City, Okla.	KOCO	3:00PM
	San Diego, Calif.	XETV	1:00PM
	St. Louis, Mo.	KDNL	4:00PM
	Topeka, Kansas	KTSB	12:00PM
	Greensboro, N.C.	WFMY	2:00PM
June 27th:	Durham, N.C.	WTVD	1:00PM
July 3rd:	Pittsburgh, Pa.	WPGH	5:30PM
	Abilene, Texas	KTXS	1:30PM
	Bakersfield, Calif.	KJTV	11:30AM
	Baton Rouge, La.	WAFB	1:30PM
	Big Spring, Texas	KWAB	1:30PM
	Parma, Ohio (Cleveland)	WUAB	12:00PM
	Columbia, S.C.	WOLO	2:00PM
	Johnstown, Pa.	WARD	5:00PM
	Lafayette, La.	KATC	1:00PM
	Lake Charles, La.	KPLC	12:00PM
	Lubbock, Texas	KLBK	1:30PM
	Monahans, Texas	KMOM	1:30PM
	New Orleans, La.	WVUE	1:00PM
	Port Arthur, Texas	KJAC	12:00PM
July 4th:	Huntsville, Ala.	WMSL	6:00PM
July 10th:	Carlsbad, N. Mex.	KAVE	4:30PM
	Charlotte, N.C.	WSOC	1:00PM
	Columbus, Ohio	WLWC	12:30PM
	El Paso, Texas	KELP	4:30PM
	Greenwood, Miss.	WABG	1:00PM
	Jackson, Miss.	WAPT	1:00PM
	Kansas City, Mo.	WDAF	12:00PM
	Lewiston, Idaho	KLEW	5:30PM
	Louisville, Ky.	WDRB	5:00PM
	Omaha, Neb.	KMTV	4:30PM
	Pasco, Wash.	KEPR	5:30PM
	Wheeling, W. Va.	WTRF	12:30PM
	Wichita Falls, Texas	KAUZ	1:00PM
	Yakima, Wash.	KIMA	5:30PM
	Buffalo, N.Y.	WUTV	5:00PM
July 17th:	Albuquerque, N. Mex.	KOB	12:30PM
	Charleston, W. Va.	WCHS	4:00PM
	Greenville, N.C.	WNCT	3:00PM
	Monroe, La.	KNOE	11:00AM
	Nashville, Tenn.	WSIX	1:00PM
	Panama City, Fla.	WJHG	1:00PM
	Pensacola, Fla.	WEAR	4:00PM
	Sherman, Texas	KXII	1:00PM
	Salem, Oregon	KVOD	5:30PM
July 18th:	Florence, Ala.	WOWL	1:00PM
July 24th:	Bluefield, W. Va.	WHIS	1:00PM
	Fort Myers, Fla.	WINK	2:30PM
	Montgomery, Ala.	WCOV	1:00PM
	Shreveport, La.	KTSB	1:00PM
	St. Petersburg, Fla.	WTOG	2:30PM
	Bowling Green, Ky.	WBKO	1:00PM
July 28th:	Anniston, Ala.	WHMA	5-5:30PM (½ show)
July 29th:	Anniston, Ala.	WHMA	5-5:30PM (½ show)

Where (and when) the kids see the Larry Kane special and our 60-second spot

June 19th:	New York	WOR-TV	12:00PM
	Los Angeles	KTLA-TV	3:30PM
	Boston	WSBK-TV	5:00PM
	Atlanta	WTCG-TV	12:00PM
	Houston	KPRC-TV	11:30AM
	Milwaukee	WISN-TV	1:00PM
	Dallas/Ft. Worth	WBAP-TV	4:00PM
June 20th:	Philadelphia	WTAF-TV	11:30AM
June 26th:	Pittsburgh	WPGH-TV	5:30PM
	St. Louis	KDNL-TV	4:00PM

Talent

Small Clubs Eyed By Rock Promoters

By EARL PAIGE

CHICAGO—Rock music promoters here are hoping that small clubs can provide exposure now that several larger facilities and events have not worked out. Let It Be, a club holding 1,200 and which recently drew 1,000 twice in one evening for a Canned Heat concert, is a promising start.

Owners William J. Kemper and Ron S. Mancel are offering groups 85 per cent of the gate rather than a flat guarantee, according to publicist Barbara Pollizzi. The club at 1758 W. 8th street was once a Polish dance hall. Since it sells liquor it must cater to the 21 and over crowd.

Recent shows have featured Pacific Gas & Electric (obtained after a cancellation and with only three pieces backing up a singer), Lightning, Lobo, Grease Band, Sugar Loaf and local acts Neighborhood and Mob. A full 11-piece Pacific Gas & Electric is being booked for July, she said.

Rock promoters have noted the recent closing of Beavers (hopefully to open somewhere else) and problems with holding concerts at the Amphitheater.

Tea Council Talent Hunt

NEW YORK—The National Tea Council has begun a search for new groups that are yet unknown to a national audience. A total of 25 leading FM rock radio stations have agreed to participate in this year's event. Each station will play a series of promotional spots produced by ZBS Media, Ft. Hamilton, N.Y., and collect tapes of the best musical sounds from their areas.

The tapes will be judged by a panel composed of music critics and record company executives for four grand prize winners. Two winners will receive \$10,000 retail value of amplifying and sound equipment made by Ampeg and Altec Lansing. The two runners-up will each receive \$5,000 worth of equipment. One representative from Ceylon and one from India will tour the 25 cities during the promotion to provide flavor to the event.

Thorin & Co. Plays Church Concerts

NEW YORK—Thorin & Co., a newly formed duo, is basing its conception on Tolkein's "middle earth." The duo consists of Gandalf the Grey, who writes the material, and Legolas the Elf, who does the arrangements.

The group is now playing church concerts in the New York area while waiting for a disk deal.

Attention is shifting to the Auditorium and the new Arie Crown Theatre in rebuilt McCormick Place for large concerts. Franklin Fried's Triangle Theatrical Productions, for example, is booking Faces with Ron Stewart into the Arie Crown July 20-21 and the Association for two Auditorium concerts July 23 and 25. The firm is also scheduling Stephen Stills in the Amphitheater July 16.

Meanwhile, clubs such as Wise Fools (regular headquarters for Wildemess Road) and Quiet Knight (recently presenting Shawn Phillips) need more competition, rock promoters say. Let It Be is a move in that direction, according to Miss Pollizzi.

Grand Funk at Shea Gets Sold Out at Sizzling Pace

NEW YORK—Tickets for the Grand Funk Railroad's appearance at Shea Stadium on July 9 were sold out 72 hours after the ticket windows went up on June 5. The \$306,000 take tops the previous record of \$304,000 held by the Beatles when they appeared at Shea Stadium five years ago.

According to promoter Sid Bernstein, who brought the Beatles to Shea Stadium, "This has broken every record that we ever set with the Beatles. I would never say that anyone is more popular than the Beatles, but Grand Funk's fans certainly have responded more quickly and with a different kind of enthusiasm. In the case of Grand Funk, it's not so much the idol



worshipping you had with the Beatles. It's more of an identification, a true loyalty—you could even call it an allegiance. According to stadium and police officials, more than 21,000 were on hand for the Saturday morning (5) opening at the 16 ticket booths needed to accommodate the massive crowd which had begun to assemble as early as 25 hours before. As many as 12,000 were estimated to have spent at least 18 hours at the site. License plates on the thousands of cars, trucks, motorcycles and buses which flowed into the parking lot were seen from Massachusetts, New Jersey, Pennsylvania, Connecticut, Vermont, New Hampshire, Delaware, Maryland, Rhode Island and Ohio.

Signings

Ex-Buffalo Springfield and Medicine Ball, Dewey Martin, joins RCA with "Caress Me Pretty Music," produced by Toxey French, who produced the soundtrack for "Midnight Cowboy." . . . Good Karma Productions now representing Danny Cox, signed to ABC/Dunhill. . . . Sergio Franchi has signed with Metromedia Records. "No Man Is an Island" is his debut single. . . . XERB deejay Wolfman Jack has signed a five-year production deal with Buddy Kaye and Jim Hilton's Diamond Jim Productions. First LP will be "The Gospel As Laid Down By Wolfman Jack," written by Don Burgess. . . . Folk singer-songwriter Dev Singh has signed with OMPC Records of Richmond, Calif. . . . Sire Records has recently signed folk figure Rosalie Sorrells, singer-writer Allan Thomas, and blues-jazz outfit, the Black Eagle Jazz Band.

Belkin Productions has signed Toronto's Steel River rock group to personal management. The group's second album, "A Better Road," and "Southbound Train" single is due for release on the Stereo Dimension label. Belkin Productions is headquartered in Cleveland. . . . Count Basie & His Orchestra has signed with Day- (Continued on page 28)

Mother Earth Live Date on WPLJ

NEW YORK — Mother Earth, the Nashville-based group featuring Tracy Nelson, will give a concert to be aired live over WPLJ, New York on Wednesday (23). The group is touring the country with the Doobie Brothers as part of the Mother/Brothers Show sponsored by Warner/Reprise.

The groups are scheduled to play Town Hall in New York on July 26 with John Baldry in a concert co-sponsored by WPLJ. Mother Earth's debut album on Reprise is entitled "Bring Me Home," a single from which has just been released called "Temptation Took Control of Me and I Fell."

Barry TV Special On Songs Taped

NEW YORK — Songwriter-producer Jeff Barry taped a television special in Houston devoted entirely to his songs. The special is being hosted by Larry Kane. "The Larry Kane Show" is syndicated by Bing Crosby Production, and is distributed to over 100 stations in the U.S. and in several foreign countries. The program will be aired in July.

Talent In Action

CAT STEVENS

Carnegie Hall, New York

Carnegie Hall is still an impressive place to performers playing there for the first time. Not so to the audience, to whom it is just another Fillmore. A concert is only background music to get stoned by, it seems; a mini-Woodstock social event with peripheral music. If the sounds are loud, they can demand attention, or drown out the competition. If they're not, they can't.

Cat Stevens (A&M) didn't deserve the uphill battle he was faced with at Carnegie Hall on June 5. It took him half the set to wrest the audience's attention away from themselves and onto the music, and then it took considerable effort to keep it there. He managed in the end, his dry voice sounding even drier than usual, his wonderful acoustic guitar adding elegant embellishments all around the edges of the music. Stevens has some constructive things to say about the problem of living. It's a great shame if nobody was listening.

The show opened with Elektra's Carly Simon, who does have several remarkable songs in her repertoire. NANCY ERLICH

MOBY GRAPE, ALBERT KING

Palladium, Hollywood

It would be nice to say that Moby Grape's first appearance in over two years was a triumph. Nice, but untrue. It was mostly a disaster as the group just wasn't rehearsed enough. Albert King was good, but his set was too long to be totally enjoyable here May 29.

The original members of Moby Grape are back, aided by Gordon Stevens on electric violin who was inaudible throughout the set. The sound was very muddy and vocals buried most of the time, chiefly caused by the group and not by the Tycobraye sound system (excellent for the show). The new songs were the best, or rather, to best rehearsed. The band still needs about three months more practice before it can rightfully regain its onetime title of America's best rock and roll band.

King showed himself to be one of the best bluesmen around. His solos were amazing, although a bit repetitious toward the end of the set. "Blues Power," a talking blues about how everyone has troubles, was the most effective. His six-piece backup band was good if not overly exciting.

Opening the show was Jo Jo Gunne, who show continual improvement with each appearance. Quicksilver topped the Pacific Presentations show with a fine set. The group seems to have settled personnel problems and is making good music once again. GEORGE KNEMEYER

BOBBY SHORT

Cafe Carlyle, New York

Bobby Short, who probably knows more verses and more lyrics to more songs than any other saloon singer around today, celebrated Cole Porter's 80th birthday June 9 with an all-Porter program. Short figured out after the first set, in which he sang 10 songs, that before he closed up for the evening he would have gone through at least 40 songs from Porter's catalog. It was an amazing feat, but then, Short's an amazing man.

He's turned the Cafe Carlyle into the best music room in town and when he's not celebrating a composer's birthday, his repertoire is wide and delicious. His memory bank is full of songs, known and unknown, and his style is brisk and buoyant.

Atlantic Records is currently negotiating with the Cole Porter

Musical and Literary Trusts for a projected Short album of unpublished Porter songs. It should be a lulu. MIKE GROSS

RITA COOLIDGE, DIXIE FLIERS

Gaslight, New York

A&M's Rita Coolidge and the Dixie Fliers from Miami had worked previously on a British tour and it showed as she mixed in with the group's cooking rhythm section. In return they were attentive to her every need—not that Miss Coolidge needs very much in that area, just a supple base on which to build her mixture of rock-blues-country.

At times Miss Coolidge and the Fliers sounded hard and Chicago, then waspishly Nashville and even the fashionable rock and roll ending ("Whole Lotta Shakin'") sounded as if they had thought about the time instead of just banging away at it.

Miss Coolidge's album had her submerged in star names and arrangement. Working with the minimum setting of the Dixie Fliers allowed everybody to see her considerable talents. IAN DOVE

IAN AND SYLVIA, LARRY MURRAY

Troubadour, Los Angeles

Professionalism and funky looseness were displayed here June 1. The professionalism was supplied by Ian and Sylvia and the looseness by Larry Murray. (Continued on page 31)



JOHN BALDRY, right, Warner Bros. Records artist, pays a visit to Alex Bennett, WPLJ air personality, to herald his American tour and his recently released album "It Ain't Easy."

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From The Music Capitals of the World

DOMESTIC

NEW YORK

Peter Asher, James Taylor's producer, will work Carly Simon's next LP for Elektra. . . . Kama Sutra's Brewer & Shipley play the Bitter End, July 21-26. The duo will also be featured Saturday (19) at Salt Lake City's Salt Palace, with Bill Graham promoting. A week later they play Denver's Red Rock Amphitheater. . . . Dunhill's Three Dog Night headline at Forest Hills Stadium, Queens, July 30. . . . Gary William Friedman, who hit with "The Me Nobody Knows," has been signed to score Ray Bradbury's "Sing the Body Electric" for Broadway. . . . A co-publishing agreement has been reached between Broude/Bregman Music, Hexachord Music and Larry

Shayne Music. In correction of a recent article, Herb Reis is not general manager of Broude/Bregman but general manager of Larry Shayne Music's New York office.

TV's Mike Douglas plays Syracuse's Three Rivers Inn for three days, starting Friday (25).

Elektra's Farquahrs play Brandy's II in N.Y. until July 7.

Steppenwolf headlines concerts at Utica Auditorium, July 30, and Memorial Auditorium in Rochester, July 31. . . . Poco's next Epic album has been completed in Memphis. The group will headline seven concerts in June. . . . Shelter's Grease Band plays Philharmonic Hall, July 8. . . . Stax's Albert King gigs Hunter College, Saturday (19), and Fillmore East, June 25-26. . . . Charles Fox will compose the film music for Paramount's "Star Spangled Girl," starring Sandy Duncan. . . . Fanny, Warners all-girl rock group, will tape "Rollin' On the River," a musical variety show taped in Toronto and starring Reprise's Kenny Rogers & the First Edition, Jim Stanley is the producer. . . . Columbia's Eloise Laws headlines the Princess Hotel in Bermuda June 28-July 11. . . . Gladys Shelley will compose the music, Pierre LaVerne the lyrics, for the film, "Come Back Edith Piaf." . . . Pilita Corrales, better known as Pilita, "Soul of the Philippines," will make her first concert appearance in North America at the Eaton Auditorium in Toronto, Friday (25). She has recorded over 100 singles and 14 albums, and now records for the Pilgeora label. A date is being set for late July in Town Hall, N.Y. . . . WNEW's Scott Muni will emcee B'nai B'rith Humanitarian and Creative Achievement Awards dinner-dance to be held Saturday (19) at the N.Y. Hilton. . . . Three Dog Night, Chase and Buddy Miles will play three concerts together at major ball parks, though Miles will sit out the July 9 date at Atlanta Braves Stadium. The other two shows are booked for the Cotton Bowl in Dallas, July 24, and Aug. 1 at Three Rivers Stadium in Pittsburgh. . . . Warner Bros. fill distribute the Viva and Pentagram labels, the latter featuring Redeye. . . . MGM's Lou Rawls will sing the movie theme, "Believe In Me," for the MGM film, "Speed Is of the Essence." Academy Award winning composer, Fred Karlin, will do the score. ED OCHS

Trac Records, at 19707 Kittridge in Canoga Park, Calif., has released "Say the Magic Word" by Joe Piloud. Company has also signed Soliditude to a recording contract. . . . As a result of the Broadway show "Lenny," United Artists Records reports increased sales for its "Lenny Bruce-The Midnight Concert" LP. . . . The 12th annual Battle of Bands will be held in the Hollywood Bowl June 25.

The Moody Blues became the first Western pop group to have its record played in Red China. . . . Dick Clark Enterprises and Chappel Music, Inc., are joining to publish a "Music Folio of Rock Hits." . . . Larry Saul of ABC/Dunhill in the midst of his first tour of radio stations in the west and south. . . . Danny Thomas and Larry Gordon have formed Rip/Keca Music Corp. . . . Murry Roman has formed Big Mouth Productions. . . . New offices for Robert Ellis and Associates is 1235 Sierra Alta Way, Los Angeles. . . . The son and daughter of Henry Mancini are making their professional songwriting debut.

Amaret Records in the midst of its promotion on newly signed artist Judy Lynn. . . . Hedge and Donna's first LP for Polydor will be entitled "Revolution." . . . Chase taping a half-hour television special for syndication.

Three Dog Night and Chase to appear at the Forum Aug. 27. . . . Freddie King to the Ash Grove June 29-July 4. . . . Livingston Taylor is the featured act at the Jethro Tull concert at the Forum Friday (18). . . . The Four Freshmen currently at the Century Plaza's Hong Kong Bar. . . . The Preservation Hall Jazz Band to return to UCLA July 23-24. . . . Stephen Stills set for the Forum Aug. 18. Crazy Horse will also appear. . . . The Grease Band in the middle of its second U.S. tour. GEORGE KNEMEYER

Los Angeles

B.B. King failed to show for a concert with Lee Michaels at the Forum recently, although only 50 persons out of 14,000 demanded a

refund. . . . Mrs. Miller is back again with Mrs. Miller records. . . . Bob Gibson returning to the recording scene after eight years with a Capitol album. . . . Dick Clark Enterprises is resuming production of "Where the Action Is" for syndication.

Sammy Davis Jr. voted entertainer of the year by the Conference of Personal Managers. . . . Melba Moore has been invited to sing at the opening of the Cannes Film Festival. . . . Hank Pitcher doing the cover art for the blues tribute LP being produced by Jay Senter for Nix Nox Production. Recent session featured Big Joe Williams. Senter said a single could result because the session went very smooth. . . . Leslie Uggams to guest star in the television special "By George," based on the life of George Gershwin.

Kent Henry, formerly with Blues Image, has joined Steppenwolf. . . . Gene Weed, president of the Film Factory, has been elected chairman of the board of the Academy of Country Music. . . . Era Records Ltd., R.T.V. Records, Inc., Pattern Music, Inc., Bamboo Music, Inc. and Herb Neuman Productions have moved to 118 S. Beverly Dr., Suite 205 in Beverly Hills.

Johannie Ray will emcee benefit for HEAR Foundation at Pasadena Playhouse June 26 and at that time preview the new act he's bringing to the Desert Inn two nights later. Former members of the Young Americans and Kids Next Door will be in the new Ray act. . . . International's Alex Shoeffy returned from 10 days in New York. . . . Elvis Presley gave flowers to all female employees at the International for Mother's Day.

Rip Taylor, star of Aladdin's Funny Farm guests on the Bobby Sherman TV special airing in early June. . . . Singer Judy Lynn's contract at the Flamingo has been picked up for 14 additional weeks. . . . Producer Mel Shayne has signed Minnie Pearl for the Fremont Aug. 12 through Aug. 25. Appearing with Minnie will be the Sound Generation, 20 singers from John Brown University, Siloam Springs, Ark.

United Recording has a new Automatic Processes 16-track console. United's chief engineer Brett Maher is receiving a gold record as engineer on the Ike and Tina Turner "Proud Mary" record. Recording at United were Roy Claiborne, Bobby Sherwood and Sandi Scott finished her album "To Be Free and Eighteen" for release July 4. . . . Spencer Kaye, a member of the Las Vegas Ambassadors, has been confirmed by the American Society of Composers, Authors and Publishers for membership. At 14, Kaye becomes one of the youngest ever admitted for membership. LAURA DENI

Muscle Shoals

Jerry Wexler, Atlantic executive, and Bill Lowery were among the guests paying tribute to the success of the Muscle Shoals sound at the recent Muscle Shoals music celebration. Receiving awards in addition to Wexler and Lowery were Rick Hall, Quin Ivy, Mrs. Otis Redding, Hollis Dixon, James Joiner and Paul Kelley. . . . Terry Nelson was presented a gold record at the affair for his million seller "Battle Hymn of Lieutenant Calley." Wayne Newton few into town over the celebration weekend, to offer his congratulations to the Muscle Shoals music industry. Percy Sledge and R.B. Greaves headlined the music celebration show. . . . Quin Ivy and Jerry Wexler reached agreement on a new pact with Atlantic for Percy Sledge. Fame Recording finished up a second album for the Osmonds. He also finished Donny Osmond's album last week. They are now recording Clarence Carter. Muscle Shoals Sound Studio just completed a session on Lonnie Mack of "Memphis" fame and Don Covay. JERRY KNIGHT

Miami

Freeport's King's Inn (Grand Bahama) headlines international performers: Barry Smith until Wednesday (23), Turnpike (June 24 to July 7), Phil Flowers (July 8

ing entertainment as well as PR chores. Hickman is bringing in alternating groups that are self-contained for the lounge which has changed to a no-cover, no-minimum policy.

Flamingo's Wayne Cochran now signed to Epic Records will write and co-produce his first album with Epic. . . . Las Vegas resident Jerry Vale opened at the Frontier and had his latest Columbia album and single "Moonlight" b/w "Which Way You Goin' Girl" simultaneously released with the hotel gig opening. . . . Jan Daley, who recently closed at the Sahara, sang the soundtrack "Till Love Touches Your Life" on the motion picture "Madron." The Quad Records artist will play a featured role in Four Star's "Tonight You Sleep."

Johnnie Ray will emcee benefit for HEAR Foundation at Pasadena Playhouse June 26 and at that time preview the new act he's bringing to the Desert Inn two nights later. Former members of the Young Americans and Kids Next Door will be in the new Ray act. . . . International's Alex Shoeffy returned from 10 days in New York. . . . Elvis Presley gave flowers to all female employees at the International for Mother's Day.

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Freeport's King's Inn (Grand Bahama) headlines international performers: Barry Smith until Wednesday (23), Turnpike (June 24 to July 7), Phil Flowers (July 8

to 21), Clint Holmes (July 22 to Aug. 4), Nita Cruz Show (Aug. 15 to 18, Love 'N Sound (Aug. 19 to Sept. 1) and Sound Invention (Sept. 2 to 15). . . . The Buck Ram Platters were held over at the Seven Seas Lounge, Newport Motel, through May 31. Ruey Rhodes opened in the second slot at the Newport.

Freda Payne opens at the Cafe Crystal (Diplomat) July 1 for a week's booking. . . . Atlanta held a blues festival May 15 with T-Bone Walker, Al Hibbler, Jelly Roll Morton, Mama Thornton and others. . . . Criteria Recording Studio's Albert Brothers producing a session for Atlanta's new group, Rasputin's Stash. . . . Peer-Southern Production Co. now in the process of recording three LP's at Criteria with Lisa and Tanya (Latin singers) and Mark Palmer, Nashville rock singer. According to principals in Peer-Southern, they are seeking rock-influenced talent for both U.S. and South American markets; also looking for original material. . . . Atlantic artist Jesse Davis, formerly with Taj Mahal, due in Monday (21) to July for a recording session. Producers will be Davis and Alby Galuten. Pianist Guy Fasciana opened at the Cattleman Restaurant, North Miami. SARA LANE

Nashville

Buffie Sainte-Marie has been in Nashville recently working on a new LP. After returning from the Chet Atkins Guitar Festival in Knoxville, she went home to Hawaii for a while. She will be returning to Nashville's Quadraphonic studio on June 26 to finish recording. . . . ASCAP has signed Paul Jarvis of Atlanta. Jarvis recently wrote the songs for the movie "J.C." which stars Joanna Moore and Slim Pickens. . . . Barnaby recording artist Jimmy Buffett is currently appearing in Brookings, S.D., where he is scheduled for a two-week stay. . . . A "long-haired" country group from Texas has been appearing at the Cascade Room in Nashville. The group, which goes by the name Bull Run, is composed of members: Tommi Lee Bradley, Ikey Sweat, David Kealey, and Tommy Becker. . . . Nashville Audio Recording has been busy lately working with an East Coast group called "Milk and Honey." The group, which makes its home in Baltimore, is being produced by Thomas Wayne and Darrel Glen, and engineering is being provided by Billy Sherrill. . . . Bail Records' Joe Tex has been completing work on a new (Continued on page 28)

Rock Concerts To Aid Students

NEW YORK — Howard Stein, owner of the Capitol Theatre in Port Chester, N.Y., will present a Scholarship Concert Series in conjunction with Manhattan College. The series of outdoor rock concerts will be held at Gaelic Park, 240th St. & Broadway. . . . The opening date, slated for July 21, features Mountain. Currently, the scheduled appearances include: Black Sabbath (July 28); Jefferson Airplane (Aug. 18); Emerson, Lake & Palmer (Sept. 1). Tentative dates have been set for Grateful Dead, Ten Years After, and Johnny Winter. . . . Stein is coordinating the project with Dr. Cashman, vice president of student activities at Manhattan College, and John Swenson, president of Student Government.

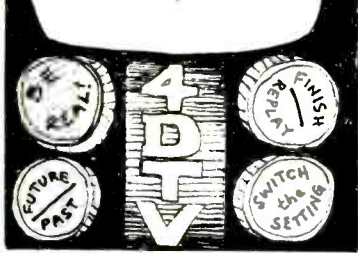
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LAS VEGAS

MGM recording artists, the Mike Curb Congregation made their local debut at the Landmark when they opened with Hank Williams Jr. June 9. . . . A new duo called Eli Astone and Lucia Christy made their local debut at the Frontier June 10. . . . The Jerry Naylor Show headlining the lounge of the Landmark for four weeks. . . . Nancy Sinatra with Frank Sinatra Jr., Sugar Ray Robinson, the Muppets and the Jimmy Joyce Singers open Wednesday (16) at the International.

Tex Beneke, Ray Eberle and the Modernaires are re-creating the Glenn Miller era in the lounge of the Desert Inn. Also appearing is Ken Edwards and the Family Heritage and Murray Arnold. . . . Sergio Franchi and Lonnie Schorr open Thursday (17) at the Flamingo. . . . Wayne Hickman celebrated his 37th birthday with a surprise party and received additional Landmark duties of book-



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 Easy Listening Album Catalog Packages

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(Please Print)

Radio-TV programming

Radio Forum Lines Up Speakers

• Continued from page 1

rector, WFIL, Philadelphia; Don Imus, morning air personality at WGAR, Cleveland; John Detz, station manager, WABX-FM, Detroit; Gene Nelson, vice president of programming, WLCS, Baton Rouge; Big Wilson, program director, WPGC, Washington; Bill Ward, general manager, KBBQ, Burbank, Calif.; Chuck Renwick, national program director, Storer Broadcasting; John Randolph, program director, WAKY, Louisville; Bob Moomey, program director, WIND, Chicago; Robin Walker, program director, WIRL, Peoria; Bill Vermillion, music director, WLOF, Orlando, Fla.; Joe Sullivan, program director, WMAK, Nashville; Jim Hilliard, general manager, WIBC and WNAP-FM, Indiana-

polis; Larry Lujack, air personality, WLS, Chicago; Les Anderson, program director, WDIA, Memphis; Eddie Morrison, program director, WGRT, Chicago; David Moorhead, general manager, WMMS-FM, Cleveland. Other speakers are now being lined up.

The Forum is being organized again this year by James O. Rice Associates, one of the leading educational consulting firms in the world. Registration fee, which includes lunches and work materials, is \$150 and should be sent immediately to: Radio Programming Forum, 9th Floor, 300 Madison Ave., New York, N.Y. 10017. Registration at the door the morning of the Forum will be slightly higher. Early registrants will receive especially low rates on the hotel rooms.

This year, for the first time, special rap sessions are being arranged so that radio personnel can discuss records with record company executives. A ballroom in the hotel is being provided, courtesy of the Billboard, and leading record firms are being invited to display product, give away records, display posters, etc., at individual booths. Some of the record labels are planning to have recording artists on hand to meet radio personnel. Nearly all of the nation's leading record company promotion executives will be on hand for this. The event will be the first major rap sessions ever held on a working level between the record and radio industries.

Topics during the three-day Forum will range from a session on how record producers and recording artists see music and radio audiences changing to special workshops on how program directors can improve the performances of their own air personalities. At these particular workshops, leading air personalities and program directors will team up and demonstrate via air checks techniques in building better programs.

Topics also include "Analyzing Your Ratings to Determine Where Programming Changes Are Needed," "The Dangers of Over-formatting Your Station," and "Your Morning Personality—the Do's and Don'ts of Developing a Strong Audience Rapport."

For the first time, the Forum will feature a special chief executive panel and leading executives from the record industry will be invited to talk on their viewpoints of various aspects of radio programming.

The Billboard Radio Programming Forum has grown in three years to be the focal point of the entire radio industry. More programming people and program-oriented general managers attend this meeting than any other similar event conducted in radio.

This year's Forum will also feature the annual awards ceremonies. Awards will be presented in the annual air personality competition (see separate story) and, in addition, special awards will be presented to program directors who've made contributions to radio in the past year.



WOLFMAN JACK, air personality on XERB, Mexican station that booms a signal up the West Coast, chats with the El Chicano, Kapp Records group. The group dropped by to plug their new "Cubano Chant" disk. From left: Bobby Espinosa, Freddie Sanchez, Wolfman, Mickey Lespron, and John De Luna.

DJ COMPETITION OPENS

LOS ANGELES—The second annual Billboard Air Personality Competition is now underway. Air personalities wishing to enter should submit a tape of a current show on 7-inch reel recorded at 7½ ips. The tape should include all music; nothing should be edited out. Stereo station air personalities should submit stereo tapes if possible.

Awards will be presented in all major formats, including Top 40, country music, middle of the road, soul, and progressive rock. All other formats submitted, such as jazz, classical, or gospel music, will be judged as a special category and awards will also be presented in these categories, if merited.

Competition will be divided by market size—small, medium, and large—so that small and medium market air personalities will not have to compete with major market personalities and vice versa. Canadian personalities and personnel, working in radio in the military services, may also enter the competition, as well as British air personalities and Australian air personalities. Tapes must be at least half an hour long, but may be longer. All entries will be judged on such factors as personal presentation of personality, presentation of music, production, selection of music, blending of music, presentation of commercials done live, presentation of news (if done by personality), etc.

All entries must be sent to Claude Hall, Radio-TV Editor, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069, and must be received by July 19. Awards will be announced at the Fourth Annual Billboard Radio Programming Forum at the Hotel Ambassador, Chicago, Aug. 19-21.

White Front 30G TV Push

• Continued from page 1

Sacramento, San Jose, Bakersfield, and San Diego. In Los Angeles, KTTV-TV will feature the special, produced by Bob Whitney Productions, Ft. Lauderdale, Fla., at 7 p.m., June 21.

Although Dick Davega, general merchandising manager, and Nick Beaver, record buyer of White Front, could not estimate how many albums and cartridges would be sold during the sales push, Davega said that "certainly hundreds of thousands of albums and tapes would be sold." The chain is racked by NMC Corp. White Front currently has 36 outlets and is opening another operation in the near future in Long Beach.

The current special is the latest in a series, although the most lavish in the way of production that the discount chain has planned. The last special in Los Angeles increased sales volume "better than 100 percent for a full week," Beaver said.

But one of the greatest advantages to using this type of special as a record sales promotion, Davega said, is that "sales go up and, even though they later drop off, they drop back to a higher level than before. So, we're evidently opening up new avenues of customers we didn't have before." Davega also said that he felt TV specials "attract a customer we

would not have gained with any other form of advertising."

The special is being supported with co-op advertising schedules by such labels as RCA, Columbia, Capitol, A&M, MCA, the Kinney group of labels, Buddah, Paramount, UA, MGM, and London Records. This is the fifth special that White Front has slated for TV. Davega admitted that the first TV special drew a "lot of skepticism," that the specials had mushroomed and now co-op deals were not difficult to obtain.

About eight to ten minutes of commercials will be slated during the hour. The major emphasis will be on top-selling albums, but White Front will also advertise cutout product which the firm has ordered especially for the show.

And the specials have been vastly successful. "Customers hit the stores en masse the next day. No one is as urgent as a record customer," Davega said. Beaver added that "we often have mobs waiting outside the store and customers will foot-race up the aisles to the record departments."

Although the TV special is the main focus of the \$30,000 campaign, Davega said that newspaper advertising will be carried Thursday, Friday and Saturday before the TV special to build up a viewing audience for the show. Radio spots will follow the TV special to keep up interest in the sale.

KTTV-TV will not only support the TV special with advance promotion on the air, but is also slating radio spot buys on KHJ, KHJ-FM, KEZY, KMET-FM, KLAC, and other stations in the Los Angeles area. A spokesman for the TV station pointed out that this show is just the latest step in a drive to capitalize on the youth market. A recent special featuring the Creedence Clearwater Revival drew an audience of 440,000 homes, he said.

The White Front special is being produced by Genii Macauley, especially for White Front. Rick Shaw, veteran Florida air personality, will narrate the show off-camera. Featured on the show will be live performances by Spirit, Creedence Clearwater Revival, Nitty Gritty Dirt Band, Cornelius Bros. & Sister Rose, Kenny Rogers & the First Edition, Ike & Tina Turner, Led Zeppelin, Tony Joe White, Steppenwolf, and James Brown. Tunes of the Doors, Richie Havens, Chicago, and Murray Head will also be featured, supported by visual effects.

Beaver said he felt it was a pity that there were not enough music shows on television aimed at the young adult. "Everybody in television moans and groans about not reaching the young adult. Music is their language and the best way to reach them."

WJIM Rocks Again In Format Switch

LANSING, Mich.—Lansing has once again become one of the key cities in the nation for exposing new records with the advent of WJIM, 1,000-watt station, switching back to a Top 40 format. The station had been featuring a middle-of-the-road format the past couple of years; prior to that, it used to be the city's leading rock operation.

Consulting the station is C.J. Jones, who also consults WFDF in Flint, Mich. Both stations will feature more or less the same format approach. Personality chatter will be restricted. WJIM has launched a new jingles package produced by TM Productions, Dallas, and acquired through the cooperation of Jim West of TM.

The station will feature two-hour music sweeps at night (the same as WFDF); in the day, 10 minutes of news will be broadcast each hour. The theory of C.J. Jones is that "a lack of news at night is more important than an abundance of it."

Jim Gross is general manager of the 24-hour station. Program/music director is Bryan Halter; the air personality roster includes Joe Demay 6-11 a.m., Craig Roberts 11-2 p.m., John Sebastian 2-7 p.m., Jim Stone 7-midnight. A man was being sought for the all-night slot last week. Rick Shaw will help out on weekends.

With the move of WJIM to a Top 40 format, the city now has three rock stations: WVIC and WILS also rock; in addition, WVIC-FM plays rock. Reason why Jones switched WJIM back to a Top 40 format, in the face of rock competition, is that "I did a market survey which showed that this market is very youth-oriented. Local agencies are all hip on the 18-35 age market. In addition, Michigan State University is in the market and has about 50,000 students."

Playlist of WJIM will feature 40 records, plus five "hitbounds." Music will be completely pre-programmed for all personalities.

Los Angeles VHF-er Eyes Daily Rock Slot

LOS ANGELES — KBSC-TV, Kaiser Broadcasting station here, is launching an experimental program focusing on music and aiming at a target audience of young adults. Bruce Johansen, producer of the hour show, tentatively titled "Headshop," plans to have the show ready for broadcast on the channel 52 station by Aug. 16. It'll be a daily show with five different programs aired weekdays and two of them repeated the other two days to make an across-the-board show. Although many of the music groups will be videotaped live by KBSC-TV, Johansen said that videotape clips produced by record companies to promote records will also be used.

One of the unique aspects of the show will be its lineup of hosts. Different hosts will be used for each show. If the first commitment of 13 shows are well received by the audience, the host who gained the most popularity out of those 13 shows will become the regular host of the next slate of shows. Lined up so far to host the shows are such personalities and performers as Dave Diamond and Tom Murphy, both KRLA air personalities; Doug Cox of KPPC-FM; Buster Jones and Roland Bynum, KGFJ; David Moses, actor on the recent "New People" series on ABC-TV network. Warren Entner and wife of the Grassroots; Ben Fong-Torres of

Rolling Stone magazine, Bob Ellis, Don (Johnny Rabbitt) Pietro, and the comedy team of Stein and Illes have also expressed interest in hosting the show. Other hosts are being lined up.

Johansen has been in film production in Paris for the past six years prior to rejoining Kaiser Broadcasting recently. He previously worked at Kaiser's KFOG-FM, San Francisco. The new series is an experiment in youth programming, Johansen said. "And, when programming to the young, you have to use their language—music." But he felt no one in television was using TV as it should be used; he felt that a music format TV station would be an immediate success.

Scheiber Teams With E-V Firm

BUCHANAN, Mich. — Peter Scheiber, head of Audiodata and a pioneer in the development of the matrix system for both recording and broadcasting quadrasonic sound, is teaming up with Electro-Voice, manufacturers of matrix equipment. The announcement was made last week by Lawrence LeKashman, president of Electro-Voice, and Scheiber. Both firms

(Continued on page 28)

Vox Jox

Tom Dooley is leaving KRIZ, Phoenix, to join WFIL, Philadelphia. . . . Former operations manager **Don St. John**, KWK, St. Louis, has moved to WGRT, Chicago. . . . **John Carlile**, program director, WNAV, Annapolis, Md., writes: "I would like to send a special thank you to Schwartz Bros. record distributors, Washington. Their superb singles service keeps our Top 40 sound on the air. Thanks could also go to Columbia, Mercury, Decca, and Bell Records for service of all singles from the national level. I know that singles from these companies get more play from us—I see to it." WNAV is now programming a Top 40 sound 19 hours a day. Lineup includes **Carlile** 6-10:15 a.m.; **Bob Davis** 10:30 a.m.-3 p.m.; **Jim Diamond** 3-8 p.m., and **Scott Berry** until 1 a.m.

WEET, Richmond, Va., is scoring some numbers with a Drake-style presentation of country music, reports program director **Benny Peyton**. "In our format, we play a six pack and a triple play every hour." Lineup includes **Johnny King**, **Mark Thomas**, **Peyton**, and **Dave Warf** from WPD, Clarksburg; **Russ Regan** helps out on weekends. . . . Old buddy **Mike Cloer** is leaving UA Records; he'd been one of their best record promotion men, covering the Carolinas since leaving a job as air personality at the old WWOK, Charlotte (which is now known as WAME). Mike as of June 30 will be in the construction business as an owning partner. But, ever the promotion man, he leaves with a plug for **Waldo de Los Rios**' "Mozart's 40th Symphony," UA Records; seems that **Don LeBreck**, program director of WBTFM, Charlotte, played it and got immediate audience response.

Jan Walner has become production director for automated product of Programming db, reports president Ken Draper; she'd been music coordinator for the firm's "Olde Golde" syndicated programming service. . . . **Michael O'Conner**, WLCS, Baton Rouge, writes for information about the second annual Air Personality Competition. See the story in the radio programming section this week, Michael. . . . **John L. Hawkins** is the operations coordinator and music director of KNEW, San Francisco oldies station. But a lot of the programming consists of new records; you record companies should make sure John gets every new single.

Patrick H. Shanahan has been appointed program manager of

By **CLAUDE HALL**
Radio-TV Editor

WJW, 10,000-watt beautiful music format station in Cleveland; he'd been a salesman at WISM, Madison, Wis., but before that worked at WRIT, Milwaukee, as air personality, music director, and program director. Most previously, he worked as program manager at WBZ, Boston. . . . According to the Jan./Mar. Pulse, WABX-FM, Detroit, has an 11 share of the market 7-midnight and is second station in the market. **Ann Christ's** show on the progressive rock station is No. 1 in total radio teens.

