

Billboard®

RCA Shelves CTV Unit —Hunts Interim System

By RADCLIFFE JOE

NEW YORK — The RCA Corp. is reported to be seeking an interim cartridge television system that could be adapted to its own standards, until the bugs in its trouble-plagued SelectaVision unit can satisfactorily be ironed out.

Top officials of RCA have been conducting closed-door discussions with other leading CTV hardware contenders, including Sony and Avco Cartrivision, in the hope of cementing a pact. RCA is also reported to be claiming that it is not using SelectaVision as a brand name for any CTV system designed by its laboratories, but as a generic term for the entire CTV field.

The move comes as little surprise to other contenders in the CTV race who have known for some time that the futuristic RCA concept of a system utilizing lasers and holograms had run into deep trouble.

The SelectaVision system which was unveiled at the company's Princeton laboratories in the fall of 1969, was scheduled to make its debut on the consumer marketplace sometime this year. The unit, a playback-only system, was tagged to retail at under \$400, with car-

(Continued on page 26)

Radio, Coin 'Data' Deal

By CLAUDE HALL
& EARL PAIGE

PEORIA, Ill. — Radio and jukebox programmers are teaming to gain a competitive edge in their respective areas. As an example, a Top 40 station here is being fed information about best-played oldies on jukeboxes and the jukebox firm is being informed about the station's pick hits.

(Continued on page 47)

Tremor & Trauma Greet Wholesalers at NARM

By PAUL ACKERMAN

LOS ANGELES — "Record wholesalers are in a state of trauma; lines are being lost to branches as a result of mergers, and the wholesaler is further disturbed by arbitrary price increases at the wholesale level." Thus did Amos Heilicher, pioneer distributor and rack jobber and 1971 NARM conven-

tion chairman, describe conditions on the eve of the 13th annual NARM convention at the Century Plaza Hotel here.

Heilicher, a past NARM president and chief of Pickwick International, predicted that the convention would be a "humdinger" because of the seriousness of problems affect-

ing the industry. "This gathering will be more than a social event," he said, adding, "I feel a commotion coming on. May-

(Continued on page 10)

A NARM Profile: Decade for Decision
See Center Section

Top Court Rejects Appeal In Key Tape Piracy Ruling

By BRUCE WEBER

LOS ANGELES — The United States Supreme Court has refused to hear an appeal challenging a California law prohibiting tape piracy. The

high court dismissed the appeal without comment, thus upholding a ruling by the California Court of Appeals.

(The state statute says, in part, persons are guilty of a misdemeanor who: knowingly transfer sounds recorded on records, disk or tape, with intent to sell, use or profit through public performance without the consent of the owner; sells any such article with the knowledge that the sounds have been transferred without the consent of the owner.)

The case was brought to the Supreme Court by Tape Industries Association of America and four individuals: Barry Press-

(Continued on page 10)

1st Audiovisual Stereo Unit Out

NEW YORK—What is believed to be the first audiovisual system that eliminates use of a regular television screen, and offers full stereo sound reproduction, has been developed by Retention Communications Systems, Inc. (RCS).

The RCS StereoVision unit consists of a player with front and rear screen projection capabilities, and utilizes a combi-

(Continued on page 26)

Col Clarifies Guercio Pact

NEW YORK—The report on the Columbia Records deal with record producer James William Guercio in last week's Billboard inadvertently implied that Columbia had given Guercio a \$10 million guarantee based on earnings on royalties.

In a statement to Billboard,

(Continued on page 10)

Piano Roll Returns on Disk

By MIKE GROSS

NEW YORK — The vintage sound of the piano roll is getting a disk transplant. Elliot Blaine, former executive vice president of Jubilee Industries, has formed a new company, De & El, with Jim Demos, to release a series of albums taken off old piano rolls.

De & El will launch the series with an album of piano roll renditions of the score from "No, No, Nanette," current Broadway revival of the 1925 musical.

