

Billboard®

Writers Weigh World Lobby to Aid Copyright

By PAUL ACKERMAN

NEW YORK — A group of highly-placed U.S. songwriters are considering a plan whereby writers and publishers throughout the Western world would join with copyright interests here in seeking what they consider a suitable revision of the Copyright Act of 1909. The blueprint entails contacting writer and publisher groups abroad and enlisting their total support on behalf of the U.S. effort.

Much of the reasoning behind the plan is built upon the theory that a revision of the American Copyright Act affects copyright

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Colleges Form Co-Op to Bow, Back Low \$, Peaceful Concerts

By MILDRED HALL

WASHINGTON — A multi-college student cooperative to finance and organize low-cost, trouble-free youth concerts has been set up here by area colleges. Promoters of the plan hope to expand into a nationwide network with enough clout to book big name stars, bypass chiseling promoters, and self-police the youth concerts.

With spring on its way, the aim is to thaw the deep freeze on live concerts that has settled

Disks Step Up Pkg Flash; Make Big (Color) Splash

By CLAUDE HALL

NEW YORK—Use of deluxe packaging for albums has increased to the extent that nearly eight out of 10 albums produced today either reach the dealer in a double-fold jacket or decorated in a festival of color. A year ago only 65 percent of the albums featured deluxe packaging. Today 87 percent are either splashed with color back and front or appear in a double-fold jacket, said Floyd Glinert, vice president of marketing for Shorewood Packaging Co. He predicts that "super" packaging is going to result in a heavy increase in variably-priced LP's this year.

Bruce Lundvall, vice president for merchandising for CBS Records, said there is a

trend to more elaborate packaging, but he viewed it as mixed blessing. CBS studies have shown that 13-14 percent of album sales are motivated by liner notes, yet some of the record artists today don't care for liner notes on their album jackets. "But four-color artwork back and front on jackets today is becoming standard, whereas the back of album jackets used to only feature black and white printing." But today record companies are selling an audio-visual product, not just an album alone, he said.

Bill Levy, head of creative services for MCA Records, said that "the album jacket has become an art form. Having a fancier album jacket on a new Elton John may not increase sales, because he's very hot right now. But the customer has come to expect better packaging and they deserve it."

Milt Sincoff, director of creative services for the Buddha/Kama Sutra group of labels, said that he felt "many sales are influenced by good packaging. Not only do records

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Cast LP on Road Back as Sales Leader-Lerner

By MIKE GROSS

NEW YORK—"The original Broadway cast album will come back into its own as a highly marketable property within the next two years because music written for the theater is better than anything else." That's the opinion of Alan Jay Lerner, lyricist-librettist, whose latest musical, "Lolita, My Love," written in collaboration with composer John Barry, opens in Philadelphia on Tuesday (16).

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Col Boosts Prices to Dealers— Capitol Does Same to Consumer

NEW YORK — In two separate moves relating to an increase in the price of records, Columbia Records increased its prices to dealers, while Capitol Records increased the price of its pop albums to consumer by \$1, from \$4.98 to \$5.98, and its singles from 98 cents to \$1.29. An increase of record prices to wholesalers by RCA

Records and other labels was reported exclusively in Billboard Jan. 23.

Columbia's price to dealers on its \$4.98 product goes to \$2.77 from \$2.70. The price on its \$5.98 product goes to \$3.35 from \$3.25. The price on Columbia's singles goes to 62 cents from 60 cents. The Columbia increase goes into effect immediately and dealers who were contacted at press time said they were still studying the move before making any comment.

The Capitol increase goes into effect April 1. The new list price on singles will be 77 cents. Capitol's albums currently list-

ing at \$5.98 will remain at that price level. The dealer price on \$5.98 product will remain unchanged at \$3.23. The dealer price for its \$4.98 product had been \$2.68.

The Capitol price increase will cover catalog product as well as new releases and will affect all labels distributed by Capitol.

Announcing the change, Don England, Capitol's marketing vice president, said, "We are making this correction because of rising costs to the manufacturer, the wholesaler, and the retailer, and to permit everyone

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Fox Suit Widens Liability

NEW YORK—Four music publisher clients of the Harry Fox Agency have scored a victory here in U.S. District Court against an advertising agency which promoted a bootleg album. Al Berman, head of the Harry Fox Agency, hailed the court decision as a "significant step" in his program against pirates. "We continue to extend the net of liability for the purpose of reaching the stable elements who either carelessly or unwittingly assist the bootleggers."

over theaters, parks, stadiums, and indeed whole cities, because of concert troubles. With a \$2 ticket price and careful planning, the collegiates hope to forestall the past year's concert troubles over high prices, gate-crashers, tension-causing waits or no-shows, poor accommodations and poor relations with the police, the local residents and storekeepers.

An agreement has been

(Continued on page 66)

In an opinion filed Feb. 9, 1971, Judge Edward C. McLean of the U.S. District Court for the Southern District of New York ruled that Metlis & Lebow Corp. and its former account executive, Monte Bruce, were liable on the grounds that the work they performed for the manufacturer of the bootleg recording "was a participation in and a furtherance of their infringement of plaintiff's copyrights."

(Continued on page 10)

Record Bar to Expand to 20

By RUTH CASTLEBERRY

DURHAM, N.C. — Record Bar, Inc., a full-line discount chain of seven stores, plans to have a total of 20 stores operating in the Southeast by the end of 1972. The Record Bar's 1970 gross was 20 times that of 1960.

"The thing that makes us different in the market is that we carry it all," explained Marc M. Greenberg, vice president in charge of operations and personnel. "We offer the type of record store that will give the

(Continued on page 10)

Computer Speeds Bookings

By BOB GLASSENBERG

SAN FRANCISCO — Talent Registry International has begun computerized buying and selling of talent through the use of the worldwide satellite system and General Electric Computer network. The move has been made to speed the system of booking talent across the country and around the world and also to help talent buyers to check quickly on the availability of talent worldwide.

The system was devised by George L. Stanton and David L. Stanton of the Theatrical Corp. of America. It enables as many as 200 people to use the computer simultaneously and obtain information for marketing purposes. Buyers of talent are made immediately aware of talent availability and sellers of talent can use the computer to ascertain who is looking for

(Continued on page 10)

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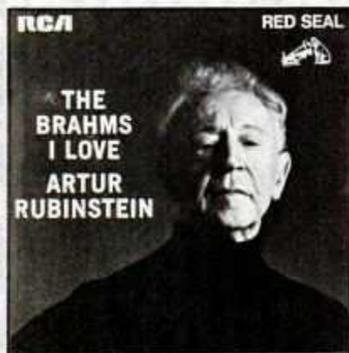
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There's cause for you to celebrate, too: the release of six Rubinstein albums created to appeal to the broadest possible audience. "Brahms: The Piano Concertos" and "Three Favorite Romantic Concertos—Tchaikovsky No. 1, Grieg A Minor, Rachmaninoff No. 2" (both 2-LP sets priced at little more than one record); plus "The Chopin I Love" (11 all-time favorites on one LP for the first time), "The Brahms I Love," "Chopin Sonatas," and "Moonlight Sonata" (Beethoven's three favorite sonatas). And we have more good news for you—there's much more Rubinstein coming from RCA Records in the years ahead. After all, when you're feeling as young as Artur, the whole world's a piece of cake.

Order Form

	LP Stereo	Stereo 8 Tape
The Brahms I Love	LSC-3186	
	Quantity	
Chopin Sonatas: "Funeral March" and B Minor	LSC-3194	
	Quantity	
The Chopin I Love	LSC-4000	R8S-1172
	Quantity	Quantity
Moonlight Sonata— Three Favorite Beethoven Sonatas: Moonlight, Pathétique and Appassionata	LSC-4001	R8S-1173
	Quantity	Quantity
Three Favorite Romantic Concertos: Tchaikovsky Concerto No. 1, Rachmaninoff Concerto No. 2, Grieg Concerto in A Minor	VCS-7070	
	Quantity	
The Brahms Piano Concertos	VCS-7071	
	Quantity	

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D'IMPERIO SCHEER HORNE DILEO

Joseph E. D'Imperio named president of Irvin Feld's five new Ringling Bros.-Barnum & Bailey Combined Shows, Inc., subsidiary companies, which includes Ringling Bros. and Barnum & Bailey Records, Feld Bros. Management Corp., Ringling Bros. and Barnum & Bailey Publishing Co., Klowns Publishing Co., and Trapeze Publishing Co. D'Imperio, who resigned as division vice president, pop music, RCA Records, to take the new assignment, will also serve as vice president and general manager of Klowns Enterprises, Inc. In another appointment, **Leonard Scheer** was elected vice president of the firms. Scheer resigned as director of merchandise and market planning for RCA Records to take the new post.



ANGER CHRISTENSEN HELLER GALLIANI

Elliot Horne appointed manager, rock music a&r, East Coast, RCA Records. Horne is manager of market planning of rock music. **Frank Dileo** named national album promotion manager, RCA. He is a former Midwest regional promotion manager for Epic and Columbia. **Harry Anger** named RCA's director, merchandising and market planning, replacing **Lennie Scheer**. Anger is promoted from manager, special products marketing and services with RCA.

★ ★ ★

George Lee named vice president and a member of the executive staff of Chappell. He recently resigned as vice president and general manager of Warner Bros. music publishing complex.

★ ★ ★

Bruce R. Lang named to the newly created position, executive director, medical programs, Teletronics International. He was previously president of Reeves Production. . . . **Richard Cooper** named to the new position of sales director, Eastern and Midwestern areas for Universal Education and Visual Arts, division of MCA Inc. **John Desmond** appointed head of home office sales

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DGG Gives Symphony Hall in Boston a New Recording Look

BOSTON—DGG has refurbished Symphony Hall to make it an up-to-date recording facility. For the

first time, Symphony Hall has been equipped with a modern control room, designed in co-operation with the U.S. acoustical consulting firm of Bolt, Beranek and Newman, Inc.

In addition, new equipment has been installed featuring sophisticated sound control, low noise, square-wave response and quadraphonic output. The equipment was designed and built by DGG's Group Recording workshops. Other equipment includes U.S. brand control loudspeakers and two multi-track recorders. European 2-track machines and condenser microphones, plus accessories necessary for remote operation.

Recording talent involved in the refurbishing include Karl Faust as producer, Rainer Brock as artistic supervisor, Guenter Hermanns as senior balance engineer, and recording engineers Jachim Niss, Volker Martin and others.

The Boston Symphony, which records at Symphony Hall, is under contract to DGG.

ber of the board. Brand will be assisted in talent co-ordination by Bob Bach of the Goodson-Todman TV production office. Toastmasters will be Johnny Mercer, Hall of Fame president, and William B. Williams.

Fete to Bare First 10 Writers Named to Hall

NEW YORK — The first 10 songwriters elected to the Songwriters Hall of Fame by balloting of the membership will be announced and invested at the first awards dinner of the Hall, March 8, in the Trianon Ballroom of the New York Hilton.

Each winner from an original list of 30 nominees will be given a statuette of a pianola, symbolic of his election. Also, Richard Rodgers, who was elected to the Hall of Fame earlier by acclamation of the Board of Directors, will receive his award.

More than 500 are expected to attend the affair which will feature music by Skitch Henderson and his orchestra and a special show produced by Oscar Brand, a mem-

Schwartz Keys Its Operation For '71 to Youth

NEW YORK — Schwartz Bros., Washington-based distributor and rack jobber of records and tapes, has restructured its operation for 1971 with an accent on youth. According to Jim Schwartz, the firm's president, the average age of personnel in key positions is in the low 30's, and some of the assistant buyers in key positions are 23 years old and, said Schwartz, "even have long hair."

In the restructuring, Aubrey Moore was appointed general manager of Schwartz Bros. and Discount Records, Inc. He had been head buyer for Schwartz Bros. for the past seven years.

Also, Jim Walker was set as head buyer for Discount Records, and George Pappafotio was named sales manager for Discount Records.

In addition to Discount Records, the Schwartz Bros. operation includes Harmony Hut, a retail chain. Stu Schwartz is Schwartz Bros. chairman of the board, and Jim Burt is executive vice president.

P.O. Seeks Huge Rate Hike —Seen Hurting Disk Mailing

WASHINGTON—The new U.S. Postal Service has asked its Rate Commission to hike rates for recordings, books, films and music from present 12 cents a pound and 6 cents each additional, to a jolting 22 cents the first pound, and 11 cents each additional. The raises would be phased over five years, with the first increase, possibly by mid-May, raising the special Fourth Class Educational Materials rate to 14 cents the first pound, 7 cents each additional.

Other rates in the across-the-board raises will include a lift to 8 cents for first class, 11 cents airmail, and 60 cents Special Delivery. Fourth class rates on records, books, films and music for libraries and other non-profit mailers would increase heavily. From present 5 cents the first pound and 2 cents each additional, the rate would be 10 cents the first and 5 cents each additional pound. But the phasing out would take 10 years for the non-profit groups, making the first annual raise to 6 cents the first pound and 2 cents each additional.

If the rate commission fails to come up with raises sufficient to fill the Board of Governors' requested \$1.5 billion revenue for fiscal 1972, the Board can put temporary rate raises into effect

in 90 days, which would make it about mid-May. The Board's interim raises could not exceed one-third the present rates.

In other rate-raising suggestions, the Board would leave parcel post at present levels (this class was

(Continued on page 4)

Lionel Ent. Is Sold to MGM

LOS ANGELES—MGM Records has acquired the Lionel Entertainment Corp. and its firms, Lionel Records, Flatcar and Choo Choo Musics.

Clive Fox, formerly head of Lionel Records, joins MGM to act as vice president in charge of independent labels. These companies which MGM distributes include Colossus, Heritage, Stormy Forest, Verve, Verve/Forecast, Sunflower and Sounds of Memphis.

Shifting over to MGM are Phil Picone as director of independent label national sales and Abe Glaser as independent label national promotion director.

Artists appearing on these labels include the Mob, Shocking Blue, Crystal Mansion, Wolfe, the Festivals and the Jerry Ross Symposium on Colossus/Heritage; Joey Scarbury, the Satisfactions, Hot Ice Company, Five Man Electrical Band and Hudson on Lionel; Daddy Dewdrop, Danny Cox and Storm on Sunflower; Richie Havens on Stormy Forest, and Larry Murray, Wigwam, Peter Bardens, Bruce Palmer and Michael Parks on Verve.

Lowery, Pepper Head Units on Grammy Plans

ATLANTA—Bill Lowery, president of the Lowery Group of Music Publishing Companies, and Wade Pepper, national country promotional manager for Capitol, will head the committees to formulate executive plans for the Atlanta NARAS chapter second Grammy Awards presentation.

The affair will be produced by Buddy Buie and Gy Waldron. Lowery said the Atlanta chapter is "going all out to bring some of the biggest stars in the industry to our banquet."

Sound and lighting will be under the direction of Bob Richardson and Meurice LeFevre. Robert Harrison of the Atlanta Symphony will be responsible for selecting the musicians who will play in the 25-piece orchestra. Arranger Ted Stovall will handle the orchestration for the musical portion of the Atlanta gala. Food and drink will be selected by a committee headed by Lowery group vice president Mary Talent. Decorating will be done by Bettye Jones. Seating and tickets will be the responsibility of John Barbe and Cotton Carrier.

EARTHQUAKE SHAKES UP L.A. RECORD BUSINESS

LOS ANGELES—Record shops in the San Fernando Valley were severely affected by last week's major earthquake. Business on the day of the earthquake on Feb. 17 came to a complete standstill as people stayed away from retail areas and listened to the developing disaster on radio and television. More than 60 people were killed in the incident which shocked the entire Los Angeles area.

Although the major tremors were felt in the San Fernando Valley, a number of major record shops in the city of Glendale reported severe damage.

One case in point was Ray Avery's Rare Records, which was totally destroyed. Involved in the loss were 20,000 78-rpm records which Avery had been collecting for buyers around the world. Avery's store in the building he owned is a total loss necessitating Avery's moving to a vacant bank on Grand Boulevard.

Over the weekend, he was shifting his stock to the new location.

At other stores, business was slow in resuming because tremors were still being felt throughout the city. Tower Records and Music Hall, two shops specializing in contemporary music in the Sunset Strip area, had active business once the buildings stopped shaking.

London's Deluxe 2-LP Pkg To Push Mantovani Month

NEW YORK—London Records is issuing a specially-priced deluxe two-LP package in connection with the 20th annual "March Is Mantovani Month" promotion. The set, "From Monty With Love," includes a complete Mantovani discography. It will list for \$5.98. One of the LP's contains new material, while the other has Mantovani favorites from past sets.

The drive, which supports the full Mantovani catalog, includes a heavy distribution of promotion albums, sets of mini cover glossies and full-color window streamers. The full London sales and promotional executives and staff members coast-to-coast has been alerted to the campaign, which begins March 1.

Mantovani, an artist for Decca Record Co. Ltd. of Britain since the early 1940's, is a charter artist for London, British Decca's Ameri-

can wing. Most of the more than 50 Mantovani albums issued since London's opening in 1947 are still in the catalog.

Herb Goldfarb, London's vice president in charge of sales and marketing, plans the drive to top previous sales marks for the annual campaigns. Mantovani is among the best selling album artists internationally. He is expected to return to the U.S. for a two-month tour in September, also an annual event.

Acts Leave Mgt Agency in Labor Code Rule Aftermath

LOS ANGELES — Delaney & Bonnie has followed Dave Mason in leaving Management III as a result of a California ruling prohibiting personal managers from negotiating work assignments.

Mason left the agency two weeks ago because Management III had negotiated the composer's Blue Thumb Records contract.

A California labor code states

that personal managers may not obtain jobs for their clients. They can only advise on matters. Alan Pariser, a former partner in the three-year-old management firm, acknowledges the roles the firm played in securing record pacts for Mason and Delaney & Bonnie, currently with Atlantic.

"I don't think a personal man-

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For More Late News
See Page 66

Mills Firm Is Seeking Fast Production Pace

LOS ANGELES—Jackie Mills Wednesday's Child Productions is working with 15 acts—a record number since the firm was started three and one-half years ago.

Among Mills "clients" are Michael Dees, new with RCA; Stefan Arngem; Misty Walker and Bobby John Henry, all new to Metro-media; Kurt Russell, new to Capitol; Eric Anderson on Warner Bros.; Gino Dente on Jubilee; New Christy Minstrels on Gregar; Avalon on Metromedia; Society of Seven on Uni; Carlton Dinnall on Barnaby; Jimmy Darren on Kirshner; the Saint Jacques on GRT; Kaleidoscope on Epic; We Live on Vault; Paige Claire on MGM and Andy Parks on White Whale.

Mills averages two albums a month plus several singles because of his affiliation with around 12 companies. His major success was with Bobby Sherman on Metromedia.

Mills and one of his partners in the firm, Al Capps, are writing the score for the film "Windsplitter," their first picture assignment.

Joyce Taylor, a contract writer with the firm's Green Apple Music, wrote the title song, "The Road Home," which Michael Dees will sing.

Dees is best known for his version of "What Are You Doing the Rest of Your Life" from the film "Happy Ending."

On the publishing front, Wednesday's Child is consolidating its 14 firms into its two major companies, Green Apple and Language of Sound (ASCAP). Terri Iricom, general manager of the publishing operation, oversees the administration with assistance from Erroll Sober, professional general manager of Green Apple.

Contract writers will be assigned projects in motion pictures and commercials, according to Mills. Among the writers are Tom Bahler, who wrote "Julie Do You Love Me" and Bobby Hall and Russ Turner.

Two new Green Apple songs just recorded are "What's the Matter Girl," by Andy Williams on Columbia and "Sunday Rider," by Stevie Wonder on Motown.

Writers Mull World Lobby

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interest globally; and that the world music community has a stake in seeing to it that the writers and publishers of foreign countries receive the same benefits and protection in the U.S. that American writers and publishers receive abroad. In brief, it is claimed, proponents of a revision in the U.S. Act cannot take a provincial point of view, but must realize that there exists an obligation to the creators beyond the borders of the U.S.

It is no secret that those American writers planning the global lobbying push feel that proposed revisions in the American Act do not go far enough. They point out, for instance, that mechanicals overseas are predicated upon a percentage of the list price of a recording, and that this percentage in some nations is as high as 8 percent. Inclusion of such a regulation in a revised American Act, along with the Copyright protection for 50 years beyond the death of the composer and other measures, would increase materially the income potential not only for Americans but for foreign interests—hence the likelihood that foreign writers and publishers would embrace the American plan.

The architects of the move will soon contact foreign performing rights societies, mechanical organizations, governmental bodies and other groups representing copyright owners. They allege that much of the arguments by users here, such as recording companies, against a sizeable hike in

mechanicals is fallacious, inasmuch as many of these same protesters have foreign branches which are operating profitably under copyright laws which, hopefully, may be incorporated into the American Act.

Amaret Joins Col Disk Club

LOS ANGELES—Amaret Records has concluded an agreement with the Columbia Record Club whereby the club will now feature all of the label's tape and LP product.

First exposure of Amaret product through the club will be in April when the CRC magazine begins a special promotion on Crow, the label's top selling Midwest rock group. Three LPs will be featured, "Mosaic by Crow," the group's newest; "Crow Music" and "Crow by Crow." Negotiations and plans were worked out between Columbia's Ralph Colin Jr.

Decca Push on 'Believe' Album

NEW YORK—Decca Records is launching a national campaign for its LP featuring Conway Twitty and Loretta Lynn, titled "We Only Make Believe." A special order form has been supplied to Decca salesmen. The label is supporting the campaign with a national radio spot buy. Also, Decca this week will release new singles by both artists. Miss Lynn has had 21 albums on the Decca label, Twitty has recorded 10.

Cammarata Co. Sues Duncan For \$1.5 Million

HOUSTON—Sam Cammarata, owner and president of National Entertainment Corp. here, has filed suit for \$1.5 million damages against Jimmy Duncan and his various companies.

The suit, seeking treble damages, was filed in the Southern District Court of the U.S. It alleges infringement of copyrights and breach of contract. The copyrights in question were written by Lee Ofman. There are four songs involved.

Cammarata, manager of the late Rocky Marciano and now a leading manager and booker of country music artists, asks federal marshals for search and seizure and the impounding of all copies of the songs and materials and publishing contracts in respect to the songs.

Named as defendants with Duncan are Westpark, Soundville Studios and Soundville Music. He is president of these firms. The suit asks also that Duncan refrain from utilizing songs by Ray Frushay, Wayne Chancy, Shirley Jones and Ofman, all of whom are managed by Cammarata.

The plaintiff said he had been deprived both of production and publishing rights in the release of such records as "Read Your Mind" and "Winners Never Quit. Quitters Never Win," the latter a tribute to Marciano.

Amaret's Kenny Myers and Judy Hicks

In addition to signing the club agreement, Amaret has also been active on the international front with the renewal of its licensee in Spain, Ekipo, S.A. Representation in the Netherlands, Belgium and Luxembourg with Bovema has been terminated in favor of Hans I. Kellerman, representing Negram-Delta in the Benelux countries.

Judy Hicks, Amaret's international chief, also concluded agreements with Greek Phonograph/Helladisc S.A. company (Greece); a non-exclusive pact with Nippon Gramphophon Co. Ltd. for distribution in Japan; and Record Specialists Ltd., for the West Indies. First product in both Japan and the West Indies will be by Crow.

With the new agreements, Amaret now is represented worldwide via 35 major foreign agreements.

Studio Track

By CLAUDE HALL

Al Kooper's new album "New York City You're a Woman" is due out in the next couple of days. It was recorded at Trident Studios, London, and Columbia Studios, Los Angeles (what's the matter, Al: can't you make up your mind about studios?). The Los Angeles cuts utilized one of Motown Records' three rhythm sections. As to the title of the LP, which also happens to be one of the cuts in the album, Kooper said that New York City is just like a woman—"You can love it and hate it at the same time. The attraction to this city and what the city stands for is what the lyric and music captures." Kooper told all of this to Bobby Glassenberg, Billboard staffer, but I remember Kooper from the old days with the Blues Project—the group that, in my opinion, started the whole progressive rock scene, although Mike Bloomfield, then with the Paul Butterfield Blues Band, was getting wilder and wilder on guitar and forcing the whole group out of their blues roots. But it was the Blues Project who put it all together, even if they couldn't keep it together.

Had a visit last week from Spencer Davis, Jay Senter, and Peter Jameson (Vito Samela of Mediarts Records brought them around) and Spencer and I talked for a moment about studios. "I used to love Pye II in England. And I liked the old IBC in Great Portland Place, which is now being torn down to rebuild with more tracks. We did 'I'm a Man' there and another hit. It was a real dirty old studio."

Bloodrock, a Capitol Records group, is finishing up a new album at Cleveland Studios, Cleveland, with Terry Knight on the scene to lend a hand. Knight is manager of the group, as well as the Grand Funk Railroad, a group not only known for music, but giant signs on Broadway in New York. . . . Joe Jones, who operates Up-Tight Sounds studios in Rochester, N.Y., brought Debbie Mell in last week. He just produced "The Year of September" and it's on In Records. Newest Joe Jones project is a distribution firm—J.J.'s Record Distributors, and The Record One-Stop, both in Rochester.

The Fox, a group that has appeared at heavy places like the Fillmore West, the Family Dog, and the Lion's Share, have signed with the studio-production firm of Studio 10 in San Francisco. Group

consists of Gary Pihl, John Ver-nazza, and Roy Garcia. Besides a single, they're working on the film score of the Sun production movie, "The Hunt." . . . Jackie Lomax shifted gears from Woodstock Recording Studios, Woodstock, to A&R Recording Studios in New York. Bob Schwaid, his manager, is assisting Lomax in the production. The product will be on Warner Bros. Records. . . . Tom Rizzi and Mick Guzauski have been busy in Soundex Recording Studios in Rochester, N.Y., with Total Concept Productions on the group Shrub, an act from New Haven.

Jerry Masters, studio manager of Fame Recording Studios in Muscle Shoals, Ala., reports that Liza Minnelli has been in the studio for a week putting down her new single. Rex Kramer, her producer, also brought in a group called The Wire Band to record; it's Liza's stage band on her live dates. The older Fame studio A is being remodeled, incidentally, and will be bigger and better than ever. Great studio; Rick Hall, the owner, has a golden touch. . . . Starday-King Studio, Nashville, has just completed a vocal overdub for a new album featuring J. David Sloan that will be released soon. And Johnny Bond was in last week from the West Coast to cut a session. . . . The Blues Magoos are working at 16-track Regent Sound, New York, on a new LP for ABC Records. It's due out in March. Bob Wyld has produced all six of the group's albums. Peppy Thielhelm, lead vocalist and lead guitar for the group, wrote most of the tunes, but sax man Pee Wee Ellis is featured on several of his own compositions; he used to be music director for James Brown. Other members of the group are Eric Kaz, John Liello, Jim Payne, Cooker LoPresti and Rich Dickson.

Rate Hike Sought

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raised in November of 1970), and would provide large increases in rates for magazines and newspapers, but would provide only a small increase for Third Class Bulk mail.

The Postal Rate Commission, after holding public hearings for interested parties, can decide on different rates for different classes of mail, from those suggested by the Board—provided it comes up with the required total revenues.

Acts Exit Mgt Firm

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ager is worth anything if he can't get involved in his client's business and personal activities." Pariser said he knows of no other state where a labor code regulates the role of the personal manager. Jessie Davis is now the agency's remaining client. The other partners in the firm are Barry Feinstein and Sidney Keyser.

ANTIDRUG PKG BY BLOODROCK

NEW YORK — Members of Capitol Records group Bloodrock have put together a special anti-drug radio package available free to AM and FM radio stations across the country. Each member of the group has recorded 10-second appeals for the package. It is available from Allen Davis, director of marketing and executive assistant, Capitol Records, 1290 Avenue of the Americas, New York, N.Y. 10020.

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WALTER HOFER, left, attorney for Bang Records, congratulates Eddie Biscoe, second from left, and Ilene Biscoe, second from right, heads of Bang, and Eddie Kassner of the U.K.'s President label, after completion of the new distribution deal. Bang now has U.S. rights to all Bang product.



The show that will bring Original Cast buyers back to the stores.

"Everyone in town will have to see 'No, No, Nanette' twice because the performers couldn't possibly provide all the encores that are wanted at any one show."

—Walter Kerr, *The New York Times*

It's "No, No, Nanette." A brand-new smash Broadway hit. With Ruby Keeler. Bobby Van. Helen Gallagher. Patsy Kelly. Songs like "Tea For Two" and "I Want To Be Happy." And all supervised by Busby Berkeley, himself.

Douglas Watt said in the *Daily News*, "A roaring audience took it as if Broadway were having its last fling."

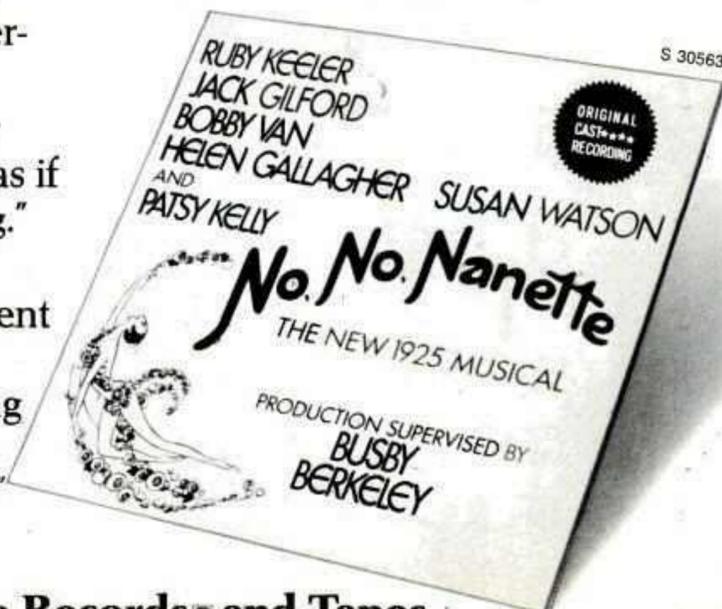
And in *The New York Times*, George Gent said, "From the moment the curtain went up the audience went wild, laughing and applauding and shouting their love over the footlights to each of the principals."

Trouble is, it's hard enough to get to see it once. And to see it twice (as Walter Kerr suggested) will probably take most people a long, long time.

But they'll hear what all the excitement's about any time they want. And as often as they want.

On Columbia Records' Original Cast album.

(All the encores are there.)



On Columbia Records and Tapes

This one



AAS4-NA6-BBP6

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Vol. 83 No. 8

COL'S CHICAGO CHART BURNER

NEW YORK—Chicago, Columbia Records' rock/jazz/blues band, placed each of its three double-LP packages in the Top 50 of Billboard's Hot LP's chart this week. Chicago III is in the No. 2 spot, Chicago II is No. 39, and Chicago I is No. 42.

Each of the double-LP sets has been awarded a gold LP citation from the RIAA for achieving sales of \$1 million. A Columbia spokesman said that sales of the three Chicago sets have hit the \$5 million mark. The three LP's were produced by James William Guercio.

Concert, Fete Honors Carlson, Fraternity Chief

CINCINNATI — A three-hour concert, featuring talent that has appeared on the Fraternity Records label over the years, will be offered at Music Hall here, Sunday afternoon, March 7, as a tribute to Fraternity president Harry Carlson, who founded the label here in 1954. A testimonial dinner honoring Carlson will be held at the Sheraton Gibson Roof Garden that evening.

The tribute idea was nurtured by Mercury Records' Bobby Bare and Gene Hughes, lead singer with the Casinos, and show and dinner plans are being formulated by Dale Stevens, veteran local newspaper man, now engaged in the advertising and promotion field here.

Bare is bringing a contingent of country artists from Nashville to appear on the show. Other talent slated to appear include comedian Henny Youngman, pianist Burt Farber, the Casinos, Lonnie Mack, Cathy Carr, David Dudley, Wendy Vickers, Burch Riber, Dale Stevens, comic Jack Clements, Ray Pennington, the Charmaines, Carl Edmondson's Driving Winds, WUBE's Bruce Nelson and deejays and artists from other Cincy radio and TV stations.

The Cincinnati Enquirer last Sunday (7) carried a half-page, illustrated feature on Carlson and his operation.

Allied Develops Speedy Dryer

LOS ANGELES—Allied Records has developed a special, high-speed label dryer which cuts label drying time to as little as two hours. The label dryer, designed by Allied's Jack Wegner, was developed by Allied's engineers and contains a special humidifying control that enables the manufacturer to control the key factor in drying record labels—humidity.

The machine, which contains Frigidair and Allied components, has been in operation for the past three weeks at Allied's custom record pressing plant in south Los Angeles.

Del Guercio, Music Exec, Dies at 62

NEW YORK—Lou Del Guercio, music business executive, died Jan. 26 at New Rochelle Hospital. He was 62 years old.

After serving many years as president of Kuperman and Del Guercio, music printers, he became vice president of 20th Fox Records. He is survived by his widow, a son, three brothers and a sister.

Intruder, Gamble Tie

NEW YORK—The Intruders are affiliated with Gamble Records and are not tied in with Gamble-Huff's distribution deal with Columbia Records as inadvertently reported in Billboard, Jan. 30, 1971.

Executive Turntable

Continued from page 3

and Phil Wulf named head of marketing. Desmond continues as director, business film sales. . . . John P. Woodman named manager, customer services, CBS EVR division. He was regional marketing supervisor for closed circuit television equipment, Visual Communication Products department. . . . Wendell Tracy named staff arranger for the Raftis and Home Town Record labels.

Al Rosenthal, vice president and general manager, Raymond Rosen Music Products, Philadelphia, has resigned. . . . Bob Glasser named general manager of the Robert Stigwood Organization's publishing activities. He was formerly the firm's West Coast professional manager. . . . Steve Ozark named executive assistant to the president, Beautiful People Company, Los Angeles.

Barbara Christensen appointed publicity manager Eastern operations, Capitol Records. She was formerly account executive with John Springer Associates. . . . Paul Ellis named ABC/Dunhills' regional promotion director, based in Cleveland. Dick Masters will be head of promotion for ABC/Dunhill in the Boston and New England market.

Louis Galliani appointed West Coast promotion manager, Polydor Records. He was previously Capitol Records' West Coast representative for Apple Records. Larry Heller named West Coast coordinator, underground and college, promotion and publicity for Polydor. He formerly headed the West Coast contemporary music department at the Agency for the Performing Arts.



ANDERSON



BREWER



ELLIS



LANG

Neil J. Anderson named to the newly created post of director, performing rights administration, San Francisco, for BMI. He was formerly vice president of CBS' music publishing outlets. . . . Rubin Zeidman, of the ABC Record and Tape Sales Corp., Slatersville, R.I., has resigned from the company.

John Craig named ASCAP's international representative in the U.K. He was recently associated with ATV Kirshner as business manager.

George Brewer appointed assistant director, national promotion, Columbia Records. Brewer was previously associated with stations WPOP, WTRX, WOLF, WIXZ and WIXY. Don Ellis named to the newly created position of director, artist development, Columbia Records. He was formerly director, merchandising, Epic Records.

Irving Glasser named marketing director, Fine Tone Audio Products, Inc., Brooklyn. He was formerly New York branch manager, NMC Corp. . . . Janet Paritz named director of artist promotions, Trip Universal Records, Miami and Nashville.

David J. Mullaney, former executive vice president and treasurer of CEMI (Creative Electronic Musical Industries) elected president of the corporation. . . . Al Yonetti, former chief engineer at Eastern Video, has joined the engineering staff at Lewtron Television Inc.

Harry Chipetz named general manager of Sigma Sound Studios, Philadelphia. . . . Herb Dale, manager of music operations for Certron Corp. music division, has resigned.

Margot Astrachan appointed vice president, Optronics Library Inc., video cartridge program firm. . . . Chris Noel named vice president in charge of artist and writer relations, Golden Bough Enterprises Inc.



ASTRACHAN

Bob Regehr joins Warner Bros. as artist relations director, replacing Walt Calloway, moved to another post with the label. He was formerly with a public relations firm. . . . Lou Brame named a Warner Bros. Records West Coast promotion representative, specializing in FM radio from San Francisco. He was formerly with Melody Sales in San Francisco in promotion. . . . Long John Silver has joined Mercury Record Corp. as southern regional promotion manager. He was formerly with WAYS Radio, Charlotte, N. C.

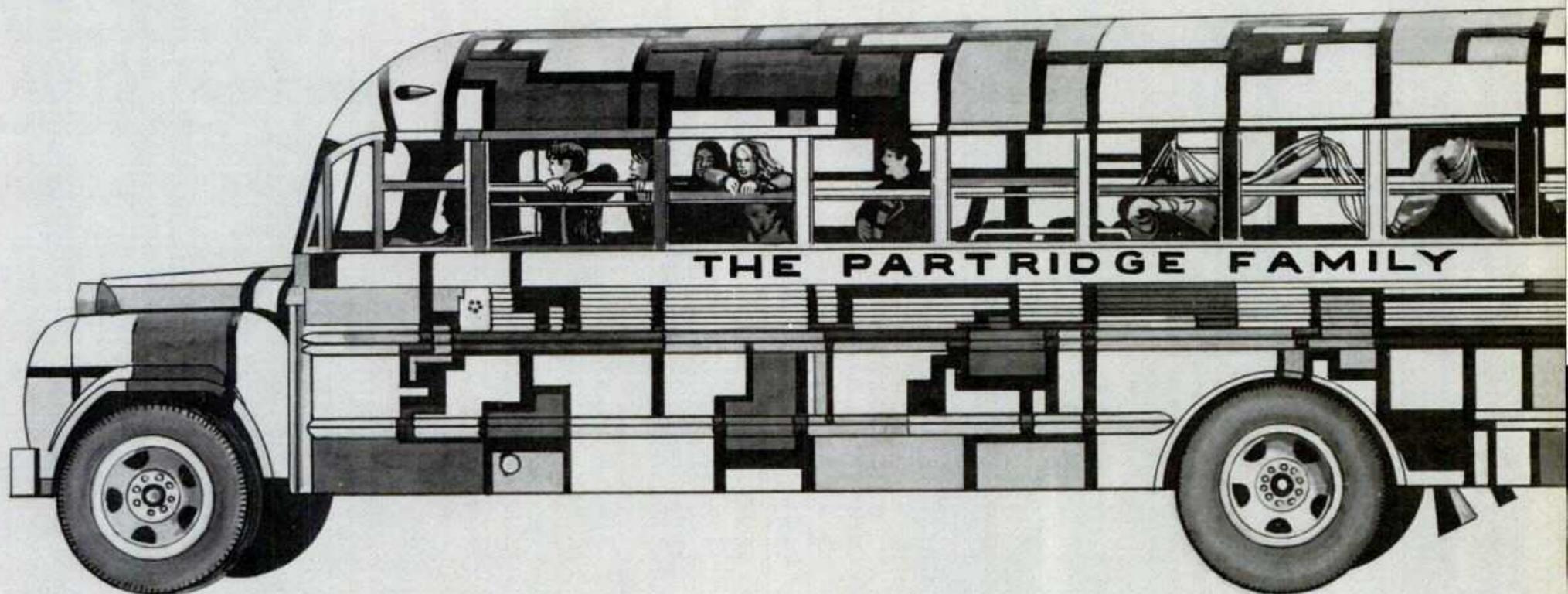


NOEL

Gerald Hochwald appointed vice president-controller of Transcontinental Music Corp. Until recently, Hochwald was corporate controller of New England Industries.



they've got the road to themselves...



The Partridge Family

starring **SHIRLEY JONES** featuring **DAVID CASSIDY**

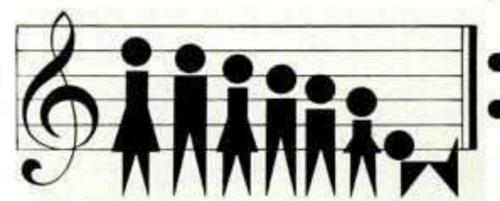
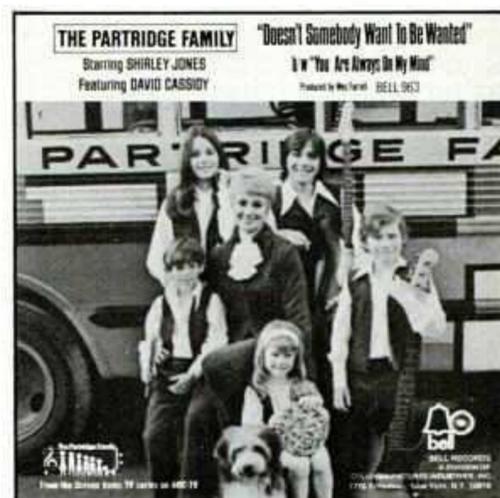
their newest single

"DOESN'T SOMEBODY WANT TO BE WANTED"

produced by **WES FARRELL**

BELL #963

BELL RECORDS, A Division of Columbia Pictures Industries, Inc.



From the Screen Gems TV Series on ABC-TV

Era of 'Conglamouration': Its Enchantment & Disenchantment

NEW YORK—The decade 1960-1970 was marked on Wall Street by a phenomenon known as "conglomeration," which reached almost fever pitch in the bull market year of 1968. It generally consisted of relatively small, new and highly leveraged companies taking over larger and more established businesses on the theory that more aggressive management and a pooling of administration and overhead costs would increase the bottom-line profits of the merged companies.

The entertainment industry, far from being shunned because of its speculative and unpredictable nature, was assiduously wooed by the conglomerators for its glamour, leisure and youth images which would, theoretically, increase the "multiple" of per share earnings at which the company's stock would sell.

Among the most important conglomerates which purchased entertainment companies were Gulf & Western (Paramount Pictures), Transamerica (United Artists), Kinney National (Warner Bros.), National General (movie theaters and production), Commonwealth United (movie production and music publishing), Transcontinental Investing (rack jobbers) and MCA (Universal Pictures, Decca-Kapp

By PETER C. SUTRO
(Vice-president, Delafield Capital Corp., investment banking firm.)

Records). In addition, many entertainment companies were the objects of rumors of take-over which caused the prices of their stocks to fluctuate widely. Twentieth Century-Fox, MGM and Columbia Pictures were reported close to mergers with such diverse corporations as Max Factor, Chris Craft and Hughes Tool. Of course, the RCA, Columbia and Capitol labels have long been divisions of companies which could rightly be termed conglomerates.

The two transactions in which record companies figured most

LEAR STEREO TO BE SOLD

NEW YORK — Gates Learjet Corp. has reached an agreement in principle for the sale of its wholly owned subsidiary, Lear Jet Stereo, Inc.

It is understood that a group of Broadmoor Industries Ltd. executives are involved in the purchase on an independent basis.

prominently were the acquisition of Warner Bros. by Kinney and the purchase and amalgamation of seven of the country's leading rack-jobbers by Transcontinental Investing.

Diversified

In 1968, Kinney National Service was a highly regarded company in the car rental, parking, building services and subcontracting areas. It had started diversifying by acquiring control of a talent agency, magazine and book publishing and distribution and a licensing company. A corporate decision was reached that the company possessed sufficient in-house expertise (primarily in its talent agency Ashley-Famous) to be able to handle the complexities of a major entertainment company. They retained outside advisors to evaluate the available possibilities—MGM, Twentieth-Fox, Columbia and Warner Bros. Although MGM appeared at first to be the most attractive from the point of view of underlying assets, the final choice was in favor of Warner Bros. Perhaps the overriding factor in this decision was the extremely profitable music division of WB, which included the WB, Reprise, Atlantic and Atco record labels
(Continued on page 66)

EMI EXERCISES OPTION TO PURCHASE TWO COS.

LONDON—EMI has exercised its option, foreshadowed last October, to purchase the total share capital of two property companies for \$13,920,000.

Although the identity of the companies is not disclosed, they are both London-based, and the decision to purchase is believed to involve plans for EMI to build its own office block in which all its diverse business interests can be housed.

The purchase is based on a cash payment of \$2,400,000 together with 57,143 ordinary shares and about \$10,400,000 in 8½ percent convertible unsecured loan stock.

Concurrently with the acquisition, Eric Cowell is named managing director of the EMI Property Developments subsidiary and manager of the group's property department. Cowell joined EMI on Feb. 1 from Granada Properties where he had been director and chief executive since 1967.

Avco Corp. Down in '70

NEW YORK — The Avco Corp.'s earnings for 1970 were 50 percent below the level of the previous year on a sales drop of 16 percent. The results for the final quarter of the fiscal year showed net earnings of \$6,012,000 or 16 cents a share compared with \$10,985,000, or 59 cents a share for the fourth quarter ended Nov. 30, 1969, down 45.3 percent. Net sales were off 6.1 percent to \$220,411,000 from \$234,528,000.

James R. Kerr, president and chief executive, noted that oper-

ating expenses climbed with interest costs up 28.9 percent, while reduced government procurement resulted in lower sales and earnings of manufacturing operations.

Dividend Voted By Goody Board

MASPETH, N.Y. — A 6-cent quarterly dividend has been voted by the Board of Directors of Sam Goody, Inc., payable March 26 to stockholders of record March 5.

Tenna in Dip For Quarter

CLEVELAND — Tenna Corp. sales and earnings for its second quarter ending Dec. 31 declined from the previous year's figures but were above those of three preceding quarters — marking the third time the October-December quarter exceeded prior early-in-the-year periods. Inventory is at a good level and working capital is at a record high, said Harvey A. Ludwig, president.

Second quarter sales totaled \$9,339,394 compared with \$10,645,357 in the fiscal second quarter; net income was \$507,186, or 17 cents per share, compared with \$853,971, or 28 cents per share.

Ludwig blamed "very poor pre-Christmas sales" to automotive sound equipment stores. He said \$2,500,000 in short-term borrowing was retired and that the only debt now is \$116,065 on a long-term 4½ percent note. Working capital as of Dec. 31 was \$12,466,553 with current assets of \$15,938,264, 4.6 times current liabilities of \$4,471,711.

CBS Grosses Are Up; But Income Dips

NEW YORK—CBS, which includes CBS Records and its affiliate labels, grossed \$1,230,534,000 in 1970, which net income of \$64,132,000. CBS chairman William S. Paley and president Frank Stanton stated that "although sales set a new record" the firm encountered a severe cost-price squeeze, particularly in the broadcast operations that had extended into the first quarter of this year and "we are instituting company-wide cost-reduction measures which will reduce expenses significantly."

Net sales a year ago were \$1,158,912,000, but net income had been \$71,944,000. Net income for the fourth quarter of 1970 was \$17,036,000 based on sales of \$340,432,000. A year ago, the firm had a net income of \$23,394,000 on sales of \$342,722,000.

Market Quotations

As of Closing, Thursday, February 11, 1971

NAME	1971		Week's Vol. in 100's	Week's High		Week's Low		Week's Close	Net Change
	High	Low		High	Low				
Admiral	147½	6½	669	13	11	12½	+	¾	
ABC	39¼	19½	2950	30	25½	30	+	3	
Amer. Auto Vending	11	5½	61	9½	8¾	9¼	+	¾	
Ampex	48½	12½	1867	22½	20¼	20¾	-	1½	
Automatic Radio	27½	5¼	964	12¾	10½	11½	+	¾	
ARA	129	74½	161	129	125¾	126¾	-	1½	
Avnet	13¾	6½	2653	13¾	12¼	13½	+	1½	
Capitol Ind.	53¾	12	565	19¾	17¼	17½	Unch.		
Certron	18¼	4¼	921	8¾	7½	8	+	¼	
CBS	49¾	23¾	2017	35¾	33	33¼	-	1¼	
Columbia Pictures	31½	8¾	4713	16¾	15¼	15¾	+	½	
Craig Corp.	15½	4¾	521	7½	6½	7	-	½	
Creative Management	14½	9¾	191	14½	13¾	14	Unch.		
Disney, Walt	175	89¾	849	175	164½	166¼	-	4¾	
EMI	7¾	3¼	449	5	4¾	4¾	Unch.		
General Electric	106¾	60¼	2687	105¾	102½	104½	+	1	
Gulf & Western	247½	9½	2172	247½	22¾	24¾	+	1½	
Hammond Corp.	16¾	7¼	1205	13¾	12¾	13	+	¾	
Handleman	47¾	19¾	374	40	38¾	39¾	+	1	
Harvey Group	12¾	3	109	7½	6½	7	+	¾	
ITT	60¾	30½	3305	56¾	54¾	56¾	+	1½	
Interstate United	15¾	4¾	899	12¾	12¼	12½	Unch.		
Kinney Services	36	20¾	5409	32¼	28¾	30¾	+	1¾	
Macke	19	8	179	12¾	12	12½	-	¼	
MCA	27¾	11¾	296	27¾	25	27	+	2½	
MGM	29½	12½	303	22¾	20½	22½	-	½	
Metromedia	24½	9¾	591	24½	22¾	23¾	Unch.		
3M	114¾	71	1174	102½	100¾	102½	+	1½	
Motorola	70¾	31	811	61¾	57¾	61¾	+	3¾	
No. Amer. Philips	54¾	18	330	31¾	30	30¼	-	1	
Pickwick International	54¾	18	146	43	39½	42¾	+	2¾	
RCA	34¾	18½	3466	33¾	32¼	32¾	+	½	
Servmat	31¾	12	894	29¾	27	28¾	+	1½	
Superscope	40¾	8	468	30¼	28	28½	-	¼	
Telex	25¾	9½	5348	17¾	15½	17	-	½	
Tenna Corp.	20¾	3¾	1045	10¾	9¼	9½	+	½	
Transamerica	26¾	11¾	3565	18½	17½	18½	+	½	
Transcontinental	24½	4½	4083	10¼	8¾	9½	+	½	
20th Century Fox	20½	6	2075	13½	12½	13½	Unch.		
Vendo	17½	10	166	17½	16	16¾	Unch.		
Viewlex	25¾	5¼	854	10¾	9¼	9½	-	¾	
Wurlitzer	15	7½	48	14¾	13¼	13¾	+	¾	
Zenith	42¾	22¼	1034	42¾	40¾	42¾	+	1½	
Triangle	22¾	10¾	140	22¾	19¾	22¾	+	2¾	

As of Closing, Thursday, February 11, 1971

OVER THE COUNTER*	Week's High			Week's Low	Week's Close
	High	Low	Close		
ABKCO Ind.	12	11¾	12		
Alltapes Inc.	4½	4¼	4½		
Amer. Prog. Bureau	6	4¼	6		
Bally Mfg. Corp.	15¼	13¾	15¼		
Data Packaging	9½	8¾	9½		
Fanfare Films	6	4¾	5¾		
Gates Learjet	6¾	5¾	5¾		
GRT Corp.	6¾	6¾	6¾		
Goody, Sam	13	12¾	12¾		
Kirshner Enter.	6	5¾	5¾		
Koss Electronics	4	3¾	3¾		
Lin Broadcasting	9¼	8¾	9		
Mills Music	16¼	16	16		
National Tape Dist.	5½	5	5½		
Perception Ventures	5½	4	5½		
Recoton	5¾	5	5¾		
Schwartz Bros.	7¾	5	5¼		
United Record & Tape	4½	4¾	4¾		

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

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Here it is . . .

"THE COOLEST HOT PANTS"

By Gladys Shelley

Sheet Music • Records

SPIRAL RECORD CORP.
N.Y.C.

ASCAP

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1. Record/Phonograph Retailer (32) 6. Booking Office or Artist Mgmt. (46)

2. Radio-TV Broadcaster (30) 7. Entertainer (48)

3. Operator/Dist. of Juke Bxs./Coin. Mach. (81) 8. Music Publisher, Song Writer (20)

4. One-Stops, Rack Jobber (34) 9. Newspaper, Magazine (39)

5. Buyer of Musical Talent (45) 10. Mfg. of Records or Phonographs (33)

11. Mfg./Prts. Supplier of Juke Bxs./Coin Mach. (82)

Name _____

Company _____ Address _____

City _____ State & Zip _____

Type of Business _____ Title _____ #5061

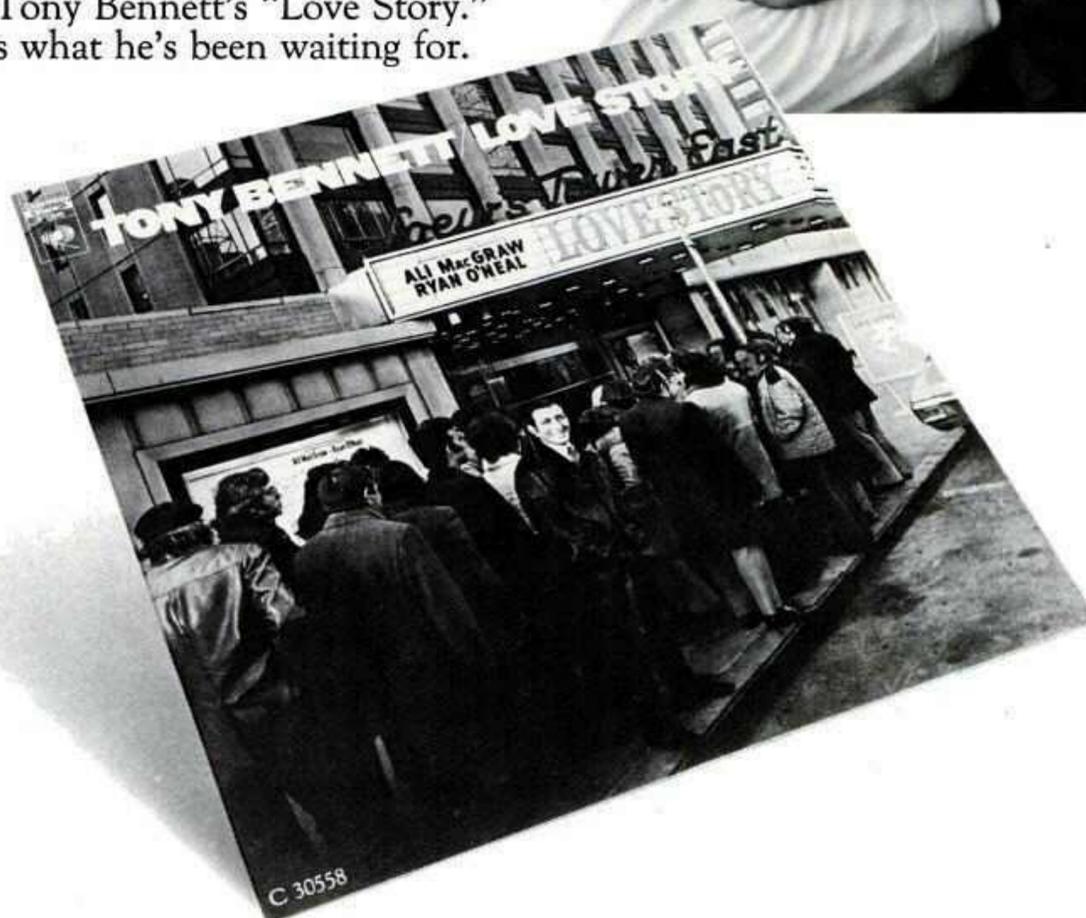
One of the best singers of love songs in the world has just recorded 'Love Story' (Where Do I Begin).