John Still has left WTVC-TV, Chattanooga, where he was staff announcer, to become program director of WRIP-FM, Chattanooga progressive rock station. He'll also serve as production manager of WRIP-TV, channel 61, when it goes on the air soon. . . . **Don (Johnny Rabbit) Pietro**, who was No. 1 in St. Louis and Phoenix in Top 40 radio, has just finished a new movie that'll probably be called "The Beautiful People." It's a parody or whatever on the late-night talk-variety shows such as "The Johnny Carson Show." Pietro told me that he'd been in 30-plus movies as a kid, which I hadn't known. He also told me that **Pat McMahon**, program director of KRIZ in Phoenix when Pietro worked there, may ramble out to Los Angeles, something else I hadn't known. Pietro mentions that "The Beautiful People" is a "quickie," but if and when it comes to your market, it would be nice if you guys would give it a plug. Pietro, incidentally, is looking for an air personality job; phone is 213-367-1253.

Rob Snowden has been promoted to program director, WVLK, Lexington, Ky.; he'll continue to handle music duties, too. Staff at the Top 40 station includes **Jerry Dean** 6-10 a.m., **Snowden** 10-noon, **John Britton** noon-4 p.m., **Jim Jordan** 4-8 p.m., **Jim Dunaway** 8-midnight, and **Tom Kindell** midnight-6 a.m. . . . **Steve Schmidt**, operations manager, WDDD-FM, Marion, Ill., sends me a telephone survey taken by National Radio Research that shows his country music and gospel music station No. 1 in the market. Lineup at the station includes **Al Henager**, general manager **Dutch Doelitzsch**, **Steve Land**, **Fred Keller**, **Schmidt**, and all-night man **Silent Sam**.

Jim Nettleton is out of WABC, New York, and looking; call 609-

428-9850. . . . **Paul Christy** is the new program director of KCBS-FM, San Francisco. Or, at least he will be when it shapes up its new format. **John Kekalos** is the general manager of the operation. . . . **Allen Dennis** is the new program director of WGOW, Chattanooga. So, where did **Bob Todd** go? Lord, what a business radio is! Got to the point where I can't keep up with everybody I know, let alone the people I don't know very well. Speaking of people I know, will somebody say hello to **Carl Wigglesworth** as he passes by; he's supposed to be driving around the country pulling a **Hank Snow**. What! You don't know what a **Hank Snow** is? Alas, how times have changed.

Dick Wilson, recent graduate of Ithaca College, Ithaca, N.Y., is now doing the morning shift at WTKO, Ithaca. His career includes part-time work at WNHC, New Haven, and WAVE, New Haven. . . . **Ken Collier** is the new program director of WSOC, Charlotte; he'd been 9 a.m.-1 p.m. air personality on WIOD, Miami; **John Harper**, former program director of WSOC, is evidently taking over WSOC-FM, Charlotte; I'll have more on that later. Anyway, the new man at WIOD is **Don Bell**, who'd been program director of KFRE, Fresno, Calif. He'll do afternoon drive. **Ned Powers**, WIOD, has gone to WGBS, Miami. Only other WIOD news that I can think of to tell you is that WIOD program director **Biggie Nevins** has lost of weight and that the middle-of-the-road format station will pick up its music pace somewhat.

Jay Stone is the new program director of KNX-FM, Los Angeles; he'd operated his own production firm. Leaving is **Scott O'Neil**; he's going to KGIL, San Fernando Valley, Calif. . . . **Jim Hanson** is the new program director of WJRD, Tuscaloosa, Ala. Top 40 operation; he'd been at WOWL, Muscle Shoals, Ala. Jim is revamping the whole operation and needs a couple of air personalities; real professionals. Station is moving into new building and planning to increase wattage, etc.

Shannon O'Neill, Shantih Records, has just taken over the duties of WLMJ, Jackson, Ohio. Needs records, but didn't say what kind. Also says he'll continue to produce local rock groups for his label. . . . Lineup at KLWW, Cedar Rapids, Iowa, now includes program director **John Long** 6-10 a.m., **Steve Warren** 10 a.m.-2 p.m., **Don Jacks** 2-6 p.m., **Johnny Randall** 6-10 p.m., **Ted O'Connell** 10 p.m.-2 a.m., **Craig Spear** 2-6 a.m. KLWW isn't doing too bad in the market. March Pulse shows the station with a total share of 29 from 6 a.m.-midnight behind WMT's 33. But it's KLWW that has the teens and children locked up—the major aim for records. . . . WREM, Jenkins, Ky., is now programming country from sunrise until noon, then playing rock until sunset signoff; the station had been country music all the way. Needs rock disks. Lineup includes **Jim Pratt** 6:30-11:30 a.m., program director **Mark Alan** until 4:30 p.m., and **Chuck Leffler** until sign-off. **Gary Charles** and **Randy Donahue** help on weekends.

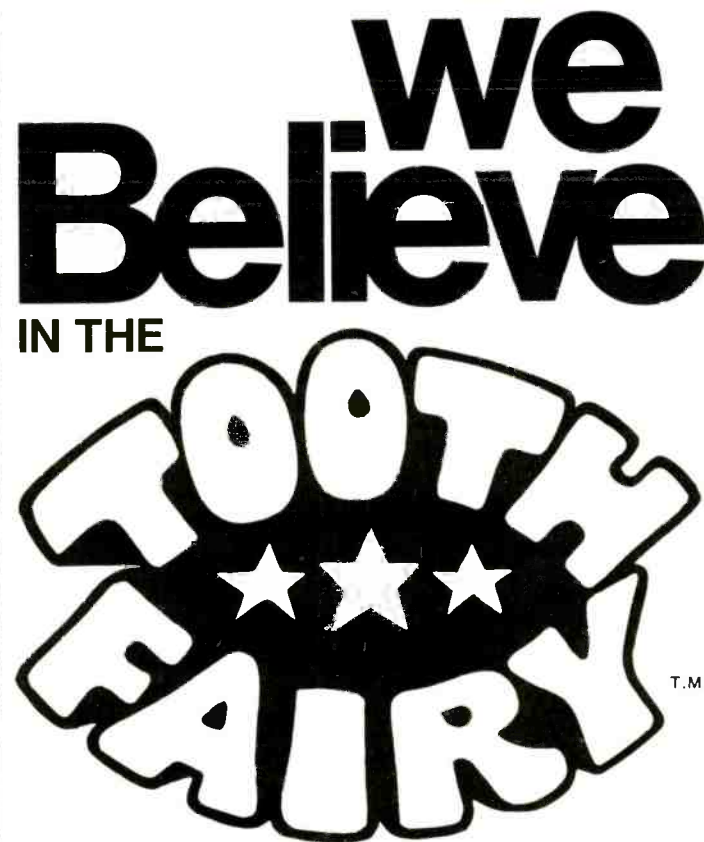
Jim Pewter writes that he's doing an oldies show on KMET-FM, Los Angeles, 10-midnight Sunday. Among the recent people he has interviewed on the show are **Bill Haley** and **Freddy Cannon**. Says all of the records on the show are from his personal collection of 10,000 singles. Ah, hah! Now we know where to go to get tape duplicates, eh! . . . **Scott Robbins** is now music director of WGLI, Babylon, L.I., N.Y.; former WGLI

man **Sonny Taylor** is now doing nights on WINZ, Miami. WGLI program director **Gordie Baker** says the Top 40 station is going to be airing weekend specials, featuring groups and artists, this summer.

I consider this a very good programming move and much more beneficial to the record industry than the golden oldie type of weekend. The oldie weekends sell ZERO records. And the copout of many program directors that they're not in the business of selling records is a bunch of nonsense. Unless radio stations sell records—and hopefully sell a little bit better than they've been doing in

the past few months—a lot of program directors may one day be humming or whistling on the air in an effort to entertain an audience; the record industry cannot exist unless radio stations actively and passionately promote product and help sell it. And if more radio stations would help sell record product, both radio and record industries would benefit. A healthy record industry means a healthy radio industry. And the opposite is also true. But one without the other is virtually an impossibility, because not that many program directors that I know hum very well.

(Continued on page 30)



- | | |
|--------------------|-------------------|
| WLS Chicago | WNBF Binghamton |
| WIXY Cleveland | CKXL Alberta |
| WVWW Detroit | CHAM Hamilton |
| WKRC Cincinnati | KXOL Ft. Worth |
| WIXZ Pittsburgh | KAKE Wichita |
| WWDC Washington | KBOW Butte |
| WHB Kansas City | WFDF Flint |
| KXOK St. Louis | WMAX Grand Rapids |
| WQAM Miami | WOLF Syracuse |
| KPRC Houston | WAYS Charlotte |
| KRLD Dallas | WXXX Hattiesburg |
| WDGY Minneapolis | WLEE Richmond |
| KSTT Davenport | WSEA Georgetown |
| WPOP Hartford | WYRE Annapolis |
| WCOL Columbus | WGOW Chattanooga |
| KSEL Lubbock | WDTH Duluth |
| WPRO Providence | WBIZ Eau Claire |
| WKDA Nashville | WEEO Waynesboro |
| KICK Springfield | WBBQ Augusta |
| KGMB Honolulu | WVBR Ithaca |
| KDEF Albuquerque | KQWB Fargo |
| WKBW Buffalo | KGRC Hannibal |
| KTOK Oklahoma City | WAPE Jacksonville |
| WRIT Milwaukee | WOAI San Antonio |
| KMNS Sioux City | CHNS Halifax |
| WFBM Indianapolis | KROD El Paso |

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The Billboard Radio Programming Forum has continually attracted a larger and larger group of radio people each year to discuss all questions relating to the radio industry. Registrants attend from all areas of the nation, representing all types of format. The Forum is a working meeting dealing with practical ideas.

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- Learn how other stations are making the ratings
- Find out the trends that have impact on radio and its future
- See how other programmers solve their day to day problems
- Listen to the sounds that are happening
- Are exposed to the deejays that the people respond to
- Learn more about the new quadrasonic broadcasting
- Discover anew the techniques for turning research into new programming concepts
- Gain knowledge on motivating manpower at a radio station

And much, much more

Procedural Information Registration

(Use the registration form below to register for the forum.)
Before July 2, 1971. Registration fee is \$150.00 per person. July 2, 1971, and after. Registration fee is \$175.00 per person. Registration includes admittance to all sessions. It also includes work material and two luncheons. Hotel reservations are not included.

If you are attending the special session on Thursday morning for record promotion people, add \$35.00 to your registration fee. However, registration to the full conference is necessary to attend this special one-half-day meeting. Make all checks payable to: Radio Programming Forum. Mail to: Radio Programming Forum, 9th Floor, 300 Madison Avenue, New York, N.Y. 10017. Telephone 212-687-5523.

MULTIPLE REGISTRATIONS

(Use your company letterhead to register for the forum.)

Many companies are registering several people for the Forum because of the great number of subjects that will be covered and the number of individuals within the company who would benefit from this comprehensive study of the radio programming field. At previous forums most companies found it advantageous to submit multiple registrations.

HOTEL RESERVATIONS

The Hotels Ambassador East and West are holding a block of rooms especially for registrants. We will send you a special reservation card on receiving your registration. Of course, you can stay at any other hotel that you choose.

THE PROGRAM

THURSDAY, AUGUST 19

2:00 p.m.-5:00 p.m.

Session 1

THE EXCITING NEW SOUND OF RADIO—QUADRASONIC BROADCASTING

Session 2

THE INTER DEPENDENCE OF RADIO AND RECORD INDUSTRY FOR PROFITABLE OPERATIONS—THE CHIEF EXECUTIVES' PANEL

- a. Records—Too Many Releases or Too Many Tight Playlists
- b. Reopening Communications Between Record Men & Radio Staff

7:30 p.m.-9:30 p.m.

Session 3

WILL CENSORSHIP OF LYRICS KILL RADIO'S APPEAL

Session 4

HOW THE PRODUCER AND ARTIST SEE MUSIC AND AUDIENCES CHANGING

FRIDAY, AUGUST 20

10:00 a.m.-12:30 p.m. CONCURRENT SESSIONS

Session 5

DEVELOPING A STRONG MORNING SHOW

- a. Your Morning Personality—The Dos and Don'ts of Developing a Strong Audience Rapport
- b. Selecting the Right Music for a Morning Program

Session 6

TAKING A FRESH LOOK AT YOUR FORMAT

- a. Cleaning Up Your Radio Sound
- b. The Dangers In Over-Formatting Your Station

Session 7

TURNING RESEARCH DATA INTO PROGRAMMING CONCEPTS

- a. Analyzing Your Ratings to Determine Where Programming Changes Are Needed
- b. Translating Research Findings Into Programming Changes

Kill Radio's Appeal?

Session 8

THE GROWING COMPETITIVENESS AND PROFITABILITY OF FM

- a. The Changes FM Growth Is Bringing to Radio
- b. Programming Differences Needed in Selecting Music for FM vs. AM

Session 9

MOTIVATING MANPOWER AT A RADIO STATION

- a. How to Handle Creative Personalities
- b. What Management Must Do to Communicate Effectively With Station Personnel

2:00 p.m.-3:30 p.m.

BUILDING YOUR AUDIENCE WITH CREATIVE ON-AIR CONTESTS AND PROMOTIONS

You will hear tapes of actual on-air contests and promotions—some worked, some bombed. The speakers will detail the audience reaction; internal station coordination; the results in terms of audience building and retention; and an analysis of why the contest promotion worked or failed.

Session 10

CONTESTS AND PROMOTIONS ON TOP 40 RADIO

Session 11

CONTESTS AND PROMOTIONS ON MIDDLE OF THE ROAD RADIO

Session 12

CONTESTS AND PROMOTIONS ON COUNTRY MUSIC RADIO

3:45 p.m.-5:15 p.m.

HOW MUCH CREDIBILITY CAN YOU GIVE SOURCES OF INFORMATION ON MUSIC POPULARITY

The following sessions will weigh the availability and usefulness of information on music from various sources. The information relates to record sales and consumer reactions to new music, as a guide to station programming. Three talks will be given in each session. They will cover these sources: (1) one-stops, distributors, record stores, juke boxes (2) charts, newsletters, audience letters and phone calls (3) radio promotion men.

The sessions will be divided by size of the principal town or city served by the station and will evaluate how each of the different sources above are of practical use.

Session 13

SMALL MARKET STATIONS (UNDER 500,000 people)

Session 14

MEDIUM MARKET STATIONS (500,000-1,000,000)

Session 15

LARGE MARKET STATIONS (OVER 1,000,000)

7:30 p.m.-9:30 p.m.

Session 16

BEHIND THE SCENES OF A RECORDING SESSION—HOW THE MUSIC IS MADE

You will sit in on an actual recording session. You will see how the producer directs the session to create excitement on a record. You will observe the artists working together to develop a freshness in their music. You will hear how the engineers blend the music to produce a unique sound. You will listen to records after this session, with a new

appreciation of the care, creativity, and complexity that goes into the making of the lifeblood of musical radio—the record product.

SATURDAY, AUGUST 21

10:00 a.m.-12:15 p.m.

THE AIR PERSONALITY WORKSHOPS—HOW THE SUCCESSFUL DJ HANDLES HIS JOB ON THE AIR
In these workshops you will hear tapes of a condensed air check. You will get an explanation of why the records are selected: how a record and a commercial are introduced. You will hear the way in which news, jingles, weather are handled. The DJ's will tell you how they get their job done; why they handle it as they do. You can compare your approach or that of your station with the tools and techniques these successful DJ's use to operate effectively.

Session 17

THE DJ IN TOP 40 RADIO

Session 18

THE DJ IN MIDDLE OF THE ROAD RADIO

Session 19

THE DJ IN COUNTRY MUSIC RADIO

Session 20

THE DJ IN SOUL MUSIC RADIO

Session 21

THE DJ IN PROGRESSIVE ROCK RADIO

A SPECIAL OPTIONAL PROGRAM FOR

RECORD PROMOTION MEN FROM RECORD COMPANIES AND DISTRIBUTORS

THURSDAY, AUGUST 19

9:15 a.m.-12:15 p.m.

THE IMPORTANT ROLE OF THE RECORD PROMOTION MAN

This entire morning session is a special addition to the 1971 Forum. It is directed primarily to record promotion men, among both distributors and record companies. The session is designed to improve the effectiveness of the record men in their work with radio stations throughout the country.

Talk A. Understanding the Economics and Policies Needed to Manage a Station

Talk B. What the Record Men Should Know About the Market Served by a Station

Talk C. How the Promotion Men Can be Helpful to Station Personnel

RADIO STATION RECORD COMPANY RAP SESSIONS—THROUGHOUT FORUM DURING OPEN HOURS

A special area in the hotel will be set aside for record companies. Their staff will be available in an assigned section for each company. The special area will be open throughout the conference at non-conflicting hours with the sessions. Radio personnel can visit each of the booths to rap on any question, problem or to exchange ideas. Here is a unique chance to talk at one time with many record companies about music trends, new products, artist availability, record service, or any subject of interest to two groups with common and mutual interests.

These represent the labels who've expressed interest in participating so far:

Motown Records—Gordon Prince, single sales director.

Buddah Records—Jerry Sharell, national promotion director.

Starday-King Records—Hal Neeley, president.

RCA Records—Frank Mancini, director of promotion.

A&M Records—Harold Childs, national promotion director

Shelby Singleton Corp.—Buddy Blake, vice president of promotion.

ABC-Dunhill Records—Marvin Helfer, vice president.

Epic Records—Mike Kagan, director of national promotion.

Metromedia Records—Dave Knight, national promotion manager.

MGM Records—Sol Handwerker, public relations director.

Capitol Records—Sidney Miller, director of national promotion.

Warner Bros. Records—Ron Saul, national promotion director.

Polydor Records—Gil Bateman, promotion director.

Bell Records—Irv Biegel, vice president & general manager.

Mercury Records—Denny Rosencrantz, national promotion director.

MCA Records—Herb Gordon, director of national promotion.

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

Registration Fee: \$150.00 per person if before July 2

\$175.00 per person after July 2

Add \$ 35.00 per person to attend Thursday morning

Please enclose check and return registration form to:

RADIO PROGRAMMING FORUM
NINTH FLOOR—300 MADISON AVENUE, NEW YORK, N.Y. 10017

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____

CITY, STATE, ZIP _____

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

Interrelationship of CTV & CATV

• Continued from page 18

FCC awards this satellite approval and another two more to get it launched.

Closed Circuit Soon

A TelePrompster subsidiary in Los Angeles, Theta Cable, has been actively installing wires in many of the hillside communities around the city and hopes to have four closed circuit channels operating by the end of this year.

With the motion picture industry right at hand, might not Theta acquire films as one source of "original" programming? And why couldn't they be housed in closed cartridges and fed through the cable? There is no reason why they couldn't, hardware companies will tell you.

There are an estimated 6 million

homes in America wired into a cable system. The number is slowly growing. Some observers star gaze and see the cartridge TV and cable TV industries naturally helping each other, the former as the originator of material, the latter as the carrier.

In its early stages of development, CTV hardware firms, principally the EVR group, have been setting up single players in related situations like motels, libraries and hospitals to try to generate interest on a mass basis.

The beauty of several of the CTV systems is that they can feed one receiver or a line of them, which is the way CATV operates. And that seems all the more reason why the two systems will have an inevitable, inexorable crossing of the wires.

Optronics Sees 2,000 Percent Jump

• Continued from page 18

titles, including National Hockey League contests; over 1,000 hours of TV shows ("Daktari," "Flipper," "DuPont Theatre" and "Space Ranger"); over 1,000 color car-

toons; 200 how-to shows on skiing, hunting and fishing; 250 foreign films with either subtitles or English dubbed in soundtracks; over 500 educational short and 1,000 medical films; 350 westerns; 200 science fiction titles, and 250 film classics like "David and Lisa," "The Thin Red Line," "Bitter Rice" and "Lord of the Flies."

In addition, there are 50 films depicting the history of the Soviet Union. The company has also announced plans for manufacturing and distributing videotapes of the Center for Preventive Psychiatry's program on therapeutic nursery schools and family crisis treatment. These shows will be available to all CTV configurations.

Earlier this year Optronics announced a venture with the Global Village, an underground video theater to produce a video magazine.

U.K. CTV Selection

• Continued from page 18

over international standardization does not seem to be a major concern for Britain, the report says. Ampex is going for the professional market and Philips is shooting for the consumer field, once its production gets going. The EVR system has applications for both consumer and industrial utilization, the latter having an edge in development.

The programming area is shaking out into distinct patterns. Programmers at this stage tend to be small firms of film and TV people looking for financing. Distributors seem to be developing from the ranks of such established firms like N.M. Rothschild, Industrial and Commercial Finance Corp., Penguin, Oxford University Press, EMI, ATV and W.H. Smith.

There will be very little efforts to sell CTV players for the home market before 1973. Paradoxically, many of the first films being developed for CTV are geared toward the how-to home audience, while the player manufacturers see their initial markets as in education and industrial training.

England's motion picture industry has not made any significant moves to form CTV divisions, looking askance at this electronic infant.

Not mentioned in the report is the tenacity of the Japanese videotape companies to move swiftly nor of the Teldec videodisk to gain a major launching in England.

The report predicts from 2 to 5 million players in Britain by the early 1980's.

CTV Use Analyzed

• Continued from page 18

programs be more concentrated? How will the demand be divided among education, entertainment and information?

—How interested are commercial advertisers in having their messages exposed via CTV?

—What price can be set for pre-recorded videotapes and disks?

Yesteryear's Hits

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

POP SINGLES—10 Years Ago June 19, 1961

1. Moody River—Pat Boone (Dot)
2. Travelin' Man—Rick Nelson (Imperial)
3. Quarter to Three—U.S. Bonds (Le Grand)
4. Stand by Me—Ben E. King (Atco)
5. Raindrops—Dee Clark (Vee Jay)
6. The Writing on the Wall—Adam Wade (Coed)
7. Tossin' & Turnin'—Bobby Lewis (Belltone)
8. Every Beat of My Heart—Pips (Vee Jay)
9. The Boll Weevil Song—Brook Benton (Mercury)
10. Those Oldies But Goodies—Little Caesar & the Romans (Del Fi)

POP SINGLES—5 Years Ago June 18, 1966

1. Paint It, Black—Rolling Stones (London)
2. Did You Ever Have to Make Up Your Mind?—Lovin' Spoonful (Kama Sutra)
3. I Am a Rock—Simon & Garfunkel (Columbia)
4. When a Man Loves a Woman—Percy Sledge (Atlantic)
5. Strangers in the Night—Frank Sinatra (Reprise)
6. A Groovy Kind of Love—Mindbenders (Fontana)
7. Barefootin'—Robert Parker (Nola)
8. Green Grass—Gary Lewis & the Playboys (Liberty)
9. Cool Jerk—Capitols (Karen)
10. Red Rubber Ball—Cyrkle (Columbia)

SOUL SINGLES—5 Years Ago June 18, 1966

1. Hold On! I'm Comin'—Sam & Dave (Stax)
2. It's a Man's Man's Man's World—James Brown (King)
3. Cool Jerk—Capitols (Karen)
4. (I'm a) Road Runner—Jr. Walker & the All Stars (Soul)
5. Ain't Too Proud to Beg—Temptations (Girdy)
6. Barefootin'—Robert Parker (Nola)
7. When a Man Loves a Woman—Percy Sledge (Atlantic)
8. I Love You 1,000 Times—Patters (Musicor)
9. I'll Love You Forever—Holidays (Golden World)
10. Let's Go Get Stoned—Ray Charles (ABC-Paramount)

COUNTRY SINGLES—5 Years Ago June 18, 1966

1. Take Good Care of Her—Sonny James (Capitol)
2. Distant Drums—Jim Reeves (RCA)
3. Don't Touch Me—Jeannie Seely (Monument)
4. Talkin' to the Wall—Warner Mack (Decca)
5. Think of Me—Buck Owens (Capitol)
6. The Last Word in Lonesome Is Me—Eddy Arnold (RCA)
7. Evil on Your Mind—Jan Howard (Decca)
8. A Way to Survive—Ray Price (Columbia)
9. History Repeats Itself—Buddy Starcher (Boone)
10. Would You Hold It Against Me—Dottie West (RCA)

RADIO-TV Job Mart

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

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

POSITIONS WANTED

First phone contemporary jock seeking a challenging position. 24, veteran, college grad, will relocate. Previous experience includes afternoon drive, Program Director, and Music Director. Excellent references. Gerald Barber, 1706 Nichols Canyon Rd., Apt. 2, Los Angeles, Calif. 90046. Call 213-876-6120. je19

Personality announcer seeking position with Florida radio station as DJ. 5 years experience including DJ, Music Director, News, and some TV. Just completed service after a year with AFVN. First phone ticket. I'm looking for a permanent position with a top-rated station offering good salary and working conditions. Photo, resume, references, and tape available upon request. If you are a Florida Rock station in need of a professional with ability and ambition call (414) 634-6326, or write Box 396, Billboard, 165 West 46th Street, New York, N.Y. 10036. je19

I'm sick and tired of stations that pay no more than lip service to news. I'm fed up with stations that do no more than rehash wire copy. I'm infuriated by stations that don't go out and cover significant local news. I'm really disgusted with stations that are so gung-ho about local news that when there is none they lead their PM newscast with five minutes on last night's Boy Scout awards dinner. If you feel like me about these things and can offer an exciting position with a challenge to a guy with four years' heavy experience, a college degree, draft exempt status, and plenty of guts, let's get together. Box 399, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. je26

Progressive Underground Jock. Currently working in New York. Looking to get out of city. 4 years' experience including program director. Draft exempt. Box 397, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. je26

1 year full time in Pennsylvania. Wish to relocate in west (preferably California). Money no object. Top 40, 22, single, first phone, draft exempt. Lee Shaeffer, 610 Leslie St., Altoona, Pa. 16602, (814) 944-9552 after 6 p.m. je26

First phone deejay with four years' experience desires step up from Midwest market of approximately 17,000. I have been married two years and am looking for a station and organization to call home. Location not important, however type of organization is, must be stable. Tape, photo and resume ready for your inspection. David E. Poore, 1726 Fair Oaks Drive, Sidney, Ohio 45369. je26

Experienced MOR and Top 40 air personality, presently working in east coast medium market, seeks on-air program director job at MOR station that thinks like a Top 40. Experienced as morning man, small market program director, medium market news director, media market music director. Box 398, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. je26

Graduating class of ten trained in all phases of radio station operation including on-air work and our closed circuit radio station—all seeking positions. Have 3rd phone. Inquire Radio-TV Class, The Academy, 1940 Hi-Line Drive, Dallas, Tex. 75207. (214) 741-1946. Trained by Charlie Brown, WBAP, Fort Worth. je10

POSITIONS OPEN

Leading Country Station needs a real pro. Must be mature, reliable and versatile. Send tape, resume and photo to Box 395, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. je19

If you've been waiting for someone to discover you, we're ready to listen. We want real people—who are tired of chasing rainbows and are ready to settle down and perform as professional adults. We're a 24 hour 100,000 watt automated top 40 operation that is expanding at a fantastic rate. We prefer gentlemen—no super-jocks, beginners or screamers need to apply. Opportunities open for early evening personality, program syndication, possible television experience, sales and news. If you're looking for a corporation to grow with, send tape and resume to: Mark Mathew, KRCR Radio, Hannibal, Mo. 63401. If you've been at more than one station in the last year, keep on drifting elsewhere. je19

From the Music Capitals Of the World

• Continued from page 22

LP produced by Buddy Killen and Ernie Winfrey at Woodland Sound Studios here. . . . MGM's Garry Paxton has completed a new single entitled "I Can't Hold Out" at Nashville's N.A.R. studio. . . . A group known as Mole A.D. has also been at N.A.R. working on an LP entitled "Mole A.D. Above Ground." . . . Buzz Cason has been in L.A. discussing a new publishing company for Europe with the Robert Stigwood organization. Cason also has a new record on the Mega label called "Turning Your Back on Me" b/w "Blitie." THOMAS WILLIAMS

Signings

• Continued from page 21

break Records. First sessions will start July 5. . . . William "Smiley" Winters has joined Touche Records of El Cerrito, Calif., as an artist and producer. He's also signed as a songwriter with Toulouse Music. . . . Harvest, a seven-piece rock group, formerly known as Gentle Reign, has signed with NEC Records, a division of National Entertainment Corporation. . . . Jonathan Edwards has signed with Capricorn Records of Macon, Ga. First album will be "Jonathan Edwards" produced by Peter Casperson.

45 rpm RECORDS oldies by mail

OLDIES from 1955 to 1970

All original artists.

For complete catalog send \$1.00 (deductible from any subsequent order)

to:

BLUE NOTE SHOP

156 Central Ave., Albany, N.Y. 12206

WFBG Keys on LP Push

ALTOONA, Pa.—WFBG, Top 40 station here, now features three albums beginning at midnight, according to program director Charlie Tuna. The albums are played in entirety.

"Since we wish to expose new product on this program, only those records received during the

month prior to the weekly show will be eligible for airplay," Tuna said. All cuts will be announced and the albums will be featured on the station's weekly printed playlist. Reason for the new feature, Tuna said, is in hopes of "making this area's album-buying audience more aware of the new records available."

Scheiber Teams With E-V Company

• Continued from page 24

will pool efforts in seeking encoding standards in the industry based on the Electro-Voice system, which encodes four channels of informa-

tion into a record and lifts it out with a decoder. The Electro-Voice unit is being used now by many FM radio stations and some record labels. Decoder units are being sold at retail.

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

JUNE 19, 1971, BILLBOARD

Students Spur Pop Program at UCLA; Jazz Interest Is Cited

LOS ANGELES—The growth of the pop music program at the University of California in Los Angeles has been due mainly to student activity in the program, according to Frances Inglis, head of the Department of Fine Arts. "Our faculty committee recognized the need for a pop program without any stimulus from students," she said. "They saw that more popular forms of music had their place in the total spectrum of our university's program, but it took students pushing and working to really get our program off the ground and rolling relatively smoothly."

Inglis gives much credit to the UCLA program for furthering the cause of jazz on the West Coast. "Such jazz authorities as Leonard Feather have thanked us many times for bringing many jazz musicians to the forefront of music through our programs. We feel that the jazz musician has made tremendous contributions in the field of popular music. By treating these people with the seriousness they deserve, we feel that this genre of music has grown over the past years. This is quite different from the artists in the pop-rock field," Inglis continued.

"Many pop artists achieve eminence on the basis of personality, without necessarily making a profound contribution to the evolution of this kind of music. The real roots seem to be developing in jazz. I don't think our university can make any claim in the pop field because of its rapid expansion in all parts of the country."

"The students here seem to be more aware and willing to work for the genre of jazz." She continued, "for example, there is one student in particular, Mike Davenport, who counseled us and ne-

gotiated fees for us. He acted literally as an agent between the university and the jazz musicians. He did this without charge. Mike considered it his duty to do so since he holds jazz in such reverence. This is what I mean by dedication. Davenport loves jazz and just wanted to help the musicians and the music. This does not happen too often for a pop concert, but we are continually deluged by volunteers to help us with all of our events," said Inglis.

There are two main types of concerts on the UCLA campus. Open or public concerts are presented by the committee on fine arts productions. They are paid concerts which are usually open to the public. Generally, the open program is executed with big names who command big salaries. "We must charge high ticket prices to these concerts in order to just break even," said Inglis. "There is no sub-

(Continued on page 31)

Marlboro School to Begin Music Festival on July 10

MARLBORO, Vt.—The Marlboro School of Music will begin its 21st annual Marlboro Music Festival July 10 under the direction of Rudolf Sarkin.

Chamber orchestra and chamber music concerts will be given on Saturday evenings and at Sunday matinees. There are also three Friday concerts scheduled.

Pablo Casals, cellist and conductor, will be in residence for the summer. This marks his 11th summer in residence at the festival since 1960. He will also conduct concerts at various times during the events.

Artists from many foreign countries including Germany, Hungary, Italy, England, Poland, Sweden, Japan, Canada and the Netherlands will participate in the festival along with U.S. artists.

Members of the Vermeer String Quartet, recently formed at Marlboro, and composed of Samuel Ashkenasi, Pierre Menard, Scott Nickrenz and Richard Sher, will perform at the festival as soloists.

Other artists participating at the event include Felix Galimir, Hiroko Yajima and John Graham of the Galimir String Quartet; Isi-

(Continued on page 31)

Atlantic Is Big Record on Campus, 4-Mos Poll Shows

• Continued from page 1

and university radio stations reporting.

Columbia Records and its affiliated labels accounted for second place, getting one less pick than Atlantic. Warner/Reprise, Capitol Records and its affiliates, and Elektra Records followed in that order.

For September-October 1970, Atlantic and Columbia also finished first and second. A&M Records was next, compared to their sixth place finish for March-June. After A&M in the September-October survey was Warner/Reprise, Capitol, RCA, Liberty/UA, with Motown and Mercury Records tying for the next spot. Bell Records followed and the MCA group, MGM and Fantasy Records rounded out the 1970 list. Over 420 records representing more than 60 labels were picked by an average of 24 stations.

The survey for March-June 1971, also included Liberty/UA; A&M; Buddah/Kama Sutra and ABC/Dunhill, tied; Mercury, Motown and MCA, tied; RCA and Polydor, tied, and MGM and London, tied.

The Picks and Plays section of the What's Happening column features a listing of the most popular records at individual campus stations. The criteria used by these stations in choosing their picks ranged from listener requests to surveys of what is selling in local campus record stores. The picks can be either a single or an album.

The Picks and Plays section helps record companies to determine the popularity of new product in the campus market. Many times it indicates trends in listening habits of the audience. It also affords the local campus record stores a barometer for a record's consumer potential and indicates what records should be stocked. Program directors or station managers indicate their picks on playlists which they send to the Campus News section each week. Lists are received from all over the U.S. and Canada. This section does not necessarily indicate good record service from a particular label. It shows the popularity of new records and various record labels at campuses throughout North America, as well as the potential of album cuts as singles.

Texas Arts Course Set

AUSTIN — The University of Texas is offering a special summer course in an effort to help prepare administrators in the field of fine arts. The course will run six weeks and be taught by Dean E.W. Doty of the University of Texas College of Fine Arts.

"This is the only course of its kind in the region," said Doty. "The nearest courses which are similar to this are taught at Harvard and the University of California at Los Angeles. Ours is a graduate course developed to meet the increasing demand for administrators in all areas of the fine arts."

Doty added that colleges and universities as well as federal and state agencies have emphasized the importance of having competent administrators in the fine arts.

Subjects to be discussed throughout the course include organization

of the arts in American society; federal agencies in the arts; fine arts councils; art, drama and music departments in schools and colleges, and the changing role of arts in all levels of education.

Student enrolled in the course will be assigned to projects which range from evaluating reports on the arts in higher education to reviewing publications in the arts. One such fine arts course during a previous summer produced a definitive list of all the arts organizations in the U.S., according to Doty.

Doty's background includes a stint as president of the National Association of Schools of Music. He was also a charter member of the National Council of Arts in Education, as well as organizer and first chairman of the National Council of Fine Arts Deans.

What's Happening

By BOB GLASSENBERG

A new station will go on the air this summer at Kingsborough Community College, Brooklyn, N.Y. WKCC will be a carrier current serving the students with rock-oriented music all summer and for the next school term. Bob Bodgas is the man to contact at 2001 Oriental Blvd., Brooklyn, N.Y. 11235.

★ ★ ★

Since Loyola University of Chicago has received permission for an FM station, a few personnel changes have taken place. The general manager is Mark McKeigue. Walter Paas remains as program director. And other staff worth mentioning includes Jack Gleason, news director; Judy Mullen, music director; Linda Papailion, public relations officer; Jim Benz, record librarian; Kevin Killion, program consultant; Tom Youngholm, advertising director, and Linda Harrison, jazz musicologist. Dr. Sam R. Danna is the faculty advisor. All records should be sent to Judy Mullen at WLUC and WLVC-FM, Loyola University of Chicago, 6525 N. Sheridan Road, Chicago, Ill. 60626.

Ed Crummy, station manager at WPEA-FM, Exeter College, Exeter, N.H., will be at the station all summer if anyone sends product to the station.

★ ★ ★

Mainstream Records has dropped virtually all of their pop product and is coming out with jazz, jazz and more jazz. Much of its new product is by young musicians who have never been heard of before. Since there seems to be awakening of jazz music as a true art form on campus, it might be worthwhile to drop Bob Shad, president of Mainstream, a line and ask him about his new music. I have heard most of the product and it ain't just run of the mill jazz music. By the fall, I think this musical genre will have a definite hold on a large audience, especially on campuses across the country. You can help and keep up with all the happenings in this newly discovered field. Write to Shad at 1700 Broadway, New York, N.Y. He would be interested in hearing from you.

★ ★ ★

Picks and Plays: RYFM, Radio York, York University, Downsview, Ont., Canada, Bruce Heyding reporting: "Heads, Hands and Feet" (LP), Head, Hands and Feet, Capitol.

WAMU, American University, Washington, D.C., Bruce Rosenstein reporting: "Rock City Road" (LP cut), Holy Moses, RCA. . . . WPEA, Exeter College, Exeter, N.H., Bill Densmore reporting: "Split" (LP), Groundhog, UA.

WUVT, Virginia Polytechnic Institute, Blacksburg, Vivian Marie Brelsford reporting: "Chicago," Graham Nash, Atlantic. . . . KBTM, Arkansas State University, Jonesboro, Dennis O. Rogers reporting: "Fifth" (LP), Lee Michaels, A&M. . . . KSMU, Southern Methodist University, Dallas, Tex., Bill Harwell reporting: "It Ain't Easy" (LP), John Baldry, Warner Bros.

KLCC, Lane Community College, Eugene, Ore., Dave Chance reporting: "Ram" (LP), Paul and Linda McCartney, Apple. . . . KUTE, University of Utah, Salt Lake City, Rudy Koppl reporting: "Death Walks Behind You" (LP), Atomic Rooster, Elektra. . . . KCPK, California State Polytechnic Institute, Pomona, Tom Baker reporting: "Split" (LP), Groundhog, UA.

WPGU, University of Illinois, Champaign-Urbana, John Parks reporting: "Medicine Mixin'" (LP cut), Melissa, Decca. . . . WMMR, University of Minnesota, Minneapolis, Michael Wild reporting: "Days of Our Lives," Spencer Barefoot, Columbia. . . . KSJU, Saint John's University, Collegeville, Minn., "Lowdown," Chicago, Columbia. . . . WKSU, Kent State University, Kent, Ohio, Terry Patrick reporting: "Fan the Fire," Earth, Wind and Fire, Warner Bros. . . . WEAK, Michigan State University, East Lansing: "Melodie," Bobby Darin, Motown. . . . WAYN, Wayne State University, Detroit, Mich., Bob Wunderlich reporting: "Uncle Albert"/"Admiral Halsey" (LP cut), Paul and Linda McCartney, Apple. . . . WERC, University of Toledo, Toledo, Ohio, Dan Meyers reporting: "That's the Way I've Always Heard it Should Be," Carly Simon, Elektra. . . . WLUC, WLVC-FM, Loyola University, Chicago, Ill., Walter Paas reporting: "Double Barrel," Dave and Ansil Collins, Big Tree. . . . WVKC-FM, Knox College, Galesburg, Ill., Louise Zipp reporting: "The Doobie Brothers" (LP), Doobie Brothers, Warner Bros. . . . WHWE-FM, Howe Military Academy, Howe, Ind., W.S. Hicks reporting: "The Compleat Tom Paxton" (LP), Tom Paxton, Elektra. . . . KCLC-FM, Lindwood College, St. Charles, Mo., Chick Lackner reporting: "The Road Home" (LP), The Road Home, Dunhill.

Under the Stars Concerts at NYU

NEW YORK—New York University scheduled a series of "under the stars," concerts and "summer sings" for the community housed around the downtown university's complex.

The concerts will take place in Washington Square Park beginning July 6, with the Pennywhistlers. The David Amram Quartet is scheduled for July 13 and the Jimmy Giuffre Jazz Group as well as the Lord Barnes Trio are scheduled for subsequent dates.

The School of Education's Division of Music Education will present its sixth year of summer sings. Hayden's "Mass in Time of War (Paukenmesse)," "Choral Music of Billings and Ives," Verdi's "Requiem" and Handel's "Messiah," will be presented on successive Wednesdays beginning July 7.

A series of folk dance sessions, films and lectures are being coordinated with summer program events.

Canadians Set Campus 'Bests'

TORONTO—The second annual Opus awards for top recording artists on campus were announced this week.