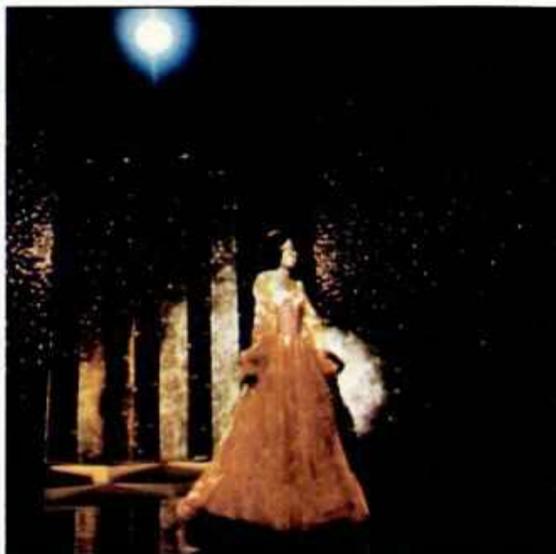
The "Nanette" package will contain several of the original 1925 reviews of the musical and a photo of the 1925 Woody truck on which the piano roll, used in the recording, stands. Blaine hasn't yet decided whether De & El will handle the manufacture and distribution of the album or make a manufacturing-distribution deal with another record company. Blaine will be showcasing tapes of the "Nanette"

(Continued on page 10)



"Kool & The Gang 'Live' At The Sex Machine." All the excitement and magic of a great live performance is captured on this their 2nd De-Lite L.P. Five consecutive chart singles and one L.P. success during the past year have firmly established their "Kool" sound. Kool & The Gang 'Live' and in living soul (DE 2008) ... also available on G.R.T. Tapes.

(Advertisement)



Diana!—The radiant Miss Ross, shown here preparing for her upcoming A.B.C. Television Network Special, "DIANA!". The show will be seen on Sunday, April 18th at 9:00 P.M. (EST). The program will also star Motown's super group, The Jackson 5; Danny Thomas, and special guest star, Bill Cosby. An album of the show's soundtrack will soon be released by Motown. The thrust of Diana's solo singing career continues to glow brighter: She has been nominated for a Grammy Award for her #1 recording, "Ain't No Mountain High Enough"; she was recently voted the #1 Female Vocalist in polls conducted by all of the recording industry's trade press; and she currently is riding the crest of another hit on Motown, "Remember Me."

(Advertisement)

(Advertisement)