"Tony Bennett is the greatest singer
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That statement's been backed up
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Tony's even recorded what might
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• *Continued from page 1*

today have to have it in the groove, but they must look like they belong."

Proper packaging will also give a hit "extra mileage," said Sincoff, "but it's a definite aid in boosting sales where the artist has no track record."

Sid Maurer designed a unique LP jacket for the new Buddah Records Melanie album that featured a slot on the front for a little booklet, plus extra photos inside. "Because of this type of packaging, we were able to raise the suggested list price of the album a dollar to \$5.98." This particular Melanie jacket cost twice as much as the normal jacket, he said. True, because it is more difficult to man-

ufacture, supplying the demand may be tough, "but back orders are healthy . . . the distributors will order more the next time."

The new Lovin' Spoonful album on Kama Sutra Records features an overlap with a see-through window. At present, Sincoff is working on a special design for a new Curtis Mayfield album jacket "that will make him even heavier." Bob Cato and Sid Maurer do a lot of the design work for Sincoff.

At MCA Records, Hal Buksbaum, the art director, went on tour with Ernest Tubb to shoot candid color photos for his latest "greatest hits" album, a double-fold package with four panels of color. This type of packaging may become a trend for greatest hits in the country field for Decca Records artist. Jack Greene's recent LP was in a double-fold package. This is one method of not only paying tribute to the artist, Bill Levy said, but "country music fans appreciate a scrapbook approach like these were."

The fanciest package recently turned out by MCA Records was on "Jesus Christ Superstar," which came at first in a box with em-

(Continued on page 66)

EDDIE CURTIS KNOCKOUT!
"THE LOUISVILLE LIP"
(M. ALI HIMSELF!!)
EDDIE CURTIS
R.R.-113

Lerner Says: Cast Album on Road Back as Sales Star

• *Continued from page 1*

Lerner doesn't believe that rock is the answer to the musical theater's ills but he feels that a contemporary mood is needed to breach the gap between the music that's listened to today and the music that's heard in the theater. "Jerome Kern did it in the 1920's, Leonard Bernstein did it in the 1940's and can do it whenever he decided to write for the theater, Burt Bacharach did it in the 1960's, and now I feel that John Barry can do it in the 1970's," Lerner said.

Lerner said that rock doesn't fill the theater's needs because it's a "dead-end street." He added, "It's a dead-end street dramatically because the problem with rock is that it, unlike any other music that I can think of, automatically puts restrictions on your dramatic style and the quality of the drama that you're writing. It's very limiting. And it's limiting melodically, too, because you cannot express yourself exclusively with rhythm."

Lerner foresees a renaissance of the theater, but he doesn't think rock will help it, and he doesn't

think lack of craftsmanship will help it. "There's no dishonor in being a professional," he said, even though professionalism, to youth, has become almost a dirty word and is equated with commercialism."

Lerner said that never before in the history of the theater has the music of the theater been so different from the music played outside the theater. "In the 1920's," he said, "the theater dictated, in a sense, the style of music of the country and the world, but nowadays it's no longer true." He added, "I don't think the solution is

(Continued on page 66)

Record Bar Expands to 20

• *Continued from page 1*

customer everything. A great deal of our business is in return customers," Greenberg said. "Seventy percent are regular customers."

"The biggest factor in our stores' success is our employees. We've got trained personnel who know what they're doing—we try to give them product knowledge, in addition we train them in the store's operating procedures and explain to them the firm's philosophy," said Greenberg.

The central warehouse in Durham, N.C., facilitates record service to the individual stores. "We have our own warehouse in operation to service stores, keeping a back-up supply. Our warehouse has more records than most distributors keep," Greenberg said. "We have trucks on the road servicing stores constantly—we can supply product in one day's time. And we have a staff just buying for the warehouse."

Standard Record Bar prices amount to more than \$1 off on tapes and approximately \$1 on all records, with sales featured on all new product, according to Greenberg.

"When we first get the product it is on special, for about a week, at more than \$2 off the price. And we bring back these specials periodically. Unlike other stores we run sales on all the stock, using what we're selling. And we're the only ones doing it in the Southeast," Greenberg said.

Barrie Bergman, who heads the buying staff, broke down the average store's inventory of records as follows: 40 percent pop, 30 percent classical, 10 percent country, 5 percent spoken word and comedy, 5 percent blues and blue

grass, 5 percent international and 5 percent religious. "Of course, these things vary with the different stores," Bergman said.

Bergman feels that the chain's selection of classical music is also an important success factor. "The thing that makes us unique in the South is the selection of classics—the budget line and regular priced," Bergman explained. "We're about the only one in the South."

Record Bar, Inc., began as a family business in 1960 with just the one store in Durham. Harry Bergman, now president and chairman of the board of directors, bought the original store from his cousin while it was still "primarily

(Continued on page 66)

Fox Agency Wins Suit

• *Continued from page 1*

The lawsuit had been brought by Screen Gems-Columbia Music Inc., Travis Music Co., Sea-Lark Enterprises Inc., and Figure Music Inc. against Mark-Fi Records, Metlis & Lebow Corp., Advertising Distributors of America Incorporated, WMCA, Westinghouse Broadcasting, Tony Alamo, Stanley Lebow, and Monte Bruce. The publishers claim that their copyrights had been infringed on in an album called "20 Original Hits." The tunes under debate were "I Love How You Love Me," "Just Keep It Up (and See What Happens)," "Could This Be Magic," and "Angel Baby." The two radio stations and Advertising Distribu-

(Continued on page 66)

Computer Books

• *Continued from page 1*

particular acts and for what dates. Both Stantons feel that anyone associated professionally with the industry "will either have to use this type of information accessibility or be lost in the present, frustrating and slow moving system which threatens to completely kill what is left of the industry."

"While artists, their managers, agents and others seek to find a niche where they may profitably be placed at work, buyers grope around in a mass of confusing literature, personal communications and other information or misinformation, seeking to find the ideal performer under the ideal circumstances," said David Stanton. "Bringing these two par-

(Continued on page 66)

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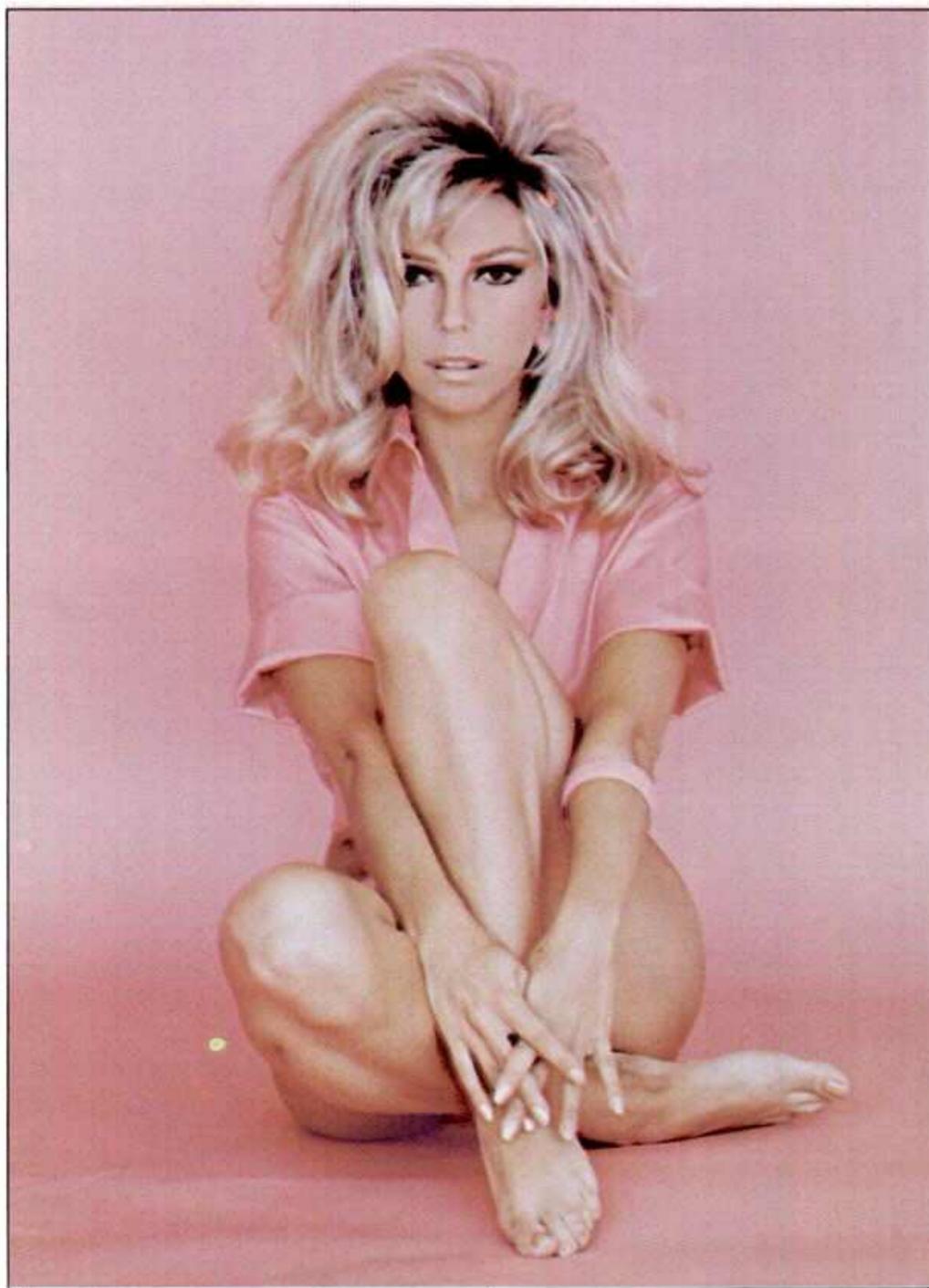
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Tough rocks, Sisyphus.

Here comes Sisyphus. Again.
And again.
And again.

You see, that's his fate.

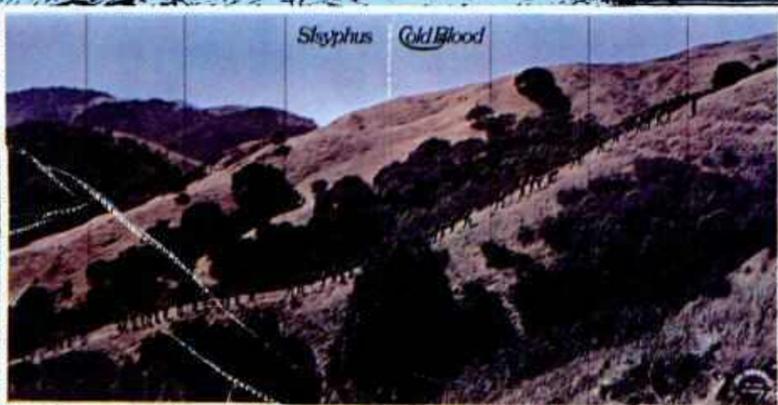
Punished by the gods long ago for trying to be happy on his own terms, he was condemned to an incredibly futile task: lugging a huge rock to the top of a hill, only to have it roll back down to the bottom, this frustration to repeat forever.

Nice gig, huh?

Cold Blood has named their latest album *Sisyphus*: a hard-charging set of tunes built from everyday feelings of futility and frustration, and dedicated to the realization that struggle is the ultimate source of happiness.

Next time you think *you're* feeling down, think of *Sisyphus*.

Then relax and enjoy it.



COLD BLOOD

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Tape CARtridge

Gibbs Keys Turnaround To Consumer Awareness

JAMESVILLE, Wis. — Among the several steps Gibbs Special Products here is taking to turn around the sale of auto tape players is a renewed effort at consumer awareness of proper installation procedure and equipment maintenance. Entirely too many players are returned that are not defective, said Gibbs president Ralph A. Dickison.

In a wide-ranging interview, the head of both Gibbs Manufacturing & Research Corp. and Gibbs Special Products (both divisions of Hammond Corp., Chicago), said: "We are not exuberant about our sales during the past year but we are not depressed either. We pretty well reached the goals we set and I think 1971 will be just as good as 1970."

At present, Gibbs' management is studying the possibilities of introducing new models. One area is pure quadrasonic machines (the firm previously introduced a synthesizer unit).

Dickison said the most demonstrative sales trend in the last six months has been the heavy volume of sales on 8-track machines that can be delivered to the consumer for about \$30 or under that price.

For companies which stress quality as much as Gibbs, this poses questions. As for coming into this price bracket, he feels it will mean a careful study as to what features

can be pared. It is one of the areas Gibbs is now studying.

"I still feel there is plenty of room in the marketplace for good, medium and higher priced machines. What we need—what the whole industry needs—is some knowledge of what kind of consumer is going to be buying product when the economy does turn around during 1971.

"Will the college-age consumer be more pinched for money? Will we see the consumer in the 24-34 bracket become more interested in auto players? These are hard questions to find answers to."

He also feels there is a need to determine the consumer mood for quadrasonic. "A lot depends upon the interpretative appreciation of the listener."

At this point, Dickison wants to move cautiously in the direction of restyling existing player models. He indicates that there will be some new models in both the one-step Gibbs line and the two-step distributed Hammond branded line.

He sees a trend toward "more distinguishing features characterizing the image of the manufacturer."

Thin Aluminum

Some evidence of the distinguishing characteristics Dickison talks about are apparent in such machines as the Model 335. These include the use of a very thin aluminum that gives the tactile feels of fine quality plastic, use of a chrome

dust door and clean, uncluttered profile.

He also points to such evolution as the thumb wheel dial. He sees car stereo players moving away from the knob look toward more simplicity of design.

For a hardware man not the least bit interested in becoming involved in software, Dickison makes a strong point of stressing the need to be cognizant of the consumer's investment in tape library.

Since one of Gibbs' special areas is reverberation, the development of a synthesizer for quadrasonic sound came naturally. (Gibbs is still making its Vibra-Sonic unit, both under its own label and through o.e.m., which works from 8-track or car radio. And Dickison sees no plateau yet in reverberation, although it is not a big growth area.)

But Gibbs' underlying reason for introducing a synthesizer was in respect to the existing library of the consumer. The synthesizer utilizes regular 8-track, 2-channel tapes. It will play 4-channel tapes as well, but compatibility was the main strategy, he said.

The existing tape library of the consumer is the basic reason why cassettes haven't taken off in the car, Dickison said. He admitted that high inventory of cassette players contributed to some of Gibbs' sales problems last year. He indicated that 8-track just had too much of a head start in the automotive field.

Another rough spot for Gibbs in 1970 was an application problem on Model 332. "We took every unit back and the problem has been solved."

Dickison explained that the firm's warranty programs continuing to win respect from dealers. "We inspect every player. We run different tapes through them and check for sound, speed, output and visual criteria as well. We don't welch on our promises."

Warranty Points

Gibbs has established warranty points in all the key markets and has classified the kinds of problems apt to be encountered, whether it be a \$4, \$7.50 repair job, and so forth. This expedites the handling. Each warranty station maintains a minimum supply of the more vulnerable parts.

"Warranty for a manufacturer results in a tremendous generating mill of paperwork—it's a hell of a thing to administer," he said.

This leads into the problem of unwarranted returns. He says too many "do-it-yourself" installation jobs are just botched. The other problem is dirt.

"Playing a dirty tape two, three, four times can make even a new machine inoperable. The problem comes from consumers keeping tapes in boxes under the seat or in the glove compartment.

Dickison, who has been around magnetic tape since 1952 when he was with International Projector Corp. and transferred 33mm movies from optical sound to magnetic sound, said: "I know something about magnetic tape. The heads load up if a tape cleaner is not used regularly."

He said his firm is stressing installation procedure and cleaning tips in its package literature and through its sales representatives who call on dealers.

Dickison's optimism about 1971 is backed up by a recent statement from John A. Volkober, Hammond Corp. president. Speaking specifically about the Gibbs Special Product subsidiary: "As a result of a previously announced program of drastically reducing high inventories of auto sound products, some at or below our cost, Gibbs operated at a loss for the nine month period ending December 1970.

"With inventories now at a seasonable level and with reduced Gibbs' operating costs, we should have a resumption of profitable operations at Gibbs."

ATD Slates Wide Restructuring Plan

LOS ANGELES — American Tape Duplicators is being reorganized under a new corporation banner, Audio-Video Communications, according to Don Anderson, president.

The new company will operate as a custom duplicator, sell budget prerecorded music, and private label blank tape, both cassette and 8-track.

Part of the restructuring includes consolidation of ATD's three facilities into one manufacturing-warehousing plant, a gradual emphasis shift from reel-to-reel to cassette and cartridge, more private label work, and better use of marketing capability. Audio-Video Communications will continue to operate ATD's 8-track recording studio.

ATD, which lost close to \$1 million in 1969 and '70, will be used to identify prerecorded cassette and 8-track tapes which re-

tail at \$2.99. About 30 representatives will market the ATD Music line, with plans to release product under the Audio-Video Communications banner at the end of 1971, Anderson said.

The company's new financial partners are Union Bank, Prudential Insurance Co. and the Small Business Administration. Anderson, general manager of ATD before becoming president of Audio-Video, said 25 percent of the profits under the new company will be put into trust to repay creditors of ATD.

Warren Gray, executive vice president of ATD, stays on in the same position at Audio-Video, while Richard Allen, president of ATD, becomes a consultant to the new company.

To form a stronger base, Anderson is closing the company's Washington, D.C., office and ending a

(Continued on page 14)

Akai to Bow U.S. Wing on W. Coast

LOS ANGELES—Akai Electric Co., of Tokyo, launches its American manufacturing-marketing arm, Akai America, Ltd., in two product areas: audio and video.

Akai America, a wholly owned subsidiary of the Japanese electronics giant, will have corporate offices and a 60,000-square-foot facility in Compton, Calif.

It will be a direct factory arm of Akai Electric, with capabilities of quality control, repair and reassembly, service, warehousing and shipping at its Compton plant.

The American firm has set up a network of representatives to handle both home entertainment and industrial audio and videotape equipment.

It will market a full line of audio products and a portable video tape recorder (model VT-100). The 1/4-inch video tape system includes camera with zoom lens, optical view finder. It provides 20 minutes of recording time per 5-inch reel. It has a TV adapter and battery recharger.

Plans call for development of additional videotape recorders, both consumer-oriented playback/record units and professional equipment. The audio line is three home systems consisting of a receiver, speakers, two satellite speakers and earphones. Additionally, there is a line of separate receivers, speakers and stereo components.

Merchandising will be aimed in audio/visual, high-fidelity, electronics and mass consumer outlets. Nineteen representative organizations will carry the Akai banner in both audio and video areas.

Directing the American operation is Ed Oesterle, executive vice president; Milton Philipson, marketing vice president; Stan Harris, sales director, and Hal Rothberg, creative services director.

Akai America opens its operation with meetings in New York Tuesday (23), and Los Angeles Thursday (25). A manufacturers representative meeting is scheduled for Feb. 26-27 in Compton.

UA Masses 2-Front Tape Attack for '71

LOS ANGELES—United Artists Records is preparing for a bullish tape year in two ways: Releasing a series of twin-pak's and promoting soundtrack tapes.

Charley Bratnober, director of UA's tape division, is packaging catalog twin-paks (20 tunes) at \$7.98 in 8-track and cassette (Billboard, Jan. 2). Initial release will be March 1 in conjunction with the National Assn. of Record Merchandisers (NARM) convention here, followed by four additional titles in April.

The label will maintain some twin-pak titles at \$9.98, the company's initial price, but eventually all tapes will be offered at the reduced price.

Bratnober also is planning a major emphasis on soundtrack tapes, particularly with "Fiddler on the Roof" and "The Music Lovers." UA, soundtrack oriented, has the tape-record rights for three other potential film hits: "Man of La Mancha," "200 Motels" by Frank Zappa, and "Family" by

David Crosby (of Crosby, Stills, Nash and Young).

"Soundtrack tapes always do well for us," claims Bratnober, who named "Midnight Cowboy," "The Good, Bad and the Ugly" and "A Man and a Woman" as top sellers. Each sold about 35,000 cassettes and about 90,000 8-track cartridges, according to Bratnober. UA lists its soundtrack product at \$7.98, a dollar more than regular tape units.

Beginning March 1, all jazz tapes on UA's family of labels will carry the Blue Note banner. The move eliminates confusion at the retail level and consolidates tape inventory and catalog, Bratnober said.

Just back from a two-week field trip, the UA tape executive is launching several tape promotions after "feeling a business turnaround."

"My initial reaction, and after looking at recorders, is tape is returning in a big way," he said. "Of

(Continued on page 18)

Javco Adding a Religious Line to Cassette Product

STANTON, Calif. — Javco, a manufacturing and duplicating company formed here three months ago, is putting religious songs and messages on cassettes.

The company has titles by Cal Carter, Servants of the Lord, The Lord Led and Chromatics. The recordings were made at the Christian Center in Anaheim, formerly Melodyland, a theater-in-the-round which was purchased by the church last year.

Javco will have its first titles ready within one month. The company has been buying its blank tape from Audio Magnetics. It has devised a plastic case to hold

three cassettes and calls this its "Pak-a-Sette." Three cassettes will be retailed for \$7.95.

"A spiritual revolution is sweeping America as young people search for better ways to relate to family and society," said vice president Mike Kovell. "We are spreading the gospel to young people through cassette recordings of inspired word and song."

Terry Mason is the sales manager, Bob Anderson the technical department head, and Dennis Koska is the audio engineer. The company is also planning a series of cassettes on the problems of drugs, also tied in with the Christian Center.

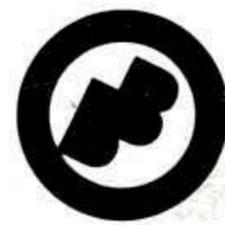
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Wide Restructuring Plan

• Continued from page 13

joint venture agreement with North American Philips.

Anderson's goal is to bring Audio-Video Communications into the \$1 million sales area in its

first year, consolidate facilities within six months, convert ATD's reel line of music to cassette and cartridge, and put stronger emphasis on spoken word custom duplicating for the educational/institutional market.

Audio Magnetics Plans Export Wing

LOS ANGELES—Audio Magnetics is establishing an export division to handle its increasing business around the world, particularly in Europe.

The company, which ships prod-

uct to more than 70 countries, expects to increase its export sales 10 percent this year in blank cassettes. About 25 percent of Audio's sales volume comes from international business.

Bob Harris, director of special products, will guide the division from his Gardena, Calif., headquarters. He is planning at least three trips to Europe and South America to establish operational bases.

Audio predicts the European market in blank cassettes alone will hit \$250 million at retail by the end of this year. The company has contended that the European market will be as great—or greater—than the market for blank tape in the U.S.

Harris sees the world market, excluding domestic sales, reaching at least 25 million cassettes being sold in primary markets. This includes conservative estimates of about 16 million in Europe, 2 million in South Africa, 2 million in South America, 500,000 in the Near East, 1.5 million in Canada, 500,000 in Mexico and 3 million in the Pacific.

To bolster its overseas commitment, the company recently expanded in two markets: India and Canada.

Audio established India's first tape manufacturing plant, Jai, Ltd., which also uses equipment developed by the parent company. Sound Electronic Specialties, Ltd., a Toronto-based tape producer, is Audio's arm in Canada.

Planned are opening of manufacturing plants in Europe, with shipping and warehousing depots in other locations.

To enhance its position in the U.S., the company opened a distribution center in New York, where it operates Forbes Electronics, a Middletown-based manufacturer. Dan Fine, eastern regional sales manager, has opened sales offices in New York City.

Other distribution points are planned throughout the U.S., with a center in the South next on the calendar, according to Ray Allen, sales vice president.

Dynatron in Expansion

LOS ANGELES — Dynatron, which imports 8-track auto players, is expanding its line to include quadrasonic home and auto units and 8-track home models in combination with radios.

To emphasize its line, Joseph Algazi, head of Dynatron, is phasing out of American Imports, a one-stop for home and automotive products. American Imports distributed Le-Bo, Car Tapes, Juliette, among others.

Algazi is setting up one-step distribution for Dynatron, which includes two straight 8-track auto players: Model CSD-810 at \$59.95 and model E-805 at \$39.95. In addition, the company will introduce a quadrasonic auto unit at about \$89.95 and a home quadrasonic at about \$119.95.

Part of Dynatron's product line also will include speakers, lock mounts and cartridge carrying cases. Algazi plans no cassette units, stating that "it just doesn't sell."

Another company under the Algazi banner, Sonic Sound, which produces cartridges and cassettes, is introducing empty 8-track cartridges and plans to manufacture its own ¼-inch lubricated cartridge tape.

Panasonic's New Players

MIAMI—The automotive products division of Panasonic unveiled three new car tape players at its annual convention held here at the Doral Beach Hotel, Feb. 5 and 6.

The new include a \$79.99 cassette player which fits either in or under the dash, a \$49.99 cassette player, model CX-355, and an FM 8-track player that lists for \$119.99 and in which the cartridge

(Continued on page 66)

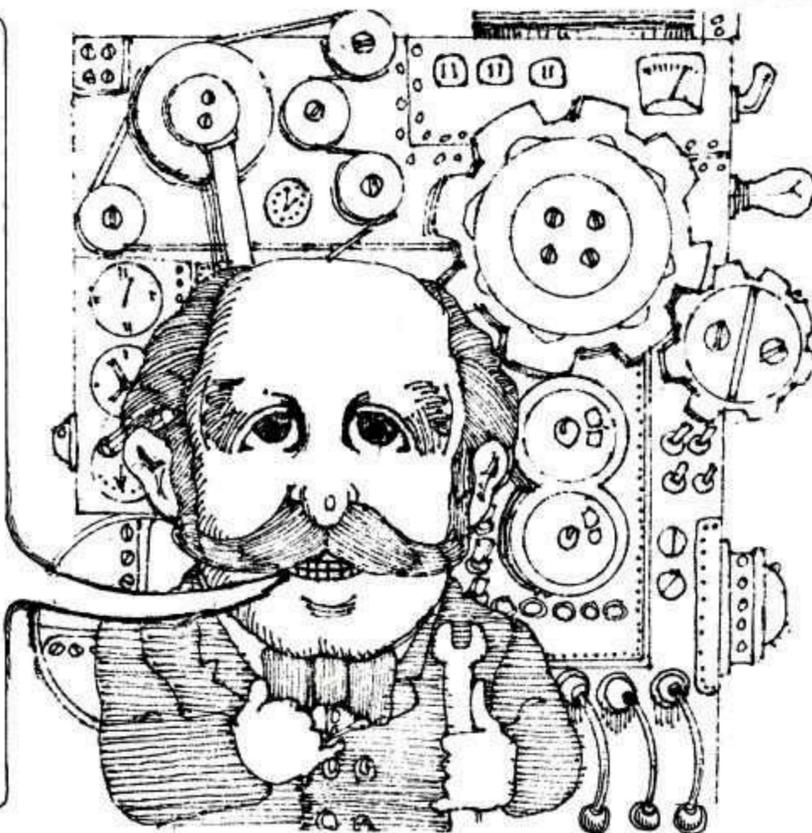
"Hello, I am Prof. Fritz von Profit of Fraser, Michigan. Being a genius inventor, I was posed with a challenging situation a while back.

A good friend of mine, a retailer of 8-track tape cartridges, came to me and informed me of an immediate problem facing him, as well as other businessmen. Bootleggers were taking over the industry! He asked if I could help.

I set out to invent something that would be simple to operate, totally maintenance free, absolutely no buttons to push, and be of a highly professional quality.

What I didn't know was that my MAKE-A-TAPE duplicating system would also, lower dealer inventory by 90%, be inexpensive, would start and stop by itself, be totally automatic, compact, and my friend the retailer would never again have to tell a customer, "Sorry, but we are out of that selection." It can even make many copies in a matter of seconds!

Now that I have finally perfected my MAKE-A-TAPE cartridge to cartridge duplicating system, I am glad to announce . . .



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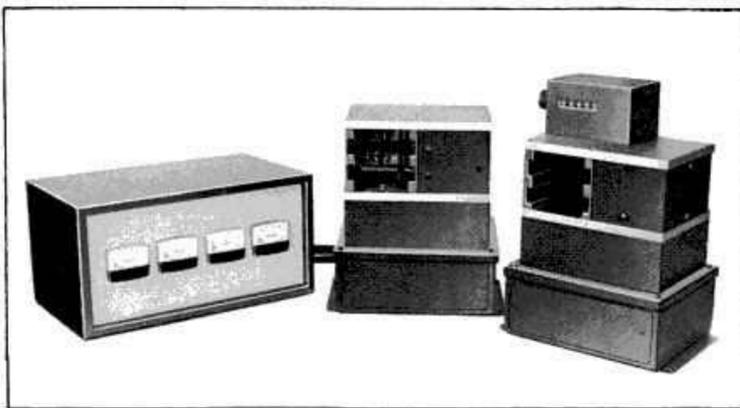
To operate the new MAKE-A-TAPE cartridge duplicating system you simply select the cartridge you would like to copy, (any style or make will fit) and place it in the provided slot.

It's automatic calibrator will tell you which length of blank cartridge to purchase. You then place the blank cartridge into position, and your copy is being made.

In a matter of seconds your customer can have a complete copy of the original, with the same quality of the original, for half the cost of the original.

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On Atlantic Records & Tapes (Tapes Distributed by Ampex)

Tape CARtridge

Mystic Moods Miller Sees Trade Being 'Hung Up' on Compatibility

By EARL PAIGE

CHICAGO—Brad Miller, producer of the Mystic Moods Orchestra and a pioneer in quadrasonic, believes the industry is getting "hung up" on compatibility.

He feels the essence of quadrasonic is its non-restriction in opening up areas of creativity. "The idea of producing quadrasonic cartridges and cassettes with the aim of making sure they can be played on conventional stereo equipment is ridiculous; it's going back to monaural and there are simply too many phase dropouts as you get away from pure quadrasonic."

Curiously, quasi-quadrasonic, or synthesized 4-channel sound, does have its place in Miller's scheme. He has considered that it may be necessary to utilize synthesized effects to demonstrate pure 4-channel sound.

"People may get the impression that quadrasonic, or surround sound, or whatever term you're using, is just great stereo. We need to cut off the two rear speakers and sort of drop a curtain behind the listener's ears to remind him that point sources of sound are originating from all four areas of the room."

"Won't Hurt Concept"

Miller, for example, doesn't feel the various approaches to synthesized quadrasonic will hurt the concept. "I don't think it will make any difference. Nor do I think record companies are going to be wise to remix all their 'stiffs' into quad-

rasonic, because unless the music has value the quadrasonic sound isn't going to work any magic."

As a matter of fact, Miller's demonstration quadrasonic tape contains some synthesized quadrasonic (and a little of everything else from ping-pong effects and classical music to surround sound and ambiance). It is a Brahms' selection originally recorded in two-channel stereo but not with 8- or 16-track, so that there was no way to mix from multiple channels.

Mercury synthesized it into 4-channel. "It's a classical piece, mostly strings and brass and so forth and very little rhythm section, so you really have nothing to spread around."

"In those areas, synthesized sound is all right. But if you're talking about a Mystic Moods Orchestra, where there's an eight-

piece rhythm section—two guitars, two keyboards, bass, drum, two percussions—cooking away to begin with, well when you start mixing them all together into monaural then you start compromising."

"When you can spread all this around and put the strings over your head, then you're getting every little lick the arranger put down—that's the difference."

Miller has different views on different aspects of the quadrasonic question. For example, he doesn't feel the concept will grow from the automotive field, though many others do see the automobile as a natural quadrasonic "theatre."

"It will come through the home, through the hi-fi bugs who will install those extra speakers and amplifiers no matter what the objections."

Tape Happenings

Craig Corp., Compton, Calif., is offering a floor display, model CA-0102, to demonstrate tape players, radio units and speakers. . . . **Certron**, Anaheim, Calif., has a new brand Togo on cassettes, 8-track cartridges and head cleaners. In addition, 30, 60, 90 and 120-minute cassettes are being shipped in color coded boxes and matching labels. . . . **Teac**, Santa Monica, Calif., is introducing

model A-1230 stereo tape deck and A-1250 automatic reverse tape deck. Both are reel-to-reel units. . . . **Qatron Corp.**, Rockville, Md., has appointed **Norpac Sales**, Portland, Ore., as its sales representative in the Northwest. . . . **Arthur Fulmer**, Memphis, Tenn., is offering a portable 8-track player. . . . **Teac** has entered the auto cassette market by introducing a stereo deck, model AC-7, at \$129.50.

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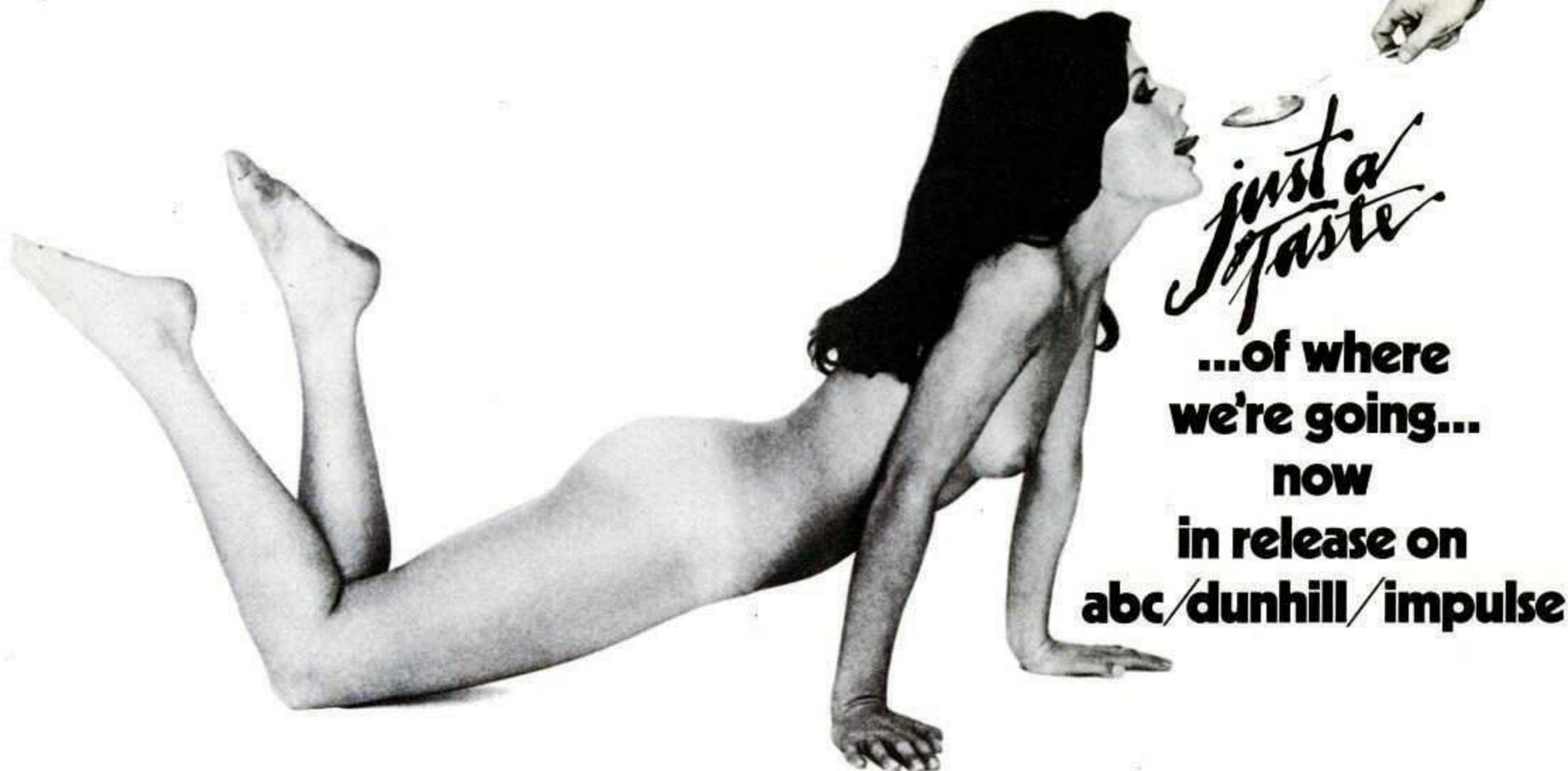
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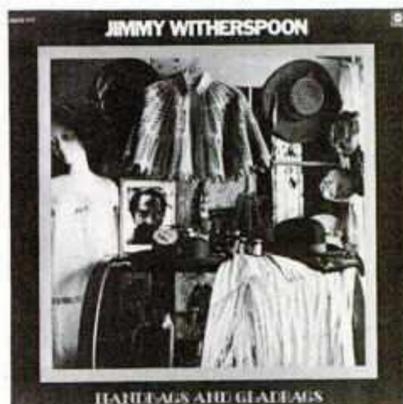




B. B. KING
Live at Cook County Jail ABCS-723



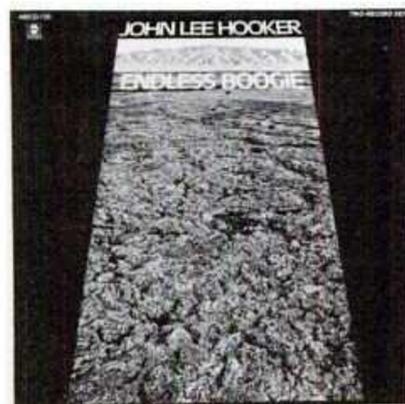
ALICE COLTRANE featuring
PHAROAH SANDERS
Journey in Satichananda AS-9203



JIMMY WITHERSPOON
Handbags and Gladrags ABCS-717



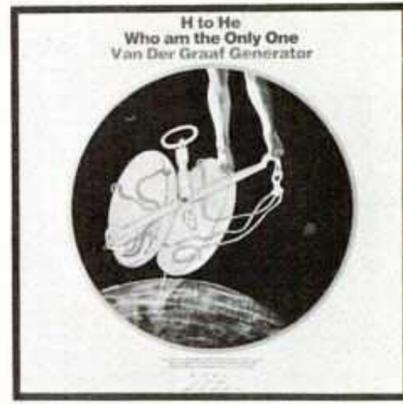
COLOSSEUM
Daughter of Time DSX-50101



JOHN LEE HOOKER
Endless Boogie ABCD-720



GENESIS
Trespass AS-9205



VAN DER GRAFF GENERATOR
H to He Who Am the Only One DS-50097



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DANIEL MOORE DS-50094



THE LAST VALLEY
Original Soundtrack DSX-50102



DEMIAN ABCS-718



DENNY DOHERTY
What'cha Gonna Do DS-50096

Tape CARtridge

U.K. Motorola: No Policy Change in Exec Shuffle

LONDON—There will be no basic policy changes at Motorola Automotive Products following the departure of deputy managing director Robin Bonham Carter a fortnight ago. However, acting head of the company's U.K. operation Dick Winsauer disclosed that there would be a further management reshuffle in the sales division although he declined to give any details.

According to a feature story in the national press last week on in-car entertainment, Motorola's market share of both the car radio and cartridge hardware markets appears somewhat disappointing. And while some might dispute the figures quoted—the article claims the company has less than 5 percent of the radio market—Motorola's sales drive certainly hasn't been as aggressive as the efforts of Radiomobile or Philips.

In fact, the firm seems to have taken along time getting on its feet since Motorola relinquished its li-

censing agreement with Smiths Industries 18 months ago.

On the tape side, Winsauer said the company has had a lot of trouble in recent months with certain makes of cartridge software which were incompatible with Motorola's players. Although he wouldn't name the companies concerned, he commented: "It has been a particular headache for us but we have been having meetings with the people concerned and I think everything is beginning to sort itself out."

Meanwhile, on the home front, a launch date still hasn't been finalized for Motorola's home stereo unit which is expected to be a part of the firm's scheduled thrust into the U.K. cartridge home market.

UA Masses Tape Attack

• Continued from page 13

course, much depends on the entire economic situation, but the trend has a good business feel."

Bratnober also senses a "definite rise in prerecorded cassettes," thanks primarily to efforts by equipment manufacturers to put cassettes in autos. "Cassettes sales are not ready to equal 8-track," he said, "but more auto units are being sold and more stereo cassette players are being promoted."

The burst in cassette business also is attributable to a compatible cassette/8-track auto unit being sold by Car Tapes, believes Bratnober.

"It's a simple question of putting cassette players in autos and pushing it," he said. "Car Tapes is helping emphasize cassette software with its compatible unit."

(A check at Car Tapes confirms that its compatible stereo 8-track/cassette auto unit is selling extremely well. Model CT 9800, at \$139.95, is compatible and has an automatic reverse and eject.)

(Jim LeVitus, president of Car Tapes, said the "Cass/8" is selling better than expected and plans are being formulated to put more promotional emphasis on it.)

Bratnober is convinced that this year sales could easily return to 1969 levels, when tape enjoyed its biggest volume.

"It will take well planned promotions, better acceptance of stereo cassette auto players and improved merchandising at the retail level," he said.

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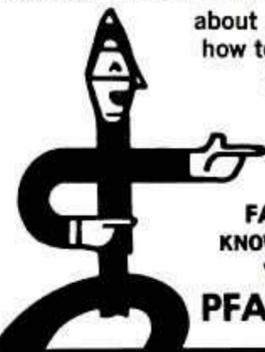
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- How do we evaluate the characteristics and plans of the principle systems?
- How big are the potential markets for education and entertainment and what are their needs?

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TOP Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (8-Tr. & Cassette Nos.) (Duplicator)
1	2	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-206; 73-206)
2	3	CHICAGO III Columbia (CA 30110; CT 30110)
3	1	ALL THINGS MUST PASS George Harrison, Apple (8XWB 639; 4XWB 639)
4	4	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
5	5	TUMBLEWEED CONNECTION Elton John, Uni (8 73096; 2 73096)
6	8	LOVE STORY Soundtrack, Paramount (PA 8-6002; PA C-6002)
7	9	PEARL Janis Joplin, Columbia (CA 30322; CT 30322)
8	10	ELTON JOHN Uni (8-73090; 2-73090)
9	7	GREATEST HITS Sly & the Family Stone, Epic (Columbia) (KO 30325; ET 30325)
10	6	PENDULUM Creedence Clearwater Revival, Fantasy (Ampex M88410; M58410)
11	11	THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050)
12	12	JOHN LENNON/PLASTIC ONO BAND Apple (8XW 3372; 4XW 3372)
13	16	ELVIS COUNTRY Elvis Presley, RCA Victor (P85 1655; PK 1655)
14	14	LIVE Grand Funk Railroad, Capitol (8XWW 633; 4XWW 633)
15	20	IF YOU COULD READ MY MIND Gordon Lightfoot, Reprise (Ampex M86392; M56392)
16	13	STEPHEN STILLS Atlantic (Ampex M87202; M57202)
17	18	NANTUCKET SLEIGHRIDE Mountain, Windfall (Bell) (N.A.)
18	15	LED ZEPPELIN III Atlantic (Ampex M87201; M57201)
19	17	CLOSE TO YOU Carpenters, A&M (Ampex 8T 4271; CS 4271)
20	22	OSMONDS MGM (Allison M84724; M54724)
21	21	BLOODROCK II Capitol (8XW 491; 4XW 491)
22	19	SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843)
23	23	WHALES & NIGHTINGALES Judy Collins, Elektra (ET 8 5010; TC 5010)
24	24	TO BE CONTINUED Isaac Hayes, Enterprise (EN 8 1014; ENC 1014)
25	—	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
26	27	WHAT ABOUT ME Quicksilver Messenger Service, Capitol (8XWW 630; 4XWW 630)
27	29	DELIVERIN' Poco, Epic (Columbia) (EA 30209; ET 30209)
28	35	FOR THE GOOD TIMES Ray Price, Columbia (CA 30106; CT 30106)
29	26	TAP ROOT MANUSCRIPT Neil Diamond, Uni (8-73092; 2-73092)
30	33	CURTIS Curtis Mayfield, Curtom (Ampex M88005; M58005)
31	25	WORST OF Jefferson Airplane, RCA Victor (P85 1653; PK 1653)
32	32	2 YEARS ON Bee Gees, Atco (Ampex M833353; M533353)
33	38	EMITT RHODES Dunhill (85089; 55089) (Ampex & GRT)
34	37	ROSE GARDEN Lynn Anderson, Columbia (CA 30411; CT 30411)
35	30	NATURALLY Three Dog Night, Dunhill (85088; 55088) (Ampex & GRT)
36	28	PORTRAIT Fifth Dimension, Bell (Ampex M86045; M56045)
37	39	TEA FOR THE TILLERMAN Cat Stevens, A&M (Ampex 8T 4280; CS 4280)
38	36	IT'S IMPOSSIBLE Perry Como, RCA Victor (P85 1667; PK 1667)
39	41	CHICAGO Columbia (18 BO 0858; 1610 0858)
40	31	BLOWS AGAINST THE EMPIRE Paul Kantner & the Jefferson Starship, RCA Victor (P85 1654; PK 1654)
41	34	WOODSTOCK Soundtrack, Cotillion (Ampex T85 NN; T55 NN)
42	45	CHICAGO TRANSIT AUTHORITY Columbia (18 BO 0854; 16 BO 0854)
43	44	WATT Ten Years After, Deram (Ampex M77850; M77650)
44	48	THIRD ALBUM Jackson 5, Motown (M8-1718; M 75718)
45	47	AFTER THE GOLD RUSH Neil Young, Reprise (Ampex M86383; M56383)
46	42	TOMMY Who, Decca (62500; 7-32500)
47	—	MANCINI PLAYS THE THEME FROM LOVE STORY Henry Mancini, RCA Victor (P85 1660; PK 1660)
48	43	BLACK SABBATH Warner Bros. (Ampex M81871; M51871)
49	46	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy (Ampex M88402; M58402)
50	49	HIS BAND & THE STREET CHOIR Van Morrison, Warner Bros. (Ampex M81884; M51884)

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February 6	28*	41*	43*

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Cartridge TV

3 Arts Guilds View CTV And Affects

By GEORGE KNEMEYER

LOS ANGELES—Three of the largest guilds in the performing arts, outside of music, are varied in their reactions to the field of cartridge television.

Lou Greenspan, executive director of the Producers Guild of America, said the guild is adopting a wait and see attitude on cartridge television. John Dales, national executive secretary of the Screen Actors Guild (SAG), said the guild will be seeking the same payoffs as exist at present for film work. Sanford Wolff, national executive of the American Federation of Television and Radio Artists (AFTRA), stated his guild is seeking new provisions to cover cartridge TV.

Greenspan predicted that the entertainment field will be the last industry affected by CTV. He said the educational and industrial fields will be touched first, but only after a period wherein people will have CTV units for themselves with no prerecorded programs. He pointed out that too many questions about CTV exist that prevent a study of payment procedures for union participation.

Dales said he sees no problems for the Screen Actors Guild, since cartridge TV use in cable television and regular TV is just another form of film and actors would get the same compensation that they would in the other mediums. Home use, however, would be a totally different market, he stated, and probably separate contracts for such use would have to be negotiated.

The present agreements between AFTRA and producers precludes the use of members in video-cassettes, said Wolff. The present copyright act fails to make any provision for the use of material in CTV, and proposals for a new act should be amended to include protective provisions, he pointed out. Wolff also stated it is likely that when a royalty contract is worked out among members, it would be based on sales and rentals. He pointed out that the availability of video cassettes to cable television will have the same impact that video tape has on regular television.

The whole matter of obtaining income in perpetuity from CTV performances could become a basic strike issue in the forthcoming spring negotiations between SAG and the Assn. of Motion Picture and TV Producers, SAG's president Charlton Heston has stated.

"The Guild is totally determined to establish the actors' prime right to an on-going share in the continuing proceeds from the rental or sale of cassettes to the home users by whatever system of hardware is employed," Heston said.

COURSE SET ON PRODUCTION

LOS ANGELES—Newly formed Video Production Workshop will cover all phases of videotape recording during a two-week course commencing March 29. There will be 120 hours of classes and seminars, according to president Bob Larsen, one of the instructors.

Production topics to be covered include camera, lighting, directing, sound, editing and filming for transfer to videotape. Instructors will include Don Flocker with Walt Disney, Bill Howell with CBS, Dave Bachman, with KCOP-TV and Irv Nafshun with Quality Sound. The workshop is located at 8625 Santa Monica Blvd.

CTV Picture Bright for Films: Exec

SALT LAKE CITY—Cartridge television and cable TV portend great things for the filmmaker, predicted Gordon Stulberg, president of Cinema Center Films, during Brigham Young USC's seminar on "Audio Video Recording, Implosion or Explosion."

Stulberg pointed out that film companies see new markets on the horizon for their product above and beyond theatrical release. In his speech the CBS executive traced the growth of motion pictures from theaters to TV screen and predicted that cable and CTV would be new areas of utilization.

One reason why these two areas have such good potential, Stulberg said, was because youngsters growing up accustomed to TV are now becoming adults and are visually oriented.

"There is the knowledge that we have moved from the linear age to the visual age and that these generations beginning in the 1950's, who had been weaned on television, who had learned from it, had been entertained by it, and indeed, perhaps mesmerized by it, are now coming into the adult world, seeking to be emotionally stimulated, culturally educated, and visually entertained by the recorded image rather than the written word."

Stulberg was the key luncheon speaker during the three-day event at the Salt Palace, sponsored jointly by The Entertainment Law Institute of the University of Southern California and Brigham Young. A number of sessions probed business and contractual areas. Four hardware firms showed their wares: Motorola (EVR), Ampex, Sony and Philips.

SAG's negotiating committee will place CTV at the top of topics to be discussed with the producers organization.



EMERSON TV's new color cartridge TV set has a timer which enables it to be turned on at a specific hour to record a TV show off the air and then click off for replay at a later time.

Emerson to Bow Color Unit

GREENWICH, Conn. — Emerson will introduce a color video tape recorder/player in the fall which Admiral will manufacture. Emerson's system will go by the name Cartrivision and be compatible with Avco's Catrivation system.

Emerson's units will be sold through its own branch and independent distributorships. The new unit will receive both color and black and white telecasts, record directly off the air TV programs, record from either a black and white or color video camera and play prerecorded cartridges. The set also has a self-timer feature which allows the owner to preset

the record mechanism, with the unit turning itself off automatically once the recording has been made.

Emerson will also offer a separate recorder/player as an adapter unit to attach to any standard TV set. Blank tapes will run in length from 15 minutes to two hours. Prices have not yet been determined for the set, the accessory color or black and white camera or adapter unit.

The set can function as a regular color or black and white TV receiver. When cartridges are played, they can be stopped at any point, rewound or removed. The unit uses 1/2-inch video tape running at 3.8 inches per second.

20th-Fox Seen as 'Teacher'

LOS ANGELES—20th Century-Fox sees its creative endeavors in cartridge television as encompassing instructional and informational films.

The studio sees CTV as an opportunity to broaden the scope of motion picture production and to work with experts in the fields of instruction and education.

Martin Jurow, 20th's cartridge television director, feels the new medium will offer opportunities for producers to serve these special interest areas, working toward specialized markets rather than creating entertainment for mass audiences.

20th plans to keep abreast of

CTV's development so it can match its expertise to the growth potential of a new outlet for motion pictures. But the company will not forget that its main customer is the theater patron.

20th has stated it would make its feature films available for conversion into CBS' EVR format five years after their initial release.

Like other software firms, 20th is not rushing into any programming situations. The studio has been faced with financial and managerial problems, staff layoffs and the need for a blockbuster theatrical release smash. Still, it was among the first movie lots to acknowledge CTV and offer it its hand.

APD Wing Tapes 'Issues' to College Market

BOSTON — American Program Bureau's production subsidiary, Educational Video Corp., has begun creating "issue-oriented" programs for the college market. The videotape wing, utilizing three men, has been responsible for launching APB's entry into cartridge television through CBS' Electronic Video Recording system.

APB, the world's largest lecture management agency, has developed a college program involving 10 50-minute shows plus a Motorola Teleplayer for \$3,000.

Colleges buying the EVR program will receive one show every two weeks beginning in September. At the end of the 10-show cycle, a second 10 shows will be readied, all using personalities managed by APB as lecturers.

The initial program is called "Waiting for the Change," and probes the current social and political revolution in the U.S. Ralph Nader, Frank Mankiewicz and Abbie Hoffman are among the people featured. It was videotaped on location in Washington, New York and Boston.

APB's program for colleges is the first attempted by any firm utilizing controversial people and topics as the programming core. All the "issue-oriented" shows, as APB's president Bob Walker calls them, are topics which relate to young people.

APB's own sales and marketing organization will sell the series plus player to schools. It is already working with 4,000 schools around the country, providing over 400

personalities as lecturers. APB will also act as a campus distributor for Motorola's programming library.

Among the shows in production from the five-year-old publicly held firm (O-T-C) are "Do You Own Your Body?" discussing sex education, birth control and abortion reform; "The Head Doctor" in which Dr. William Abruzzi discusses drugs; "Films From the Underground" avant-garde expressions by new filmmakers; "Bernadette" spotlighting the Irish revolutionary Bernadette Devlin; "Jail," a look at crime and America's penal system; "A Woman's Place" featuring a debate between a radical feminist and a male chauvinist.