Top Canadian rock groups were Crowbar and Chilliwack; best Canadian artists in the male and female categories were Neil Young and Joni Mitchell; and Bruce Cockburn was voted best Canadian folk artist.

Other non-Canadian winners included Elton John, James Taylor, Chicago and Miles Davis. The Opus Awards are based on surveys of Canadian universities, campus radio stations and student newspapers.

Discographical Study Meet Held at Rutgers Jazz School

NEW BRUNSWICK, N.J.—The Rutgers Institute of Jazz Studies sponsored the fourth annual Conference on Discographical Research Saturday (12) and Sunday (13) at Hickman Hall on the Douglas College Campus.

Featured in the two-day affair were a showing of rare jazz films, talks by jazz musicians and scholars and a concert and reminiscences by pianist Earl (Fatha) Hines.

The films, from the extensive collection of Ernest R. Smith, featured performances by some of the great names in the past jazz scene.

A musicians' panel featuring Joe Tarto, a tuba played in the 20's; trombonist Sandy Williams from the swing era; and Chris White, a contemporary bassist dealt with the past, present and future of the genre.

Saturday's speakers included Robert D. Carneal, chief engineer of the recording laboratory of the Library of Congress. Carneal outlined the maintenance and preservation of the library's audio collection. Discographer George Hall discussed the recording career of Woody Herman.

(Continued on page 31)

Soul Sauce



**BEST NEW RECORD
OF THE WEEK:**
**"When You Get
Right Down to It"**
RONNIE DYSON
(Columbia)

By ED OCHS

SOUL SLICES: Universal Attractions has booked Stax's Miss Big Stuff, Jean Knight, into the Apollo beginning Wednesday (16) for one week. A national tour with Maceo & All the King's Men ("Thank You for Letting Me Be Myself") will follow. . . . New General Johnson: "I'm in Love Darling," on Invictus. The label's smokin' with Freda Payne's single and "Contact" album, and the Honey Cone on their Buddah side. . . . Little Anthony & the Imperials debut on Janus with "Father Father." . . . Instrumental in demand: "K-Jee," by RCA's Nitelites. Cotillion has picked up a hot one from the Carolinas to Baltimore in "It's the Real Thing," by the Electric Express on Walter Grady's Linco label. Next in line: Backyard Heavies, Nu-Sound Express Ltd., Ramsey Lewis. . . . Producer-arranger-songwriter Harvey Fuqua, the man behind the Nite-Lites and now The New Birth on RCA, is a few steps ahead of Motown's talented bunch of producers (with whom he once helped to develop that Motown sound) with his soulful concepts of artist and sound. The New Birth, whose new LP is "Ain't No Big Thing, But It's Growing," is a pop-soul choir of four guys, four gals and eight cookin' musicians, who will go far under Fuqua's refreshing direction. . . . New Cissy Houston "Darling Take Me Back," on Janus. . . . New Jimmy Hughes: "Ain't Strong As I Used to Be," on Volt. . . . Scepter has picked up Ralfi Pagan's Make It With You" disk from Fania. The single, 50,000 strong in New York, moves to Scepter's Wand label. . . . Poppy's Dick Gregory plays N.Y.'s New Gaslight, June 23-28. . . . At the Copacabana till June 23 is Edwin Starr, whose "Funky Music" disk is climbing steadily where played. . . . Loleatta Holloway, former lead singer for the Caravans, debuts on Galaxy with "Bring It On Up," produced by Floyd Smith and Don Chapman. . . . Soul Sauce picks & plays: Jean Battle, "Unsatisfied Woman" (Clintone); Syl Johnson, "Annie Got Hot Pants" (Twilight); Fuzz, "Like an Open Door" (Calla); Meters, "Doodle-ooop" (Josie); Al Perkins, "Need to Belong" (Atco); Ronnie Dyson, "When You Get Right Down to It" (Columbia); Detroit Emeralds, "Wear This Ring" (Westbound); Eddie Floyd, "People Get Ready" (Stax); People's Choice, "I Likes to Do It" (Phil.-L.A. of Soul); Tension Stephens, "Call Me" (Aries); Love's Children, "Soul Is Love" (Curton); Dramatics, "What You See Is What You Get" (Volt); Betty Wright, "Love the Way You Love" (Alston); Al Green, "Tired of Being Alone" (Hi); Cassietta George, "Reach Out and Touch" (Audio Arts); Joe Wilson, "Sweetness" (Dynamo); Tyrone Davis, "One Way Ticket" (Dakar); Young-Holt Unlimited, "Hot Pants" (Cotillion); Backyard Heavies, "Soul Junction" (Scepter); Leon Haywood, "You and Your Moody Ways" (Atlantic); Lost Generation, "Teenage Language" (Brunswick); Gaslight, "Can't Tell a Lie" (Grand Junction); Temprees, "Girl, I Love You" (We Produce); Silk, "Falling in Love Isn't Easy" (Decca); Joe L, "As the Years Go Passing By" (Hi); Symtec & Wylie, "Gotta Get Over the Hump" (Mr. Chand); Classic Sullivans, "Shame, Shame, Shame" (Master Key); Nathan Williams, "Reaching Higher" (UA); Los Blues, "Ain't That Loving You" (UA); Lea Roberts, "Can't Get Enough of You" (UA); Valerie Simpson, "I Just Wanna Be There" (Tamla). . . . Breakouts: Gen. Crook, Supremes & Four Tops, Linda Jones, Bobby Rush, Sister Love, Dee Dee Warwick, Billy Butler, Gene Chandler, Faith, Hope & Charity, Tension Stephens, Lovelites, Isleys, Magic Touch. . . . Album Happenings: Bill Withers, "Just As I Am" (Sussex); New Birth, "Ain't No Big Thing" (RCA); Supremes, "Touch" (Motown); Supremes & Four Tops, "Return of the Magnificent Seven" (Motown); Eddie Floyd, "Down to Earth" (Stax); Marvin Gaye, "What's Going On" (Tamla); Honey Cone, "Sweet Replies" (Hot Wax); Solomon Burke, "Electronic Magnetism" (MGM); Pharoah Sanders, "Thembi" (Impulse); Valerie Simpson, "Exposed" (Tamla); Freda Payne, "Contact" (Invictus); Weather Report, (Columbia). . . . John Lee Hooker plays the Gaslight, July 21-26. . . . Marvin Gaye's "Inner City Blues" from his new LP is joining Aretha's "Spirit in the Dark" with Ray Charles as extended soul cuts grabbing play. Gaye's new single will be "Mercy, Mercy." . . . New Katie Love: "Don't Let It Go to Your Head." . . . Allen Orange, lookin' good with Geater Davis' version of "Your Precious Love," reads Soul Sauce. Do you?

Billboard SPECIAL SURVEY For Week Ending 6/19/71

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	3	BRIDGE OVER TROUBLED WATER/ BRAND NEW ME Aretha Franklin, Atlantic 2796 (Charing Cross, BMI/Assorted/Parabut, BMI)	9	26	27	LANGUAGE OF LOVE Intrigues, Yew 1012 (AA) (McCoy, BMI)	5
2	2	DON'T KNOCK MY LOVE Wilson Pickett, Atlantic 2797 (Erva, BMI)	8	27	17	FUNKY MUSIC SHO' NUFF TURNS ME ON Edwin Starr, Gordy 7107 (Motown) (Jobete, BMI)	8
3	1	WANT ADS Honey Cone, Hot Wax 7011 (Buddah) (Gold Forever, BMI)	10	28	25	BE GOOD TO ME BABY Luther Ingram, Koko 2107 (Stax/Volt) (Klondike, BMI)	7
4	5	MR. BIG STUFF Jean Knight, Stax 0088 (Malaco/Carallo, BMI)	5	29	15	(FOR GOD'S SAKE) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick 55450 (Julio-Brian, BMI)	12
5	6	NEVER CAN SAY GOODBYE Isaac Hayes, Enterprise 9031 (Stax-Volt) (Jobete, BMI)	5	30	31	I NEED SOMEONE Z.Z. Hill, Kent 4547 (Modern, BMI)	5
6	4	SHE'S NOT JUST ANOTHER WOMAN 8th Day, Invictus 9087 (Capitol) (Gold Forever, BMI)	8	31	11	YOUR LOVE (Means Everything to Me) Charles Wright & the Watts 103rd St. Rhythm Band, Warner Bros. 7475 (Music Power/Warner-Tamerlane, BMI)	9
7	8	FUNKY NASSAU (Part 1) Beginning of the End, Alston 4595 (Atco) (Sherlyn, BMI)	7	32	22	HELP ME MAKE IT THROUGH THE NIGHT Joe Simon, Spring 113 (Polydor) (Combine, BMI)	8
8	10	I DON'T WANT TO DO WRONG Gladys Knight & the Pips, Soul 35083 (Motown) (Jobete, BMI)	3	33	37	I'VE FOUND SOMEONE OF MY OWN Free Movement, Decca 32818 (Mango/Run-a-Muck, BMI)	5
9	9	NATHAN JONES Supremes, Motown 1182 (Jobete, BMI)	5	34	34	RIGHT ON THE TIP OF MY TONGUE Brenda & the Tabulations, Top & Bottom 407 (Jamie/Guyden) (McCoy/One Eye, BMI)	13
10	21	YOU'RE THE REASON WHY Ebony's, Philadelphia International 3503 (CBS) (World War Three, BMI)	5	35	39	DAY BY DAY (Every Minute of the Hour) Continental Four, Jay-Walking 011 (Soulville) (Mardix/Bon-Jose, BMI)	4
11	16	BRING THE BOYS HOME Freda Payne, Invictus 9092 (Capitol) (Gold Forever, BMI)	3	36	46	HELP THE POOR B.B. King, ABC 11302 (Noma, BMI)	2
12	14	I KNOW I'M IN LOVE Chee Chee & Peppy, Buddah 225 (Kama Sutra/James Boy, BMI)	7	37	—	IT'S SO HARD TO SAY GOODBYE Eddie Kendricks, Tamla 54203 (Motown) (Jobete, BMI)	5
13	13	I DON'T WANT TO LOSE YOU Johnnie Taylor, Stax 0089 (Groovesville, BMI)	5	38	48	I DON'T WANT TO LOSE YOU Billy Butler & Infinity, Memphis 103 (Butler, ASCAP)	4
14	12	SPINNING AROUND Main Ingredient, RCA 74-0456 (L.T.D., BMI)	9	39	—	HEY LOVE/OVER & OVER Delfonics, Philly Groove 166 (Bell) (Nickel Shoe, BMI/Nickel Shoe, BMI)	1
15	7	NEVER CAN SAY GOODBYE Jackson 5, Motown 1179 (Jobete, BMI)	11	40	40	I WANT TO TAKE YOU HIGHER Kool & the Gang, De-Lite 540 (Daly City, BMI)	2
16	29	ESCAPE-ISM James Brown, People 2500 (Starday/King) (Dynatone, BMI)	2	41	42	OOH POO PAH DOO Ike & Tina Turner, United Artists 50782 (Minit, BMI)	4
17	26	STOP, LOOK & LISTEN (To Your Heart) Stylistics, Avco Embassy 4572 (Bellboy/Assorted, BMI)	4	42	—	STEP INTO MY WORLD Magic Touch, Black Falcon 19102 (Shotgun, BMI)	1
18	18	I'M SORRY Bobby Bland, Duke 466 (Armo-Big Star, BMI)	7	43	43	I KNOW YOU GOT SOUL Bobby Byrd, King 6378 (Cried, BMI)	2
19	20	SOMETIMES IT'S GOT TO RAIN Jackie Moore, Atlantic 2798 (Cotillion, BMI/Walden, ASCAP)	5	44	45	TREAT HER LIKE A LADY Cornelius Brothers & Sister Rose, United Artists 50721 (Stage Door, BMI)	2
20	32	ARE YOU LONELY? Sisters Love, A&M 1259 (Defrantz/Monique, ASCAP)	4	45	—	10 & 2 (Take This Woman Off the Corner) Gene & Jerry, Mercury 73195 (Grits, ASCAP)	1
21	—	LOVE THE ONE YOU'RE WITH Isley Brothers, T-Neck 930 (Buddah) (Gold Hill, BMI)	1	46	47	GOT TO GET ENOUGH Roy C, Alaga 1006 (Johnson-Hammond, BMI)	2
22	19	THE COURT ROOM Clarence Carter, Atlantic 2801 (Tree, BMI)	7	47	—	STAY WITH ME FOREVER Linda Jones, Turbo 012 (All Platinum) (Gambi, BMI)	1
23	23	IT'S A SAD THING Ollie Nightingale, Memphis 104 (Grits, ASCAP)	7	48	50	DOODLE OOP Meters, Josie 1029 (Jubilee Group) (Rhinelander, BMI)	2
24	38	YOU'RE A LADY Gene Chandler, Mercury 73206 (Defrantz/Monique, ASCAP)	3	49	49	WHOLESALE LOVE Buddy Miles, Mercury 73205 (East/Memphis/Time/Redwal, BMI)	4
25	44	YOU'VE GOT A FRIEND Robert Flack and Donny Hathaway, Atlantic 2808 (Screen Gems-Columbia, BMI)	2	50	—	YOU GOTTA HAVE LOVE IN YOUR HEART Supremes & Four Tops, Motown 1181 (Jobete, BMI)	1

Vox Jox

• Continued from page 25

Bill Rock and Jack Mitchell are out of WIXY, Cleveland, and looking. Rock can be reached at 216-731-8634. . . . J.J. Jeffries went to WLS, Chicago; he'd been at WFIL, Philadelphia. . . . Jay E. Norris is getting out of the marines in a couple of months and needs a radio job in Top 40; has third ticket; write him at Lakewood Apartments, Rt. 5, Box 676-K, Jacksonville, N.C. 28540. . . . Program director Ken Jackson, WGOH, Grayson, Ky., needs rock and country records. Guarantees airplay. . . . Possum Riley out of WKRC, Cleveland, and looking. Call 513-821-8837. . . . Chuck

Browning out of K C B Q, San Diego.

★★★
KSON, San Diego country music station, has just increased its power to 1,000 watts non-directional; the station had been 250 watts non-directional. The new lineup goes like this: Music director Jim Duncan 6-10 a.m., program director Gary Perkins 10 a.m.-2 p.m., Terry Moss from KRZY, Albuquerque, 2-6 p.m.; John Norton from KRDS, Phoenix, 6-midnight; Chuck Cooper midnight-dawn. The station uses a playlist of 54 singles and 8-10 albums from which it plays four or five cuts each. . . . Mike Turner has left WPLJ-FM, New York, and Bill Menken is filling in.

The charts tell the story —
Billboard
has
THE CHARTS

Billboard SPECIAL SURVEY For Week Ending 6/19/71

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	3	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic SD 7205	3	26	22	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	30
2	1	MAYBE TOMORROW Jackson 5, Motown MS 735	8	27	27	KING FLOYD Cotillion SD 9047	3
3	4	CURTIS LIVE Curtis Mayfield, Curtom CRS 8008 (Buddah)	4	28	24	THIS IS MADNESS Last Poets, Douglas 7 Z 30583 (CBS)	12
4	2	THE SKY'S THE LIMIT Temptations, Gordy GS 957 (Motown)	5	29	—	CONTACT Freda Payne, Invictus SMAS 7307 (Capitol)	1
5	—	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	1	30	49	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	2
6	6	ALL BY MYSELF Eddie Kendricks, Tamla TS 309 (Motown)	6	31	29	ABRAXAS Santana, Columbia KC 30130	36
7	14	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul SS 731 (Motown)	5	32	35	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 6060	13
8	8	DONNY HATHAWAY Atco SD 33-360	6	33	34	SPINNING AROUND Main Ingredient, RCA Victor LSP 4412	14
9	10	BEST OF WILSON PICKETT, VOL. 2 Atlantic SD 8290	5	34	33	EVERYTHING IS EVERYTHING Donny Hathaway, Atco SD 33-332	6
10	7	DIANA TV Soundtrack/Diana Ross, Motown MS 719	9	35	36	SWEET SWEETBACK'S BADASS SONG Soundtrack, Stax STS 3001	2
11	13	WHERE I'M COMING FROM Stevie Wonder, Tamla TS 308 (Motown)	7	36	38	MANDRILL Polydor 24-4050	6
12	9	MELTING POT Booker T. & the MGs, Stax STS 2035	23	37	40	PAUL HUMPHREY AND THE COOL AID CHEMISTS Lizard A 20106	4
13	11	B. B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	16	38	—	EARTH, WIND & FIRE Warner Bros. WS 1905	5
14	16	TO BE CONTINUED Isaac Hayes, Enterprise EMS 1014 (Stax/Volt)	28	39	39	YOU'RE SO BEAUTIFUL Charles Wright & the Watts 103rd St. Rhythm Band, Warner Bros. WS 1904	2
15	5	CHAPTER TWO Roberta Flack, Atlantic SD 1569	42	40	32	CRY OF LOVE Jimi Hendrix, Reprise MS 2034	15
16	20	SECOND MOVEMENT Eddie Harris & Les McCann, Atlantic SD 1583	2	41	42	SLY AND THE FAMILY STONE'S GREATEST HITS Epic KE 30325 (CBS)	31
17	15	BOBBY WOMACK LIVE Liberty LST 7645	15	42	44	THEM CHANGES Buddy Miles, Mercury SR 61280	23
18	17	ONE STEP BEYOND Johnnie Taylor, Stax STS 2030	13	43	28	SOUNDS OF SIMON Joe Simon, Spring SPR 4701 (Polydor)	14
19	19	VOLCANIC ACTION OF MY SOUL Ray Charles, ABC ABCS 726	3	44	30	MESSAGE TO THE PEOPLE Buddy Miles, Mercury SRM 1-608	10
20	21	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	19	45	41	PEARL Janis Joplin, Columbia KC 30322	18
21	18	BLACK ROCK Bar-Kays, Volt VOS 6011	18	46	50	LIVING BLACK Charles Earland, Prestige PR 10009	8
22	12	CURTIS Curtis Mayfield, Curtom CRS 8005 (Buddah)	37	47	37	MOMENTS LIVE Stang ST 1006 (All Platinum)	5
23	23	DO ME RIGHT Detroit Emeralds, Westbound WB 2006 (Janus)	3	48	48	ALARM CLOCK Richie Havens, Stormy Forest SFS 6005 (MGM)	4
24	26	BEST OF CLARENCE CARTER Atlantic SD 8282	4	49	46	MONGO'S WAY Mongo Santamaria, Atlantic SD 1581	3
25	25	BACK TO THE ROOTS Ramsey Lewis, Cadet CA 6001 (Chess/Checker)	3	50	31	STAPLE SWINGERS Staple Singers, Stax STS 2024	13

Talent In Action

• Continued from page 21

Ian and Sylvia seemed a bit stiff, perhaps because they've been playing clubs for several years. The set contained little banter and mostly music. Several of the songs were from their forthcoming Columbia LP and most were gems. The harmonizing was crisp and missed notes or cues were absent. It's nice to see an act once in a while that knows exactly what it is doing.

Larry Murray, with support from Swampwater, turned in a set of down home music. He has a good voice and the material is always first rate. His talk between songs was enjoyable and funny, as much a part of the act as the music. The highlight of the set was his own "Six White Horses," a country hit for Tommy Cash last year. He records for Verve/Forecast.

GEORGE KNEMEYER

GEORGE CARLIN

Bitter End, New York

An earlier album of George Carlin's—he now records for Little David Records—showed him in suit, tie and short hair and had him doing bits. In the *Bitter End*, he has well worn denim, peace symbol and long hair. The bits are still there but woven into a conversational tapestry that takes the listener through religion, sex, childhood, pollution, television.

In fact, Carlin introduced his take off of the Eleven O'Clock news in almost apologetic fashion, saying that everybody expected it. And this set piece was, in fact, delivered in a desultory way by comparison to the rest of the act. It's good thinking comedy and Lenny Bruce is never far away.

IAN DOVE

Marlboro Music Fest

• Continued from page 29

dore Cohen of the Beaux Arts Trio; Ronald Leonard of the Eastman String Quartet; and Paula Robinson of the Lincoln Center of the Performing Arts Chamber Music Society. In addition there will be first-chair woodwind players from such major orchestras as the Chicago and Cincinnati symphonies; the Cleveland Orchestra; L'Orchestra Symphonique de Quebec; the Stockholm Philharmonic, and the Vienna Symphony.

The festival, which is held in the wilds of Vermont, gives the young professional and mature artist a chance to get together to explore new repertoire and exchange ideas. They rehearse over 100 different works each week and programs are made up from the works in progress. Ticket information may be obtained from the Marlboro Music Festival, Box R, Marlboro, Vt. 05344.

Disographical Study

• Continued from page 29

The Sunday talks included a look at the archival practices of Tom Spence of the Rutgers Institute of Jazz Studies; a discussion of off-the-air recordings by D. Russell Connoe, discographer of Benny Goodman; and remarks about Canadian jazz recordings by Jim Kidd, air personality at CFCF, Montreal.

There was also free time allotted Saturday evening during which people visited jazz clubs, swapped records and listened to and sat in on jam sessions.

Dr. Walter C. Allen, a jazz historian and visiting professor of ceramics at Rutgers, was the chairman of the conference.

Students Spur Pop Program at UCLA

• Continued from page 29

sidy from the university on this program but we must break even anyway.

"The closed concerts feature emerging names which are not yet familiar to the students, but whose work we feel is worthy of judgment and support. Davenport and his aid, Derlene Chan, chose all of the big names for our open concerts. They have also advised our student committee on the closed concerts. The Student Committee for the Arts makes the final decisions about our closed performances."

More Big Names

There has been an evolution in the past year, however. "The student committee is presenting more big names now," said Inglis. "We have a 13,000-seat basketball pavilion, so we cannot really compete with the local bookers and promoters in getting name artists. The

price structure is also hard for us to compete with. Since we have maintained that bringing big name pop artists to the campus is not a commercial operation but a service to our students, we have insisted that at least one-third of the house be sold at \$2.50. This has meant that big draws can only walk away with a flat fee rather than a percentage which they are accustomed to. This removes us from any kind of a competitive situation. So the only way we are able to go in bringing these pop artists to campus has been to persuade the managers to let us have a closed concert as an en route arrangement for an artist who might be doing a regular concert in one of the big theaters that are immediately adjacent to the campus. In these cases we have planned for half a house and have sold from 5,000-7,000 seats and have paid the artists around \$7,500 hoping to cover costs.

"As an alternative," Inglis continued, "some of the artists have preferred to perform in Royce Hall, which is more intimate than the Forum or Pauley Pavilion. These artists have charged \$4,000-\$5,000. The costs here for us to set up the hall and provide necessary personnel is much less than at the other theatres so the closed concerts we do at Royce are generally more successful.

"We have our share of problems, including paying a staff for a concert. But we have usually found a way to resolve all the problems. We even get students to volunteer for any work which would cost too much when done by an outside source. The people here who want the concerts to continue are willing to work for them, no matter what the odds. This is rewarding, for we know that we have our students behind us and it gives us confidence to negotiate and work at a truthful level," Inglis concluded.

Z.Z. HILL GETS IN YOUR EAR.
HE'S GOTTEN INTO QUITE A FEW ALREADY.

Jerry Williams Productions, Dist. by Nashboro Records, Nashville, Tenn.

FAITHFUL
AND TRUE
New Hit Single

Country Music

'Hee-Haw' Seen Into 200 Markets by September

NASHVILLE — The syndicated Hee-Haw show, stimulated by activity at the recent NAB convention in Chicago, will probably be in more markets this fall than when the show was on the CBS network.

Sam Lovullo, coproducer of the show for Yongstreet Productions, said the show now is in 162 markets, all of them major, and would pass the 200 mark before the mid-September airing of the new series.

While on network, the number of markets ranged from 187 to 202.

"When we go to work on the smaller markets, there is no doubt we will surpass the number of previous stations we had," Lovullo said.

The 162 current markets are under contract. Negotiations are un-

der way for those few existing major cities which have not yet contracted for the show. Canadian showing also is anticipated. Stations in Hawaii and Alaska already are in the fold.

The program, sold on a barter arrangement, has four pre-sold spots, with five spots left for station selling, plus a 30-second lead-out.

The show, with its third run of repeats on CBS, still is ranked 14th in the nation. Lovullo said the third run by a network is unprecedented.

Began in 1969

"Hee-Haw" was begun in the summer of 1969, and the original principals are still on the show. They include Buck Owens, Roy Clark, Lisa Todd, Archie Campbell, Grandpa Jones and Stringbean. The show has spiraled many of the artists into new positions of prominence.

The syndication almost didn't come off. CBS didn't cancel the show until the final option date, April 15. Lovullo and Lisa Todd went to the National Association of Broadcasters' meeting in Chicago, and were "besieged" by stations across the country seeking the show.

"We didn't have to sell it," Lovullo said. "It sold itself. Many of the offers came from stations other than those affiliated with CBS. Consequently, we've had a selection of stations in most markets,

and we've been seeking the No. 1 outlet in each place."

Lovullo and his co-producer, Bill Davis, said the syndicated version will exceed the current 12 million viewers, and will be the greatest showcase for country music existing.

"That's one of the principal reasons we wanted 'Hee-Haw' to stay on the air," Lovullo continued. "Country music needs such an outlet, and we can provide it. And it's obvious the viewers want it."

Under the set up, "Hee-Haw" now will be transmitted directly from WLAC-TV here over a system of lines set up from this city. It will be fed directly on the air to the stations in the syndication, moving from 7:00 to 8:00 p.m. on Saturdays (6:00-7:00 CST).

Nashville Getting 'Artist in Residence'

NASHVILLE—This city is making its first strong move into the use of graphics on album covers with the commissioning of 32 drawings by Betty Sue Harper.

Mrs. Harper, a long-time artist who moved here from Paducah a year ago, also has been commissioned by various companies to do drawings for advertisements and promotional brochures.

Long known as a talent with photographic album covers (including several Grammy winners), Mrs. Harper is seeking to change that concept with her life-like drawings of the artists. Her first album, recently released, is "Everybody Knows Jimmy Dean," featuring a double drawing of the RCA artist.

Operating from the House of Harper, she now is working on a

34-artist composite for RCA which will be used in trade ads and for an album scheduled for release next February.

In addition to this and other composites, she is working on the 32 graphics for several different labels.

She also will illustrate a book of poetry currently underway by Decca artist Brenda Lee. Loretta Lynn has commissioned her to do eight individual works for her home.

Mrs. Harper first came to prominence when, at an early age, she did over 1,000 drawings of Elvis Presley, which are stored in his Memphis home. Planning now to set up a studio on Music Row, Mrs. Harper hopes to be established as the city's music artist in residence.

Acuff-Rose Post To Hugh King

NASHVILLE — Hugh King, long-time record distributor in this area, has joined the promotional staff of Acuff-Rose to meet the needs of its expansion.

The publishing firm recently has acquired several new catalogs, and King will help push these as well as the sizeable list of Acuff-Rose and Milene songs. King's background includes all aspects of promotion and sales.

North Carolina Blue Grass Fest To Honor Outstanding Artists

CAMP SPRINGS, N.C.—A special show recognizing the outstanding personalities and performers in Blue Grass Music will be held here at the North Carolina Blue Grass Music Festival Sept. 5.

A poll is being conducted by "The Muleskinner News," the official publication of this form of music, to determine the song of the year, blue grass band of the year,

most promising band, best banjo player, most promising banjo player, album of the year, best blue grass singer, most promising singer, best vocal group, most promising vocal group, best fiddler, most promising fiddler, best mandolin player, most promising mandolin player, best guitar player, most promising guitar player, best bass player, and most promising bass

player. There also will be a selection for entertainer of the year.

Peggy Logan also has compiled a 1971 summer festival list of blue grass shows, fiddlers conventions, dance festivals, folk festivals and the like.

June festivals still to be held include those at Crocket, Texas; Haysville, Kansas; Montreal, Que-
(Continued on page 34)

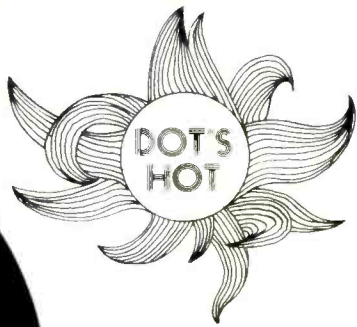


Breaking Country Nationwide

THE COMPTON BROTHERS

"PINE GROVE"

DOA-17378



Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 6/19/71

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

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1	2	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor 47-9976 (Vector, BMI)	7	38	37	MAKE ME YOUR KIND OF WOMAN Patti Page, Mercury 73199 (Gallico, BMI)	7
2	1	YOU'RE MY MAN Lynn Anderson, Columbia 4-45356 (Flagship, BMI)	7	39	36	THE WORLD NEED A MELODY Red Lane, RCA Victor 47-9970 (Tree, BMI)	9
3	4	RUBY (Are You Mad) Buck Owens & His Buckaroos, Capitol 3096 (Acuff-Rose, BMI)	8	40	50	LIFE Elvis Presley, RCA Victor 47-9985 (Presley/Last Straw, BMI)	3
4	7	JUST ONE TIME Connie Smith, RCA Victor 47-9981 (Acuff-Rose, BMI)	7	41	46	COUNTRYFIED George Hamilton IV, RCA 74-0469 (Beechwood, BMI)	5
5	10	GWEN (Congratulations) Tommy Overstreet, Dot 17375 (Paramount) (Shenandoah, BMI)	9	42	44	SUNDAY MORNING CHRISTIAN Harlan Howard, Nugget 1058 (Wilderness, BMI)	11
6	6	I'VE GOT A RIGHT TO CRY Hank Williams Jr., MGM 14240 (Recordo, BMI)	9	43	52	(I Heard That) LONESOME WHISTLE Don Gibson, Hickory 1598 (Peer Int'l, BMI)	5
7	3	I WON'T MENTION IT AGAIN Ray Price, Columbia 4-45329 (Seaview, BMI)	14	44	35	COMIN' FOR TO CARRY ME HOME Dolly Parton, RCA Victor 47-9971 (Owepar, BMI)	11
8	8	OH, SINGER Jeannie C. Riley, Plantation 72 (SSS Int'l) (Singleton, BMI)	12	45	48	FADED LOVE Tompall & the Glaser Brothers, MGM 14249 (Hill & Range, BMI)	2
9	5	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca 32801 (MCA) (Bros. 2, ASCAP)	14	46	40	WORKING LIKE THE DEVIL (For the Lord) Del Reeves, United Artists 50763 (Four Star, BMI)	11
10	17	ME AND YOU AND A DOG NAMED BOO Stonewall Jackson, Columbia 4-45381 (Kaiser/Famous, ASCAP)	5	47	—	JOY TO THE WORLD Murray Kellum, Epic 5-10741 (CBS) (Lady Jane, BMI)	1
11	13	SOMETHING BEAUTIFUL Slim Whitman, United Artists 50775 (Stallion, BMI)	8	48	54	RIGHT WON'T TOUCH A HAND George Jones, Musicor 1440 (Glad, BMI)	2
12	12	TOMORROW NIGHT IN BALTIMORE Roger Miller, Mercury 73190 (Tree, BMI)	10	49	57	MOUNTAIN OF LOVE Bobby G. Rice, Royal American 32 (Vaughn, BMI)	5
13	11	COMIN' DOWN Dave Dudley, Mercury 73193 (Addell, BMI)	10	50	60	NASHVILLE David Houston, Epic 5-10748 (CBS) (Tree, BMI)	2
14	18	PLEASE DON'T TELL ME HOW THE STORY ENDS Bobby Bare, Mercury 73203 (Combine, BMI)	6	51	53	YOU'RE JUST MORE A WOMAN Bob Yarborough, Sugar Hill 013 (Chart) (Sue-Mirl, ASCAP)	5
15	30	THEN YOU WALK IN Sammie Smith, Mega 615-0026 (100 Oaks, BMI)	6	52	62	AND I LOVE YOU SO Bobby Goldsboro, United Artists 50776 (Mayday/Yahweh Tunes, BMI)	4
16	29	THE CHAIR/SEVENTEEN Marty Robbins, Columbia 4-45377 (Mariposa, BMI/Mariposa, BMI)	5	53	61	LOST IT ON THE ROAD Carl Smith, Columbia 4-45382 (Stallion/Xenia, BMI)	3
17	16	STEP ASIDE Faron Young, Mercury 73191 (Blue Echo, BMI)	13	54	66	HE'S SO FINE Jody Miller, Epic 5-10734 (CBS) (Eight Tunes, BMI)	2
18	9	TOUCHING HOME Jerry Lee Lewis, Mercury 73192 (Hill & Range/Blue Crest, BMI)	13	55	63	BABY, YOU GOT WHAT IT TAKES Charlie Louvin & Melba Montgomery, Capitol 3111 (Meridian/Eden, BMI)	2
19	24	CHARLEY'S PICTURE Porter Wagoner, RCA Victor 47-9979 (Window, BMI)	7	56	—	DREAM LOVER Billy "Crash" Craddock, Cartwheel 196 (Fern-Progressive, BMI)	1
20	15	THERE'S A WHOLE LOT ABOUT A WOMAN/MAKING UP HIS MIND Jack Greene, Decca 32823 (MCA) (Forrest Hills, BMI/Jara, BMI)	11	57	69	AWARD TO AN ANGEL Wayne Kemp, Decca 32824 (MCA) (Tree, BMI)	4
21	23	NEW YORK CITY Statler Brothers, Mercury 73194 (House of Cash, BMI)	9	58	70	WALK ALL OVER GEORGIA Ray Sanders, United Artists 50774 (Palo Duro, BMI)	4
22	21	GYPSY FEET Jim Reeves, RCA Victor 47-9969 (Open Road, BMI)	11	59	47	A SIMPLE THING CALLED LOVE Roy Clark, Dot 17368 (Paramount) (Glasser, BMI)	9
23	14	I WANNA BE FREE Loretta Lynn, Decca 32795 (MCA) (Sure-Fire, BMI)	13	60	51	ALL I NEED IS YOU Carl Belew & Betty Jean Robinson, Decca 32802 (MCA) (4 Star, BMI)	7
24	19	MISSISSIPPI WOMAN Waylon Jennings, RCA Victor 47-9967 (Tree, BMI)	12	61	55	TELL HER YOU LOVE HER Kenny Price, RCA Victor 47-9973 (Duchess, BMI)	7
25	31	MARRIED TO A MEMORY Arlene Harden, Columbia 4-45365 (United Artists, ASCAP)	8	62	64	LONELY IS Dottie West, RCA Victor 47-9982 (Jack & Bill, ASCAP)	4
26	27	ONLY A WOMAN LIKE YOU Nat Stuckey, RCA Victor 47-9977 (Forrest Hills, BMI)	9	63	56	ONE MORE DRINK Mel Tillis, Kapp 2121 (MCA) (Sawgrass, BMI)	7
27	26	LET ME LIVE/DID YOU THINK TO PRAY Charley Pride, RCA Victor 47-9974 (Pi-Gem, BMI/Pi-Gem, BMI)	9	64	—	HE'S MY MAN Melba Montgomery, Capitol 3091 (Champion, BMI)	1
28	25	CHIP 'N' DALE'S PLACE Claude King, Columbia 4-45340 (Algee/Gallico, BMI)	11	65	65	ME WITHOUT YOU Carl Perkins, Columbia 4-45347 (Cedarwood, BMI)	4
29	22	ANGEL'S SUNDAY Jim Ed Brown, RCA Victor 47-9965 (Moss Rose, BMI)	13	66	67	SWEET BABY ON MY MIND June Stearns, Decca 32828 (MCA) (Unichappell, BMI)	2
30	28	IT'S TIME TO LOVE HER Billy Walker, MGM 14239 (Forrest Hills, BMI)	7	67	73	FISHIN' ON THE MISSISSIPPI Buddy Alan, Capitol 3110 (Blue Book, BMI)	3
31	58	SHE DON'T MAKE ME CRY David Rodgers, Columbia 4-45383 (Tomake, ASCAP)	4	68	75	PINE GROVE Compton Brothers, Dot 17378 (Paramount) (Brothers 2, ASCAP)	2
32	20	A MAN IN BLACK Johnny Cash, Columbia 4-45339 (House of Cash, BMI)	13	69	49	A PART OF AMERICA DIED Eddy Arnold, RCA Victor 47-9968 (Lair, BMI)	8
33	38	TAKE MY HAND Mel Tillis & Sherry Bryce, MGM 14255 (Sawgrass, BMI)	3	70	—	DON'T CHANGE ON ME Penny DeHaven, United Artists 50787 (United Artists, ASCAP)	1
34	33	IF YOU LOVE ME (Really Love Me) Lamar Morris, MGM 14236 (Duchess, BMI)	10	71	—	BLACK LAND FARMER Sleepy LaBeef, Plantation 74 (SSS Int'l) (Peer Int'l, BMI)	1
35	32	ALWAYS REMEMBER Bill Anderson, Decca 32793 (MCA) (Forrest Hills, BMI)	15	72	72	TAKE A CITY BRIDE Swampwater, King 6376 (Hilliard, BMI)	2
36	—	BRIGHT LIGHTS, BIG CITY Sonny James, Capitol 3114 (Conrad, BMI)	1	73	59	HAPPY SONGS OF LOVE Tennessee Ernie Ford, Capitol 3079 (Morris, ASCAP)	9
37	74	INDIAN LAKE Freddie Weller, Columbia 4-45388 (Pocketful of Tunes, BMI)	2	74	—	MAHOGANY PULPIT Dickey Lee, RCA Victor 47-9988 (Bannock, BMI)	1
				75	—	UNDER YOUR SPELL AGAIN Waylon Jennings & Jesse Colter, RCA Victor 47-9992 (Central Songs, BMI)	1

"SHE DON'T MAKE ME CRY"

COLUMBIA 4-45383



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KEN BERG "GUARANTEED AIR PLAY FOR ANNE CHRISTINE'S 'SUMMER MAN'!"	WAXX	EAU CLAIRE
RON RICE "ANNE CHRISTINE—A FUTURE COUNTRY MUSIC STAR! 'SUMMER MAN' GREAT!!"	KBOX	DALLAS
GARY CARR "PLAYING 'SUMMER MAN'—REQUEST ACTION JUST GREAT!!"	KSTR	GRAND JUNCTION
ROY FOX "SUMMER MAN' IS A REFRESHING, GREAT NEW SOUND—ANNE'S GOT A HIT!"	WJAZ	ALBANY, GA.
BILL MACK "LIKE 'SUMMER MAN'—STARTED PLAYING IT UPON RELEASE!"	WBAP	FT. WORTH
GALE BROOKS GIVES ANNE CHRISTINE PICK IN THE GAVIN REPORT.	WGMA	HOLLYWOOD, FLA.
CON SCHADER "I'M PLAYING 'SUMMER MAN'—REALLY THINK IT'S A FINE RECORD!"	KLAK	DENVER
ARCH YANCEY "LIKE ANNE CHRISTINE'S 'SUMMER MAN'—WILL PLAY."	KIKK	HOUSTON
MIKE HOYER "LIKED ANNE CHRISTINE'S 'SUMMER MAN' FIRST TIME I HEARD IT!"	WHO	DES MOINES
LEE SHANNON "DEFINITELY WILL PLAY 'SUMMER MAN' BY ANNE CHRISTINE!"	WIRE	INDIANAPOLIS
OTT MOORE "ANNE CHRISTINE—SENSATIONAL VOICE! 'SUMMER MAN'—IT'S A CHARTER!"	WMNI	COLUMBUS, OHIO
JANET GAVIN "TALENT DISCOVERY OF THE WEEK—ANNE CHRISTINE—BEAUTIFUL VOICE!"		THE GAVIN REPORT
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Country Music

Nashville Scene

The Mallard Label, run by Guy Drake, has signed a young Ohio singer named Fran Bowen, and the firm's next release will be hers. She was "discovered" by Marietta, Ohio, disk jockey Carl Lipps after performing for seven years on television. . . . The country artists who performed for the first time at the Rose Festival in Portland, Ore., were Ferlin Husky, Minnie Pearl, Mary Taylor, Ira Allen, Sharon Haley, and a new country group called the Renegades. . . . KENR in Houston has gone to a 24-hour country format, and Charles Temple there wants artists to call or send congratulatory wires. . . . Ronnie Prophet, one of the top entertainers in the business, begins his third year at the Carousel, the Boots Randolph-owned night club in Nashville. . . . Dot's Tommy Overstreet was surprised at a genuine surprise party. John Capps and Della Ray
(Continued on page 35)

Gets SESAC Exec Post

NASHVILLE — W. Robert Thompson, SESAC one time public relations director, has been appointed executive director of the operations here to succeed Joe Talbot, who resigned.