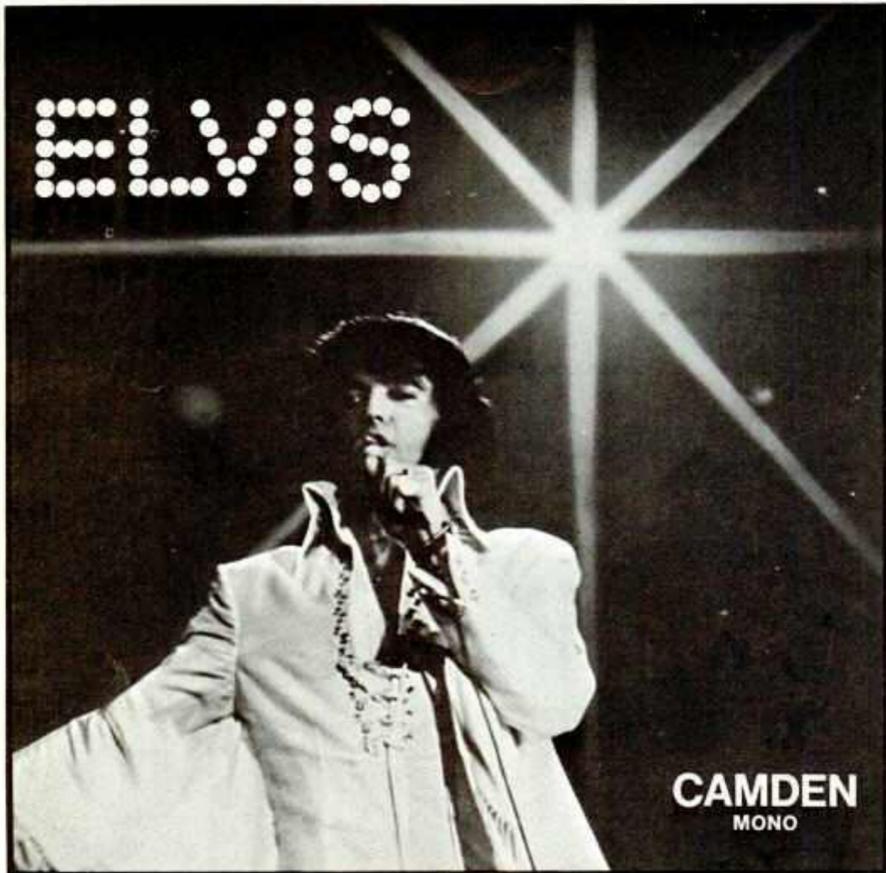
and Mary

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ELVIS

You'll Never Walk Alone

Side 1
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 WHO AM I? (BMI 3:17)
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 (There'll Be) PEACE IN THE VALLEY (For Me) (BMI 3:20)
 WE CALL ON HIM* (ASCAP 2:32)

Side 2
 I BELIEVE (ASCAP 2:04)
 IT IS NO SECRET (What God Can Do) (BMI 2:54)
 SING YOU CHILDREN (BMI 2:09)
 TAKE MY HAND, PRECIOUS LORD (BMI 3:17)

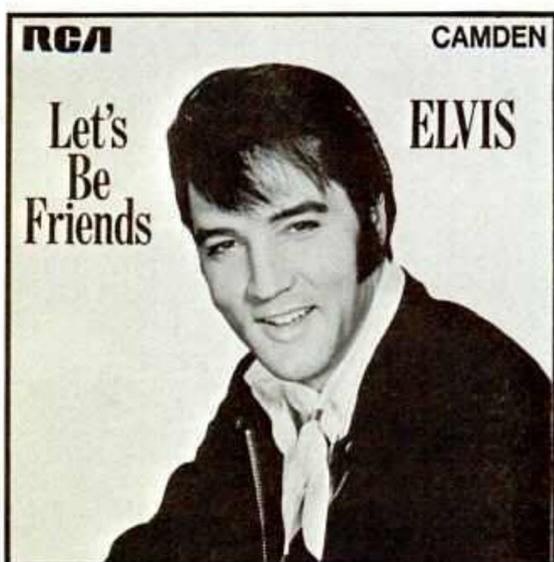
BE SURE THESE OUTSTANDING CAMDEN ALBUMS BY ELVIS ARE IN YOUR COLLECTION!

<p>ELVIS SINGS THE FLAMING STAR</p> <p>ALVIN Sings FLAMING STAR Flaming Star, Wonderful World, Night 100, (I) Think I'll Stay the Way, The Moon Was the Witness, Valley Road of Texas, The Sign of the Cross, I'm a Madman, Do You Remember? CAS-2408</p>	<p>Let's Be Friends</p> <p>LET'S BE FRIENDS Let's Be Friends, Don't Be a Fool After Loving You, Let's Be Friends, Let's Be Friends About the World, I'm the One (Who's Lovin' You), I'm a Singer, (I'm a) Fool, I'm a Fool CAS-2409</p>	<p>ELVIS CHRISTMAS ALBUM</p> <p>ELVIS CHRISTMAS ALBUM White Christmas, Snow, Christmas, Santa Claus, (I'll Be Home for) Christmas, I'll Be Home for Christmas, (I'll) Be Home for Christmas, Santa Claus Is Back in Town, Silent Night, Happy Xmas (Let's Hear It for Mr. T. V. Santa), If That Were My Christmas, Merry Christmas (I'll Be Home for) You CAS-2440</p>	<p>ELVIS</p> <p><i>almost in love</i></p> <p>ALMOST IN LOVE Almost in Love, Long Legged Girl, (I'll Be) Home for Christmas, (I'll Be Home for) Christmas, (I'll Be Home for) Christmas, A Little Less Conversation, Rubber Duckie, When It Was Time That Rock and Roll Had a Winner, (I'll Be Home for) Christmas CAS-2440</p>
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dynoflex