Other shows in the series will

Motorola Plans 1st Teleplayer

CHICAGO—Motorola will begin shipping its first EVR Teleplayers within the next two-to-three weeks after making color adjustments based on CBS standards.

These standards for picture and color registration are being set in Motorola's Quincy, Ill., plant which normally manufactures black and white color TV sets.

"Nobody is using any EVR players anyplace," said Bill Gallinger, Motorola's Teleplayer national sales manager, "since we had to hold back shipment until the color adjustments were made."

Equitable Life Assurance will receive the first production run. Other units will be shipped to such audio visual distributors like Tele Cartridge Inc. in San Francisco, which plans to produce its own software to go with the machinery.

Tele Cartridge, according to Gallinger, will be designing such programs as customer training films for educational and industrial usage. Another distributor, Video Records of Stanford, Conn., will provide a player rental service for customers who want to utilize small numbers of machines. The American Telephone and Telegraph Co. has ordered a small quantity of players for environmental testing.

Automated

Motorola's Teleplayer production is totally automated. The firm's Quincy factory has the potential, Gallinger said, to meet expanding needs.

"We don't want to build our production capability before we can handle the merchandise," Gallinger said. "We are building machines to meet incoming orders."

Approximately 30 American colleges have placed orders for Teleplayers, with a "significant" number of schools in Canada also ordering equipment.

Most educational institutions ordering EVR players are already into some form of video communications system. One major school system plans to utilize EVR in elementary school classrooms, the executive pointed out. Although not naming the system, Gallinger indicated the plan was to allow teachers to utilize television more advantageously in terms of being able to play materials when they wanted to, not when a central educational TV station beamed them out, and being able to audition the subject matter to ascertain whether it fit the curriculum properly at that time.

In parts of Canada, Alaska and Hawaii, there are time lags in bicycling motion picture films around between some schools. EVR will allow schools to electronically hook up TV sets to where one central player can provide central programming and eliminate bicycling of films.

delve into experimental theater, ecology, the draft and consumer protection, utilizing such APB speakers as Julian Bond, Walter Hickel, Mark Lane, Ralph Nader, Jack Nicholson and Pearl S. Buck.

Programs in APB's series will also include material produced originally for media. The firm's Educational Video Corp. is manned by Bob Monofsky, Mike Meady and Harry Moses.

Walker calls these kinds of programs "alternative television" in which he envisions college student unions, directors and student activity directors buying the series. Walker labels this new outlet, a "fourth network" adding that with EVR equipment, the discussions become "retrievable television."

Portrait of Artist Via Video Tapes

SAN FRANCISCO—Art gallery owner Ed Cory uses color video tapes of local artists to inform people about paintings. A color video player is located in one of Cory's two galleries here and shows tapes made by the owner of local favorites whom he represents.

Cory now plans to show his video tapes in potential customers' homes and he plans to develop a series on how to paint for educational institutions and commercial television usage.

Cory's galleries are here, in Los Angeles, Honolulu and Paris. He is the biggest art dealer on the West Coast and one of five top American selling agents. To meet the growth of CTV, Cory has formed his own graphics production company.

On February 5, 1971, Philip Cuppett cleared up one misconception about cassette TV.

Now we're going to clear up some others.

Philip Cuppett works in the shipping department at the CBS Electronic Video Recording facility in Rockleigh, New Jersey.



On February 5, 1971, Philip dispelled one of the misconceptions clouding the cassette TV industry:

Misconception No. 1: "All the different cassette TV systems are still in the laboratory stage."

One system is here and ready now... CBS Electronic Video Recording. Philip proved it when he loaded quantity shipments of EVR Cassettes to the first four customers: Equitable Life, Hawaii Department of Education, American Program Bureau and Davis & Geck.

With that smokescreen eliminated let's lift the fog on three more cassette TV confusions.

Misconception No. 2: "No single cassette TV system is emerging as the standard for the industry."

Today, the CBS-developed EVR System—a "phonograph for the eye"—lists cassette customers and player licensees in ten countries in addition to the United States and Canada.

EVR Player manufacturing licenses have been executed with Motorola Inc. in the U.S.A. and Canada, Rank Bush Murphy Ltd. in the United Kingdom, Robert Bosch GmbH in Germany, Industrie A. Zanussi SPA in Italy, Luxor Industri A.B. in Sweden, Thompson CSF in France and Hitachi Ltd. and Mitsubishi Electric Corp. in Japan.

EVR Cassette programming and distribution contracts are being actively pursued by the EVR partnership in the United Kingdom, by Mondadori in Italy, by the CADIA Consortium in Switzerland, by Videothek Programm GmbH in Germany, and by the Bonniers Group and Esselte in Scandinavia. In North America some forty major programming commitments have been made.

Worldwide distribution of EVR Cassettes is already assured.

Misconception No. 3: "Cassette TV systems are hopelessly expensive."

Motorola has set a price of \$795 for its EVR Teleplayer. This is the only Cassette TV player in existence—and is available in a version designed specifically for education and industrial training markets. Considering the features built into this player to satisfy the particular requirements of these markets, this price is quite realistic.

Since CBS will not enter the consumer market before 1972, prices for a home EVR Player are not yet available. And, since no other company is delivering any system for any market, price announcements are premature and comparisons invalid.

Industrial and educational customers now ordering EVR Cassettes find them much less expensive than 16mm film of comparable running time.

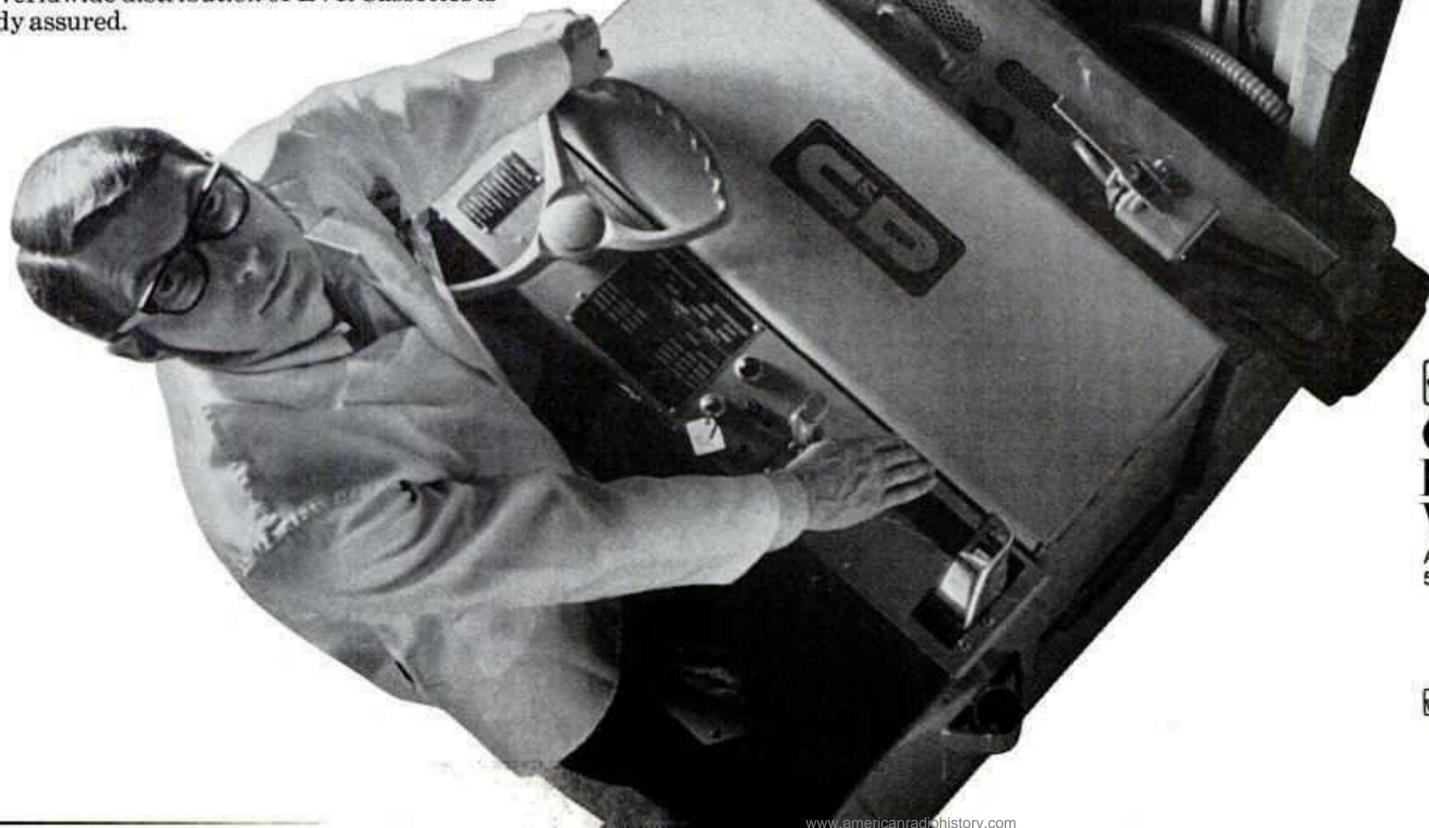
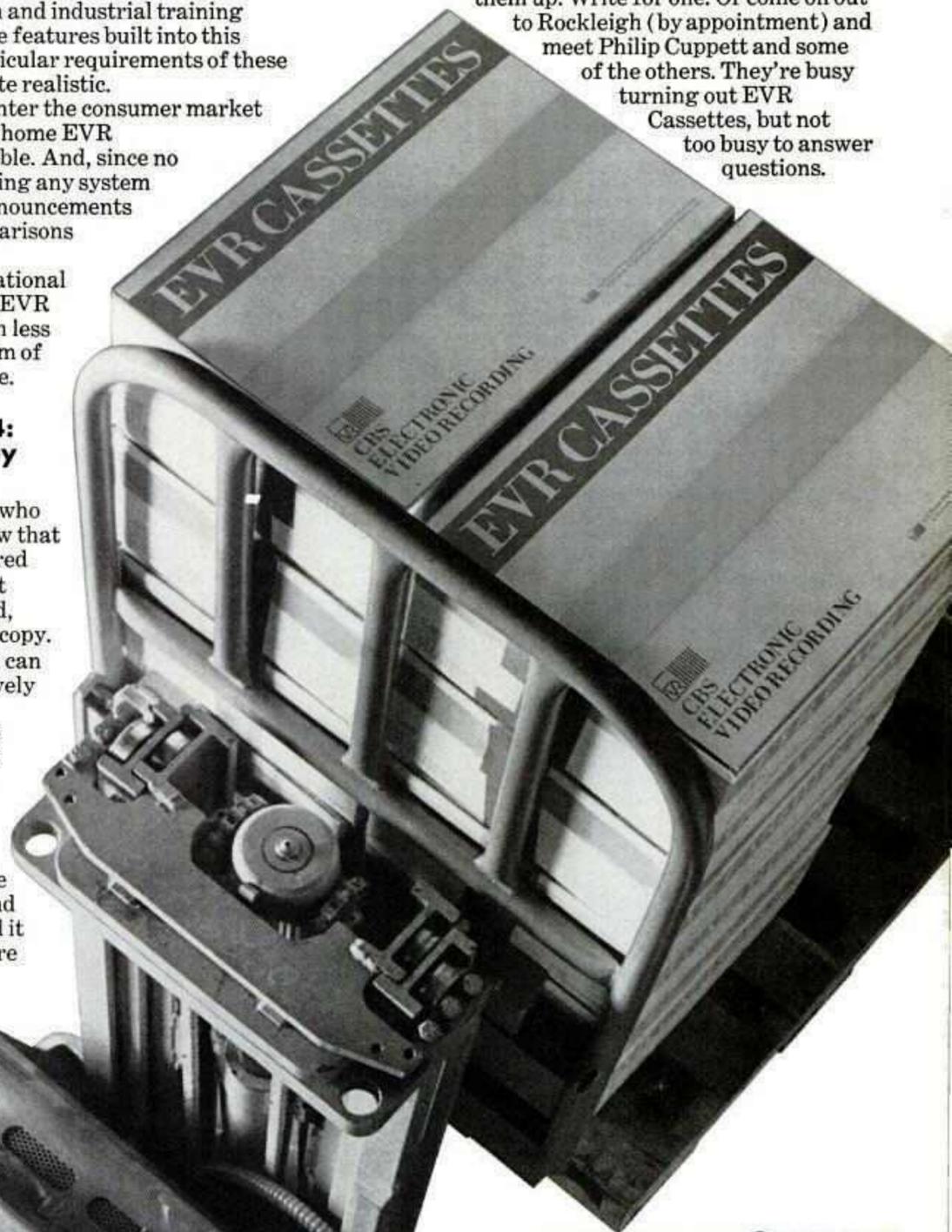
Misconception No. 4: "Any pirate can copy an EVR Cassette."

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An unauthorized videotape can never look like an EVR Cassette and so is easily spotted and controlled. Neither would it produce the kind of picture

quality inherent in the EVR System. The EVR Cassette leaves videotape and its piracy problem behind. It stops piracy in its tracks.

Any other misconceptions? A copy of our new Rockleigh Processing Facility brochure might clear them up. Write for one. Or come on out to Rockleigh (by appointment) and meet Philip Cuppett and some of the others. They're busy turning out EVR Cassettes, but not too busy to answer questions.



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5 Platters Win Suit Vs. Name Stealers

NEW YORK—The Five Platters Inc. and Buck Ram, originator of the Platters, have scored a double victory in the firm's fight to stamp out groups presenting themselves as the Platters.

Two injunctions were granted the corporation against Sonny Turner, a former employee, and the Sitar Club in Spartanburg, S.C., and against Sonny Turner and the King of the Road Motel in Nashville, within one week's time.

Guthrie Trust Is Ended; Pub Co. Takes Over

NEW YORK — The Guthrie Children's Trust Fund has been dissolved and will be succeeded by Woody Guthrie Publications, Inc. The Trust Fund was established in 1956 when it became apparent that Guthrie's illness (Parkinson's disease) would make it impossible for him to continue as a writer and performer. Guthrie's friends, Harold Levethal, Louis Gordon and Toshi Seeger became the trustees of the fund whose purpose was to protect Guthrie's works, collect royalties, promote his writings and develop new publications. Woody Guthrie Publications, Inc., is owned by Marjorie Guthrie and her children Arlo, Joady and Nora. Harold Levethal has been appointed general manager.

Chrysalis Exec in U.S. to Set Up Ten Years Tour

The South Carolina injunction is a permanent injunction restraining Turner and his group from representing or billing themselves as The Platters or any other similar name incorporating or using the word Platters so as to lead the public to believe they are the original group.

The Nashville injunction is a temporary injunction pending further hearings concerning damages being sought against Turner and the King of the Road whose buyer had been negotiating previously with the Five Platters Inc., and is similarly worded.

The corporation has been bothered by imposters since 1966, first by ex-members who formed a group known as the Original Platters and who worked small clubs on a hit-and-run basis.

"Until recently," said Buck Ram, "it seemed like a hopeless cause, but now we are making rapid progress, and all the evi-

(Continued on page 26)

Signings



EARL WILSON JR., seated, goes over the score for his new musical, "A Day in the Life of Just About Everyone," with publisher Bernie Lawrence, president of Damilla Music. The musical, which is being produced by Robert Shelley, is scheduled to open in New York March 7.

Signings

Paul Williams, Almo Music writer and former Warner Bros. artist, signed with A&M. . . . Jackie Bright will co-manage Metromedia's Tamiko Jones with Harry Steinman. . . . Jamie Rich & Walter Brother to Westpark Records of Houston with "Flute Sweet" and "Read Your Mind" as debut disks. . . . Joe Crane & his Hoodoo Rhythm Devils, San Francisco group, and Barefoot Jerry, Nashville group, to Capitol. Pullman & Johnny Productions is producing the Crane group. . . . Fox to Studio 10, San Francisco label. . . . Evie Sands to Just US Productions for singles and albums. . . . The Pepperstone Band signed with CMC Records and Tapes, a subsidiary of Custom Music Corp. The group from Holton, Kansas, will have their first album in July. . . . Blackstone to Epic, where Barry Oslander and Don Oriolo of Big "O" Productions will produce. Management III will handle the group. . . . Beverly Ann Bremers to Scepter with "Don't Say You Don't Remember" as her initial single.

NEW YORK—Chris Wright, a principle of the British management agency Chrysalis, which handles such acts as Ten Years After, Procol Harum and Jethro Tull, is in the U.S. to make arrangements for the next Ten Years After tour. Ten Years After will return to the U.S. for a short scheduled tour beginning April 8. They will be playing major stadiums and auditoriums before returning to England where they will finish recording their next album, which is currently in production.

After completion of the album, the group will return to the U.S. to begin a second tour, longer and more extensive than the first.

Wright will be meeting with Premier Talent Associates on the development of the tour.



WALTER BRENNAN, seated, listens to playback of his Kapp Records' single, "Grandad," with Gil Rodin, left, vice president of Kapp, and Johnny Musso, Kapp's general manager.



PAUL AND LINDA McCartney put the finishing touches on McCartney's new Apple single, "Another Day" b/w "Oh Woman, Oh Why." "Another Day" is the first of their co-writing ventures.

Talent In Action

TEMPTATIONS

Madison Square Garden, New York

When the Temptations came to Madison Square Garden on Feb. 6, they brought with them an all-star lineup of supporting acts, with Jr. Walker appropriately among them. It was a fast-paced, exciting show, as professional and entertaining as the huge audience expected.

The bill opened with a new group, the Posse, who are signed with EJK Records. Looking and sounding like early Temptations, they breezed through their short set with a charm and grace that will make them one of the bigger soul acts around as soon as they release their first single. Then Jr. Walker and the All Stars, all wailing sax and perfect phrasing, played "Shotgun" and "What Does It Take" and so many others just as fine. Only Little Sister (Stone Flower) fell a little flat, and that may be because the Garden's mammoth amplification system is kinder to smooth male voices than rough female ones.

And then the Temptations. Somehow, with scores of hits behind them, with every move choreographed and the audience at their fingertips, they give the impression that this particular show is the most important moment in their career, and they couldn't be happier about it. The Temptations have enough respect for their audience and themselves that everything they do has got to be the best. With that kind of concern for quality, with those marvelous voices and all that experience, the Temptations give the best show around. NANCY ERLICH

JOHN STEWART, TEEGARDEN & VAN WINKLE

Bitter End, New York

John Stewart, better than ever, overcame technical difficulties for a fine opening set at Paul Colby's Bitter End Feb. 10. Stewart is one of the most effective performers in the folk-style vein and his material, such as "California Bloodlines," his encore, and "Omaha Rainbow," all hit their mark.

Teegarden & Van Winkle, a talented duo with a bright future, also opened. Originally from Tulsa, Skip (Van Winkle) Knape on organ and David Teegarden on drums, gave a strongly jazz-oriented set with superior musicianship. Both musicians, now based in Detroit, also were good vocally.

In their first set they rely heavily on material from their new Westbound album. Janus distributes their label. "God, Love and Rock and Roll" had gospel drive and bubbling enthusiasm. Their version of "Odie From Muskokee" was a good one, also. Knape clearly is one of the top young American pop organists today.

Stewart, formerly with the Kingston Trio, played guitar acoustically because of speaker hum, but the change in no way impaired his effectiveness. The almost-spoken "Mother Country" continues a telling patriotic piece. "Shackles and Chains," "Some Lonesome Picker" and "July You're a Woman" were among the other fine numbers in the consistently rewarding set. The Capitol Records artist also had three capable backup musicians. FRED KIRBY

DION

Bitter End West, Los Angeles

Dion has emerged as a strong solo attraction, based on his simple vocal style and a good, strong acoustic guitar attack.

His audience was primarily young, and many were familiar

with his past experiences with teenie bopper songs. Now he has a more mature stance, singing songs like a balladeer, alone on stage with just his voice and guitar as his means of entertaining.

His voice is soft, but it can be pressed to points of exertion. There is a gentleness about his act, his face beaming with smiles, his thick New York accent coloring his comments to the audience.

"Blackbird" showed off his ability to make his voice flutter, ending the song with a whistle. "Brand New Morning" expressed his optimism about the future. "Abraham, Martin and John," with some new lyrics, showcased his understanding for tender works. "The Stuff I Got" had a funky, flowing feeling.

There was one humorous, silly song with lines like "You can dig my grave with a Hershey bar/but please lower me down with an Almond Joy" which drew strong laughter and solidified the link between performer and audience. "Roamin' Around" let him get into some blues chords. From this audience's reaction, Dion DiMucci is heading in the right direction. ELIOT TIEGEL

STEPPENWOLF TEN WHEEL DRIVE LUTHER ALLISON

Fillmore East, New York

The outstanding act at the Fillmore East on Feb. 4 was Steppenwolf (Dunhill), one of the finest underground rock groups imaginable. Without falling into any of the heavy cliches (loud bass patterns, repetition) they merged all the power of acid rock with some tremendously intriguing melodies. Lead singer John Kay added to the fun with vocals that sounded almost not at all like his records (his voice is less raspy in person) and serpentine stage motions that were delightfully sinister.

Also on the bill were Delmark Records' Luther Allison and Genya Ravan with Ten Wheel Drive. Allison's repertoire of 12-bar blues after 12-bar blues palled very quickly, but Polydor's Ten Wheel Drive were fun as usual. The nine-man instrumental group are polished arrangers as well as performing musicians and they maintain a high level of excitement without any unnecessary instrumental clutter. Genya Ravan, despite a tendency to shriek, is a good, gutsy singer and even plays a fair harmonica. NANCY ERLICH

ALLMAN BROS. BAND

Whisky a Go Go, Los Angeles

The Allman Bros. Band is one of those bands that, when they are on musically, they are like something no one has heard before. The Allman Bros. were on during the first night of its engagement here Feb. 1-3, and the results left some people stunned.

The rhythm generated is one of the keys to the success of the Allman Bros. Band, who record for Capricorn (Atco) Records. If the rhythm creates the right waves, whether on a slow blues or a funky tune, the rest of the band, spearheaded by Duane Allman and Dicky Betts on guitars, just rides the crest, building a wall of sound that first surrounds you, then closes in, and finally gets inside you, driving out all the ills of the day. The two drummers for the band, Jai Johnny Johnson and Butch Trucks, create the rhythm that Greg Allman on organ weaves in and out of, with Berry Oakley on bass trucking right on. The band should be recorded live to get the full effect on an album. GEORGE KNEMEYER

(Continued on page 24)

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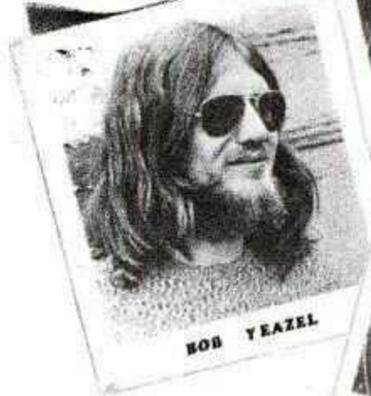
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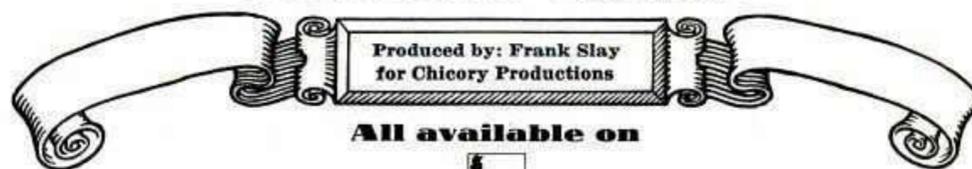
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From The Music Capitals of the World

DOMESTIC

LAS VEGAS

Marty Robbins opened at the Fremont. . . Sammy Davis, in an all new show, opened for Jack Entratter at the Sands. On the bill with Davis is musician Jimmie Rogers. . . Rita Marlowe, the Kimberly Diamonds, Bill Kane and Rusty Isabell at the Castaways. . .

BELL ARTISTS

Dawn at the Pussycat. London Playgirl Revue opened at the Sands. The show stars Tessie O'Shea, Trisha Noble and Jack Beckitt. . . Sergio Franchi has signed a new three-year deal with the Flamingo. . . Jimmie Durante, Sonny King, Eddie Jackson and the Pearce Sisters are at the Frontier. . . The Landmark's Grand Ole Opry show extended three weeks. New stars include Roy Acuff, Waylon Jennings and Grandpa Jones.

Tommy Deering and Juan Esquivel, both residents of Las Vegas, participated in the first world Onda Nueva (New Wave) Music Festival in Caracas, Venezuela, Jan. 28-30. The festival was viewed worldwide by satellite, and will be made into two TV specials. Their composition "Again, for the Very First Time" was sung by local resident Jody Kellar.

Rip Taylor and Don Melvoin, both in Aladdin's "Funny Farm," signed for roles in "The Goony Byrds." . . . Frontier star Abbe Lane debuts her new act in the Persian Room, New York, for three weeks opening March 3. . . Flamingo singer Phil Flowers recording a new single. . . Landmark star Ferlin Husky has a movie, "Swamp Girl," coming out in April. Husky is the publisher for Elvis Presley's new song "There Goes My Everything."

Mac Davis, singing star of the Sahara's Buddy Hackett show, will appear this month on the Johnny Carson and the David Frost Show, plus a Glen Campbell show. . . During 1970 United Recording had a clientele of 114 recording artists remote recordings for 10 artists and commercials for 21 products.

Las Vegas soundman Reice Hamel and equipment flew to Ghana, Africa, to record for film and recording releases of Santana, Wilson Pickett, Les McCann, Ike and Tina Turner, Roberta Flack in a mammoth Gospel, Soul and Rock Festival. Former owner of World Pacific Jazz Records, Dick Bock, will produce the festival. . . There will be a rock festival featuring local talent, to be held at the Convention Center this month, sponsored by the local Democratic Party.

LAURA DENI

NEW YORK

Polydor's Irene Reid is appearing at Buffalo's Royal Arms through Sunday (14). She will receive the Jazz at Home Club's 1971 Jazz Achievement Award in Philadelphia, Wednesday (24). . . Percussionist Sticks Evans collaborated with Duke Pearson on the music for NET-TV's "Still a Brother." . . Promotion and billing for "Do it Again," in previews at the off-Broadway Promenade Theater, has been assigned to Davis Fried Krieger, Inc. The show features Margaret Whiting. . . "En Couleur de Mouche," a 30-minute composition by Columbia's New York Rock Ensemble, which was commissioned by the Boston Ballet Co., premiered in Boston Feb. 12 with additional performances Feb. 13 and Sunday (14). . . Poppy's Barry Miles appeared at the Down Beat Supper Club, Feb. 12, in conjunction with the Jazz Adventures program.

Warner Bros.' Black Sabbath, Mercury's Sir Lord Baltimore and Atlantic's J. Geils Band play Bill Graham's Fillmore East, Friday (19) and Saturday (20). Black Sabbath also plays Sunshine Inn, Asbury Park, N.J., Wednesday (17); Union Catholic High School, Scotch Plains, N.J., Thursday (18); and the University of Maine, Thursday (25). March dates are Sports Stadium, Orlando, Fla. (5); Pirates' World, Dania, Fla. (6); Painter's Mill Theater, Owings Mills, Md. (7); Foc Theater, Hack-

Talent

ensack, N.J. (11); Detroit's East Town Theater (12-13); the Market, Toronto (14); and Sunshine Inn (17). The tour is being booked by Premier Talent. Connie De Nave Public Relations is handling press for the British group.

Jud Strunk is on a 10-city tour promoting his CoBurt Records single "Bill Jones General Store." CoBurt is distributed by MGM.

Rare Earth's Rustic performs at the New Club 22, Yonkers, N.Y., Sunday (14). . . Brunswick's Chi-Lites began a series of California dates, March 3. . . Warner Bros.' Brownsville Station appear at the University of Detroit, Friday (19); Buffalo, Saturday (20) and the Coliseum Fairgrounds, Salt Lake City, Friday (26). . . Carole Eldridge, daughter of trumpeter Roy Eldridge, is assistant promotion director of the Effie Smith Promotion Division of Effie Smith Enterprises. . . Bell's Julie Budd does her seventh "Jim Nabors Show," Thursday (25) and appears with Liberace at the London Palladium, Sunday (21). . . Steve Metz, president of Catalyst Management, will marry Sharon Segall Saturday (20). . . Writers recently signed with Motown's publishing affiliates are Clifton Davis, Mike Randall and Patti Dahlstrom to Jobete (BMI) and Jimmy George and Edward Severin Browne to Stein & Van Stock (ASCAP). . . Blue Thumb's Dave Mason has secured a release from his former management firm, Group II Management, a co-partnership of Sidney Keyser, Al Pariser and Barry Feinstein.

FRED KIRBY

SAN FRANCISCO

Country Joe McDonald has written the musical score for the play "Ovid's Metamorphosis," which is currently on stage in New York and Los Angeles. He also did the music for "Zachariah." . . Jefferson Airplane will resume work on their final album for RCA under the existing contract in a few weeks. . . Meanwhile, Hot Tuna, just returned from an Eastern tour with dates in New York and Pennsylvania. In March, they'll travel up and down the West Coast and then go east again. . . The often rescheduled Northern California appearance of Dave Mason and Mama Cass Elliot is set for Monday (15) at the Berkeley Community Theater, produced by Paul Baratta in association with Direct Productions. Baratta had originally booked the act into Winterland when he was producing all the rock shows there. . . Lamb has signed with Warner Brothers. . . Little John has finished a new album for Epic. Should be out this month. . . The long-awaited Boz Scaggs album is finished and will be out soon on Columbia. . . Rita Abrams is working on an album for Sweet Reliable Productions. . . Steve Miller is working on three new albums simultaneously. All will be on Capitol.

Wally Heider's engineers recorded the sellout Neil Young concert in Berkeley on Jan. 31 for possible release as an album.

MARY TURNER

LOS ANGELES

Elton John begins his second U.S. tour in April. John will also appear on three television specials this spring. . . James Taylor makes his network prime time debut Wednesday (17) on the Johnny Cash Show. . . Rob Miller Enterprises, college concert bookers, signed Charles Lloyd, Redeye, Leon Russell, Van Morrison and the Youngbloods for several college shows.

John Kay, leader of Steppenwolf, will be the only rock performer to speak during the three-day meeting of the International Association of Arena and Auditorium Managers in Anaheim starting Feb. 24. He will be part of a panel discussion of rock concerts, which also features Jim Appel, manager of the Los Angeles Forums, and David Forrest, CMA agent.

Eve Meyer is producing the first LP for Ron Wiggins on Beverly

Talent In Action

• Continued from page 22

O. C. SMITH

Copacabana, New York

O. C. Smith delivered a pleasing songalot at his Copacabana opening Feb. 4. Smith's material was well selected and kept the show moving at a steady pace, although it tended to slow down when he attempted to establish continuity between selections. His performances of his singles hits on Columbia won immediate favor with the audience, and his live performance of his current single "Downtown, U.S.A." was even better than its recorded version. Smith also scored heavily with his own special interpretations of "My Cherie Amour," "For Once in My Life" and "Stormy." He closed with "Everything Is Beautiful." JOE TARAS

RANDY BURNS AND SKY DOG BAND

Bitter End, New York

Diversification and energetic musicianship were more than aptly displayed by Mercury Records artists Randy Burns and the Sky Dog Band on Feb. 6. The group, which at times seems to have deep country roots, was a total energy sensation and some of the most refreshing new talent to appear on the Bitter End's stage.

Four-part harmony from Burns and the members of the Sky Dog Band permeated the air. At one point, the group sang a capella, offering a rhythmic rendition of "Cape Cod Ladies," which got the audience clapping and stomping their feet. Ballads also were part of the fare, as well as "Sing High Sing Low," and several tunes from the group's new LP on Mercury Records including "Living in the Country" and "Seventeen Years on the River." Four years of labor and love has gone into this group and it appears as if it will pay off.

BOB GLASSENBERG

Phoney's Posing As Presidents Causing Stir

WASHINGTON — The Presidents, a group on the Sussex label, distributed by Buddah Records, has learned that another group calling itself the Presidents is appearing around the country. This is causing considerable confusion to ticket buyers who go to see the performers of last year's hit "5-10-15-20" and the current "Triangle of Love," but find instead that they are listening to another group entirely.

The Buddah group's manager, Charlie Kipps, president of Charisma Ltd., a Washington-based talent service, said appearances of the non-recorded group are put on (as in a recent Washington appearance which he caught) allegedly without any indication that they are not the Buddah label's recording artists, and have added further confusion by doing the latter's "5-10-15-20" song.

The attorneys for Buddah and Sussex and the group's management are working on the problem. As of Feb. 1, the Buddah-recorded Presidents will be booked exclusively by Associated Booking Corp., which is handling them on a non-exclusive basis.

Hills Records. . . Pier 11, a local nightclub, will record six rock acts live for an album. Proceeds and royalties go to the

(Continued on page 26)

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From The Music Capitals of the World

DOMESTIC

• Continued from page 24

Orange County Children's Hospital. Groups include **Love Song**, **Parhelic Circle**, **Raggs**, **Birtha**, **Cheyenne**, and **Madison Co.** . . . **Sweat Hog** is cutting an album in Hollywood for Columbia Records. . . . **Mott the Hooples** next LP will be a live one, and will be released to coincide with its American tour starting in March.

Shelter Records will release the **Grease Band's** first solo LP. It formerly backed **Joe Cocker**. . . . **Kate Taylor's** first single will be "You Can Close Your Eyes," written by her brother, **James**. Her album on Atlantic is due shortly. . . . RCA is giving away a free single by the **Youngbloods** packaged in frozen pizza dinners.

Independent producer **Rudy Durand** has formed **Koala Records**, **Koala Music** (ASCAP) and **Koala Publishing** (BMI). . . . **Porthole Productions** has been started by **Julian Portman** to produce tele-

vision series, motion pictures, and single and LP product. . . . **Mike Gruber**, former associate manager of the **Rolling Stones**, has formed **Just Us Productions**, specializing in management, record production and music publication.

Santana, **Jose Feliciano** and **Tower of Power** will appear at the Forum March 23, promoted by **Paul Baratta**. . . . **Stan Kenton** has begun a three-month tour, hitting a minimum of 45 cities and college campuses. . . . **James Taylor** will appear at the Anaheim Convention Center March 21, along with **Carole King** and **Jo Mama**. Show is promoted by **Concert Associates**. . . . **Ray Conniff** will appear at the San Remo Music Festival Feb. 25-27. . . . **Bill Cosby** and the **New Establishment** will appear in San Jose, Calif., for a show to raise money to construct a theatre-music complex at the University of Santa Clara.

Due to public response last year, the Hollywood Bowl season has

been extended to 10 weeks this year. . . . **Arthur Hamilton** will write the lyrics for three songs by Italian composer **Riz Ortolani** for three upcoming European films, still untitled. . . . **Dave Mason** appearing on five television shows during the months of February and March plugging his Blue Thumb single "Waitin' on You." . . . The **Nitty Gritty Dirt Band** starts a nine-city tour with **Bill Cosby** Feb. 26. . . . The **Cannonball Adderley Quintet** plays one-week at the Century Plaza Hotel's Hong Kong Bar starting Monday (22). **Teddy Wilson**, jazz pianist, plays the room the week before and after the Adderley stint.

A&M Records has eight albums set for spring release including a live recording of the **Big Sur Folk Festival** last year on Ode 70, which is distributed by A&M. Other albums are by **Rita Coolidge**, **Shawn Phillips**, **Strawbs**, **Burt Bacharach**, **Roger Kellaway**, **Eda Lobo** and **Free**.

Stone Flower Productions, publishers for **Sly Stone**, issues over 50 licenses for performances of material published through **Stone Flower Music** and **Daly City Music** within the past three months. . . . **Fairport Convention** begins its second American tour in May. A tour had been set for January, but was held up due to working permits. **GEORGE KNEMEYER**

HONOLULU

"The **Bill Dana Brand New Old Traditional Hawaiian Revue**," a show in residency at the Tapa Room of the Hilton Hawaiian Village Hotel, has been waxed "live" by **Donn Tyler** of Commercial Recording. . . . **The Surfers**, popular Hawaiian combo, finally have found a "home" base of operations—the new **Don the Beachcomber** club, opening in March, in the new Waikiki Beachcomber Hotel in Kalakaua Ave. . . . **The Three of Us**, a trio consisting of **Alberta Carter**, **Gordon Botelho** and **Danny Otholt**, may be doing some recording in Japan under the guidance of **Yoshio Aoyama**, the man who waxed hot with two other Hawaii girls, **Betsy** and **Chris**, last year on the Denon label.

Al Lopaka has earned headliner status at **Duke Kahanamoku's**, now that **John Rowles** has exited. **Lopaka** stars with his group, **The Young Heathens**. **Rowles** is readying a new show for a mid-February unveiling at the Flamingo Hotel in Las Vegas. But before working, **Rowles** visited his native New Zealand. . . . Another Maori import, **Howard Morrison**, is tuning up with **The Reycards** at the Outrigger Hotel's Main Showroom. . . . Pianist **Rene Paulo** and bass-

ist **Ed Shonk** are back home—at **Keone's** in Waikiki.

Count Basie returns to the Islands Feb. 11—performing in a cabaret show at the Hilton Coral Ballroom. . . . **Johnny Cash** has a March 19 date at the Waikiki Shell. **Lou Robin** is promoting that gig. . . . **Jack Ross**, singer-comic, also is Island-bound again. He'll be appearing in February at the Waikiki Holiday Inn's Catamaran Room. The Holiday Inn is going full steam ahead with an entertainment slate. Current bill: **Mike O'Day & Company** in the Parrot Cage Room, **Gwinn & Greg** in the Windjammer Room, and the **Swingin' Society** in the Catamaran Room.

WAYNE HARADA

RECORD REVIEW

Brody Releases Another Winner For Children

NEW YORK — Miller-Brody Productions Inc. of New York has released a third set of six Newbery Award albums for children that are among the very best available in that category. The stories include **Maia Wojciechowska's** "Shadow of a Bull," **Elizabeth George Speare's** "Witch of Blackbird Pond," "The Magic Ball and Other Tales From the Silver Lands" by **Charles J. Finger**, **Marguerite de Angeli's** "Door in the Wall," **Emily Neville's** "It's Like This, Cat" and this year's Newbery Award winner, "Sounder," by **William H. Armstrong** (NAR. 3013-3018). The Newbery Awards are presented annually by the Children's Services Division of the American Library Association for the most distinguished contribution to American literature for children, and the production work by Miller-Brody Productions is in a class by itself.

The characters in each story are perfectly cast, and authentic musical backgrounds are used to add realism to the plot development. The accompanying liner notes are very thorough, detailing the basic plot and offering a wealth of background data as to the story's origin, locale, etc., as well as teachers' aids. An extremely worthy effort, the Newbery Awards albums should be a part of every school library and in the homes of parents who want to give their children the best.

JOE TARAS

5 Platters Win Suit

• Continued from page 22

dence we've been gathering against these groups and their agents and managers will finally be put to good use as we pinpoint their activities. We are setting procedures and precedents in the courts from coast to coast and around the world that will be invaluable to any and all acts who in the future are faced with a name problem."

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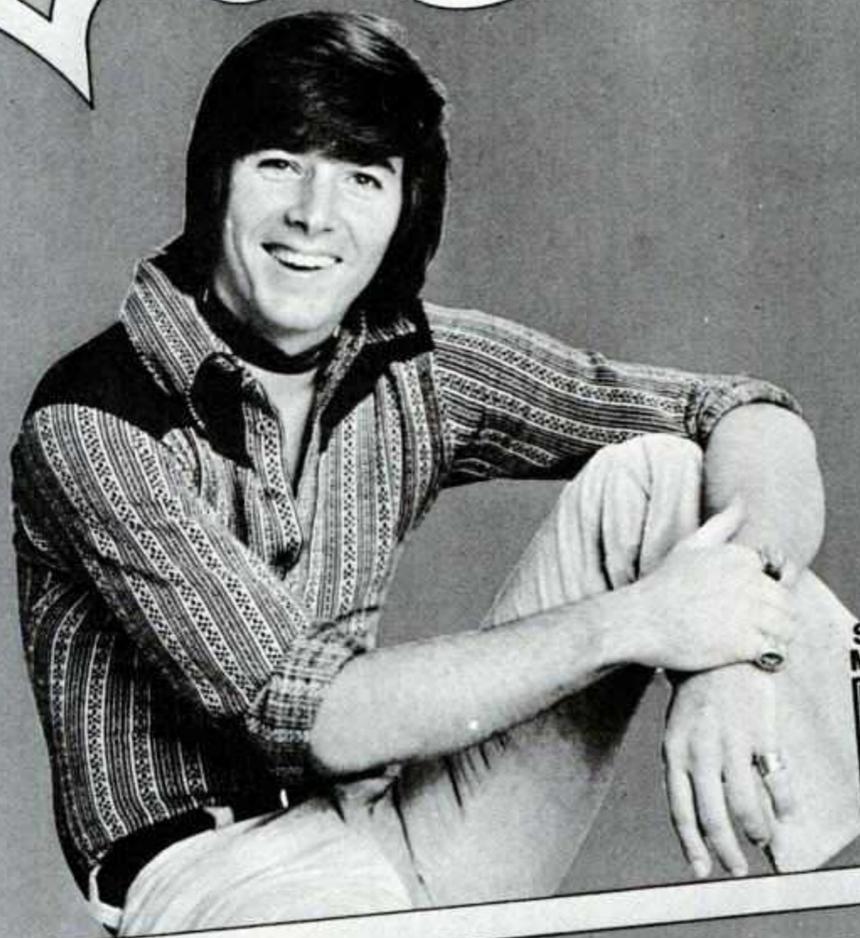
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Campus News

Audiences, They're Not a'Changin' Asserts Musician-Producer Kooper

NEW YORK—Al Kooper has been in the music business as a musician and producer for about eight years. He has been playing campus dates for about six years. "It's nice to play for people," Kooper said, "It's nice that one can entertain people. As far as I am concerned, audiences basically have not changed. At least my approach and delivery have remained basically the same."

Kooper has simplified his approach to music recently, but his delivery remains a constant. "I have heard some simple music that I like and thought it was an area that I was competent in and that

I was overlooking. My delivery to an audience is really the same, however," Kooper said that if he was doing a comedy introduction to a song the audience tends to laugh in the same places of the dialog. "Also," Kooper continued, "they tend to applaud at the beginning of certain songs. I know what they like and I know what they don't like, so I feel that I just don't do anything they would consider poor, even if it might be something I might enjoy."

"Audiences, especially campus audiences, don't really enjoy someone who just plays at them for an

hour unless it is someone they have been hyped into liking. They want their money's worth and that is not the way to give it to them."

Kooper further clarified his statements on the non-changing audience. "What I mean is that tastes are basically the same. The people do not necessarily like the same groups today, but they might like a group today with basically the same sound as a different group had in 1965."

Heavy Groups

Today a campus demands the heavy groups. "There are only a few concerts a year on campuses so it is natural that the people there want to see what is happening. They want to see people like Aretha Franklin or the Jefferson Airplane. They really don't want to play around with any of the small groups. And if they don't have a big budget, they will go for the heavies in the next notch down. So if you have \$25,000 you go for Sly Stone and if you have \$10,000 you go for the \$10,000 equivalent of Sly Stone. The prices really haven't gone up either," Kooper added. "But the number of groups playing for high prices has risen. It's like in 1965, Dylan, the Beatles and the Rolling Stones played for a great deal of money."

(Continued on page 33)

30 Stations to RCA Forums

LOS ANGELES — Over 30 campus radio stations are now represented at RCA Records' West Coast Radio Forums, held by RCA on the first Saturday of every month. The Forums are arranged and chaired by promotion men Rich Paladino and Ray Anderson of RCA's West Coast office.

Four speakers, including John Rook, programming consultant and former program director, WLS Chicago, Les Carter, program director KPPC-FM, Pasadena, Murray Roman, air personality ABC-FM network, and Dick Gregory, Poppy Records artist and comedian, were present at the January meeting. A question and answer session by campus broadcasters directed at the four speakers was the session's highlight.

The monthly campus radio meetings were started by Paladino in July, when he was affiliated with ABC/Dunhill Records. Steve Resnick, program director of KBLA, Cal State at Los Angeles, and former assistant to Lance Freed of A&M Records, helped Paladino put the meetings together at that time. While the meetings are staged to promote RCA product to the campus radio stations, they also serve to provide an open network of communication between campus stations on the West Coast and RCA Records executives, as well as other important people in the industry.

Tight Budgets Are Reviving The No-Guarantee Policy

NEW YORK—Since college and university budgets for entertainment are growing tighter and tighter, Ken Kragen and Friends, Inc., has revived the no-guarantee policy for a package of two of their artists, John Stuart of Capitol Records, and Jennifer, Reprise Records artist.

"The first thing that goes when a school cuts its budget is the entertainment allowance," said Ken Kragen, head of the company. "This is especially bad for the lesser-known artists. To fill a campus entertainment bill inexpensively, we have made this package with two of our artists and, with the cooperation of their record companies and the Greyhound Bus Co., we are offering John Stuart and Jennifer, plus all of the sound, lighting and musical equipment needed to put on a show. We guarantee the schools 10 percent of the gross and they are not responsible for expenses besides the hall and any union people necessary. We also ask that we somehow collect \$1.50 per head per show. The schools can collect this from the students or they can have a free concert and pay the fee themselves. They will make out any way they do it," Kragen said.

Kragen also said that his primary concern was to expose two artists who did not have wide popularity. "Our ultimate objective is to play 100 dates to a minimum of 2,000 people per date. With these two artists, I feel that we have two fine performance acts that are not heavy singles or LP artists, but will be because of the exposure this plan will give them. We are aiming at building a career for these two people, not just a quick killing. It also appears that there is a genuine need for this type of act," commented Kragen.

While Kragen felt that this offers an ideal situation for small schools, he also said that the larger schools who have already gone through their budgets for the year now have a chance for another show. "No one will make much money, even if the plan is wildly successful," said Kragen. "But the artists will gain exposure, we should break even, and the schools should realize some profit."

Since routing is crucial, Kragen prefers to book this show in a block. Since the schools must supply something which they already have, namely a hall, ushers and union men, when necessary, the schools also will fare well with the program, Kragen feels.



DOC SEVERINSEN displays his trumpet to some co-eds from the University of Utah, Salt Lake City, during a break in rehearsal sessions for a concert recently. Severinsen somehow manages to tour the country in between his regular nightly work on the Johnny Carson's "Tonight" show.

What's Happening

By BOB GLASSENBERG

Dick Shapiro of Mother Records has sent me a letter which refuted the statements made by Seymour Ladd, the owner of two other record stores in Providence, R.I. "Contrary to Mr. Ladd's statements as reported by you, Mother Records is in no way whatsoever supported or subsidized by Brown University. . . . Mother Records does, indeed, pay all state and local taxes as required by law of all retail stores, as well as paying rent. The reason that our prices can be as low as theirs as compared to Ladd's is a simple one: we have no desire to make an over-all profit. Our mark-up covers operating costs only: salaries, rent, taxes, shoplifting, office

(Continued on page 33)

The Head Count

Record Runner is located in Syracuse, N.Y., and serves Syracuse University. It stocks about 27,000 records. They also have a store in Ithaca to serve the students at the schools in the Ithaca area, and plan a store in Buffalo. Cherie Spole, the store manager in Syracuse, said that sales were constantly being run and the stores were growing at a good rate. The best selling albums at the Syracuse store were:

1. "Jesus Christ Superstar," various artists, Decca.
2. "Pearl," Janis Joplin, Columbia.
3. "Chicago III," Chicago, Columbia.
4. "Tumbleweed Connection," Elton John, Uni.
5. "Elton John," Elton John, Uni.
6. "If You Could Read My Mind," Gordon Lightfoot, Reprise.
7. "Nantucket Sleighride," Mountain, Windfall.
8. "Seatrains," Seatrain, Capitol.
9. "Emerson, Lake and Palmer," Emerson, Lake and Palmer, Cotillion.
10. "Wrong End of the Rainbow," Tom Rush, Columbia.

Campus Dates

The New York Rock Ensemble, Columbia Records artists, appear at Waynesburg State College, Waynesburg, Pa., Friday (19). B.B. King, who records for BluesWay Records, performs at the University of California at Davis Saturday (20); and Foothill College, Los Altos Hills, Calif., Sunday (21). At the University of Vermont, Burlington, the James Gang, of ABC Records, and the J. Gells

Band, on Atlantic Records, appear Thursday (18). Also at the University Saturday (20) will be the Allman Brothers Band, Atco Records artists, and the Chambers Brothers, recording for Columbia Records.

Livingston Taylor, Atco artist, appears at Bennet College, Millbrook, N.Y., Friday (19); Nazareth College, Rochester, N.Y., Saturday

(Continued on page 37)

The only thing keeping us from #1 in England is George!



THE PUSHBIKE SONG

Performed by The Mixtures, The Pushbike Song has wheeled its way up the charts in England. From number 24 to number 2 in just two short weeks. 200,000 sold to date. More to come. The Pushbike Song. Get behind it.

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Radio-TV programming

WWRL's Survey More Than Poll

NEW YORK—Because of the unusual composition of the audience of a soul radio station today, WWRL here surveys record sales far beyond the call of duty. Jerry Boulding, vice president of programming for the Sonderling broadcasting chain of nine stations, four of which are soul stations, said WWRL performs a "very active" survey of retailers, one-stops, rackjobbers and even the mama and papa stores, even though it's increasingly difficult to get accurate information from the latter stores. Too many of the mama and papa stores evidently aren't paying their bills and are on hold from record distributors . . . therefore they often don't have the hits in stock. We still call them, but they might not have in stock, for example, a current Jackson Five hit.

You can't replace the mama and papa store as a source of record information—because they're located closer to the people. But WWRL figures that its programming reaches more than just the blacks of New York; "it would be impossible to have the ratings we do," Boulding said, "and just have black listeners." So, besides watching requests very closely, the station surveys many of the major retail stores in the cities—like Korvette and Alexander's. He pointed out that Korvette even uses the WWRL playlist in stocking singles in many of its stores. These outlets have IBM equipment and can tell you exactly how many records they are selling in precisely what stores, he said. "Anyway, every radio station in town, nearly, is playing Stevie Wonder these days."

Obligation Greater

The only difference is that, being a soul station, "our obligation to the black community is greater than even a Top 40 station's obligation to the white community." Boulding takes this into account in programming news and the station's public service projects.

The station features, normally, a playlist of about 45 singles and

cuts from five albums. The station tries to expose as much new product as possible—usually about five-to-eight new records a week.

"I don't have time to get involved in the music as much as I would like," Boulding said. "Norma Pinnella is the music director and does a tremendous job. I trust her opinion like the Bible. I'm privileged to have her."

The four soul stations coordinate their playlists through Miss Pinnella, he said, "so we'll know what's happening in a market like Memphis, where Les Anderson is doing a tremendous job of programming at WDIA, Washington, where Jim Kelsey programs WOL, or San Francisco where Bob Jones is doing a good music job at KDIA. All playlists are tailored for the individual markets, but it really helps to know when a record is taking off in Memphis because of the chance that it might do the same elsewhere."

The pattern of music on a soul station like WWRL is much the same as any Top 40 station, Boulding said. The station plays, for example, three oldies an hour from one of the largest vaults of soul gold in the nation. "A guy named Fred Barr at WWRL kept copies of every soul hit in New York even before Sonderling bought the station," Boulding said.

Soul music stations in the past 10 years have really improved. "Egmont Sonderling has done more for black radio than anybody I know. He believes in it, studies it because it's constantly changing, and supports it by paying his people well and giving them the tools they need to complete," Boulding said. "For instance, we have an eight-man news staff at WWRL. I never asked for anything I really needed that I didn't get." He pointed out that Sonderling was actively promoting blacks within the organization; that Ben Bolden had moved into management as general manager of WOL in Washington.

Boulding started in radio while attending Duquesne University; the station was WILY (now WEEP) in Pittsburgh and the year was 1954. "I was a tape jock. I came in on Sunday and played the tape somebody else had cut. But, even though I majored in journalism, I got the radio bug from that \$1 an hour job." In 1958, when he got his degree, he went to WYOU in Newport News, a soul station. Less than a year later, he returned

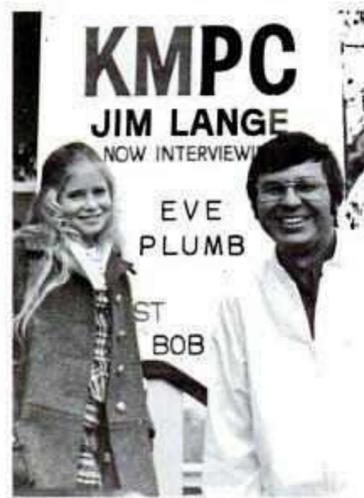
to Pittsburgh at WAMO, which had just gone soul, "and had the privilege to work with people like Sir Walter, Bill Powell, Lee Dorris, Porky Chedwick, and Jim Kelsey."

Went to KSAN

He worked later for Dick Biondi as an assistant, then went to KSAN in San Francisco before getting drafted and serving 1959-63 as a lieutenant in the army. From 1963-65, he worked at a middle-of-the-road station, KJCK, in Junction City, Kan. Then he went to WOL as an air personality in July 1965, because production director of the station in 1966, and left to join WEBB in Baltimore as program director. He stayed at WEBB until Sept. 1968 when he joined WWRL as program director.

The WWRL staff, and Boulding believes he has the best in the business, including Enoch Gregory 6-10 a.m., Jeff Troy, Jerry Bledsoe

(Continued on page 36)



KMPC's JIM LANGE introduced new RCA artist, Eve Plumb, on a remote broadcast from Universal Studios in Hollywood, with the young performer coming out to talk about her single, "How Will It Be" and her role in the TV series "The Brady Bunch."