Thompson left SESAC in 1966 to become an independent record producer. Prior to that he had been with Columbia, where he was first a regional promotion manager and then national promotion manager for the label.

Blue Grass Fest

• Continued from page 32

bec; Anderson, Ind.; Culpeper, Va.; Beanblossom, Ind.; Marion, Va.; Weiser, Idaho; Middletown, N.J.; Pataskala, O.; and Webster, Mass.

July festivals include Washington, D.C.; Berryville, Va.; Independence, Va.; Elkin, N.C.; Toronto, Ont.; Kutztown, Pa.; Renfro Valley, Ky.; Kilgore, Tex.; Newport, Tenn.; Eminence, Mo.; Salem, O.; Newport, R.I.; Escoheag, R.I.; Los Angeles; Disney, Okla.; Attica, Ind.; Knob Noster, Mo.; Lavonia, Ga.; Pipestem, W.Va.; Morrisville, Vt.; Newbury, Vt.; and Overland, Mo.

Festivals
Festivals in August take place at Ottawa, O.; Asheville, N.C.; Galax, Va.; Hugo, Okla.; Ashland, Ky.; Gettysburg, Pa.; Port Huron, Mich.; Vienna, Va.; Modesto, Calif.; Gaithersburg, Md.; Mennington, W.Va.; Shade Gap, Pa.; Morgantown, W.Va.; and Upper Salford Township, Pa.

A record 79 festivals are being held this spring and summer, with the last scheduled listing Nov. 26-28 at Myrtle Beach, S.C.

WATCH FOR VANCE HOLIDAY

(C&Ws answer
to TJ)

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 6/19/71

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	HAG Merle Haggard, Capitol ST 735	10
2	2	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor LSP 4506	8
3	3	ROSE GARDEN Lynn Anderson, Columbia C 30411	26
4	4	DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513	9
5	6	MARTY ROBBINS' GREATEST HITS, Vol. 3 Columbia C 30571	7
6	5	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca DL 75276 (MCA)	7
7	8	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	42
8	24	I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	2
9	9	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic E 30658 (CBS)	5
10	10	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	11
11	11	SIMPLE AS I AM Porter Wagoner, RCA Victor LSP 4508	7
12	7	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	21
13	14	ALWAYS REMEMBER Bill Anderson, Decca DL 75275 (MCA)	6
14	13	WILLY JONES Susan Raye, Capitol ST 736	11
15	12	WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251 (MCA)	17
16	22	I WANNA BE FREE Loretta Lynn, Decca DL 75282 (MCA)	2
17	19	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	21
18	15	ANNE MURRAY Capitol ST 667	10
19	—	A MAN IN BLACK Johnny Cash, Columbia C 30440	1
20	21	CASH COUNTRY Tommy Cash, Epic E 30556 (CBS)	4
21	17	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75353 (MCA)	22
22	23	PROMISED LAND Freddie Weller, Columbia C 30638	4
23	16	EMPTY ARMS Sonny James, Capitol ST 734	9
24	20	JOSHUA Dolly Parton, RCA Victor LSP 4507	8
25	18	KNOCK THREE TIMES Billy "Crash" Craddock, Cartwheel CTW-AL 193	6
26	28	A WOMAN ALWAYS KNOWS David Houston, Epic E 30657 (CBS)	4
27	27	THIS, THAT & THE OTHER Wendy Bagwell, Canaan CAS 9679 (Word)	10
28	29	SNOWBIRD Anne Murray, Capitol ST 579	38
29	26	BEST OF ROY CLARK Dot DOS 25986 (Paramount)	13
30	25	BED OF ROSE'S Statler Brothers, Mercury SR 61317	23
31	30	ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460	21
32	31	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4381	32
33	—	ANGEL'S SUNDAY Jim Ed Brown, RCA Victor LSP 4525	1
34	33	MORNING Jim Ed Brown, RCA Victor LSP 4461	21
35	35	ONE MORE TIME Ferlin Husky, Capitol ST 768	4
36	40	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	38
37	37	STEP ASIDE Faron Young, Mercury SR 61337	11
38	38	THE JOHNNY CASH SHOW Columbia KC 30100	32
39	42	SOMETHING ELSE Danny Davis & the Nashville Brass, RCA Victor LSP 5576	13
40	44	HELLO DARLIN' Conway Twitty, Decca DL 75209 (MCA)	52
41	41	EVERYBODY KNOWS Jimmy Dean, RCA Victor LSP 4511	3
42	32	I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME Roy Drusky, Mercury SR 61336	6
43	39	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	74
44	43	FOR THE GOOD TIMES Chet Atkins, RCA Victor LSP 4464	15
45	45	GLEN SHERLEY Mega M31-1006	6

Country Captures City (N.Y.)

NEW YORK — The strongest package country show in more than a decade performed here at Madison Square Garden last week, and an enthusiastic crowd of nearly 20,000 responded in a typically country way.

Not since 1960, when the "Grand Ole Opry" was taken out of Nashville and brought to Carnegie Hall to perform, has there been such a reaction. Show Biz, Inc., the massive syndicated television show firm which packaged this live show, indicated this might touch off a series of such performances. Additionally, there is a strong possibility that a pilot for another television series will be put together from last week's show.

Tremendous handicaps were overcome to bring in the crowd, including the fact that New York now has no major radio station programming country music. WRJZ, the Newark station which served the metropolitan area, has changed its format. New York is the only major city in the U.S. without a country outlet.

The package, in the order of appearance on the show, included Del Reeves, United Artists; Jamie Ryan, Show Biz; Porter Wagoner and Dolly Parton, RCA; Sonny James, Capitol; Faron Young, Mercury; Jim Ed Brown, RCA; Conway Twitty and Loretta Lynn, both Decca. It would have been next to impossible to have brought together a show with any greater variety, or with any more welcome entertainers.

There was not a weak spot in the evening. Reeves covered his range of hit songs from "Girl on the Billboard" to the nearly a cappella version of "Amazing Grace," and turned the audience on at the beginning. Miss Ryan, a young talent on the Show Biz label, performed only two numbers, but showed why she is such a promising performer. Wagoner and Miss Parton are seasoned performers who never put on a bad show. They are completely professional. Sonny James left no doubt why his records consistently go to the top of the charts. His renditions of his hit songs, his showmanship, his ability to work with an audience, all resulted into some of the most spontaneous applause ever heard outside of Nashville. He, as did most of the other acts, closed with a sacred song. Faron Young, admitting he had a tough act to follow, followed it well. His rapport with the audience always is a winner, and he has one of the widest ranges of repertoires of any

entertainer. He covered everything from "Jambalaya" and "Little Green Apples" to "Goin' Steady" and "Make the World Go Away."

Jim Ed Brown, perhaps one of the smoothest of the artists in the field of country music, won his biggest applause when he did his familiar medley of songs made famous by The Browns, the vocal group which included his two sisters, Bonnie and Maxine.

Conway Twitty came on strong with his multitude of chart songs, taking off with "Proud Mary" and ranging through a powerful Hank Williams medley. He, too, commanded the sort of applause that rattled the building.

Finally, and the only regrettable part of the program, was the closing segment by one of the greatest singers of all times, Loretta Lynn. The regret stems from the fact that time was about up, the Garden wanted the place cleared, and Miss Lynn was forced to squeeze her songs into a short period of time. But she did it admirably, and brought Conway Twitty back on for some closing duet numbers. Her finale, "God Bless America Again," was a perfect finish for more than three hours of entertainment. The audience shouted for more.

The show was masterfully hosted by T. Tommy Cutrer, who also is affiliated with Show Biz.

BILL WILLIAMS

Nashville Scene

• Continued from page 34

joined Shot Jackson, Donna Darlene and Jack Calhoun in New Orleans as the latter three played the Fun House. . . . The KBBQ people on the coast had an outstanding basketball bunch for another benefit. Many were helped. . . . David Rogers is back in Nashville recording again, in the process of completing his second Columbia album, and working on another single. He spent two full weeks on the road prior to that time. . . . Leona Williams of Hickory Records has signed a booking contract with Smiley Wilson and Haze Jones at Atlas Artist Agency in Goodlettsville. Her new release will be a surprise to many.

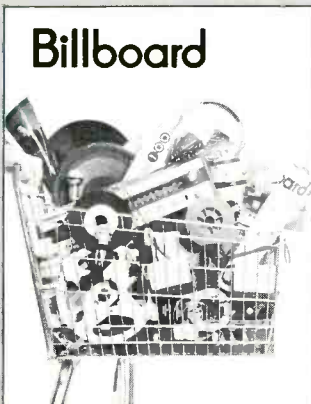
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Wasp Completes 1st LP

TACOMA, Wash.—The Wasp label, headquartered here, has just completed its first LP product, featuring northwest radio-TV personality Chubby Howard.

Over the past several years the company has released many singles, including those by Hank Penny and Tommy Duncan, but this is the initial album product.

Howard cut the LP, an all-instrumental product, in the Wasp studio here with Shot Jackson, a 27-year performer with Roy Acuff on the "Grand Ole Opry." The session was produced by Bill Wiley

and arranged by Gene Breeden, featuring the dobro and steel guitar.

The album contains 12 songs, many of them standards by Bob Willis, and is titled "Nashville Northwest." Liner notes were written by Roy Acuff and Pete Kirby, "Bashful Brother Oswald."

A single also is being released from the album, "I'll Be All Smiles Tonight" and "Maiden's Prayer."

Howard is featured each week on "Country Jamboree," originated at KTVW-TV here, and is a disk jockey at KACE, Puyallup, Wash. Larry Briel is handling national promotion for the country label.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

Brite Star's Pick Hits

- I'm Just Me—Charley Pride (RCA)
- Good Morning Dear—Lois Johnson (MGM)
- Touch Me Jesus—The Glass House (Invictus)
- Who Is Leaving Who—Harold Crosby (NRS)
- I'd Like to Know—Preston-Streeter (New World)
- I've Had a Lot of Dreams—Dick Shuey (Laine)
- The Woman and the Weather—Shields Griggs (Breeze)
- Good Morning Sunshine—Paul Coleman (Pinent)
- Did You Ever—Nancy Sinatra (Reprise)

ALBUM OF THE WEEK:

I'D RATHER BE SORRY—PATTI PAGE (MERCURY)

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Brite Star's Pick Hits

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Billboard TOP 40 Easy Listening

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

Wk. Ago	1	2	3	TITLE—Artist, Label (Dist. Label) (Pub., Lic.)	Weeks On Chart
1	1	1	1	RAINY DAYS AND MONDAYS Carpenters, A&M 1260 (Almo, ASCAP)	6
2	2	5	12	IT'S TOO LATE Carole King, Ode '70 66015 (A&M) (Screen Gems-Columbia, BMI)	5
3	3	3	3	FOLLOW ME Mary Travers, Warner Bros. 7481 (Cherry Lane, ASCAP)	7
4	4	4	4	I'LL MEET YOU HALFWAY Partridge Family, Bell 996 (Screen Gems-Columbia, BMI)	6
5	5	2	2	THE DRUM Bobby Sherman, Metromedia 217 (Wren/Viva, BMI)	7
6	9	15	18	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor 47-9976 (Vector, BMI)	5
7	15	18	—	DON'T PULL YOUR LOVE Hamilton, Joe Frank & Reynolds, Dunhill 4276 (Cents & Pence, BMI)	3
8	13	14	14	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Carly Simon, Elektra 45724 (Quackenbush/Kensho, ASCAP)	8
9	29	—	—	HE'S SO FINE Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI)	2
10	20	28	—	DON'T SAY YOU DON'T REMEMBER Beverly Bremers, Scepter 12300 (Sunbeam, BMI)	3
11	22	31	32	HERE COMES THAT RAINY DAY FEELING AGAIN Fortunes, Capitol 3086 (January, BMI)	4
12	14	17	23	LIGHT SINGS Fifth Dimension, Bell 999 (Sunbeam, BMI)	5
13	8	8	15	LIFE Elvis Presley, RCA Victor 47-9985 (Presley/Last Straw, BMI)	6
14	7	9	11	FLIM FLAM MAN Barbra Streisand, Columbia 4-45384 (Tuna Fish, BMI)	5
15	21	26	39	INDIAN RESERVATION Raiders, Columbia 4-45332 (Acuff-Rose, BMI)	4
16	12	13	17	I DON'T KNOW HOW TO LOVE HIM Helen Reddy, Capitol 3027 (Leeds, ASCAP)	5
17	10	6	5	ME AND YOU AND A DOG NAMED BOO Lobo, Big Tree 112 (Ampex) (Kaiser/Famous/Big Leaf, ASCAP)	11
18	18	19	25	LET ME BE THE ONE Jack Jones, RCA 74-0475 (Almo, ASCAP)	5
19	6	7	7	YOU'RE MY MAN Lynn Anderson, Columbia 4-45356 (Flagship, BMI)	8
20	11	11	8	AND I LOVE YOU SO Bobby Goldsboro, United Artists 50776 (Mayday/Yahweh Tunes, BMI)	7
21	40	—	—	SATURDAY MORNING CONFUSION Bobby Russell, United Artists 50788 (Pix Russ, ASCAP)	2
22	27	33	37	LOVE MEANS (You Never Have to Say You're Sorry) Sounds of Sunshine, Ranwood 896 (Bon Ton, ASCAP)	10
23	—	—	—	TAKE ME HOME COUNTRY ROADS John Denver, RCA 74-0445 (Cherry Lane, ASCAP)	8
24	24	37	—	IT DON'T COME EASY Ringo Starr, Apple 1831 (Startling, BMI)	3
25	25	40	—	NEVER CAN SAY GOODBYE Isaac Hayes, Enterprise 9031 (Stax/Volt) (Jobete, BMI)	3
26	37	—	—	NEVER ENDING SONG OF LOVE Delaney & Bonnie & Friends, Atco 6804 (Metric, BMI)	2
27	—	—	—	IF NOT FOR YOU Olivia Newton-John, Uni 55281 (MCA) (Big Sky, ASCAP)	1
28	35	39	—	SUMMERTIME Herb Alpert & the Tijuana Brass, A&M 1261 (Gershwin/New Dawn, ASCAP)	3
29	31	35	35	NATHAN JONES Supremes, Motown 1182 (Jobete, BMI)	6
30	16	16	19	REACH OUT I'LL BE THERE Diana Ross, Motown 1184 (Jobete, BMI)	7
31	26	28	28	I WON'T MENTION IT AGAIN Ray Price, Columbia 4-45329 (Seaview, BMI)	13
32	—	—	—	DRAGGIN' THE LINE Tommy James, Roulette 7103 (Big Seven, BMI)	1
33	34	34	—	FEELINGS Lettermen, Capitol 3098 (Screen Gems-Columbia, BMI)	3
34	—	—	—	CAN'T FIND THE TIME Rose Colored Glass, Bang 584 (Screen Gems-Columbia, BMI)	5
35	38	—	—	MOZART SYMPHONY NO. 40 IN G MINOR Waldo de los Rios, United Artists 50772 (Morro, BMI)	2
36	33	32	13	ME AND MY ARROW Nilsson, RCA 74-0443 (Dunbar/Golden Syrup, BMI)	15
37	—	—	—	DONE TOO SOON Neil Diamond, Uni 55278 (MCA) (Prophet, ASCAP)	11
38	—	—	—	SUMMER SAND Dawn, Bell 45107 (Pocket Full of Tunes/Saturday, BMI)	1
39	23	24	24	LOVE SONG Vogues, Bell 991 (Razzle Dazzle, BMI)	5
40	—	—	—	SIX WEEKS EVERY SUMMER Vikki Carr, Columbia 4-45403 (Con Brio, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 6/19/71

Classical Music

Japanese Orchestra Forms Union To Fight Low Scales, 'Bad' Conditions

(Courtesy Music Labo)

TOKYO—Claiming low salary and pension scales, bad working conditions and hours, the members of Japan's top symphony orchestra have formed their own union.

Taichi Uemura, chief secretary of the union which represents 114 members of the NHK Philharmonic Orchestra, said the movement was stirred initially in opposition to the low pension scale paid by NHK. He cited, for example, the case in which one member with more than 37 years of service with the orchestra received a pension of only \$7,000 in total upon his retirement in March.

However, according to Uemura, even this small stipend was an improvement over conditions which existed before the beginning of a sketchy labor movement among orchestra members in the mid-60's.

Prior to six years ago, the orchestra paid salaries on an individual basis and recognized no set scale. A sketchy organization of orchestra members pressed NHK to formulate an equitable pay scale. This was done in 1965

and revised in April 1970, giving members an average of 80,000 yen (\$222.22) monthly income.

At present, the new union has agreed to accept the scale dating from last year's revision, but is polling its members and collecting other data and will soon press for further revisions.

The present salary scale is as follows (360 yen equals \$1.00 at official rate): Basic salary (annual) 190,800 yen; Annual Bonus (average) 41,470; Dependent's allowance (annual) a. spouse 12,000, b. per child 6,000; Technical allotment (annual, by class) 302,400 to 1,522,800.

The last category, technical allotment, is paid according to the technical abilities (number of instruments played, etc.) of each musician, in 20 different classes. Thus the pay scale ranges from an average 534,670 yen (\$1,492) annual income for an unmarried member in the lowest technical class to an average 1,755,070 (\$4,875) annual income for an unmarried member in the highest technical class.

This low-income level has forced most members of the orchestra to take on other jobs, often not related to their musical skills. The situation is said to be even worse than it sounds. Moonlighting jobs for members of a busy symphony orchestra in Tokyo are extremely difficult to obtain and keep.

When on tour in other countries, members have complained about long hours, uncomfortable traveling facilities and accommodations, and other bad conditions. The union will ask for special bonuses for overseas tours and better working conditions on tour and at home.

Of the 122 regular members of the orchestra, 114 belong to the new union. It is felt that the success of this organization will inspire other musicians to form and support other new unions within the industry here.

Kunio Oku is executive chairman of the union. He heads an executive board of 13 officers elected in April.

Philips Meet Reviews Past, Looks at Future

NEW YORK—Philips Records took a look at future projects of the classical division and reviewed some of its past performances, at a special meeting held June 6 for regional sales representatives.

At the meeting, held at the Mercury Sound Studios here, samples of forthcoming recordings were presented and the company's conversion plan for Philips product into imports (Billboard, June 12) were outlined by M. Scott Mamepe, Mercury's director of classical product, and by Jules Abramson, national sales manager.

Some of the plans were presented in a tape prepared by Erik Smith of PPI's London a&r staff. In addition to acquainting the sales personnel with new artists, a highlight of the presentation was a sampling of the Tippett opera "The Midsummer Marriage," a three-record set with Colin Davis conducting, to be released soon.

Following the presentation of product, Abramson announced a "nobody loses" incentive contest for regional sales managers. Quotas for the East, South, Midwest and West were drawn on "realistic levels," according to Abramson, depending on the respective degree of classical consumer appeal. A trip to Europe for two is top prize.

During the meeting Charles Fach, director of recorded product, reviewed the pop artist roster, and spoke on the potential of the artists in the light of the company's stature in the contemporary market.

An open discussion followed, stressing the position of Philips in the overall classical market. Miss Mamepe said that the regional men's awareness of the high esteem the company was held in the classical musical world, regarding both artists and repertoire, would stimulate enthusiasm and reflect at the dealer and consumer levels.

Margaret Turner, director of classical publicity, and Mercury regional sales managers Tom Colley, South; George Steiner, West; and Ed Schreiberman, Midwest, were also among those who attended the one-day conference.

Chi Head Shops Stock Classical

• Continued from page 1

cause the small store must often charge higher prices, Meyers said.

Composer Erik Satie's "Velvet Gentleman" and "Through a Looking Glass" (Tutie Camarata's Choral Group) are examples of big-selling product in head shops, said Meyers, a salesman for 13 years.

Classical records are receiving boosts by other means, too. According to Meyers, underground and free form radio programmers are playing more classical works. Another sign of the growth of classical exposure is the recent formation here of a new specialty distributorship which handles lines previously accepted by K.O. Asher, distributor who recently retired. (Billboard, April 3.)

Many large independent record-tape stores and departments have always been successful with classical recordings (Marshall Field, Lyon & Bealy, Discount Records, Korvettes, Rose Discount Records and so forth), Meyers said.

Rose buyer Herman Forst credits the large independent stores' success to the fact that catalog can be stocked in depth. His stores, for example, may carry eight different versions of "1812 Overture" and other warhorse classical titles.

Stores that are racked, of course, are severely limited by square foot space and the concentration on pop chart oriented items and cannot stock classical recordings effectively, Forst pointed out.

Meyers' firm set up a special merchandising plan for opera recordings keyed to the programs of the Chicago Lyric Opera last year. "We educated store personnel, so they knew when a work was being performed. As it worked out, London had all but one of the operas the Lyric performed last season."

He said, however, that classical recordings are often overlooked in the rush for pop music. "We've been very hot with Moody Blues, Englebert Humperdinck and Tom Jones. But I tell our salesmen that unlike popular recordings 'Madame Butterfly' sells year in and year out."

Meyers is aware of the concern about the future of classical music, and mentioned Billboard's article on Chicago Symphony director Georg Solti (Billboard, May

29). But Meyers said: "Solti's Mahler recordings sell like pop albums for us. They are double-pocket too, so you're really talking about a \$12 list package (Rose sells \$5.98 classical disks at \$4.78)."

The most exciting aspect of new exposure for classical music, said Meyers, is the programming of free form stations such as Triad Radio here (WXFM-FM 8-12 p.m. weekdays). This exposure is spreading interest in classical music into colleges and head shops.

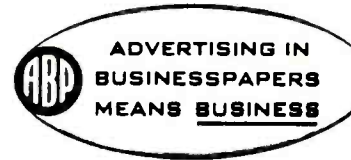
Classical music receives wide exposure on numerous FM stations here. Ray Ferlage, a salesman with K. O. Asher for the past 15 years and who is forming a distributorship, has a radio show on WXFM-FM too.

Classical tapes are yet another new area of exposure, according to Forst. Rose stocks 2,400 titles in open reel (including much classical product) but Forst said cassettes of classical music are growing. "Proportionately, there's more classical product on open reel, but cassettes are really catching on. We plan to stock tape versions of classical titles in the same depth as we do disks. This is the secret of selling classical."

LETTERS, ITEMS ARE WANTED

NEW YORK—The editor welcomes letters of comment by dealers and other readers on matters relevant to the classical trade. News items and features regarding special promotional concepts which may prove useful to other dealers are especially invited.

Material of the greatest general interest will be published. Letters should be addressed to Robert Sobel, Classical Editor, 165 West 46 St., N.Y., N.Y. 10036.



JUNE 19, 1971, BILLBOARD

Wanted: 1000 record/tape dealers who never want to lose a sale. You can be one of them.

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

The Need

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

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

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

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

The Solution

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

How FIND Operates

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

The Deal for Dealers

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

	\$5.98 LP		\$6.95 TAPE	
	If Dealer Sells at . . .		If Dealer Sells at . . .	
	LIST	DISCT.	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 Records Per Week	IF YOU SELL AT LIST				IF YOU SELL AT DISCOUNT			
	You Chge. Per Week	You Pay 44% off list	Your Weekly Profit	Your Annual Profit	You Chge. Per Week	You Pay 44% off list	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: _____

Jukebox programming

Controversial Disks Spin Jukeboxes

• Continued from page 1

Music Co. The recording mentions marijuana.

Sensitivity is not limited to drug-oriented lyrics. "Timothy," which has a connotation of cannibalism, has been controversial. Many business places have asked to have it

KNOW PATRONS

ST. JOSEPH, Mo.—Jukebox programmers must be careful about potentially troublesome recordings in business places attracting a wide range of age groups, according to Wayne Taylor here. Bowling alleys and pizza huts are examples.

"In locations such as bowling alleys and pizza huts, we must be extra careful to weed out any records that might offend customers," he said. "Take the father who comes in with his 12-year-old daughter. If an off-color record is played on the machine, there's a good chance the father will flare up at the location management."

"Some of the more popular groups are turning out some raw stuff. These records are completely out for us in a location where families visit."

As with other programmers checked, it comes down to an individual judgment on each record. Often a balanced programming fare is essential. He said in the bowling alley or pizza hut location, the firm programmed "One Toke Over the Line" for the young people and Herb Alpert's "Maltese Melody" for the adults—as just two examples.

2-Week Trial Offer Opens Hard-to-Get Jukebox Stops

By GRIER LOWRY

ST. JOSEPH, Mo.—Offering the location all income from the jukebox for a two-week trial period has been an effective method for opening new locations for Melody Music Co. here. Careful attention to the programming such a new location might respond to is equally important.

Founder Bill Taylor, and his son, Wayne, a partner in the 30-year-old firm, have found the trial plan especially effective now that many types of public locations cater to people at counters with seats or at tables.

"In 24-hour restaurants, taverns and bowling alleys," said Bill Taylor, "we can do a lot of good and knock down a lot of arguments with the two-week test deal. You have the owner who just doesn't feel a jukebox will make enough money to fool with. Then you have the location owner who is against a jukebox on the grounds it will be a nuisance, encouraging customers to sit around without spending money. This is particularly true in businesses such as drive-ins that cater to teen-agers."

"But we've made a lot of converts with our plan. The idea of testing a machine and realizing the entire income for the test period has impact with these skeptics," the operator said. "We've demonstrated to them how profitable a box can be and once they sample the extra income they wouldn't miss it for anything."

Melody Music has a varied mix of locations but is particularly strong in bowling alleys, has all the Pizza Huts in town, and is also in drive-ins and other types of restaurants and taverns. The coverage extends 50 miles in each direction from the city.

Wayne Taylor, the programmer, leans heavily on Davidson's One-

removed from jukeboxes (it left the "Hot 100" June 5), but TAC Amusement programmer Henry Holzenthal in New Orleans said: "I wish I had bought more of it." Other programmers said it is still playing well.

Typical of programmers' comments, Holzenthal said: "People talk one way on the street corner, but I guess they're not supposed to talk that way on recordings. But people want to talk that way on recordings. I don't know what people are trying to prove by examining lyrics. We have always had lyrics that imply different things."

In Denver, Apollo Stereo programmer Ralph Ludi had trouble

BIG SELLERS

Party 45s: 'No Bad Language'

NEW HAVEN, Mich.—It's not unusual for an adult jukebox party single to sell in excess of 100,000 copies, according to Larry Lick, president, Music City Dist. here. He said that one reason his firm has had no censorship problems with its line of records is that they are all based on double entendre and contain no bad language.

Music City, also a big producer of polka type recordings, is at least straightforward about its party line—it's called Trash Records. Lick has even had Star Title Strip Co. of Pittsburgh design special strips with a picture of a garbage can.

Other labels for party singles his firm produces are Lusty, Party and Funny.

Lick notes that the popularity of recordings such as "Silent George" reflect the growing liberal

with "Mercedes Benz" by Janis Joplin. "Bartenders said it was too frantic." But he is programming an anti-drug recording of "Janis Won't Be Here Anymore" by local artist Randy Lloyd on Daybreak Records.

Kenosha, Wis., programmer Gordon Larson is still riding "Love at First Sight" by the 101 Strings, which has been on his boxes almost a year. It's a cover of the steamy "Je T'Aime," originally on Mercury. The disk received no airplay in Wisconsin. "One bar asked for it and it's been going ever since," Larson said. "If we don't supply people with the recordings they want, someone else will."

tastes of the public and said that actually this record was part of a number of such titles that sold "under the counter" in the '30s and '40s. "Only now, we don't have to sell them under the counter."

Trash releases have been such items as "Fishing Trip," "Golf Game," "Baseball Game" and "Pool Game." He said the firm tries to produce one a month.

Another big title was "Two Old Maids." He said: "We had one-stops routinely order 2,000 a week on it."

Actually, most of the firm's titles are now steady sellers and Lick said he really needs something dramatically new. There are areas here and there, however, where even older titles are selling in large quantities.

He agreed that jukebox programmers should be careful in spotting certain titles on jukeboxes where all age people are present—such as a 24-hour diner. "But some programmers have used the records in such places," he said.

Mostly, the recordings are used in taverns.

'Censor' Role Tough in Campus Jukebox Stops

By EARL PAIGE

MADISON, Wis.—Increasingly, jukebox programmers such as Mrs. Pat Schwartz here, must consider the sensitive nature of lyrics.

Programmer at Modern Specialty Co. here, Mrs. Schwartz is in an unusual focal position. On the one hand, she has developed a rapport with top 40 station WISM, and is therefore conscious of that station's concern now that the Federal Communications Commission has shown interest in what radio stations broadcast. On the other hand, Mrs. Schwartz programs jukeboxes in campus locations where if she doesn't buy a recording such as "Ballad of John & Yoko Ono" the location will—demanding that it be put on the box.

Making the situation even more interesting, she said, is the fact that she has children ages 10, 12, 15 and 17.

"I was typing some extra title strips for 'Brown Sugar' (Rolling Stones) the other day and kept seeing this word 'bitch' roll over my typewriter ('Bitch' is the flip side). This is a word I won't allow my children to use, and yet here it is the flip side of the number one record on the Billboard 'Hot 100.'"

"Actually, considering the age spread of my children they make a pretty interesting review panel for me," she said. "My oldest can see a restricted movie if he wants to—but not my 10-year-old. And this is about the way it is in choosing records for locations. You have to use common sense and a sort of gut feeling for what you think is right."

Mrs. Schwartz said she didn't like the feeling of having to act as a censor of what people hear come out of a jukebox. She thought for several beats when asked about her opinion of the jukebox as a "broadcast medium."

In one sense, she agreed, the

patron does pay for the song he hears, which is a different decision from turning a radio dial. But in another sense, if the jukebox is situated in a public place catering to various age brackets and social levels—say an ice cream parlor or a 24-hour dinner—there is the broadcast aspect to consider.

She has backed away from certain records that had considerations other than drug oriented lyrics or possibly sensitive lyrics from a standpoint of profanity. "Battle Hymn of Lt. Calley" is an example.

"This was a horrible record to begin with. I only bought three. And my philosophy was to use it only where the owner of the business—not the bartender or waitresses—wanted it on the box. I even called some who asked our route men for it and asked the owner if he knew what it was about. One said bring it and he would try it. We took it off the next week."

Sometimes she is guided by WISM's reservations about a recording. For example, "Timothy," a song concerning cannibalism, was rejected by the station and Mrs. Schwartz also rejected it.

But she's worried, as are many others, that stations will become so overly concerned about some lyrics (especially drug oriented) that they will fail to program anti-drug songs. She mentioned "Snowblind Friend," by Steppenwolf.

"I think some radio programmers took one listen and decided to stay away from it—but this record actually makes a case against using drugs."

Mrs. Schwartz also has the prob-

(Continued on page 40)

Coin Machine World

FLORIDA

The Florida Amusement & Music Association board is planning to meet with the board of the vendors group, the Florida Automatic Merchandising Council, to explore a "combined, mutual or reorganized state group." FAMA's 1971 convention, however, will be strictly limited to jukeboxes and games. Other subjects covered in a recent FAMA board meeting: the rise of direct to location sales and FAMA's concern over lengthy recordings.

MISSOURI

Davidson One-Stop owner Leroy Davidson expected a crowd of over 100 operators from several states to a meeting June 8 of the Missouri Coin Machine Council. Davidson said the Kansas City, Mo. mayor's office would attend and that Davidson's is donating a

(Continued on page 40)

BYPASS 'CALLEY'

CHICAGO—"The Battle Hymn of Lt. Calley" was one of the most mentioned recordings when jukebox programmers were polled about controversial disks.

The disk's lyrics focused on the Vietnam War. Most stayed away from it or programmed it on a request-only basis. "We were stuck on a lot of title strips on that one," moaned Star Title Strip general manager William Miller.

JUNE 19, 1971, BILLBOARD

Struve Branches Stock Little LP's; New Headquarters

By JOHN SIPPPEL

LOS ANGELES—Struve Dist., the Seeburg wholesaler, is handling Little LP's in three of its branch operations and has just moved its main facility here to larger quarters at 2225 W. Pico Blvd. from its former space at 1403 W. Pico Blvd. Leo Simone,

sales manager of the Seeburg distributing subsidiary, said the move was required because of need for more showroom space. Present quarters offer 8,000 square feet of exhibit room, doubling the old quarter's space. Total working space in the new site is 22,000 square feet, an increase of 8,000 square feet.

Larger amount of new equipment which Struve is representing exclusively necessitated the greater exhibit space, Simone said. Struve now represents Seeburg, Williams, United, Allied, Magic Chef micro ovens, Delta and U.S. coin-operated pool tables, Choice Vend can vendors, Panasonic closed circuit TV for security purposes and National Change makers.

Struve here and in Phoenix and Denver is handling the full line of over 50 different Little LP titles released by Gold-More and Little LP's unlimited. Simone does the buying for Los Angeles and Phoenix, while Jim Phillips, manager of the Denver outlet, buys for his branch.

Struve held open house June 7.

Three, Not 'Free'

ARLINGTON HEIGHTS, Ill.—A portion of a story on two for a quarter jukebox play pricing was garbled in transmission. A & H Entertainer's Wayne Hesch said he would like to see jukeboxes set at three for a quarter during dull periods—not on free play.



JUKEBOX programmer Wayne Taylor (left) and his father, William, go over "Hot 100" prior to programming a trial period jukebox. The partners allow the location to have all receipts during a two-week period, as a method of getting boxes in business places that otherwise do not want a jukebox.

Stop, in Kansas City, Mo., for help in selecting records on his every-other-Monday half-day visits. He says he may buy \$300 worth of records one time and only \$100 the next, depending on what merchandise is available. Location requests play a big role in making selections. He also uses the charts to spot any new title by an artist he knows and asks to hear it played at the one-stop.

"Often, one of our teen locations will report that their young customers would like to have some brand-new hard rock stuff we don't have," said Taylor. "So we go to Harold Hassler at the one-stop and ask him for some new teen records and he can always bring out some for us to check out."

"Folk-rock is popular at our Pizza Hut locations," he said, "but many of our teen-locations are leaning toward ballads such as 'Follow Me' by Mary Travis and Sammi Smith's 'Help Me Make It Through the Night.'"

"We always shoot for a high percentage of cover, or general records," he disclosed, "simply because we have a good many locations that can handle them. More of our teen locations now request country hits such as 'One Toke Over the Line.'"

The St. Joseph programmer says bowling alleys require a balanced selection of records because of the varied nature of their clientele. In early evenings the bowling alley lounge attracts older bowlers who want to relax and prefer easy listening records. Later, young kids start drifting in to dance and for them the rock records—Steppenwolf, Rare Earth and Chicago—are in order.

The St. Joseph, Mo., programmer feels the surging interest in old

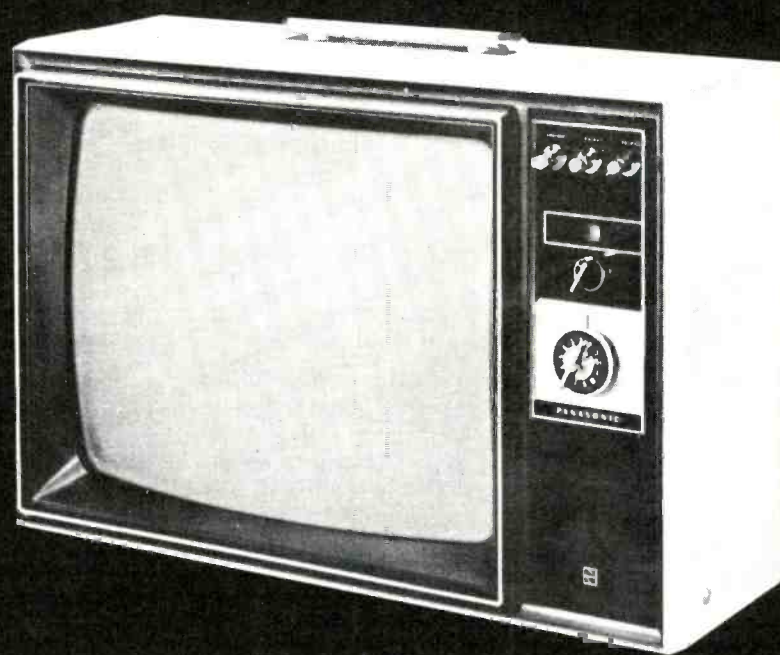
(Continued on page 40)

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• Continued from page 38

favorites may be a case of overkill. He's buying only a small percentage of oldies, finding that in many cases customer requests at locations are merely due to a temporary wave of nostalgia. When the mood passes the customer forgets he ever requested a record.

"Because a patron and his wife danced to 'Wang Wang Blues' by Henry Busse he decides he'd like to hear it again. We put it on the machine and the record sits there without collecting any income. The same thing happens to requests we get for records by the Ames Brothers."

Transient trade is light in the area which means Melody Music must keep funneling fresh selections on most machines to keep up

the play of repeat customers. Boxes at most locations are changed once weekly, ordinarily five records per unit are changed.

A few years back, all machines in the area were set at three plays for 25¢. Then, as result of a campaign initiated by Melody Music, locations went up to two for 25¢ and the change produced a 20 percent pickup in revenue at most locations.

Many of the company's locations feature combination jukebox and novelty machine setups. In these, the operators attempt to avoid what they term the "heavy arcade look," which means jamming 10 or 12 machines in a small area. Wayne Taylor feels that three or four carefully chosen novelty units with a jukebox limits the arcade look. And a few outstanding machines, keyed to a location's patronage, can do as much business or more than a varied mixture of different units, he has found.



WAYNE TAYLOR ready to check locations in neatly decorated truck.

Programmer's 'Censor' Role Big Challenge

• Continued from page 38

lem of pleasing business places with two owners.

"We have one stop where the young son keeps requesting acid and really heavy rock. His father wants Frank Sinatra and Dean Martin. We take in the easy listening stuff and the son calls back completely irate. Finally, we just had a nice long talk with the father. The easy listening things just were not playing in the stop.

"We're not a charity organization," she said of Modern Specialty. "My job is to make money with music." At the same time, the firm is also selling service. She said there are just many, many considerations jukebox programmers must make.

On many occasions, she said she felt here decisions were really gutsy. Especially in regard to programming the college stops.

One of the more interesting cases was with the recording "I Wonder if Canada's Cold." It concerned draft dodging. "To make it worse, the recording was on the Poppy label, and poppy has a drug connotation.

"Here's a record that the straight people could become very angry about, and yet I did use it in the college places and it did very well."

Finally, there is the one consideration jukebox programmers have that is not shared by radio programmers. If Mrs. Schwartz takes a chance on a record, it means she has purchased it, perhaps in heavy quantity. She has laid out hard cash. Thus, her considerations take on still other aspects that add up to a very responsible job.

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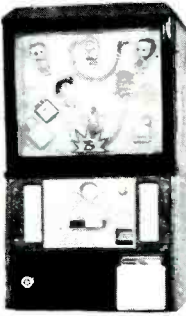
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Peanuts, Jumbo	.52
Spanish Peanuts	.37
Mixed Nuts	.67
Baby Chicks, 25-Lb. Ctn.	9.65
Rainbow Peanuts	.32
Bridge Mix	.32
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M	.60
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Coin Machine World

• Continued from page 38

check to the Kansas City Philharmonic. He said he hosted the meeting because he wants to see the Missouri group "become as strong as the Nebraska organization and others."

HONOR PARKOFF

Meyer C. Parkoff, prominent Seeburg distributor and head of Atlantic New York Corp., was honored by Congregation Beth Shalom, Lawrence, N.Y., June 6. Parkoff served as president of the Congregation for three years.



ROWE International marketing-distribution vice president Joe Barton, Banner Specialty's vice president Jim Ginsburg, president Albert Rodstein and vice president Marc Rodstein (left to right) pose after announcing Banner will handle Rowe products in the Philadelphia-Washington-Baltimore area. Banner, which for 10 years has handled Rowe at its Pittsburgh office, is headquartered in Philadelphia where David Rosen, Inc., had been the Rowe wholesaler.



SAN ANTONIO Rock-Ola distributor ALLCOIN has moved into the above facility at 1811 S. Alamo offering 16,000 square feet of space. The firm's former building was destroyed by fire early this year. President Malcolm Gildart and general manager Dan Perrotta plan an open house soon.

What's Playing?

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

Denver; Country Location

Ralph Ludi, programmer, Apollo Stereo Music Co.