CALX-2472

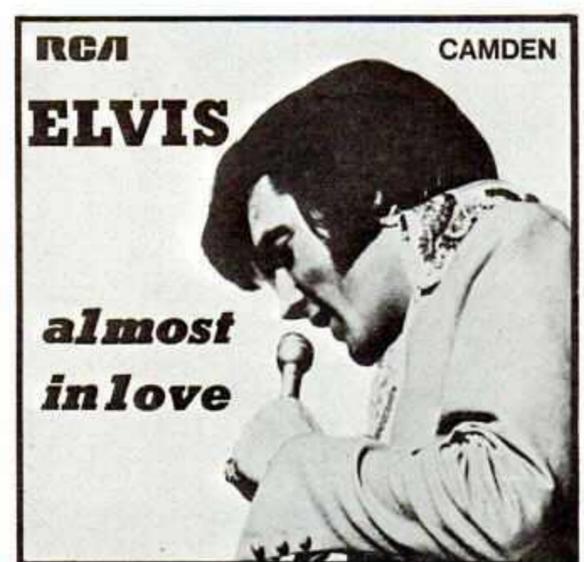
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CAS-2408; C8S-5050



CAS-2304; C8S-5050



CAS-2440

CAMDEN

RCA Bows Sales Pitch on 'Best Of,' 'This Is' Series

NEW YORK — RCA Records has launched a merchandising campaign featuring its "Best Of" and "This Is" series on the Victor label and selected Camden product.

Harry Anger, the label's director of merchandising and market planning, said, "We have chosen our 'Best Of' series and the 'This Is' series, a line of two-record specially priced albums featuring product from many of RCA's name artists, as well as selected best-of-line Camden product to spearhead the merchandising effort."

There will be a major television and radio buy in the top 25 markets to launch and sustain the program, in addition to which there will be extensive national print advertising to supplement locally placed radio-television-press advertising.

Kits containing advertising mats, minnies, streamers and other

point-of-sale materials have been sent to all distributors to sell merchandise at the local level, and other material has been prepared for in-store and window display for product exposure.

Anger also said the campaign features distributor and salesman incentives, and that the campaign will last through April 30.

Govt Bids for Commercial Station to Vie With BBC

LONDON—The British government's proposals for the future of radio in Britain, to be published next month, are expected to include a national commercial station in direct competition with the British Broadcasting Corp. (BBC).

But the national station would also face competition from local commercial stations. Advertising

JOHN TRACK OUT BY PARA

NEW YORK—The first soundtrack for Elton John, Uni artist, is being released by Paramount Records. John composed songs and music for Paramount Pictures' "Friends" along with lyricist Bernie Taupin and composer-arranger Paul Buckmaster. Uni has issued a John single of the title song and "Honey Roll." The film opens in New York March 25.

UA Subsid Sets Up New Distrib System

NEW YORK—UDC, Inc., a subsidiary of United Artists Records, has inaugurated a system for distribution of the label's records and tapes as well as other independent lines. UDC's nationwide distribution network of 32 branches are all serviced by five regional stocking locations, strategically located in order to provide service to any location within 48 hours.

The evolution from a partial branch, partial independent distributor system, to a 100 percent company-owned situation was initiated at the time of the Liberty/United Artists labels merger to become part of the Transamerica family in 1968, and reached completion in January of this year. Under the new system each of the sales markets will be provided with promotion as well as a sales coverage.

The five regional managers will work together to insure complete market saturation and to coordinate concentration of all UA and independent line product distribution.

Dave Skolnik, working out of the Union, N.J. branch, will service and coordinate efforts in the Boston, Connecticut, New York, Philadelphia, Washington, and New Jersey markets. Joe Cerami, Midwestern regional manager, working out of Chicago, covers the St. Louis, Minneapolis, Detroit, Cleveland, Cincinnati, Pittsburgh and Chicago area. Bobby Fisher, in Atlanta, is responsible for Atlanta, the Carolinas, Miami, and Memphis. Jack Messler services Dallas, Houston, Oklahoma City and New Orleans from his headquarters in Dallas. Danny Alvino, in Los Angeles, covers Los

Angeles, San Francisco, Seattle and Denver branches.

UDC is now handling Media Arts on a national basis and negotiations are now underway for national distribution of several other labels. In various markets, branches are handling Buddah, CTI, Colossus, Living Languages and Map City product.