KERV Into Blended Play

KERRVILLE, Tex.—Thousand-watt KERV here will shift from block programming to a blended music format on March 8 under new general manager Tom Joiner. Joiner had been managing WEYE in Sanford, N.C. The new KERV format will be basically middle-of-the-road music, Joiner said, "with the best of the country music records out today—Glen Campbell and Waylon Jennings—plus two big band records an hour." This format has worked well in other areas for him, he said. The only variation will be a 9-10 a.m. talk show called "Ask Your Neighbor."

Joiner said that he wanted to keep all the staff; that the station had one of the best facilities and best staffs he had ever seen. The station is owned by Ray Johnson of Houston, and it operates with 250 watts at night.

KBKW to Air Country Show

ABERDEEN, Wash. — KBKW will broadcast the 36-hour "History of Country Music" special over Feb. 27, 28, and March 1 as the signal for a complete switch to a country music format. Don Downing, vice president and general manager, said the MOR station has dabbled in country music and even presented several successful country live shows.

"With the success of these limited efforts, it was felt that country music is the only way to go." He pointed out that ratings as an MOR station have been excellent. Bobby Wooten, program director of KAYO in Seattle, will consult KBKW in the format change. Air personalities include Jerry Bogle, Jeff Manson and Gary Belles.

KRLA Gives DJ's Voice in Selection

LOS ANGELES—KRLA, Top 40 station here, has given the air personalities a new voice in the selection of records for airplay under the direction of new program director Dick Sainte. Although Jay Stevens is music director and Sainte leaves the music up to him—"he determines the playlist"—Sainte has open hours Tuesday so that the air personalities can come in and listen to records. The personalities fill out a questionnaire about their opinions of the records. This system, Sainte said, "is working out pretty good."

DRAKE 'RnR' IS UPDATED

LOS ANGELES — "The History of Rock and Roll," developed by Bill Drake and distributed by AIR Productions here, has been updated to include an account of the Woodstock phenomenon and "Hair," and new artists and writers. KHJ here aired the 50-hour version starting at noon Feb. 12, the second anniversary of the debut of the landmark radio special.

Jay Stevens has the final say on the records, but the guys appreciate a voice . . . everybody has some kind of say."

This system was started two weeks ago. The air personalities include Tom Murphy, recently of KJR in Seattle, who does the morning show, Don Burns 9-noon, Jay Stevens noon-3 p.m., Shadoc Stevens 3-6 p.m., Russ O'Hara 6-9 p.m., Lee Baby Simms 9-midnight and Johnny Darin until dawn.

KRLA is "very much" into albums and has "rededicated" itself to be much more competitive, Sainte said. The playlist is basically 30 singles, plus LP cuts from five albums. There will be possibly 8-10 singles added each week, but five LP cuts. "You can't call it a tight playlist, though," said Sainte.

WTLB's Young Goes More Music Route

UTICA, N.Y. — Because he realized that albums were taking up more space than singles in local record stores—"and appealing to older demographics" in sales—Andrew M. Young, who just took over the programming of WTLB here a month ago, immediately found ways to add more albums to the Top 40 station's format. The key to the station's new format approach, which now revolves around the "more music" concept, is a four-hour Friday afternoon countdown hosted by Young. In this show, Young plays the top 30 singles on the station's playlist between 3-6 p.m., then plays cuts from the top five LPs from 6-7 p.m. "And we follow that general format during the week," said Young. "I do the 3-7 p.m. show and get deeper into album cuts about 6 p.m. so that by the time Fred Reed comes on at 7 p.m. he can operate fairly free with the heavier album material."

Fred Reed also has his own form of countdown as a method of keeping accurate tabs on what the audience wants to hear. During the 7-9 p.m. segment of his five-hour show, he takes votes on the favorites of the listeners, then plays the top 15 "winners" each night Monday through Thursday. Reed gets requests for LP material as heavy as "Pearl" by Janis Joplin, but largely his audience favors teeniebopper material, Young said.

Young, when he took over the station, cut the singles list from 70-80 singles to 40 (sometimes as

high as 50) and increased the albums from 5 to 15. "I really believe albums are the thing of the future in radio, but we need more current album service," Young said. Albums are a primary method of shooting after an 18-45 age group, he felt, because albums are being bought by adults and young adults. The station plays four cuts an hour after 7 p.m. and on weekends. Air personalities at the station besides Young and Reed are Lou Gazitano 6-10 a.m. and John Simmons 10 a.m.-3 p.m. Brad Cupplies handles the all-night chores.



JAY LAWRENCE, morning air personality at KLAC, Los Angeles country music station, hits a few licks for country singer Susan Raye.

KFIG-FM to All Progressive Rock

FRESNO, Calif. — KFIG-FM, stereo station here, has switched to progressive rock, according to general manager Roger Turnbaugh, on a full-time basis.

The middle-of-the-road music stations had been experimenting with a progressive rock programming for some time, expanding its progressive rock programming six different times at the demand of listeners and advertisers.

Music is played in 10-minute clusters and is back announced. News is free form and anytime, anyplace in the day. Commercials are delivered in a conversational style. The 30,000-watt station is a member of the Golden Pacific Group, headquarters in San Jose.



DAN NEAVERT, morning air personality at WKBW in Buffalo, N.Y., talks with Brad Swanson, left, who was promoting his seventh album on Thunderbird Records.

WGAI Drops Block For Blend Format

ELIZABETH CITY, N.C. — Dropping its old-fashioned block programming concept, WGAI here has switched to a blended music format under new owners—the Smiles broadcasting chain. J. C. Billings is station manager, Greg White program director, Ray Ward chief engineer.

"As best as I can describe the new format," White said, "is that we'll be playing uptempo records with a little something for everyone. If you don't like the record you just heard, you're bound to

WRVR-FM to Carry Orchestra Dates

NEW YORK — WRVR-FM here will carry the Los Angeles Philharmonic concerts here. The series, under the direction of Zubin Mehta, is being distributed only to non-commercial radio stations. The series is produced by KPFFK-FM, Los Angeles, under a grant by the Corporation for Public Broadcasting and is distributed by National Public Radio.

like the next one. Country music will be restricted to only modern country . . . none of the bluegrass and nasal twang."

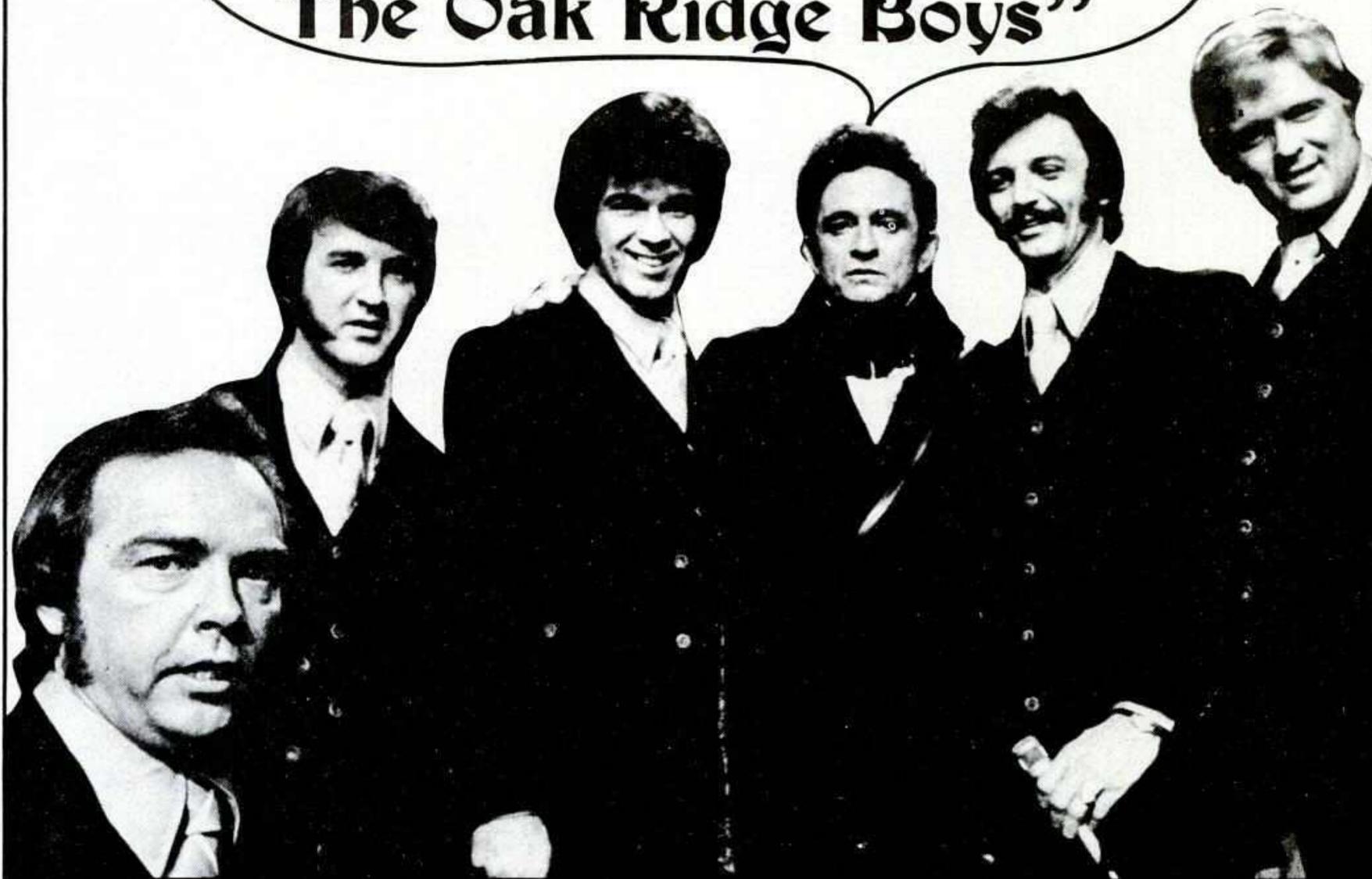
The old format consisted of a segment of country, a rock music program, etc. "With the new format," said White, "we'll sign on with the same music as what you hear at midnight; the only variance will be that some real hard rock records will be restricted until after 3 p.m."

"I plan to have a featured album of the week as well as a pick album."

The air personalities include Tony Ring who just returned from getting his 1st phone license at Elkins Institute; Ray Ward, 10:30 a.m.-2:30 p.m.; White, 2:30-6:30 p.m.; and John Fill until midnight. Wayne Iddings and Doug Rose will do weekend work.

White said that the new format will allow the station to play any good new record, regardless of what kind it was, and he would assure "some airplay" on all good records received by the station.

*“....They’ve been acclaimed all over the world and we’re glad to have them with us. They were voted the top male group by the Gospel Music Association. Let’s welcome **The Oak Ridge Boys**”



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Want spot as P.D. and/or Sports Director. Available June. College Grad, 24, no draft, 3rd ticket. Four years college radio, including 2 years as Sportscenter, one year each as P.D. and Station Manager. Also 3 months commercial radio. Professional references. \$125 week minimum. Write only: Roger Osborn, WMHB Radio, Box 1008, Colby College, Waterville, Maine 04901. fe20

I have a radio show on WHBI-FM, 105.9, in Newark, N.J., every Friday morning at 5. I have a half-hour show. Also have graduated from the Cambridge Radio Broadcasting School. I would like to be on your Radio Station. Please call or write: Max Weintraub, 2249 Coney Island Ave., Brooklyn, N.Y. 11223. (212) 375-5906. fe20

Hard working, heavy jock with three years' experience ready to move up—looking to plant roots in a stable position with pleasant working conditions. Good voice, tight board, strong on production and news. Solid background in news and programming. Have done morning drive, mid-morning and afternoon drive—will work any shift. Minimum salary \$200 a week. Am married, two children. Will send tape and resume upon request. Box 360, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. fe20

Absolutely Topping Old Bean What!! English D.J. Lord John Ashley seeks position on radio in States or Canada. Top 40 or morning slot preferable but Easy Listening and Rock Stations considered too. If you're looking for something new for '71, something really different, someone with experience, initiative, drive and with great sense of humor (age 23), with no work permit or draft problems and full resume and tape available, contact His Lordship at Driftwood Mansions, 26 Dale Road, Walton-on-Thames, Surrey, England. fe20

Desire someone with ambition, talent and quick thinking? Have first ticket, experienced in play-by-play (which includes major league baseball during the 1970 spring training campaign in Florida) and really into it on the rock scene. A smoothy and can boogie with the best. If you've got the good vibration station, I've got the rest. Prefer Midwest; no junkies, please. Get the most for your money and receive more. Grab onto Dale Allen at 1205 Hildreth, Charles City, Iowa 50616. fe20

Need work today! Experienced announcer, newsman, copywriter, production man. FCC first ticket. Want full-time position only. Can also accept challenge as news or program director. Areas desired: anywhere in New Jersey, suburban New York, anywhere in Connecticut, Eastern or near Eastern Pennsylvania, nearby upstate New York. No reasonable offer turned down; can relocate today and begin work tomorrow if need be! No tape available (supervisor at last station wouldn't allow tapes to leave the station, honest!) Can come for personal interview/audition at your convenience. You won't be sorry. Contact: Larry Kay (516) 791-6557, 58 Fairview Ave., Valley Stream, L.I., N.Y. 11581. fe27

Aggressive young man looking for sales position in Long Island area during the summer months. Presently a junior at Concord College, working on a B.S. in Business Administration with a heavy concentration in economics. At present is Sales Manager for WAVZ Radio, Concord College, rated as the number one college station in the nation. Can obtain excellent references if desired and will send full resume on request. James Leone, c/o WAVZ Radio, Concord College, Athens, W. Va. 24712. fe27

Available immediately: Pleasant sounding announcer. Can also do news. Single, 22. No draft problem and have a third phone. All areas and formats considered. Desire a full-time job but a good part-time job considered. Box 362, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. fe20

POSITIONS OPEN

Country Music Lovers Only! If you sound like an adult know country music, Drake Jock, then don't bother to read this ad any further. But, if you believe the night time is the right time to let it all hang out and, if you want a high-paced jock who uses inflection, projection, injection, humor, excitement, and a fast rap but is not a screamer, then I'm your man. Last gig I had rating was over 50% when I left. 3rd phone. Will go anywhere for the right bread. Let's get together and make the night time cook! Please contact Greg Phillips at 316-251-2032 or write to 309 1/2 W. 15th, Coffeyville, Kansas 67337. ja30

We are looking for an enthusiastic morning-man who displays lots of warmth and gusto! Ours is a 24-hour-a-day top 40 operation in Southern New England offering a good starting salary and liberal fringe benefits. If you aspire to work for a top-notch, secure company, please apply with resume and tape to: Program Director, Box 367, Billboard, Radio-TV Job Mart, 165 W. 46th St., New York, N.Y. 10036. This position will be available as of June 1, 1971. If you as yet do not have experience, save your stamp on this one. Equal Opportunity Employer. ap3

Group operator looking for on-air Program Director for Midwest radio station. Station has dominated market for years and needs experienced on-air Program Director with news, music, production, promotion, contests. All replies confidential. We are equal opportunity employer. Send details to Box 365, Billboard, Radio-TV Job Mart, 165 W. 46th St., New York, N.Y. 10036. fe27

Production man. Immediate opening. Send your best spots with copy and complete resume to Jess Kaye, program director, WKBW, 1430 Main, Buffalo, N.Y. fe27

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Alex Bennett will be leaving WMCA in New York when his contract expires. Good talk man; good also with music, according to a program director buddy of mine. But WMCA has more than one problem at the moment. . . . Bob Shannon, who used to do a show on KSD in St. Louis, has joined KING in Seattle, the new rock station, and will be on 3-6 p.m. . . . Hank O'Neil is out of WDEE in Detroit and looking for a good gig. . . . Ed Shane has left WPLO-FM, Atlanta progressive rock station, to join that Pacific and Southern FM station in Los Angeles. Does this mean Los Angeles will get another progressive rock station?

★ ★ ★

Dave Diamond called to say he has departed KFRC in San Francisco. Anyone needs a heavy he can be reached at 415-771-5934. . . . Gene Creasy has left WCAO in Baltimore where he was program director many years. . . . Lineup at WTVR in Richmond, Va., includes music director Tom Ogburn 6-10 a.m.; Jeff Marshall, who just joined the station from Eaton, N.C.; program director Ron Savage; D.J. Parsons, who just joined the station from Roanoke, Va.; and Jay August from 10 p.m.-2 a.m. . . . Lynn Christopher of Avco-Embassy Records called Jim Edwards at WVSP, Providence, and make such a sexy impression on him that while he "doesn't have room" on his playlist for her single "Drummer Man," he called me up to hype me about it. Jim Edwards is hereby fined one beer.

★ ★ ★

Pat Whitley may be a "hero" in this column and gets mentioned more than once, since I type bits of Vox Jox over several days and can't remember if I told you that he got the WNBC programming job in New York; he'd been pro-

(Continued on page 34)

Campus Programming Aids

EAST

WCSB, Grahm Junior College, Boston, Mass., Ted Hayward reporting: "Sisyphus," (LP), Cold Blood, San Francisco; "Jack-Knife Gypsy," (LP), Paul Siebel, Elektra; "Live in the Cook County Jail," (LP), B.B. King, BluesWay; "The Time Has Come," Pacific Gas & Electric, Columbia; "Homework," J. Geils Band, Atlantic. . . . WQMC, Queens College, Flushing, N.Y., Ted Goldspiel reporting: "Paranoid," (LP), Black Sabbath, Warner Bros.; "Emerson, Lake and Palmer, Cotillion; "J. Geils Band," (LP), J. Geils Band, Atlantic; "We Gotta Live Together," Buddy Miles, Mercury; "Heavy Makes You Happy," Staple Singers, Stax. . . . WGSU, State University of New York at Geneseo: "Lola Vs. Powerman," (LP), Kinks, Reprise; "Pearl," (LP), Janis Joplin, Columbia; "Notorious Byrd Brothers," (LP), Byrds, Columbia; "That's the Way It Is," (LP), Milt Jackson & Ray Brown Quintet, Impulse; "The Planets," (LP), Vienna State Opera Orchestra, Westminster Gold. . . . WHEN, University of Delaware, Newark, Gary Andreassen reporting: "Mother," John Lennon and the Plastic Ono Band, Apple; "American Beauty," (LP), Grateful Dead, Warner Bros.; "Fresh as a Daisy," Emitt Rhodes, Dunhill; "I Hear You Knocking," Dave Edmunds, Mam. . . . WOCR, State University of New York, Oswego, Glenn Pearsall reporting: "San Bernadino," Christie, Epic; "If You Could Read My Mind," Gordon Lightfoot, Reprise; "Remember Me," Diana Ross, Motown; "Mother," John Lennon and the Plastic Ono Band, Apple. . . . WCPR, Stevens Institute of Technology, Hoboken, N.J., Ron Harris reporting: "Do You Know What You're Doing," Terry Bush, RCA; "Anytime Sunshine," Crazy Paving, Kapp; "Hydra 15000," Zager and Evans, Vanguard; "Love Is a Good Foundation," Leslie Uggams, Sony. . . . WSUA, State University of New York at Albany, Eric Lonschein reporting: "Sisyphus," (LP), Cold Blood, San Francisco; "12 Dreams of Dr. Sardonicus," (LP), Spirit, Epic; "For Sale," (LP), Fever Tree, Ampex; "Melting Pot," (LP), Booker T. and the MG's, Stax. . . . WWUH, University of Hartford, West Hartford, Conn., Charlie Horowitz reporting: "The Man Behind the Piano," Mungo Jerry, Janus; "Jack-Knife Gypsy," (LP), Paul Siebel, Elektra; "Fraser and DeBolt," (LP), Fraser and DeBolt, Columbia; "It's Been So Long," (LP), Spencer Davis and Peter Jameson, Mediarts; "End of the Gate," (LP), Peter Green, Reprise; "Highway," (LP), Free, A&M. . . . WWBC, Brandywine College, Wilmington, Del.: "Bad I Were Your Woman," Gladys Knight and the Pips, Soul; "One Bad Apple," Osmonds, MGM; "Your Song," Elton John, Uni; "Remember He," Diana Ross, Motown; "Temptation Eyes," Grass Roots, Dunhill. . . . WSAC, St. Anselm's College, Manchester, N.M.: "Beautiful People," New Seekers, Elektra; "For All We Know," Carpenters, A&M; "Proud Mary," Ike & Tina Turner, Liberty; "Chicago III," (LP), Columbia; "Blows Against the Empire," (LP), Paul Kanter and the Jefferson Starship, RCA. . . . WNFT, Slippery Rock State College, Slippery Rock, Pa., Jay Doudna reporting: "I Hear You Knocking," Dave Edmunds, Mam; "Sweet Mary," Wadsworth Mansion, Sussex; "If You Could Read My Mind," Gordon Lightfoot, Reprise; "Naturally," (LP), Three Dog Night, Dunhill.

SOUTH

WLPI, Louisiana Tech, Ruston, Valery Hansen reporting: "Blue Money," Van Morrison, Warner Bros.; "Nature's Disappearing," John Mayall, Polydor; "Alarm Clock," (LP), Richie Havens, Stormy Forest; "Salisbury," (LP), Uria Heep, Mercury; "Notes on a Journey," (LP), Sly Boots, Faithful Virtue. . . . KSMU, Southern Methodist University, Dallas, Tex., Bill Harwell reporting: "Extraction," (LP), Gary Wright, A&M; "Highway," (LP), Free, A&M; "Danny O'Keefe," (LP), Danny O'Keefe, Cotillion; "Wild World," Cat Stevens, A&M; "Love Song," Leslie Duncan, Date. . . . KTRU, Rice University, Houston, Tex., Rob Sides reporting: "Keepin' Me Down," Grass Roots, Dunhill; "Another Day," Janey and Dennis, Reprise; "My Woman," Chi Lites, Brunswick; "Back on the Streets Again," Tower of Power, San Francisco; "Break Bread," Inland Brian, Columbia; "Boom Boom," CCS, Rak. . . . WRVU, Vanderbilt University, Nashville, Tenn., Mike Anzek reporting: "There Goes Everything," Elvis Presley, RCA; "Don't Let the Green Grass," Wilson Pickett, Atlantic; "Tulsa," Billy Joe Royal, Columbia; "Problem Child," Mark Lindsay, Columbia; "One Toke Over the Line," Brewer and Shipley, Kama Sutra.

MIDWEST

WNIU, Northern Illinois University, De Kalb, Curt Stalheim reporting: "Me and Bobby McGee," Janis Joplin, Columbia; "Angel Baby," Dusk, Bell; "One Toke Over the Line," Brewer and Shipley, Kama Sutra; "Love Story," Andy Williams, Columbia. . . . WGVU, University of Dubuque, Dubuque, Iowa, Mary Leicht reporting: "Ain't It a Sad Thing," R. Dean Taylor, Rare Earth; "Mean Mistreater," Grand Funk Railroad, Capitol; "She's a Lady," Tom Jones, Parrot; "That Girl," Royal Jesters, Bell; "Celia of the Seals," Donovan, Epic. . . . WMMR, University of Minnesota, Minneapolis: "Just a Song," "Waitin' on You," Dave Mason, Blue Thumb; "It's Been So Long," (LP), Spencer Davis and Peter Jameson, Mediarts; "Frightened Girl," Silent Majority, Hot Wax; "Mixed-Up Guy," Joe Scarbury, Lionel. . . . WFAL, Bowling Green State University, Bowling Green, Ohio, Carl Navarro reporting: "When I Was a Freeport and You Were the Main Drag," Laura Nyro, Columbia; "Princess of a Fool," Incredible Fog, Clark; "Gasoline Alley Bred," Hollies, Epic; "What'll I Do," New Birth, RCA. . . . WSRM, University of Wisconsin, Madison, Bruce Ravid reporting: "Me and Bobby McGee," Janis Joplin, Columbia; "My Way of Giving," Rod

(Continued on page 36)

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.

HOT 100—5 Years Ago Feb. 19, 1966

1. Lightnin' Strikes—Lou Christie (MGM)
2. These Boots Are Made for Walkin'—Nancy Sinatra (Reprise)
3. Up Tight—Stevie Wonder (Tamla)
4. My Love—Petula Clark (Warner Bros.)
5. My World Is Empty Without You—Supremes (Motown)
6. Crying Time—Ray Charles (ABC-Paramount)
7. Barbara Ann—Beach Boys (Capitol)
8. Don't Mess With Bill—Marvelettes (Tamla)
9. No Matter What Shape (Your Stomach's In)—T-Bones (Liberty)
10. The Ballad of the Green Berets—S/Sgt. Barry Sadler (RCA)

Soul Singles—5 years Ago Feb. 19, 1966

1. Up Tight—Stevie Wonder (Tamla)
2. Baby Scratch My Back—Slim Harpo (Excella)
3. Don't Mess With Bill—Marvelettes (Tamla)
4. Going to a Go-Go—Miracles (Tamla)
5. Crying Time—Ray Charles (ABC-Paramount)
6. The Duck—Jackie Lee (Mirwood)
7. You Don't Know Like I Know—Sam & Dave (Stax)
8. Get Out of My Life, Woman—Lee Dorsey (Amy)
9. Love Makes the World Go Round—Deon Jackson (Carla)
10. I'm Too Far Gone (To Turn Around)—Bobby Bland (Duke)

Country Singles—5 Years Ago Feb. 19, 1966

1. Waitin' In Your Welfare Line—Buck Owens (Capitol)
2. Giddyup Go—Red Sovine (Starday)
3. Snowflake—Jim Reeves (RCA)
4. True Love's a Blessing—Sonny James (Capitol)
5. Flowers on the Wall—Statler Brothers (Columbia)
6. Skid Row Joe—Porter Wagoner (RCA)
7. What Kinda Deal Is This—Bill Carlisle (Hickory)
8. England Swings—Roger Miller (Smash)
9. Sittin' on a Rock—Warner Mack (Decca)
10. Baby—Wilma Burgess (Decca)

HOT 100—10 Years Ago Feb. 20, 1961

1. Calcutta—Lawrence Welk (Dot)
2. Shop Around—Miracles (Tamla)
3. (Will You Love Me) Tomorrow—Shirelles (Scepter)
4. Pony Time—Chubby Checker (Parkway)
5. There's a Moon Out Tonight—Capris (Old Town)
6. Calendar Girl—Neil Sedaka (RCA)
7. Emotions—Brenda Lee (Decca)
8. Exodus—Ferrante & Teicher (United Artists)
9. Dedicated to the One I Love—Shirelles (Scepter)
10. Wheels—Strings-A-Longs (Warwick)

What's Happening

• Continued from page 28

expenses, etc., but does not allow for an over-all profit. . . . Our emphasis is on serving the community, the people who buy the music we sell, not serving ourselves."

This seems to be the attitude at most record stores of this type. What are your comments?

Carl Navarro, WFAL, Bowling Green, University in Bowling Green, Ohio, wants to get oldie LP's for the station. He will take reel-to-reel 7½-inch full track tapes or tape cartridges of the standard size. He will exchange blank tapes for those sent or will return the originals. Better still, the record companies can send WFAL some back copies of LP's and Top 40 material.

WGBC is a new campus station at the State University of New York, Genesco. They broadcast about 140 hours per week and reach 4,100 listeners. The format is free form with emphasis on Top 40/Progressive. **Casey Pitrowski** is the music director. Send all product to him at WGBC, College Union, Box 40, SUC Genesco, Genesco, N.Y. 14454.

Perry Margolin, music director at WSRN, Swarthmore College, Swarthmore, Pa., sent a letter to me on record service. He said he was receiving fair to excellent service from every record company around except for Columbia Record albums. The setup at the station is such that every record received is kept available, "literally forever," according to the letter. "Epic records sends us albums and singles, and Columbia sends us multiple copies of singles, but refuses album service."

Kate Buckley is supposed to handle all campus radio station mailings at Columbia. If she cannot be reached, I suggest a letter to **Bob Althuler**. May I suggest appropriate programming measures? Keep in mind that theft at a station is still a most talked about problem within the industry. One must also be courteous at all times both on the phone and in a letter.

Word has it that the Boston area is listening to a new group, Saddle Rock. It's a country rock group with four voices, two acoustic guitars, and a bass.

No Audience Change

• Continued from page 28

Very few other popular people commanded those prices, because no one else reached that plateau of popularity. Today I could name 25 acts people would pay \$7 to see. But I still think that the hungry musician puts on the best show."

Kooper claims to deny himself a great deal when he plays a live date. "You can't really believe that I enjoy playing some of the same tunes every night, but that is what the audience wants to hear. I also throw a lot of new songs at them, but it's in such a way that the new songs are comfortable to hear. My gig is very low key, not really what people would expect of me. I really take pride in it, too. It has taken me a long time to be able to get into that situation. I think for the first time I would really enjoy seeing me whereas I wouldn't enjoy seeing me before," **Kooper** concluded.

WAR IS COMING!

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Letters To The Editor

Halls Conclave

Dear Sir:

I have just returned from Chicago after attending the Midwest Music Conclave, first edition, organized by Paul Gallis. I'm so full of praise for Paul and the members of the panels, I just don't know where to start awarding the verbal prizes.

Having been to similar type sessions like this before, I wasn't looking for anything spectacular but boy did I find it. Where else could the WRRR's and smaller market stations sit and "rap" with the midwest giants like WCFL, WLS and WGN. If Paul Gallis and his crew continue this greater Midwest Conclave, and I sure hope they will, this could grow into one of the most important yearly meetings for programmers and music directors, not to mention the record company distributors and promotion men that attended. Besides the programming and musical aids thrown out for discussion, a lot of dirty laundry got a good airing as well.

The first session dealt with how the Midwest could compete with the East and West Coast music meccas as far as Midwest radio programming and promotion of records was concerned. The Midwest Music Conclave in my estimation was the first step in that direction.

To tell it like it is seems to be the thing these days and I must mention two people who did just that. Some may not have agreed with all the things that were said

by special luncheon speaker "Bob Hamilton," but he said it and everybody listened. **Marty Faye** from WBEE also spoke on "truth" from the announcers point of view and what the radio business is about.

My only comment on future conclaves would be for Paul and his staff to make it a two-day get-together so that more time can be spent discussing the various subjects in more detail and also that during the two days some of the smaller markets be included on the various panels so that the complete pulse of the Midwest can be felt. There is more to the Midwest than just Chicago.

Bravo . . . Paul Gallis and those responsible for the Conclave. As the old song said, "This Could Be the Start of Something Great" and I firmly believe it will be.

ROBERT J. TAYLOR
Program, music director
WRRR Rockford, Ill.

On Low Pay

Dear Sir:

On this bit of low pay in the industry: it is a shame that a lot of owners & managers pay as little as they can get away with . . . but I feel it's a bigger shame that so many people are willing to work for so little. If every individual had the self-respect he should for his talent radio management would have to pay more to get people. It takes moving, fighting, and hard work but it can be done, but not if you're willing to work for less.

Jack Davison
WLKE Waupun, Wis.



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Say You Saw It in
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Vox Jox

• Continued from page 32

gram director of WWDC in Washington. Good man. Just wish I could talk him into dropping talk at night. Job at WWDC was open at press time. **Bill Sanders** is the general manager and a good man to work with. . . . **Gene Pope** is leaving WAME in Charlotte, to join WVOJ in Jacksonville, Fla. He was and will be program director. Both are country music operations. **Jay Walter Beethoven** was program director of WVOJ. **Ed Robinson** will take over the responsibility of programming WAME. . . . **KRHM-FM**, Los Angeles, was where **Ed Shane** went. . . . **Walt Turner**, former music director at WSAI, Cincinnati, is going to be program director of KIMN in Denver, replacing **Russ Regan**.

Wayne Buttram has taken over as program director of WTAL, a 24-hour rock station in sunny Tallahassee, as of Feb. 8. . . . **Larry Stevens** at WHHY, Montgomery, Ala., Top 40 station, called to say veteran air personality **Barney Pip** is joining the station. He replaces **Bill Scott**, who went to WGOW in Chattanooga, Tenn. Staff of WHHY now includes **Stevens**, operations manager **Bob Baron**, **Steve Atkins**, **Pip** and **Ronny Brandon**.

Buddy Starcher, who had the hit "History Repeats Itself" a couple of years ago, is now general manager of KWBA, a country music station in Baytown, a suburb of Houston. . . . **John Richer**, president of the National Association of FM Broadcasters, says more

time will be devoted to specifics on record programming and the record industry (several record men may be invited to speak, including one leading country artist that I know of) at the annual convention in Chicago the last part of March.

Chip Taylor, 414-475-0555, is out of WOKY in Milwaukee and looking for a job. . . . **Don Hinson** and **John McAdams** have joined KBBQ in Burbank (Los Angeles); Hinson had been with Ted Randal Enterprises in Hollywood; McAdams had been with KRAM in Las Vegas. . . . Lineup at WIXY in Cleveland: **Mike Reineri** 5:30-10 a.m., **Larry Morrow** 10 a.m.-2 p.m., program director **Chuck Dunaway** 2-4 p.m., **Chuck Knapp** 4-8 p.m., **Bill Rock** 8-midnight and **Bobby Knight** in the all night slot. **Norman Wain**, general manager, sent in the Oct./Nov./Dec. 1970 Pulse showing WIXY tied with WJW with 16 percent of the listeners 6-10 a.m., leading with a 14 in mid-day, a hefty 20 from 3-7, and a higher 23 7-midnight. **WDOK-FM**, Wain's FM station, has 6, 10, 9 and 5 in the same time periods. WJW has 16, 10, 9 and 3. WERE has 10, 10, 7 and 5. **WGAR** has 9, 8, 6 and 7. **WHK** has 6, 7, 6 and 4. **WKYC** has 6, 5, 3 and 4. **WNCR-FM** has 1, 3, 4 and 7. **WMMS-FM** has 1, 0, 1 and 3.

In case you're wondering Pacific and Southern Broadcasting, headed by **Kent Burkhart**, showed a net income of \$1,304,696 for the fiscal year ended Dec. 31, 1970; an increase of 29 percent over the year before. And this was without those four new stations that the chain just bought. . . . **Frank Oxart**



RON MORGAN of WEAM in Washington teams up with the Incredible Fob, Clark Records, and Mike Bragg of the Washington Redskins, to help out underprivileged kids at the Arlington Recreation Center. From left, at top, Bud Becker, Bob Hall, John Carpender and Ron Morgan. Bottom, from left, John Chase, Bill Bramble, Jamie Fisher, Jesse Gay.

is new general manager of KYW, Philadelphia. He succeeds **Wally Dunlap**, who has become area vice president for Westinghouse Broadcasting.

Rick Carroll has left KLIV in San Jose, Calif., to join the staff of KSJO-FM, San Jose, and also KNDE, Sacramento, Calif. . . . **WASP**, Brownsville, Pa., has moved into new studios at the transmitter site, reports president **D.C. Loughry**. . . . **George Kaywood**, young and draft-free and experienced, needs a job, preferably in the northeast. Call 518-842-6516. He'd been at WCSS in Amsterdam, N.Y., and got promoted to sales manager from program director and didn't like it too well and is looking. New WCSS air personality is **Paul Jackson**. . . . **Ron Shapley** is back as morning personality at WDOS,

Oneonta, N.Y., after a stint at WASA in Havre de Grace, Md. . . . **Tom McCue** is out as program director of WIZR in Johnstown, N.Y.; don't know the name of the new man yet. . . . **Ted Burtaugh** is out as program director of WADR, country station in Remsen, N.Y. . . . **Jim Conforti** is out as program director of WDOS in Oneonta, N.Y. Conforti is supposed to be en route to San Jose, Calif.

Will the real **Don Donovan** on WARM in Scranton, Pa., please stand up. . . . **Steve Labunski**, general manager of WMCA, New York, has joined **Chuck Blore Creative Services** and will be responsible for eastern creative and sales operations out of New York. . . . Just in case some of you guys missed the announcement in Execu-
(Continued on page 37)

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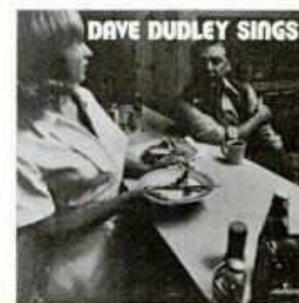
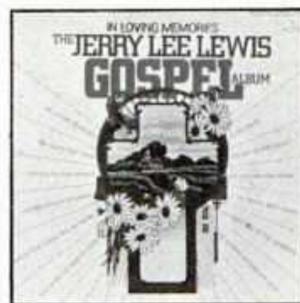
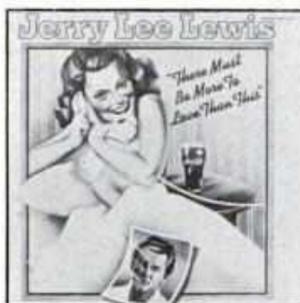
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QUICK NOW, HOW MANY ALBUMS DOES MERCURY HAVE ON THE CHARTS?



	AS OF 2/13	ARTIST	TITLE	NUMBER	WEEKS ON CHART
Billboard TOP LP's	93	BUDDY MILES	WE GOT TO LIVE TOGETHER	SR 61313	14
	109	BUDDY MILES	THEM CHANGES	SR 61280	32
	111	URIAH HEEP	SALISBURY	SR 61319	3
	140	STATLER BROTHERS	BED OF ROSE'S	SR 61317	3
	186	JERRY BUTLER	JERRY BUTLER SINGS ASSORTED SOUNDS BY ASSORTED FRIENDS AND RELATIVES	SR 61320	2
	195	JERRY LEE LEWIS	THERE MUST BE MORE TO LOVE THAN THIS	SR 61323	3
198	SIR LORD BALTIMORE	KINGDOM COME	SR 61328	2	
Billboard Hot Country LP's	11	STATLER BROTHERS	BED OF ROSE'S	SR 61317	5
	13	JERRY LEE LEWIS	THERE MUST BE MORE TO LOVE THAN THIS	SR 61323	4
	22	JERRY LEE LEWIS	IN LOVING MEMORIES/ GOSPEL ALBUM	SR 61318	4
	28	JERRY LEE LEWIS	THE BEST OF JERRY LEE LEWIS	SRS 67131	42
	32	TOM T. HALL	100 CHILDREN	SR 61307	4
34	DAVE DUDLEY	LISTEN BETTY, I'M SINGING YOUR SONG	SR 61315	3	
Billboard BEST SELLING Soul LP's	25	JERRY BUTLER	JERRY BUTLER SINGS ASSORTED SOUNDS BY ASSORTED FRIENDS AND RELATIVES	SR 61320	2
	28	BUDDY MILES	WE GOT TO LIVE TOGETHER	SR 61313	12

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Soul

Soul Sauce

BEST NEW RECORD
OF THE WEEK:

"When You Took
Your Love From Me"
O. V. WRIGHT
(Back Beat)



By ED OCHS

SOUL SLICES: Soul's a-poppin' for the majors (Motown, Capitol, Stax & Atlantic), but unless your name happens to be **James Brown**, **Joe Simon** or the **Osmonds**, you must be content with the ever-widening acceptance of r&b and the beautiful loyalty of soul fans. Yet the vocabulary of the industry is richer for Fame and Hot Wax, Chimneyville and Douglas (now distributed by Columbia), as soul spreads and sinks in. Making a big impression on the field are Summit of Chicago and the Memphis label out of Memphis, gaining with the **Girls** "The Hurt's Still Here." **Jerry Butler** is a major stockholder in the company that will feature **Billy Butler** as an artist, along with **Ollie Hoskins**, former lead of the **Nightengales** on Stax, who's due with his first on Memphis, "It's a Sad Thing." **Ollie** has been due for bigger things for a long time and is a songwriting talent also. You'll hear him in the **Johnnie Taylor** bag for Memphis. . . . **Gene & Jerry** are out on Mercury with an album, "One & One." **Gene's** clicking with "It's Your Love I'm After," while **Butler** has cooled off. The LP could be the start of something, a new direction, a new day for duets. . . . **Ann Peebles** sounds like a star on the hit that will break her big, "I Pity the Fool." Her "Part Time Love" album for Uni jumped on the charts this week. . . . Soul Sauce picks & plays: **Ray Charles**, "Booty Butt" (Tangerine); **Decisions**, "It's Love That Really Counts" (Sussex); **Festivals**, "Baby Show It" (Colossus); **Barrino Bros.**, "I Shall Not Be Moved" (Invictus); **Solomon Burke**, "The Electronic Magnetism" (MGM); **Jackie Moore**, "Dear John" (Shout); **Maceo & All the King's Men**, "I Remember Mr. Banks" (House of the Fox); **Lee Dorsey**, "Sneakin' Sally" (Polydor); **Marion Black**, "Go On Fool" (Avco Embassy); **Paul Humphrey**, "Cool Aid" (Lizard); **Gwen McCrae**, "Lay It On Me" (Columbia); **Marion Love**, "I Believe in Music" (Mercury); **Carl Carlton**, "I Can Feel It" (Back Beat); **Esquires**, "Girls in the City" (LaMarr); **Gin & the Gents**, "Teenagers National Anthem" (Miss Thing); **Alaina Reed**, "Don't Let Me Fall in Love Again" (Capitol); **Drifters**, "A Rose By Any Other Name" (Atlantic); **Presidents Band**, "Our Meeting" (DeLuxe); **Futures**, "Breaking Up" (Amjoy); **Manhattans**, "Let Them Talk" (DeLuxe). Also new: **David Ruffin**, **Donnie Elbert**, **Undisputed Truth**, **Aretha**, **Impressions**. . . . Breaking out: **Billy Mack**, **Ray Charles**, **Fuzz**, **Garland Green**, **Bobby Powell**, **Z.Z. Hill**, **Barons Bill Coday**, **Staple Singers**. . . . **James Brown's** hit is everywhere, everybody's top 10. . . . New "Sounds of Simon" LP on Spring, by **Joe Simon**. . . . Motown has nominees in seven Grammy categories, led by **Diana Ross**, who's up for "best contemporary vocal performance" for her "Ain't No Mountain High Enough." . . . The **Intruders** will not be a part of Columbia's deal with **Gamble & Huff**, but will move up with their new one, "Girl Scoutin'," on the independent **Gamble** label, say the duo. We previously included the group in the Columbia distribution network, but **Gamble & Huff** read Soul Sauce. Do you?

Campus Programming Aids

• Continued from page 32

Stuart, Mercury; "When I Was a Freeport and You Were the Main Drag," Laura Nyro, Columbia; "Free," (LP, Chicago III), Chicago, Columbia. . . . **KRC**, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "Woolly Bully," Canned Heat, Liberty; "Blue Money," Van Morrison, Warner Bros.; "Do You Remember the Sun," It's a Beautiful Day, Columbia; "Cross My Heart," Tamiko Jones, Metromedia. . . . **WKSU**, Kent State University, Kent, Ohio, **Carl Monday** reporting: "Beginnings," Chicago, Columbia; "Sunlight," Three Dog Night, Dunhill; "Temptation Eyes," Grass Roots, Dunhill; "Paranoid," Black Sabbath, Warner Bros.; "One More Chance," "I'll Be There," Jackson Five, Motown.

WLHA, University of Wisconsin, Madison, **Mark Fresh** reporting: "Damba la," Exuma, Mercury; "'48 DeSoto," Tony Kosinec, Columbia; "Virgin Waters," May Blitz, Paramount; "Celia of the Seals," Donovan, Epic; "Lady Sunshine," Royal Jesters, Bell. . . . **WVNC**, Knox College, Galesburg, Ill., **Bob Fischer** reporting: "Tumbleweed Connection," (LP), Elton John, Uni; "Chicago III," (LP), Chicago, Columbia; "Pearl," (LP), Janis Joplin, Columbia; "John Lennon/Plastic Ono Band," John Lennon, Apple; "Classic Rush," Tom Rush, Columbia. . . . **WEAK**, Michigan State University, East Lansing: "Mama's Pearl," Jackson Five, Motown; "Right On," Rascals, Atlantic; "Revival, Love Is Everywhere," Allman Brothers Band, Capricorn; "Just My Imagination," Temptations, Gordy. . . . **WERC**, University of Toledo, Toledo, Ohio, **Dan Meyers**

reporting: "Start Living," Farquahr, Elektra; "Lady Love," Klowns, RCA; "Amazing Grace," Judy Collins, Elektra; "Rose Garden," Lynn Anderson, Columbia; "For All We Know," Carpenters, A&M.

WEST

KLCC-FM, Lane Community College, Eugene, Ore., **Dave Chance** reporting: "Mr. Bojangles," Nitty Gritty Dirt Band, Liberty; "For All We Know," Carpenters, A&M; "Amazing Grace," Judy Collins, Elektra; "She's a Very Lovely Woman," Linda Ronstadt, Capitol; "Magical Connection," (LP), Gabor Szabo, Blue Thumb. . . . **KPEP**, Pepperdine College, Los Angeles, Calif.: "Whole Lot of Love," CCS, Rak; "Look Out," Sweetwater, Reprise; "Coming Home Again," Scott MacKenzie, Ode '70; "Why," Tiny Tim, Reprise; "Get Down With the People," Buchanan Brothers, Decca. . . . **KBLA**, Cal State at Los Angeles, **Steve Resnick** reporting: "California," Rick Nelson, Decca; "She's a Lady," Tom Jones, Parrot; "Please Mr. Henry," Trials and Tribulations, Vanguard; "Woodstock," Mathew's Southern Comfort, Decca.

CANADA

CHSR, University of New Brunswick: "Mr. Bojangles," Nitty Gritty Dirt Band, London; "Fly Little White Dove Fly," Bells, Polydor; "1900 Yesterday," Liz Damon's Orient Express, MCA; "Where Are We Going," Bobby Bloom, GRT; "Thelme's Aria," Monks and Nuns from Thelme Abbey, London.

Billboard SPECIAL SURVEY For Week Ending 2/20/71

BEST SELLING Soul LP's

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

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	2	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	11	26	28	WE GOT TO LIVE TOGETHER Buddy Miles, Mercury SR 61313	13
2	1	CURTIS Curtis Mayfield, Curtom CRS 8005	20	27	24	BURNING Esther Phillips, Atlantic SD 1565	15
3	3	THIRD ALBUM Jackson 5, Motown MS 718	21	28	27	FLIP WILSON SHOW Little David LD 2000	7
4	4	SUPER BAD James Brown, King KS 1127	4	29	30	BLACK DROPS Charles Earland, Prestige PR 7815	10
5	5	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325	14	30	29	JOHNNIE TAYLOR'S GREATEST HITS Stax STS 2032	12
6	8	CHAPTER TWO Roberta Flack, Atlantic SD 1569	25	31	32	ALL THINGS MUST PASS George Harrison, Apple STCH 639	5
7	7	ABRAXAS Santana, Columbia KC 30130	19	32	34	BAND OF GYPSIES Jimi Hendrix, Buddy Miles & Billy Cox, Capitol SKAO 472	40
8	6	PORTRAIT Fifth Dimension, Bell 6045	19	33	31	LAST POETS Douglas 3	35
9	9	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	13	34	33	NEW WAYS BUT LOVE STAYS Supremes, Motown MS 720	17
10	11	INTO A REAL THING David Porter, Enterprise ENS 1012	14	35	36	CHICAGO III Columbia C2 30110	2
11	10	NOW I'M A WOMAN Nancy Wilson, Capitol ST 451	10	36	38	IN SESSION Chairmen of the Board, Invictus SKAO 7304	14
12	12	STAND BY YOUR MAN Candi Staton, Fame ST 4202	7	37	35	PENDULUM Creedence Clearwater Revival, Fantasy 8410	5
13	15	MELTING POT Booker T & the MG's, Stax STS 2035	6	38	—	PEARL Janis Joplin, Columbia KC 30322	1
14	16	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713	18	39	42	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	45
15	22	5-10-15-20 (25-30 Years of Love) Presidents, Sussex SXBS 7005	8	40	—	PART TIME LOVE Ann Peebles, Hi SHL 32059	1
16	18	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	16	41	41	SPIRIT IN THE DARK Aretha Franklin, Atlantic SD 8265	23
17	13	VERY DIONNE Dionne Warwick, Scepter SPS 587	11	42	44	MARGIE JOSEPH MAKES A NEW IMPRESSION Volt VOS 6012	2
18	14	EVERYTHING IS EVERYTHING Diana Ross, Motown MS 724	13	43	37	BLACK TALK Charles Earland, Prestige PR 7758	38
19	26	OSMONDS MGM SE 4724	2	44	50	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	2
20	20	SEX MACHINE James Brown, King KS 7-1115	21	45	45	BLACK ROCK Bar-Kays, Volt VOS 6011	2
21	17	LIVE ALBUM Grand Funk Railroad, Capitol SWBB 633	11	46	40	TEARS OF A CLOWN Smokey Robinson & the Miracles, Tamla TS 246	7
22	19	TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954	21	47	47	RIGHT ON Last Poets, Juggernaut JUG-ST/LP 8802	2
23	21	THE MAGNIFICENT 7 Supremes & Four Tops, Motown MS 717	17	48	39	POCKETFUL OF MIRACLES Smokey Robinson & the Miracles, Tamla TS 306	17
24	23	WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270	23	49	43	STILL WATERS RUN DEEP Four Tops, Motown MS 704	47
25	25	JERRY BUTLER SINGS ASSORTED SOUNDS BY ASSORTED FRIENDS & RELATIVES Mercury SR 61320	3	50	49	PLUM HAPPY David T. Walker, ZEA ZLP 1000	3

More Than a Poll

• Continued from page 30

2-6 p.m., Al (Al Gee) Germany until midnight, and Gary Byrd from midnight-6 a.m.

The key question facing soul radio today is where are the blacks of tomorrow going to come from. "The big void is in engineering and sales. Not many blacks want to be time salesmen and you can't just put anybody out there. The older air personalities in soul radio, too, don't want to do it. Too many good black people are being grabbed off by the general market stations. It's great for the people, but hard to replace them. Even good black air personalities are difficult to find. The key to good radio is discipline and too many of them want to be 'stars,' while being the kind of star they want to be is a tune-out factor in today's radio."

FEBRUARY 20, 1971, BILLBOARD

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Billboard SPECIAL SURVEY For Week Ending 2/20/71

BEST SELLING Soul Singles

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	2	JODY GOT YOUR GIRL AND GONE ... 7 Johnnie Taylor, Stax 0085 (Groovesville, BMI)	7	26	21	(Don't Worry) IF THERE'S A HELL BELOW WE'RE ALL GOING TO GO ... 13 Curtis Mayfield, Curtom 1955 (Curtom, BMI)	13
2	4	DON'T LET THE GREEN GRASS FOOL YOU ... 5 Wilson Pickett, Atlantic 2781 (Assorted, BMI)	5	27	27	WE'LL HAVE IT MADE ... 4 Spinners, Vip 25060 (Jobete, BMI)	4
3	1	(Do the) PUSH AND PULL (Part I) ... 11 Rufus Thomas, Stax 0079 (East/Memphis, BMI)	11	28	28	WHO'S GONNA TAKE THE WEIGHT ... 5 Kool & the Gang, De-Lite 538 (Delightful/Stephayne, BMI)	5
4	6	GET UP, GET INTO IT, GET INVOLVED 7 James Brown, King 6347 (Cried, BMI)	7	29	33	MY SWEET LORD ... 6 Billy Preston, Apple 1826 (Harrisons, BMI)	6
5	7	MAMA'S PEARL ... 3 Jackson 5, Motown 1177 (Jobete, BMI)	3	30	31	HEAVY MAKES YOU HAPPY ... 7 Staple Singers, Stax 0083 (Unart, BMI)	7
6	3	YOUR TIME TO CRY ... 11 Joe Simon, Spring 108 (Gaucho, BMI)	11	31	25	SOMEBODY'S WATCHING YOU ... 13 Little Sister, Stone Flower 9001 (Daly City, BMI)	13
7	34	JUST MY IMAGINATION ... 2 Temptations, Gordy 7105 (Jobete, BMI)	2	32	37	DON'T MAKE ME PAY FOR HIS MISTAKE ... 2 Z. Z. Hill, Hill 222 (Respect, BMI)	2
8	9	YOU'RE A BIG GIRL NOW ... 8 Stylists, Avco Embassy 4555 (Avemb/Sharsnock, BMI)	8	33	—	WHAT'S GOING ON ... 1 Marvin Gaye, Tamla 54201 (Jobete, BMI)	1
9	14	ONE BAD APPLE ... 3 Osmonds, MGM 14193 (Fame, BMI)	3	34	36	I NEED YOU ... 4 Friends of Distinction, RCA 74-0416 (Golden Banana, BMI)	4
10	17	I LOVE YOU FOR ALL SEASONS ... 8 Fuzz, Calla 174 (Tamf & Ferncliff, BMI)	8	35	38	I'M STILL HERE ... 12 Notations, Twinight 141 (Midday, BMI)	12
11	11	HE CALLED ME BABY ... 8 Candi Staton, Fame 1476 (Central Songs, BMI)	8	36	—	DO ME RIGHT ... 1 Detroit Emeralds, Westbound 172 (Bridgeport, BMI)	1
12	5	IF I WERE YOUR WOMAN ... 13 Gladys Knight & the Pips, Soul 35078 (Jobete, BMI)	13	37	29	THERE IT GOES AGAIN ... 11 Barbara & the Uniques, Arden 3001 (Jalynne, BMI)	11
13	8	GROOVE ME ... 20 King Floyd, Chimneyville 435 (Malaco/Roffignac, BMI)	20	38	41	TRIANGLE OF LOVE (Hey Diddle Diddle) ... 3 Presidents, Sussex 212 (Interior/McCoy, BMI)	3
14	15	PRECIOUS PRECIOUS ... 12 Jackie Moore, Atlantic 2681 (Cotillion, BMI)	12	39	39	CONFESSIN' A FEELING ... 4 Tony Owens, Cotillion 44103 (Soul Sound, BMI)	4
15	10	REMEMBER ME ... 7 Diana Ross, Motown 1176 (Jobete, BMI)	7	40	40	MY CONSCIENCE ... 6 Love-Lites, Lovelite 01 (Master Key, BMI)	6
16	18	FREEDOM ... 9 Isley Brothers, T-Neck 927 (Triple Three, BMI)	9	41	43	DIDN'T IT LOOK SO EASY ... 2 Stairsteps, Buddah 213 (Sleeping Sun/Kama Sutra, BMI)	2
17	23	JUST SEVEN NUMBERS ... 4 Four Tops, Motown 1175 (Jobete, BMI)	4	42	42	STRETCH YOUR RUBBER BAND ... 3 Meters, Josie 1026 (Rhineland, BMI)	3
18	22	GOD BLESS WHOEVER SENT YOU ... 8 Originals, Soul 35079 (Jobete, BMI)	8	43	26	SHOES ... 9 Brook Benton with the Dixie Flyers, Cotillion 44093 (Cotillion/Muscle Shoals, BMI)	9
19	20	YOU'RE THE ONE ... 6 Three Degrees, Roulette 7097 (Stone Flower, BMI)	6	44	44	WHOLE LOTTA LOVE ... 3 King Curtis, Atco 6779 (Superhype, ASCAP)	3
20	16	THIS LOVE IS REAL ... 11 Jackie Wilson, Brunswick 55443 (Julio-Brian/Jadan, BMI)	11	45	—	AIN'T GOT TIME ... 1 Impressions, Curtom 1957 (Curtom, BMI)	1
21	12	STOP THE WAR NOW ... 9 Edwin Starr, Gordy 7104 (Jobete, BMI)	9	46	—	COLD NIGHT IN GEORGIA ... 1 Dee Dee Warwick, Atco 6796 (Cotillion, BMI)	1
22	19	I'M SO PROUD ... 10 Main Ingredient, RCA 74-0401 (Curtom, BMI)	10	47	—	CHAIRMAN OF THE BOARD ... 1 Chairmen of the Board, Invictus 9086 (Gold Forever, BMI)	1
23	24	TOO MANY LOVERS ... 6 Shack, Volt 4051 (East/Memphis, BMI)	6	48	—	SOMEDAY ... 1 Lost Generation, Brunswick 55445 (Julio-Brian, BMI)	1
24	32	GET YOUR LIE STRAIGHT ... 3 Bill Coday, Crajon 48204 (Ardene, BMI)	3	49	—	STOP THE WORLD AND LET ME OFF ... 1 Flaming Ember, Hot Wax 7010 (Gold Forever, BMI)	1
25	13	ONE LESS BELL TO ANSWER ... 13 Fifth Dimension, Bell 940 (Blue Seas/Jac, ASCAP)	13	50	50	GO ON FOOL ... 2 Marion Black, Avco Embassy 4559 (Danmo, BMI)	2

Vox Jox

• Continued from page 34

tive Turntable, the world's first blue-eyed soul air personality—**Red Schwartz**—is now heading up record promotion at Musicor Records; he'd been with Roulette Records. If you ever need any Musicor Records, call him at 212-581-4680.