Current releases:

"One More Time," Ferlin Husky, Capitol 3069;
"Sunday Morning Christian," Harlan Howard, Nugget 1058;
"When You're Hot, You're Hot," Jerry Reed, RCA 9976;
"You're My Man," Lynn Anderson, Columbia 45356.

Fertile, Minn.; Country Location

Duane Knutson, programmer, Automatic Sales Co.



Current releases:

"Here Come the Elephants," Johnny Bond, Starday 916;
"How Much More Can She Stand," Conway Twitty, Decca 32801;
"You're My Man," Lynn Anderson, Columbia 45356.

Oldie:

"Slow Poke," Pee Wee King.

Manhattan, Kan.; Teen Location

Judy Weidner, programmer, Bird Music Co.



Current releases:

"Signs," Five Man, Lionel 3213;
"Take Me Home, Country Roads," John Denver with Fat City, RCA 0445;
"Get It On," Chase, Epic 10738.

Oldies:

"One Toke Over the Line," Brewer & Shipley;
"Badge," Cream.

Milwaukee; Soul Location

Cliff Cotrell, programmer, Mitchell Novelty Co.



Current releases:

"Mr. Big Stuff," Jean Knight, Stax 0088;
"It's a Sad Thing," Ollie Nightingale, Memphis 104;
"Ten and Two (Take This Woman Off the Corner)," Gene Chandler & Jerry Butler, Mercury 73195.

New Orleans; Soul Location

John Elms, Jr., operator; Henry Holzenthal, programmer; TAC Amusement Co.



Current releases:

"Mr. Big Stuff," Jean Knight, Stax 0088;
"Until Then I'll Suffer," Barbara Lynn, Jet Stream 804;
"I Don't Want to Do Wrong," Gladys Knight & the Pips, Soul 35083.

Osceola, Iowa; Easy Listening Location

Jack Jeffreys, programmer, Jeffrey's Amusement Co.



Current releases:

"Rainy Days & Mondays," Carpenters, A&M 1260;
"Put Your Hand in the Hand," Ocean, Kama Sutra 519;
"Indian Reservation," Raiders, Columbia 4-45332;

Oldies:

"Java," Al Hirt;
"It's Magic," Doris Day.

Philadelphia, Pa.; Campus Location

Arnold Fabricant, programmer, Amuse-A-Mat Corp.



Current releases:

"Bridge Over Troubled Water, Aretha Franklin, Atlantic 2796;
"Superstar," Murray Head, Decca 732603;
"Joy to the World," 3 Dog Night, Dunhill 4272;

Oldies:

"Great Pretender," Platters;
"Then You Can Tell Me Goodbye," Casino's.

Sumter, S.C.; Teen Location

B. T. Barwick, operator; Bobby B. Bruton, programmer, Sumter Music Co.



Current releases:

"Brown Sugar," Rolling Stones, Rolling Stones 19100;
"Want Ads," The Honey Cone, Hot Wax 7011;
"Right on the Tip of My Tongue," Brenda & Tabulations, Top and Bottom 407;

Oldies:

"Sea Cruise," Johnny Rivers, United Artists 50778.

Sussex, Wis.; Campus Location

Larry Von Rueden, programmer, Suburban Vending Co., Inc.



Current releases:

"It's Too Late," Carole King, Ode 66032;
"Double Barrel," Dave & Ansil Collins, Big Tree BT 115;
"That's The Way I've Always Heard It Should Be," Carly Simon, Elektra 45724-B.

Toms River, N.J.; Campus Location

Anthony Storino, programmer, S & S Amusement Co.



Current releases:

"It's Too Late," Carole King, Ode 66015;
"Chick-A-Boom," Daddy Dewdrop, Sunflower 1770;
"Sooner or Later," Grass Roots, Dunhill 4279.

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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.

- INDIAN RESERVATION . . . Raiders, Columbia
- WHEN YOU'RE HOT, YOU'RE HOT . . . Jerry Reed, RCA
- DON'T PULL YOUR LOVE . . . Hamilton, Joe Frank & Reynolds, Dunhill
- SHE'S NOT JUST ANOTHER WOMAN . . . 8th Day, Invictus (Capitol)
- YOU'VE GOT A FRIEND . . . James Taylor, Warner Bros.
- MR. BIG STUFF . . . Jean Knight, Stax
- HERE COMES THAT RAINY DAY FEELING AGAIN . . . Fortunes, Capitol
- I DON'T WANNA DO WRONG . . . Gladys Knight & the Pips, Soul (Motown)
- SOONER OR LATER . . . Grass Roots, Dunhill
- NEVER ENDING SONG OF LOVE . . . Delaney & Bonnie & Friends, Atco
- GET IT ON . . . Chase, Epic (CBS)
- DOUBLE BARREL . . . Dave & Ansil Collins, Big Tree (Ampex)
- YOU GOTTA HAVE LOVE IN YOUR HEART . . . Supremes & Four Tops, Motown
- DRAGGIN' THE LINE . . . Tommy James, Roulette
- SUMMER SAND . . . Dawn, Bell
- CHANGE PARTNERS . . . Stephen Stills, Atlantic
- RAINY JANE . . . Davy Jones, Bell
- WILD HORSES . . . Rolling Stones, Rolling Stones (Atco)

ACTION Records

NATIONAL BREAKOUTS

SINGLES

There are no national breakouts this week.

ALBUMS

- GRAHAM NASH . . . Songs for Beginners, Atlantic SD 7204
- ROD STEWART . . . Every Picture Tells a Story, Mercury SRM 1-609
- BURT BACHARACH . . . Close to You/One Less Bell to Answer, A&M SP 3501
- RAIDERS . . . Indian Reservation, Columbia C 30768

REGIONAL BREAKOUTS

SINGLES

- BEGINNINGS . . . Chicago, Columbia 4-45417 (Aurelius, BMI) (PHILADELPHIA)
- HE'S SO FINE . . . Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI) (CLEVELAND)
- I'M SORRY I ANSWERED THE PHONE . . . Mills Brothers, Paramount 0095 (TRO-Dartmouth, ASCAP) (NEW ORLEANS)
- LOVE SONG . . . Vogues, Bell 991 (Razzle Dazzle, BMI) (PITTSBURGH)

ALBUMS

- GLENN SHERLEY . . . Mega M31-1006 (ATLANTA)
- CHUCK MANGIONE . . . Friends & Love, Mercury SRM 2-800 (DALLAS-FORT WORTH)

Bubbling Under The HOT 100

- 101. MOON SHADOW . . . Cat Stevens, A&M 1265
- 102. HILL WHERE THE LORD HIDES . . . Chuck Mangione, Mercury 73208
- 103. I LOVE YOU LADY DAWN . . . Bells, Polydor 15027
- 104. HOT LOVE . . . T. Rex, Reprise 1006
- 105. I WANT TO TAKE YOU HIGHER . . . Kool & the Gang, De-Lite 540
- 106. RUBY (Are You Mad) . . . Buck Owens & His Buckaroos, Capitol 3096
- 107. DON'T SAY YOU DON'T REMEMBER . . . Beverly Bremers, Scepter 12300
- 108. SUSPICIOUS MINDS . . . Dee Dee Warwick, Atco 6810
- 109. HOW CAN YOU MEND A BROKEN HEART . . . Bee Gees, Atco 6824
- 110. SOUND OF SILENCE . . . Peaches & Herb, Columbia 4-45386
- 111. THE PREACHER, Part 2 . . . Bobby Womack, United Artists 50773
- 112. WE'RE ALL GOIN' HOME . . . Bobby Bloom, MGM 14246
- 113. IT'S SO HARD TO SAY GOODBYE . . . Eddie Kendricks, Tamla 54203 (Motown)
- 114. SUMMERTIME . . . Herb Alpert & the Tijuana Brass, A&M 1261
- 115. THAT'S HOW IT FEELS . . . Moments 5024 (All Platinum)
- 116. ARE YOU LONELY? . . . Sisters Love, A&M 1259
- 117. I'VE GOT A RIGHT TO CRY . . . Hank Williams Jr. with the Mike Curb Congregation, MGM 14240
- 118. LOVE SONG . . . Vogues, Bell 991
- 119. ONLY ONE SONG . . . Sha Na Na, Kama Sutra 522 (Buddah)
- 120. YOUR LOVE IS SO DOGGONE GOOD . . . Whispers, Janus 150
- 121. IT WON'T HURT TO TRY IT . . . Tony Scotti, Sunflower 109 (MGM)

(Continued on page 45)

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
106

LAST WEEK
96

*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

CHICAGO—BEGINNING/COLOUR MY WORLD (2:59)

(Prod. James William Guercio) (Writers: Lamm/Pankow) (Aurelius, BMI)—With "Lowdown" still on the Hot 100, group breaks out with two LP cuts. First from the "Chicago Transit Authority" LP is a heavy swinger while the flip, culled from the "Chicago" LP, is a ballad winner. Either side or both have the power to pull it into the teens. Columbia 4-45417

SMOKEY ROBINSON & THE MIRACLES—CRAZY ABOUT THE LA LA LA (2:57)

(Prod. "Smokey," Henry Cosby, Terry Jackson) (Writer: Robinson) (Jobete, BMI)—Smokey follows hit Top 20 smash "I Don't Blame You At All" with a clever swinger that will fast top that sales and chart action. Flip: (No Information Available). Tamla 54206 (Motown)

B.J. THOMAS—MIGHTY CLOUDS OF JOY (2:56)

(Prod. Buddy Buie & Steve Tyrell) (Writers: Buie-Nix) (Low-Sal, BMI)—Thomas follows "No Love at All" with one of his most exciting disks ever with this blockbuster gospel-rock item that he belts for all its worth. This one should go all the way. Flip: (No Information Available). Scepter 12320

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

DOORS—RIDERS ON THE STORM (4:35)

(Prod. Bruce Botnick & the Doors) (Writers: Doors) (Doors, ASCAP)—The Doors follow "Love You Madly" with a heavy funky beat rhythm item with much of the sales and chart potential of their recent smash. Flip: "Changeling" (3:27) (Doors, ASCAP). Elektra 45738

BROTHERHOOD OF MAN—YOU AND I (2:52)

(Prod. Tony Hiller) (Writer: Hiller) (Burlington/Hiller, ASCAP)—Group has more of the flavor of their super hit "United We Stand" in this smooth folk rock ballad with another heavy vocal workout. Will prove a big chart winner. Flip: "Sing in the Sunshine" (2:09) (Felsted, BMI). Deram 85077 (London)

TYRONE DAVIS—ONE-WAY TICKET (2:23)

(Prod. Willie Henderson) (Writers: Moore-Daniels) (Julio/Brian, BMI)—This driving blues swinger is a dynamite followup to his "Could I Forget You" with heavier sales and chart potency. . . soul and pop. Flip: (No Information Available). Dakar 624 (Cotillion)

SOUTHERN COMFORT—I SURE LIKE YOUR SMILE (2:26)

(Prod. Southern Comfort) (Writer: Barnwell) (September, ASCAP)—The Comfort with Ian Matthews rode high on the Hot 100 with "Woodstock." With the split, the Comfort moves to Capitol with a happy rhythm item, country flavored and loaded with Top 40 radio and Hot 100 potential. Flip: "Return to Frog City" (2:45) (September, ASCAP). Capitol 3133

BILLY JOE ROYAL—POOR LITTLE PEARL (2:37)

(Prod. Tokens/David Appel) (Writer: Davis) (Songpainter, BMI)—Pulsating bubblegum swinging treatment of Mac Davis material comes off strong by Royal for a heavy chart winner. Flip: "The Lady Lives on Love" (2:04) (Tridem, ASCAP). Columbia 4-45406

KLOWNS—FLOWER IN MY GARDEN (2:50)

(Prod. Jeff Barry) (Writers: Barry-Slavin-Soles) (Heiress/Klowns, BMI)—Producer Jeff Barry's TV group made a chart dent last year with "Lady Love." This infectious rhythm number, loaded with Top 40 potency, could easily prove a summertime monster. Flip: "I Don't Believe in Magic" (2:40) (Top Floor/Trapeze, ASCAP). RCA 74-0485

RALPH McTELL—STREETS OF LONDON (4:30)

(Prod. Gus Dudgeon) (Writer: McTell) (TRO-Andover, ASCAP)—Newcomer to these shores struck it big in his appearance at the Isle of Wight last summer. The British composer-performer, in his Paramount debut, offers strong folk ballad and he could easily prove another Taylor or Lightfoot for the future. Flip: "Bright & Beautiful Things" (1:51) (TRO-Andover, ASCAP). Paramount 0096

NEW CHRISTY MINSTRELS—YOU ARE ALWAYS ON MY MIND (2:25)

(Prod. TOM Prod.) (Writer: Romeo) (Screen Gems-Columbia, BMI)—The Christys come up with one of their most commercial entries of late with this strong Tony Romeo rock ballad loaded with Top 40, MOR and Hot 100 potential. Flip: (No Information Available). Gregar 71-0109 (RCA)

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

JACKIE DeSHANNON—Keep Me Warm (2:20) (Prod. Jackie DeShannon, Eric Malamud, John Palladino) (Writer: Christopher) (Tree, BMI)—In her move to the label, the stylist comes up with a strong commercial ballad, cut from her forthcoming LP, "Songs." Strong performance. Capitol 3130

PAUL DAVIS—When My Little Girl Is Smiling (3:14) (Writers: Goffin-King) (Screen Gems-Columbia, BMI)—The Carol King-Gerry Goffin rhythm item from the past is updated by Davis and offers much of that "Little Bit of Soap" Top 40 potential. Bang 587

JOY OF COOKING—Hush (2:43) (Prod. John Palladino) (Writer: trad/arr. Garthwaite-Brown) (Red Shoes, ASCAP)—Rockin' gospel item serves as a strong followup to their recent "Brownsville" chart hit. Capitol 3232

WHITE PLAINS—Where You Are a King (2:48) (Prod. Roger Greenaway) (Writers: Hill-Hill) (Maribus, BMI)—New approach for the "My Baby Loves Lovin'" group is this plaintive folk styled ballad with the potential to make a hefty chart dent. Deram 85076 (London)

RITA COOLIDGE—I Believe In You (3:10) (Prod. David Anderle) (Writer: Young) (Broken Arrow/Cotillion, BMI)—By far, one of the tastiest performance of the week is this exceptional vocal workout of the Neil Young ballad. Could prove a left field giant. A&M 1271

TONY BENNETT—More and More (3:04) (Prod. Teo Macero) (Writers: Distel-Allen) (Paris, ASCAP)—Top Sasha Distel ballad is given a super Bennett performance. . . a must for MOR with sales potential that could swing it through Top 40. Columbia 4-45411

CARESS ME PRETTY MUSIC—Mike Reilly/Dewey Martin and Medicine Ball (2:45/2:56) (Prod. Richard Landis/Toxey French) (Writer: O'Day) (Wren/Viva, BMI)—Two totally different readings of the infectious and clever rhythm number. First by that "1927 Kansas City" guy with MMR and Top 40 appeal. Then a Top 40, FM-oriented reading by the former member of the Buffalo Springfield. Paramount 0103/RCA 74-0489

CISSY HOUSTON—Darling Take Me Back I'm Sorry (2:47) (Prod. Bob Finiz) (Writer: Weiss) (Murbo, BMI)—Dynamite performance of the Larry Weiss ballad material, a past hit for Lenny Welch. Strong soul and pop possibilities. Janus 159

JOHN ROWLES—Since I Fell For You (2:51) (Prod. Tom Catalano) (Writer: Johnson) (Warner Bros./Seven Arts, ASCAP)—Another past hit for Lenny Welch serves as strong ballad material for Rowles to follow his chart winner, "Cheryle Moana Marie." Kapp 2131

LITTLE ANTHONY AND THE IMPERIALS—Father, Father (3:29) (Prod. Anthony Goudine, Kenny Seymour & Clarence Collins) (Writers: Goudine-Seymour) (Judant/My, BMI)—Group moves to Janus with a compelling and driving ballad, a strong lyric line and performance. Much Hot 100 and soul chart potential here. Janus 160

HEADS, HANDS & FEET—Look at the World It's Changing (3:05) (Prod. Tony Colton) (Writers: Colton-Smith) (Sound Is Now, BMI)—Potent British group with their debut single, a cut from their new LP. Rock ballad material with a super vocal workout and lead singer offer much for the Hot 100. Capitol 3124

STAPLE SINGERS—For What It's Worth (2:25) (Prod. Billy Sherrill) (Writer: Stills) (Ten East/Cotillion/Springalo, BMI)—Staples rode high with their Stax outing "Heavy Makes You Happy." This fine Epic reissue is also a strong entry for both pop and soul. Epic 5-10742 (CBS)

KYLE—The Reason (3:12) (Prod. Artie Ripp) (Writer: Kyle) (Layne, ASCAP)—From the debut LP comes a heavy cut in this strong ballad material with an equally strong performance that should come through Top 40 radio with impact. Paramount 0100

BRUCE RUFFIN—Rain (2:20) (Prod. Herman Chin-Loy & Bruce Anthony) (Writers: Feliciano-Feliciano) (Johi, BMI)—This one went Top 20 on the British chart and is a strong commercial item for this market. The infectious Jose Feliciano rhythm material is well done. Ampex 11023

AUDIENCE—Indian Summer (3:14) (Writers: Werth-Williams) (R&M, ASCAP)—Wild rock ballad with a super performance is loaded with chart possibilities. Elektra 45732

JOHNNY K. WILEY—Mud Island (2:56) (Prod. Betty Burger) (Writers: Weiss-Unobsky) (Screen Gems-Columbia, BMI)—Blues swinger with a heavy vocal workout offers much Top 40 play, sales and chart potential. Epic 5-10747 (CBS)

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

JEANNIE C. RILEY—GOOD ENOUGH TO BE YOUR WIFE (2:39)

(Prod. Shelby S. Singleton Jr.) (Writer: Murphy) (Belwin-Mills, ASCAP)—Followup to her Top 40 winner, "Oh Singer" is a clever rhythm ballad with equal chart and sales potential. Flip: (No information Available). Plantation 75 (SSS)

TOMMY CASH—I'M GONNA WRITE A SONG (2:24)

(Prod. Glenn Sutton) (Writers: Sutton) (Flagship, BMI)—Glenn Sutton penned this top happy rhythm item and Cash sings it for all it's worth. A jukebox must, this beauty will fast top his "So This Is Love" smash. Pop appeal as well. Flip: (No Information Available). Epic 5-10756 (CBS)

SKEETER DAVIS—LOVE TAKES A LOT OF MY TIME (2:49)

(Prod. Ronny Light) (Writer: Light) (Crestmoor, BMI)—The followup to "Bus Fare to Kentucky" is an exceptional Ronny Light rhythm ballad with a performance to match. Has that Top 10 sound. Flip: "Love, Love, Love" (2:15) (Crestmoor, BMI). RCA 47-9997

SUSAN RAYE—PITTY, PITTY, PATTY (2:19)

(Prod. Earl Ball) (Writer: Morris) (Blue Book, BMI)—The recent "L.A. International Airport" put her right in the top 10 country and made a strong pop chart dent as well. This infectious clever rhythm item offers all of that potency and more. Flip: "I'll Be Gone" (2:21) (Blue Book, BMI). Capitol 3129

DEL REEVES—THE PHILADELPHIA FILLIES (2:12)

(Prod. Scott Turner) (Writer: Mundy) (Auff-Rose, BMI)—Reeves follows his "Working Like the Devil" with a powerhouse clever rhythm item that will soar the charts with sales impact. Flip: "Belles of Broadway" (2:05) (Unart/Reaction, BMI). United Artists 50802

CHARLIE RICH—A WOMAN LEFT LONELY (3:15)

(Prod. Billy Sherrill) (Writers: Penn-Oldham) (Equinox/Dan Penn/Central Star, BMI)—With equal potential for pop and country this ballad performance, one of Rich's finest, will hit country hard and move right over pop, MOR and Top 40 in short order. Flip: (No information Available). Epic 5-10745 (CBS)

JEANNIE SEELY—YOU DON'T UNDERSTAND HIM LIKE I DO (2:25)

(Writer: DeShannon-Newman) (Metric, BMI)—From the pen of Jackie DeShannon and Randy Newman comes a compelling ballad delivered by the heart and soul stylist in the winning way of another "Don't Touch Me" smash for her. Flip: "Another Heart for You to Break" (2:17) (4 Star, BMI). Decca 32838

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

EARL SCRUGGS AND THE EARL SCRUGGS REVIEW—Country Comfort (2:50) (James, BMI). COLUMBIA 4-45413

BUZZ CASON—Bilpie (2:04) (Cason, ASCAP). MEGA 615-0029 (RPM)

MACK VICKERY—Games That Grown Up Children Play (2:14) (Jack O'Diamonds, BMI). JACK O'DIAMONDS 1032

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

SMOKEY ROBINSON & THE MIRACLES—Crazy About the La La La (See Pop Pick)

TYRONE DAVIS—ONE WAY TICKET (See Pop Pick)

CISSY HOUSTON—Darling, Take Me Back, I'm Sorry (See Pop Pick)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

LOST GENERATION—Talking the Teenage Language (4:37) (Julio-Brian, BMI). BRUNSWICK 55453

BOBBY POWELL—Peace Begins Within (2:32) (LeFevre, BMI). WHIT 6908 (Jewel)

GEATER DAVIS—For Your Precious Love (3:15) (Sunflower, ASCAP). HOUSE OF ORANGE 2405

LEON HAYWOOD—You and Your Moody Ways (3:15) (Jim-Ed/Cotillion, BMI). ATLANTIC 2799

SYL JOHNSON—Annie Got Hot Pants Power (Pt. 1) (3:05) (Midday/Syl Zel, BMI). TWINIGHT 151

WILLIAM BELL—A Penny For Your Thoughts (2:53) (East/Memphis, BMI). STAX 0092

FREDDY SCOTT—Forever My Darling (2:25) (Wemar/Lion, BMI). SHOUT 245

SPYDER TURNER—I Can't Make It Anymore (2:14) (Warner Bros., ASCAP). MGM 14263

BACKYARD HEAVIES—Soul Junction (3:05) (Marsaint/Metroline, BMI). SCEPTER 12314

LOVE'S CHILDREN—Soul Is Love (2:48) (Curtom, BMI). CURTOM 1961

JUNE 19, 1971, BILLBOARD

MOVE OVER MR. SHUBERT! McTELL'S UNFINISHED HAS ARRIVED...

'66 STREETS OF LONDON '99

PAA-0096

Gus Dudgeon, who is producing Ralph McTell's first album for Paramount, arrived in New York with finished tapes, he only had one cut with him. But it's so great and we're so excited about having Ralph on Paramount that we told Gus we can't wait. So here it is...

He started his career as a busker, singing in the streets of London, Paris, across Europe all the way to Istanbul. Later a folksinger, paying dues on the circuit of tiny, obscure clubs and coffeehouses in remote little English towns.

At the Isle of Wight last summer, Ralph McTell played to some 400,000 people, and made his set as intimate for them as one of his club concerts. He still plays the small clubs, and probably always will, even though he has become a major concert attraction.

Regardless of what lies ahead, Ralph prefers to think of his future in terms of a line from a Walter de la Mare poem he must have learned as a child: "Lock you on all things lovely, every hour, every minute of every hour."

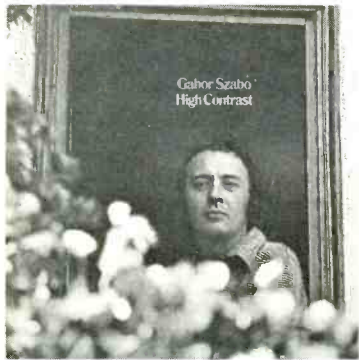
PAA-0096



**RALPH McTELL'S
UNFINISHED ALBUM — PAA-0096
FINISHED SINGLE — PAA-0096**

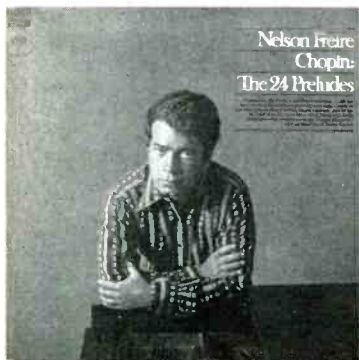
**AVAILABLE ON
PARAMOUNT RECORDS**

Album Reviews



JAZZ
GABOR SZABO—
High Contrast.
Blue Thumb BTS 28 (Paramount)

"Breezin'," just about sums it up—Szabo cuts through one side of his own originals and one side of material from Bobby Womack, who plays rhythm electric guitar all through. It's a fine freewheeling session, Szabo managing to maintain his hard, clearly defined yet swinging guitar style on both electric and acoustic machines, and work in a lot of contrast.



CLASSICAL
CHOPIN: THE 24 PRELUDES—
Nelson Freire.
Columbia M 30586

Chopin's preludes contain some of the loveliest and most familiar melodies written for the piano, and their brevity makes this collection in one volume possible. Nelson Freire's reputation in the U.S. is blossoming and the young Brazilian's expert technique is apparent.



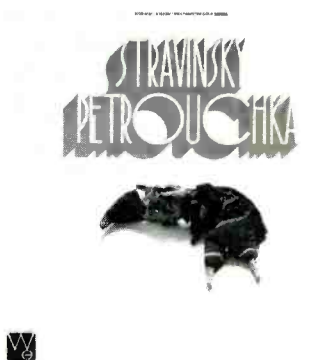
JAZZ
PETE JOLLY—
Seasons.
A&M SP 3033

Jolly, on Wurliitzer electronic piano, accordion, musette, sano vox, Hammond organ, manages to get a wide variety of sounds into this small group session, which was mainly open ended and improvisational. All the tracks are Jolly originals apart from "Younger Than Springtime" and deal with shifting changing moods. Produced by Herb Alpert.



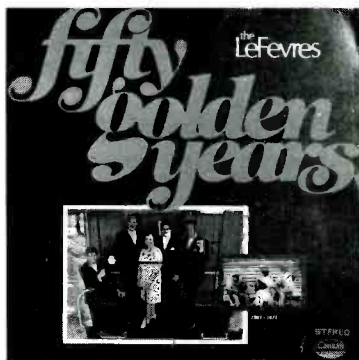
CLASSICAL
BERNSTEIN CONDUCTS MOZART: "JUPITER" and "LINZ" SYMPHONIES—New York Philharmonic (Bernstein).
Columbia M 30444

Having scored a success with Mozart's Symphonies Nos. 39 and 40, Bernstein and the New York Philharmonic take off on two more of Mozart's greatest symphonies, "Jupiter" and "Linz." The orchestra handles the dramatic changes of mood expertly; best-selling status is likely.



CLASSICAL
STRAVINSKY: PETROUCHKA—
Pittsburgh Symphony Orch.
(Westminster).
Westminster Gold WGS 8151

Steinberg turns in an excellent and stirring conducting performance in this newly packaged reissue, available at a low price. His subtlety is everywhere, giving the "Blackamoor" a coax or making "Petrouchka" more inviting.



GOSPEL
LEFEVRES—
Fifty Golden Years.
Canaan CAS 9694

The LeFevres, after 50 years of dedicated entertaining, have developed into something of a gospel legend in their lifetime. Now, to celebrate their Golden Anniversary, the group has put together an album of songs that is indicative of the style, versatility and talent that have made the group a household word over the last century. Songs include, "Shake the Master's Hand," "The Life Boat" and "I'm Going Up."

BEST SELLING Jazz LP's

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014 (Stax/Volt)	28
2	3	BITCHES BREW Miles Davis, Columbia GP 26	59
3	2	CHAPTER TWO Roberta Flack, Atlantic SD 1569	41
4	5	SECOND MOVEMENT Eddie Harris & Les McCann, Atlantic SD 1583	2
5	7	MELTING POT Booker T. & the MGs, Stax STS 2035	5
6	16	SUGAR Stanley Turrentine, CTI CTI 6005	19
7	10	JACK JOHNSON Soundtrack/Miles Davis, Columbia S 30455	9
8	13	STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007	18
9	11	TJADER Cal Tjader, Fantasy 8406	15
10	—	THEMB! Pharoah Sanders, Impulse AS 9206 (ABC/Dunhill)	1
11	9	LIVING BLACK Charles Earland, Prestige PR 10009	8
12	8	BACK TO THE ROOTS Ramsey Lewis, Cadet CA 6001 (Chess/Checker)	3
13	18	DONNY HATHAWAY Atco SD 33-360	5
14	4	MEMPHIS TWO-STEP Herbie Mann, Embryo SD 531 (Atlantic)	13
15	15	BEYOND THE BLUE HORIZON George Benson, CTI CTI 6009	2
16	—	GILBERTO WITH TURRENTINE Astrud Gilberto & Stanley Turrentine, CTI CTI 6008	1
17	—	THE BLACK CAT Gene Ammons, Prestige PR 10006	6
18	12	M. F. HORN Maynard Ferguson, Columbia C 30466	11
19	19	B. B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	14
20	6	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010 (Stax/Volt)	61

Billboard SPECIAL SURVEY For Week Ending 6/19/71

★★★★ 4 STAR ★★★★★

SPECIAL MERIT PICKS

ORIGINAL CAST

ORIGINAL CAST—70 Girls 70. Columbia S 30589
"70 Girls 70" had a short Broadway life but there are many things in the Fred Ebb-John Kander score worth repeat listening so this package will appeal to many. Mildred Natwick's "The Elephant Song," Lillian Roth's "See the Light," and most of the company on "Boom Ditt Boom" are constant delights.

POPULAR

ENOCH LIGHT & THE LIGHT BRIGADE—Big Band Hits of the 30's & 40's. Project 3 PR 5056
"Marie," "Sing Sing Sing," "Flying Home," "Tuxedo Junction" and so on—an album that should score a direct hit on the nostalgia market, recorded with top session musicians, never straying too far from the originals, vocals included, and the sound very much 1971. It gets up to material as modern as Count Basie's "April In Paris" which was recorded in the 1950's.

MUNGO JERRY—Memoirs of a Stockbroker. Janus JLS 3027
Reggae and ragtime replace rock 'n' roll when Mungo Jerry's cooking up their almost incidental batch of jug band blues. Ray Dorset's tunes are a jump-off for ticklish turns on harp, blues piano and guitar, as the group's beat-happy brand of pop run the range from Willie Dixon, Leadbelly to bubblegum blues. "Baby Jump" kept the group in the chart picture, while "Man Behind the Piano," "Follow Me Down" and the title tune, could rekindle the spark.

THIS IS BENNY GOODMAN—RCA Victor VPM 8040
Part of RCA's campaign to combat the numerous "recreations" of the big band sound being issued, this has 20 cuts from Goodman, vintage 1935 ("King Porter Stomp") through 1939 ("And the Angels Sing"). Along the way he picks up on Berigan, James, Elman, Klein, Freeman, Musso, Stacy, Wilson, Hampton, Tough, Krupa, and singers Martha Tilton, Helen Ward and Ella Fitzgerald. A goodly collection of by-now standards are included in this intelligently put together and uncomplicated sounding two album set.

POLLUTION—Prophesy SD 6051 (Atco)
Pollution not only answers the question of whatever happened to Dobie ("The In Crowd") Grey, but also asks whether Pollution is distinct enough to transcend its name. An eclectic electric band that rocks in and out of pop-jazz, Pollution offers clean energy, though nothing new, and pairs two excellent lead singers, Grey and Tata, a five-foot chick singer with a tasty range all her own, in soulful bouts with the band on "Do You Really Have a Heart," "Underdog" and "Mother Earth." A group to watch and hear.

CHARLES LLOYD—Warm Waters. Kapp KS 3647
Charles Lloyd's second LP for Kapp features his transition to rock, as the multi-instrumentalist provides the cosmic touch behind cameos by the Beach Boys, John Coppolina, Dave Mason, Rhetta Hughes, Jesse Davis and others. Mike Love helps Lloyd on lyrics as the Beach Boys lend that distinct harmony and "Cool Water" sound to Lloyd's soft spacey flow. "All Life In One," "New Anthem/Warm Waters" and his "Malibu" medley will further close the gap between pop and jazz.

THE NEW BIRTH—Ain't No Big Thing, But It's Growing. RCA Victor LSP 4526
Harvey Fuqua's soulful concept of artist and sound is a few steps ahead of Motown's talented bunch of producers, with whom he once helped to develop that Motown signature. The New Birth, a pop-soul choir of four guys, four gals and eight cooking musicians, turn fine and funky under Fuqua's refreshing direction, and the result is a light, happy bag of group sounds filled deliciously with "O-o-h Child," "How Good It Feels" and "Honey-bee."

ALBERT COLEMAN—Music City Pops in a Country Concert. RCA LSP 4551
Albert Coleman has successfully intermixed country music with a symphonic sound and the result is this country concert featuring such talented performers as Chet Atkins, Charlie McCoy and Lloyd Green, among others. The selections include the familiar "Release Me," "Foggy Mountain Break-down," "Blues Stay Away From Me" and a clever "Chaplin in New Shoes."

THE PERSUASIONS—We Came to Play. Capitol ST 791
The Persuasions fit beautifully into the current rock 'n' roll revival with their a cappella bursts of soul and harmony without any musical accompaniment. The group's first LP on Straight had surprising sales and success, while their I.D. jingles for a top L.A. station boosted exposure. Recorded live in the studio with no overdubs "Chain Gang," "Man, Oh Man," and "Gypsy Woman" could find their way as top relief for progressive stations.

AMBROSE AND HIS ORCHESTRA—Monmouth/Evergreen MES 7032
Ambrose had the big band in England between the two World Wars and this set, recorded between 1931-32, shows him at peak power. His personnel included Ted Heath, Sid Phillips, Billy Amstell, Danny Polo, Max Bacon and Lew Stone—all of whom became major individual names in the U.K. music scene. A big plus factor is the singing of Sam Browne, a top class crooner and someone who gave Al Bowlly a run for his money. Material is a good selection of standards and "period pieces."

SOUL

THE GLASS HOUSE—Inside the Glass House. Invictus ST 7305
The Glass House is a solid soul group that exemplify the transplanted Motown sound of Holland-Dozier-Holland. The source of excitement here is the soulful exchange between Freda's sister, Scheerie Payne, and Ty Hunter, who also solo as well as duet the lead vocals. "I Surrendered," "If It Ain't Love" and their earlier "Crumbs Off the Table" join their rousing pop-gospel "Touch Me Jesus." Another chart credit for the Dunbar-Wayne combination at Invictus.

POPULAR ★★★★★

SOUNDTRACK—Taking Off. Decca DL 79181
SHOTGUN LTD.—Prophesy SD 6050 (Atco)
DAKOTA STATION—I've Been There. Verve V6-8799 (MGM)
TRIPSICORD MUSIC BOX—San Francisco Sound-MKP. Janus JLS 3016
ART LINKLETTER—We Love You, Call Collect. Word WST 8511
PURPLE IMAGE—Map City MAP 3015
JACK HYLTON AND HIS ORCHESTRA—Monmouth/Evergreen MES 7033

CLASSICAL ★★★★★

FLAGSTAD / LONDON / SVANHOLM / VARIOUS ARTISTS / VIENNA PHILHARMONIC ORCH. (Solti)—Wagner: High Lights—Das Rheingold. London OS 26194
KERTESZ / THE LONDON SYMPHONY ORCH. & CHORUS—Kodaly: Psalmus Hungaricus—The Peacock Variations. London OS 26186

CLASSICAL

NEW YORK PHILHARMONIC (Bernstein)—Nocturne: Music for Quiet Listening. Columbia MS 30573
The "quiet listening" repertoire which makes up this package is out of the top drawer of such composers as Offenbach, Bizet, Grieg and Ravel. Leonard Bernstein and the New York Philharmonic keep it all on a high musical level and even bring some modern interpretations to the standards that heighten their appeal.

PHILADELPHIA ORCH. (Ormandy-Grofe)—Grand Canyon Suite. Columbia M 30446
Ferde Grofe's superb "Grand Canyon Suite" has never sounded better than when performed by the Philadelphia Orchestra under the direction of Eugene Ormandy. Beautifully staged for stereo reproduction, this album should prove a healthy sales item for those who want one of the finest recordings of the classic work.

VARIOUS ARTISTS—Engelbert Humperdinck: Hansel und Gretel. Telefunken SAT 22521/22

A beautiful recording of the Humperdinck opera that should quickly become a standard stock item. The performances are excellent and feature Ingeborg Springer, Renate Hoff, Theo Adam and Gisela with the Staatskapelle Dresden Orchestra conducted by Otmar Suitner.

(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.

More Album
Reviews on
Pages 45 & 49

Bubbling Under The HOT 100

Continued from page 41

- 122. SHE DIDN'T DO MAGIC/I'M THE ONLY ONE... Lobo, Big Tree 116 (Ampex)
- 123. HE'S SO FINE... Jody Miller, Epic 5-10734 (CBS)
- 124. PUFF OF SMOKE... Roy Head, TMI 9000 (CBS)
- 125. MOTHER NATURE'S WINE... Sugarloaf, United Artists 50784
- 126. SINGING IN VIET NAM TALKING BLUES... Johnny Cash, Columbia 4-45393
- 127. APPLE BAND... Johnny Tillotson, Buddah 232
- 128. LOVE IS LIFE... Earth, Wind & Fire, Warner Bros. 7492

Bubbling Under The TOP LPs

- 201. GORDON LIGHTFOOT... Classic Lightfoot, United Artists UAS 5510
- 202. BILL WITHERS... Just As I Am, Sussex SXBS 7006 (Buddah)
- 203. JOHNNY CASH... A Man in Black, Columbia C 30440
- 204. ELVIS PRESLEY... Love Letters From Elvis, RCA Victor LSP 4530
- 205. WAR... United Artists UAS 5508
- 206. LEONARD COHEN... Songs of Love & Hate, Columbia C 30103
- 207. SUPREMES... Touch, Motown MS 737
- 208. MOTOWN STORY... Various Artists, Motown MS 5-726
- 209. NICE... Elegy, Mercury SR 61324
- 210. LETTERMEN... Feeling, Capital SW 781
- 211. MAIN INGREDIENT... Spinning Around, RCA Victor LSP 4412
- 212. GRATEFUL DEAD... Historic Dead, MGM/Sunflower SNF 5004
- 213. SWAMP DOGG... Rat On, Elektra EKS 74089
- 214. CRUSADERS... Pass the Plate, Chisa CS 807 (Motown)
- 215. MASON PROFFIT... Movin' Toward Happiness, Happy Tiger HT 1019
- 216. ALBERT KING... Lovejoy, Stax STS 2040
- 217. BOZ SCAGGS... Moments, Columbia C 30454
- 218. SWEET SWEETBACK'S BADASS SONG... Soundtrack, Stax STS 3001
- 219. PERRY COMO... I Think of You, RCA Victor LSP 4529
- 220. JOHN BALDRY... It Ain't Easy, Warner Bros. WS 1921
- 221. COUNTRY JOE McDONALD... Hold On, It's Coming, Vanguard 79314
- 222. HOWDY DOODY & BUFFALO BOB... It's Howdy Doody Time, RCA Victor LSP 4546
- 223. LORETTA LYNN... I Wanna Be Free, Decca DL 75282

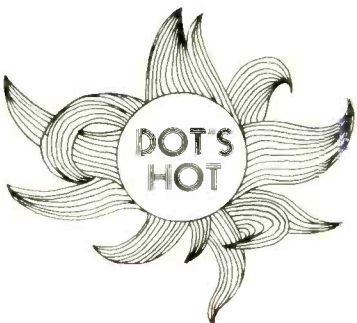
SPECIAL MERIT PICKS

Continued from page 44

DVORAK: SAMTLICHE KLAVIERTRIOS—Das Beaux Arts Trio, Philips 6703 015 Here's a fine and absorbing set by this talented trio who seem to get better with time. They're technically brilliant and achieve richness of tone throughout. Together or as individuals, they play with vigor and a sense of pride that comes right through the recording. Illustrated booklet is enclosed.

LEV ARONSON—Plays Cello Classics and Encores. Word WST 8528

Lev Aronson applies his expertise to a 1725 Gofriller cello in the interpretation of such works as the Adagio and Allegro from Bach's Sonata No. 2, Vivaldi's Sonata for Cello, Bach's Pastorale and Couperin's "Pieces En Concert." Supported by strings, organ and piano, the artist recreates these pieces with a feeling born of true involvement.