Atlantic Gets 'Soul' Track

NEW YORK — Atlantic Records have secured the soundtrack album rights to "Soul to Soul," a forthcoming documentary, featuring soul and gospel artists, filmed at the eight-day independence celebration in Accra, capital of Ghana, West Africa.

Artists taking part in the celebration include Wilson Pickett, Roberta Flack, Les McCann, Eddie Harris, Marion Williams, Ike and Tina Turner, Santana, Staple Singers and the Voices of East Harlem. All but Santana, who is contracted to Columbia, will appear on the album.

"Soul to Soul" will be directed by Denis Sanders and filmed by Aura Productions. It will be distributed in the English speaking world by Cinerama Releasing.

President of Aura is Richard Bock, formerly head of Pacific Jazz and World Pacific Records.

All the U.S. artists will appear, March 6, at a 12-hour concert in Accra.

Songwriters Hall of Fame to Draw Top of Pop at Banquet

NEW YORK—A hefty representation of the pop songwriting community will attend the first annual awards banquet of the Songwriters Hall of Fame at the New York Hilton on Monday

(8). Among the nominees expected to be present are Rudolph Friml, Hoagy Carmichael, Jimmy Van Heusen, Dorothy Fields, Harold Arlen and Johnny Mercer. Also present will be Richard Rodgers, who was elected to the Hall of Fame by acclamation of the board of directors last year. Mercer, who is also president of the Hall of Fame, will co-host the event along with New York City disk jockey William B. Williams.

Among the singers assembled by Hall of Fame's talent coordination committee for the show are Celeste Holm, Margaret Whiting, Lee Wiley, Alan Jones, Lanny Ross, Noble Sissle and Eubie Blake.

The list of presenters include Kris Kristofferson, Jackie DeShannon, John Hartford, Joe South, Hal David, Johnny Mandel, Norman Gimbel, Charlie Singleton, Jerry Bock, Sheldon Harnick, and Fred Ebb and John Kander.

Musical director for event will be Skitch Henderson. Oscar Brand is organizing the show with an assist in the talent acquisition area from Bob Bach, an executive of Goodson-Todman Productions.

agencies in the U.K. expressed doubts about the viability of local station advertising while a national station is providing countrywide coverage.

Another problem is that "needle time" agreements will have to be negotiated with the Musicians Union.

The government proposals will require the formation of an independent broadcasting authority with control of each station's programming and financing.

Still to be worked out are advertising rates and agreements with the Performing Rights Society, Phonographic Performance Ltd., and the Mechanical Copyright protection society. Between them the three organizations are demanding up to 33 percent of the advertising revenue.

Grammy NY Fete To Hail Lieberon

NEW YORK—The presentation of the 13th annual Grammy Awards, featuring "Half an Evening with Goddard Lieberon and Friends," has been set for March 16 at the Imperial Ballroom of the Americana Hotel here.

The New York program will focus on Lieberon, president of CBS/Columbia group, who will also serve as the master of ceremonies. "Friends of Lieberon," including Betty Comden, Adolph Green, Aaron Copland, Sir John Gielgud, Lotte Lenya, Alan Jay Lerner, Phyllis Newman and Richard Rodgers will be featured in the

(Continued on page 66)

Happysad, London In Canadian Pact

NEW YORK—Happysad Records, headed by Ed Fox and Paul Levinson, has signed a Canadian distribution agreement with London Records. The agreement covers one single by the Trousers, "Raincheck," b/w "Looks Like a Night (I Won't Catch Much Sleep Here)." The single will have the Happysad logo in Canada.

London Push on Three LP Sets

NEW YORK—London Records is pushing three new special LP sets, including deluxe packages and special prices. Included is Mantovani's first multiple set for London, "From Monty With Love," which is the center of the company's 20th annual "March Is Mantovani Month." The package carries a \$5.98 list.

Discount arrangements are being made available to retailers on a Benny Goodman dual package on London Phase 4. The third two-LP set repackages Cat Stevens' two recordings on the Deram label, his first issued in the U.S. when they came out. An intensive program of ads in underground press and FM radio are designed to cash in on the current popularity surge for the artist.