★ ★ ★

Bill Colman, who recently left WLIX in Islip, N.Y., as program director, has joined WGLI in Babylon, N.Y., and will be doing the noon-3 p.m. show. . . . **Dave Morgan**, program director of KSTN in Stockton, Calif., writes: "Former afternoon man **Marque Skott** has left to take up residence at KDON in Salinas, Calif. Our new lineup is **Tony West** 6-9 a.m., myself? 9-noon, **Jay Stone** noon-4 p.m., **Barry Shane** 4-8 p.m. and **Chuck Baker** 8 p.m.-1 a.m. Weekender **Mike Kasady** is filling in the all-night slot, but I need a regular that can cut some heavy production and follow a Drake format as well as be personable."

★ ★ ★

Jack Rodgers was previously at WQIK in Jacksonville, Fla., not WVOJ, as I'd thought. Anyway, now he's music director and 10

a.m.-3 p.m. air personality on WUBE, Cincinnati. . . . **Jay Jackson**, after a 10-year vacation from radio, is now with KSDR in Watertown, S.D., and says: "We believe we have a great country sound developing here and that it would develop a lot faster if we had service from Mercury and MGM Records. Our lineup includes **Ken Curry**, **Don Elmer Benson**, **Lee Kirkegaard** and myself."

★ ★ ★

Douglas Cole, former program director of WTRY in Troy, N.Y., has been named assistant station manager of WABY in Albany. **Paul Flannagan**, long-time area personality, has joined WABY and will do the 9 a.m.-1 p.m. show. . . . **Jack Roth**, head of KONO in San Antonio, is not going to buy the signal and transmitter of WOAI in San Antonio after all. . . . **KCOR-FM** in San Antonio has changed its call letters to **KQXT-FM**, according to station manager **Nathan Safir**. One of the reasons is to show the difference in programming between **KCOR**, which is Spanish language, and the old **KCOR-FM**, which is English language.

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SOLOMON BURKE'S

NEW HIT

"THE ELECTRONIC MAGNETISM

(That's Heavy, Baby)"

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IS ON



MGM RECORDS

Campus Dates

• Continued from page 28

(20); and the State University of New York at Canton, Sunday (21).

The **Butterfly Blues Band**, Elektra Records artists perform at Curry College, Milton, Mass., Friday (19); Franklin Pierce College, Ridge, N.Y., Saturday (20) and Brandeis University, Waltham, Mass., Sunday (21).

Happy and Artie Traum, Capitol Records artists, appear with **Seatrains**, Capitol artists, at Carnegie Mellon University, Pittsburgh, Pa., Saturday (20). **Seatrains** also ap-

pears at St. Bonaventure, Olean, N.Y., Friday (19).

Gordon Lightfoot, Warner Bros. artist, appears at Gordon College, Wenham, Mass., Friday (19); Syracuse University, Syracuse, N.Y., Saturday (20); and Fitchburg College, Fitchburg, Mass., Sunday (21). Stereo Dimension Records group **Steel River** appears at the University of Ohio, Athens, with Dunhill Records' **Steppenwolf** Saturday (20).

Rare Earth, Rare Earth Records group, and **Sha Na Na**, on Buddah Records, perform at Bowling Green University, Bowling Green, Ohio, Sunday (21). **Poco**, Epic recording artists, perform at Queens College, Flushing, N.Y., Friday (19). **Sweetwater**, recording on the Reprise label, appears at the University of San Diego, San Diego, Calif., Friday (19).

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FEBRUARY 20, 1971, BILLBOARD



Classical Music

Theater Reopening Salutes Fetes on Eastman 50th Yr

ROCHESTER, N.Y.—The celebration of the 50th anniversary of the Eastman School of Music will officially begin in late November with the reopening of the completely renovated Eastman Theater. Activities, which will include the creation and performance of several new works and in-depth explorations of the analytical, educational and administrative aspects of today's musical life, will run through spring, 1971.

Watts Puts on Solo Voltage

NEW YORK—Andre Watts was at his pianistic best as soloist in Rachmaninoff's "Piano Concerto No. 3" with Antal Dorati and the Washington National Symphony at Philharmonic Hall, Feb. 7.

Watts, who has recorded the concerto with Seiji Ozawa and the New York Philharmonic for Columbia, attacked the work with aplomb for stunning effect. Dorati has recorded with pianist Byron Janis and the London Symphony for Mercury. He was boosted in a program ad by London Records, while Columbia plugged Watts.

The orchestra also sounded fine in Kodaly's "Dances of Galanta" and Dvorak's "Symphony No. 6."

FRED KIRBY

Plans call for the full proceedings to be documented on recordings, videotape and publication where possible. North American composers whose work will be premiered include David Dia-

New Directory on Sets, Costumes, Producers Out

NEW YORK—A dual directory covering operatic sets and costumes for rent, and American opera producing organizations has been published by the Central Opera Service of the Metropolitan Opera, Lincoln Center, New York.

The set and costume section contains information on 236 operas, while the list of producing organizations consists of 993 companies and workshops active in the U.S. and Canada in the last three years. It is followed by four appendices, which offer a detailed picture of opera in America during the last three years.

Central Opera Service was established in 1954 by the Metropolitan Opera National Council as an information center for all opera companies and workshops in the U.S. Mid-winter issues of its bulletin are devoted to surveys, which have resulted in directories of foreign contemporary operas, American contemporary operas, American premieres and English Opera Translations.

mond, Howard Hanson, Jack End, Peter Mennin, Oliver Nelson, Gunther Schuller, William Schuman and Alec Wilder plus Eastman faculty members Samuel Adler, Wayne Barlow, Warren Benson, Robert Gauldin and Verne Reynolds.

Other composers who will visit
(Continued on page 51)

Cleveland Gives Fine Program

NEW YORK—Even without baritone Dietrich Fischer-Dieskau, the Cleveland Orchestra managed a hefty program of three conservative composers' music on Feb. 8. Hindemith's "Concert Music for String Orchestra and Brass Instruments" doesn't go in for any 12-tone or serial technique. Difficult to perform, with its characteristic Hindemith polytonality and poly-rhythms, the work remained lucid.

In place of Mozart's selected arias for Fischer-Dieskau was his "Symphony No. 34," in which the orchestra, under the expert direction of Rafael Kubelik, a Deutsche Grammophon artist, spun a fine silk fabric of this delicate symphony. There was breath, a European sheen in the tone and fibre of the working instruments. Each musical line came across at once with gusto and subtlety, and marvelous phrasing. Brahms' "Symphony No. 2" completed the program.

CHRIS GARTEN



ARTUR RUBINSTEIN, center, is flanked by impresario Sol Hurok, left, and Julian Goodman, president of NBC, Inc., at a recent 84th birthday celebration for the pianist given by RCA Records at New York's Cote Basque.

'Die Frau' Rings Out With Boehm, Cast

NEW YORK—The masterful conducting of Karl Boehm, a foremost Richard Strauss expert, an outstanding production and a dependable group of principals, especially on the distaff side, contributed to a stunning performance of "Die Frau ohne Schatten" at the Metropolitan Opera Feb. 6.

The success of "Die Frau" is one of the wonders of the new Met and one of Rudolf Bing's brightest accomplishments as the company's general manager. Boehm, who has recorded the opera for London, was aided by the Empress of Leonie Rysanek, who also is featured on the Lon-

don set, the excellent nurse of Irene Dalis, and the effective Dyer's wife of Inge Borkh.

Miss Borkh, who sings the role in Deutsche Grammophon's version of the opera, the only other one in the catalog, sounded a bit edgy on top, but her interpretation was superb. It's good to have this veteran artist back with the company. She also has recorded for London, while Miss Rysanek also appears on RCA, Seraphim, and Richmond, and Miss Dalis has recorded for Philips.

Walter Berry, one of the most active of recording artists, was brilliant as Barak, one of his
(Continued on page 51)

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Jukebox programming

Fla. Jukebox Programmers Carry 2,500 Disks on Vans

By SARA LANE

WEST PALM BEACH, Fla.—Florida Music Co. here maintains a library of over 450,000 recordings and its route trucks each stock upwards of 2,500 library oldies and new releases providing a vast amount of jukebox programming material right at the doorstep of the location.

Outlining a comprehensive approach to jukebox programming, vice president Gleason Stambaugh said some of the library numbers go back to the dawn of the 45 r.p.m. Although the firm discarded 78's dating back to its founding in 1929, the company maintains lists of old recordings as reference material, he said. "We're an old-fashioned company," he offered, in describing how the programming is accomplished for the firm's 280 locations in the primarily tourist-oriented region here.

In record purchasing for jukeboxes "everything is involved," Stambaugh claimed—from listening to various radio stations, consulting business paper charts, heeding advice and requests from jukebox location owners to listening to the few promotional record releases which dribble into the firm.

The four men in the music department, three route managers, and Jim Cline, general manager, get together weekly to decide what records are to be bought. Well-known artists are ordered heavily. Records of lesser known or less familiar artists are usually purchased a few at a time; then if the song goes fairly well, the route men subsequently cover all locations with it.

"We ask the owners of locations and their employees for requests each week, they usually have at least three or four. Our men read the record play meter to see which record is getting the most play. If it is making money for the box, we leave it on indefinitely."

Stambaugh said: "Ordinarily, the records getting the least amount of play are taken off. We remove the title strips and show them to the manager. Usually he agrees that these need replacing. Sometimes, though, he'll object saying, the man who plays it is away for a couple of weeks in the islands fishing, but will be back and that

he wants that song on for him. In this case, we always concede to the manager's request. After all, he knows his customers and their likes."

Florida Music does not preprogram its locations in the shop but carries in trucks the newer records as well as some of the older ones. Those have been categorized as rhythm and blues, pop, teen-age and "hillbilly" (country).

"Most locations stick to those four categories," Stambaugh explained. "Sometimes they'll request a maverick or one that doesn't seem entirely suited to their needs. Last week, for instance, a plush lounge which had been playing pop music for a Charley Pride record."

Whenever a route man wants to place an older record, one popular a few years back, he goes to the mammoth room where records are stored and makes his selection.

"Lots of times, location owners aren't quite sure what they want and our route man will bring out a two or three-year-old record. You'd be surprised how delighted the owner is—and he says his customers are equally pleased—at hearing a familiar tune. And these are not always what are termed "oldies."

Florida Music also has record books that go back to 1918. "We don't have the actual records anymore since we did away with all the 78's, but by keeping the books, we can look up what was recorded by whom and in what year and the books serve as a fantastic reference library."

"We pull out the 'Hot 100' charts each week from Billboard. Yes," Stambaugh grinned, "we have a pretty big stack of them! We also clip the end of the year top 10 selections for records and artists. We have almost as many papers as we do records."

Records are filed under title in a card filing system. Each card carries specific information: artist, label, manufacturer's number, date record was received by Florida Music and the amount received from the distributor.

Records are purchased weekly by phone from every available source: distributors, one-stops, (Continued on page 40)

Categorized Jukebox Titles Add to Appeal of Programs

PEORIA, Ill. — Restructuring the programming rack of a jukebox can achieve dramatic results, according to Bill Bush, program manager, Les Montooth Phonograph Service here. Bush offers one example of how the appeal of a jukebox program can be enhanced.

"Mr. Montooth and I were changing the jukebox in a location, and in line with a general upgrading of all our title strip racks, we completely revamped the selections that had been on the older jukebox."

"The owner of the location was off somewhere and was unaware that we didn't add one new record. When he returned, he remarked that the records on the new jukebox were certainly better than the ones on the old machine."

Bush said this is not the first time such a circumstance has occurred. Montooth, head of Music Operators of America, related a similar occurrence while speaking in Minnesota recently.

Bush believes people scan the jukebox title strip rack left to right. Therefore, he categorizes popular titles on the left, country next, soul and then oldies. It was this kind of a switch of categories that fooled the location owner

'What's Playing?'

Oldies Spur Jukeboxes

By GEORGE KNEMEYER

LOS ANGELES — Oldies are beginning to play a more vital role in the programming of jukeboxes. More and more oldie titles are showing up in "What's Playing," Billboard's weekly sampling of top locations around the U.S.

Most of the oldies tend to be by major names in the various portions of the music industry, such as Ray Price and Charley Pride in country, Creedence Clearwater Revival and Bobby Sherman in teen and young adult locations.

"What's Playing" still continues to show that life on jukeboxes can be considerably longer than life on the charts. In the Feb. 6 issue, Wayne Hesch of A.H. Entertainers in Arlington Heights, Ill., reported that "Does Anybody Really Know What Time It Is?" by Chicago is still one of his good players, even after a chart absence of two weeks. Even more drastic was a report from John E. Oliver of Mammoth Amusement Co.,



JIM CLINE, programming general manager, Florida Music Co.

NEW FORMAT

S.C. Jukebox Show

COLUMBIA, S.C.—A faster-paced talent show is being organized for the annual South Carolina Coin Operators Association convention here Feb. 20-21 at the Columbia Sheraton Inn. Business speakers invited include Fred Granger, executive vice president, Music Operators of America, and Sol Handwerker, MGM Records. Handwerker, in the midst of a new jukebox programming campaign, was not sure at press time that he could appear.

Inc., Montgomery, W. Va. "Thank God and Greyhound" by Roy Clark was his best playing song, and has been off the charts six weeks.

The two biggest crossover records have been "Rose Garden" by Lynn Anderson and "For the Good Times" by Ray Price. Both records started on the country locations, but soon spread to adult and teen spots. Martin Hernstan of Lincoln Vending in Brooklyn said the "My Sweet Lord" by ex-Beatle George Harrison is getting good play in his soul locations.

Some operators are jumping on records quick, thus helping to break the record. One of the big records recently for Missouri Valley Amusement Co. in Lees Summit, Mo., was "Holy Man" by Diane Colby—song never did reach the Billboard "Hot 100" charts.

John Tartaglia, Tartaglia Brothers, Inc., Port Chester, N.Y., moved quickly on "Cheryl Moana Maria" by John Rowles, and it became a best playing record for him while still entrenched in the bottom portion of the Hot 100.

Houston One-Stop Gears for Shift to Varied Programming

HOUSTON, Tex.—Marge McIntyre, manager of Central Sales' one-stop phonograph record division, reports that the past six months has seen a decided shift to greater variety in taste among the area's jukebox programmers. She notes a discernible crack in the monopoly that country music has traditionally exerted in the area's jukebox locations.

Locations, she says, are demanding greater variety in their musical fare. Particularly noticeable

Labels' Oldies Lists Growing But Data Lags

By EARL PAIGE

PITTSBURGH—The release of six Epic oldie singles brings the total number of such titles made available in the past 12 weeks to 142, or 71 recordings, according to Star Title Strip Co. listings. "There may be more, but we have a problem obtaining information from labels," said Star Title's manager Norman Morgan. He thinks there is an increase in oldie releases.

"Many record companies don't realize how fast we must have information in order to start production on title strips. We have constant correspondence with record companies, but people leave and files are thrown out and somehow the information flow to Star Title Strip stops."

He said there is no set pattern on oldie releases. "I can understand this, because it must be an involved process to recouple past hits and press these special 'Memory Lane' series or whatever name the companies are using for oldies."

With most major labels, he said, (Continued on page 42)

has been the pickup in requests from adult spots for music with a solid beat.

"They're not deserting country music by any means. And neither is soul or easy listening music taking over," she adds. "But a lot of routes now are being covered with items like 'Knock Three Times' that not too far back would only put on numbers with a definite country flavor. Locations that wouldn't consider the new teen and soul releases are now asking for them."

Miss McIntire does the complete programming job for a good share of the one-stop's jukebox accounts. She has earned their confidence and many have an "open to buy" agreement with her. She makes the selections and ships these operators on a regular basis what she feels is a practical package of the new releases.

According to her, radio listening is not necessarily the key to effective programming. "I do it mainly by studying the location requests turned in to me by operators and I spend a lot of time reading business paper charts. I seldom listen to radio—at least not to keep in touch with the new records that are played."

"I feel that the charts are based on the experience of retailers from all over the country and can provide more practical guidance for me."

Numbers currently in demand for jukebox programming in this area, she says, include: Sammi Smith's, "Help Me Make It Through the Night," Conway Twitty and Loretta Lynn's "After the Fire Is Gone," and "Where Is My Castle?" by Connie Smith.

MGM Jukebox Drive Launched

RICHMOND, Va. — MGM Records' new jukebox programming campaign is under way here. Several thousand fan photos of the Osmonds are being distributed by Hy Lesnick's Richmond Amusement Co.

The photos are distributed at jukebox locations such as taverns, restaurants and so forth. The back of the photo plugs "One Bad Apple," the Osmonds' hit. Handwerker announced his program at the recent state convention of jukebox operators here.

Juke Label Int'l Tie, Wurlitzer Deal

RICHMOND, Ind.—Juke Record Co. owner and recording artist Tommy Willis is now working out another export program in Japan, he said.

The series of packs for Wurlitzer are designed for the firm's Burgundy and Golden Bar, a feature where the patron punches a button to hear the "A" side of six pre-selected numbers. The first set consists of the Tommy Willis Band's versions of "St. Louis Blues," "Sentimental Journey," "Beer Barrel Polka/Tin Roof Blues/Sugar Blues," "Pennsylvania Polka," "High and Mighty," "Cryin' Time/There, I've Said It Again." Ten title strips are included in each pack. All sides are under three minutes and some run as low as 2:15 minutes.

Willis' latest medley releases are his own band's "Together Again/You Win Again" backed with a single he wrote using brass and vibes, "Sweet Soul," and a

Juke Record product in Canada and Alaska. Willis is now working out another export program in Japan, he said.

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medley by Piano Dumpy Rice. Rice's medley consists of two Hank Williams' songs, "Cheatin' Heart/Half As Much," backed with a single entitled "Movin'."

The Canadian deal involves recordings by Willis, Rice and organist Billy Smith.

Willis said he is cutting down this year on the number of releases and expects to produce eight recordings instead of 15, as in 1970. He said: "I feel this is in line with the economic conditions, and that, moreover, we can work the numbers better if there are less."

Willis personally calls on about 70 one-stops over a three-month period. Another sales representative calls on a much greater number of one-stops.

Juke Records will also produce two Little LP's (7-in. albums) during the year, featuring the Tommy (Continued on page 42)

Jukebox programming

Fla. Jukebox Programmers Carry 2,500 Disks on Vans

• Continued from page 39

Mexico, England and Puerto Rico. "Since we service about 30 migrant farm labor camps in Palm Beach County, we utilize many Spanish records." (Most of the migrants are Spanish-speaking.)

Spanish records are not nearly so difficult to find as singles of progressive jazz or spiritual records, in demand in several locations. "I wish record companies would put out more jazz singles. Most of the really good jazz is on LP's and of no use to a jukebox programmer," Stambaugh commented.

Jim Cline feels that the number one, two and three top records named in the trade charts "just don't jive with what our customers want." He admitted, though, that

the top records were an indication of what was being played on a national scale. "But they rarely reflect what's number one, two and three here in Palm Beach."

Cline, who has been with the company for ten years, said that The Osman Brothers "One Bad Apple" is getting consistent play in all but a very few locations, "routes, which is surprising."

"Rainin' In My Heart" by Hank Williams is being requested by pop locations as well as country stops.

"Anything by Creedence Clearwater Revival goes extremely well in all but a very few locations," he said. "A couple of old ones still getting good play are 'Yakety Sax' by Boots Randolph (for the 35-year-up age group) and Ray Charles' 'I Can't Stop Loving You.'"

Coming Events

Feb. 17—Florida Amusement and Music Association District 3 meeting, Orlando, Fla.

Feb. 20-21—South Carolina Coin Operators Association, Inc. 8th annual convention, Columbia Sheraton Inn, Columbia, S. C.

March 12-13 — Alabama Automatic Merchandising Council and Mississippi Vending Association joint meeting, Grand Hotel, Point Clear, Ala.

March 19-21—National Automatic Merchandising Association, Western Convention, Anaheim Convention Center, Anaheim, Calif.

April 2-3—Indiana Vending Council meeting, Hospitality Inn, Indianapolis, Ind.

April 10—Illinois Coin Machine Operators Association Board of Directors, Holiday Inn East, Springfield, Ill.

April 22-25—Georgia Automatic Merchandising Council meeting, Savannah Inn and Country Club, Savannah, Ga.

April 23-24—Kentucky Automatic Merchandising Council meeting, Executive Inn, Louisville, Ky.

(Continued on page 42)



LEROY DAVIDSON, his wife Millie and manager Harold Hassler are pictured here in a typical pose as they listen to a new single. The long-established one-stop firm has branch operations in Omaha, Neb., and Wichita, Kan. In the photo at right, the young lady is listening to records at a special audition point where jukebox programmers test new releases.

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What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Alton, Ill.; Teen Location

Harry Schaffner,
operator;
Helen Franklin,
programmer;
Schaffner
Music Co.



Current releases:

"One Bad Apple," the Osmonds, MGM 14193;
"For All We Know," Carpenters, A&M 1243;
"Knock Three Times," Dawn, Bell 938.

Oldies:

"96 Tears," the Mysterians;
"Close to You," Carpenters.

Baton Rouge, La.; Soul Location

Robert Rooney,
operator;
Joyce Ashford,
programmer;
State
Novelty Co.



Current releases:

"Jody Got Your Girl and Gone," Johnnie Taylor, Stax 0085;
"Precious, Precious," Jackie Moore, Atlantic 2681;
"Don't Make Me Pay for His Mistakes," Z.Z. Hill, Hill 1222.

Oldies:

"Groove Me," King Floyd;
"Ain't That Loving You?," Luther Ingram.

Carlinville, Ill.; Teen Location

Fern Perardi,
programmer,
Al's Vending



Current releases:

"It's Impossible," Perry Como, RCA Victor 0387;
"Knock Three Times," Dawn, Bell 938;
"Rose Garden," Lynn Anderson, Columbia 45252;
"Rainin' in My Heart," Hank Williams Jr., MGM 14149.

Greenville, S. C.; Teen Location

Fred Collins, Jr.,
operator;
Sanford Bard,
programmer;
Collins
Music Co.



Current releases:

"One Man's Leftovers Is Another Man's Feast," 100 Proof, Hot Wax 7009;
"Amos Moses," Jerry Reed, RCA Victor 9904;
"She's a Lady," Tom Jones, Parrot 40058;
"Knock Three Times," Dawn, Bell 938.

Indianapolis, Ind.; Soul Location

Larry Geddes,
programmer,
Lew Jones
Music Co.



Current releases:

"One Bad Apple," Osmonds, MGM 14193;
"The Look of Love," Isaac Hayes, Enterprise 9028;
"Peace Is Going to Come," Five Stair-steps, Buddah 213;
"Who's Gonna Take the Weight?," Kool and the Gang, De-Lite 538.

Oldies:

"War," Edwin Starr;
"Ain't No Mountain High Enough," Diana Ross.

Manhattan, Kan.; Teen Location

Judy Weidner,
Bird Music Co.



Current releases:

"I Hear You Knocking," Dave Edmonds, MAM 3601;
"Mr. Bojangles," Nitty Gritty Dirt Band, Liberty 56917;
"Have You Ever Seen the Rain?," Creedence Clearwater Revival, Fantasy 655.

Oldies:

"In-A-Gadda-Da-Vida," Iron Butterfly;
"American Woman," Guess Who.

Osceola, Iowa; Country Location

Jack Jeffreys,
programmer,
Jeffrey's
Amusement Co.



Current releases:

"Rose Garden," Lynn Anderson, Columbia 45252;
"15 Beers Ago," Ben Colder, MGM 14209;
"Here Come the Elephants," Johnny Bond, Starday 9143.

Oldies:

"Understand Your Man," Johnny Cash;
"My Heart Skips a Beat," Buck Owens.

Peoria, Ill.; Adult Location

Bill Bush,
programmer,
Les Montooth
Phonograph
Service



Current releases:

"She's a Lady," Tom Jones, Parrot 40058;
"Ramblin' Rose," Brad Swanson, Thunderbird 538;
"In a Little Spanish Town," Tarragano, Kapp 101;
"Watching Scotty Grow," Bobby Goldsboro, UA 50727.

Roswell, N. M.; Country Location

Charles Ely,
programmer,
Ginsberg
Music Co.



Current releases:

"Flesh & Blood," Johnny Cash, Columbia 45269;
"Help Me Make It Through the Night," Sammi Smith, Mega 0015;
"Where Is My Castle?," Connie Smith, RCA Victor 9938.

Oldies:

"Make the World Go Away," Eddy Arnold, RCA Victor 8679;
"Walk on By," Leroy Van Dyke, Mercury 71834.

Wisconsin Rapids, Wis.; Young Adult Location

Morgan
Metcalf, Jr.,
programmer,
Rapids Coin
Machine Service



Current releases:

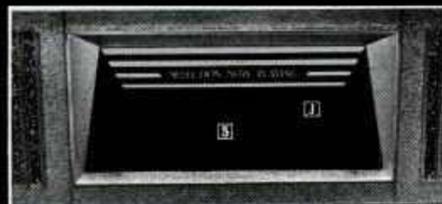
"Knock Three Times," Dawn, Bell 938;
"I Hear You Knocking," Dave Edmonds, MAM 3601;
"Mr. Bojangles," Nitty Gritty Dirt Band, Liberty 56197;
"Raindrops Keep Fallin' on My Head," B. J. Thomas;
"Get Ready," Rare Earth.

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Categorized Jukebox Titles Add to Appeal of Programs

• Continued from page 39

other recent Jones' records. He believes this stimulates additional play.

Cross-over records such as "Rose Garden," do present somewhat of a problem in categorization.

Bush explained that he uses Sterling title strips which have various colors for each music categorization. "Rose Garden" would have a green title strip because of its original country flavoring. "I will spot 'Rose Garden' as close

to the popular tier on the rack as possible, and high up so it will be noticed."

Bush believes that when people must take an unusual amount of time to find what they want to play on a jukebox it prevents others from coming to the jukebox to make selections and thus hurts business.

"I realize that the kind of careful programming we do requires a lot of time, but I tell our routemen to start the restructuring on one service visit and just continue. After a few weeks, the entire title rack is restructured."

Coin Machine World



SAM L. LONDON, president of S.L. London Music Co., Inc., Milwaukee, died February 4 in St. Croix, Virgin Islands. He was 65. A coin industry veteran, he was a distributor for Seeburg and other lines. At one time the firm also conducted a distributorship in Florida, but all its operations are now centered in Wisconsin, with Milwaukee headquarters. Survivors include his widow, Betty, residing in the Virgin Islands, and a son, Perry, who manages the distributorship.

★ ★ ★

Humbert Betti Sr., 82, founder of H. Betti & Sons, Inc., Union, N.J., died recently in Lido di Camiore, Lucca, Italy. A veteran in the jukebox industry, he was active until 1954 when his sons took over the business.

Labels' Oldies Lists Growing But Data Lags

• Continued from page 39

Star Title prints strips immediately upon receipt of the information. On other labels, the firm waits for demand to build. "We have our problems, too. Remember, there is a tremendous flow of regular singles each week."

Recent oldie releases included 30 couplings from RCA Victor (Billboard, Jan. 9), 26 from Dunhill (Billboard Jan. 23) and the following:

Epic: Hollies: "Carrie-Anne/He Ain't Heavy, He's My Brother," 2306; Donovan: "Barabajagal (Love Is Hot)/Riki Tiki Tavi," 2307; Bob Luman: "Gettin' Back to Norma/Honky Tonky Man," 2308; Tommy Cash: "Rise and Shine/One Song Away," 2309; David Houston: "I Do My Swinging at Home/Wonders of the Wine," 2310; Bobby Vinton: "No Arms Can Ever Hold Her/Why Don't You Understand?," 2311.

Also, A&M: Joe Cocker: "Delta Lady/With a Little Help From My Friends," 8541; Roulette: Frankie Lyman: "Why Do Fools Fall in Love?/I'm Not a Juvenile," GG 30; Lou Christie: "The Gypsy Cried/Two Faces Have I," GG 6; Tommy James: "Hanky Panky/I Think We're Alone Now," GG 71; "Crimson and Clover/Sweet Cherry Wine," GG 72; "Mony, Mony/Crystal Blue Persuasion," GG 73.

Also, RCA Victor: Charley Pride: "(I'm So) Afraid of Losing You Again/Wings of a Dove," 0841; "All I Have to Offer You Is Me/Kaw-Laga," 0840; Barnaby: Everly Bros.: "When Will I Be Loved?/Be-Bop-A-Lula," 606; "Wake Up Little Susie/Maybe Tomorrow," 612; "This Little Girl of Mine/Should We Tell Him?," 613.

Juke Label Deals

• Continued from page 39

Wills Band and Rice album. He said acceptance of Little LP's by jukebox programmers is about a "50/50 proposition."

Additionally, Wills will perform at the South Carolina Coin Operators Association's annual convention Feb. 20 (see separate story).

Coming Events

• Continued from page 40

April 29-30, May 1-2—Illinois Merchandising Council meeting, Lake Lawn Lodge, Delavan, Wis.

May 14-15—Ohio Automatic Merchandising Association meeting, Pick Fort Hayes Hotel, Columbus, O.

May 14-16—Music Operators of New York Convention, Granite Hotel, Kerkonkson, N.Y.

May 14-15—Tennessee Automatic Merchandising Council meeting, Hilton, Inn, Nashville, Tenn.

May 21-22—Automatic Merchandising Council of New Jersey meeting, Holiday Inn, Atlantic City, N.J.

May 21-22—Wisconsin Automatic Merchandising Council Meeting, Delview Hotel, Lake Delton, Wis.

June 11-12—Minnesota Automatic Mer-

chandising Council meeting, Voyager and Pine Portage, Rutgers, Minn.

June 11-13—New York State Automatic Merchandising Council meeting, Grossinger's Hotel, Grossinger, N.Y.

June 18-20—Pennsylvania Automatic Merchandising Council meeting, Pocano Manor Inn, Pocano Manor, Pa.

Sept. 5-7—California Automatic Vendors Council installation meeting, Palm Springs Hotel, Palm Springs, Calif.

Sept. 17-18—Illinois Coin Machine Operators Association meeting, Wagon Wheel, Rockford, Ill.

Oct. 7-10—California Automatic Vendors Council meeting, Del Monte Hyatt House, Monterey, Calif.

Oct. 15-17—Music Operators of America Exposition, Sherman House, Chicago.

Oct. 15-17—National Automatic Merchandising Association Show, McCormick Place, Chicago.

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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. 1	Wk. 2	Wk. 3	Wk. 4	TITLE, Artist, Label & Number	Weeks On Chart
1	2	4	4	IF YOU COULD READ MY MIND Gordon Lightfoot, Reprise 0973 (Early Morning, ASCAP)	8
2	13	—	—	FOR ALL WE KNOW Carpenters, A&M 1243 (Pamco, BMI)	2
3	3	3	3	Theme From LOVE STORY Henry Mancini, His Orch. and Chorus, RCA Victor 47-9927 (Famous, ASCAP)	10
4	1	1	1	WATCHING SCOTTY GROW Bobby Goldsboro, United Artists 50727 (BnB, BMI)	10
5	5	9	13	AMAZING GRACE Judy Collins, Elektra 45709 (Rocky Mountain National Park, ASCAP)	9
6	4	6	7	1900 YESTERDAY Liz Damon's Orient Express, White Whale 368 (Lamaja, BMI)	9
7	10	33	—	SHE'S A LADY Tom Jones, Parrot 40058 (Spanka, BMI)	3
8	6	11	14	EVERYTHING IS GOOD ABOUT YOU Lettermen, Capitol 3020 (Jobete, BMI)	5
9	7	8	11	I'LL BE HOME Vikki Carr, Columbia 4-45296 (January, BMI)	5
10	12	12	34	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega 615-0015 (Combine, BMI)	5
11	11	13	18	BEAUTIFUL PEOPLE New Seekers, Elektra 45710 (Avco Embassy/Kama Ripa/Amelanie, ASCAP)	8
12	9	10	20	YOUR SONG Elton John, Uni 55265 (James, BMI)	9
13	14	15	—	LOVE STORY (Where Do I Begin) Andy Williams, Columbia 4-45317 (Famous, ASCAP)	3
14	8	7	2	I REALLY DON'T WANT TO KNOW/THERE GOES MY EVERYTHING Elvis Presley, RCA 47-9960 (Hill & Range, BMI/Blue Crest, BMI)	8
15	15	5	5	ROSE GARDEN Lynn Anderson, Columbia 4-45252 (Lowery, BMI)	15
16	16	28	37	BURNING BRIDGES Mike Curb Congregation, MGM 14151 (Hastings, BMI)	7
17	19	21	32	(She's a) VERY LOVELY WOMAN Linda Ronstadt, Capitol 3021 (Thirty Four/La Brea, ASCAP)	5
18	20	23	36	ALL KINDS OF PEOPLE Burt Bacharach, A&M 1241 (Blue Seas/Jac, ASCAP)	4
19	32	—	—	DOESN'T SOMEBODY WANT TO BE WANTED Partridge Family, Bell 963 (Screen Gems-Columbia, BMI)	2
20	17	2	6	KNOCK THREE TIMES Dawn, Bell 938 (Pocketful of Tunes/Saturday, BMI)	13
21	33	—	—	COUNTRY HOME James Taylor, Warner Bros. 7460 (Blackwood/Country Road, BMI)	2
22	25	38	—	WASHINGTON SQUARE/PROUD MARY James Last, Polydor 15017 (Showboat, ASCAP/Jondora, BMI)	3
23	38	—	—	CRIED LIKE A BABY Bobby Sherman, Metromedia 206 (Almo, ASCAP)	2
24	21	22	—	Theme From LOVE STORY Francis Lai with his Orch., Paramount 0064 (Famous, ASCAP)	3
25	28	27	23	MR. BOJANGLES Nitty Gritty Dirt Band, Liberty 56197 (Cotillion/Danel, BMI)	16
26	30	—	—	LIFE Rick Nelson and the Stone Canyon Band, Decca 32779 (Matragun, BMI)	2
27	24	17	17	Medley From SUPERSTAR Assembled Multitude, Atlantic 2780 (Leeds, ASCAP)	7
28	23	16	8	IT'S IMPOSSIBLE Perry Como, RCA 74-0387 (Sunbury, ASCAP)	18
29	18	18	21	SHOES Brook Benton with the Dixie Flyers, Cotillion 44093 (Cotillion/Muscle Shoals, BMI)	8
30	36	39	39	GIVE HIM LOVE Patti Page, Mercury 73162 (Jack & Bill, ASCAP)	6
31	35	36	—	EVERYTHING'S ALL RIGHT Percy Faith, Columbia 4-45297 (Leeds, ASCAP)	3
32	—	—	—	WILD WORLD Gentrys, Sun 1122 (Irving, BMI)	1
33	22	24	28	BEIN' GREEN Frank Sinatra, Reprise 0981 (Jarico, ASCAP)	6
34	34	35	—	KEEP THE CUSTOMER SATISFIED Gary Puckett, Columbia 4-45303 (Charing Cross, BMI)	3
35	39	—	—	MORNING OF OUR LIVES Arkade, Dunhill 4268 (Wingate, ASCAP)	2
36	29	29	15	SINCE I DON'T HAVE YOU Vogues, Reprise 0969 (Southern, ASCAP)	9
37	37	—	—	LOVE IS BLUE/AUTUMN LEAVES Steve & Eydie, RCA Victor 74-0420 (Croma/Morley, ASCAP)	2
38	—	—	—	SWEET MARY Wadsworth Mansion, Sussex 209 (Kama Sutra/Big Hawk, BMI)	1
39	—	—	—	OYE COMO VA Santana, Columbia 4-45330 (Planetary, ASCAP)	1
40	—	—	—	IT WAS A GOOD TIME Eydie Gorme, MGM 14213 (Feist, ASCAP)	1

Country Music

Moran Plugs for Organization as Aid in Tradester Personal Problems

NASHVILLE—Jack Moran, composer-artist with a background in social work and development, has proposed creation of "Row Research," an organization that would deal with the personal problems of those in the music industry here.

Moran, whose best known compositions include "Skip a Rope" and "Mind Your Own Business," wants to build both a consultant staff to lend professional help, and self-help groups, composed exclusively of "Music Row" people, to deal with common problems.

A native Pennsylvanian with degrees in social work, Moran

envisions an ambitious program which will alleviate the "waste" of human talent.

"You've sent flowers to their hospital rooms," Moran said. You've attended their benefit banquets. You've cried unashamed at their funerals. You've walked away slow and said with the rest of us, "What a waste!"

Moran described the helpless feeling as talented employees, friends, brothers "hoist the distress signals: the bottle, the pills, the divorce certificate, the despair."

Moran suggests that each individual, as a member of the "Row," do something to stem the tide of wasted human resources. He

proposes establishing a clearing house for all employment opportunities on the "Row"; creation of a revolving small-loan fund for those temporarily in need; interfaith worship service; creation of a religious fellowship; establishment of a farm for recreation and rehabilitation, and the previously mentioned consultant staff and self-help groups.

List of Steps

Moran has outlined a list of steps to determine the proper course of action. He wants an open meeting of all "Row" people to discuss the results of such a study, and to take appropriate action.

The sociologist-writer suggests that this could be completed within 90 days at a cost of \$5,000 to the "Row" and its friends. Moran, who has five years' experience as a rehabilitation counselor and four years creating and supervising community education projects, is working closely with a group called Committee of Southern Churchmen, whose director is Will D. Campbell. This group originally offered Moran office space in which to function, but this subsequently was destroyed by fire.

Checks for the project (the donations are deductible), should be made to "Row Research," Committee of Southern Churchmen. The address is Box 12044, Nashville, 37212.

Loretta Lynn Fund Setup

LOUISVILLE, Ky. — Establishment of a Loretta Lynn Foundation, with initial funds to come from a massive benefit show, was announced by the Wil-Helm agency of Nashville.

The fund will be for the aid of 104 children, survivors of the recent mine disaster at Hyden, Ky., where 38 men were killed. Miss Lynn, daughter of a coal miner, had an uncle working at the mine when the disaster occurred.

With the cooperation of Kentucky Gov. Louis Nunn, the foundation was established. Plans for the benefit then were laid. The event, to be held March 1, will take place at the Fair Ground Coliseum here. The show is scheduled to begin at 7, and will continue on into the night, depending upon the number of artists taking part.

Among those already scheduled

for the bill are the Osborne Brothers, who are natives of Hyden, Ky., and also have relatives in the mines. Others who have agreed to take part are Conway Twitty, the Wilburn Brothers, Charlie Louvin, Webb Pierce, Roy Acuff, Bill Monroe, Del Reeves, Tom T. Hall, Mel Tillis, Peggy Sue, Sonny Wright, Jay Lee Webb, Crystal Gale, George Morgan, Billy Grammer, Grandpa Jones, Jim & Jesse, Ray Pillow, Wendy Bagwell, George Wallace Jr., Carl Phillips, Tompall and the Glaser Brothers and Connie Smith.

The list is expected to swell as word gets around. The artists will issue pleas to send donations to the Loretta Lynn Foundation, Louisville Trust Co., P.O. Box 1100, Louisville.

All arrangements are being handled by Larry Hart, of the Wil-Helm Agency.

ASCAP Office Realignment

NASHVILLE — ASCAP executive director for the Southern Regional office, Ed Shea, has announced a "reconstruction" of his staff in the interests of efficiency and economy.

Gone is Troy Shondell, former associate director of the Southern office. Moved up to replace him is Gerry Wood, who had been director of writer-publisher and media relations for the firm. Charlie Monk, veteran country disk jockey and program director, was named assistant director. Monk most recently was associated with WMTS, Murfreesboro, the station owned by Mary Reeves and managed by Tom Perryman.

Wood, formerly associated with Vanderbilt University, joined ASCAP last year. Monk, among other duties, operated a remote broadcast daily from this city's "Music Row."

Nashville Scene

Buck Owens has been scheduled to tour Europe in May. Also, along to entertain, are Susan Raye, Buddy Alan and the Buckaroos with Don Rich. The tour will cover Ireland, England, Sweden, Denmark, Norway, Germany and Holland. . . . Johnny Bond has returned to the West Coast from Nashville after completing session work for his LP, "Here Come the Elephants." . . . Monument's Ray Pennington and his wife are parents of a new baby girl, Julie Rae. . . . John D. Loudermilk hasn't changed a bit. He married the former Susan Chollette, a Cajun beauty, and sent invitations out two days later. John and his bride now will make their home in Baton Rouge.

Jim Ed Brown, after a busy taping schedule in the middle of February, covers much of the

south and midwest on a busy swing. His recording of "Morning" has skyrocketed him back to the top. . . . The Blue Boys have cut their first album for the Rice label. . . . Rick Key and Ron Holt have rejoined the Nashville office of Key Talent. . . . Preliminary nomination ballots to select candidates in 23 categories of competition for the sixth an-

(Continued on page 46)

WNOV Opens Play Door to All Artists

YORK, Pa.—An "open door" policy to all artists in the recording field has been announced by Phil Gardner, program director of WNOV here.

"If it deserves airplay, fits our sound, and if there is room on the playlist for it, we'll play it," Gardner said. "There are so many talented artists who never have a chance," he noted. "They don't know the right people to gain exposure, or have the necessary money to buy promotion."

Gardner contends that one of the biggest records of 1970 in the York area was a thing called "Last Call" by Ray Montague on the Rolando label. He suggested that the record did poorly nationally "because nobody'd give it a chance." He charged that program directors are too busy trying to program all the "big" labels.

He said WNOV now makes ex-

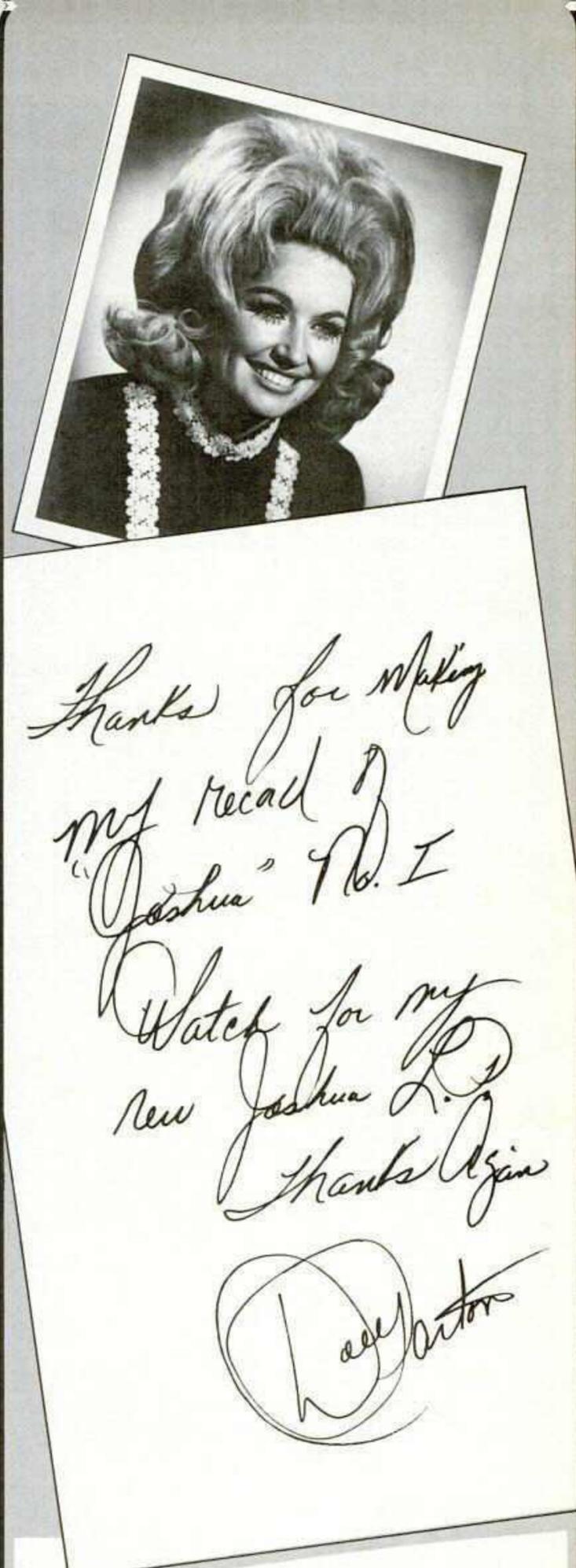
posure possible to any label, "though somebody's got to be behind the record to carry the promotion and sales from there. Gardner said his personal crusade is designed to "save would-be stars" and to promote the station's sound. "To get the maximum audience . . . you've got to care most about your over-all musical sound . . . and worry less about the national music charts, and all the big names," he said.

He said that if "you are concerned about your music, you won't play everything the big boys ship down the pike." Gardner said that to maintain his "modern" sound, he will go to pop records at times "in order to provide the over-all sound he tries to maintain." Tearing into some country tunes, he said "all you hear about is drinking away the blues and getting divorced."



TOMMY OVERSTREET, left, and Sam Cammarata of Houston go over reports after signing management contract.

FEBRUARY 20, 1971, BILLBOARD



Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 2-6-71

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	2	JOSHUA Dolly Parton, RCA Victor 47-9928 (Owepar, BMI)	9
2	1	FRESH & P... ..	

THE COUNTRY SINGLES CHART

FEBRUARY 6, 1971

THIS WK.	LAST WK.	TITLE	ARTIST	WKS. ON CHART
1	2	JOSHUA	DOLLY PARTON—RCA 47-9928	9

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about his latest
hit single!

JOHNNY DUNCAN



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Something
about a
Lady"

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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 2/20/71

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega 615-0015 (Combine, BMI)	10
2	10	A WOMAN ALWAYS KNOWS David Houston, Epic 5-10696 (Algee, BMI)	7
3	6	PROMISED LAND Freddie Weller, Columbia 4-45276 (Arc, BMI)	11
4	2	JOSHUA Dolly Parton, RCA Victor 47-9928 (Owepar, BMI)	11
5	3	RAININ' IN MY HEART Hank Williams Jr. & the Mike Curb Congregation, MGM 14194 (Excellorec, BMI)	10
6	4	FLESH AND BLOOD Johnny Cash, Columbia 4-45269 (House of Cash, BMI)	10
7	7	COME SUNDOWN Bobby Bare, Mercury 73148 (Combine, BMI)	9
8	5	ROSE GARDEN Lynn Anderson, Columbia 4-45252 (Lowery, BMI)	16
9	9	BED OF ROSE'S Statler Brothers, Mercury 73141 (House of Cash, BMI)	14
10	8	THE SHERIFF OF BOONE COUNTY Kenny Price, RCA Victor 47-9932 (Vector, BMI)	10
11	15	THERE GOES MY EVERYTHING/I REALLY DON'T WANT TO KNOW Elvis Presley, RCA Victor 47-9960 (Hill & Range/Blue Crest, BMI)	7
12	12	WHERE IS MY CASTLE Connie Smith, RCA Victor 47-9938 (Blue Crest, BMI)	8
13	11	SHE WAKES ME WITH A KISS EVERY MORNING Nat Stuckey, RCA Victor 47-9929 (Hill & Range/Blue Crest, BMI)	11
14	14	100 CHILDREN Tom T. Hall, Mercury 73140 (Newkeys, BMI)	9
15	13	GUESS WHO Slim Whitman, United Artists 50731 (Michelle, BMI)	11
16	21	I'M GONNA KEEP ON LOVING YOU Billy Walker, MGM 14210 (Two Rivers, ASCAP)	5
17	20	AFTER THE FIRE IS GONE Conway Twitty & Loretta Lynn, Decca 32776 (Twitty Bird, BMI)	3
18	18	THE LAST ONE TO TOUCH ME Porter Wagoner, RCA Victor 47-9939 (Owepar, BMI)	8
19	25	WATCHING SCOTTY GROW Bobby Goldsboro, United Artists 50727 (BNB, BMI)	8
20	17	LISTEN BETTY Dave Dudley, Mercury 73138 (Newkeys, BMI)	9
21	19	IF YOU THINK I LOVE YOU NOW Jody Miller, Epic 5-10692 (Algee, BMI)	8
22	22	TRUE LOVE IS GREATER THAN FRIENDSHIP Arlene Harden, United Artists 4-45287 (Ensign/Cedarwood, BMI)	7
23	16	PADRE Marty Robbins, Columbia 4-45273 (Anne-Rachel, ASCAP)	10
24	24	GIVE HIM LOVE Patti Page, Mercury 73162 (Jack & Bill, ASCAP)	6
25	32	THE ARMS OF A FOOL Mel Tillis, MGM 14211 (Sawgrass, BMI)	4
26	27	PORTRAIT OF MY WOMAN Eddy Arnold, RCA Victor 47-9935 (House of Cash, BMI)	8
27	35	I'D RATHER LOVE YOU Charley Pride, RCA Victor 47-9952 (PI-Gem, BMI)	3
28	34	GUESS AWAY THE BLUES Don Gibson, Hickory 1588 (Acuff-Rose, BMI)	5
29	26	A GOOD YEAR FOR THE ROSES George Jones, Musicor 1425 (Chestnut, BMI)	14
30	39	BRIDGE OVER TROUBLED WATER Buck Owens & the Buckaroos, Capitol 3023 (Charing Cross, BMI)	3
31	23	FANCY SATIN PILLOWS Wanda Jackson, Capitol 2986 (Dixie Jane, BMI)	11
32	30	BAR ROOM TALK Del Reeves, United Artists 50743 (Passkey, BMI)	7
33	33	LOVENWORTH Roy Rogers, Capitol 3016 (Sure-Fire, BMI)	4
34	29	SWEET MISERY Ferlin Husky, Capitol 2999 (Cedarwood, BMI)	9
35	43	ANYWAY George Hamilton IV, RCA Victor 47-9945 (Acuff-Rose, BMI)	4

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
36	31	MORNING Jim Ed Brown, RCA Victor 47-9099 (Show Biz, BMI)	18
37	28	THE WONDERS YOU PERFORM Tammy Wynette, Epic 5-10687 (Chestnut, BMI)	13
38	38	(Loving You Is) SUNSHINE Barbara Fairchild, Columbia 4-45272 (Champion, BMI)	8
39	40	DO RIGHT WOMAN—DO RIGHT MAN Barbara Mandrell, Columbia 4-45307 (Press, BMI)	4
40	—	SOLDIER'S LAST LETTER Merle Haggard, Capitol 3024 (Noma, BMI)	1
41	36	(Don't Let the Sun Set on You In) TULSA Waylon Jennings, RCA Victor 47-9925 (Barton, BMI)	12
42	42	HEAVENLY Wynn Stewart, Capitol 3000 (Freeway, BMI)	8
43	41	TULSA COUNTY Anita Carter, Capitol 2994 (Artists, ASCAP)	6
44	37	LOOKIN' OUT MY BACK DOOR Buddy Alan, Capitol 3010 (Jondora, BMI)	6
45	45	SLOWLY Jimmy Dean & Dottie West, RCA Victor 47-9947 (Cedarwood, BMI)	4
46	51	MY GUY Linda K. Lance, Royal American 24 (Jobete, BMI)	4
47	47	I'M MILES AWAY Hagers, Capitol 3012 (Blue Book, BMI)	5
48	48	IT WASN'T GOD WHO MADE HONKY TONK ANGELS Lynn Anderson, Chart 5113 (Peer Int'l, BMI)	3
49	46	AMOS MOSES Jerry Reed, RCA Victor 47-9904 (Vector, BMI)	18
50	50	THE KIND OF NEEDIN' I NEED Norma Jean, RCA Victor 47-9946 (Stallion, BMI)	4
51	55	SHE'LL REMEMBER/AFTER YOU Jerry Wallace, Decca 32777 (4 Star, BMI)	2
52	53	FREIGHT TRAIN Jim & Jesse, Capitol 3026 (Maurice, ASCAP)	2
53	56	15 BEERS AGO Ben Colder, MGM 14209 (Peach, SESAC)	2
54	64	FIRST LOVE Penny DeHaven, United Artists 40742 (Unart, BMI)	4
55	68	KNOCK THREE TIMES Bill "Crash" Craddock, Cartwheel 193 (Pocketfull Of Tunes/Jillbern/Saturday, BMI)	2
56	59	I'M A MEMORY Willie Nelson, RCA Victor 47-9951 (Nelson, BMI)	3
57	49	LOVER PLEASE Bobby G. Rice, Royal American 27 (Lyn-Low, BMI)	7
58	65	IN LOVING MEMORIES Jerry Lee Lewis, Mercury 73155 (DeCapo, BMI)	4
59	52	JUDY Ray Sanders, United Artists 50732 (Evil Eye, BMI)	9
60	61	THAT'S WHAT IT'S LIKE TO BE LONESOME Cal Smith, Decca 32768 (Tree/Champion, BMI)	6
61	—	WITH HIS HAND IN MINE Jean Shepard, Capitol 3033 (Copper Basin/Twig, BMI)	1
62	54	WISH I WAS HOME INSTEAD Van Trevor, Royal American 23 (Ma-Ree, ASCAP)	5
63	63	DON'T WORRY 'BOUT THE MULE Carl Smith, Columbia 4-45293 (Acuff-Rose, BMI)	2
64	69	DID YOU EVER Charlie Louvin & Melba Montgomery, Capitol 3029 (Tree, BMI)	2
65	—	L.A. INTERNATIONAL AIRPORT Susan Raye, Capitol 3035 (Blue Book, BMI)	1
66	66	PUT YOUR HAND IN THE HAND Beth Moore, Capitol 3013 (Beechwood, BMI)	5
67	—	YOU MADE ME FEEL LIKE A MAN Warner Mack, Decca 32781 (Page Boy, SESAC)	1
68	62	HAROLD'S SUPER SERVICE Bobby Wayne, Capitol 3025 (Airefield/Shade Tree, BMI)	3
69	57	WHO'LL TURN OUT THE LIGHTS Wayne Kemp, Decca 32767 (Tree, BMI)	7
70	70	EVERYDAY FAMILY MAN Jimmy Dickens, United Artists 50730 (Twitty Bird, BMI)	2
71	—	HERE COME THE ELEPHANTS Johnny Bond, Starday 916 (Sawgrass, BMI)	1
72	72	WHAT AM I LIVING FOR Conway Twitty, MGM 14205 (Progressive/Tideland, BMI)	3
73	73	BABY WITHOUT YOU Jan Howard, Decca 32778 (TRO/First Edition, BMI)	2
74	—	TAKE TIME TO KNOW HER Joe Stampley, Dot 17363 (Gallico, BMI)	1
75	—	JUKE BOX MAN Dick Curless, Capitol 3034 (Moss Rose, BMI)	1

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Chart CHS 1040

Sales Are Fantastic

Published by
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Country Music

Nashville Scene

• Continued from page 43

annual awards of the Academy of Country and Western Music now are past the deadline. The new winners will be revealed March 22. . . . Marle Haggard has concerts set for the Carolinas and Virginia, and he'll be the sole performer March 1 at the country luncheon at the NARM convention. . . . KLDG, in Hobbs, New Mexico, has gone full country. Don Powell of Jacksonville, Fla., holds down the morning shift, and Greg Scott rejoins the station as program director.