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DLP-17375

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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	
BACHARACH, BURT	(LP) A&M SP 3501 \$5.98
BAJA MARIMBA BAND/JULIUS WECHTER	As Time Goes By (LP) A&M SP 4298 \$5.98
BYRD, CHARLIE	For All We Know (LP) Columbia G 30622 \$5.98
C	
CARNEY, PAUL	Threshold (LP) Mercury SR 61345 \$4.98
CASH, JOHNNY	Man in Black (LP) Columbia C 30550 \$4.98
COMO, PERRY	I Think of You (LP) RCA Victor LSP 4539 \$4.98
F	
FARRELL, JOE QUARTET	(LP) CTI CTI 6003 \$5.98 (BT) CTB 6003 \$6.95 (CA) CTC 6003 \$6.95
FOX, VIRGIL	"On Top of Bach" (LP) Westminster Gold WGS 8148 \$2.98
G	
THE GLASS HOUSE	Inside the Glass House (LP) Invictus ST 7305 \$4.98
GOODMAN, BENNY	This Is (LP) RCA Victor 2 LP's VPM 8040 \$11.96 (8T) 5095 \$9.95

ARTIST, Title

Config., Label, No., List Price	
H	
HAMILTON, GEORGE	North Country (LP) RCA Victor LSP 4517 \$5.98 (8T) PBS 1736 \$6.95
HARTLEY, KEEF BAND	
Overdog (LP) Deram DES 18057 \$4.98	
HOLY MOSES!!	
(8T) RCA Victor PBS 1759 \$6.95	
HUBBARD, FREDDIE	
Red Clay (LP) CTI CTI 6001 \$5.98 (8T) CTB 6001 \$6.95 (CA) CTC 6001 \$6.95	
J	
JOBIM, ANTONIO CARLOS	Stone Flower (LP) CTI CTI 6002 \$5.98 (8T) CTB 6002 \$6.95 (CA) CTC 6002 \$6.95
JOLLY, PETE	
Seasons (LP) A&M SP 3033 \$5.98	
L	
LEWIS, JERRY LEE	Touching Home (LP) Mercury SR 61343 \$4.98
M	
MCCARTNEY, PAUL & LINDA	Ram (8T) Apple 8XW 3375 \$6.98 (CA) 4XW 3375 \$6.98

ARTIST, Title

Config., Label, No., List Price	
MONTENEGRO, HUGO	
People... One to One (LP) RCA Victor LSP 4537 \$5.98	
MORE, BENY Y NU ORQUESTA	
De Nuevo Lo Viejo De Beny (8T) RCA Victor PBS 1749 \$6.95	
N	
NASH, GRAHAM	
Songs for Beginners (LP) Atlantic SD 7204 \$5.98	
THE NEW BIRTH	
Ain't No Big Thing, But It's Growing (LP) RCA Victor LSP 4526 \$5.98	
NILSSON	
Aerial Pandemonium Ballet (LP) RCA Victor LSP 4543 \$5.98	
O	
ORIGINAL CAST	
70 Girls 70 (LP) Columbia S 30589 \$5.98	
P	
PAGE, PATTI	I'd Rather Be Sorry (LP) Mercury SR 61344 \$4.98
THE PERSUASIONS	
We Came to Play (LP) Capitol ST 791 \$5.98	
PRESLEY, ELVIS	
Love Letters From Elvis (LP) RCA Victor LSP 4530 \$5.98	
R	
REEVES, JIM	
Something Special (LP) RCA Victor LSP 4528 \$5.98	
S	
SIMONE, NINA	
Here Comes the Sun (LP) RCA Victor LSP 4536 \$5.98 (8T) PBS 1751 \$6.95 (CA) PK 1751 \$6.95	
SMITH, CONNIE	
Just One Time (LP) RCA Victor LSP 4534 \$5.98 (8T) PBS 1750 \$6.95	

CLASSICAL

ARTIST, Title	Config., Label, No., List Price
B	
BOULEZ CONDUCTS BERLIOZ: SYMPHONIE FANTASTIQUE (LP) Columbia M 30587 \$5.98	
C	
CHOPIN: THE 24 PRELUDES	
Nelson Freire (LP) Columbia M 30586 \$5.98	
CONTEMPORARY MUSIC FOR GUITAR	
Ereesto Bitteti, Guitar (LP) Westminster Gold WGS 8149 \$2.98	
D	
ANTAL DORATI: SUITE NO. 2 OP 4 DANCE SUITE	
Minneapolis Symphony Orch./Philharmonic Hungarica (LP) Mercury SR 90533 \$4.98	
DVORAK: SAMTLICHE KLAVIERTRIOS	
Das Beaux Arts Trio (LP) Philips 6703 015 \$4.98	
H	
HOROWITZ PLAYS RACHMANINOFF: SONATA IN B FLAT OP 36	
(LP) Columbia M 30464 \$5.98	
M	
MARTINU/ROUSSEL/PISTON/REIF: CONTEMPORARY SONATAS FOR FLUTE & PIANO	
Julius Baker, Flute/Anthony Makas, piano (LP) Westminster Gold WGS 8146 \$2.98	
MUSIC FROM GREAT FILM CLASSICS	
London Philharmonic Orch. (Herrmann) (LP) London SP 44144 \$4.98	
S	
STRAVINSKY: PETROUCHKA	
Pittsburgh Symphony Orch. (Steinberg) (LP) Westminster Gold WGS 8151 \$2.98	
T	
TCHAIKOVSKY: THE NUTCRACKER BALLET	
Philharmonic Symphony Orch. of London (Rodzinski) (LP) Westminster Gold WGS 8147-2 \$2.98	

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
(8T) Number	Price	(8T) Number	Price
(CA) Number	Price	(CA) Number	Price
(OR) Number	Price	(OR) Number	Price

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

Tommy Overstreet

Top 10 Country Single

"Gwen... Congratulations"

Crossing Over Pop.
Key Top 40 Stations In These
"Grassroots America" Markets
Can't Be Wrong!



International News Reports

W. German Radio, TV Produce Own Songs

• Continued from page 1

The initiative in the radio stations' own pop productions is being taken by Radio Munich.

Higher Quality

Dissatisfied for years with the alleged low quality of West Germany's pop songs, Michalski maintained that the quality of those produced by the radio stations will be higher than that offered by the West German music industry and professional "hit-makers." Michalski added that 40 percent of all program content on West German radio was devoted to pop music.

As far as Radio Munich was concerned, he said, his station had to pay more than 4 million DM each year to GEMA, as well as more than 1 million DM to GVL, a body which looks after so-called Verwertung von Leistungsschutz (Realization of Protection of Authors' Works). That means, he added, Radio Munich had to pay 5 million DM per annum and, as the station follows closely ideas for future work, for that money it is urged by the industry to play records which they do not want because of low artistic content.

Michalski said that the West German ARD stations will take special care in looking after the young singers who cannot find success with any of the country's music industry concerns. Indeed, in many cases the way to success for the young singers is almost non-existent. But under the new plan, the radio stations will give every chance to all young vocalists who can prove that "besides talent they have some musical cultivation, too."

Move

The ARD move against West Germany's professional song producers spotlights the state of West Germany's music industry as far as songwriting and singers are concerned. More than 40 percent of the titles to be found in each of the best-selling lists comprise songs written and sung by foreign artists.

This appears to be a major reason why official organs such as the radio stations want to look after German singers and composers. Whilst the music industry lacks talent and doesn't seem to want to promote German composers and singers in healthy competition against imported music, the ARD members believe they can surmount this important problem, which is, as much as anything, a cultural one.

Two points which seem to prove that no one in West Germany is satisfied by the so-called West

German pop music productions emanating from the respective firms within the industry are:

(1). For the first time in almost 20 years no German pop music festival will take place this year; and (2). It is impossible for all the music industry concerns to get some tax relief from the Federal Ministry of Economy. As is well known, all products of "culture," such as books or papers are free from high taxes in West Germany. Records are not and, apparently, will not be free because records are not classified as being products of culture by the Federal government.

RCA-U.K. Get Vanguard Label

LONDON—RCA has acquired the Vanguard label for the U.K. and Eire in a three-year deal which took effect from the beginning of this month. RCA has also bought the best of the current Vanguard stock from Philips, which, using the existing catalog numbers, will be available immediately.

The first new releases, manufactured, marketed and distributed by RCA, will be available in August with albums by Joan Baez, believed to be currently renegotiating her Vanguard contract, Leopold Stokowski and Buffy Sainte-Marie. The albums will use the U.S. prefix VRS which will be standardized for the label throughout Europe. All Vanguard product will be marketed within RCA's existing price categories.



HARVEY SCHEIN, CBS International president, at the ribbon cutting ceremonies, celebrating the opening of CBS Mexico's new recording studios. The studio has two 8-track facilities and cost \$1 million to complete.

Timberg Named Counsel For Video Committee

MONTREUX — The steering committee set up to seek ways of achieving a greater degree of compatibility in the videocassette field has appointed Sigmund Timberg of Washington, D.C. as counsel on international anti-trust aspects of its work, it was announced here at IMIC-3.

Timberg, among other major appointments, served as secretary of the United Nations committee on restrictive business practices.

The steering committee, appointed at the first International Videocassette and Videodisc conference, held at Cannes, France,

in April, and jointly sponsored by Billboard Publications and VIDCA, was meeting in Montreux to consider ways of creating an international council which will suggest standards and specifications for the new audio visual technology.

Present at the meeting were Charles B. Seton, a director of the New York firm of lawyers, Rosen, Seton and Sarbin, Dennis de Freitas, legal adviser to the Performing Right Society U.K., and Ola Ellwyn, a Swedish lawyer. The committee's fourth member, Jose Bernhart, was in touch with the meeting by telephone.

In a statement issued after the meeting, the committee reported significant progress towards the goal of creating an international council but emphasized that little could be achieved without the general support of hardware manufacturers.

Said de Freitas: "We hope to put forward proposals for a council soon, for if this body is to serve a useful purpose, it must embark upon its responsibilities in the very near future."

The statement underlined the fact that the problems involved in the development of the new audio-visual industry were of great "width and depth" but said the hours of discussions over two days have been "constructive and enlightening."

back. We have been talking with UA about distribution and with the BBC and Warner's about royalties. If all goes well the album should be out in about two months' time."

Time," and in fact, five of the tracks also appear on UA's new release "The Legendary Eddie Cochran."

Commented managing director Martin Davis: "As a result of a meeting between ourselves and the people responsible for 'A Legend in Our Time,' we have agreed to discuss the possibility of legalizing the situation with a view to releasing the product ourselves at a later date, since we could not be a party to illegal distribution of an artist who was under exclusive contract to us."

Ian Sippen of Union Pacific said: "The material on our album was mostly recorded prior to Cochran's signing with United Artists. When we learned that some of it was going to be duplicated on the UA album, we agreed to hold ours

RECORD TAPE SALES SHOW HEFTY RISE IN FINLAND

HELSINKI—Records and tapes sales figures for the first quarter of 1971, published by the Finnish branch of IFPI, shows a big 65 percent increase compared with the same period last year.

Tape production, for instance, has risen by 23 percent. Last year, sale of tapes accounted for only seven percent of the entire prerecorded music market. Record sales account for 77 percent of the total output.

Surprisingly, sales of singles have not decreased, but EP sales are practically non-existent.

Here are the figures as reported by the Finnish branch of IFPI:

Singles:	106,000	+	-
EPs	3,000	-	50 percent
LPS/B&M	120,000	+	60 percent
LPs/FP	126,000	+	43 percent
Cassettes	46,000	+	722 percent
8-track	13,000	+	236 percent
Open reel	1,500	+	60 percent

In the light of these figures, 1971 looks certain to be the biggest ever, sales-wise, for records and tapes. Last year's total figure—combining all configurations—was 1,250,000 units—in 1971 this figure could be equaled by album sales alone.

Not all record companies are members of the Finnish IFPI, which makes the actual total considerably higher.

Tape Assn Challenged As U.K. Tape Mouthpiece

LONDON—A rift has developed this week between the recently revived British Phonographic Industry and the newly formed U.K. tape association over who should become the official mouthpiece for the cassette and cartridge industry.

The BPI, representing the record manufacturers and headed by Decca chairman Sir Edward Lewis, has challenged the association's authority as an official body and extended its own name to British Phonographic and Tape Development Industry in an attempt to identify itself with the cassette and cartridge as well as the record market.

Furthermore, EMI tape manager Barry Green, a member of the tape association's steering committee, has been told by his company—a particularly active member of BPI—to resign from the association. Green's future with the British Recorded Tape Development Committee, which he founded, is also uncertain.

Philip Ashworth, chairman of the tape association's steering committee, said: "I understand that the British Phonographic Industry feels our organization should be replaced by a more formal body. I think that this misses the point, namely that the association is designed to be a formalized body fully representative of all sides of our industry."

Voice of America Signs Agreement

ATHENS, Greece—The Voice of America radio station, situated on the outskirts of Thessaloniki (Northern Greece), will use its present premises until August 1972, under a new agreement signed between the Minister of Northern Greece, L. Patras, and the U.S. Consul General of Thessaloniki, A. Fritzlund.

When the present agreement expires, the 50,000-watt station, which has operated in Greece since 1951, will move to its new premises, located near the city of Kavalla, which is closer to the Bulgarian border.

The new transmitter, now being installed by the U.S. Government will have an output of 2,500,000 watts.

According to the agreement, the buildings, equipment and the 50,000-watt transmitter are to be donated to EIRT, the national radio and television network, when the Voice of America radio station moves to Kavalla.

"It is important to note that the association is sponsored and supported by just those companies and individuals who have been responsible for generating growth in the field of audio tape."

However, the BPI takes the view that because of the level of the executives who have formed the association, it cannot function as an official, policy-making organization representing the tape industry. Any individual in the association making a policy decision, points out the BPI, would still have to get the final OK of his superior in his company.

Ashworth has written to EMI chairman Sir Joseph Lockwood about the dispute and is hoping to arrange a meeting with L.G. Wood, EMI's director responsible for industry matters.

Stereo Disk-Player Released in Russia

MOSCOW—To help expanding stereo record sales which have been held back because of lack of stereo equipment, the domestic radio industry will provide a mass produced, moderately priced stereo phonograph. Also Melodiya has released a demonstration sample LP "Stereo, Stereo" which is attached to each stereo phonograph or radio/player sold.

The LP contains instructions for the new owners of stereo equipment, advice on the adjustment etc., since stereo is practically still "very much unknown to record buyers. The record presents pieces of Melodiya's best stereo recordings — Bizet-Schedrin's "Carmen Suite," a program of Tchaikovsky, Bach, Rubinstein, jazz and folk songs.

Efrem Spanish Single Issued

TORONTO—RCA's new Canadian president, Bob Cook, stated that Efrem, a former percussionist with Jose Feliciano, cut a Spanish version of the single "Kill the Hairy Beast," which will be rushed out in the Argentine. Cook headed up RCA's operation in that country prior to his Canadian appointment earlier this year.

RCA and Efrem's manager, Marilyn Brooks a Canadian fashion designer, this week hosted a press party to celebrate the release, produced by Ann Hunter.

JUNE 19, 1971, BILLBOARD

UA-U.K. Is Planning to 'Legalize' Cochran Album

LONDON—United Artists is considering "legalizing" an illicit Eddie Cochran album, called "A Legend in Our Time," which is due for release this autumn on the Union Pacific label.

The album includes 12 tracks originally recorded for the small Ekko, Silver and Crest labels before Cochran signed with UA in 1957, as well as four numbers taken from BBC radio's now defunct "Saturday Club" program and one track, "Cotton Picker," from a Warner Brothers' film. It is understood that negotiations are presently underway between Warner's, the BBC and Union Pacific regarding permission for their material to be used on the album.

UA has been trying for some time to get the rights to much of the material on "A Legend in Our

What's Canadian Content? CKLW Says Rhythm Is Not Included

By RITCHIE YORKE

TORONTO—A loophole in the Canadian content legislation has arisen, centered on the Windsor radio station, CKLW, which is located on the Canadian side of the Detroit River and is a top-rated station in Detroit, Toledo and Cleveland.

The station has been playing several U.S. soul records recorded by U.S. producers which have been submitted as Canadian content material although the rhythm tracks were laid down at Toronto studios. Overdubbing and mixing were done in the U.S.

In the Canadian content legislation, launched in January by the CRTC, the country's broadcast governing body, a station is required to program 30 percent of all musical compositions in at least one of four categories—instrumentation and lyrics were principally performed by a Canadian, music composed by a Canadian, lyric written by a Canadian and the live performance was wholly recorded in Canada.

The last category is the section that raises the controversy. CKLW vice president, programming, Alden Diehl, said that, in his opinion,

the r&b disks programmed were legitimate Canadian product.

Nevin Grant, chairman of the Maple Leaf System, which picks product for radio play, said: "I personally would have a lot of questions about whether such performances are Canadian or not. We certainly wouldn't review them on the MLS although they have not been submitted."

"We could do with some more

definition on some of these points from the CRTC."

CKLW programmed the Janis Joplin single, "Me and Bobby McGhee," as Canadian content because two members of the back-up group, Full Tilt Boogie Band, were born in Canada.

However, the CRTC reportedly does not consider two members of a back-up group as principal performers.

VPA Seeks Ban on Canadian Tariffs

NEW YORK — The Videotape Production Association (VPA), is seeking a ban on Canadian tariffs on American audio and video equipment entering that country for the purpose of recording sound and pictures for use in the U.S.

The Association is also proposing that such equipment going into Canada to record sound and pictures for Canadian clients for use in that country, should be taxed at a rate not to exceed 30

percent of the original price of the equipment, spread over five years.

According to Jim Gross, chairman of the Facilities Committee of the VPA, Canadian members of the committee have agreed to aid the drive to effect implementation of the resolution. He said members of the committee feel they have a much better chance now than ever before to eliminate the inequitable 20 percent a year temporary importation tax on American equipment going into Canada to do American work.

He said that in the area of American equipment entering Canada for Canadian work, the resolve calls for a tax which would make American prices equitable with the actual Canadian cost of operation in Canada.

N.Y. Producer Pushing U.S. Single Released in Canada

TORONTO—In an unusual turn of events, a New York producer visited here this week to promote a U.S. single, which has been released first in Canada.

The producer is Sonny Casella, who heads up World Wide Music Inc., a New York-based company. Casella left the a&r staff of Paramount Records to launch his own operation.

His first release, by a Philadelphia group, Tabac, is "Turn Around," written by Casella.

Canadian distribution was assigned to Daffodil, the independent label.

Although Casella admits that Canadian broadcasters have traditionally depended on U.S. charts in making playlist decisions on new American product, he feels that the time has come when they will evaluate a record on its own merits. "I think their are music directors in Canada—people like Mike Byford at CKFH and several others—who are part of a new wave of radio people. They have intuitive judgment and foresight."

Tabac is one of three acts signed by Casella. Also included were "Fair" artist, Nat Grant, and Marc Copage, of the TV series, Julia.

Ocean Signed To L.A. Agency

TORONTO—Kama Sutra's Ocean have been signed to the Heller-Fischell Agency in Los Angeles. The group will soon undertake a U.S. tour.

The group is managed in Toronto by Tom Wilson and Bill Gilliland of Concept 376. "Put Your Hand in the Hand" the group's hit was produced by Johnny Mitchell, a CHUM disk jockey.

Crowbar Disk Follow-Up

TORONTO—Crowbar's follow-up single to the group's hit "Oh What a Feeling" is "Happy People," written by Crowbar's Joey Chirowski. The title is published through Free Wheel Music (CAPAC). It will be released on June 21.

"Oh What a Feeling" will be released throughout Europe and Australasia early next month.

DISK RIGHTS TO SHAW LABEL

TORONTO—Mel Shaw, head of the Music World Creations label, has obtained a release from Polydor Records in the U.S. for the new Stampede's single, "Sweet City Woman."

Polydor had world distribution rights to the earlier Stampede's Canadian hit, "Carry Me." Shaw says that a new distribution deal for the Stampede's is pending.

BASF Move Into Exports

HAMBURG—BASF commenced export operations this month of compact cassettes and records to Austria, Switzerland and France.

By the end of this year the export part of the company's busi-

HAMILTON IV ALBUM PUSH

TORONTO—RCA is putting a strong promotional push behind the release of the new George Hamilton IV album, "North Country," which features all Canadian repertoire and musicians.

A single, "Countryfied" written by Edmonton's Dick Damron, has already hit Canadian country charts.

ness will be extended to other European and overseas countries.

The number of titles—347—with which BASF began operations in March has risen to 411 after two months. The total comprises 282 LPs, 28 singles and 101 cassettes.



PROVI GARCIA, international manager, Peer-Southern Organization's Latin-American division, holds a Los Angeles Negroes album. She met with members of the group from South America, who have a best selling single, "Y Volvere," and are currently appearing in the New York area. They will shortly be touring the Dominican Republic, Mexico and Los Angeles. Second from left, seated, is Al Salinas, assistant manager of the Latin-American division.

From The Music Capitals of the World

TORONTO

Members of GRT's Doctor Music fanned out across the country this week plugging their first single, "Try a Little Harder" in a concentrated airplay promotions. . . . The new Stampede's hit, "Sweet City Woman," was recorded at Toronto Sound. . . . Sly and the Family Stone and Crowbar were brought in to replace Steppenwolf at Maple Leaf Gardens (30). It was the first concert in four years which Steppenwolf has had to cancel—lead singer John Kay came down with a severe strep throat.

. . . A \$50,000 gate was reported prior to Steppenwolf's cancellation, with the final attendance figure set at 17,000. . . . Steppenwolf will now appear at York Stadium, June 26 with Alice Cooper, the Beach Boys, Bloodrock, Bread and Chilliwack. . . . Brewer and Shipley will guest on the Ian Tyson TV show, "Nashville North," June 24. . . . Jethro Tull to appear in Edmonton June 24, with Vancouver the following night.

Nimbus 9 producer, Bob Ezrin, who cut the recent Alice Cooper hit, "18," has been hospitalized for six weeks, and is unlikely to return to the studios before July 1.

Following release of the "Power Failure" cut from Procol Harum's "Broken Barricades" album, A & M mailed out a special Procol publicity package this week.

Detroit's new single, "Long Neck Goose" was written by the group's Canadian producer, Bob Ezrin. . . . The Carpenters headline at the Queen Elizabeth Theatre in Vancouver on July 9. . . . Tuesday's Madrigal are currently on an extended Western tour—the group's new single is "Hallelujah," produced by Greg Hambleton. . . . Ampex has opened a branch office in Montreal. . . . Andy Kim taped CTV's "Kenny Rogers Show" last week for U.S. syndication.

Poco will play Montreal's Man and His World, July 9. . . . MCA's Al Matthews preparing a hefty promotion campaign for the release of the first album by England's Osibisa. . . . Dean Hagopian has left CHER to join the air staff of CKVN Vancouver. . . . Cycle single "Wait for the Miracle" was produced by the group's Paul Clinch. . . . Jubilee Records is releasing the Chelsea Wind single of "I'm Going Back." . . . London Records has signed the popular French Canadian impersonators, Les Jerolas. . . . Ottawa's Five Man Electrical Band are currently touring the States—Polydor has meanwhile reissued its "Goodbyes and Butterflies" album.

RITCHIE YORKE

COLOGNE

Classical singer Rita Streich has been awarded the Bundesverdienstkreuz 1 Klasse (Federal Medal for Merit, 1st Class) in recognition of her work as a stage and recording artist. . . . The complete version of the opera "Manon" by Jules Massenet is among LP releases by Electrola-ASD this month. (ASD is an important service, both for classical and pop music recordings). In the Massenet recording, Manon is sung by Beverly Sills and Des Grieux by Nicolai Gedda. . . . The original soundtrack of the Paramount film "Love Story" is published by Electrola, Cologne. Furthermore, Electrola has released an LP ("Love Story"), with the music interpreted by an orchestra conducted by Francis Lai, plus two singles containing the "Love Story" theme—one by German violinist Helmut Zacharias and the other by Franck Pourcel et son Grand Orchestre. URSULA SCHUEGRAF

MUNICH

Tom Jones' manager, Gordon Mills, will be looking after the affairs of Rome-born singer Ricky Shane (Ariola-Eurodisc, Munich). Right now, Shane is achieving success with the song "Ginny, komm' naeher" (Ginny, come closer), released by Ariola at the end of May. . . . Hans R. Beierlein has signed a management contract with Electrola, Cologne, chief, Wilfried Jung, in respect of German folk singer Heino. Beierlein's Montana company will be doing promotional work for Heino, as well as setting up a concert tour in the autumn. . . . Between June 3-16, U.K. groups Colosseum and Emerson, Lake & Palmer tour West Germany and Austria. The two British progressive pop outfits are now with Ariola-Eurodisc, following the signing of a contract between Ariola, Munich, and the Vertigo label. . . . First classical LP release—at the end of last month—following contract signing between Eurodisc-Munich and the USSR label, Melodyia, was "Tchaikovsky Wettbewer 1970" (Tchaikovsky Contest 1970), featuring cellist David Geringas and violinist Gidon Kremer.

URSULA SCHUEGRAF

STUTTGART

A new distribution deal has been signed between the record companies Deutsche Austrophon and Intercord Ton. This deal means an intensification of distribution work by and for the two firms. Representatives of the firms are Rolf Neumann Jr. (Deutsche Austrophon), Hans Oestreicher Jr. (Turicaphon, Switzerland) and Dr. Udo Unger (Intercord). . . . Reinhard Mey, Intercord singer, has been nominated by Dr. Unger as West Germany's representative for the Grand Prix Eurovision de la Chanson, 1972, at Monaco.

URSULA SCHUEGRAF

AMSTERDAM

Grand Funk Railroad will do a special concert in the Rotterdam Concert Hall, June 25. In the same program U.K. group Humble Pie will also appear. . . . Another U.K. group, Brinsley Schwarz, visited Holland early in June for concerts. . . . Emerson, Lake & Palmer gave a one-night performance at Amsterdam's Concert Hall, June 12. . . . Ian Matthews was in Holland at the end of May for press and radio interviews. Fonogram tied in with the rush-release of Matthews' Vertigo album, "If You Saw Thru' My Eyes."

(Continued on page 48)

Strata-East Set Distrib.

AMSTERDAM — Trumpeter Charles Tolliver was here on a European trip to arrange outlets for product released by Strata-East Records, the New York-based record company he has formed with pianist Stanley Cowell.

The company is currently handling its own distribution in the U.S. but is negotiating with Metronome for distribution in Germany, Austria and Switzerland and with Philips for import into the Benelux countries.

Cowell told Billboard that the new company would be devoted to the creative artist, "the reason being that as professional musicians we know how hard it is to get proper recording exposure."

First release on the label is "Music Inc." featuring Tolliver's quartet with Cowell, bassist Cecil McBee and drummer Jimmy Hopps.

HITS OF THE WORLD

Billboard

ARGENTINA

(Courtesy Escalera a la Fama)

This Week	Last Week	Title	Artist
1		VUELO A VIVIR VUELO A CANTAR	Sabu (Music Hall)—Pamsco Kleimann
2		LOVE STORY	Francis Lai (Music Hall); Alain Debray (RCA); Andy Williams (CBS); Johnny Mathis (CBS); Henry Mancini (RCA); Claudio Achaival Rodo (CBS); Al De Lory (Odeon)—Korn
3		EL CORAZON ES UN GITANO	Nicola Di Bari (RCA); Elio Roca (Polydor)—Relay
4		RECIBI CARTA DE JUAN	Bombos Negros (Magenta)—Relay
5		CANCION PARA UNA MENTIRA	Los del Suquia (Microfon); Hernan Figueroa Reyes (CBS)—Edifon
6		TE QUIERO TE QUIERO	Nino Bravo (Polydor)
7		KNOCK THREE TIMES	Dawn (EMI); Las Sandias (CBS)
8		LA FUERZA DEL AMOR	Luis Aguile (CBS)
9		ROSE GARDEN	Lynn Anderson (CBS); Joe South (Odeon)—Melograf
10		QUE SERA	Jose Feliciano (RCA); Juan Ramon (Music Hall); Elio Roca (Polydor)—Relay

AUSTRALIA

(Courtesy Go-Set)

This Week	Last Week	Title	Artist
1		ANOTHER DAY	Paul McCartney (Apple)
2		ME AND BOBBY MCGEE	Janis Joplin (CBS)
3		SHE'S A LADY	Tom Jones (Decca)
4		CHIRPY CHIRPY, CHEEP CHEEP	Middle of the Road (MCA)
5		WHAT IS LIFE/APPLE SCRUFFS	George Harrison (Apple)
6		AMAZING GRACE	Judy Collins (Elektra)
7		ARMSTRONG	Reg Lindsay (Festival)
8		ROSE GARDEN	Lynn Anderson (CBS)
9		DOESN'T SOMEBODY WANT TO BE WANTED	Partridge Family (Bell)
10		BLACK AND BLUE	Chain (Infinity)

BRITAIN

SINGLES

(Courtesy Record Retailer)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	KNOCK THREE TIMES	Dawn (Bell)—Carlin (Token/Dave Appell)
2	8	I DID WHAT I DID FOR MARIA	*Tony Christie (MCA)—Britico (Mitch Murray/Peter Callander)
3	2	INDIANA WANTS ME	R. Dean Taylor (Tamlam)—Motown; Jobete/Carlin (R. Dean Taylor)
4	6	I AM... I SAID	Neil Diamond (Uni)—KPM (Tom Catalano)
5	3	HEAVEN MUST HAVE SENT YOU	Elgins (Tamlam/Motown)—Jobete/Carlin
6	4	MY BROTHER JAKE	*Free (Island)—Blue Mountain (Press)
7	13	LADY ROSE	*Mungo Jerry (Dawn)—Our Music (Barry Murray)
8	11	I'M GONNA RUN AWAY FROM YOU	Tami Lynn (Mojo)—Shapiro-Bernstein (Bert Berns)
9	16	THE BANNER MAN	*Blue Mink (Regal Zonophone)—In Music (Blue Mink)
10	5	BROWN SUGAR/BITCH/LET IT ROCK	*Rolling Stones (Rolling Stones)—Essex (Jimmy Miller)
11	7	MALT BARLEY BLUES	*McGuinness Flint (Capitol)—Gallagher & Lyle (Glyn Johns)
12	19	OH YOU PRETTY THING	*Peter Noone (Rak)—Titanic/Chrysalis (Mickie Most)
13	9	RAGS TO RICHES	*Elvis Presley (RCA)—Frank
14	10	JIG-A-JUG	*East of Eden (Deram)—Uncle Doris/April (David Hitchcock)
15	22	HE'S GONNA STEP ON YOU AGAIN	*John Konges (Fly)—Essex Int'l (Gus Dudgeon)
16	36	CHIRPY CHIRPY, CHEEP CHEEP	*Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco)
17	14	I THINK OF YOU	Perry Como (RCA)—Melanie (Don Costa)
18	12	MOZART 40	Waldos de los Rios (A&M)—Rondor (Rafael)—Trabucchielli
19	23	SUGAR SUGAR	*Sakkarin (RCA)—ARV Kirshner (Jonathan King)
20	15	IT DON'T COME EASY	*Ringo Starr (Apple)—Startling (George Harrison)
21	21	RAIN	Bruce Ruffin (Trojan)—Ivan Mogull/Essex (Chin Loy/Anthony)
22	25	HEY WILLY	*Hollies (Parlophone)—Cookaway/Timothy (Ron Richards)
23	20	A TREE, A BENCH, A STREET	Severin (Philips) Chappell (Jean-Claude Petit)
24	29	LAZY BONES	*Jonathan King (Decca)—Lawrence Wright (Jonathan King)
25	27	JUST MY IMAGINATION	Temptations (Tamlam-Motown)—Jobete/Carlin (Norman Whitfield)

26	17	DOUBLE BAREL	Dave & Ansil Collins (Technique)—B&C (Winston Riley)
27	18	IT'S A SIN TO TELL A LIE	*Gerry Monroe (Chapter One)—Francis, Day & Hunter (Les Reed)
28	24	REMEMBER ME	Diana Ross (Tamlam/Motown)—Jobete/Carlin (Nickolas Ashford & Valerie Simpson)
29	34	JOY TO THE WORLD	Three Dog Night (Probe)—(Lady Jane)/BMI (Richard Podolor)
30	28	LOVE STORY (Where Do I Begin)	Andy Williams (CBS)—Famous/Chappell (Dick Glasser)
31	32	WE CAN WORK IT OUT	Stevie Wonder (Tamlam-Motown)—Northern (Wade Marcus)
32	40	I DON'T BLAME YOU AT ALL	Smokey Robinson & the Miracles (Tamlam/Motown)—Jobete/Carlin (Smokey Robinson/Terry Johnson)
33		CO-CO	*Sweet (RCA)—Chinnichap/Rak (Phil Wainman)
34	31	HOT LOVE	*T. Rex (Fly)—Essex (Int'l) (Tony Visconti)
35	35	PAY TO THE PIPER	Chairmen of the Board (Invictus)—KPM (Holland-Dozier-Holland)
36	26	GOOD OLD ARSENAL	*Arsenal 1st Team Squad (Pye)—Weekend (Tony Palmer)
37	30	ROSE GARDEN	Lynn Anderson (CBS)—Chappell (Glen Sutton)
38	37	IT'S POSSIBLE	Perry Como (RCA)—Sunbury (Ernie Aleschuler)
39	42	I'LL GIVE YOU THE EARTH	*Keith Michell (Spark)—Southern (Ray Horricks)
40	44	BRIDGET THE MIDGET	Ray Stevens (CBS)—Ahab (Ray Stevens)
41	39	MY WAY	Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)
42	50	WALKING	*Donovan (Mickie Most)—CCS (Rak)
43	47	PIED PIPER	*Bob & Marcia (Trojan)—Robbins (Bob Andy)
44	33	DIDN'T I (BLOW YOUR MIND THIS TIME)	Delfonics (Bell)—Carlin (Dan & Bell)
45	41	ROSETTA	*Fame & Price Together (CBS)—St. George (Mike Smith)
46	38	AMAZING GRACE	Judy Collins (Elektra)—Harmony (Mark Abramson)
47	45	SOMETHING OLD, SOMETHING NEW	*Fantastics (Bell)—A. Schroeder Ltd. (Macaulay/Greenaway)
48	43	FUNNY FUNNY	*Sweet (RCA)—Phil Wainman (Phil Wainman)
49		WHEN YOU ARE A KING	*White Plains (Deram)—Air (Roger Greenaway)
50		DON'T LET IT DIE	Hurricane Smith (Columbia)—Rak (Norman Smith)

BRAZIL

RIO DE JANEIRO (Courtesy of I.B.O.P.E.)

This Week	Last Week	Title	Artist
1		ANOTHER DAY	Paul McCartney (Apple)
2		MENINA DA LADEIRA	Joao So (Odeon)
3		THAT'S WHAT I WANT	Square Set (Epic)
4		IF—Bread	(Elektra)
5		BOEMIO DEMODE	Paulo Vinicius (Copacabana)
6		VOCE MUDOU DEMAIS	Claudio Barroso (Continental)
7		NEVER CAN SAY GOODBYE	Jackson Five (Tape Car)
8		ROSE GARDEN	Lynn Anderson (CBS)
9		MOTHER	John Lennon (Apple)
10		SO QUERO	Evaldo Braga (Polydor)

BRAZIL

SAO PAULO (Courtesy of I.B.O.P.E.)