DGG & Archive to Increase List Price by \$1 on March 15

NEW YORK—The list price of both Deutsche Grammophon and Archive labels will be raised to \$6.98 per record effective March 15. The \$1 hike in list price does not affect the special SKL series. Also unaffected by the price change will be cassettes and 8-track cartridges which have been listed at \$6.98 since their introduction to the market three years ago. Distributor orders received prior to March 15 will be honored, based on the current list.

This is the first increase in retail list price in over 10 years of importing the two classical labels. According to Jerry Schoenbaum, president of Polydor, Inc., it is no longer possible to manufacture and import product priced competitively with labels that are pressed domestically because of higher recording costs, and the steadily

climbing tabs for freight, duties and local shipping.

U.S. sales for DGG in 1970 were up 60 percent from 1969.

ABC-TV to Air Grammy 'Twice'

LOS ANGELES—ABC-TV will telecast the Grammy Awards live to the East Coast from 5:30 p.m. to 7, with the tape held for a delayed Coast broadcast at 8:30 p.m.

The special, sponsored by Chevrolet, replaces ABC's "Movie of the Week." NARAS is inviting all nominees to attend the telecast

from the Hollywood Paladium on March 16.

Following the announcement on TV of 15 of the 43 awards, NARAS chapters will announce the balance of the accolades at their own ceremonies.

The local chapter plans a cocktail party following the telecast

dinner and the rest of the announcements will follow.

Persons attending the Paladium are expected to be in their seats by 5 p.m. Record companies are being requested not to book sessions that evening.

Co-producers Paul Keyes and CoBurt Productions are attempting to get nominated performers to sing his top selection on the TV show. All the top tunes will be showcased during the telecast.

The following will perform: Dionne Warwick, the Carpenters, Merle Haggard, Charley Pride and Conway Twitty, the latter three selected for a country medley.

Named as presentors are Bobbie Gentry, Shirley Jones, David Cassidy, the Fifth Dimension, Brook

(Continued on page 66)

Book Bows Promo for Jackson 5

LOS ANGELES—The first portion of Motown's merchandising campaign for the Jackson Five gets under way Monday (1) with a special, 64-page full-color J5 fan book to the public. The book, prepared by Startime Productions, the merchandising company that is handling the J5 campaign, will be distributed to newsstands across the country by Kable Press. A total of 19 different items are being offered for sale in the book.

According to Robert Rice, Startime president, there will be 200,000 books distributed during the next two weeks. Reaction to the first 19 items will determine whether a wardrobe of J5 clothing will go into stores this spring. The clothing was designed by Boyd Clopton who has done the Fifth Dimension on-stage costuming as well.

EDITORIAL

Make It Live-lier

All NARAS nominees are urged to be on hand for the live telecast from the Palladium in Los Angeles, on March 16 over ABC-TV. The occasion marks the first time that the Grammy Awards will be broadcast live.

Therefore, to make this an historic event, we urge total industry support in seeing that the nominees attend.

For More Late News

See Page 66

Mancini Is Named for Three Academy Award Nominations

LOS ANGELES—Henry Mancini has been nominated for one academy award in each of three music categories of the 43rd annual Academy Award nominations announced Feb. 22 here.

Mancini's nominations were for "Sunflower" (original score) and music for "Darling Lili" (original song score) and "Whispering in the Dark" (top song).

Nominations in each category include Original Score: "Airport," Alfred Newman; "Cromwell," Frank Cordell; "Love Story," Francis Lai; "Patton," Jerry Goldsmith; "Sunflower," Mancini. Original Song Score: "The Baby Maker," music by Fred Karlin and lyrics by Tylwyth Kymry; "A Boy Named Charlie Brown," music by Rod McKuen and John Scott Trotter and lyrics by McKuen, Bill Melendez and Al Shean; "Darling Lili," music by Mancini and lyrics by Johnny Mercer; "Let It Be," music

and lyrics by the Beatles; "Scrooge," music and lyrics by Leslie Bricusse.

Original Song: "For All We Know" (from "Lovers and Other Strangers"), music by Karlin and lyrics by Robb Wilson and Arthur James, "Pieces of Dreams" (from "Pieces of Dreams"), music by Michael Legrand, lyrics by Alan and Marilyn Bergman; "Thank You Very Much" (from "Scrooge"), music and lyrics by Bricusse; "Till Love Touches Your Life" (from "Madron"), music by Riz Ortolani and lyrics by Arthur Hamilton; "Whistling in the Dark" (from "Darling Lili"), music by Mancini and lyrics by Mercer.