Hickory's Don Gibson, recently mended from surgery, is scheduled for a series of guest spots on several syndicated shows. Lucky Moeller set the dates. . . . Fred Foster has produced a Kris Kristofferson session in Nashville, and one with Boots Randolph on the West Coast, with the aid of Bill Justis. . . . Judy Cass is the new receptionist for the Capitol Records office on 16th Avenue. In the Capitol tradition, she's a beauty. . . . Dick Curless is in for a recording session at Capitol under the direction of George Richey. . . . Roy Rogers has come in for another session with Richey, and George asked writers to submit material. Roy has done well with his first two singles and an LP recorded in Nashville. . . . Charlie Louvin has joined the Wilhelm Agency, now headed by his long-time friend and associate, Larry Hart.

Billy Walker has purchased WENO's old 15-passenger limousine. He plans to refurbish it, and take it on the road. . . . In the new Skeeter Davis record, "Bus Fare to Kentucky," those bluegrass licks at the end are made by Sonny Osborne and Ronnie Reno, two of the best.



"GRAND OLE OPRY" veteran Sam McGee signs an ASCAP writer's contract. Watching the 76-year-old guitar performer are Fuller Arnold, left, McGee's personal manager; publisher Earl Owens, and ASCAP's Ed Shea.

ON CHARTS EVERYWHERE

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Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 2/20/71

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	ROSE GARDEN Lynn Anderson, Columbia C 30411	9
2	4	THE FIRST LADY Tammy Wynette, Epic E 30213	18
3	3	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	25
4	2	A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Salute to Bob Wills) Merle Haggard, Capitol ST 638	11
5	8	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75353	5
6	5	15 YEARS AGO Conway Twitty, Decca DL 75248	12
7	9	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	4
8	13	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury SR 61323	5
9	7	THE JOHNNY CASH SHOW Columbia KC 30100	15
10	6	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	30
11	11	BED OF ROSE'S Stetler Brothers, Mercury SR 61317	6
12	10	#1 Sonny James, Capitol ST 629	13
13	15	MORNING Jim Ed Brown, RCA Victor LSP 4461	4
14	14	I WALK THE LINE Soundtrack/Johnny Cash, Columbia S 30397	10
15	19	ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460	4
16	12	THAT'S THE WAY IT IS Elvis Presley, RCA Victor LSP 4445	9
17	17	SNOWBIRD Anne Murray, Capitol ST 579	21
18	16	ALL FOR THE LOVE OF SUNSHINE Hank Williams Jr., MGM SE 4750	8
19	21	DOWN HOMERS Danny Davis & the Nashville Brass, RCA Victor LSP 4424	16
20	24	LOOK AT MINE Jody Miller, Epic E 30382	9
21	23	WE GOTTA START LOVIN' Bobby Goldsboro, United Artists UAS 6777	2
22	20	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	31
23	25	GOODTIME ALBUM Glen Campbell, Capitol SW 493	21
24	18	BEST OF DOLLY PARTON RCA Victor LSP 4449	12
25	22	IN LOVING MEMORIES/GOSPEL ALBUM Jerry Lee Lewis, Mercury SR 61318	5
26	26	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	57
27	28	THE BEST OF JERRY LEE LEWIS Smash SRS 67131	43
28	27	I WOULDN'T LIVE IN NEW YORK CITY Buck Owens & His Buckaroos, Capitol ST 628	13
29	38	PORTRAIT OF MY WOMAN Eddy Arnold, RCA Victor LSP 4471	3
30	33	BEST OF GEORGE JONES Musicor MS 3191	18
31	32	100 CHILDREN Tom T. Hall, Mercury SR 61307	5
32	34	LISTEN BETTY, I'M SINGING YOUR SONG Dave Dudley, Mercury SR 61315	4
33	30	THIS IS EDDY ARNOLD RCA Victor VSP 6032	16
34	31	SINGER OF SAD SONGS Waylon Jennings, RCA Victor LSP 4418	13
35	29	HELLO DARLIN' Conway Twitty, Decca DL 75209	35
36	36	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	77
37	39	THE WORLD OF JOHNNY CASH Columbia GP 29	38
38	35	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	69
39	37	THIS IS CHET ATKINS RCA Victor VSP 6030	11
40	42	ME & JERRY Chet Atkins & Jerry Reed, RCA Victor LSP 4396	20
41	44	WHERE IS MY CASTLE Connie Smith, RCA Victor LSP 4474	2
42	45	JIM REEVES WRITES YOU A RECORD RCA Victor LSP 4475	2
43	43	BEST OF CAL SMITH Kapp KS 3642	2
44	—	WHERE HAVE ALL OUR HEROES GONE Bill Anderson, Decca DL 75254	1
45	—	I'VE GOTTA SING Wanda Jackson, Capitol ST 669	1



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International News Reports

Major Minor Creditors Ask Co. to Liquidate

LONDON—Creditors of Major Minor Records proposed at a meeting Feb. 8 that the company go into liquidation. The proposal came as an answer to the offer from Philip Solomon, the company's managing director, to pay creditors in full in three annual payments beginning in December—provided the company is not liquidated.

In rejecting Solomon's offer, the creditors' counter-proposal of liquidation made three stipulations; the payment of debts should be paid a pound for a pound and payment of debts to Major Minor Records' associated companies should be deferred in preference to other creditor. In addition, a declaration to that effect should be published in two daily newspapers not later than Feb. 22.

Major Minor Records was formed in 1966 and ceased business operations during September 1970. The company's demise, claimed Solomon through his solicitor Bernard Sheridan, was attributed to the failure of the company in 1969 and 1970 to live up to the expectations of previous years.

Major Minor Records' total assets were valued at \$137,300, while the net deficiency is \$253,000. The company's accounts have still to be audited, but the major creditors are Decca, the Mechanical Copyright Protection Society, Radio Luxembourg, Chappell's Music and the International Publishing Corporation.

BASF to Bow Label In England

LONDON—BASF, the German-based raw tape manufacturer, has confirmed that the company's record label will be launched in the U.K. early next year. A pressing and distribution deal is currently being sought for the outlet which will market both disk and tape product under the BASF logo.

Meanwhile, the first stage of the company's move into the record business will be made on March 1 with the debut of the BASF label in Germany. The outlet's initial release will comprise 41 albums in both cassette and disk form.

Repertoire is being supplied to the company by German producer Werner Cyprys who since last summer has been building up a catalog of material in readiness for the introduction of the label.

In addition to distributing its own product in Germany, BASF also revealed this week that the company will be handling lines from other companies. Distribution agreements have already been signed with MPS Records, whose catalog includes material by Ella Fitzgerald, Oscar Peterson and Errol Garner, and the Polyband budget cassette firm, whose product is handled in the U.K. by Poly-max Music.

CBS to Produce Int'l Catalog

LONDON—CBS is producing an international consumer tape catalog, which will be distributed to dealers in 15 European countries. It will not be a complete listing of all CBS's cassette and cartridge product but a guide to some of the company's current best-selling tapes in Europe.

The catalog will be designed and compiled in London by CBS U.K.'s tape manager James Fleming and art director John Hays. The need for such a listing was stressed at a recent tape and record marketing meeting in Paris of CBS affiliates.

Solomon has paid a total of \$91,200 to creditors since September 1970, among them Chappell's and Roulette.

Pending Solomon's reaction to the proposals, the meeting was adjourned until after Feb. 22.

Pye, Musicor License Deal

LONDON—Pye has secured the U.S. Musicor label plus the company's Dynamo label under a long-term licensing deal. The label was previously handled here by EMI, released on Stateside.

Product will be released initially on the Pye International label with a Musicor logo credit but the label will eventually be launched under its own logo.

The budget label, Musico, will be made available here but under a different name.

First release, expected to be released within the next few weeks, is "You Shouldn't Have Set My Soul on Fire" by Inez Foxx. Five singles will be released plus five albums from Gene Pitney, George Jones, Hugo Winterhalter, soul and other artists.

Through the deal, Precision secures exclusive tape rights.

Musicor's budget line is expected to be introduced in September and the artists available include Gene Pitney, Sarah Vaughan, Dinah Washington, Jerry Butler, the Platners, Inez and Charlie Foxx and Lou Rawls.

CUBAN DISK FAIR IN USSR

MOSCOW — A display-fair of Cuban record companies products was held in Melodiya record store, Jan. 25-31. The display-fair will also be held in Leningrad, Kiev and Tashkent during February and March.

WB-Pioneer of Japan to Sponsor Pop Fest in Japan in Summer

By MALCOLM DAVIS

TOKYO—Warner Bros.-Pioneer Corp. of Japan will sponsor a popular music festival in Japan this summer, according to Phil Rose, vice president of Warner Bros.-Seven Arts' international a&r.

Rose, in Japan in late January, said details of the festival will be made public soon. Sales of Atlantic, Warner and Reprise product in Japan have gained strength since the new Japanese Warner/Pioneer company was formed in November last year between Watanabe Production, Pioneer Electronics and the Kinney group interests.

Activities such as live music festivals featuring local and international talent are a key part of the Warner/Pioneer sales approach, said Rose. "We are adapting—with emphasis on that word—many different professional techniques to use in the Japanese market, but this doesn't mean that we will break traditional patterns of distribution or sales just for the sake of doing so."

The Warner/Pioneer distribution and sales network in Japan at present follows traditional Japanese lines. The company now has four branches, one in Tokyo serving this area and all of northern Japan, one in Nagoya, Osaka and Kyushu. About three more will be added in 1972, says Tetsuro Aoyagi, vice

International Executive Turntable

Rex Oldfield has joined Philips U.K. in a newly created post as manager, international operations. Oldfield—a former managing director of MGM in the U.K.—has recently been running his own independent production and publishing company, Lynx. Nick Wright joins Philips as executive assistant to the PRL management. He was previously at Phonodisc. Prior to that was at EMI in the U.K. and Europe.

Rob Partridge joins Record and Tape Retailer as reporter and feature writer with special responsibilities for the talent department. Partridge joins RTR from Record Mirror. RTR Talent editor Brian Blevins takes on a new responsibility as special issues editor.

John Cooper, who recently graduated in business management at the Brunel University, joins British Decca as Deram label manager—the post vacated by Wayne Bickerton, now at Polydor. Nick Tauber has joined British Decca as assistant to Frank Rodgers. He was at the Recorded Sound studios for two years. Peter Sanes, who left EMI two years ago to enter into independent record production, has signed an exclusive record production deal with Decca.

Al Bennett's Cream label (released in the U.K. through EMI) has hired Ray Williams as U.K. representative.

Booker David Oddie and acting press officer Ian Farrell are both leaving the Robert Stigwood Group at the end of this month. Oddie will not be replaced and RSG's head of special projects Robin Turner will assume Farrell's responsibilities. Robert Masters, a director of RSG, is also understood to be leaving although his departure has yet to be confirmed. Commented David Shaw, another director of the Stigwood group of companies: "So much of our income is now coming from the U.S. that we are having to adjust our staff in the London office."



MEXICO CITY is the latest link in the Peer Southern company computer network with a newly installed GE 53 model that communicates directly with London and New York. Seen with the machine is Ramon Paz, general manager, PHAM, Antonio Ortega, data processing manager, and Carmen Cuevarado Govea, computer operator.

Polydor to Bow Its First U.K.-Established Label

LONDON—Polydor will introduce its first label to be established by the company in the U.K. with a James Brown maxi-single set for March 5 release. Albums will begin to appear in April.

Name of the new series is Mojo, which will concentrate on black

artists and music. Product placed on Mojo will come from several U.S. labels including the King and Spring catalogs. Brown's release will coincide with an Albert Hall concert in early March. Other artists likely to be included on the label are Joe Simon, Lee Dorsey and Irene Reid.

John Abbey and Bob Kilbourne, both associated with the magazine Blues and Soul, have been appointed by Polydor to secure material for the series and will report to marketing manager Tim Harold and pop product manager Trevor Timmers. Abbey has visited the U.S. twice recently to negotiate product acquisition.

An additional label, Black Lion, will be introduced by Polydor in April as an outlet for the jazz productions of former Polydor marketing director Alan Bates who has since joined in partnership with HEC Enterprises. Bates is negotiating a distribution deal for Purple Records, a label being established to handle pop product.

VOXSON Q-8 UNITS IN ITALY

ROME—The Voxson Corp., one of the most important tape hardware producers in Europe, will be lease the first compatible 8-track quadrasonic tape players to be marketed in Italy. The company will launch the concept in conjunction with RCA Italiana, producers of the corresponding software.

The system will be available on the consumer market by the end of this year, and Roberto Tomosci, Voxson's administrative manager reveals that at least three models for home and automobile use will be available.

Rack Group Vote System

LONDON — Record Merchandisers, the industry rack consortium, will function on an equal participation basis, with each member company utilizing one vote at board meetings.

The decision opens the way to the admission of CBS which held back while voting was based on equity holdings which gave EMI and Decca a majority stake of 35 percent each, compared with 15 percent held by Pye and Polydor-Philips.

The equity will also be redivided to allow for six member companies. This would allow, in addition to CBS, another major independent, to participate in the consortium.

UA to Release Double-LP Tapes

LONDON—UA Records will release its first double-album tapes March 5. Titles are "Eric Burdon and War," "Duke Ellington's 70th Birthday," "Rare Dominos Vols. I and II," the Ventures' "10th Anniversary Album" and "Ten Golden Years"—a selection of recent film soundtracks.

All five albums are being released in both cassette and 8-track configurations and will retail for \$7.80.

Liberty/UA will be giving away free merchandisers to dealers to back up the launch. Three types of dispensers have been prepared, one holding four cassettes and four cartridges, another, four cassettes only, and the third, four cartridges only.

From The Music Capitals of the World

SYDNEY

Australia's *Mixtures* made a rush flight to London last week to promote their single "The Pushbike Song," currently in the U.K. charts. "The Pushbike Song" was produced at Melbourne's Armstrong's Studios by Australian David McKay when he returned briefly from London several months ago. He also produced a *Mixtures* album, set for release in February. . . . The Kinks' non-appearance at the Odyssey open air rock festival in New South Wales was blamed on the U.K. mail strike which held up the arrival in London of contracts and checks. The Kinks arrived at Lon-

don Airport to find that their seats to Australia had not been booked and there were no tickets waiting for them. Sanchez Promotions who staged the Festival said no money could be wired to London because of the strike. However, the Odyssey went ahead on Jan. 22-24 when 30 Australian groups appeared and 18,000 fans attended. Although Sanchez were expecting an attendance of 40,000, they claim to have covered costs on the weekend.

Top U.K. rock agency International Booking Corp. have set up an office in Sydney under the name of Fourth Media Management. The agency plans to bring top U.K. acts to Australia for con-

certs and festivals throughout the year. Already Traffic, Elton John, Soft Machine, Southern Comfort, Deep Purple, Pretty Things and Ten Years After have been confirmed for a one-day concert in Sydney May 9. Fourth Media is also cultivating four top Australian bands for work in the U.K.

Blood, Sweat & Tears' Australian tour begins Feb. 17. *Hollies*, Jan. 31. . . . Festival Records' new local label Infinity had success with its first three releases, *Kahvas Jute's* "Wide Open," *Aztec's* "The Hoax Is Over" and *Cleves*. The introduction of the label was accompanied

(Continued on page 50)

British Decca's 'World of' Set Into Cassettes

LONDON—More albums from British Decca's midprice "World of . . ." series are to be released on cassette following the success of the "World of Mantovani Vol. II" tape. A further six titles will be issued on tape on Friday (26) and Decca plans to make further releases at two-month intervals.

The albums scheduled for this month are "World of 100 Best Tunes," "Johann Strauss," "Frank Chacksfield," "Val Doonican," "Bachelors," and "Mantovani Vol. I." The cassettes will retail for \$4.20 and mark Decca's official entry into the low-price tape market.

Commented Decca tape manager Graham Smith: "We have deliberately chosen to market the tapes at \$4.20 instead of the more popular budget price of around \$3.60. We are not going to lose any sales through the extra 60 cents and it gives everybody, including the dealer, a bit more profit."

Other major record companies planning to introduce low-price

Phonodisc Moves Its HQ To a Suburb of London

LONDON—Phonodisc, the joint Philips-Polydor distribution arm, will move to new headquarters in Ilford, a suburb on the eastern outskirts of London, in a phased transfer beginning next month and scheduled for completion in May.

Currently occupying temporary premises over a furniture store, Phonodisc will soon be accommodated in a six-story building offering 40,000 square feet of warehouse space and 20,000 square feet of offices. The total investment, including equipment, part of which is a computer, is \$1,800,000.

Last Easter, following a switch to direct distribution from Ilford, Phonodisc experienced numerous distribution problems, which brought about widespread trade criticism. However, the management now believes that an efficient service has finally been established, although certain areas of the country are still regarded as being worthy of improvement, and is taking steps to ensure that the forthcoming transfer of premises will be accomplished without a repetition of last year's problems.

The changeover will be planned to avoid an interruption of service, with a closedown of only two days anticipated. For much of the time there will be a parallel operation from the two depots and the two marketing companies are scheduling new releases to take account of the move.

Additionally, according to general manager Tony Muxlow, it is planned to keep the trade informed of all developments. One innova-

tion in this respect is to stage a series of trade shows in London and key provincial cities at which dealers will be given an explanation of how Phonodisc and its sophisticated computerized ordering and invoicing system works.

9 Black Forum Albums to Roll

DETROIT — Motown Records is planning to release nine LP's under the banner of Black Forum Records, its educational and cultural label. Black Forum serves as a medium of ideas and voices of black people. Among the personalities now being sought by the Black Forum label for recording dates are Julian Bond, Georgia State Representative, Mayor Kenneth Gibson of Newark, Roy Wilkins, Whitney Young, Eldridge Cleaver, Leroi Jones and Andrew Young, former aide to Martin Luther King.

"Free Huey!" by Stokely Carmichael and selected poems of Langston Hughes and Margaret Danner titled "Writers of the Revolution," as well as Grammy Award nominee "Why I am Opposed to the War in Viet Nam," a speech given by the late Dr. Martin Luther King, were the first releases of the label. In addition, three new LP's are to be released. They include albums by James Baldwin, black poet Ted Joans and a compendium of taped interviews with black servicemen in Vietnam, "Blacks in Vietnam."

tape lines within the next two or three months include Philips, Polydor, CBS and RCA.



JOHN AND YOKO LENNON, in Japan for a brief vacation and to see Yoko's family, visited Toshiba (distributors of the Apple label in Japan). Standing, left to right, are K. Mizuhara, Apple label manager for Japan; T. Ishizaka, general manager of Toshiba Musical Industries, and K. Ueno, Toshiba's manager for international a&r.

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Canadian News Report

Daffodil Bows Logo In Intl Market

TORONTO—Love Productions' Daffodil Records had become the first Canadian independent company to have its own logo in international markets.

Frank Davies, Love vice president, said that Festival Records signed a deal giving Daffodil its

own logo in Australia and New Zealand. Festival plans to release immediately the first two Daffodil albums, "Official Music" by King Biscuit Boy, and "Heritage" by Christmas.

Festival will also schedule the first Crowbar album, "Bad Manors." Paramount in the U.S. is releasing "Bad Manors."

Davies also revealed that Daffodil product will be released by Hispavox in Spain. "Official Music" is being issued immediately. Negotiations for the Daffodil label in Spain are already under way. Daffodil distributes the Hispavox album "Sinfonias" by Waldo de los Rios, in the Canadian market.

CHUM Backs CFCT Launch

TORONTO — CHUM Ltd. has provided financial, technical and administrative assistance in the establishment of Radio CFCT at Tuktoyaktuk, Northwest Territories.

Referred to as Tuk, the town of 500 is located deep in the Canadian Arctic. The station broadcasts in both English and Eskimo. Prior to the launching of CFCT, Tuk's broadcasting service was limited to a weak CBC signal and Radio Moscow.

Last week, CHUM-AM and FM in Toronto broadcast a CFCT spe-

cial entitled "Chimo." In granting the license for CFCT, the Canadian Radio-Television Commission said: "The Commission believes this to be a useful experiment in its determination to develop broadcasting service in isolated areas of Canada."

Canada Executive Turntable

In what Ken Middleton, president of Warner Bros. Records, described as a youth-oriented reorganization, the label this week announced a number of new appointments, following the moving of its headquarters from Montreal to Toronto. John Pozer appointed manager of the newly formed a&r department. Gord Edwards appointed manager, national sales and merchandizing. Mike Reed, former manager of the Alberta branch, has returned to Toronto to head national promotion for the Atlantic/Atco and Vogue labels. Tom Williams named national product and promotion manager for the Warner/Reprise and Elektra lines.

Armand Beaudin, former manager for the Manitoba/Saskatchewan territories, appointed Ontario branch manager. Barry Smith, former sales representative in the West, takes over Beaudin's position. Herb Bradley moves west from his sales representative position in Ontario to take over as Alberta branch manager. Bruce Bissell, with Warners in the British Columbia market, has been moved east as Ontario promotion manager, assisted by John Hoita, formerly with the merchandizing department. Gary Bachman added to the sales force in the Manitoba/Saskatchewan territory. The new British Columbia promotion man is Michael Liehold.

Alex Macenko has been appointed Toronto representative for the Canadian operation of Southern Music.

Old Canadian Singles Not in CKGM Rule

MONTREAL — CKGM, which recently took over the top rock slot from CFOX in the Montreal market, announced that it is not including old Canadian singles as part of its CRTC local content requirements. As of Jan. 18, all Canadian stations were required to program at least 30 percent local content.

According to CKGM program director, John Mackey, "any Canadian oldies played on this station are gravy."

CKGM meets the 30 percent ruling by regular rotation of current product by Tundra, Laigh Ashford, Tom Northcott, Gord Lightfoot, Joey Gregorash, the Bells, Terry Bush, Andy Kim, Wizard, Raphael Exchange, R. Dean Taylor and the Guess Who. Some stations have been avoiding exposing new Canadian product by repeated playing of oldies.

Cap, Daffodil Christmas Push

TORONTO—Capitol and Daffodil are mounting a special promotion drive on the Oshawa group, Christmas, to coincide with the act's debut on the concert scene.

Capitol will reservice Christmas' first Daffodil album, "Heritage"—originally issued in November—and a single will be pulled from the album. A likely choice, says Daffodil vice president, Frank Davies, is "Bustin' Out Tonight."

From The Music Capitals of the World

• Continued from page 49

by a massive promotional campaign including posters, stickers, extensive media advertising and over 1,000 window displays throughout the country. Festival are also planning promotions for the A&M Ode 70 series and for Eric Burdon and War's album "Blackman's Burdon."

Australian singer-songwriter Frank Lewis, at present in London, has had his two-year-old first single released in the U.S. by Beverly Hills Records—"Year of War." . . . EMI's new Probe label will be supported by a huge campaign this month. Releases on the label include Emmitt Rhodes, Atlee, Three Dog Night, Steppenwolf, Mama Cass, B.B. King, The James Gang, Tommy Roe, Freedom and Grass Roots. Johnny Farnham has been presented with another three gold record awards by the company for two albums "Looking Through a Tear" and "Christmas Is . . ." and a single "Sadie the Cleaning Lady." "Sadie" was Farnham's first single, released three years ago. This is the third gold award it has earned. . . . Australian albums by Pirana and Spectrum to be released this month on Harvest.

The Australian Record Co. (CBS) has never been busier. In the next three months Johnny Cash, Ray Stevens, Robert Goulet, Peter Nero and Johnny Mathis will be in Australia for concert and club appearances.

MCA Records have announced that their object in coordinating the changeover of all pressings and distribution from Festival to Astor during the last 18 months has been completed. In the future, liaison between MCA record companies in the U.S. and the local agency Astor Records, will be carried out on a direct basis, rather than through the local office. R.V. Brown, MCA divisional vice president, paid tribute to Alan Freeman's a&r activities in the 18 months that he was running the company, during which time he produced some "outstanding rec-

ords," including Marian Henderson's "Cameo," which received world-wide distribution via the U.S. Coral label. . . . Flying Circus at present in the U.S. The trip was their prize for winning the 1970 "Battle of the Sounds." Their new single "Turn Away" is to be released in the U.K. on Harvest in February, to coincide with the release of their "Prepared in Peace" album there.

Two new signings for Warner Bros. (Australia)—Bobby Bright, half of the long-established Bobby and Laurie team, and U.S. singer Sharon Redd, star of the Sydney production of "Hair" during the last two years. Bright is to record an all-original album for Warner and has signed an exclusive publishing contract as well. Sharon Redd's album will be completed in March. GREG QUILL

TORONTO

There was no MLS vote this week due to lack of product. . . . London enthused that new Tom Jones' single, "She's a Lady" qualifies as Canadian content, because the song was written by Paul Anka. . . . The Faces, Savoy Brown and the Grease Band set to play Vancouver's Agradome (March 24), Edmonton Gardens (March 23) along with Toronto's new Fillmore Market (March 30). . . . Phonodisc has another new Mungo Jerry—"Baby Jump." . . . Winnipeg's Sugar & Spice return with "Angeline." . . . Jimmie Knight's first single for Pacific Star Records is "I Wish That We Were Free."

The newly formed Almac-Nautilus Productions of Victoria, B.C., have a single out by Penny Chalk and Lyle Crosbie—"Going Home Again." . . . Lyle wrote a song, "Rally Canada" about the FLQ crisis which caused a letter of thanks from the Opposition Leader, Robert Stanfield. . . . John Murphy is new PD at VOXM. . . . MCA's Matthew's Southern Comfort version of "Woodstock" counts as Canadian content.

Brenda Lee headlines at the Beverly Hills through Feb. 5. . . . Capitol has launched the Angel Heavyweight Sale, Feb. 15-March 19—one free for every five ordered. . . . New Poppy Family single, "I Was Wondering" has simultaneous U.S. and Canadian release. . . . Chilliwack at Massey Hall Feb. 20. . . . London's Glenn Russell reports that the Rolling Stones' "Let It Bleed" album is showing lots of new action due to title track of "Gimme Shelter" movie. . . . Robert Charlebois at Massey Hall Feb. 13. . . . Tuesday's Greg Hambleton was one of the Canadian music people at MIDEM. . . . Spreading play on the "Sinfonias" album by Waldo de los Rios with some rock stations adding "Mozart" to playlists—Eatons store in Toronto. (Continued on page 51)

Steel River to Start U.S. Tour

TORONTO — Tuesday's Steel River, recently on the Canadian and U.S. charts with "Ten Pound Note," started a U.S. tour Feb. 10.

The 30-city tour will take in spots in the South and the Midwest, winding up in the East in mid-March. The group has been booked into New York's Unganos, March 1-7, and the Fillmore East, March 8-9.

Stereo Dimension has rushed out the group's second single, "Walk by the River," to coincide with the tour. Steel River is produced by Greg Hambleton, owner of Tuesday Records.



A&M'S CAT STEVENS recently appeared in concert in Buffalo, and the label's national promotion director in Canada, Liam Mullan, right, escorted a group of Toronto press and radio people to Buffalo to attend the concert. Stevens has his "Tea for the Tillerman" album released in Canada.

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ENGLAND

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

From The Music Capitals of the World

• Continued from page 50

ronto report demand for the album.

RCA reported to be considering re-issuing the Mamas and Papas' "I Saw Her Again" following heavy play on CHUM. . . . The Perth County Conspiracy recording three concerts in Toronto this weekend for next album—producer is John Williams and engineer, Terry Brown. . . . Many companies report that January sales doldrums are continuing into February. . . . Tundra's "Band Bandit" working on new album in Toronto this week. . . . Al Hooper and His RITCHIE YORKE

TOKYO

The off-Broadway musical "Golden Bat Returns" has returned from New York to play to enthusiastic Japanese audiences in Tokyo. The Tokyo Kid Brothers troupe are negotiating with local record companies to record the score for local and international release. . . . Pioneer Electronic Corp. and Luft-hansa Airlines are sponsoring a Japan-German jazz concert at Tokyo's Sankei Hall Feb. 27 from midnight till dawn. Japanese jazz writer Shoichi Yui and West German critic Joachim Berendt are co-producing. From Germany will

be trombonists Albert Mangelsdorff and Rudy Fuesers, Emil Mangelsdorff also sax and flute, trumpet players Manfred Schoof and Ackvan Rooyen, tenor saxists Heinz Sauer and Gerd Dudek, pianist Wolfgang Dauner, bassist Gunter Lenz, clarinetist Rolf Kuhn, drummer Ralf Hubner and singer Willie Johanns. Local jazzmen will include Sadao Watanabe, guitarist Yoshiaki Masao, bassist Yoshio Suzuki and drummer Hiroshi Murakami; also bassist Keiki Midori-kawa, saxist Takeru Muraoka, drummer George Otsuka and pianists Masahiko Sato and Hideo Ichikawa. Mangelsdorff together with other European jazz musicians performed at EXPO '70 in Osaka last year and Toshiba has released this year a 2,000 yen (\$5.56) LP "Jazz Festival '70" recorded live at the time. The LP also features violinist Jean-Luc Ponty. . . . CBS/Sony will release "Sadao Watanabe at Montreaux Jazz Festival" Feb. 21. The label has recently acquired world rights to all Watanabe product.

"Come Together," an LP recorded in Japan by the Original Caste during their visit here in November as guest artists at the first Tokyo International Popular Music Festival, was released on the Bell label

(Continued on page 52)

Theater Reopening Salutes Fetes on Eastman 50th Yr

• Continued from page 38

the school to hear their works premiered include Alvaro Cassuto of Portugal, Dimitri Kabalevsky and Rodion Shchedrin of the USSR, Bruno Maderna of Italy, Krzysztof Penderecki of Poland, Juan Orrego Salas of Chile, Edgar Valcarcel of Peru and John Williams of Britain.

Among the artists who will appear in recital and participate in special seminars are violinists Henryk Szeryng and Isaac Stern, and pianists Vladimir Ashkenazy and Rudolph Serkin. Visiting artists, including Janet Baker and members of the Guarneri Quartet, will be featured with Eastman faculty members such as Carroll Glenn, Frank Glazer and the Eastman Quartet in a "Great Performer Series."

Four symposia, each lasting five days, will cover "Music Criticism," "Music Teaching and Learning," "Musicology" and "Support for the Arts." The video tapes, printed reports and recordings of the 50th Anniversary schedule will be widely distributed to schools and libraries worldwide.

Grants and gifts totaling \$160,-

700 have been received from the New York Council on the Arts, the Charles E. Merrill Trust and National Endowment for the Arts in partial financing of the festival. Further grants are expected to be announced shortly. Walter Hendel is the school's director. Howard Hanson held the post for 40 years beginning in 1924. The school is part of the University of Rochester.

'Die Frau' Rings Out

• Continued from page 38

finest roles. His wealth of disk credits include Angel, London, DGG, Philips, Vanguard, CBS, RCA Victorla, Lyricord, Vox, Nonesuch, Bach Guild, Columbia, Seraphim and Richmond.

Staged by Nathaniel Merrill with sets and costumes designed by Robert O'Hern, the production is perhaps the Met's most sumptuous and one of the best. Boehm's authoritative direction was magnificent. Other principals included tenor Robert Nagy and baritone William Dooley. The rest of the large cast performed well.

FRED KIRBY

HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera a la Fama)

This Week	Last Week	Title	Artist
1	1	GIRL, I'VE GOT NEWS FOR YOU	Mardi Gras (M. Hall)—Carlos Bisso (RCA)
2	2	KNOCK THREE TIMES	Dawn (EMI)
3	3	VOS SOS UN CARADURA	Palito Ortega (RCA)
4	4	VOY A ABRAZARME A TUS PIES	Sandro (CBS)
5	5	I SHALL SING	Miriam Makeba (M. Hall)
6	6	QUE COSAS TIENE EL AMOR	Peret (D. Jockey)
7	7	NEVER MARRY A RAILROAD MAN	Shocking Blue (Polydor)
8	8	VIVA LA BUENA VIDA	Juan Y Juan (RCA)
9	9	VA CAYENDO UNA LAGRIMA	Los Iracundos (RCA)
10	10	MY SWEET LORD	George Harrison (Odeon)

AUSTRALIA

(Courtesy Go-Set)

This Week	Last Week	Title	Artist
1	2	MY SWEET LORD/ISN'T IT A PITY	George Harrison (Apple)
2	1	I THINK I LOVE YOU	Partridge Family (Bell)
3	3	PUSHBIKE SONG	Mixtures (Fable)
4	4	SONG OF JOY	Miguel Rios (A&M)
5	8	ELEANOR RIGBY	Zoot (Columbia)
6	5	FIRE AND RAIN	James Taylor (Warner Bros.)
7	—	KNOCK THREE TIMES	Dawn (Bell)
8	9	YOU DON'T HAVE TO SAY YOU LOVE ME/PATCH IT UP	Elvis Presley (RCA)
9	—	MR. AMERICA	Russell Morris (Columbia)
10	6	LOOK WHAT THEY'VE DONE TO MY SONG	MA—New Seekers (Philips)

BRITAIN

(Courtesy Record Retailer)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MY SWEET LORD	George Harrison (Apple)—Harrisons (Harrison/Spector)
2	2	PUSHBIKE SONG	Mixtures (Polydor)—Leon Henry/Carlin (David MacKay)
3	3	STONED LOVE	Supremes (Tama-Motown)—Jobete/Carlin (Frank Wilson)
4	9	RESURRECTION SHUFFLE	Ashton, Gardner & Dyke (Capitol)—Edwards Coletta (Tony Ashton)
5	6	AMAZING GRACE	Judy Collins (Elektra)—Harmony (Mark Abramson)
6	5	NO MATTER WHAT	Badfinger (Apple)—Apple (Mal)
7	13	YOUR SONG	Elton John (DJM)—DJM (Gus Dudgeon)
8	8	APEMAN	Kinks (Pye)—Carlin (Raymond Douglas Davies)
9	4	GRANDAD	Clive Dunn (Columbia)—In Music/Dolmyn (Ray Cameron/Clive Dunn)
10	12	CANDIDA	Dawn (Bell)—Carlin (Tokens/Appell)
11	10	I'LL BE THERE	Jackson Five (Tama/Motown)—Jobete/Carlin (Hal Davis)
12	11	YOU'RE READY NOW	Frankie Valli (Philips)—KPM (Bob Crewe)
13	31	IT'S IMPOSSIBLE	Perry Como (RCA)—Sunbury (Ernie Altschuler)
14	7	RIDE A WHITE SWAN	T. Rex (Fly)—Essex Int'l (Tony Visconti)
15	17	SHE'S A LADY	Tom Jones (Decca)—Mam (Gordon Mills)
16	30	RUPERT	Jackie Lee (Pye)
17	15	BLACK SKIN BLUE EYED BOYS	Equals (President)—Grant/Kassner (Eddy Grant)
18	14	YOU DON'T HAVE TO SAY YOU LOVE ME	Elvis Presley (RCA)—Feldman (Capitol)—Feldmans (Glyn Johns)
19	21	IT'S THE SAME OLD STORY	Weathermen (Charisma)—Jobete/Carlin (Jonathan King)
20	18	CRACKLIN' ROSIE	Neil Diamond (Uni)—KPM (Tom Catalano)
21	26	LAS VEGAS	Tony Christie (MCA)—Intune (City Hall Production)
22	23	SUNNY HONEY GIRL	Cliff Richard (Columbia)—Cookaway
23	19	I HEAR YOU KNOCKING	Dave Edmunds (Mam)—Francis Day (Dave Edmunds)
24	39	COME ROUND HERE I'M THE ONE YOU NEED	S. Robinson (Tama Motown)—Jobete/Carlin
25	22	IT'S ONLY MAKE BELIEVE	Glen Campbell (Capitol)—Francis, Day & Hunter (Al DeLory)
26	16	WHEN I'M DEAD AND GONE	L. McGuinness Flint (Capitol)—Feldmans
27	20	BLAME IT ON THE PONY EXPRESS	Johnny Johnson & His Bandwagon (Bell)—Mustard (Tony Macaulay)

28	28	WE'VE ONLY JUST BEGUN	Carpenters (A&M)—(Rondor)—(Jack Dougherty)
29	29	MY WAY	Frank Sinatra (Reprise)—Shapiro-Bernstein
30	—	CHESTNUT MARY	Byrds (CBS)—April (Meicher/Bickson)
31	—	WHO PUTS THE LIGHTS OUT	Dana (Rex)—Ryan (Bill Landis)
32	—	FORGET ME NOT	Martha Reeves & the Vandellas (Tama-Motown)—Jobete/Carlin (Norman Whitfield)
33	—	AIN'T NOTHING BUT A HOUSEPARTY	Snowstoppers (Beacon)—KPM (Bruce Charles)
34	—	I THINK I LOVE YOU	Partridge Family (Bell)—Screen Gems (Wes Farrell)
35	36	APACHE DROPOUT	Edgar Broughton Band (Harvest)—F.D.&H./Kama Sutra (Peter Jenner)
36	—	SONG OF MY LIFE	Petula Clark (Pye)—Warner Bros. (Claude Wolfe)
37	34	TOMORROW NIGHT	Atomic Rooster (B&C)—Essex (Atomic Rooster)
38	—	BROKEN HEARTED	Ken Dodd (Columbia)—Leeds (John Burgess)
39	38	SNOWBIRD	Anne Murray (Capitol)—KPM (Brian Abern)
40	—	STONEY END	Barbara Streisand (CBS)—Tuna Fish (Richard Perry)

CANADA

(Courtesy Maple Leaf System)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	KNOCK THREE TIMES	Dawn (Quality)
2	2	YOUR SONG	Elton John (MCA)
3	3	IF YOU COULD READ MY MIND	Gordon Lightfoot (WB)
4	1	I HEAR YOU KNOCKING	Dave Edmunds (London)
5	5	MY SWEET LORD/ISN'T IT A PITY	George Harrison (Capitol)
6	6	LONELY DAYS	Bee Gees (WB)
7	7	ROSE GARDEN	Lynn Anderson (Columbia)
8	8	BORN TO WANDER	Rare Earth (Ampex)
9	9	BAND BANDIT	Tundra (A&M)
10	10	SWEET MARY	Wadsworth Mansion (Ampex)

DENMARK

(Courtesy Danish Group of IFPI)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	JEG HAR SET EN NEGERMAND	*Familien Andersen (Polydor)—Dacapo
2	2	PRAERIENS SKRAPPE DRENGE	*Dirch Passer, Preben Kaas, etc. (Philips)—Multitone
3	3	RILLIKE RALLIKE ROLD	*Gert Kruse (Triola)—Moerk
4	4	LADY BARBARA	*Keld Heick (HMV)—Stig Anderson
5	5	I HEAR YOU KNOCKING	Dave Edmunds (Mam)—Stockholms
6	6	DER VAR EN GAMMEL GUBBE	*Gert Kruse (Triola)—Moerk
7	7	CANDIDA	Dawn (Bell)—Dacapo
8	8	SOL SOL KOM IGEN	*Grethe & Joergen Ingmann (Metronome)—Multitone
9	9	ROSEN ER ROED MIN VEN	*Bjorn Tidmand (Odeon)—Imudico
10	10	BLACK NIGHT	Deep Purple (Harvest)

HOLLAND

(Courtesy Radio Veronica)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	NOTHING RHYMED	Gilbert O'Sullivan (MAM)—April (CBS)—World
2	2	ROSE GARDEN	Lynn Anderson (CBS)—World
3	3	MY SWEET LORD	George Harrison (Apple)—Essex/Basart (Philips)—Intersong/Basart
4	4	PEACE PLANET	*Ekseption (Philips)—Intersong/Basart
5	5	I HEAR YOU KNOCKING	Dave Edmunds (MAM)—Francis Day
6	6	YESTERDAY WHEN I WAS YOUNG	Charles Aznavour (Barclay)—Altona
7	7	KNOCK THREE TIMES	Dawn (Stateside)—Belinda
8	8	HANS BRINKER SYMPHONIE	*Holland (Polydor)—Dayglow
9	9	BOTH SIDES NOW	*Euson (Polydor)—Essex/Basart
10	10	SHE LIKES WEEDS	*Tee-Set (Negram)—Veronica

ITALY

(Courtesy Discografia Internazionale)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	VENT'ANNI	*Massimo Ranieri (CGD)—Arion
2	2	CAPRICCIO	*Gianni Morandi (RCA Italiana)—Mimo
3	5	IO E TE DA SOLI	*Mina (PDU)—PDU/Acqua Azzurra
4	3	UN FIUME AMARO	*Iva Zanicchi (RI-Fi)—Curci
5	6	UNA FERITA IN FONDO AL CUORE	*Mino Reitano (Durium)—Fiumara
6	8	ANNA/EMOZIONI	*Lucio Battisti (Ricordi)—Acqua Azzurra
7	4	TUTT'AL PIU'	*Patty Pravo (RCA Italiana)—Amici del Disco

8	10	MA CHE MUSICA	MAESTRO—Raffaella Carrà (RCA Italiana)—Amici del Disco
9	7	PARANOID	Black Sabbath (Vertigo)—Aromando
10	13	AH, L'AMORE CHE COS'E	*Orietta Berti (Polydor)—Tevere/Esedra
11	12	L'APPUNTAMENTO	*Ornella Vanoni (Ariston)—Ariston
12	15	MY SWEET LORD	George Harrison (Apple)—Ritmi e Canzoni
13	18	MALATTIA D'AMORE	*Donatello (Ricordi)—Come il Vento/Pegaso
14	—	ANONIMO VENEZIANO	*Stelvio Cipriani (CAM)—Campi
15	—	IO RITORNO SOLO	*Formula 3 (Numero Uno)—Acqua Azzurra
16	14	GIRL I'VE GOT NEWS FOR YOU	Mardi Gras (Map City)—Fama
17	—	VIALE KENNEDY	*Caterina Caselli (CGD)—Mascheroni
18	17	REGGAE MAN	Bamboos of Jamaica (Durium M.E.)—Durium
19	—	UNA STORIA DI MEZZANOTTE	*Iva Zanicchi (RI-Fi)—RCA/RI-Fi
20	9	BENEDETTO MARCELLO	ADAGIO—*Solisti Veneti (Curci Erato)—Curci
21	—	SOGNO D'AMORE	*Massimo Ranieri (CGD)—Suvini Zerboni
22	11	BLACK NIGHT	Deep Purple (Harvest)—Francis Day
23	—	NEANDERTHAL MAN	Hotlegs (Fontana)—Francis Day
24	—	HEY TONIGHT	Creedence Clearwater Revival (America)—Ariston/Palace
25	—	PADRE BROWN	*Renato Rascel (RCA Italiana)—Amici del Disco

JAPAN

(Courtesy Music Labo Co., Ltd.)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	KYOTO BOJO	*Yuko Nagisa (Toshiba)—Taiyo/U.A.
2	2	BOKYO	*Shinichi Mori (Victor)—Watanabe
3	3	AS THE YEARS GO BY	Mashmakham (CBS/Sony)—April Music
4	4	DAREKASAN TO DAREKASAN	*Drifters (Toshiba)—Watanabe
5	5	IKIGAI	*Saori Yuki (Express)—All Staff
6	6	HASHIRE KOTARO	*Salty Sugar (Victor)—Nichion
7	7	DAISHOBU	*Kiyoko Suizenji (Crown)—Crown Music
8	8	SHIRETOKO RYOJO	*Tokiko Kato (Grammophon)
9	9	SHE SOLD ME MAGIC	Lou Christie (Columbia)
10	10	NEVER MARRY A RAILROAD MAN	Shocking Blue (Polydor)—Aberbach
11	11	MANDOM	Jerry Wallace (Liberty)—Tokyo Ongaku
12	12	HANAYOME	*Norihiko Hashida & the Climax (Express)—G.C.M.
13	13	ONNA NO IJI	*Sachiko Nishida (Grammophon)—Nichion
14	14	MY SWEET LORD	George Harrison (Apple)—Folster
15	15	SEASONS	Earth & Fire (Polydor)—Aberbach
16	16	LET IT BE	Beatles (Apple)—Folster
17	17	I THINK I LOVE YOU	Partridge Family (Bell)—Columbia Films/Shinko
18	18	MEMAI	*Mari Henmi (Pioneer)—Watanabe
19	19	MR. LONELY	Letterman (Capitol)—Toshiba Geino
20	20	DAREMO INAI UMI	*Toi et Moi (Liberty)—April Music

MALAYSIA

(Courtesy Radio Malaysia)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	CHERYL MOANA MARIE	*Frankie (Columbia)
2	2	I'LL BE THERE	Jackson 5 (Motown)
3	4	OUR HOUSE	Crosby, Stills, Nash & Young (Atlantic)
4	6	FIRE & RAIN	James Taylor (Warner Bros.)
5	3	SAN BERNADINO	Christie (CBS)
6	5	IT DON'T MATTER TO ME	Bread (Elektra)
7	8	YOU CAN GET IT IF YOU REALLY WANT	Desmond Dekker (Trojan)
8	10	I JUST DONT KNOW WHAT TO DO WITH MYSELF	Gary Puckett (Columbia)
9	9	OUT IN THE COUNTRY	Three Dog Night (Dunhill)
10	7	SHARE THE LAND	Guess Who (RCA)

MEXICO

(Courtesy Radio Mil)

This Week	Last Week	Title	Artist
1	1	MY SWEET LORD	(Mi dulce Senor)—Harrison (Apple)
2	2	YELLOW RIVER	(Rio Amarillo)—Christie (Epic)
3	3	CANDIDA	Dawn (Capitol)
4	4	REFLECTIONS OF MY LIFE	(Reflexiones de mi vida)—Marmalade (London)
5	5	THE LION SLEEPS TONIGHT	(El leon duerme esta noche)—Tokens (Buddah)
6	6	BABY, I'VE GOT NEWS FOR YOU	(Nena, tengo noticias para ti)—Mardi Gras (Gamma)

7	Y VOLVERE	Los Angeles Negros (Capitol)
8	CUANDO LOS HUARACHES SE ACABAN	Los Babys (Peerless)
9	VOLVERAS	Estela Nunez (RCA)
10	PUENTE DE PIEDRA	Los Chicanos (RCA)

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	CRACKLIN' ROSIE	Neil Diamond (Uni)—Imudico
2	2	WOODSTOCK	Matthews Southern Comfort (Uni)
3	3	EN ENKEL SANG OM FRIHET	*Gro Anita Schoenn (RCA)—Sonora
4	4	BLACK NIGHT	Deep Purple (Harvest)
5	5	SAN BERNADINO	Christie (CBS)
6	6	JAKTPRAT	*Oeystein Sunde (CBS)—Sonora
7	7	I HEAR YOU KNOCKING	Dave Edmunds (Mam)—Stockholms
8	8	MITT SOMMARLOV	Anita Hegerland (Karussell)—Sonora
9	9	LOOK WHAT THEY'VE DONE TO MY SONG	MA—Melanie (Buddah)—Sonora
10	10	WAR	Edwin Starr (Tama/Motown)—Bendiksen

POLAND

(Courtesy Fan Clubs Co-Ordination Council)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	KOROWOOD II	*Marek Grechuta/Anawa
2	2	VOODOO CHILE	Jimi Hendrix (Track)
3	6	BLACK MAGIC WOMAN	Santana (CBS)
4	—	MY SWEET LORD	George Harrison
5	4	I HEAR YOU KNOCKING	Dave Edmunds (Mam)
6	7	IMMIGRANT SONG	Led Zeppelin (Atlantic)
7	3	THE WITCH	Rattles (Decca)
8	5	SENNE WEDROWKI	*Klan Emigatic
9	9	CZLOWIEK JAM NIEWDZIECZNY	*Niemen
10	8	WHOLE LOTTA LOVE	C. C. S. (Rak)

PUERTO RICO

(Courtesy of WKAQ-El Mundo)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	Y VOLVERE	Los Angeles Negros (Parnaso)
2	2	LLEGASTE A MI VIDA	Lebron Bros. (Cotique)
3	3	NOSOTROS	*Sonora Poncena (Inca)
4	4	TE PROPONGO	Sandro (Caytronica)
5	5	LA YUCA	Cheo Rosario (Patty)
6	6	DULCE CON DULCE	Johnny Pacheco (Fania)
7	7	BARRUNTO	Willie Colon (Fania)
8	8	TODAS LAS MANANAS	*Lissette (Borinquen)
9	9	ANTE LA LEY	Roberto Yanez (Fania Int.)
10	10	NO TE LO LLEVES TODO	*Sabor a Nacho (Borinquen)

SINGAPORE

(Courtesy Rediffusion, Singapore)

This Week	Last Week	Title	Artist
1	1	MY SWEET LORD	George Hamilton (Apple)
2	3	WHEN I'M DEAD AND GONE	McGuinness Flint (Capitol)
3	5	ISN'T IT A PITY	George Harrison (Apple)
4	7	STONED LOVE	Supremes (Motown)
5	4	RIDE A WHITE SWAN	Tyrannosaurus Rex (Fly Bug)
6	8	BLACK MAGIC WOMAN	Santana (CBS)
7	2	I HEAR YOU K	

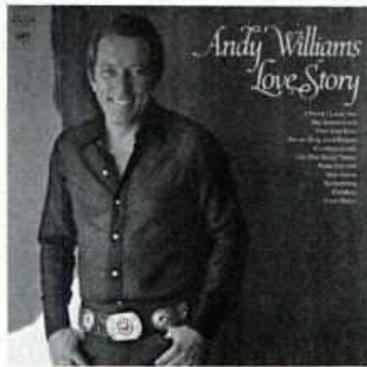
Billboard Album Reviews

FEBRUARY 20, 1971



POP
ENGELBERT HUMPERDINCK—
Sweetheart.
Parrot XPA5 71043 (S)

With his recent hit single, "Sweetheart," spotlighted, Humperdinck comes up with another winner in this exceptional package, loaded with top of the chart sales potency. Among the standouts are his treatments of Dylan's "I'll Be Your Baby Tonight," Kristofferson's "For the Good Times," and the foreign beauty, "Santa Lija," with English lyric by Barry Mason. One of Humperdinck's best performed packages.



POP
ANDY WILLIAMS—
Love Story.
Columbia KC 30497 (S)

"(Where Do I Begin) Love Story" is the big one here but Andy Williams makes everything big so there's no discounting the companion pieces which are pretty strong in their own right, too. Among them are "Rose Garden," "My Sweet Lord," "Fire and Rain," "Candida" and "It's Impossible." A nifty assortment, and beautifully done.



POP
BARBRA STREISAND—
Stoney End.
Columbia KC 30378 (S)

Having scored heavily with Laura Nyro's "Stoney End," Miss Streisand logically follows with an LP of contemporary material and further demonstrates that she is a singer of any day. LP includes the hit single with Miss Nyro's "Time and Love" and Barbara Keith's "Free the People" top commercial entries. Randy Newman's "I'll Be Home" and Nilsson's "Maybe" are beautifully sung.