This Week	Last Week	Title	Artist
1		BALADA NO. 7	Moacyr Franco (Copacabana)
2		PRA COMECO DE ASSUNTO	Elizabeth (RGE)
3		VOCE TAMBEM E RESPONSAVEL	Dom & Ravel (RCA)
4		VOCE MUDOU DEMAIS	Claudia Barroso (Continental)
5		HAVE YOU EVER SEEN THE RAIN	Creedence Clearwater Revival (RCA)
6		ROSE GARDEN	Lynn Anderson (CBS)
7		ANOTHER DAY	Paul McCartney (Odeon)
8		MENINA DA LADEIRA	Joao So (Odeon)
9		MOTHER	John Lennon (Odeon)
10		APESAR DE VOCE	Chico Buarque (Philips)

CANADA

(Courtesy Maple Leaf System) *Denotes local origin

This Week	Last Week	Title	Artist
1	1	BROWN SUGAR	Rolling Stones (Warner Bros.)
2	2	IT DON'T COME EASY	Ringo Starr (Capitol)

3		I'LL MEET YOU HALFWAY	Partridge Family (Quality)
4	5	ALBERT FLASHER/BROKEN	*Guess Who (RCA)
5	7	RAINY DAYS & MONDAYS	Carpenters (A&M)
6		INDIAN RESERVATION	Raiders (Columbia)
7		IT'S TOO LATE	Carole King (A&M)
8	4	ME AND YOU AND A DOG NAMED BOO	Lobo (Ampex)
9	8	SWEET AND INNOCENT	Donny Osmond (Polydor)
10		I DON'T KNOW HOW TO LOVE HIM	Helen Reddy/Yvonne Elliman (MCA)

HOLLAND

(Courtesy Radio Veronica and Bas Mul) *Denotes local origin

This Week	Last Week	Title	Artist
1		BROWN SUGAR	Rolling Stones (Polydor)—Essex/Basart
2		SOLDIERS PRAYER	*Oscar Harris (Blue Elephant)—Dayglow
3		ROSETTA	Georgie Fame and Alan Price (CBS)—Dayglow
4		POETAS ANDALUCES	Aquaviva (Omega Int'l)
5		UNDERNEATH THE BLANKET GO	Gilbert O'Sullivan (MAM)—April
6		I AM... I SAID	Neil Diamond (Uni)—Anagon
7		PUT YOUR HAND IN THE HAND	Ocean (Kama Sutra)
8		FUNNY FUNNY	Sweet (RCA)—April
9		PROUD MARY	Ike & Tina Turner (Liberty)
10		LOVE HER MADLY	Doors (Elektra)—Palace/Basart

ITALY

(Courtesy Discografia Internazionale) *Denotes local origin

This Week	Last Week	Title	Artist
1	1	PENSIERI E PAROLE	*Lucio Battisti (Ricordi)—Acqua Azzurra
2	4	LOVE STORY	Francis Lai (Paramount)—Chappell
3	2	SING SING BARBARA	Laurent (Joker)—Saar
4	3	MY SWEET LORD	George Harrison (Apple)—Aromando
5	5	LA BALLATA DI SACCO E VANZETTI	Joan Baez (Original Cast)—RCA
6	6	ANOTHER DAY	Paul McCartney (Apple)—Ritmi E Canzoni
7	8	AMORE MIO	*Mina (PDU)—PDU/Acqua Azzurra
8	7	L'AMORE E' UN ATTIMO	*Massimo Ranieri (CGD)—Suvini Zerboni
9	9	SOTTO LE LENZUOLA	*Adriano Celentano (Clan)—Margherita
10	12	MARZO 1943	*Lucio Dalla (RCA Italiana)—RCA
11	24	LOVE STORY	*Patty Pravo (Philips)—Chappell
12	11	WHAT IS LIFE	George Harrison (Apple)—Aromando
13	10	ERA IL TEMPO DEELE MORE	*Mino Reitano (Durium)—Fiumara/Ariston
14	25	HOT LOVE	T. Rex (RCA Italiana)—Aromando
15	22	DJAMBALLA	*Augusto Martelli (Cinevox)—Cinevox
16	21	ANONIMO VENEZIANO	*Stelvio Cipriani (CAM)—Campi
17	15	HEY TONIGHT	Creedence Clearwater Revival (America)—Ariston/Palace
18	17	CHE SARA	Jose Feliciano (RCA Victor)—RCA
19	20	POWER TO THE PEOPLE	John Lennon (Apple)—Ricordi
20	14	VIA DEI CICLAMINI	*Orietta Berti (Polydor)—Suvini Zerboni
21		LOVE STORY	Santo & Johnny (Prod. Ass.)—Chappell
22	16	DONNA FELICITA'	I Nuovi Angeli (Car Juke-Box)—Chappell
23	19	ED IO TRA DI VOI	Charles Aznavour (Barclay)—RCA
24		TU	Patrick Samson (Carosello)—Curci
25		IT DON'T COME EASY	Ringo Starr (Apple)—Aromando

JAPAN

(Courtesy Music Labo Co., Ltd.) *Denotes local origin

This Week	Last Week	Title	Artist
1		MATA AU HI MADE	*Kiyohiko Ozaki (Philips)—Nichion
2		KIZUDARAKE NO JINSEI	*Koji Tsuruta (Victor)
3		FUTARI NO SEKAI	*Teruhiko Aoi (RCA)—Suisaisha
4		LOVE STORY	Andy Williams (CBS/Sony)—Nichion
5		LOVE STORY (Japanese)	Andy Williams (CBS/Sony)—Nichion
6		SHIRETOKO RYOJO	*Tokiko Kato (Grammophon)
7		LOVE STORY	Soundtrack (Francis Lai)—Paramount)—Nichion
8		ANOTHER DAY	Paul McCartney (Apple)—Folster
9		ANO SUBARASHII AI O MO ICHIDO	*Kazuhiko Kato Osamu Kityama (Capitol)—P.M.P.
10		YOKOHAMA TASOGARE	*Hiroshi Itsuki (Minoruphone (Yomiuri Pack))
11		TSUITE KURU KAI	*Akira Kobayashi (Crown)—Crown
12		SAIHATE BOJOYO	*Yuko Nagisa (Toshiba)—J.C.M.
13		DREAM OF NAOMI	Hedva and David (RCA)—Yamaha

14		SHE'S A LADY	Tom Jones (London)
15		OFUKURO SAN	*Shinichi Mori (Victor)
16		DORIFU NO TSUN TSUN BUSHI	*The Drifters (Toshiba)—Watanabe
17		AME GA YANDARA	*Yukiji Asaoka (CBS/Sony)—Nichion
18		ANATA MAKASE NO YORU DAKARA	*Hideo Ohki (Minoruphone)—Daiichi
19		HELLO LIVERPOOL	Capricorn (MCA)
20		GEKKO KAMEN	*Mops (Liberty)—Ai

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	1	MOTHER	John Lennon (Apple)
2	2	DOESN'T SOMEBODY WANT TO BE WANTED	Partridge Family (Bell)
3	4	ANOTHER DAY	Paul McCartney (Apple)
4	3	JOY TO THE WORLD	Three Dog Night (Decca)
5	8	MAN OF MANY FACES	Christie (CBS)
6	10	STRANGE KIND OF WOMAN	Deep Purple (Parlophone)
7	9	FRIENDS	Elton John (DJM)
8	5	ROSE GARDEN	Lynn Anderson (CBS)
9	6	WHAT IS LIFE	George Harrison (Apple)
10	7	SHE'S A LADY	Tom Jones (Decca)

MEXICO

(Courtesy Radio Mil)

This Week	Last Week	Title	Artist
1	1	MI CORAZON ES UN GITANO	Lupita D'Alessio (Orfeon); Nada (RCA); Nicola Di Bari (RCA)
2	2	NASTY SEX	Revolucion de Emiliano Zapata (Polydor)
3	4	CLOSE TO YOU (Cerca de ti)	Carpenters (A&M)
4	6	THEME OF LOVE STORY (Historia de amor)	Rondalla de Saitillo (Capitol)
5	3	CHIRPY CHIRPY, CHEEP CHEEP	Middle of the Road (RCA)
6		MARY ES MI AMOR	Leo Dan (CBS)
7	5	LO QUE TE QUEDA	Los Pulpitos (Capitol)
8		ANOTHER DAY (Otro dia)	Paul McCartney (Apple)
9		LOVE HER MADLY (Amala locamente)	Doors (Elektra)
10	10	VIVA ZAPATA	Los Locos (Musart)

SINGAPORE

(Courtesy Rediffusion, Singapore)

This Week	Last Week	Title	Artist
1	2	WHERE DO I BEGIN	(Love Story)—Andy Williams (CBS)
2	1	ANOTHER DAY	Paul McCartney (Apple)
3	3	PUT YOUR HAND IN THE HAND	Ocean (Kama Sutra)
4	5	I AM... I SAID	Neil Diamond (MCA)
5	4	HAVE YOU EVER SEEN THE RAIN	Creedence Clearwater Revival (Liberty)
6	9	POWER TO THE PEOPLE	John Lennon/Plastic Ono Band (Apple)
7	10	JOY TO THE WORLD	Three Dog Night (Decca)
8	6	ONE BAD APPLE	Osmonds (MGM)
9	7	HELP ME MAKE IT THROUGH THE NIGHT	Sammi Smith (Mega)
10	8	ME AND BOBBY MCGEE	Janis Joplin (CBS)

SPAIN

(Courtesy of El Musical) *Denotes local origin

This Week	Last Week	Title	Artist
1	1	QUE SERA	Jose Feliciano (RCA)—RCA
2	3	ROSE GARDEN	Lynn Anderson (CBS)—Armonico
3	7	ANOTHER DAY	Paul McCartney—Paul McCartney (EMI)—EGO
4	2	LOVE STORY	Andy Williams (CBS)—Chappel Iberica
5	10	WHAT IS LIFE	George Harrison (EMI)—Essex Espanola
6	6	LA LONTANANZA	Domenico Modugno (RCA)—RCA
7	5	MY SWEET LORD	George Harrison (EMI)—Essex Espanola
8	8	EN UN MUNDO NUEVO	*Karina (Hispavox)—Hispovax
9	4	CHIRPY CHIRPY, CHEEP CHEEP	Middle of the Road (RCA)—Canciones del Mundo
10	9	CUANDO TE ENAMORES	*Juan Pardo (Zafiro)—Erika

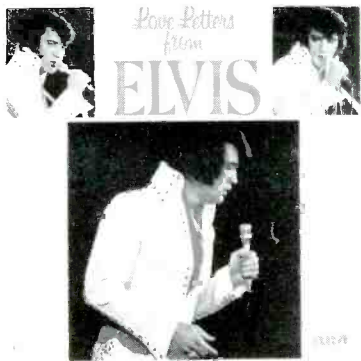
SOUTH AFRICA

(Courtesy the South Africa Record Manufacturers' and Distributors' Assn.)

This Week	Last Week	Title	Artist
1	2	IF NOT FOR YOU	

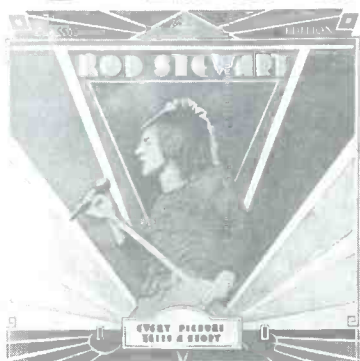
Billboard Album Reviews

JUNE 19, 1971



POP
ELVIS PRESLEY—
Love Letters From Elvis.
RCA Victor LSP 4530

With Elvis' two sided singles hit "Life" and "Only Believe" currently climbing the Hot 100, this album follow-up containing those two hits is sure to prove another top seller for the artist. Included also is a first rate treatment of the title song, and top ballad performances of "When I'm Over You" and "I'll Never Know." His extended treatment of "Got My Mojo Working" is a standout.



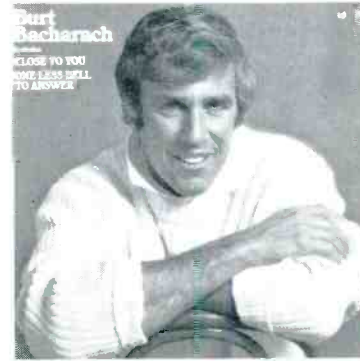
POP
ROD STEWART—
Every Picture Tells a Story.
Mercury SRM 1-609

The story is that of Rod Stewart and his fantastic ability to interpret tunes and wail. Backed by members of the Faces and other friends, Stewart once again weaves a musical web of knowing. His best here is every tune. "Every Picture Tells a Story," and "Mandolin Wind," are excellent Stewart compositions. His versions of "(I Know) I'm Losing You," and "Reason to Believe," have to be considered truly great.



POP
SUPREMES & FOUR TOPS—
The Return of the
Magnificent Seven.
Motown MS 736

When these two Motown super groups get together, when Levi Stubbs souls away with Jean Terrell, while the Supremes and Tops blend their voices with Motown's most tasteful musicians, the sound is irresistible and bound for big business. "Gotta Have Love in Your Heart" is already scoring for the hitmakers, but any cut on this disk would turn the trick.



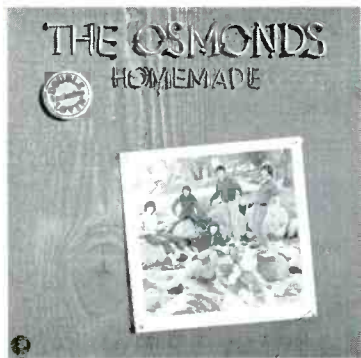
POP
BURT BACHARACH—
A&M SP 3501

In this, his fourth LP for A&M, the composer, producer, performer treats us to a taste of his concert performances, and the result is that it's the next best thing to seeing him "Live." This should prove his heaviest seller to date and the material, some old, some new, is by far one of the tastiest programs on disk. Along with his treatment of hits such as "Close to You," and "One Less Bell to Answer."



POP
SUPREMES—
Touch.
Motown MS 737

With their hit single "Nathan Jones" going strong on the Hot 100, this album is destined to be another big seller for the Supremes. The trio has really got its act together, and are sounding more exciting than ever. Other chart possibilities on this record include, "Time and Love," "Here Comes the Sunrise," and the title tune, "Touch."



POP
OSMONDS—
Homemade.
MGM SE 4770

The Osmonds second LP for MGM, cut with producer Rick Hall in Muscle Shoals, is another dynamite commercial package, and it includes their single smash, "Double Lovin'." Other cuts that will stir play and sales are the opener, "A Taste of Honey," "The Promised Land," and "She Makes Me Warm." Group's in top vocal form and Hall's production is super.



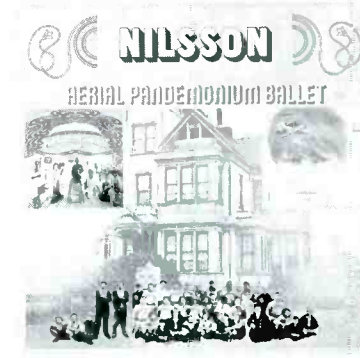
POP
PERRY COMO—
I Think of You.
RCA Victor LSP 4539

As pop music softens, Como finds himself back in the recording limelight. The material in his current LP has been wisely chosen for his relaxed sound and includes many recent Hot 100 titles like Bread's "If," Glen Campbell's "Dream Baby," the Carpenter's "For All We Know," and his own "I Think of You." One new song, "My Days of Loving You," measures up to his best ballads.



POP
TIM HARDIN—
Bird on a Wire.
Columbia C 30551

Hardin is back into his old form with this LP. He wrote seven of the tunes here, all reflecting the Hardin moods of love, disappointment, loneliness and sadness. His sidemen include musicians from both the jazz and pop field, affording Hardin a chance to bridge the gap and in fact weld the two categories together. "Bird on the Wire," "A Satisfied Mind," and "Love Hymn" are beautiful.



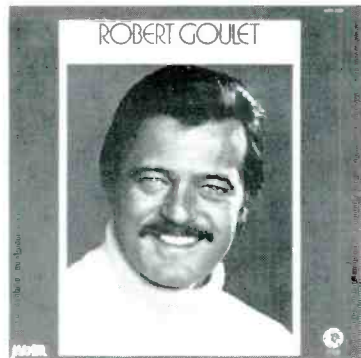
POP
NILSSON—
Aerial Pandemonium Ballet
RCA Victor LSP 4543

In the pre-Point days, Nilsson aficionados wore out their copies of two of his albums whose material provided hit singles for himself and others. The best cuts from these LP's have been remixed and re-edited into one superlative package which includes "1941," "Everybody's Talkin'," "Without Her," "Together" and "One."



POP
OSIBISA—
Decca DL 75285

Osibisa means rhythm and this seven man band from Africa and the West Indies couldn't have selected a more appropriate name. Already sweeping England, the LP features authentic native rhythms in "Music for Gong Gong," and expert western translations of these rhythms in "Ayiko Bia," "Oranges" and the vocal, "Think About the People."



POP
ROBERT GOULET—
Never Did As I Was Told.
Merlin/MGM MER 2001

After a long stretch on Columbia Records, Robert Goulet takes off on his own owned label. Ernie Altshuler's production styling keeps everything on a high tasty level. In addition to the title song, "Love Story," "A Time for Us" and "It's Impossible," of special interest is "In the Broken Promise Land of Fifteen," which John Barry and Alan Jay Lerner wrote for the musical version of "Lolita."



POP
THE BAJA MARIMBA BAND/ JULIUS WECHTER—
As Time Goes By.
A&M SP 4298

The Baja Marimba Band under the direction of Julius Wechter has gotten into a strong jazz idiom with this album outing, and it should bring them many new fans. Along with their spirited treatment of the title tune, they offer "Dansero," "We've Only Just Begun," "Midnight Sun" and Wechter's original "Spanish Flea." Headed straight for the best selling charts.



POP
NINA SIMONE—
Here Comes the Sun.
RCA Victor LSP 4536

Using her unique, dramatic sound, Miss Simone takes some recent hit songs and gives them emphasis and meaning which, thanks to her art, makes them fresh pieces of music. Outstanding cuts are "Mr. Bojangles," "Just Like a Woman," "My Way," and both sides of her new single, "New World Coming" and "Ooh Child."



POP
HUGO MCNTENEGRO—
People... One to One.
RCA Victor LSP 4537

Montenegro proves once again, in this package, that he is by far one of the most creative and imaginative arrangers around today. Of the many standout cuts, "I Am, I Said," "Joy to the World," "El Condor Pasa," and a Bread medley "If," "Make It With You" and "It Don't Matter to Me" are gems.



POP
HEINTJE—
Best of All.
MGM SE 4772

The young super star from Europe proved very successful with his initial LP outing a while back, and this follow-up is such to win him even more fans. His beautifully rich voice is perfect in his performances of "I Remember Mother's Words," "A Happy Lad," "Dreams for Me and Dreams for You" and "When the Summer Comes." The orchestrations by Jefferson Daily are exceptional.



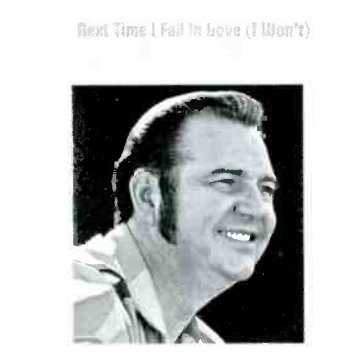
POP
CHARLIE BYRD—
For All We Know.
Columbia G 30622

Charlie Byrd soars to new heights with this specially priced two record set. The set has a little bit of everything Byrd does and every little bit is exciting. Byrd performs pop tunes with unequivocal taste. There are few imitations on the LP and the pop tunes, including "Superstar," "Here Comes the Sun," "See Me, Feel Me," and the theme from "Love Story," all have that Byrd flair.



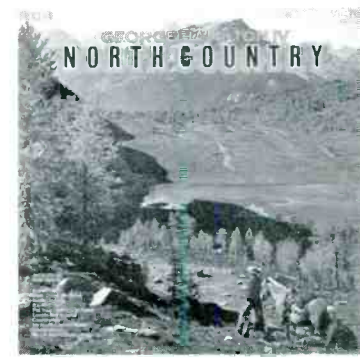
COUNTRY
JIM REEVES—
Something Special.
RCA Victor LSP 4528

This album was originally released more than three years ago as a special release for airplay only and it includes some of Reeves' finest performances. Now being released commercially by popular demand, this collection of 14 cuts includes such gems as "Anna Marie," "I'm Gettin' Better," "Guilty" and "Welcome to My World." A must for Reeves and country music fans alike.



COUNTRY
HANK THOMPSON—Next Time
I Fall in Love (I Won't).
Dot DOS 25991

Thompson has a solid hit with his recent "The Next Time I Fall in Love (I Won't)" and this album follow-up is sure to prove a big one on the LP charts. Along with his hit, he turns in top performances of "Cozy Inn," "One of the Fortunate Few," "Everybody Loves a Pretty Baby" and "I'm Afraid I Lied." Top production work by Joe Allison.



COUNTRY
GEORGE HAMILTON IV—
North Country.
RCA Victor LSP 4517

Hamilton's single, "Countryfied" now riding the country chart, is included here, in what should prove his biggest seller LP to date. The material, with fine arrangements by Brian Ahern (Anne Murray's "Snowbird") is delivered in exceptional Hamilton readings. Standout cuts include "Love Is Still Around," "It's All Over" and Lightfoot's "I'm Not Sayin'."



COUNTRY
CONNIE SMITH—
Just One Time.
RCA LSP 4534

Miss Smith's latest single "Just One Time" has brought her back to the top 5 of Billboard's country singles chart and it is the highlight of her latest LP. "I Don't Want to Be With Me," "If You Were Mine to Lose," "He Is My Everything" and "One More Time" are other outstanding songs tailored to her big yet plaintive voice.

Twenty-fifth Anniversary

1946-1971

**GERIG
DOESN'T WASTE
TIME**

**Thanks to: Authors
Partners
Artists
Staff
Friends
Everybody**

HANS GERIG · MUSIC-PUBLISHER · COLOGNE · GERMANY

From The Music Capitals of the World

• Continued from page 48

HAMBURG

Vicky's TV show, "Ich bin" (I Am)—winner of the Bronze Medal at Montreux—will be transmitted on U.S. TV channels. . . . Aberbach Musikverlage has moved premises. The company's new address is: 2 Hamburg 13, Hallerstrasse 40. . . . Rita Streich has been awarded the Bundesverdienstkreuz I Klasse (Federal Service Medal). **WALTER MALLIN**

MOSCOW

Soviet Encyclopedia and Soviet Composer publishers will issue the first ever edition of Encyclopedia of Music in five volumes. . . . Ekran television studio released a film "Love and Accord," featuring the Russian Voronezh chorus. . . . After four week tour of Poland Japanese variety show, Soetiku opened in Leningrad May 20. It is Soetiku's first appearance in Europe. . . . A conference on "National Traditions and the Present" sponsored by UNESCO's International Music Council will be held here this year. . . . Ten full-length concert programs, featuring works of younger composers were presented during current assembly of the Union of Composers of the USSR held here May 10-16, with the closing concert broadcast over the Central Television network.

Two series of cut-price children's records coming under headings of "Fairy Tales of the Peoples of Russia" and "Fairy Tales of the Peoples of the World" are currently launched by Melodiya with 3-4 releases of each series every year. . . . Melodiya has released a 1968 recording of David Oistrakh and Svyatoslav Richter in a Franck and Brahms program. . . . In the Thousand Years of Music series a stereo album "Music of the Renaissance (Spain)," has been released, featuring a Madrigal vocal/instrumental ensemble. . . . Dmitri Shostakovich's Symphony No. 5, performed by the State Symphony Orchestra of the USSR under Maxim Shostakovich, was released on stereo-mono. . . . An exhibition of Polish records was organized in Leningrad by the local Record House May 26-June 4. . . . A new jukebox Fonica M-201-M was demonstrated at the Polish Industrial Exhibition in Leningrad in May. Imports of the new jukeboxes to Russia are anticipated, since Poland has been the sole supplier of jukeboxes to this country. The new jukebox has 90 selections.

VADIM YURCHENKOV

TOKYO

Tickets for Adamo's 21 concerts in Japan this month were completely sold out days before the Belgian singer and his 11 member entourage arrived in Tokyo, according to Universal Orient Promotions. The Odeon artist, whose records are released through Toshiba in Japan, is currently on tour of 11 Japanese cities. Toshiba president Yosuke Suga presented a gold single and gold LP commemorating Japanese sales figure of over six million at a press conference. It is Adamo's fourth Japanese visit. . . . Former Crown artist Katsuhiko Miki signed with Canyon Records of Japan. . . . The single release in the U.S. and Canada this month (18) of "Holiday in Guam" by the Japanese group Top Gallant will receive full promotion on the TRX label, a division of Acuff-Rose's Hickory label. Shinko has indicated that it will soon break another Japanese group, probably on TRX via Nashville, in its increased efforts to introduce contemporary Japanese talent to non-Japanese record market.

Canyon Records is conducting a free poster campaign to promote **JUNE 19, 1971, BILLBOARD**

their major album releases. Posters include large-sized photos of Steve McQueen and Raymond Lovelock, one of which will be given free to purchasers of one or more Canyon's recent LP's. . . . RCA/Victor (Japan) will begin a "71 RCA Summer Hits" campaign from July 1. Product includes LP's by Elvis Presley, The Astronauts, Poss Miyszaki & Coney Islanders, Set-suo Ohashi & Honey Islanders. . . . New singles by Rutsuko Honda and Akira Nishikino are receiving special promotional attention from CBS/Sony. Honda's "Ieji" (Going Home) and Nishikino's "Atsui Namida" (You and I Alone) are featured in the label's summer push of domestic product. . . . Claims that Mashmakan's single "As the Years Go By" has sold over a million copies in Japan are slightly exaggerated, says Tats Nozaki of the label's international division. Actual sales as of the beginning of June were 790,000, he says. It is the third biggest single in Japan. The Beatles' "Hey Jude" and Simon & Garfunkel's "Sounds of Silence" still hold the top two positions, he said.

Gary Burton and Roy Ayers were the special guest artists in the recent "Jazz and Rock Festival" held June 2 and 12 in Tokyo. Award-winning jazz trumpeter Terumasa Hino and His Quintet, jazz-rock guitarist Shigeru Narumo and drummer Hiro Tsunoda (known as Jimmy and Joe) were also featured. Vibists Burton and Ayers and their quartets are appearing independently in Osaka, Kyoto and other major Japanese cities this month. . . . Swing Journal, Japanese jazz magazine, celebrated its 25th anniversary last month with a series of concerts under the banner "Third All-Nippon Jazz Festival," played in Osaka, Wakayama and Tokyo with artists Fumio Nanri, Sadao Watanabe, Terumasa Hino, Toshiyuki Miyama & New Herd and Nobuo Hara & Sharps and Flats. The magazine is planning future jazz events outside the major cities. . . . Also on the Japanese jazz scene, "clazz" organist Don Lewis is making his second tour of Japan for Hammond, introducing the X77 and the Condor sound system to audiences of young organists in informal "organ seminars" conducted by the instrument maker. Don is also appearing nightclubs in Tokyo (Copa and Golden Gessekai) and Nagoya (Royal Hotel), on nationwide tv shows and in a public concert at Iino Hall in Tokyo. Don's first Japan tour, last December, was badly scheduled and resulted in little publicity for Hammond or Lewis. He recorded for Toho Records on his last visit and the label is scheduling two sessions at Tokyo Studio Center this month to cut another LP for Japanese release.

Nippon Columbia has begun a "Maxi-Single" series of 7-inch, 33 1/3 rpm releases featuring Mungo Jerry, Titus Croan, Mike Cooper, Aynsley Dunbar and Demon Fuzz. Each release features three or more cuts by the artist and is priced at \$1.39, about 28 cents more than the normal single. . . . Pony, Inc., has begun a new series of 4-channel cartridge tape releases through their nationwide outlet network. The tapes are priced at \$8.33 and include "Dynamic Hits" (including "I Dream of Naomi," which won first prize at last year's First Tokyo International Popular Music Festival) by Takeshi Inometa & Sound Ltd., "Love Story/Screen Music Deluxe," Rainbow Grand Orchestra, and "Jazz-Rock for Grand Prix," Takeshi Inometa & The Third Herd. Pony plans to expand its releases of 4-channel tape product gradually as the 4-channel hardware market increases in Japan.

Warner/Pioneer released the LP "Sticky Fingers" on the Rolling Stones label, June 10. A special



ARMANDO MANZANARO, right, Mexican writer-performer, currently appearing at New York's Chateau Madrid, with Sid Wayne, songwriter, who wrote the English lyric to Manzanaro's hit, "It's Impossible," recorded by Perry Como in the U.S. Manzanaro also records for RCA.

paper strip attached to the product notes that it is a "Million Dollar Album." Major dealers in Tokyo report that sales of Sylvie Vartan posters increased sharply following the artist's recent appearances on local tv and in top clubs.

Warner/Pioneer has released a new series of musictapes in 8-track. Titles include "Screen Guitar Special," "Sax Mood Special" (with King Curtis) and "Led Zeppelin I." Warner/Pioneer, a relative newcomer to the tape field, is in direct competition with Apollon, the tape subsidiary of the Watanabe group, a 25 percent partner in the Warner/Pioneer company. . . . Tony Bennett's current tour of Japanese clubs, hotels and concert halls, promoted by Kyoto Tokyo, is the most extensive yet undertaken by the singer. Highlighting the tour was his performance at the Fuyo Banquet Hall of the New Otani Hotel in Tokyo. Show tickets began at \$33 minimum.

Dutch group Shocking Blue begin a concert tour of major Japanese cities from July 28. Their single "Venus" was named top-selling foreign pop product for Nippon Grammophon label in Japan.

MALCOLM DAVIS

LONDON

Paul and Linda McCartney are currently planning to open a London office to handle their affairs as soon as suitable premises are found. Shelley Turner, an American who has worked in the West Coast office of Warner-Reprise and in journalism, has come to London to work for the pair. . . . Following its acquisition of Reed International's stake in the Music for Pleasure company, EMI has formed a new company, MFP (Holdings), to control operations and policy decisions. The board consists of Joseph Stanford (chairman), John Read, Len Wood and Oscar Hamilton (all EMI executives) and Richard Baldwin (managing director) and Tony Morris and Les Hill (MFP executives). EMI now wholly owns the MFP companies in the U.K., France, Belgium, Holland, Germany and South Africa. . . . Decca has signed a deal with U.S. producers Andy and Augie Di Martino to release their product on the London label. Deal also incorporates the pair's publishing company, Ten Hi Music, which will be handled by the Burlington-Palace group. First record through the deal to be released by Decca is by U.S. group Buckwheat. Decca has also signed a deal with Spot Productions calling for three singles and one album a year for a period of three years. The contract involves two groups, Grapefruit and Band of Hope. The latter group features Harry Vanda and George Young, both former members of the Easybeats.

EMI's artists liaison manager Mike Regan leaves the company this week to become personal assistant to Louis Benjamin. Regan has been with EMI for six years

and in his new post will work on all of Louis Benjamin's business affairs including Pye and the Moss Empires Group.

Business associates and friends of Chappell Music chairman Matthew Ricketts will gather at the Westbury Hotel in London for a special industry luncheon to mark his recent 90th birthday June 14.

Marvin Beisel, for the past year the European director of Capitol, has returned to the U.S. to work out of the Los Angeles office as director of album marketing. No one has been named to replace Beisel although former U.K. Capitol label manager Ian McLintock has been appointed European manager of Capitol with special involvement with the label's U.K. acts. . . . Following his departure from Purple Productions, Alan Bates plans to devote more time in developing his own Black Lion jazz label. He will also be involved in the forthcoming avant-garde jazz label, Freedom.

Mitch Murray and Peter Callander's Intune company has acquired the remaining shares held by writers Guy Fletcher and Doug Flett in the Golden Egg music firm. Golden Egg was a 50/50 company formed by Intune with the two writers. Flett and Fletcher now operate their own company, Big Secret Music handled by A&M's publishing company, Rondor. . . . Enterprise Records and Distribution, an independent record company and distribution unit, has recently concluded an export deal with Play Music of Norway for the Scandinavian territories, and cassette and cartridge rights have been assigned to Frank Dahlberg for Scandinavia and Finland for the Enterprise catalog.

Most of the July album releases from Polydor have been scheduled to coincide with U.K. appearances by the artists involved. Jo Mama will provide the background support for James Taylor and Carole King when they make their U.K. tour in July. Herbie Mann and Mongo Santamaria will tie in seasons at the Ronnie Scott club this month and each have albums scheduled for release on Atlantic in July. Other acts to visit this country soon include Lou Christie Sacco, Curtis Mayfield, White Lightnin', Los Cantories del Alba and Sha Na Na.

A production deal is due to be signed in London next week between Seymour Stein, president of the U.S. Blue Horizon label, and Gruggy Woof, the new production company formed at the beginning of the month by David Hitchcock and Neil Slaven, both ex-Decca staff producers. The deal entails a two-month American visit by Slaven and Hitchcock to find new bands to be recorded at Blue Horizon's New York studio, due to open in September. In addition Gruggy Woof is signing a production deal with Terry King Associates for three new artists to be signed to B&C.

PHILIP PALMER

Anti-Piracy Move By Greek Group

ATHENS—The Greek National Group of the International Federation of the Phonographic Industry, has taken joint action to protect the local music industry from the Greek record pirates.

A statement from the group says that illegal recording of songs on open-reel tapes or cassettes is practiced extensively throughout the country, mainly by record shops. These recordings, described in the statement as "quite illegal, affecting the rights of the phonographic industry and of the composers, lyricists, artists, etc.," have resulted in a decrease in LP and singles sales in Greece.

Those found to be involved in any way, continued the statement, are to be prosecuted.

The statement was signed by C.R. Kelly, general secretary of the Greek National Group, as well as by members of the group itself—Greek Phonograph House "Columbia," Helladisc, EMIAL, Music Box (Martin Gessar), Minos Matsas & Son and Eteria Genikon Ekdoseon.

Sony Set Up European HQ

AMSTERDAM—Japanese electronics company Sony has selected Holland as the center for a large distribution and service depot for the whole of Europe.

Sony will build its new European HQ in Utrecht on an area of 10,000 square meters, which will cost approximately \$10,000,000. The center will house about 120 employees.

Construction work on the new building will commence September next. The center will start its activities in mid-1972.

Until now, Sony has covered the European market from a center in Antwerp, but this has since become too small for the purpose.

With the new move, Sony is aiming to enlarge its share of the European market while at the same time becoming less dependent on the U.S. market.

In Utrecht, Sony will be creating its most important information-cum-marketing center. The position of Brandsteder, the Dutch import firm and the largest selling organization of Sony product in Europe, will remain unchanged.

BAS HAGEMAN

Hamburg Pop Series Starts

HAMBURG — Following last year's disastrous so-called pop festivals, Hamburg merchant Hans Boehrs organized a smaller pop festival, featuring such groups as Steamhammer, Uriah Heep and Man, and taking place in Lubeck and the Baltic Sea resort of Timmendorf.

These festivals ended with a deficit of about \$1,500 which, however, did not discourage Boehrs from organizing a series of pop music performances, every Friday, at the open air stage of the Stadtpark.

Contracts so far signed, include scheduled appearances booked for Atomic Rooster, Uriah Heep, Man, East of Eden, Burnin' Red Ivanhoe, T.P. Smoke and Savage Rose.

Two thousand ballot papers have been printed, containing the names of 25 U.K. and 20 European groups. The audience is invited to choose their favorites, to appear at future performances. A minimum audience of 1,200 is required to cover the costs, of which 4,000 DM (\$1,090) is needed per night to cover the fees.

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	6	IT'S TOO LATE/I FEEL THE EARTH MOVE	Carole King (Lou Adler), Ode 70 66015 (A&M)
2	3	RAINY DAYS & MONDAYS	Carpenters (Jack Daugherty), A&M 1260
3	1	WANT ADS	Honey Cone (Greg Perry-Stagecoach Prod.), Hot Wax 7011 (Buddah)
4	2	BROWN SUGAR	Rolling Stones (Jimmy Miller), Rolling Stones 19100 (Atco)
5	4	IT DON'T COME EASY	Ringo Starr (George Harrison), Apple 1831
6	8	TREAT HER LIKE A LADY	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50721
7	11	INDIAN RESERVATION	Raiders (Mark Lindsay), Columbia 4-45332
8	5	JOY TO THE WORLD	Three Dog Night (Richard Podolor), Dunhill 4272
9	9	I'LL MEET YOU HALFWAY	Partridge Family (Wes Farrell), Bell 996
10	7	SWEET AND INNOCENT	Donny Osmond (Rick Hall), MGM 14227
11	10	BRIDGE OVER TROUBLED WATER/ BRAND NEW ME	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2796
12	18	WHEN YOU'RE HOT, YOU'RE HOT	Jerry Reed (Chet Atkins), RCA Victor 47-9976
13	13	I DON'T KNOW HOW TO LOVE HIM	Helen Reddy (Larry Marks), Capitol 3027
14	17	DON'T KNOCK MY LOVE—Part 1	Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2797
15	16	DOUBLE LOVIN'	Osmonds (Rick Hall), MGM 14259
16	19	NATHAN JONES	Supremes (Frank Wilson), Motown 1182
17	15	SUPERSTAR	Murray Head With the Trinidad Singers (Tim Rice & Andrew Lloyd Weber), Decca 732603 (MCA)
18	12	ME AND YOU AND A DOG NAMED BOO	Lobo (P. Gernhard in association with J. Abbott & B. Meshel), Big Tree 112 (Ampex)
19	30	DON'T PULL YOUR LOVE	Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4276
20	27	SHE'S NOT JUST ANOTHER WOMAN	8th Day (Holland-Dozier-Holland Prod. Staff), Invictus 9087 (Capitol)
21	14	NEVER CAN SAY GOODBYE	Jackson 5 (Hal Davis), Motown 1179
22	20	CHICK-A-BOOM	Daddy Dewdrop (Dick Monda and Don Sciarrotta), Sunflower 105 (MGM)
23	26	FUNKY NASSAU—Part 1	The Beginning of the End (Marlin Prod.), Alston 4595 (Atco)
24	44	YOU'VE GOT A FRIEND	James Taylor (Peter Asher), Warner Bros. 7498
25	21	LOVE HER MADLY	Doors (Bruce Botnick & the Doors), Elektra 45726
26	22	HERE COMES THE SUN	Richie Havens (Richie Havens & Mark Roth), Stormy Forest 656 (MGM)
27	31	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE	Carly Simon (Eddie Kramer), Elektra 45724
28	28	I DON'T KNOW HOW TO LOVE HIM	Yvonne Elliman (Tim Rice & Andrew Lloyd Webber), Decca 32785 (MCA)
29	37	PUPPET MAN	Tom Jones (Gordon Mills), Parrot 40062 (London)
30	33	NEVER CAN SAY GOODBYE	Isaac Hayes (Isaac Hayes), Enterprise 9031 (Stax/Volt)
31	34	ALBERT FLASHER/BROKEN	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0458
32	23	RIGHT ON THE TIP OF MY TONGUE	Brenda & the Tabulations (V. McCoy & G. Woods), Top & Bottom 407 (Jamie/Guyden)
33	48	MR. BIG STUFF	Jean Knight (Wardell Quezereque), Stax 0088

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	46	HERE COMES THAT RAINY DAY FEELING AGAIN	Fortunes (Roger Cook & Roger Greenaway), Capitol 3086
35	35	LOWDOWN	Chicago (James William Guercio), Columbia 4-45370
36	47	I DON'T WANT TO DO WRONG	Gladys Knight & the Pips (Johnny Bristol), Soul 35083 (Motown)
37	56	SOONER OR LATER	Grass Roots (Steve Barri), Dunhill 4279
38	41	HIGH TIME WE WENT/ BLACK EYED BLUES	Joe Cocker (Denny Cordell), A&M 1258
39	29	COOL AID	Paul Humphrey & His Cool Aid Chemists (Gabriel Mekler), Lizard 1006
40	32	WOODSTOCK	Matthews' Southern Comfort (Ian Matthews), Decca 32774 (MCA)
41	36	THE DRUM	Bobby Sherman (Ward Sylvester), Metromedia 217
42	57	BRING THE BOYS HOME	Freda Payne (Greg Perry/Holland-Dozier-Holland), Invictus 9092 (Capitol)
43	38	(For God's Sake) GIVE MORE POWER TO THE PEOPLE	Chi-Lites (Eugene Record), Brunswick 55450
44	43	ME AND MY ARROW	Nilsson (Nilsson), RCA 74-0443
45	45	I WON'T MENTION IT AGAIN	Ray Price (Don Law), Columbia 4-45329
46	49	LIGHT SINGS	Fifth Dimension (Bones Howe), Bell 999
47	50	AJAX LIQUOR STORE	Hudson and Landry (Lew Bedell), Dore 855
48	52	TAKE ME HOME, COUNTRY ROADS	John Denver With Fat City (Milton Okun), RCA 74-0445
49	68	NEVER ENDING SONG OF LOVE	Delaney & Bonnie & Friends (Delaney Bramlett for Delvon), Atco 6804
50	59	GET IT ON	Chase (Frank Rand & Bob Destocki), Epic 5-10738 (CBS)
51	51	13 QUESTIONS	Seatrain (George Martin), Capitol 3067
52	54	SPINNING AROUND (I Must Be Fallin' in Love)	Main Ingredient (Silvester, Simmons, McPherson), RCA 74-0456
53	53	LIFE/ONLY BELIEVE	Elvis Presley, RCA 47-9985
54	55	HOUSE AT POOH CORNER	Nitty Gritty Dirt Band (William E. McEuen), United Artists 50769
55	42	CRY BABY	Janis Joplin (Paul Rothchild), Columbia 4-45379
56	58	TARKIO ROAD	Brewer & Shipley (Nick Gravenites), Kama Sutra 524 (Buddah)
57	63	I KNOW I'M IN LOVE	Chee Chee & Peppy (J. James), Buddah 225
58	78	DOUBLE BARREL	Dave & Ansil Collins (W. Riley), Big Tree 115 (Ampex)
59	87	STOP, LOOK, LISTEN (To Your Heart)	Stylistics (Thom Bell), Avco Embassy 4572
60	77	YOU GOTTA HAVE LOVE IN YOUR HEART	Supremes & Four Tops (Clay McMurray), Motown 1181
61	69	CHICAGO	Graham Nash (Graham Nash), Atlantic 2804
62	62	CAN'T FIND THE TIME	Rose-Colored Glass (Jim Long & Norm Miller), Bang 584
63	64	YOU'RE MY MAN	Lynn Anderson (Glenn Sutton), Columbia 4-45356
64	86	DRAGGIN' THE LINE	Tommy James (Tommy James & Bob King), Roulette 7103
65	70	DONE TOO SOON	Neil Diamond (Tom Catalano), Uni 55278 (MCA)
66	60	OOH POO PAH DOO	Ike & Tina Turner (Ike Turner), United Artists 50782
67	90	YOU'VE GOT A FRIEND	Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2808

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
68	75	ESCAPE-ISM	James Brown (James Brown), People 2500 (Starday/King)
69	73	SIGNS	Five Man Electrical Band (Dallas Smith), Lionel 3213 (MGM)
70	79	LOVE MEANS (You Never Have to Say You're Sorry)	Sounds of Sunshine (Randy Wood & Wilder Bros.), Ranwood 896
71	72	WHOLESALE LOVE	Buddy Miles (Buddy Miles), Mercury 73205
72	—	LOVE THE ONE YOU'RE WITH	Isley Brothers (R. Isley/O. Isley/R. Isley), T-Neck 930 (Buddah)
73	74	FOLLOW ME	Mary Travers (Milton Okun), Warner Bros. 7481
74	71	WHAT YOU SEE IS WHAT YOU GET	Stoney & Meatloaf (Terrana, Valvano, Terrana), Rare Earth 5027 (Motown)
75	80	WALK AWAY	James Gang (James Gang & Bill Szymczyk), ABC 11301
76	81	IF NOT FOR YOU	Olivia Newton-John (Bruce Welch & John Farrar), Uni 55281 (MCA)
77	89	YOU'RE THE REASON WHY	Ebony's (Gamble-Huff), Philadelphia International 3503 (CBS)
78	—	SUMMER SAND	Dawn (Tokens & Dave Appell), Bell 45,107
79	100	CHANGE PARTNERS	Stephen Stills (Stephen Stills & Bill Halverson), Atlantic 2806
80	84	RINGS	Cymarron (Chips Moman), Entrance 7500 (CBS)
81	85	DO YOU KNOW WHAT TIME IT IS?	P-Nut Gallery (Bobby Flax & Lanny Lambert), Buddah 239
82	—	HEY! LOVE/OVER & OVER	Delfonics (Stan Watson & Staff), Philly Groove 166 (Bell)
83	—	RAINY JANE	Davy Jones (Jackie Mills), Bell 45,111
84	—	RESURRECTION SHUFFLE	Ashton, Gardner & Dyke (Ashton, Gardner & Dyke), Capitol 3060
85	—	WILD HORSES	Rolling Stones (Jimmy Miller), Rolling Stones 19101 (Atco)
86	—	NEVER DREAMED YOU'D LEAVE IN SUMMER	Stevie Wonder (Stevie Wonder), Tamla 54202 (Motown)
87	—	TALKING IN YOUR SLEEP	Gordon Lightfoot (Joe Wissert), Reprise 1020
88	—	GIVE UP YOUR GUNS	Buoys (Michael Wright), Scepter 12318
89	—	I NEED SOMEONE (To Love Me)	Z.Z. Hill (Joe Bihari), Kent 4547
90	92	HELP THE POOR	B.B. King (Ed Michel), ABC 11302
91	91	I'VE FOUND SOMEONE OF MY OWN	Free Movement (Joe Porter), Decca 32818 (MCA)
92	99	I HEAR THOSE CHURCH BELLS RINGING	Dusk (Tokens & Dave Appell), Bell 990
93	93	CALIFORNIA EARTHQUAKE	Norman Greenbaum (Erik Jacobsen), Reprise 1008
94	94	MANDRILL	Mandrill (Beau Ray Fleming & Mandrill), Polydor 14070
95	96	CAUGHT IN A DREAM	Alice Cooper (Bob Ezrin & Jack Richardson), Warner Bros. 7490
96	97	LOVE'S MADE A FOOL OF YOU	Cochise (Cochise), United Artists 50756
97	—	I'M SORRY	Bobby Bland (Don Davis), Duke 466
98	—	DAY BY DAY (Every Minute of the Hour)	Continental 4 (Bobby Martin), Jay Walking 001 (Soulville)
99	—	MOZART SYMPHONY NO. 40 IN G MINOR	Waldo de los Rios (Rafael Trabuccelli), United Artists 50772
100	—	THE LANGUAGE OF LOVE	Intrigues (Van McCoy & Joe Cobb), Yew 1012 (AA)