"Pieces of Dreams" has been the most widely recorded of the songs nominated for best original song. The awards will be presented April 15 from the Music Center's Pavilion here.

Lawyers Say Klein Made Beatles \$ Soar

LONDON—Since Allen Klein became the Beatles' manager in May 1969 their income has increased from \$2,040,000 for the year ending March 1969 to \$10,540,000 for the year ending December 1970. Klein's lawyers stated at the London High Court hearing. The statement was made when Paul McCartney applied for the appointment of a receiver of the group's business affairs, pending trial of his action to have the partnership legally dissolved.

It was also disclosed that earnings from George Harrison's recordings are likely to be merely \$2,400,000.

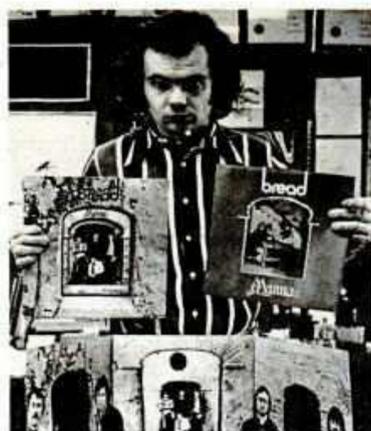
Claims made on behalf of John Lennon, George Harrison and Ringo Starr—who oppose the application—stated that Apple Corp. was solvent after tax liabilities, both current and two years hence, have been met.

Klein's own affidavit stated that the partnership assets were no longer in jeopardy, although at the time of his appointment the situation was "perilous" and, according to auditors, involved insolvency.

McCartney alleged that nearly \$1,200,000 in royalties on his solo album was held by EMI Records. Klein had been appointed "in the teeth of opposition" from McCartney and it was alleged that on the income there was potentially a huge income tax liability and apart from trivial sums on account no tax had been paid on behalf of the partnership.

McCartney's lawyers further alleged that the combined Beatles assets amounted to nearly \$1,800,000 with \$1,200,000 owing in income tax and another \$1,440,000 owed in surtax.

Apple Corp. corporation tax liability was estimated at about \$4,500,000, according to McCartney.



BOB HEIMALL, Elektra Records art director, displays his newly designed, three-dimensional package for Bread's third album, "Manna." The special double gatefold jacket with die cuts can be used as in-store counter display and hanging mobile, also.

ASCAP UP In Revenue

LOS ANGELES — ASCAP's revenue for 1970 totaled \$72,493,000. The figure represents an increase of 6.07 percent over the 1969 revenues, which were \$68,343,000.

The Society's domestic income was \$65,073,000; foreign income was \$7,420,000.

The domestic gross was up from \$60,712, while the foreign income was down slightly from last year's \$7,631,000. The Society distributed \$53,986,000 to members after expenses.



AT THE RECENT Anti-Defamation League luncheon to present the 1971 Human Relations Award to Stanley M. Gortikov, second from right, president of Capitol Industries and Capitol Records, those honoring Gortikov include: left to right, Jack Grossman, president of Merco Enterprises; John V. Tunney, U.S. Senator from California and guest speaker at the luncheon, and Benjamin R. Epstein, national director of the Anti-Defamation League.