POP
PETULA CLARK—
Warm and Tender.
Warner Bros. WS 1885 (S)

Petula Clark has a winner here mainly because she put herself in the hands of producer-arranger Arif Mardin, one of Atlantic Records' wizards. Everything works to her advantage, and the material which includes Carole King's "Beautiful," Joni Mitchell's "For Free," Laura Nyro's "Time and Love" and Bacharach-David's "Don't Say I Didn't Tell You" is just right.



POP
JOHN LEE HOOKER /
CANNED HEAT—
Hooker 'n Heat.
Liberty LST 35002 (S)

This is one of the best LP's issued in 1971 thus far. The combination of John Lee Hooker and Canned Heat is unbeatable, since the blend of modern blues, represented by Canned Heat, and the blues of a master, John Lee Hooker, are blended and mixed to colossal proportions. Every cut on this double record set tells a story. And every story rings true.



POP
THE BEST OF
FERRANTE & TEICHER—
United Artists UXS 73 (S)

The long consistent career of the piano duo is spotlighted here with a selection of warm, romantic themes that have graced many films and many charts. Bobby Russell, John Barry, Burt Bacharach, Jim Webb—all get nods the typical F&T treatment. It's a style that is quick to recognize and never overly sentimental.



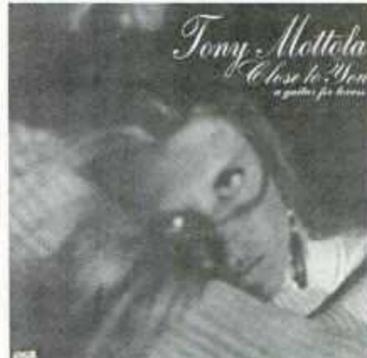
POP
CHEY ATKINS—
For the Good Times.
RCA Victor LSP 4464 (S)

With equal potential for the pop sales chart as well as the country, the guitar king comes up with another superb program. He adds his own distinctive and unique style to such recent hits as "For the Good Times," "Snowbird," and "El Condor Pasa" and "Theme From Love Story." His rendering of "Vesti la giubba" is a gem.



POP
BLACK WIDOW—
Sacrifice.
United Artists UAS 6786 (S)

A monumental LP, not only because of its theme—witchcraft—but because of the power of the music itself. "Conjunction" is the strongest cut, but "Seduction" is also good. Because of the nature of the album, however, many progressive rock stations will wind up playing the LP front-to-back. A great LP, guaranteed to sell.



POP
TONY MOTTOLA—
Close to You
Project 3 PR 5050SD

The subtitle of this LP is music for lovers . . . and it's precisely that. Lush instrumentals range from "Moon River" and "Autumn Leaves" to "We've Only Just Begun." Consider this another steady LP sales item in the Mottola fashion.



POP
MICHAEL PARKS—
Lost and Found.
Verve V6-5079 (S)

In a switch to MGM's Verve label, Michael Parks really turns on the blues. The arrangements by Larry Butler are just right for Parks' soft, mellow voice, and the material is well chosen. His current single outing "I Was Born in Kentucky" is featured as well as fine performances of "Statue of a Fool" and a medley including "I'm So Lonesome I Could Cry," "It's You," "When I've Learned" and "Farther Along."



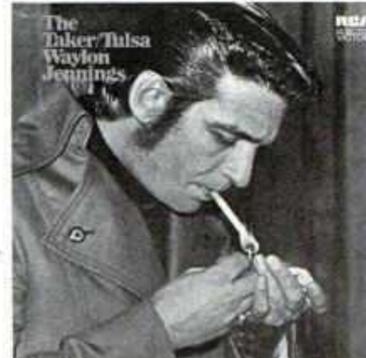
COUNTRY
LORETTA LYNN &
CONWAY TWITTY—
We Only Make Believe.
Decca DL 75251 (S)

"After the Fire Is Gone" on this LP is the hit, but Conway Twitty and Loretta Lynn reveal that they've established themselves as a major country duo. Standout tunes include "It's Only Make Believe" and a very sparkling "Pickin' Wild Mountain Berries" that has definite hit appeal. Good LP. Bound to sell big.



COUNTRY
PORTER WAGONER &
DOLLY PARTON—
Two of a Kind.
RCA Victor LSP 4490 (S)

The highly successful country duo comes up with another LP destined for top programming and sales, and should soon be riding at the top of the charts. They turn in first-rate performances of "Two of a Kind," "The Fighting Kind," "Oh, the Pain of Loving You" and "Curse of the Wild Weed Flower," among others.



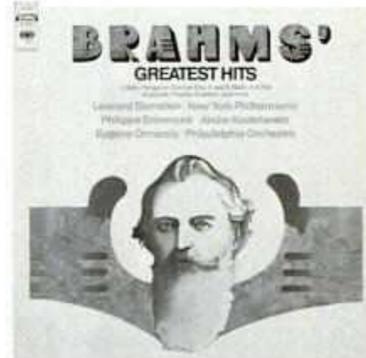
COUNTRY
WAYLON JENNINGS—
The Taker/Tulsa.
RCA Victor LSP 4487 (S)

Waylon Jennings has "The Taker" and "(Don't Let the Sun Set on You) Tulsa" to spur sales on this album, but "Mississippi Woman" and "Sunday Mornin' Comin' Down" are also good for heavy airplay. As usual, Jennings has a superlative LP.



CLASSICAL
THE CHOPIN I LOVE—
Artur Rubinstein.
RCA Red Seal LSC 4000 (S)

Rubinstein goes on forever, creating, interpreting with that simple elegance that's all his own. He's as refreshing as ever, playing these 11 tunes, including the "Minute Waltz," "Polonaise," and the "Military" polonaise with superb marksmanship.



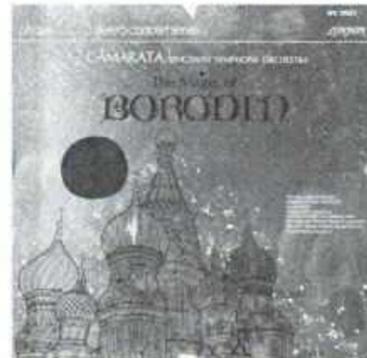
CLASSICAL
BRAMS' GREATEST HITS—
Entremont / Kostelanetz / New York Philharmonic (Bernstein)/ Philadelphia Orch. (Ormandy).
Columbia M 30307 (S)

This gem, featuring the music of Brahms, will fast take its place on the charts. Among the classics are "Lullaby," "Waltz No. 15," and the Hungarian Dances No. 5 & No. 6, all beautifully performed by the Philadelphia Orchestra, the New York Philharmonic, Philippe Entremont and Andre Kostelanetz.



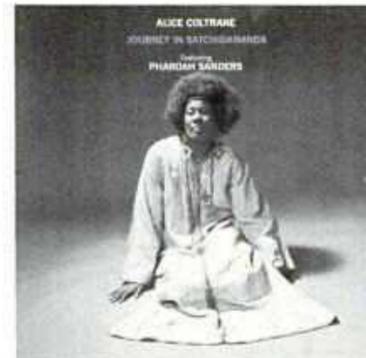
CLASSICAL
LISZT'S GREATEST HITS—
Watts/Davis/New York Philharmonic (Bernstein)/ Philadelphia Orch. (Ormandy).
Columbia M 30306 (S)

Franz Liszt, one of the heavies from the Age of Romanticism, is well served here by (mostly) the Philadelphia Orchestra conducted by Eugene Ormandy and the New York Philharmonic with Leonard Bernstein. Pianist Andre Watts has "La Campanella" to himself.



CLASSICAL
THE MAGIC OF BORODIN—
Kingsway Symphony (Camarata).
London phase 4 SPC 21052 (S)

This is another Camarata LP which distinguishes itself for its sensitive and colorful arrangements and for the exuberance of Camarata's conducting. He utilizes Borodin's "magic" to the fullest. The Kingsway Symphony gives it all a fine touch of their own.



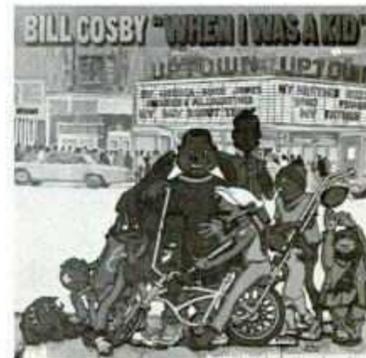
JAZZ
ALICE COLTRANE—
Journey in Satchidananda.
Impulse AS 9203 (S)

Alice Coltrane and Pharoah Sanders come together here to form a musical expression of God and Universals. The instruments here all lend themselves to this concept, as the group ventures into the collective consciousness of the universe. The instruments used describe the album. They are two basses; Tamboura; Oud; Drums; Bells; Tambourine; Soprano Saxophones; Harp; Piano; and meditation.



JAZZ
BILL EVANS—
From Left to Right.
MGM SE 4723 (S)

Evan's quietly personal and distinguished style is used on the Steinway and on a Fender-Rhodes electric piano and is doubling interesting on the two tracks: "The Dolphins" which is shown as a trio and then on the other cut, with flute, strings and percussion added. High standard Evans.



COMEDY
BILL COSBY—
When I Was a Kid.
Uni 73100 (S)

This new album by one of the nation's foremost laugh-makers follows in the tradition of much of his earlier stuff. It is jam-packed with hilarious vignettes of his boyhood with his brother Russell and Fat Albert. Cosby has an uncanny knack of recapturing the past through the eyes of a child, and therein lies much of this album's wit. Great listening for the young and the young at heart.

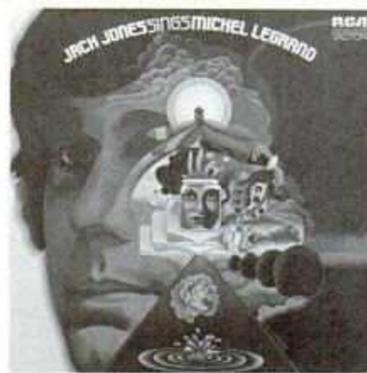
Billboard Album Reviews

FEBRUARY 20, 1971



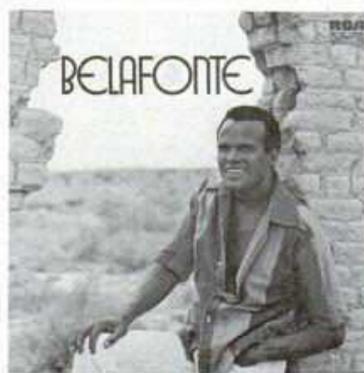
POP
HOTLEGS—
Thinks: School Stinks.
Capitol ST 587 (S)

Britain's Hotlegs had a big hit last year with their intriguing "Neanderthal Man," and the long awaited followup LP has finally arrived. Along with their original hit, it includes their newest single "Run Baby Run," as well as other winners, "Desperate Dan," "All God's Children" and "Fly Away." Should prove a big item in the Top LP chart.



POP
JACK JONES SINGS
MICHEL LEGRAND—
RCA Victor LSP 4480 (S)

The exceptional music of Legrand interpreted by the sensitive, warm Jones sound adds up to a super mood album, the likes of which haven't been heard since Sinatra's "In the Wee Small Hours." The sales appeal is to the collector of love mood programs, hard to beat here with such greats as "The Years of My Youth," "One at a Time" and "Nobody Knows."



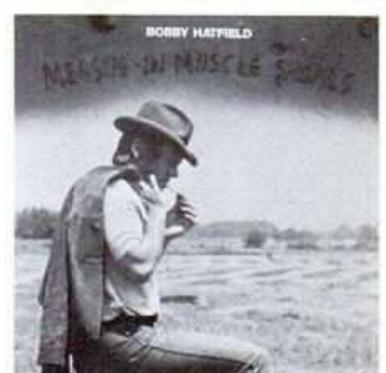
POP
HARRY BELAFONTE—
Belafonte/The Warm Touch.
RCA Victor LSP 4481 (S)

Belafonte is right in today's selling bag with this super package of some of today's material, Belafonte style. Three of the standouts are his treatments of James Taylor's "Something in the Way She Moves," "Circle 'Round the Sun" and "Rainy Day Man." The Belafonte touch to Joni Mitchell's "Cycles" is another exceptional performance.



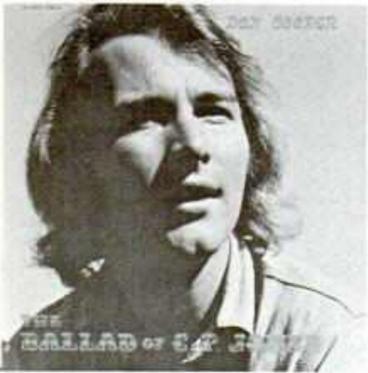
POP
FRED NEIL—
Other Side of This Life.
Capitol ST 657 (S)

Fred Neil, the composer of such contemporary standards as "Everybody's Talkin'," "That's the Bag I'm In" and this album's title song, should hit the overdue commercial heights as a performer in this set, which includes these and other big numbers. Recorded live at the Elephant, Woodstock, N.Y., this folk-style set offers eight Neil songs plus three traditional numbers.



POP
BOBBY HATFIELD—
Messin' in Muscle Shoals.
MGM SE 4727 (S)

Hatfield grooves righteously, as befits his earlier Brotherly existence with a tight backing from the Fame Record Studio. The album has a relaxed head arrangement feel to it as Hatfield moves through items such as the longish "Let It Be."



POP
DON COOPER—
The Ballad of C.P. Jones.
Roulette SR 42056 (S)

Cooper rides the narrow furrow between folk, country and rock, uses his disaffected voice and guitar on some story themes and keeps the backup group (which has some strong jazz names) down. All in all it's a good example of an offbeat talent comin' through. Good sample track is the opener, "The Ballad of C.P. Jones."



POP
AIR CONDITIONING—
Curved Air.
Warner Bros. WS 1903 (S)

This album will cool many heads with its earthy and heavenly combinations of instruments. The group relies heavily in parts on strong violin playing and organ accompaniment to bring off their special, spirit sound. One is never quite sure if the LP is on the ground or out in space. The vocals and arrangements tend to wave together, while the instrumental fills are both natural and emphatic.



POP
RANDY BURNS and the SKY
DOG BAND—Randy Burns
and the Sky Dog Band.
Mercury SR 61329

This group has been performing for about five years and why it has taken this long for them to get a recording contract has to be one of the biggest mysteries of the industry. The record features Randy Burns in the lead vocal spot but the vocal harmony behind him lends exceptional appeal to the LP.



CLASSICAL
BACH LIVE AT FILLMORE EAST—
Virgil Fox/Heavy Organ.
Decca DL 75263 (S)

Virgil Fox's milestone Fillmore East performance of last December (he actually gave two) is a stunner in this set. The remarkable rapport of the expert organist with the hip audience comes over as does Fox's brilliant Bach concert on the Rogers touring organ. His verbal introductions and audience comments stand out as does the excellent baroque.



CLASSICAL
SATIE: MUSIC FOR PIANO 4
HANDS/VOICE & PIANO/VIOLIN
& PIANO—
Glazer/Variou Artists.
Candide CE 31041 (S)

With Satie the current "in" composer, this pressing should prove invaluable, containing, as it does, all three of Satie's compositions for two pianos expertly played by Frank Glazer and Richard Deas; his solo work for violin and piano, "Choses Vues a Droite et a Gauche," played capably by Millard Taylor and Glazer.



LOW-PRICE CLASSICAL
MOZART: SYMPHONY No. 40
HAYDN: SYMPHONY No. 104—
Vienna Philharmonic (Karajan).
London Stereo Treasury
STS 15106 (S)

Von Karajan puts the Vienna Philharmonic through some rigorous paces in both these efforts. And all come out winners as they, and Karajan, perform with majesty and grace throughout. In the "London" work, Karajan is especially forceful as well.



LOW-PRICE CLASSICAL
TCHAIKOVSKY: PIANO
CONCERTO No. 1—
Horowitz/NBC Symphony
(Toscanini).
RCA Victorla VIC 1554 (M)

This combination of extraordinary talent is simply superb. And now offered at a low-price, this is one of the young year's best offerings. Although originally recorded in 1941 live, it still has good quality. Both the men are in peak form. In monaural.



SOUL
IKE & TINA—
Her Man... His Woman.
Capitol ST 571 (S)

After years of paying dues and appealing to a concerned minority, Ike and Tina are finally beginning to break through. This album, which captures the dynamic duo in typical urgent style, lacks their soul treatment of contemporary progressive rockers, but is down home soul. Examine what Tina does with the blues/gospel warhorse, "My Baby."



JAZZ
JIMMY SMITH—I'm Goin'
Git Myself Together.
MGM SE 4751 (S)

Jimmy Smith has got himself together with this LP in which he not only displays his amazing technique at the double keyboard organ but his vocal talents as well. Many of the tunes are set with a rock styled rhythm section and Smith seems to fit in well in this genre. "On the Dock of the Bay," aptly displays Smith's vocal talents.



GOSPEL
HOVIE LISTER & THE STATESMEN—
The Common Man.
Skyline SLP 6100 (S)

Excellent album by a major group—Hovie Lister and the Statesmen have a real tear-jerker in "The Common Man," while "Sin Ain't Nothing But the Blues" is a blues-based solid gospel tune. "I Just Can't Praise Him Enough" is also good. Another gospel winner from Lister.



GOSPEL
SHIRLEY CAESAR & THE CAESAR SINGERS—
A Message to the Nation.
Hob HBX 2128 (S)

Miss Caesar rocks along, shouting urgently and always swinging, backed by three ladies who underline all this with power. Like "Oh Happy Day," the title cut and several other tracks can be taken as either secular or sacred. One old faithful, "Life's Mountain Railway" is included.

SPECIAL MERIT PICKS

POPULAR

LITTLE RICHARD—Cast a Long Shadow.
Epic EG 30428
My Soul! Little Richard and 25 from his heavy collection, part recorded live and part studio, produced by Larry Williams and formerly entitled "The Explosive Little Richard" and "Greatest Hits." The increased interest in the rocker's work should pay off in increased sales for this mammoth package.

BOB SUMMERS—When I'm Dead and Gone.
MGM SE 4740 (S)
Bob Summers has an attractive way with a song whether it be out of the standard repertoire like "Lazy Bones" or of newer vintage like his own "Lucy Lu." Some of his other songs, "Work for the Night Is Coming," "Sweeter as the Days Roll By" and "Everytime I Feel the Spirit" show him off as a writer-singer worth watching.

TRAPEZE—Medusa. Threshold THS 4 (S)
This English group has its roots somewhere between the blues and Felix Papalardi and Leslie West. The music is energy for the most part and the musicians know their business. The lyrics point to the pop version of the concepts of universal love and peace. The Moody Blues discovered the group, and the group's message runs along the same lines but with far heavier music as a conveyance.

MAH-NA MAH-NA—GRT 20003 (S)
"Mah-Na Mah-Na" is a standout performance on TV's "Sesame Street," and this album containing that hit should prove a favorite with adults and children alike. The kazoo-like sound is featured on new and old tunes, and is especially effective on "Zip-a-Dee Doo-Dah," "Whispering" and "Mississippi Mud."

WIGWAM—Tombstone Valentine. Verve/Forecast FTS 3089-2 (S)
A perfect example of the "small world" (Continued on page 56)

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

BILL DOGGETT—Sentimental Mood. King KS 1104 (S)
GUESS WHO PLAY THE GUESS WHO—
P.I.P. PIP 6806 (S)
DOCTOR DOLITTLE PRESENTS THE GRASS-
HOPPERS—Carousel CAR 3504 (S)
JEREMIAH—Uni 73098 (S)
DUST BOWL CLEMENTINE— Roulette SR 42058 (S)
HAVE A HEART—King KS 1119 (S)
DON CRAWFORD—Would You Understand My Nakedness? Roulette SR 42055 (S)

SOUNDTRACK ★★★★★
SOUNDTRACK—Wuthering Heights. American International A 1039 (S)

JAZZ ★★★★★
WILLIE BOBO—Uno, Dos, Tres/1, 2, 3. MGM/Latino LAT 10,011 (S)
WILLIE BOBO—Spanish Blues Band. MGM/Latino LAT 10,012 (S)

RELIGIOUS ★★★★★

MERRILL WOMACK—Surely Goodness and Mercy. DJ DJ 70-1-11 (S)
CRUSADERS—I've Fought a Good Fight... I've Kept the Faith. Mastertone MT 4453 (S)
BRYON SPRADLIN / CARL STANLEY—Edge of Drifting. Light LS 5559-LP (S)

COUNTRY ★★★★★
A TRIBUTE TO BOB WILLS—MGM GAS 141 (S)

COMEDY ★★★★★
CHA-CHA HOGAN, THE BLACK FOX—Brother Eatmore/Sister Fullbosom. Laff LAFF A147 (S)

GOSPEL ★★★★★
HIGHWAY O.C.'S—Gospel Gold. Hob HBX 2129 (S)

(Continued on page 56)

FEBRUARY 20, 1971, BILLBOARD

Copyrighted material

SIZE: EXTRA LARGE, MATERIAL: STRONG, STYLE: BRAND NEW, COLOR (it a) HIT!

POOR MITS

B/W "THE BAYOU SAVINGS BANK OF NEW ORLEANS"

by **TONY LEE SYBERT**

PRODUCED BY BUDDY KAYE FOR DIAMOND JIM PRODUCTIONS

EXECUTIVE PRODUCER JIM HILTON

ARRANGED & CONDUCTED BY DON PEAKE

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MMS 212



METROMEDIA RECORDS

SPECIAL MERIT PICKS

• Continued from page 54

concept of today's hip hit music, the Wigwam shows that they know what it's all about in Finland, too. "Autograph" is a solid progressive rock tune which has high potential for becoming a hit. "Frederick & Bill (Song of the Skinhead)" and "The Gang Called the Vegetable Man (Answer to Life)" expose musical depth. Could become a major LP, if exposed.

BRUCE PALMER—The Cycle Is Complete. Verve/Forecast FTS 3086 (S)
This is a brand of special West Coast music which could be called Avant/Esoteric. The music reflects much of Eastern thought in a Western mind and deserves more than just a glance and a brief listening, for it is the way of many musicians who have come under the influence of West Coast jazz and culture.

MATT ROBINSON / ROSALIND CASH—The Year of Roosevelt Franklin / Gordon's Friend from Sesame Street. Columbia C 30387 (S)

The success of "Sesame Street" and the many albums featuring material and performers from the show doesn't seem to be diminishing. This latest entry, featuring Matt Robinson and Rosalind Cash, among other voices, should prove a good sales item with the younger set. "Roosevelt Franklin Counts," "The Skin I'm In," "Days

of the Week" and "Roosevelt Franklin's Alphabet" are some of the more outstanding highlights that teach while entertaining.

COUNTRY

THE STAGEHANDS PLUS RICHARD—Barnyard LPS 1002 (S)
It's difficult to tell who stands out the best on this LP—songwriter Richard Faltersack who wrote all of the tunes, or the new group, The Stagehands. It's a good LP and all of the songs are good. "You Don't Have to Be From the Country" has the potential to be a big country hit. "Gotta Get Back to Dallas" and "Spider Woman" are also good.

CLASSICAL

CHIHARA: TREE MUSIC—Various Artists. CRI CRI SD 269 (S)
CRI introduces an imaginative young composer to disk in this remarkable program of "Tree Music." Interested in sound, Chihara emphasizes different forces in each piece. The Philadelphia Quartet plays "Driftwood," while Bertram Turetzky, string bass, plays "Logs" and, with electronic sounds, is featured in "Logs XVI." Bassoonists Arthur Weisberg and Donald MacCourt and percussionist Kenneth Watson play "Branches," while a variety of instruments offer "Willow Willow."

LOW PRICE CLASSICAL

WAGNER: LOHENGRIN—Steber/Windgassen / Varnay / Various Artists. Bayreuth Festival Orch. (Keilberth). Richmond RS 65003 (M)
This memorable performance of "Lohengrin" is brought to the Richmond Opera Treasury Series in this fine five-record set. A distinguished group of soloists is ably led by Joseph Keilberth with the Bayreuth Festival Chorus and Orchestra. Eleanor Steber's Elsa, one of her greatest roles, is here as are Wolfgang Windgassen's Lohengrin, Astrid Varnay's Ortrud, Hermann Uhde's Telramund and Josef Greindl's King Henry.

BRAMMS: FOUR SERIOUS SONGS/WAGNER: WESSENDONCK LIEDER—Maureen Forrester. London Stereo Treasury STS 15113 (S)
Contralto Maureen Forrester, a most sensitive interpreter of song, offers a splendid recital here, including Wagner's magnifi-

cent "Wesendonck Lieder," a true treasure in this set. Brahms' "Four Serious Songs" also receive the marvelous touch of this famed Canadian artist, John Newmark is her capable piano accompanist.

PADEREWSKI: PIANO CONCERTO, Op. 17 / RUBINSTEIN: CONCERTSTUECK—Blumental Vienna Symphony (Froschauer). Turnabout TV-S 34387 (S)
Felicia Blumental's piano virtuosity continues evident with this flashy romantic coupling. Paderewski's "Piano Concerto in A Minor" and Anton Rubinstein's "Concertstueck" both should draw interest in keeping with a current classical revival. Heimuth Froschauer ably conducts the fine Vienna Symphony.

HAYDN: SYMPHONIES Nos. 65-72—Philharmonia Hungarica (Dorati). London Stereo Treasury STS 15135/8 (S)
Here's Volume 1 in a special low-price set which is sure to get volume sales. For it displays Dorati in sharp and vigorous form as he interprets these symphonies, with the accent on detail. The orchestra follows with precision.

SOUL

THE RETURN OF IVORY JOE HUNTER—Epic E 30348 (S)
Ivory Joe, a figure from the 50's when a lot of white artists copped his songs and style is back again with some slight updating (from the backup group that includes Isaac Hayes on organ). A lot of power seeps through whether it's his "Empty Arms" (a title that has done well by everyone, country or soul, who has recorded it) or his anthem, "Since I Met You Baby."

★★★★
4 STAR
★★★★

• Continued from page 54

CLASSICAL ★★★★★

HUSA: SYMPHONY No. 1 / SERENADE / NOCTURNE—Various Artists (Husa.) CRI CRI SD 261 (S)

MESSIAEN: PIECES FOR ORGAN—Candide CE 31034 (S)

HUNGARIAN DANCES OF THE 16th, 17th & 18th CENTURIES—Janos Sebestyen. Candide CE 31032 (S)

LOW PRICE CLASSICAL ★★★★★

TCHAIKOVSKY: THE QUEEN OF SPADES—Various Artists/Belgrade National Opera Orch. (Baranovich). Richmond SRS 63516 (S)

FRANCK: ORGAN WORKS, Vol. 2—Jeanne Demessieux. London Stereo Treasury STS 15104 (S)

BEETHOVEN: WELLINGTON'S VICTORY/JENA SYMPHONY—Westphalian Symphony (Reichert). Turnabout TV-S 34409 (S)

DEBUSSY: LA MER / RAVEL: RAPSDIE ESPAGNOLE—l'Orch. de la Suisse Romande (Ansermet). London Stereo Treasury STS 15109 (S)

HONEGGER: PIANO MUSIC—Juerg von Vintschger. Turnabout TV-S 34377 (S)

MUSIC OF ORLANDO GIBBONS / THY CELESTIAL STATE—Deller Consort. RCA Victorola VICS 1551 (S)

SACRED ★★★★★

SAMMY HALL—Get Together. Christian Folk. FCS 1975 (S)

INTERNATIONAL ★★★★★

JACQUELINE FRANCOIS—Solitaires aves Mademoiselle de Paris. London PS 581 (S)

CONNIE FRANCIS—Grandes Exitos del Cine del Cine de los Anos 60. MGM/Latino LAT 10,015 (S)

HILDA MURILLO—Del Ecuador al Mundo. ORC ORC 0026 (S)

CHILDREN'S ★★★★★

LORNE GREENE—The Robin Hood of El Dorado/Joaquin Murieta. MGM YDS 303 (S)

EFREM ZIMBALIST, JR.—Goody Two Shoes. MGM YDS 301 (S)

CINDERELLA & OTHER FAIRY TALES—Claire Bloom. Caedmon TC 1330 (S)

TRAVERS: MARY POPPINS OPENS THE DOOR—Smith / Stephens / Various Artists. Caedmon TC 1271 (S)

ANN RUTHERFORD—The Adventures of Raggedy Ann. MGM YDS 302 (S)

LITTLE RED RIDING HOOD / THE DARLING PRINCESSES—Claire Bloom. Caedmon TC 1331 (S)

SEWELL: BLACK BEAUTY—Claire Bloom. Caedmon TC 1322 (S)

More Album
Reviews on
Pages 53, 54

BILLBOARD PREDICTS

NEXT WEEK'S FASTEST MOVERS

These records have been selected by Billboard's Chart Department and the Billboard weekly computer rankings system to be those most likely to show the strongest gain in next week's Hot 100 Chart.

- HAVE YOU EVER SEEN THE RAIN . . . Creedence Clearwater Revival (Fantasy)
- FOR ALL WE KNOW . . . Carpenters (A&M)
- SHE'S A LADY . . . Tom Jones, Parrot (London)
- ME & BOBBY MCGEE . . . Janis Joplin (Columbia)
- TEMPTATION EYES . . . Grass Roots (Dunhill)
- JUST MY IMAGINATION (Running Away With Me) . . . Temptations, Gordy (Motown)
- DOESN'T SOMEBODY WANT TO BE WANTED . . . Partridge Family (Bell)
- HELP ME MAKE IT THROUGH THE NIGHT . . . Sammi Smith (Mega)
- CRIED LIKE A BABY . . . Bobby Sherman (Metromedia)
- WILD WORLD . . . Cat Stevens (A&M)
- OYE COMO VA . . . Santana (Columbia)
- FREE . . . Chicago (Columbia)

ACTION Records

NATIONAL BREAKOUTS

ALBUMS

- BLACK SABBATH . . . Paranoid, Warner Bros. WS 1887
- ENGELBERT HUMPERDINCK . . . Sweetheart, Parrot XPAS 71043 (London)

SINGLES

There are no National Breakouts this week.

REGIONAL BREAKOUTS

SINGLES

- HEY DOES SOMEBODY CARE . . . God's Children, Uni 55266 (Hawaiian, BMI) (New Orleans)

Bubbling Under The HOT 100

101. NO LOVE AT ALL . . . B.J. Thomas, Scepter 12307
102. BEGINNING TO FEEL THE PAIN . . . Mac Davis, Columbia 4-45302
103. STOP THE WORLD AND LET ME OFF . . . Flaming Ember, Hot Wax 7010 (Buddah)
104. CELIA OF THE SEALS . . . Donovan, Epic 5-10694 (Columbia)
105. TIMOTHY . . . Buoy, Scepter 12275
106. FUNKY . . . Chambers Brothers, Columbia 4-45277
107. I'LL BE HOME . . . Vikki Carr, Columbia 4-45294
108. JOSHUA . . . Dolly Parton, RCA Victor 47-9928
109. GLORY OF LOVE . . . Dells, Cadet 5679 (Chess)
110. RAININ' IN MY HEART . . . Hank Williams Jr. With the Mike Curb Congregation, MGM 14194
111. NEVER MARRY A RAILROAD MAN . . . Shocking Blue, MGM/Colossus 123
112. SAN BERNADINO . . . Christie, Epic 10695 (Columbia)
113. WHO'S GONNA TAKE THE WEIGHT (Part I) . . . Kool & the Gang, De-Lite 538
114. LOVE STORY . . . Tony Bennett, Columbia 4-45316
115. AIN'T GOT TIME . . . Impressions, Curtom 1957
116. CHICK A BOOM . . . Daddy Dewdrop, Sunflower 105 (MGM)
117. BELL BOTTOM BLUES . . . Derek & the Dominos, Atco 6803
118. ALL KINDS OF PEOPLE . . . Burt Bacharach, A&M 1241
119. DON'T MAKE ME PAY FOR HIS MISTAKES . . . Z.Z. Hill, Hill 222
120. TOO MANY LOVERS . . . Shack, Volt 4051 (East/Memphis, BMI)
121. GET YOUR LIE STRAIGHT . . . Bill Coday, Crajon 48204 (Ardene, BMI)
122. CARRY YOUR OWN LOAD . . . Jr. Walker & the All Stars, Soul 35081 (Motown)
123. I CAN'T HELP IT . . . Moments, Stang 5020 (All Platinum)
124. AFTER THE FIRE IS GONE . . . Conway Twitty & Loretta Lynn, Decca 32776
125. ONE MAN'S LEFTOVERS (Is Another Man's Feast) . . . 100 Proof Aged in Soul, Hot Wax 7009 (Buddah)

Bubbling Under The TOP LP's

- MCDONALD & GILES . . . Cotillion SD 9042
- CHAMBERS BROTHERS . . . New Generation, Columbia C 30032
- NILSSON . . . The Point, RCA Victor LSPX 1003
- TONY JOE WHITE . . . Warner Bros. WS 1900
- PETER GREEN . . . The End of the Game, Reprise RS 6436
- SEALS & CROFTS . . . Down Home, TA 5004 (Bell)
- RASTUS . . . GRT G2T 30004
- JOY OF COOKING . . . Capitol ST 661
- CANNONBALL ADDERLEY . . . The Price You Got to Pay to Be Free, Capitol SWBB 636
- JIM REEVES WRITES YOU A RECORD . . . RCA Victor LSP 4475
- TOM RUSH . . . Classic Rush, Elektra EKS 74062

FEBRUARY 20, 1971 BILLBOARD

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.

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	11
2	3	MILES DAVIS AT FILLMORE Columbia G 30038	12
3	2	BITCHES BREW Miles Davis Columbia GP 26	42
4	4	CHAPTER TWO Roberta Flack, Atlantic SD 1569	24
5	5	DON ELLIS AT FILLMORE Columbia G 30243	16
6	7	FREE SPEECH Eddie Harris, Atlantic SD 1573	7
7	6	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	44
8	9	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713	15
9	13	STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007	2
10	8	THEM CHANGES Ramsey Lewis, Cadet LPS 844	17
11	10	BRIDGE OVER TROUBLED WATER Paul Desmond, A&M SP 3032	14
12	12	SUGAR Stanley Turrentine, CTI CTI 6005	2
13	16	GULA MATARI Quincy Jones, A&M SP 3030	28
14	11	BLACK DROPS Charles Earland, Prestige PR 7815	12
15	15	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	43
16	14	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	84
17	18	STILLNESS Sergio Mendes & Brasil '66, A&M SP 4284	3
18	—	RASHAAN RASHAAN Roland Kirk, Atlantic SD 1575	1
19	19	WE GOT TO LIVE TOGETHER Buddy Miles, Mercury SR 61313	7
20	17	THE BEST OF JOHN COLTRANE—HIS GREATEST YEARS Impulse AS 9200-2	14

Billboard SPECIAL SURVEY For Week Ending 2/20/71



THE BUTTERFIELD BLUES BAND LIVE



Butter blows his best on his first live recording, "The Butterfield Blues Band Live," a double album of living blues performances. PRODUCED BY TODD RUNDGREN. Recorded live at the Troubadour in Los Angeles.

"The Butterfield Blues Band Live"/A specially low priced two-record set (\$6.98)/7E-2001/Also available on Elektra 8-track and cassette.



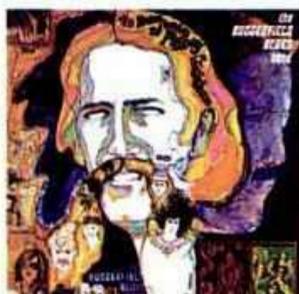
More Butterfield Blues Band available on Elektra Records and Tapes.



EKS-7294



EKS-7315



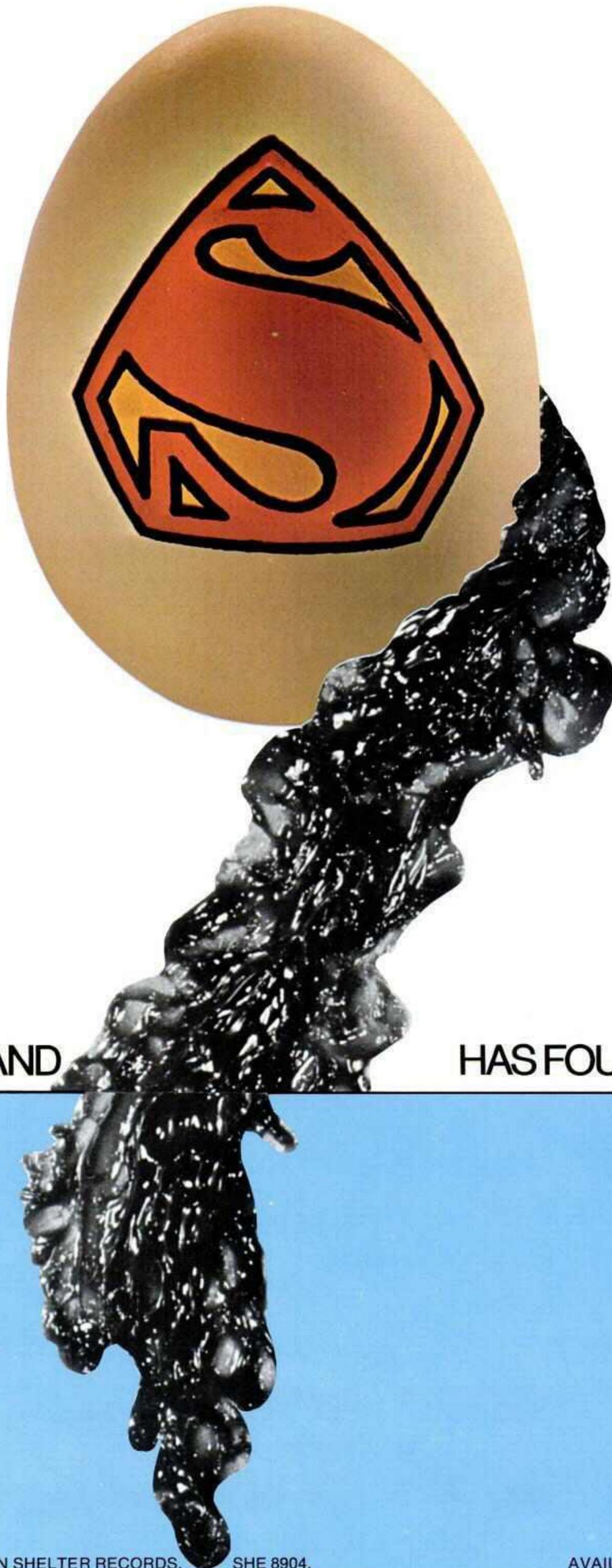
EKS-74015



EKS-74025



EKS-74053



THE GREASE BAND

HAS FOUND SHELTER

"THE GREASE BAND" A NEW ALBUM ON SHELTER RECORDS. SHE 8904.

AVAILABLE FROM CAPITOL RECORDS.



STAR PERFORMER — LP's registering great-
est 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).

TOP LP'S

Billboard

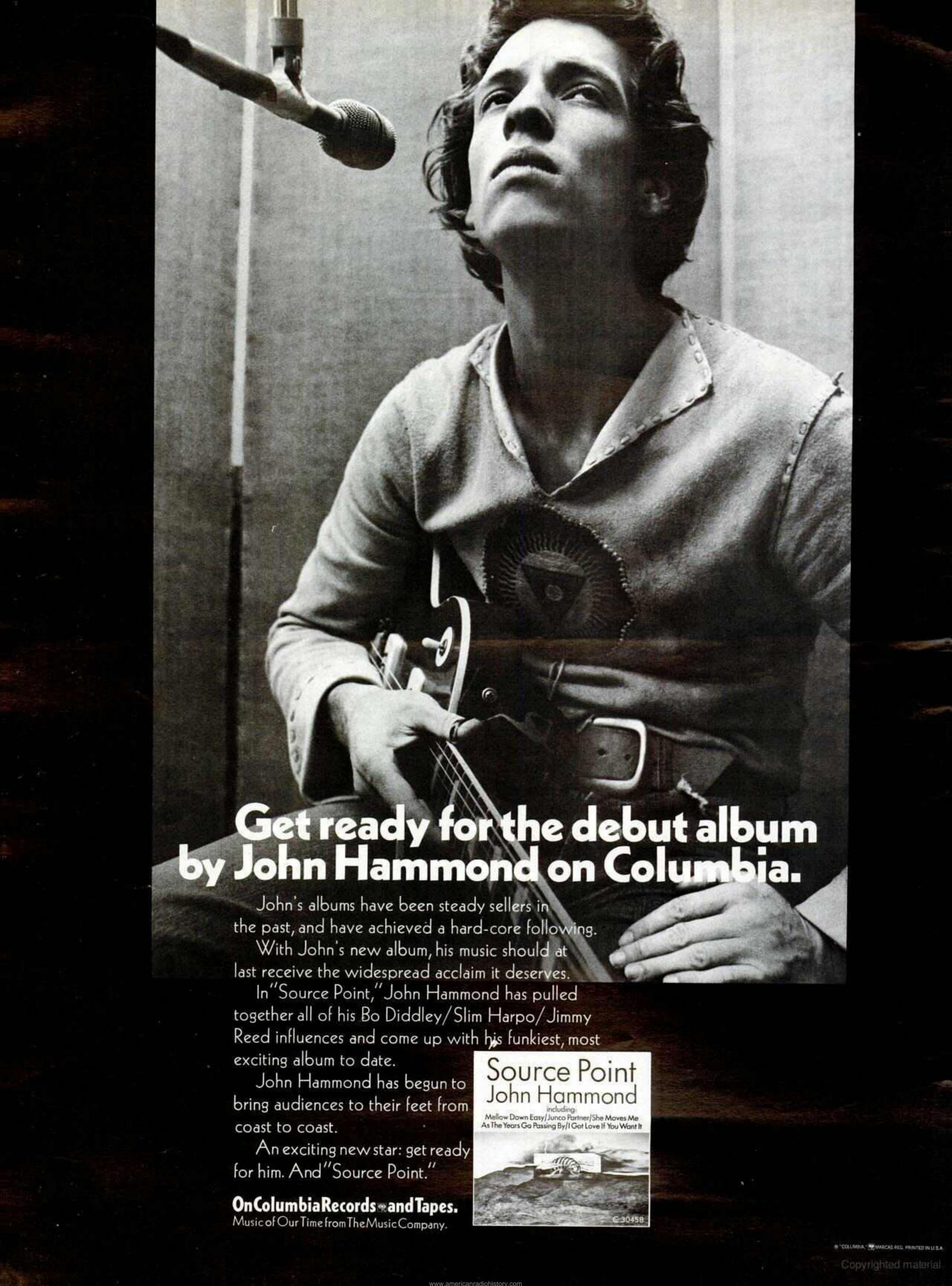
Compiled from National Retail
Stores by the Music Popularity
Chart Department and the
Record Market Research
Department of Billboard.

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	2	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206	14
2	3	CHICAGO III Columbia C2 30110	4
3	1	GEORGE HARRISON All Things Must Pass Apple STCH 639	10
4	4	SANTANA Abraxas Columbia KC 30130	20
5	5	ELTON JOHN Tumbleweed Connection UNI 73096	5
★	8	LOVE STORY Soundtrack Paramount PAS 6002	8
★	9	JANIS JOPLIN Pearl Columbia KC 30322	4
★	10	ELTON JOHN Uni 73090	21
9	7	SLY & THE FAMILY STONE Greatest Hits Epic KE 30325 (Columbia)	16
10	6	CREEDENCE CLEARWATER REVIVAL Pendulum Fantasy 8410	9
11	11	THE PARTRIDGE FAMILY ALBUM Bell 6050	17
12	12	JOHN LENNON/PLASTIC ONO BAND Apple SW 3372	9
★	16	ELVIS PRESLEY Elvis Country RCA Victor LSP 4460	5
14	14	GRAND FUNK RAILROAD Live Album Capitol SWBB 633	12
★	20	GORDON LIGHTFOOT If You Could Read My Mind Reprise RS 6392	11
16	13	STEPHEN STILLS Atlantic SD 7202	13
17	18	MOUNTAIN Nantucket Sleighride Windfall 5500 (Bell)	3
18	15	LED ZEPPELIN III Atlantic SD 7201	18
19	17	CARPENTERS Close to You A&M SP 4271	23
20	22	OSMONDS MGM SE 4724	4
21	21	BLOODROCK II Capitol ST 491	16
22	19	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	50
23	23	JUDY COLLINS Whales & Nightingales Elektra EKS 75010	12
24	24	ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt)	12
★	—	BLACK SABBATH Paranoid Warner Bros. WS 1887	1
26	27	QUICKSILVER MESSENGER SERVICE What About Me Capitol SMAS 630	5
27	29	POCO Deliverin' Epic KE 30209 (Columbia)	3
★	35	RAY PRICE For the Good Times Columbia C 30106	24
29	26	NEIL DIAMOND Tap Root Manuscript UNI 73092	14
30	33	CURTIS MAYFIELD Curtis Curtom CRS 8005 (Buddah)	21
31	25	JEFFERSON AIRPLANE Worst of RCA Victor LSP 4459	11
32	32	BEE GEES 2 Years On Atco SD 33-353	4
★	38	EMITT RHODES Dunhill DS 50089	11
★	37	LYNN ANDERSON Rose Garden Columbia C 30411	7
35	30	THREE DOG NIGHT Naturally Dunhill DXS 50088	11

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	28	FIFTH DIMENSION Portrait Bell 6045	35
37	39	CAT STEVENS Tea for the Tillerman A&M SP 4280	3
38	36	PERRY COMO It's Impossible RCA Victor LSP 4473	6
39	41	CHICAGO Columbia KGP 24	54
40	31	PAUL KANTNER & THE JEFFERSON STARSHIP Blows Against the Empire RCA Victor LSP 4448	10
41	34	WOODSTOCK Soundtrack Cotillion SD 3-500	38
42	45	CHICAGO TRANSIT AUTHORITY Columbia GP 8	93
43	44	TEN YEARS AFTER Watt Deram DES 18050 (London)	11
44	48	JACKSON 5 Third Album Motown MS 718	22
45	47	NEIL YOUNG After the Gold Rush Reprise RS 6383	23
46	42	WHO Tommy Decca DXSW 7205	75
★	69	HENRY MANCINI Mancini Plays Theme From Love Story RCA Victor LSP 4466	5
48	43	BLACK SABBATH Warner Bros. WS 1871	26
49	46	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	31
50	49	VAN MORRISON His Band & the Street Choir Warner Bros. WS 1884	9
51	52	BOB DYLAN New Morning Columbia KC 30290	15
52	54	ROBERTA FLACK Chapter Two Atlantic SD 1569	26
53	50	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	47
54	57	ELVIS PRESLEY That's the Way It Is RCA Victor LSP 4445	11
55	58	NANCY WILSON Now I Am a Woman Capitol ST 579	13
56	40	DAWN Candida Bell 6052	10
57	59	NEIL DIAMOND Gold Uni 73084	27
58	53	GRATEFUL DEAD American Beauty Warner Bros. WS 1893	11
59	51	DOORS 13 Elektra EKS 74079	10
60	67	COLD BLOOD Sisyphus San Francisco SD 205 (Atlantic)	5
61	64	STEPPENWOLF 7 ABC/Dunhill DSX 50090	14
62	56	KINKS Lola vs. Powerman & the Moneygoround Reprise RS 6423	9
63	55	MOODY BLUES A Question of Balance Threshold THS 3 (London)	24
★	99	EMERSON, LAKE & PALMER Cotillion SD 9040	3
★	—	ENGELBERT HUMPERDINCK Sweetheart Parrot XPAS 71043	1
66	61	DIONNE WARWICK Very Dionne Scepter SPS 587	11
67	63	SPIRIT Twelve Dreams of Dr. Sardonicus Epic E 30267 (Columbia)	9
68	60	LAURA NYRO Christmas & the Beads of Sweat Columbia KC 30259	9
69	73	JAMES BROWN Super Bad King KS 1127	4
70	70	TEMPTATIONS Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	22

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	75	DEREK & THE DOMINOS Layla Atco SD 2-704	14
72	66	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	54
★	85	CHARLEY PRIDE From Me to You RCA Victor LSP 4468	3
74	80	JAMES TAYLOR & THE ORIGINAL FLYING MACHINE—1967 Euphoria EST 2 (Jubilee Group)	3
75	68	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	25
76	83	ANNE MURRAY Snowbird Capitol ST 579	21
77	74	THE SESAME STREET BOOK & RECORD Original TV Cast Columbia CS 1069	31
78	76	TOM JONES I (Who Have Nothing) Parrot XPAS 71039 (London)	15
79	79	GUESS WHO Share the Land RCA Victor LSP 4359	19
80	84	JAMES GANG Rides Again ABC ABCS 711	31
★	94	JIM ED BROWN Morning RCA Victor LSP 4461	3
82	82	JOHNNY CASH SHOW Columbia KC 30100	15
83	88	BYRDS (Untitled) Columbia G 30127	19
84	77	B. J. THOMAS Most of All Scepter SPS 586	11
85	65	BOBBY SHERMAN With Love, Bobby Metromedia KMD 1032	18
86	92	TRAFFIC John Barleycorn Must Die United Artists UAS 5504	33
87	62	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	33
88	71	B. B. KING Indianola Mississippi Seeds ABC ABCS 713	19
89	72	BUTTERFIELD BLUES BAND Live Elektra 75-2001	6
90	93	BUDDY MILES We Got to Live Together Mercury SR 61313	15
91	91	FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	41
92	87	JAMES BROWN Sex Machine King KS 7-1115	24
93	96	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STAO 472	43
94	90	ALLMAN BROTHERS BAND Idlewild South Atco SD 33-342	18
95	95	SONG OF NORWAY Soundtrack ABC ABCS OC 14	5
96	97	ROLLING STONES Get Yer Ya-Ya's Out! London NPS 5	19
97	89	SANTANA Columbia CS 9781	76
98	81	FLIP WILSON SHOW Little David LD 2000	8
99	78	BADFINGER No Dice Apple ST 3367	13
100	103	RARE EARTH Ecology Rare Earth RS 514 (Motown)	33
101	102	BUTCH CASSIDY & THE SUNDANCE KID Burt Bacharach/Soundtrack A&M SP 4227	65
★	124	IKE & TINA TURNER Workin' Together Liberty LST 7650	12
103	86	NITTY GRITTY DIRT BAND Uncle Charlie & His Dog Teddy Liberty LST 7642	12
104	107	STEPPENWOLF Live Dunhill DS 50075	45
105	101	JAMES TAYLOR Apple SKAO 3352	21

(Continued on page 61)



Get ready for the debut album by John Hammond on Columbia.

John's albums have been steady sellers in the past, and have achieved a hard-core following.

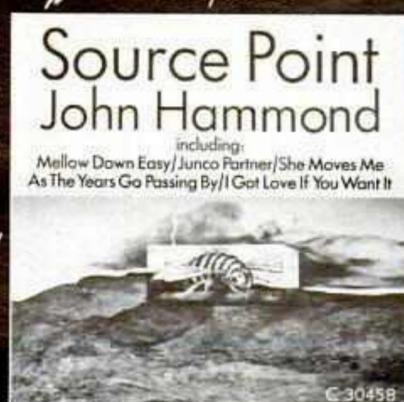
With John's new album, his music should at last receive the widespread acclaim it deserves.

In "Source Point," John Hammond has pulled together all of his Bo Diddley/Slim Harpo/Jimmy Reed influences and come up with his funkier, most exciting album to date.

John Hammond has begun to bring audiences to their feet from coast to coast.

An exciting new star: get ready for him. And "Source Point."

On Columbia Records and Tapes.
Music of Our Time from The Music Company.