HOT 100 A TO Z—(Publisher-Licensee)	
Apex Liquor Store (Meadowlark, ASCAP)	47
Albert Flasher (Dunbar/Circus/Expression, BMI)	31
Black Eyed Blues (TRO-Andover, ASCAP)	38
Brand New Me (Assorted/Parabot, BMI)	11
Bridge Over Troubled Water (Charing Cross, BMI)	11
Bring the Boys Home (Gold Forever, BMI)	42
Broken (Dunbar/Circus/Sunspot/Expressions/Walrus Moore, BMI)	31
Brown Sugar (Gideon, BMI)	4
California Earthquake (Great Honesty, BMI)	93
Can't Find the Time (Interval, BMI)	62
Caught in a Dream (Bizarre/Alive Enterprise, BMI)	95
Change Partners (Gold Hill, BMI)	79
Chicago (Giving Room, BMI)	61
Chick-a-Boom (Shermley/Elrta, ASCAP)	22
Cool Aid (Wingate, ASCAP)	39
Cry Baby (Mellin/Rittenhouse, BMI)	55
Day by Day (Every Minute of the Hour) (Mardix/Don-Jose, BMI)	98
Do You Know What Time It Is? (Kama Sutra, BMI)	81
Done Too Soon (Prophet, ASCAP)	65
Don't Knock My Love—Part I (Erya, BMI)	14
Don't Pull Your Love (Cents & Pence, BMI)	19
Double Barrel (Interglobal, BMI)	58
Double Lovin' (Fame, BMI)	15
The Drum (Wren/Viva, BMI)	41
I Don't Know How to Love Him (Helen Reddy)	13
I Don't Want to Do Wrong (Jobete, BMI)	36
I Feel the Earth Move (Screen Gems-Columbia, BMI)	2
I Hear Those Church Bells Ringing (Packet Full of Tunes/Saturday, BMI)	92
I Know I'm in Love (Kama Sutra/James Boy, BMI)	57
I Need Someone (To Love Me) (Modern, BMI)	89
I Won't Mention It Again (Seaview, BMI)	64
If Not for You (Big Sky, ASCAP)	46
I'll Meet You Halfway (Screen Gems-Columbia, BMI)	9
I'm Sorry (Arma-Big Star, BMI)	97
Indian Reservation (Acuff-Rose, BMI)	7
It Don't Come Easy (Startling, BMI)	7
It's Too Late (Screen Gems-Columbia, BMI)	1
I've Found Someone of My Own (Mango/Run-A-Muck, BMI)	91
Joy to the World (Lady Jane, BMI)	90
The Language of Love (McCoy, BMI)	100
Life (Presley/Last Straw, BMI)	53
Light Sings (Sunbeam, BMI)	46
Love Her Madly (Doors, ASCAP)	25
Love Means (You Never Have to Say You're Sorry) (Ban Ton, ASCAP)	70
Love the One You're With (Gold Hill, BMI)	92
Love's Made a Fool of You (Nor Va Jek, BMI)	76
Lowdown (Aurelia, ASCAP)	35
Mandrill (Mandrill/Intersong/USA, ASCAP)	94
Me and My Arrow (Dunbar/Golden Syrup, BMI)	44
Me and You and a Dog Named Boo (Kaiser/Famous/Big Leaf, ASCAP)	18
Mozart Symphony No. 40 in G Minor (Morra, BMI)	99
Mr. Big Stuff (Malaco/Caraljo, BMI)	33
Nathan Jones (Jobete, BMI)	16
Never Can Say Goodbye (Jackson 5) (Jobete, BMI)	21
Never Can Say Goodbye (Isaac Hayes) (Jobete, BMI)	30
Never Dreamed You'd Leave in Summer (Jobete, BMI)	86
Never Ending Song of Love (Metric, BMI)	49
Only Believe (Rodeheaver, ASCAP)	53
Ooh Poo Pah Doo (Minit, BMI)	66
Over & Over (Nickel Shoe, BMI)	82
Puppet Man (Screen Gems-Columbia, BMI)	29
Rainy Days & Mondays (Almo, ASCAP)	2
Rainy Jane (Screen Gems-Columbia, BMI)	83
Resurrection Shuffle (Colette, ASCAP)	84
Right on the Tip of My Tongue (McCoy/One Eye, BMI)	32
Rings (Unjust, BMI)	80
Rings (Unjust, BMI)	80
She's Not Just Another Woman (Gold Forever, BMI)	20
Signs (Four Star, BMI)	69
Sooner or Later (Zekley/Paris, ASCAP)	37
Spinning Around (I Must Be Fallin' in Love) (L.T.D., BMI)	52
Stop, Look, Listen (To Your Heart) (Bellboy/Assorted, BMI)	59
Summer Sand (Pocket Full of Tunes/Saturday, BMI)	78
Superstar (Leeds, ASCAP)	17
Sweet and Innocent (Tree/Tune, BMI)	10
Take Me Home, Country Roads (Cherry Lane, ASCAP)	48
Talking in Your Sleep (Early Morning, ASCAP)	87
Tarkio Road (Talking Beaver, BMI)	56
That's the Way I've Always Heard It Should Be (Quackenbush/Kensho, ASCAP)	21
13 Questions (Kulberg/Roberts/Open End, BMI)	57
Treat Her Like a Lady (Stage Door, BMI)	6
Walk Away (Pamco/Home Made, BMI)	75
Want Ads (Gold Forever, BMI)	3
What You See Is What You Get (Jobete, BMI)	74
When You're Hot, You're Hot (Vector, BMI)	12
Wholesale Love (East/Memphis/Time/Redwal, BMI)	71
Wild Horses (Gideon, BMI)	85
Woodstock (Siquomb, BMI)	40
You Gotta Have Love in Your Heart (Jobete, BMI)	60
You're My Man (Flagship, BMI)	63
You're the Reason Why (World War Three, BMI)	77
You've Got a Friend (Roberta Flack & Donny Hathaway) (Screen Gems-Columbia, BMI)	67
You've Got a Friend (James Taylor) (Screen Gems-Columbia, BMI)	67

Top 40 response to Tom Jones' LP cut

"RESURRECTION SHUFFLE" has been so



overwhelming that it's
being released as a single.
It is now the companion
to Tom's current hit
"PUPPET MAN."

"RESURRECTION SHUFFLE" and "PUPPET MAN "

are together on



40064

PRODUCED BY GORDON 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.)

POPULAR TRENDS

Billboard

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	2	CAROLE KING Tapestry Ode '70 SP 77009 (A&M)	11
2	1	ROLLING STONES Sticky Fingers Rolling Stones COC 59100 (Atco)	6
3	4	PAUL & LINDA McCARTNEY Ram Apple SMAS 3375	3
4	3	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7205 (MCA)	31
5	6	CARPENTERS A&M SP 3502	3
6	5	JAMES TAYLOR Mud Slide Slim and the Blue Horizon Warner Bros. BS 2561	7
7	8	CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902	9
8	7	JETHRO TULL Aqualung Reprise MS 2035	6
9	14	ARETHA FRANKLIN Aretha Live at Fillmore West Atlantic SD 7205	3
10	9	PARTRIDGE FAMILY Up to Date Bell 6059	12
11	10	GRAND FUNK RAILROAD Survival Capitol SW 764	8
12	11	DOORS L.A. Woman Elektra EKS 75011	7
13	13	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	17
14	16	GUESS WHO Best of RCA Victor LSPX 1004	10
15	12	JACKSON 5 Maybe Tomorrow Motown MS 735	8
16	19	ELTON JOHN 11-17-70 Uni 93105 (MCA)	4
17	17	TOM JONES SINGS SHE'S A LADY Parrot XPAS 71046 (London)	5
18	18	TEMPTATIONS The Sky's the Limit Gordy GS 957 (Motown)	7
19	15	JANIS JOPLIN Pearl Columbia KC 30322	21
20	20	THREE DOG NIGHT Naturally Dunhill DS 50088	28
21	32	LEON RUSSELL & THE SHELTER PEOPLE Shelter SW 8903 (Capitol)	4
22	23	CHICAGO III Columbia C2 30110	21
23	21	CAT STEVENS Tea for the Tillerman A&M SP 4280	20
24	29	CURTIS MAYFIELD Curtis Live Curtom CRS 8008 (Buddah)	4
25	22	CARPENTERS Close to You A&M SP 4271	40
26	24	EMERSON, LAKE & PALMER Cotillion SD 9040	20
27	27	JAMES GANG Thirds ABC/Dunhill ABCX 721	10
28	26	LOVE STORY Soundtrack Paramount PAS 6002	25
29	30	RICHIE HAVENS Alarm Clock Stormy Forest SFS 6005 (MGM)	24
30	31	HUDSON & LANDRY Hanging in There Dore 324	11
31	28	SANTANA Abraxas Columbia KC 30130	37
32	49	JOHN DENVER Poems, Prayers & Promises RCA Victor LSP 4499	10
33	33	JIMI HENDRIX Cry of Love Reprise MS 2034	16
34	37	LILY TOMLIN This Is a Recording Polydor 24-4055	13
35	35	PROCL HARUM Broken Barricades A&M SP 4294	7

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	34	BLACK SABBATH Paranoid Warner Bros. WS 1887	18
37	36	ROBERTA FLACK Chapter Two Atlantic SD 1569	43
38	—	GRAHAM NASH Songs for Beginners Atlantic SD 7204	1
39	39	THE PARTRIDGE FAMILY ALBUM Bell 6050	34
40	41	OSMONDS MGM SE 4724	21
41	43	ELTON JOHN Tumbleweed Connection Uni 73096 (MCA)	22
42	38	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	67
43	42	SLY & THE FAMILY STONE Greatest Hits Epic KE 30324 (CBS)	33
44	45	EDDIE HARRIS & LES McCANN Second Movement Atlantic SD 1583	4
45	40	ANDY WILLIAMS Love Story Columbia KC 30497	18
46	47	GORDON LIGHTFOOT Summer Side of Life Reprise RS 2037	4
47	187	MARVIN GAYE What's Going On Tamla TS 310 (Motown)	2
48	50	MANDRILL Polydor 24-4050	9
49	25	BREAD Manna Elektra EKS 74086	13
50	44	WOODSTOCK 2 Soundtrack Cotillion SD 2-400	11
51	—	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609	1
52	56	JERRY REED When You're Hot, You're Hot RCA Victor LSP 4506	8
53	111	RAY CHARLES Volcanic Action of My Soul ABC ABCS 726	4
54	52	FIFTH DIMENSION Love's Lines, Angles & Rhymes Bell 6060	15
55	58	GRAND FUNK RAILROAD Live Album Capitol SWBB 633	29
56	57	LEE MICHAELS 5th A&M SP 4302	3
57	74	CARLY SIMON Elektra EKS 74082	9
58	69	CHASE Epic E 30472 (CBS)	7
59	48	GLEN CAMPBELL Greatest Hits Capitol SW 752	10
60	64	BOOKER T. & THE MGs Melting Pot Stax STS 2035	19
61	61	ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt)	29
62	62	OCEAN Put Your Hand in the Hand Kama Sutra KSB5 2033 (Buddah)	4
63	186	RAY PRICE I Won't Mention It Again Columbia G 30510	2
64	67	NEIL YOUNG After the Gold Rush Reprise RS 6383	40
65	84	GLADYS KNIGHT & THE PIPS If I Were Your Woman Soul SS 731 (Motown)	6
66	—	BURT BACHARACH Close to You/One Less Bell to Answer A&M SP 3501	1
67	53	NILSSON The Point! RCA Victor LSPX 1003	16
68	66	ELTON JOHN Uni 73090 (MCA)	38
69	54	ALICE COOPER Love It to Death Warner Bros./Straight WS 1883	14
70	71	ENGELBERT HUMPERDINCK Sweetheart Parrot XPAS 71043 (London)	18

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	63	BARBRA STREISAND Stoney End Columbia KC 30106	18
72	65	RAY PRICE For the Good Times Columbia C 30106	41
73	59	STEPPENWOLF Gold/Their Greatest Hits Dunhill DSX 50099	16
74	80	CREEDENCE CLEARWATER REVIVAL Pendulum Fantasy 8410	26
75	46	BLOODROCK III Capitol ST 765	11
76	89	BEST OF WILSON PICKETT, Vol. 2 Atlantic SD 8290	5
77	70	B.B. KING Live at Cook County Jail ABC ABCS 723	18
78	78	BOBBY SHERMAN Portrait of Bobby Metromedia KMD 1040	9
79	82	NEIL DIAMOND Tap Root Manuscript Uni 73092 (MCA)	31
80	85	EDDIE KENDRICKS All By Myself Tamla TS 309 (Motown)	5
81	51	BREWER & SHIPLEY Tarkio Kama Sutra KSB5 2024 (Buddah)	16
82	60	BUDDY MILES Message to the People Mercury SRM 1-608	11
83	86	JEFFERSON AIRPLANE Worst of RCA Victor LSP 4459	28
84	68	LYNN ANDERSON Rose Garden Columbia C 30411	24
85	77	MATTHEWS SOUTHERN COMFORT Later That Same Year Decca DL 75064 (MCA)	10
86	55	JOHNNY WINTER AND Live Columbia C 30475	15
87	73	GEORGE HARRISON All Things Must Pass Apple STCH 639	27
88	103	WALDO DE LOS RIOS Sinfonias United Artists UAS 5802	3
89	76	CHARLEY PRIDE Did You Think to Pray RCA Victor LSP 4513	10
90	95	BELLS Stay Awhile Polydor 24-4510	8
91	87	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	48
92	92	MARY TRAVERS Mary Warner Bros. WS 1907	10
93	96	CURTIS MAYFIELD Curtis Curtom CRS 8005 (Buddah)	38
94	106	CHICAGO Columbia KGP 24	71
95	133	DONNY HATHAWAY Everything Is Everything Atco SD 33-332	4
96	99	IKE & TINA TURNER Workin' Together Liberty LST 7650	29
97	90	JACKSON 5 Third Album Motown MS 718	39
98	98	STEVIE WINWOOD Winwood United Artists UAS 9950	4
99	81	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	71
100	104	NEIL DIAMOND Gold Uni 73084 (MCA)	44
101	102	TEMPTATIONS Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	39
102	88	WOODSTOCK Soundtrack Cotillion SD 3-500	55
103	109	WHO Tommy Decca DXSW 7205 (MCA)	92
104	101	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	64
105	108	BEST OF CLARENCE CARTER Atlantic SD 8282	5

Continued on page 56

ORVILLE STOEBER

has scored 3 home runs!

Billboard Album Reviews

POP



ORVILLE STOEBER—
Songs.
UNI 73103



This LP introduces an extraordinary singer/writer in Orville Stoeber. Here is a highly personal musical statement, and while some of the songs may defy concrete understanding, they all seem important to listen to and impart a feeling of greatness of the singer and the songs. "The King, the Queen, and the Joker," "Morton Street Pier," and "Like An Ocean" are wonderful popular art songs. JUNE 5, 1971



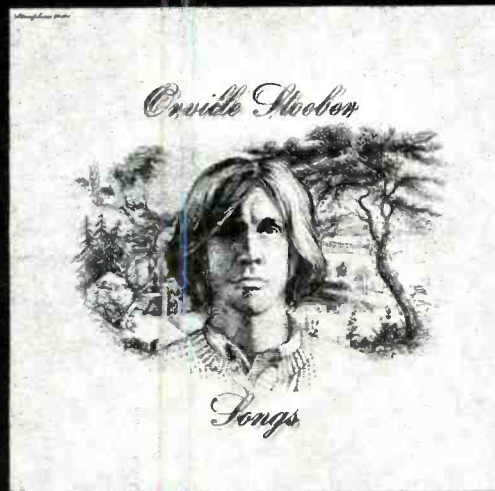
ALBUM PRODUCT

SONGS

ORVILLE STOEBER—Uni 73103.

Orville Stoeber's songs are small in form, but rather large in content. That means that, even if they take a while to emerge, they will emerge. "Oh, Sweet Music" has the lilt to make it as a single, too. Harry Palmer and Ray Barrett get billing, too.

RECORD WORLD MAY 29, 1971

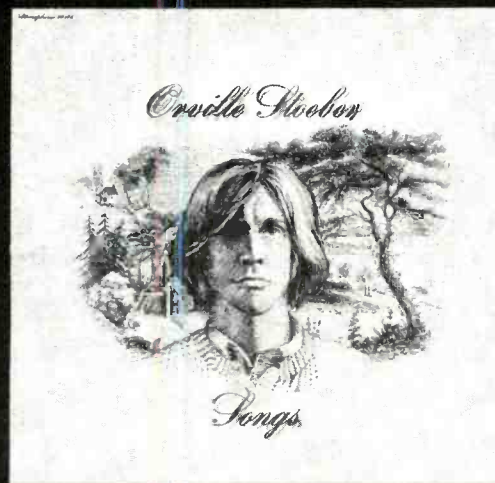


Newcomer Picks

SONGS—Orville Stoeber—Uni 73103

A man with a style all his own, Orville Stoeber makes his debut with an assemblage of acoustic flavored songs. Artist touches his lyrics with a certain oblique quality which is appealing. Two poems by e.e. cummings come in for musical interpretations too. This is the kind of recording which deserves a careful listen, but once you get into the world of Mr. Stoeber, you may feel the effort was really worthwhile.

Cash Box — June 12, 1971



ANOTHER MEMBER OF THE MCA SOUND CONSPIRACY.

Billboard **TOP LP'S**

• Continued from page 54

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Weeks on Chart
		Title, Label, Number (Distributing Label)	
106	100	SEATRIN Capitol SMAS 491	21
107	93	FRIENDS Soundtrack/Elton John Paramount PAS 6004	13
108	120	CHICAGO TRANSIT AUTHORITY Columbia GP 8	110
109	105	SANTANA Columbia CS 9781	93
110	110	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	85
111	97	GORDON LIGHTFOOT If You Could Read My Mind Reprise RS 6392	28
112	72	DIANA TV Soundtrack/Diana Ross Motown MS 719	9
113	94	JOHN MAYALL Back to the Roots Polydor 25-3002	10
114	75	DEREK & THE DOMINOS Layla Atco SD 2-704	31
115	—	RAIDERS Indian Reservation Columbia C 30768	1
116	79	FRANK SINATRA Sinatra & Company Reprise FS 1033	9
117	107	JOY OF COOKING Capitol ST 661	16
118	83	DAVID CROSBY If I Could Only Remember My Name Atlantic SD 7203	14
119	91	CONWAY TWITTY How Much More Can She Stand Decca DL 75276 (MCA)	5
120	124	PERRY COMO It's Impossible RCA Victor LSP 4473	23
121	127	MERLE HAGGARD Hag Capitol ST 735	10
122	116	SAMMI SMITH Help Me Make It Through the Night Mega M31-1000	19
123	112	JOHNNIE TAYLOR One Step Beyond Stax STS 2030	10
124	117	PATTON Soundtrack 20th Century-Fox S 4208	5
125	113	BLACK SABBATH Warner Bros. WS 1871	43
126	125	POCO Deliverin' Epic KE 30209 (Columbia)	20
127	138	STEVIE WONDER Where I'm Coming From Tamla TS 308 (Motown)	7
128	119	JUDY COLLINS Whales & Nightingales Elektra EKS 75010	29
129	131	LAST POETS This Is Madness Douglas 7 Z 30583 (CBS)	12
130	121	MOODY BLUES A Question of Balance Threshold THS 3 (London)	41
131	122	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	62
132	132	MOUNTAIN Nantucket Sleighride Windfall 5500 (Bell)	20
133	123	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	42
134	135	DONNY HATHAWAY Atco SD 33-360	6
135	129	CHARLEY PRIDE From Me to You RCA Victor LSP 4468	20
136	128	JOHNNY MATHIS Love Story Columbia C 30499	15

THIS WEEK	LAST WEEK	ARTIST	Weeks on Chart
		Title, Label, Number (Distributing Label)	
137	126	TOM JONES I (Who Have Nothing) Parrot XPAS 71039 (London)	32
138	140	BUDDY MILES Them Changes Mercury SR 61280	50
139	145	JOHN LEE HOOKER/CANNED HEAT Hooker 'n' Heat Liberty LST 35002	15
140	148	MOODY BLUES On the Threshold of a Dream Deram DES 18025 (London)	107
141	146	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	50
142	155	FACES Long Player Warner Bros. WS 1897	15
143	150	CAROLE KING Writer Ode '70 SP 77006 (A&M)	8
144	144	EDGAR WINTER'S WHITE TRASH Epic E 30512 (CBS)	8
145	149	BLOODROCK II Capitol ST 491	33
146	139	KOOL & THE GANG Live at the Sex Machine De-Lite DE 2008	15
147	147	MOMENTS Live Stang ST 1006 (All Platinum)	6
148	130	KING FLOYD Cotillion SD 9047	4
149	162	RASCALS Peaceful World Columbia G 30462	3
150	152	RAY CONNIFF & THE SINGERS Love Story Columbia C 30498	13
151	134	JIM NABORS For the Good Times Columbia C 30449	13
152	—	DETROIT EMERALDS Do Me Right Westbound WB 2006 (Janus)	1
153	136	JOSE FELICIANO Encore! RCA Victor LSPX 1005	10
154	154	TAJ MAHAL The Real Thing Columbia G 30619	2
155	142	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STA0 472	60
156	143	NO, NO, NANETTE Original Cast Columbia S 30563	15
157	158	JAMES GANG Rides Again ABC ABCS 711	45
158	137	HENRY MANCINI Mancini Plays the Theme From Love Story RCA Victor LSP 4466	22
159	161	CHARLES WRIGHT & THE WATTS 103rd STREET RHYTHM BAND You're So Beautiful Warner Bros. WS 1904	6
160	151	HAIR Original Cast RCA Victor LOC 1150 (M); LSO 1150 (S)	151
161	118	HUMBLE PIE Rock On A&M SP 4301	7
162	114	JOSEPH CONSORTIUM Joseph & the Amazing Technicolor Dreamcoat Scepter SPS 588X	12
163	163	SPOOKY TOOTH Tobacco Road A&M SP 4300	3
164	167	CONWAY TWITTY & LORETTA LYNN We Only Make Believe Decca DL 75251 (MCA)	15
165	166	CARPENTERS Ticket to Ride A&M SP 4205	16
166	115	TAMMY WYNETTE We Sure Can Love Each Other Epic E 30658 (CBS)	5
167	157	GRASS ROOTS More Golden Grass Dunhill DS 50087	27
168	176	HELEN REDDY I Don't Know How to Love Him Capitol ST 762	3

THIS WEEK	LAST WEEK	ARTIST	Weeks on Chart
		Title, Label, Number (Distributing Label)	
169	165	MANTOVANI From Monty, With Love London XPS 585/6	13
170	172	BUFFALO SPRINGFIELD Retrospective Atco SD 33-283	24
171	141	JOHN SEBASTIAN Cheapo Cheapo Productions Presents Real Live John Sebastian Reprise MS 2036	9
172	184	FOLLIES Original Cast Capitol SO 761	3
173	175	CAT STEVENS Matthew & Son/New Masters Deram DES 18005-10 (London)	10
174	170	STEPHEN STILLS Atlantic SD 7202	30
175	197	SHIRLEY BASSEY Something Else United Artists UAS 6797	2
176	—	HAMILTON, JOE FRANK & REYNOLDS Dunhill DS 50103	1
177	—	HONEY CONE Sweet Replies Hot Wax HA 706 (Buddah)	1
178	178	EL CHICANO Revolucion Kapp KS 3640 (MCA)	9
179	190	FREDA PAYNE Contact Invictus SMAS 7307 (Capitol)	2
180	183	JOHN MAYALL Live in Europe London PS 589	8
181	181	INTRODUCING LOBO Big Tree BTS 2003 (Ampex)	3
182	182	JOHN LEE HOOKER Endless Boogie ABC CD 720	13
183	185	CAT STEVENS Mona Bone Jakon A&M SP 4260	11
184	196	CHARLES EARLAND Living Black Prestige PR 10009	4
185	171	ROD STEWART Gasoline Alley Mercury SR 61264	33
186	177	MARTY ROBBINS Greatest Hits, Vol. 3 Columbia C 30571	7
187	195	EARTH, WIND & FIRE Warner Bros. WS 1905	5
188	200	PAUL HUMPHREY & THE COOL AID CHEMISTS Lizard A 20106	2
189	169	RONNIE ALDRICH & HIS TWO PIANOS Love Story London Phase 4 ASPB 22	5
190	199	BOOTS RANDOLPH Homer Louis Randolph III Monument 230678	2
191	191	DELANEY & BONNIE & FRIENDS Metal Shot Atco SD 33-358	12
192	192	MARK-ALMOND Blue Thumb BTS 27 (Paramount)	3
193	153	NITTY GRITTY DIRT BAND Uncle Charlie & His Dog Teddy Liberty LST 7642	24
194	194	FLYING BURRITO BROTHERS A&M SP 4295	2
195	168	CHILD'S GARDEN OF GRASS Elektra EKS 75012	3
196	—	TEN WHEEL DRIVE WITH GENYA RAVAN Peculiar Friends Polydor 24-4062	1
197	188	NANCY WILSON Right to Love Capitol ST 763	2
198	—	RAMSEY LEWIS Back to the Roots Cadet CA 6001 (Chess/Checker)	1
199	193	JOE SIMON Sounds of Simon Spring SPR 4701 (Polydor)	12
200	—	LEO KOTTKE Mudlark Capitol ST 682	1

TOP LP'S

A-Z (LISTED BY ARTIST)

Ronnie Aldrich	189
Lynn Anderson	84
Burt Bacharach	66
Shirley Bassey	175
Bells	90
Black Sabbath	36, 125
Bloodrock	75, 145
Booker T. & the MGs	60
Bread	49
Brewer & Shipley	81
Buffalo Springfield	170
Glen Campbell	59
Carpenters	5, 25, 165
Clarence Carter	105
Ray Charles	53
Chase	58
Chicago	22, 94, 108
Child's Garden of Grass	195
Joe Cocker	133
Judy Collins	128
Perry Como	120
Ray Coniff	150
Alice Cooper	49
Creedence Clearwater Revival	74, 91
David Crosby	118
Crosby, Stills, Nash & Young	7, 104
Waldo de los Rios	88
Delaney & Bonnie & Friends	191
John Denver	32
Derek & the Dominos	114
Detroit Emeralds	152
Neil Diamond	79, 100
Doors	12
Charles Earland	184
Earth, Wind & Fire	187
El Chicano	178
Emerson, Lake & Palmer	26
Faces	142
Jose Feliciano	153
Fifth Dimension	54
Roberta Flack	37
Flying Burrito Brothers	194
Aretha Franklin	9
Marvin Gaye	47
Grand Funk Railroad	11, 55, 141
Grass Roots	167
Guess Who	14
Merle Haggard	121
Hamilton, Joe Frank & Reynolds	176
Eddie Harris & Les McCann	44
George Harrison	87
Donny Hathaway	95, 134
Richie Havens	29
Isaac Hayes	61, 131
Jimi Hendrix	33
Jimi Hendrix, Buddy Miles & Billy Cox	155
Honey Cone	177
John Lee Hooker	182
John Lee Hooker/Canned Heat	139
Hudson & Landry	30
Humble Pie	161
Engelbert Humperdinck	70
Paul Humphrey & the Cool Aid Chemists	188
Jackson 5	15, 97
James Gang	27, 157
Jefferson Airplane	83
Jesus Christ, Superstar	4
Jethro Tull	8
Elton John	16, 41, 68, 107
Tom Jones	17, 137
Janis Joplin	19
Joseph Consortium	162
Joy of Cooking	117
Eddie Kendricks	80
B.B. King	77
Carole King	1, 143
King Floyd	148
Gladys Knight & the Pips	65
Kool & the Gang	146
Leo Kottke	200
Last Poets	129
Ramsey Lewis	198
Gordon Lightfoot	46, 111
Lobo	181
Loretta Lynn	164
Taj Mahal	154
Henry Mancini	158
Mandrill	48
Mantovani	169
Mark-Almond	192
Johnny Mathis	136
Matthews Southern Comfort	85
John Mayall	113, 180
Curtis Mayfield	24, 93
Les McCann & Eddie Harris	44
Paul & Linda McCartney	3
Lee Michaels	56
Buddy Miles	82, 138
Moments	147
Moody Blues	130, 140
Mountain	132
Jim Nabors	151
Graham Nash	38
Nilsen	67
Nitty Gritty Dirt Band	193
Ocean	62
Original Cast:	
Follies	172
Hair	160
No, No, Nanette	156
Osmonds	40
Partridge Family	10, 39
Freda Payne	179
Wilson Pickett	76
Poco	126
Ric Price	63, 72
Charley Pride	89, 135
Procul Harum	35
Raiders	115
Boots Randolph	190
Rascals	149
Helen Reddy	168
Jerry Reed	52
Marty Robbins	186
Rolling Stones	2
Diana Ross	112
Leon Russell	21
Santana	31, 109
Seatrain	106
John Sebastian	171
Bobby Sherman	78
Carly Simon	57
Joe Simon	199
Simon & Garfunkel	99
Frank Sinatra	116
Sly & the Family Stone	43
Sammi Smith	122
Soundtracks:	
Friends	107
Love Story	28
Patton	124
Woodstock	102
Woodstock 2	50
Spooky Tooth	163
Steppenwolf	73
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JUNE 19, 1971, BILLBOARD

*Tingling Tunes!
Sizzling Swing!
Romping Rhythms!*



The Manhattan Transfer—is Gene Pistilli, who writes a lot of the original jingle jangle for the group; Erin Dickens, a sunny disposish, a red hot sugarpussy with vocal straps to match; Tim Hauser, who laughs, talks, plucks a banjo, long; Pat Rosalia, a top banana, a natural canary (she's holding the banana on the album cover); and Marty Nelson (remember Guided Missiles?) who, on top of doing vocals, doubles on the licorice stick.



**JUKIN'... TINGLING WITH TUNES,
SIZZLING WITH SWING, AND ROMPING
WITH RHYTHMS... THE FIRST ALBUM
FROM MANHATTAN TRANSFER.**

Book & Record Pkg on Drug Abuse by Educational Design

NEW YORK—A book and record package, titled "The American Family Guide to Drug Abuse," will be marketed by Educational Design, Inc. The package, four LP's and a 16-page booklet, is de-

Leeds Into Pub Deal With J-H-H —'Timothy' Pact

NEW YORK—Leeds Music has entered into a publishing agreement with Jordan-Herman-Holmes Publishing Co. The deal includes the publishing rights to "Timothy." Under the terms of the two-year pact, Leeds acquired worldwide rights to administrate the Jordan-Herman-Holmes catalog.

"Timothy," recorded by the Buoyos on the Scepter label, has been out for two years and is still receiving air play. An album, "Timothy: Story," is now in preparation.

"Give Up Your Guns," the single written by Rupert Holmes, head of a&r for Jordan-Herman-Holmes, and performed by the Buoyos, is currently riding the charts. The Jordan-Herman-Holmes organization also produced the forthcoming GWP album, "Ol' Paint," and Holmes recently completed the score for the MGM film "The Animals."

Jamie/Guyden To Distribute Silver Dollar

NEW YORK — Silver Dollar Record Co. will be distributed nationally under the Jamie/Guyden logo. Distribution will be handled by all Jamie distributors including those distributors who formerly had Silver Dollar Records as an independent line.

The initial Silver Dollar release, "Ain't it Good Enough," by the Nu-Sound Express, Ltd., already moving in New York and Chicago, will be resericed to all Jamie distributors in conjunction with a complete national mailing.

The Devotions, female vocal group from New York who formerly recorded for Colossus Records, will also be exclusive Silver Dollar artists.

Merc Dividers For Its Dealers

NEW YORK — Mercury Records is offering racks and key dealers specially designed plastic divider cards on 12 of the label's most prominent pop and country acts as a merchandising tool to increase exposure at the dealer level. Dealers were offered any LP in the catalog free, in exchange for a set of dividers.

signed to give parents the knowledge to combat drug abuse, couched in language that laymen can understand.

The package will be available at retail outlets throughout the U.S. at a suggested list price of \$9.95.

The booklet includes a complete chart of drug information, a glossary of drug terms so parents can understand the language used, an annotated bibliography and a summary of the contents of the eight sides of the recordings. The four LP's include interviews with physicians, lawyers, community workers and other professionals in drug rehabilitation and education, as well as interviews with young users themselves.

Educational Design, Inc. is in the field of applied educational technology. The company develops and markets products for schools, individual consumers and governmental and public organizations. Dr. Lewis D. Eigen is president of the firm.

Curb, Capitol Hit by Lawsuit

• Continued from page 3

firms; 2) cross-coupling tracks on singles, another violation of the AIP paper; 3) competing with the actual AIP motion picture soundtrack album on Tower by releasing Tower LP's which contained the same music, performed by other artists, with none of the revenue from these packages accruing to AIP; and 4) using names of characters from the actual AIP picture scripts as names of the artists on the competing albums, such as Max Frost and the Troupers, the lead character in the film, "Wild in the Streets." The AIP suit further alleges that Capitol and Tower labels conspired with Curb to effect these contract violations. AIP seeks a cumulative \$4,050,000 in damages, plus specific performance accounting and payments, plus attorneys' fees, in the suit. Though the contract called for Sidewalk and AIP to share 50-50 in the royalty, the suit charges that Capitol has not fully

Warrior Records Is Set by Producer

BILLINGS, Mont. — Warrior Records has been formed here by Chan Romero, an independent record producer. The first release is a gospel rock single by Fire, Wind and Rain entitled "Hey Hey World" b/w "That's What People Say." The company is looking for soul talent and is seeking national distribution. The company is located at 615 N. 16th St.

Roots Reissue Rampage by Mfrs

• Continued from page 1

tacted by RCA to produce reissues for their newly revived Vintage Series and his first set of albums include three by blues singers, Lil Green, Washboard Sam and Arthur (Big Boy) Crudup as well as three jazz albums by Hot Lips Page, Lionel Hampton, and various Swing Era small groups.

Schlitten said that in addition to underground/college promotion, the Vintage Series would be directed at the nostalgia audience and the collector. "The line will have a new look regarding covers and we also hope to direct attention to libraries throughout the U.S. to get them to stock the series," said Schlitten.

Schlitten, who hopes to produce for other companies, has also recorded blues singer Jimmy Rushing on a collection of standards for RCA and under an agreement with MPS of Germany will

House Group Hears Witnesses on Piracy Bill; Fast Action Pledged

• Continued from page 3

bill, on Wednesday, beginning with Stan Gortikov, and ending with NARM's Jack Grossman, recounted the well-known losses being inflicted on record producers, performers, musicians, composers and publishers by the piracy rampant both at home and abroad. They pointed out the ease with which pirates can skip from state to state, work under cover, or boldly in large scale, with no fear of federal law.

Gortikov's answer to the "lower price" claims by the so-called legitimate pirates was that "Stolen product is always cheap." When a duplicator can reproduce hit recordings that can take up to \$150,000 to launch, for a mere pittance, naturally he can charge less. But it was pointed out that many who retail the bootleg tape pass on only part of the savings to the consumer and pocket the rest.

Chairman Kastenmeier asked NARM's Jack Grossman if he wouldn't prefer crackdown at the local level, under State rather than federal law—like the recent swoop on New York record pirates by State Attorney Frank Hogan. Grossman pointed out that this was a rare instance in one state, while in others laws are weak or non-existent, and pirates can operate freely in interstate commerce.

House Judiciary Committee chairman Emanuel Celler made a surprisingly strong plea for passage of the anti-piracy bill without further delay. He noted that his 1962 bill to outlaw counterfeiting of labels had proved useless since Congress had stripped the bill of the protection against unauthorized duplication of the recordings themselves.

Barbara Ringer of the Copyright Office turned out to be the star witness for the bill, fielding questions and queries from committee members. She produced history

and background to show that recordings are universally accepted as creative works and are as worthy of copyright protection as motion pictures or any other type of authorship. She said the Copyright Office feels that the piracy situation is "too urgent to await the passage of the revision."

Chairman Kastenmeier wanted an analysis of Sen. Philip Hart's criticism of the McClellan anti-piracy bill, made during Senate passage. (Billboard, May 8, 1971). Miss Ringer said she felt Sen. Hart was "sincere," but he was not a copyright expert, as he himself acknowledged. She noted that Sen. Hart had suggested the possibility of letting state laws handle the situation (a solution Chairman Kastenmeier seemed to favor over separate copyright legislation). Miss Ringer bolstered industry argument that the need is for a federal sanction against the bootlegging.

Sen. Hart had also criticized failure to "identify" the exact owner of the new limited copyright. Miss Ringer pointed out that ownership is left vague in the copyright law, which only spells out the rights. A glaring example is the "author" of the motion picture. Who actually owns this copyright?

"These rights sort themselves out," said Miss Ringer, as time has shown. Sen. Hart had also said the bill was "sound in purpose but vague in reach." The Copyright Office is satisfied with how far the protection goes, said the assistant register. She also objected to Sen. Hart's reference to "non-authors" when in her view this is a clear case of a "creative activity going unprotected."

Bruce Ladd of the State Department's Bureau of Economic Affairs, said protection of recordings in the U.S. copyright law was urgently needed to help our negotiators working on the international anti-piracy agreement coming up for ratification in October in Geneva. The U.S. cannot be a party to the global protection treaty without the protection of the recordings in its law.

Music publisher spokesman Leonard Feist somewhat sadly pointed out that although the bill's new protection would become effective within a few months of passage, it applied only to recordings produced after the date of passage. However, the other part of the bill which establishes full damages and penalties for infringement of musical copyright by unauthorized recordings will enable owners of all music, no matter when recorded, to go after pirates, he said, more cheerfully.

paid AIP its royalties. In addition, Capitol is accused of "deducting excessive amounts from the retail list price on reported sales" and "purported packaging deductions" are scaled by the motion picture firm.

The second suit, filed by Donna Music, AIP's publishing wing, on behalf of Dijon (BMI) and Harlene (ASCAP), publishing firms, charges that Capitol and Tower Records here and Capitol Records of Canada, breached 62 different mechanical licenses, involving 260 of the two firms' songs. It is alleged that the record companies

did not report, did under-report and mis-report musical royalties due the firms. Of the 74 causes of action, Tower and Capitol here are cited 59 times, while London Records of Canada is named 15 times.

Suits cover the period from early 1965 to January, 1970.

Polka Promo Fete

CHICAGO—Polka record manufacturer Eddie Blazonczyk's annual Bel-Aire polka days promotion will be July 10-11 here at Polonia Grove. Nine acts will participate.



TOMMY SMOTHERS, in sweater, joins the First Edition for a guest shot on "Rolling on the River," the group's TV series now being produced at CTV studios in Toronto.



DAVID CASSIDY, of ABC-TV's "The Partridge Family," approaches the microphones for a press conference with High School and Junior High School editors as Bell Records' director of national promotion Steve Wax looks on.



GRETCHEN WYLER and Alfred Drake help rename Times Square to "Cole Porter Square" to inaugurate Chappell's 80th anniversary year in honor of the late composer-lyricist. In the foreground, left to right, Irving Brown, of Warner Bros. Music; John F. Wharton, trustee of The Cole Porter Property Trusts, and Norman Weiser, vice president and general manager of Chappell & Co.

Join the hitmakers

JOE COCKER
R. B. GREAVES
TAMIKO JONES
LINDA RONSTADT
WILSON PICKETT
ALBERT KING
LLOYD PRICE



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