Billboard **TOP LP'S**

TOP LP'S
A-Z (LISTED BY ARTIST)

• Continued from page 59

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
106	110	ANDY WILLIAMS SHOW Columbia KC 30105	15
107	100	WHO Live at Leeds Decca DL 79175	39
108	111	URIAH HEEP Salisbury Mercury SR 61319	4
109	108	NEIL DIAMOND Shilo Bang 221	24
110	106	RARE EARTH Get Ready Rare Earth RS 507 (Motown)	63
111	109	BUDDY MILES Them Changes Mercury SR 61280	33
112	117	BLOOD, SWEAT & TEARS III Columbia KS 30090	32
113	113	REDEYE Games Pentagram PE 10003 (Viva-MCA)	11
114	114	MERLE HAGGARD & THE STRANGERS Fightin' Side of Me Capitol ST 451	31
115	98	BEATLES Let It Be Apple AR 34001	38
116	105	BURT BACHARACH Make It Easy on Yourself A&M SP 4188	77
117	119	ARLO GUTHRIE Washington County Reprise RS 6411	16
★	141	SUGARLOAF Spaceship Earth Liberty LST 11010	2
119	127	LETTERMEN Everything's Good About You Capitol ST 634	3
120	123	BOBBY GOLDSBORO You Gotta Start Lovin' United Artists UAS 6777	5
121	112	PAUL McCARTNEY McCartney Apple STAO 3363	42
122	132	SEA TRAIN Capitol SMAS 659	4
123	115	LED ZEPPELIN II Atlantic SD 8236	68
124	128	SLY & THE FAMILY STONE Stand Epic BN 26456 (Columbia)	96
125	118	ENGELBERT HUMPERDINCK We Made It Happen Parrot PAS 71033 (London)	33
★	157	HENRY MANCINI Mancini Country RCA Victor LSP 4307	10
127	120	HAIR Original Cast RCA Victor LOC 1150 (M); LSO 1150 (S)	134
★	—	KENNY ROGERS & THE FIRST EDITION Greatest Hits Reprise RS 6437	1
129	116	THREE DOG NIGHT It Ain't Easy Dunhill DS 50078	43
130	134	SERGIO MENDES & BRASIL '66 Stillness A&M SP 4284	7
131	133	FREE Fire & Water A&M SP 4268	25
132	125	CROSBY, STILLS, NASH Atlantic SD 8229	87
★	—	ANDY WILLIAMS Love Story Columbia KC 30497	1
134	136	ELVIS PRESLEY Almost in Love RCA Camden CAS 2440	14
135	138	LAWRENCE WELK Candida Ranwood RLP 8083	10
136	126	BEATLES Abbey Road Apple SO 383	71
137	129	CHARLEY PRIDE 10th Album RCA Victor LSP 4367	32
138	121	JOHN MAYALL U.S.A. Union Polydor 24-4022	18

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
139	142	JAZZ CRUSADERS Old Socks, New Shoes . . . New Socks, Old Shoes Chisa CS 804 (Motown)	11
140	140	STATLER BROTHERS Bed of Rose's Mercury SR 61317	4
141	144	VENTURES 10th Anniversary Album Liberty LST 35000	20
★	—	B.B. KING Live at Cook County Jail ABC ABCS 723	1
143	143	SMOKEY ROBINSON & THE MIRACLES Tears of a Clown Tamla TS 276 (Motown)	9
144	139	THREE DOG NIGHT Was Captured Live at the Forum Dunhill DS 50068	65
145	137	PETER, PAUL & MARY 10 Years Together Warner Bros. BS 2552	36
146	151	SUGARLOAF Liberty LST 7640	28
147	153	CONWAY TWITTY 15 Years Ago Decca DL 75248	5
148	145	MERLE HAGGARD & THE STRANGERS Okie From Muskogee Capitol ST 384	51
149	159	RAY CONNIF We've Only Just Begun Columbia C 30410	9
★	—	BARBRA STREISAND Stoney End Columbia KC 30378	1
★	173	LORETTA LYNN Coal Miner's Daughter Decca DL 75253	2
152	148	GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406	56
153	161	BREAD On the Waters Elektra EKS 74076	29
154	122	GYPSY Metromedia M2D 1031	20
155	155	McGUINNESS FLINT Capitol SMAS 625	4
156	147	JACKSON 5 ABC Motown MS 709	38
157	149	BOBBY SHERMAN Here Comes Bobby Metromedia MD 1028	46
158	163	PRESIDENTS 5-10-15-20 (25-30 Years of Love) Sussex 7005 (Buddah)	4
159	165	BURT BACHARACH Reach Out A&M SP 4131	45
160	162	CREEDENCE CLEARWATER REVIVAL Green River Fantasy 8393	76
161	156	GARY PUCKETT & THE UNION GAP Greatest Hits Columbia CS 1042	33
162	160	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	68
163	172	GLEN CAMPBELL Goodtime Album Capitol SW 493	21
164	152	SAVOY BROWN Looking In Parrot PAS 71042 (London)	19
165	154	IRON BUTTERFLY In-A-Gadda-Da-Vida Atco SD 33-250	136
★	191	SAMMI SMITH Help Me Make It Through the Night Mega M31-1000	2
167	170	TOM RUSH Wrong End of the Rainbow Columbia C 30402	9
168	150	JIM NABORS Everything Is Beautiful Columbia C 30129	25
169	181	JIM NABORS HOUR Columbia CS 1020	22

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
170	175	MOODY BLUES On the Threshold of a Dream Deram DES 18025 (London)	90
171	177	NEIL DIAMOND Greatest Hits Bang 219	19
172	164	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	45
173	167	GUESS WHO American Woman RCA Victor LSP 4266	54
174	104	DIANA ROSS Everything Is Everything Motown MS 724	14
175	176	RICHIE HAVENS Alarm Clock Stormy Forest SFS 6005 (MGM)	7
176	179	DAVID PORTER Into a Real Thing Enterprise ENS 1012 (Stax/Volt)	4
177	168	FLIP WILSON The Devil Made Me Buy This Dress Little David LD 1000	52
178	158	BLOOD, SWEAT & TEARS Columbia CS 9720	108
179	131	ERIC BURDON & WAR Black Man's Burdon MGM SE 4710-2	9
180	192	BALLIN' JACK Columbia C 30344	6
181	188	ARISTOCATS Various Artists Disneyland 3995	5
182	184	CHAIRMEN OF THE BOARD In Session Invictus SKAO 7304 (Capitol)	13
183	183	HOLLIES Moving Finger Epic E 30255 (Columbia)	2
184	169	JOHNNY MATHIS Sings the Music of Bacharach & Kaempfert Columbia C 30350	5
185	182	YOKO ONO/PLASTIC ONO BAND Apple SW 3373	3
186	166	FRANK ZAPPA Chunga's Revenge Bizarre/Reprise MS 2030	14
187	—	STANLEY MYRON HANDELMAN Earl Doud Presents Spiro T. Agnew Is a Riot! Cadet/Concept CCX 1	3
188	186	JERRY BUTLER SINGS ASSORTED SOUNDS BY ASSORTED FRIENDS & RELATIVES Mercury SR 61320	3
189	199	MARGIE JOSEPH MAKES A NEW IMPRESSION Volt VOS 6012	3
190	178	MILES DAVIS AT FILLMORE Columbia G 30038	11
191	193	BOOKER T. & THE MGs Melting Pot Stax STS 2035	2
192	195	JERRY LEE LEWIS There Must Be More to Love Than This Mercury SR 61323	4
193	—	GRASS ROOTS More Golden Grass Dunhill DS 50087	10
194	194	ESTHER PHILLIPS Burnin' Atlantic SD 1565	8
195	197	BRIAN HYLAND UNI 73097	4
196	196	THE OWL & THE PUSSYCAT Blood, Sweat & Tears/Soundtrack Columbia S 30401	3
197	190	DAVID STEINBERG Disguised as a Normal Person Elektra EKS 74065	5
198	—	R. DEAN TAYLOR I Think, Therefore I Am Rare Earth RE 522 (Motown)	1
199	—	ED AMES Sings the Songs of Bacharach & David RCA Victor LSP 4453	1
200	—	MELBA MOORE Look What You're Doing to the Man Mercury SR 61321	1

Allman Brothers Band	94
Ed Ames	199
Lynn Anderson	34
Aristocats	181
Burt Bacharach	101, 116, 159
Badfinger	99
Ballin' Jack	180
Beatles	115, 136
Bee Gees	32
Black Sabbath	25, 48
Blood, Sweat & Tears	112, 179, 191
Bloodrock	21
Booker T. & the MGs	191
Bread	153
James Brown	69, 92
Jim Ed Brown	81
Eric Burdon & War	179
Jerry Butler	188
Butterfield Blues Band	89
Byrds	83
Glen Campbell	163
Carpenters	19
Johnny Cash	82
Chairmen of the Board	13
Chicago	2, 39, 42
Joe Cocker	75
Cold Blood	60
Judy Collins	23
Perry Como	38
Ray Conniff	149
Creedence Clearwater Revival	10, 49, 160
Crosby, Stills & Nash	132
Crosby, Stills, Nash & Young	53
Miles Davis	190
Dawn	56
Derek & the Dominos	71
Neil Diamond	29, 57, 109, 171
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Bob Dylan	51
Emerson, Lake & Palmer	64
Fifth Dimension	36, 91
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Merle Haggard & the Strangers	114, 148
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George Harrison	13
Richie Havens	175
Isaac Hayes	24, 172
Jim Hendrix, Buddy Miles & Billy Cox	93
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Engelbert Humperdinck	65, 125
Brian Hyland	195
Iron Butterfly	165
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James Gang	80
Jazz Crusaders	139
Jefferson Airplane	31
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Elton John	5, 8
Tom Jones	78
Janis Joplin	7
Margie Joseph	189
Paul Kantner & the Jefferson Starship	40
B.B. King	88, 142
Kinks	62
Led Zeppelin	18, 123
John Lennon/Plastic Ono Band	12
Lettermen	119
Jerry Lee Lewis	192
Gordon Lightfoot	15
Loretta Lynn	151
Henry Mancini	47, 126
Johnny Mathis	184
John Mayall	138
Curtis Mayfield	30
Paul McCartney	121
McGuinness Flint	155
Sergio Mendes & Brasil '66	130
Buddy Miles	90, 111
Moody Blues	63, 170
Melba Moore	200
Van Morrison	50
Mountain	17
Anne Murray	76
Jim Nabors	168, 169
Nitty Gritty Dirt Band	103
Laura Nyro	68
Original TV Cast—The Sesame Street Book & Record	77
Yoko Ono/Plastic Ono Band	185
Original Cast—Hair	127
Osmonds	20
Partridge Family	11
Peter Paul & Mary	145
Esther Phillips	194
Poco	27
David Porter	176
Presidents	158
Elvis Presley	13, 54, 134
Ray Price	28
Charley Pride	73, 137
Gary Puckett & the Union Gap	161
Quicksilver Messenger Service	26
Rare Earth	100, 110
Redeye	113
Emitt Rhodes	33
Smokey Robinson & the Miracles	143
Kenny Rogers & the First Edition	128
Rolling Stones	96
Diana Ross	174
Tom Rush	167
Santana	4, 97
Savoy Brown	164
Sea Train	122
Bobby Sherman	85, 157
Simon & Garfunkel	72
Sly & the Family Stone	9, 124
Sammi Smith	166
Soundtracks:	
Butch Cassidy & the Sundance Kid	101
Love Story	6
The Owl & the Pussycat	196
Song of Norway	95
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Caf Stevens	37
Stephen Stills	14
Barbra Streisand	150
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Nancy Wilson	55
Neil Young	45, 162
Frank Zappa	186

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

117

LAST WEEK

75

*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

*GEORGE HARRISON—WHAT IS LIFE (4:18)/ APPLE SCRUFFS (3:03)

(Prod. George Harrison & Phil Spector) (Writer: Harrison) (Harrisons, BMI)—Harrison rode to the very top of the best selling charts with his two-sided smash "My Sweet Lord/Isn't It a Pity" and these intriguing rhythm follow ups are sure to repeat that success. Both were penned by Harrison and produced along with Phil Spector, and they should prove big juke box items. **Apple 1828.**

MIXTURES—PUSHBIKE SONG (2:27)

(Prod. David MacKay) (Writers: Jones-Jones) (Right Angle, ASCAP)—Currently riding high on the charts in both Britain and Australia, this infectious rhythm item, much in the groove of "In the Summertime" should prove a giant here. First rate performance and clever material. Flip: (No Information Available). **Sire 350 (Polydor)**

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

STEPPENWOLF—SNOW BLIND FRIEND (3:15)

(Prod. Richard Podolor) (Writer: Axton) (Lady Jane, BMI)—Exceptional Hoyt Axton rhythm ballad proves a worthy follow up for the group's recent "Who Needs Ya," and should carry them even higher on the Hot 100. Performance and production work are first rate. Flip: "Hippo Stomp" (3:20) (Trousdale, BMI). **Dunhill 4269**

INTRUDERS—I'M GIRL SCOUTIN' (2:10)

(Prod. Gamble-Huff Prod.) (Writers: Gamble-Huff) (World War III, BMI)—The Intruders follow up their "This is My Love Song" chart rider with a rock ballad with much of the feel of their "Cowboys to Girls" hit of the past, and they should soon be riding high on both the Hot 100 and soul charts. Flip: "Wonder What Kind of Bag She's In" (2:36) (Assorted, BMI). **Gamble 4009**

SUGARLOAF—TONGUE IN CHEEK (3:37)

(Prod. Frank Slay) (Writer: Yeazel) (Unart, BMI)—Hot on the heels of the group's "Green-Eyed Lady" smash, comes this hard driving rocker that should keep them riding high on the Hot 100. Frank Slay's production work and Robert Yeazel's material is a knockout. Flip: "Woman" (Claridge/Dream Canyon, ASCAP). **Liberty 56218**

DAVID RUFFIN—DON'T STOP LOVING ME (2:49)

(Prod. Duke Browner) (Writers: Stevenson-Hunter) (Jobete, BMI)—Ruffin had a big one last year with his "I'm So Glad I Fell for You," and now he snaps back with a powerful rocker that has all the potential to keep him at a high spot on the pop and soul charts. Flip: "Each Day is a Lifetime" (Jobete, BMI). **Motown 1178**

*AL MARTINO—COME INTO MY LIFE

(Lass Das Weinen Sein) (2:40)

(Prod. Al DeLory) (Writers: Hertha-Mayer-Berardi-Berardi) (Murbo, BMI)—Martino comes up with one of his most potent and beautiful entries in some time. Lush German ballad has all the potential to carry him high on the best selling charts, and prove a jukebox winner as well. Flip: "One Pair of Hands" (2:26) (Dunaway/Kayteekay, ASCAP). **Capitol 3056**

JAMES TAYLOR & THE ORIGINAL FLYING MACHINE 1967—BRIGHTEN YOUR NIGHT WITH MY DAY (2:32)

(Writer: Taylor) (Blackwood/Country Road, BMI)—Taylor's influence is being felt in both airplay and sales via his recent "Fire and Rain" and "Country Roads" hits on another label, and this earlier recording has the potential to continue that streak of success. Good original material. Flip: "Knocking 'Round the AOO" (2:53) (Blackwood/Country Road, BMI). **Euphoria 201 (Jubilee)**

CUFF LINKS—ALL BECAUSE OF YOU (2:45)

(Prod. Vance-Pockriss Prod.) (Writers: Vance-Pockriss) (Moonbeam, ASCAP)—That "Tracy" group hit the Hot 100 with their "Run Sally Run" outing, but they have come up with a good bubble gum item that should bring them to a high spot. Top performance and arrangement. Flip: "Wake Up, Judy" (2:52) (Moonbeam, ASCAP). **Decca 32791**

BLUES IMAGE—RISE UP (2:50)

(Prod. Richard Podolor) (Writers: Jones-Konte-Correll) (Portofino, ASCAP)—The Blues Image rode to the top of the Hot 100 with their "Ride Captain Ride," and made a dent on the chart with their "Gas Lamps and Clay" follow-up. This rocker should bring them back to a good spot on the charts and prove a top sales and airplay item. Flip: (No Information Available). **Atco 6798**

*ANNE MURRAY—

A STRANGER IN MY PLACE (2:52)

(Prod. Brian Aherne) (Writers: Rogers-Vassey) (TRO-First Edition, BMI)—Canada's Miss Murray follows up her recent "Sing High-Sing Low" hit with a beautiful country-oriented ballad that has even more potential than her recent hit. Fine performance and material. Flip: "Sycamore Slick" (1:51) (All Saints Crusade, BMI). **Capitol 3059**

RICHIE HAVENS—HERE COMES THE SUN (2:36)

(Prod. Richie Havens & Mark Roth) (Writer: Harrison) (Harrisons, BMI)—Exceptional George Harrison rhythm ballad, currently in Broadway's "Story Theater," has all the earmarks of bringing Havens to the Hot 100 in a hurry. Top performance and production. Flip: "Younger Men Get Older" (3:50) (Stormy Forest, ASCAP). **Stormy Forest 656**

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

*RAY CONNIF & SINGERS—Love Story (Where Do I Begin) (3:01) (Prod. Jack Gold) (Writers: Sigman-Lai) (Famous, ASCAP)—Another in the long chain of recordings of the "Love Story" film theme, Conniff and his group turn in a smooth, lush performance and should win much airplay and juke box attention. **Columbia 4-45333**

CROW—Watching Can Waste Up the Time (3:26) (Prod. Bob Monaco) (Writers: Wiegand-Wiegand) (Yugoth/Forty Tunes, BMI)—Group follows up their recent "King of Rock and Roll" hit with a strong ballad that has all the potential of keeping them on the Hot 100, and garner much airplay. **Amaret 129**

CRYSTAL MANSION—I Love You, Baby (3:08) (Prod. Kaplan, White & C. Mansion) (Ivory, BMI)—The Crystal Mansion had a minor hit with their "Carolina in My Mind," and they follow it up with a smooth rock ballad that should carry them even higher on the Hot 100. **Colossus 135**

TEN WHEEL DRIVE with Genya Ravan—Down in the Cold (3:09) (Prod. Michael Zager & Aram Schefrin) (Writers: Schefrin-Ravan-Zager) (De-luggage/Noma, BMI)—Hard driving rhythm item proves a solid follow-up to the group's recent chart rider "Morning Much Better" and should go even higher. **Polydor 14052**

DAVE CLARK FIVE—Southern Man (2:55) (Prod. Dave Clark) (Writer: Young) (Cotillion/Broken Arrow, BMI)—Clark and his group make another bid for honors on the Hot 100 with their solid treatment of the Neil Young material, and it should bring them back in a hurry. **Epic 5-10704**

*MYSTIC MOODS ORCHESTRA—Early in the Morning (2:40) (Prod. Brad Miller) (Writers: Leander-Seago) (Duchess, BMI)—The Vanity Fare vocal hit of the past gets a lush instrumental treatment by the top album sellers, and it should prove a much programmed item. **Philips 40696**

ARLO GUTHRIE—Ballad of Tricky Fred (2:40) (Prod. Lenny Waronker & John Pilla) (Writer: Guthrie) (Howard Beach, ASCAP)—Clever rhythm material, penned and performed by the artist, should bring him to the best selling charts in a hurry. **Reprise 0994**

SOLOMON BURKE—The Electronic Magnesium (That's Heavy Baby) (2:59) (Prod. MBM Prod.) (Writers: Burke-Burke-Burke) (Kids Music, BMI)—Solid soul ballad with exceptional production work that should bring Burke to a high spot on both the Hot 100 and soul charts. **MGM 14221**

SCOTT MCKENZIE — Going Home Again (3:35) (Prod. David Anderle) (Hollenbeck, BMI)—Culled from his album, this smooth rhythm ballad has all the earmarks of bringing McKenzie back to the Hot 100 and easy listening charts. **Ode '70 66012**

DRIFTERS—A Rose by Any Other Name (Is Still a Rose) (2:40) (Prod. Syl Johnson) (Writers: Wine-Levine) (Pocket Full of Tunes, BMI)—The Drifters made a strong bid for airplay and sales with this infectious rhythm ballad that has much of the feel of their "Save the Last Dance for Me" hit of the past. Top material penned by Toni Wine and Irwin Levine. **Atlantic 2786**

WOLFE—Something in the Way She Moves (2:38) (Prod. John Pantry) (Writers: Taylor) (Blackwood/Country Road, BMI)—The top James Taylor material, currently receiving much attention, gets a fine reading by the group, and it could easily prove the version to make its mark on the Hot 100. **Heritage 828**

*COPPERFIELD BRASS—Charlie (2:05) (Prod. Eddie Jason) (Writers: Ortolani-Newall) (SCS, ASCAP)—The theme from the film "The Statue" gets a top instrumental treatment by the new group and it offers much of the feel of the Tijuana Brass. Top juke box and programming item. **RCA 74-0433**

*FRANKIE STEVENS—You're Such a Good Looking Woman (2:46) (Prod. Ian Green) (Writers: Hammon-Hazlewood) (Leeds, ASCAP)—Stevens, who has much of the feel and excitement of a Tom Jones, could prove a top sales winner with this solid rhythm item that he swings for all it's worth. **MAM 3603 (London)**

EDDIE JASON—I'm Together Again (2:28) (Prod. Eddie Jason) (Writer: Weiss) (Weiss, ASCAP)—Infectious rhythm ballad that keeps moving and gets a top performance by Jason, it should prove a juke box and airplay and sales winner. **RCA 74-0422**

TOP 20

COUNTRY

Spotlights Predicted to reach the top 20 of the
HOT COUNTRY SINGLES Chart

BILL ANDERSON—ALWAYS REMEMBER (2:16)

(Writers: Bradley-Lawley) (Forrest Hills, BMI)—Anderson follows up his "Where Have All Our Heroes Gone" top ten winner with a beautiful ballad that will carry him straight to the No. 1 spot on the country charts. Exceptional performance with a fine Anderson narration. Flip: "You Can Change My World" (2:35) (Peters, BMI). **Decca 32793**

BILLIE JO SPEARS—IT COULD'A BEEN ME (2:55)

(Prod. George Richey) (Writers: Woodward-Chesnut) (Chesnut, BMI)—Miss Spears is a consistent country chart winner and this easy beat rhythm ballad should prove even more successful than her recent "I Stayed Too Long" ballad hit. Fine performance should take her right back into the "Marty Gray" hit category. Flip: "Break Away" (2:22) (Champion, BMI). **Capitol 3055**

CHART

Spotlights Predicted to reach the
HOT COUNTRY SINGLES Chart

BOB LUMAN—Is It Any Wonder That I Love You (2:52) (Jack & Bill, ASCAP). **EPIC 5-10699**

CARL BELEV—I Can Give You What You Want Now (2:12) (4 Star, BMI). **DECCA 32789**

JOHNNY DUNCAN—There's Something About a Lady (2:25) (Pi-Gem, BMI). **COLUMBIA 4-45319**

CURLY PUTNAM—Danny the D.J. (2:46) (Green Grass, BMI). **RCA 47-9959**

WILLIS BROTHERS—Women's Liberation (2:53) (Denny, ASCAP). **STARDAY 923**

BOBBY WRIGHT—If You Want Me to I'll Go (4:09) (Acuff-Rose, BMI). **DECCA 32792**

STAN HITCHCOCK—At Least Part of the Way (2:23) (Jack & Bill, ASCAP). **GRT 39**

EARL SCRUGGS—Lonesome Ruben (2:22) (Scruggs, BMI). **COLUMBIA 4-45326**

JOE STAMPLEY—Take Time to Know Her (3:04) (Gallico, BMI). **DOT 17363**

JO KISER—He's a Good Ole Boy (2:10) (Wilderness, BMI). **MGM 14216**

BILL RICE — Travelin' Minstrel Man (2:45) (Jack & Bill, ASCAP). **CAPITOL 3049**

JOE HOLTZEN—13th Floor (2:47) (Stringtown, BMI). **K-ARK 1010**

TOP 20

SOUL

Spotlights Predicted to reach the
TOP 20 of the TOP SELLING SOUL SINGLES Chart

INTRUDERS—I'M GIRL SCOUTIN' (See Pop Pick)

DAVID RUFFIN— DON'T STOP LOVING ME (See Pop Pick)

CHART

Spotlights Predicted to reach the
SOUL SINGLES Chart

AL GREEN—Drivin' Wheel (2:58) (Prestige, BMI). **HI 2188**

MANHATTANS—Let Them Talk (3:05) (Jay & Cee, BMI). **DELUXE 132**

KING FLOYD—Walkin' and Thinkin' (2:30) (Drive-In/House of Joseph, BMI). **ORIGINAL SOUND 100**

MICKEY MURRAY—People Are Together (3:05) (Tarheel-Jupace, BMI). **FEDERAL 12560**

RAY CHARLES ORCHESTRA—Booty Butt (3:30) (Tangerine, BMI). **TRC 1015**

CALVIN ARNOLD—Think I Better Rest (2:54) (Sunday, BMI). **SONDAY 6005**

KAY ROBINSON with the Charles Fold Singers—Amazing Grace (3:53) (P.D.). **KING 6352**

BARRINO BROTHERS—I Shall Not Be Moved (2:26) (Gold Forever, BMI). **INVICTUS 9084**

BGR—Tightrope (3:05) (Daluggage/Noma, BMI). **MADTAD 14001**

FEBRUARY 20, 1971, BILLBOARD

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ANOTHER DAY*

and

OH WOMAN, OH WHY?

a great new single by
PAUL McCARTNEY

*Written by Mr. & Mrs. McCartney

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	ONE BAD APPLE ●	Osmonds (Rick Hall), MGM 14193
2	2	KNOCK THREE TIMES ●	Dawn (Tokens & Dave Appell), Bell 938
3	3	ROSE GARDEN ●	Lynn Anderson (Glenn Sutton), Columbia 4-45252
4	4	I HEAR YOU KNOCKING	Dave Edmunds (Dave Edmunds), MAM 3601 (London)
5	11	IF YOU COULD READ MY MIND	Gordon Lightfoot (Lenny Waronker & Joe Wissert), Reprise 0974
6	10	MAMA'S PEARL	Jackson 5 (The Corporation), Motown 1177
7	7	GROOVE ME ●	King Floyd (E. Walker), Chimneyville 435 (Cotillion)
8	15	SWEET MARY	Wadsworth Mansion (Jim Calvert & Norman Marzano), Sussex 209 (Buddah)
9	14	MR. BOJANGLES	Nitty Gritty Dirt Band (William E. McEuen), Liberty 56197
10	5	LONELY DAYS	Bee Gees (B.R.M. Gibb & R. Stigwood), Atco 6795
11	12	WATCHING SCOTTY GROW	Bobby Goldsboro (Bob Montgomery & Bobby Goldsboro), United Artists 50727
12	23	AMOS MOSES	Jerry Reed (Chet Atkins), RCA Victor 47-9904
13	8	YOUR SONG	Elton John (Gus Dudgeon), Uni 55265
14	21	THEME FROM LOVE STORY	Henry Mancini, His Orch. & Chorus (Joe Reisman), RCA 47-9927
15	18	AMAZING GRACE	Judy Collins (Mark Abramson), Elektra 45709
16	6	MY SWEET LORD/ISN'T IT A PITY	George Harrison (George Harrison/Phil Spector), Apple 2995
17	24	HAVE YOU EVER SEEN THE RAIN/HEY TONIGHT	Credence Clearwater Revival (John Fogerty), Fantasy 655
18	9	IF I WERE YOUR WOMAN	Gladys Knight & the Pips (Clay McMurray), Soul 35078 (Motown)
19	13	ONE LESS BELL TO ANSWER ●	Fifth Dimension (Bones Howe), Bell 940
20	19	IT'S IMPOSSIBLE	Perry Como (Ernie Altschuler), RCA 74-0387
21	17	STONEY END	Barbra Streisand (Richard Perry), Columbia 4-45236
22	39	FOR ALL WE KNOW	Carpenters (Jack Daugherty), A&M 1243
23	16	REMEMBER ME	Diana Ross (Nickolas Ashford & Valerie Simpson), Motown 1176
24	43	SHE'S A LADY	Tom Jones (Gordon Mills), Parrot 40058
25	42	ME AND BOBBY McGEE	Janis Joplin (Paul Rothchild), Columbia 4-45314
26	31	TEMPTATION EYES	Grass Roots (Steve Barri), Dunhill 4263
27	27	(Do the) PUSH & PULL (Part I)	Rufus Thomas (Al Bell & Tom Nixon), Stax 0079
28	29	LET YOUR LOVE GO	Bread (David Gates Together With Griffin/Royer), Elektra 45711
29	51	JUST MY IMAGINATION (Running Away With Me)	Temptations (Norman Whitfield), Gordy 7105 (Motown)
30	30	PRECIOUS PRECIOUS	Jackie Moore (David Crawford), Atlantic 2681
31	28	I REALLY DON'T WANT TO KNOW/THERE GOES MY EVERYTHING	Elvis Presley, RCA Victor 47-9960
32	37	PROUD MARY	Ike & Tina Turner (Ike Turner), Liberty 56216
33	35	DON'T LET THE GREEN GRASS FOOL YOU	Wilson Pickett (Staff), Atlantic 2781
34	20	WE GOTTA GET YOU A WOMAN	Runt (Todd Rundgren), Ampex 31001
35	26	BORN TO WANDER	Rare Earth (Tom Baird), Rare Earth 5021 (Motown)
36	36	JODY GOT YOUR GIRL AND GONE	Johnnie Taylor (Don Davis), Stax 0085
37	57	DOESN'T SOMEBODY WANT TO BE WANTED	Partridge Family (Wes Farrell), Bell 963
38	22	LOVE THE ONE YOU'RE WITH	Stephen Stills (Stephen Stills & Bill Halverson), Atlantic 2778
39	49	HELP ME MAKE IT THROUGH THE NIGHT	Sammi Smith (Jim Malloy), Mega 615-0015
40	40	YOUR TIME TO CRY	Joe Simon (John Richbourg & Joe Simon), Spring 108 (Polydor)
41	41	BURNING BRIDGES	Mike Curb Congregation (Perry Botkin, Jr.), MGM 14151
42	32	SOMEBODY'S WATCHING YOU	Little Sister (Sly Stone), Stone Flower 9001 (Atlantic)
43	59	CRIED LIKE A BABY	Bobby Sherman (Ward Sylvester), Metromedia 206
44	44	JUST SEVEN NUMBERS (Can Straighten Out My Life)	Four Tops (Frank Wilson), Motown 1175
45	46	D.O.A.	Bloodrock (Terry Knight), Capitol 3009
46	47	THEME FROM LOVE STORY	Francis Lai With His Orchestra (Tom Mack), Paramount 0064
47	48	WHEN I'M DEAD AND GONE	McGuinness Flint (Glyn Johns), Capitol 3014
48	38	GET UP GET INTO IT GET INVOLVED	James Brown (Brown, Byrd, Lenhoff), King 6347
49	50	I'M SO PROUD	Main Ingredient (Silvester, Simmons, McPherson), RCA 74-0401
50	33	1900 YESTERDAY	Liz Damon's Orient Express (George J. D. Chun), White Whale 368
51	45	APEMAN	Kinks (Raymond Douglas Davies), Reprise 0979
52	62	BLUE MONEY	Van Morrison (Van Morrison), Warner Bros. 7462
53	68	LOVE STORY (Where Do I Begin)	Andy Williams (Dick Glasser), Columbia 4-45317
54	54	FRESH AS A DAISY	Emitt Rhodes (Emitt Rhodes & Harvey Bruce), Dunhill 4267
55	67	COUNTRY ROAD	James Taylor (Peter Asher), Warner Bros. 7460
56	58	HANG ON TO YOUR LIFE	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0414
57	53	GOD BLESS WHOEVER SENT YOU	Originals (Clay McMurray), Soul 35079 (Motown)
58	61	WHOLE LOTTA LOVE	C.C.S. (Mickie Most), RAK 4501 (Columbia)
59	63	BED OF ROSE'S	Stattler Brothers (Jerry Kennedy), Mercury 73141
60	52	HE CALLED ME BABY	Candi Staton (Rick Hall), Fame 1476 (Capitol)
61	56	THIS LOVE IS REAL	Jackie Wilson (Paul Davis), Brunswick 55443
62	60	BRIDGET THE MIDGET (The Queen of the Blues)	Ray Stevens (Ray Stevens), Barnaby 2024 (Columbia)
63	83	WILD WORLD	Cat Stevens (Paul Samwell-Smith), A&M 1231
64	65	WHOLE LOTTA LOVE	King Curtis (King Curtis), Atco 6779
65	66	SUPERSTAR	Murray Head With the Trinidad Singers (Tim Rice-Andrew Lloyd Webber), Decca 732603
66	64	CHERYL MOANA MARIE	John Rowles (Norrie Paramor), Kapp 2102
67	71	CHAIRMAN OF THE BOARD	Chairmen of the Board (Holland-Dozier-Holland), Invictus 9086 (Capitol)
68	72	I LOVE YOU FOR ALL SEASONS	Fuzz (Carr-Cee Prod.), Calla 174 (Roulette)
69	69	BEAUTIFUL PEOPLE	New Seekers (Dave McKay), Elektra 45710
70	85	CHERISH WHAT IS DEAR TO YOU	Freda Payne (Holland-Dozier-Holland), Invictus 9085 (Capitol)
71	84	ONE TOKE OVER THE LINE	Brewer & Shipley (Nick Gravenites-Good Karma Prod.), Kama Sutra 516 (Buddah)
72	75	FREEDOM	Isley Brothers (R. Isley, O. Isley, R. Isley), T-Neck 927 (Buddah)
73	81	KEEP THE CUSTOMER SATISFIED	Gary Puckett (Richard Perry), Columbia 4-45303
74	80	TRIANGLE OF LOVE (Hey Diddle Diddle)	Presidents (Van McCoy), Sussex 212
75	70	(She's a) VERY LOVELY WOMAN/THE LONG WAY AROUND	Linda Ronstadt (John Boylan/Chip Douglas), Capitol 3021
76	73	YOU'RE A BIG GIRL NOW	Stylistics (Marty Bryant & Bill Perry Prod.), Avco Embassy 4555
77	78	YOU'RE THE ONE	Three Degrees (Richard Barrett), Roulette 7097
78	91	HEAVY MAKES YOU HAPPY	Staple Singers (Al Bell), Stax 0083
79	87	AIN'T IT A SAD THING	R. Dean Taylor (R. Dean Taylor), Rare Earth 5023 (Motown)
80	82	MAKE ME HAPPY	Bobby Bloom (Jeff Barry), MGM 14212
81	—	WHAT'S GOING ON	Marvin Gaye (Marvin Gaye), Tamla 54201 (Motown)
82	—	OYE COMO VA	Santana (Fred Catero/Santana), Columbia 4-45330
83	79	I NEED YOU	Friends of Distinction (Ray Cork, Jr.), RCA 74-0416
84	86	EVERYTHING IS GOOD ABOUT YOU	Lettermen (Al DeLory in Conjunction With Jim Pike & Tony Butala), Capitol 3020
85	—	FREE	Chicago (James William Guercio), Columbia 4-45331
86	88	LONELY TEARDROPS	Brian Hyland (Del Shannon), Uni 55272
87	90	THE MORNING OF OUR LIVES	Arkade (Steve Barri), Dunhill 4268
88	89	ANGEL BABY	Dusk (Tokens & Dave Appell), Bell 961
89	76	RIDE A WHITE SWAN	Tyrannosaurus Rex (Tony Visconti), Blue Thumb 7121 (Capitol)
90	—	EIGHTEEN	Alice Cooper (Bob Erzin & Jack Richardson for Nimbus 9), Warner Bros. 7449
91	—	YOU'RE ALL I NEED TO GET BY	Aretha Franklin (Jerry Wexler & Arif Mardin), Atlantic 2787
92	—	DO ME RIGHT	Detroit Emeralds (Katauzion Prod), Westbound 172 (Janus)
93	95	DIDN'T IT LOOK SO EASY	Stairsteps (Stan Vincent), Buddah 213
94	94	MY SWEET LORD	Billy Preston (George Harrison & Billy Preston), Apple 1826
95	—	TULSA	Billy Joe Royal (Buddy Buie), Columbia 4-45289
96	97	THE LOOK OF LOVE	Isaac Hayes (Isaac Hayes), Enterprise 9028 (Stax)
97	99	MARIA (You Were the Only One)	Jimmy Ruffin (George Gordy & Allen Story), Soul 35077 (Motown)
98	100	ASK ME NO QUESTIONS	B.B. King (Bill Szymczyk), ABC 11290
99	—	I DON'T KNOW HOW TO LOVE HIM	Helen Reddy (Larry Marks), Capitol 3027
100	98	SUPER HIGHWAY	Ballin' Jack (Ballin' Jack & Sy Mitchell), Columbia 4-45312

HOT 100

A TO Z—(Publisher-Licensee)

Ain't It a Sad Thing (Jobete, BMI)	75	Do Me Right (Bridgeport, BMI)	92	Make Me Happy (Heiras, BMI)	80	Super Highway (Hyala, ASCAP)	100
Amazing Grace (Rocky Mountain Nat'l Park, ASCAP)	19	I Hear You Knocking (Travis, BMI)	4	Mama's Pearl (Jobete, BMI)	6	Superstar (Leeds, ASCAP)	65
Amos Moses (Vector, BMI)	12	I Love You for All Seasons (Ferncliff/JAMF, BMI)	58	Maria (You Were the Only One) (Jobete, BMI)	25	Sweet Mary (Kama Sutra/Big Hawk, BMI)	8
Angel Baby (Pocket Full of Tunes/Saturday, BMI)	88	I Need You (Golden Banana, BMI)	83	Me and Bobby McGee (Combine, BMI)	25	Temptation Eyes (Treadola, BMI)	26
Apeaman (Corbett/Normo, BMI)	51	I Really Don't Want to Know (Hill & Range, BMI)	31	Morning of Our Lives, The (Wingate, ASCAP)	87	Theme From Love Story (Henry Mancini)	16
Ask Me No Questions (Pamco/Sounds of Lucille, BMI)	97	If I Were Your Woman (Jobete, BMI)	18	Mr. Bojangles (Cotillion/Danel, BMI)	9	(Famous, ASCAP)	24
Beautiful People (Avco Embassy/Kama Rippa/Amalania, ASCAP)	69	Don't Let the Green Grass Fool You (Asserted, BMI)	33	My Sweet Lord (George Harrison) (Harrisons, BMI)	16	Theme From Love Story (Francis Lai) (Famous, ASCAP)	46
Bed of Rose's	59	Eighteen (Bizarro, BMI)	90	My Sweet Lord (Billy Preston) (Harrisons, BMI)	94	There Goes My Everything (Blue Crest, BMI)	31
Blue Money (Van Jan/WB, ASCAP)	52	Everything's Good About You (Jobete, BMI)	84	1900 Yesterday (Lamoja, BMI)	50	This Love Is Real (Julio-Brian/Jordan, BMI)	61
Born to Wander (Stein & Van Stock, ASCAP)	35	For All We Know (Painco, BMI)	22	One Bad Apple (Fame, BMI)	1	Triangle of Love (Hey Diddle Diddle Interior/McCoy, BMI)	74
Bridget the Midget (The Queen of the Blues) (Ahab, BMI)	62	Free (Averlic, ASCAP)	85	One Less Bell to Answer (Blue-Seas/Jac, ASCAP)	19	Tulsa (Barton, BMI)	95
Burning Bridges (Hastings, BMI)	41	Freedom (Triple Three, BMI)	72	One Take Over the Line (Talking Beaver, BMI)	71	Watching Scotty Grow (S-n-B, BMI)	11
Chairman of the Board (Gold Forever, BMI)	67	Fresh as a Daisy (Thirty Four, ASCAP)	54	Oye Como Va (Planetary, ASCAP)	82	We Gotta Get You a Woman (Earmark, BMI)	34
Cherish What is Dear to You (Gold Forever, BMI)	70	Get Up Get Into It Get Involved (Cried, BMI)	48	Precious Precious (Cotillion, BMI)	30	Who's Going On (Jobete, BMI)	81
Cheryl Moana Marie (Jobete, BMI)	60	God Bless Whoever Sent You (Jobete, BMI)	57	Proud Mary (Jandora, BMI)	32	When I'm Dead and Gone (Gallagher/Lyle, ASCAP)	47
Country Road (Blackwood/Country Road, BMI)	53	Groove Me (Malaco/Raffignac, BMI)	7	Remember Me (Jobete, BMI)	23	Whole Lotta Love (King Curtis) (Superhype, ASCAP)	64
Cried Like a Baby (Almo, ASCAP)	43	Hang On to Your Life (Dunbar/Cirrus/Sunspot/Expressions, BMI)	2	Ride a White Swan (TRC-Esas, ASCAP)	89	Whole Lotta Love (C.C.S.) (Cotillion, BMI)	58
D.O.A. (Ledgfield, BMI)	45	Have You Ever Seen the Rain (Jandora, BMI)	17	Rose Garden (Lowery, BMI)	3	Wild World (Irving, BMI)	63
Didn't It Look So Easy (Sleeping Sun/Kama Sutra, BMI)	93	He Called Me Baby (Ventral Songs, BMI)	60	Sh's a Lady (Spanish, BMI)	24	Your Song (James, BMI)	13
		Heavy Makes You Happy (Unart, BMI)	78	(She's a) Very Lovely Woman (Thirty Four/La Brea, ASCAP)	75	Your Time to Cry (Gaucho, BMI)	40
		Help Me Make It Through the Night (Combine, BMI)	39	Somebody's Watching You (Daly, City, BMI)	42	You're a Big Girl Now (Avenb/Sherazade, BMI)	76
				Stoney End (Tuna Fish, BMI)	21	You're All I Need to Get By (Jobete, BMI)	91
						You're the One (Stone Flower, BMI)	77

Consider the Source

Motown
Norman Whitfield

The Temptations

“Just My
Imagination”

(G-7105)



Col and Capitol Raise Prices

• *Continued from page 1*

to realize a more realistic margin." Commenting on the new developments, an RCA spokesman said, "Announcements of retail price increase unfortunately comes as no surprise in the face of the soaring cost of doing business. At RCA Records, pricing and costs are always under continuous study and we will have more to say on the subject in the immediate future."

The RCA increase to wholesalers several weeks ago included a 5-cent increase on albums and 1-cent increase on singles. Stax Records increased the wholesaler price on its \$4.98 product by 5 cents and on its \$5.98 product by 7 cents. Roulette, Starday/King and the Shelby Singleton complex also increased the price of its albums to wholesalers by 5 cents.

At press time, Columbia issued a statement regarding Capitol's move. The Columbia statement said, "It has been reported to us that Capitol Records has raised the list price of all its \$4.98 al-

bums to \$5.98. In view of the significant cost increases faced by manufacturers, we can well understand the pressures motivating Capitol's move. However, confirming our belief in the concept of variable pricing, we see no reason at this time to remove altogether the \$4.98 list price category. Our initial reaction is to retain the \$4.98 price category and use it selectively as we have done since we began variably pricing our albums a few years ago. It has also been

reported that Capitol has raised the list price of its singles to \$1.29. Again we understand the cost squeeze requiring such a move and we will study the matter. We believe an increase is in order but we believe we, as a guideline to our study, may have to be careful that we do not price this essential item, which is also such an invaluable promotional vehicle for albums, to such a point that its attractiveness to the consumer is adversely affected."

Colleges to Back Concerts

• *Continued from page 1*

signed by representatives of colleges in the greater Washington area, establishing the Student Union Board association (SUBA). Signers include Georgetown University, George Washington University, Maryland U., Catholic University, Marymount College and George Mason College.

A major stadium concert, with details to be announced, is planned by cooperative action for the spring.

Jason L. Stern, chairman of the new Student Union Board Association, said the cooperative financing and promotion will enable the colleges joining the union to pool resources and so afford higher-priced performing artists without having to charge the phenomenal prices that caused so much resentment in commercially sponsored shows.

Member colleges in SUBA expect to cut through much red tape by allowing members to distribute

materials on each other's campuses via the treaty arrangement—without having to get individual approval to do so. This assures a wider audience from a faster and wider exposure. The agreement covers the exchange of promotional press releases and photos and will allow for reduced cost of advertising in collegiate newspapers.

Stern, the young chairman of the newly formed SUBA, has the blessing of the Interior Department's National Capital Parks Service because of his previous organization of two Washington intercollegiate musical festivals given in conjunction with the National Park Service. Ken Thelen, coordinator of the Parks For All Seasons program, has recommended Stern projects to the management of the D.C. Armory Board—which last year cancelled rock concerts at Kennedy Stadium after outbreaks at some of the oversold, poorly managed bashes here.

Disks Step Up Pkg. Flash —Make Big (Color) Splash

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bossed lettering. The demand for the two-LP set soon exceeded all expectations.

In some cases, a deluxe package can be too deluxe. In England, the new Elton John "Tumbleweed Connection" LP was not that costly because LP sales there are only a fraction of what sales are in the U.S. Here, the LP jacket was twice as expensive, but the U.S. office followed with the same package as in England. The result is that the profit margin is not as great as it could have been.

Shorewood Packaging did the packaging of such master-selling LPs as the new Bobby Sherman album, "Jesus Christ Superstar," and "Woodstock" No. 1 and 2. President is Paul Shore, who developed the process of printing directly on the paperboard and fabricating it into a jacket. The Unipak, a deluxe jacket that features color on three of four panels cost nine cents a unit in 1968 and only costs 10 cents now. For a double-fold jacket (color on four panels) the price is about 13 cents. So prices are within bounds, though custom jobs naturally cost more. The key facet of Shorewood is speed through an automated process that Glinert describes as "right from Buck Rogers." Through its tie-in with CBS International in England, Shorewood is now offering British clients album jackets in 10 days or less, allowing virtually simultaneous release of album product both in the U.S. and England. One of the major campaigns of Glinert is to convince the record companies to pass the

burden of increased recording and packaging costs of the "super" albums. He pointed out that the recent "Whales and Nightingales" album by Judy Collins on Elektra Records featured a jacket which was given a special mother-of-pearl finish before it was printed, embossed, and textured. And Columbia Records soundtrack of "Scrooge" featured four surfaces of color and two of black and white, while the "Woodstock" package was a happening in itself. Never before has creative packaging played such an important role in sales, he said.

Costs have gone up, according to Bruce Lundvall, "because of special packaging." Yet, he sees no retreat.

Fox Wins Suit

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tors of America, the mailing company, settled with plaintiffs before the trial. Tony Alamo and his record label fled the jurisdiction of the court and were never found. Representing the plaintiffs at trial was Robert C. Osterberg of Abeles and Clark. Burton Ritter represented the defendants.

The court ruled that Sanford H. Metlis, head of the advertising agency, "seems to have been careless, to say the least, in failing to obtain from Alamo, proof that plaintiffs had licensed Alamo to use their copyrights." Some 60,053 LP's were sold, the court found, and Bruce arranged for telephone answering services to receive and record orders for the album, arranged for a mailing company to fill those orders, kept records of the orders, and even adjusted complaints. The court ruled it was a "partnership working together" and that the advertising agency was liable.

Computer Books

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ties together, when it is accomplished, is too often a herculean task that commonly taxes the facilities available to the potential buyer. Countless hours of staff time, innumerable telephone calls and letters, often lead to nothing but the realization the buyer was trying to fit the square peg in a round hole."

TRI plans to register all those who wish to make professional talent available to potential buyers and to register potential purchasers of talent in the same system, complete with all the necessary information for the booking of talent in the same system, complete with all the necessary information for the booking of talent. The information will constantly be fed into the computer as it changes. It will be updated in terms of prices, routings and all necessary information as the information changes.

Cast LP on Road Back

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rock, the gap is not going to be closed because somebody says, 'Now I will write rock'. Obviously that's not his natural expression. It will come because a man today, a contemporary composer who has his own voice, writes for the musical theater."

"Lolita, My Love" is Lerner's first collaboration with Barry, whom he calls, "a contemporary composer with his own voice." Barry's theater "voice" will be heard in "Lolita, My Love" through modern instruments such as the Moog and the Duovox, an electric accordion. Eddie Sauter worked with Barry in the preparation of the orchestrations of the 18 musical sections in the production.

Columbia Records will cut the original cast album after the show opens here March 30.

Memphis Label Distrib Net

MEMPHIS—Memphis Records, which was formed last fall, has set up independent distribution channels through 32 distributors Coast-to-Coast. The current drive is centering on "The Hurt's Still Here" by the Girls, the label's second single.

Ed Crawley is the firm's new promotion director, having previously served as regional promotion director for Mercury Records (1967-70) and national r&b director for Monument Records. Jerry Butler is a principal of the Memphis Corp., which operates, in addition to Memphis Records, Universal Studios with 16-track facilities. Jerry Peters, who was a writer and vocal arranger for the Friends of Distinction, is a&r director.

Being prepared are releases by Ollie Hoskins, Billy Butler & Infinity, and the Unifics. Memphis is operating in pop and soul areas. The firm's first album is by the New Zealand Trading Co. Henry Kreiger is handling Memphis' New York public relations.

Record Bar to Expand to 20

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a soul store." Barrie Bergman opened the second store in Chapel Hill in 1963. More stores, all to be run by members of the family, were considered until the third store, at North Hills Shopping Center in Raleigh, was opened in 1967.

By this time the concept of the family members retaining active management of each store became untenable. In August, 1968, another store was opened in Cameron Village, followed by locations in Terrytown Mall, Rocky Mount, S.C., September, 1968; North Gate Shopping Center, Durham, 1969; downtown Charlotte, May, 1969; downtown Greenville, N.C., November, 1969; Dutch Square, Columbia, S.C., May, 1970. The downtown Charlotte store was moved to the new South Park Shopping Center in May 1970. And one is going into Friendly Shopping Center, Greensboro, set for a March opening.

Other Record Bar, Inc., officers include Bill Golden, controller and vice president, and Bob Gorham, a board member and financial advisor.

Era of 'Conglamouration': Its Enchantment & Disenchantment

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and the music publishing division. Warner Bros. was itself the product of a merger with Seven Arts (the Canadian TV film licensing company). They had recently acquired the Atlantic labels from the Ertegun-Wexler interests for \$17 million in cash and stock, an acquisition which was shortly to be valued for merger purposes at a much higher figure.

Another appealing aspect of the record company was its library of prerecorded tapes, an area of the entertainment industry to which Wall Street assigned extravagant multiples—witness the rise of such stocks as Capitol (with their Audio Devices capability), Ampex, ITC, Certron, Jubilee, and others. Of course, the videocassette potential of WB was also not ignored.

Simultaneously with Kinney's decision to seek a merger with WB, National General and then Commonwealth United made similar attempts, the first blocked by the Justice Department, the second by the strenuous objections of WB and the decline in the price of Commonwealth's stock. This left the field clear for Kinney to merge in the summer of 1969 with WB and to replace the top management with Ted Ashley's team.

Kinney then evaluated from within what they had purchased. As is common in mergers, the new management found that the silk purse they had acquired while not exactly a sow's ear was less valuable than they had thought. This resulted in a write-off of inventory value of about \$60 million, almost all relating to motion picture properties in release, production and preproduction. This pill was swallowed by Wall Street with a remarkable degree of equanimity and, on the theory that, with the bad news out of the way, the merged company could safely accomplish its objective of 20% yearly growth per share earnings, the stock climbed to a 1970 high

of \$36. This price eroded during the latter part of the year to the low \$20's and has since recovered to the low \$30's, sustained by a fulfillment of the earnings growth predictions while WB stock which was selling at about \$43 at closing is now worth about \$57 per share to WB stockholders. WB stock sold in the spring of 1968, before the merger activity started, at about \$33. It is interesting to note that at time of the closing with WB, Kinney stock was selling at \$24 so that a 25% increase has been registered despite weak stock market and economic conditions. By comparison, the other motion picture companies' stock have fared as follows in the same period: Columbia \$32 to \$16; MGM \$36 to \$22; 20th-Fox \$20 to \$13.

Reorganized

The motion picture division of the company has now been completely reorganized and the next few months should show whether the product filmed under the new management will be profitable. Also, the TV division which had been dormant for several years was revitalized and now accounts for much of the studio activity on the WB lot which had previously been largely unutilized and represented a costly financial drain. The record divisions, conversely, were barely disturbed except for giving its officers more voice at the board level and a greater identification with the motion picture and publishing divisions. With the exception of the resignation of

Panasonic Player

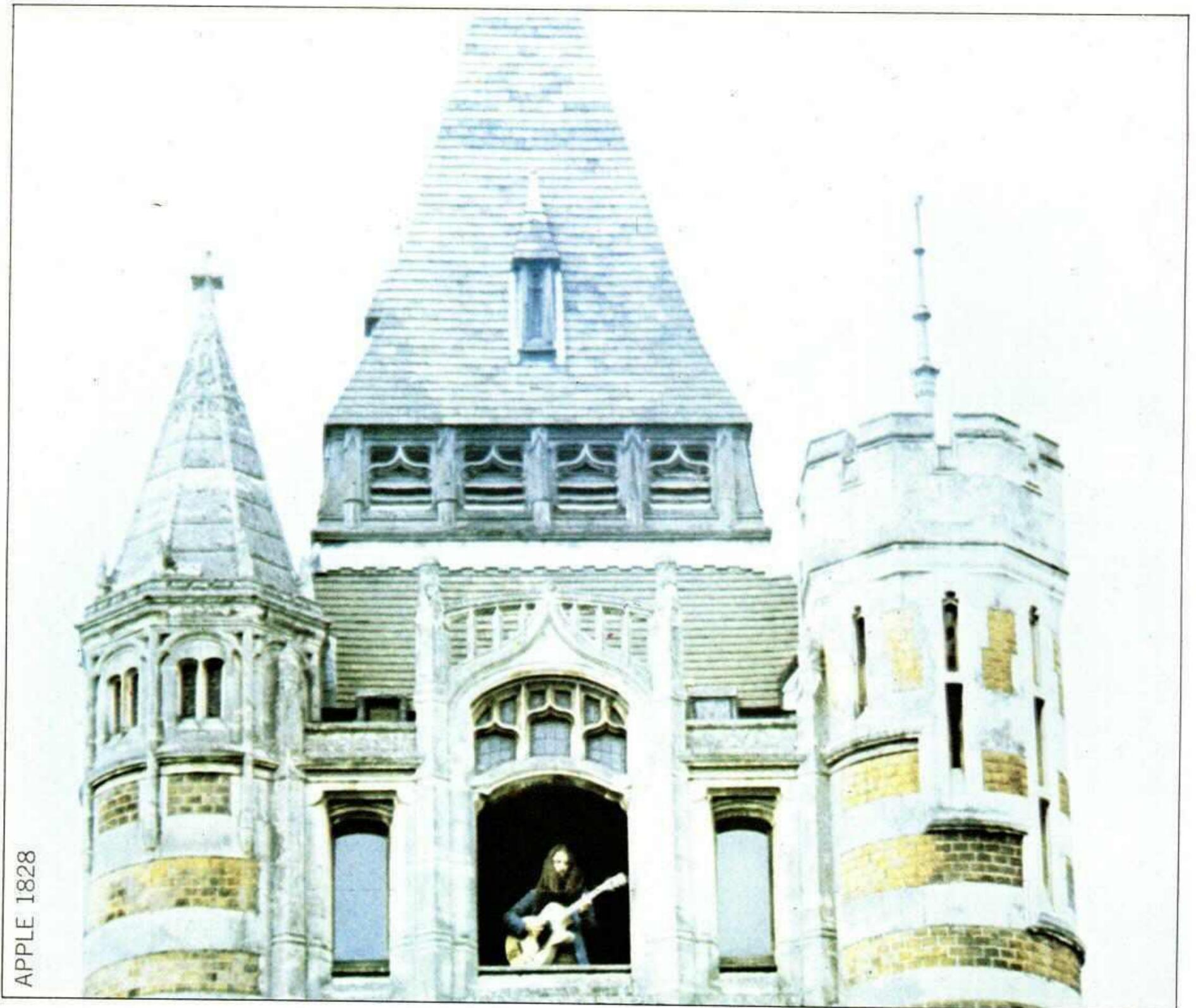
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fits flush. Features on this last unit include an eject button, a channel repeat button, stereo/mono switches and black-out dial scales.

At the convention, Jay and Irvin Janis of the J.J. Corp. were presented with the Panasonic outstanding sales award for 1970. The presentation was made by Panasonic's executive vice president, H. Kawagoe.

GEORGE HARRISON

what is life / apple scruffs



APPLE 1828



APPLE 1828

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