Studio Track

By CLAUDE HALL

There once was an optometrist who ran around about 20 years ago recording the big bands on a reel-to-reel tape recorder. He went into the clubs and set up his machine, did the recordings, played them at home and loved every minute of it. He recorded people like the Modern Jazz Quartet in his living room in Hackensack, N.J. Many famous jazz artists came to play for him and to listen to his tapes. It was a hobby. Now, this ex-optometrist has a 16 track studio in Englewood Cliff, N.J., and has engineered one quarter of the LP's on the current jazz chart. His name, perhaps the most well known in the jazz field, is Rudy Van Gelder. His claim to fame: "A sound which is positively identifiable as my sound. Musicians recognize it and want it. It's complementary to their sound. They appreciate it, and understand it," said Van Gelder in between takes at his studio with Stanley Turrentine, saxophonist for CTI Records. On that date with Turrentine, incidentally, was Jerome Richardson, alto sax; Curtis Fuller, trombone; Billy Cobham, drums; Blue Mitchell, trumpet; Ron Carter, bass; George Benson, guitar; Butch Cornell, organ; and Dave Friedman, congas and percussion. A good example of the jazz heavies that frequent Van Gelder's studio. "I wish there was a better or at least different word for this type of music," said Van Gelder, probably the only engineer in the business to be in "Who's Who." "Whatever one calls it, it is definitely not dead." How true—consider the jazz-rock phenomenon and the increasing use of horns and improvisation in almost every group popular today. Van Gelder never steps into other people's territory. He does the technical work for the a&r men. Strictly as engineer. "I think the reason for the people coming back here again and again is that I can give them a product recognizable and sellable which remains within the context of their own music. My trademark is always there for the jazz enthusiast to pick up on, but it never overpowers the musician's own trademark.

Recent musicians to use Van Gelder and his studio include Elvin Jones and Horace Silver, both with new products on Blue Note Records; Freddy Hubbard, Hubert Laws, and Turrentine for CTI; Astrud Gilberto for CTI; Rusty Bryant; Charlie Eran; Bernard Purdie and Idris Mohammed for Prestige; and Gene Ammons, the boss is back, with Sonny Stitt, with a new LP soon to be released on Prestige. Said Creed Taylor, long-time producer of jazz and head of CTI Records, "Rudy loves jazz and knows what's going on. He is both technically and emotionally involved. These two qualities are rarely seen among engineers of his experience. And these two qualities are major reasons why the artist and producers of today's new wave in jazz use Van Gelder and his studios repeatedly."

★ ★ ★

An Ampex 8-track system is the pride and joy of Reflection Sound Productions in Charlotte, N.C., owned jointly by Wayne Jernigan and Paul Scoggins. There is room to expand to 32 tracks and at the rate the studio is going the expansion will happen soon. Jernigan, formerly a sideman with Ernest Tubb, manages and engineers the studio. Roger Branch produced most of the sessions there. What Reflections tries to do is sign groups to a contract, cut their record and attempts to place the master with a major label. They have had success with this method. Some of the artists recently produced and signed are Ronnie

Arthur with a single, "Chase Your Shadow," on Mercury; Louis King, recently signed to Jubilee with "Our Love Will Overcome," and the Tempests, who act as the house group at the studio, recently signed to Polydor with "Georgia Woods" b/w "Jenny." Also in the Reflection Studio was the Stax-Volt group Choice of Colors for a two-day session with Roger Branch producing.

★ ★ ★

First Takes: Jeannie C. Riley at Shelby Singleton Studios to record a few tracks, possibly for a new album. . . . Duke Ellington and his band at National General Studios. . . . Heavyweight boxer Joe Frazier recently recording at Record Plant East. . . . Tracy Nelson and Mother Earth will have their first LP for Warner Bros. very soon.

★ ★ ★

Conjecture Corner: What the devil is Paul McCartney doing in New York City when he has a lawsuit going on in London? He wants to dissolve the Beatles once and for all and disassociate himself from Apple Records. Is he talking with Capitol to possibly work out a contract for his own record company? No one is talking but this dream has just begun.

NMC Named Supplier to White Front

LOS ANGELES—NMC Corp. has been appointed exclusive supplier of records and tapes to all White Front stores. Walter Craig, vice president of Interstate Stores and executive head of White Front said that the appointment is result of the outstanding performance on the part of NMC in supplying the Southern California stores of White Front.

Jesse Selter, president of NMC, stated that he was pleased with the opportunity to service the additional White Front stores, and he felt that the appointment was the result of NMC's dedication to supplying its customers through a concept of "custom service."

Co. Formed By Gayles

NEW YORK — Juggy Gayles and Neil Galligan have formed Juggernaut, Inc., to engage in independent production, publishing, recording and artist representation. They will announce specific projects in the near future. In addition to standard projects, they are exploring the expanding new developments in tape cartridges and other audiovisual entertainment projects.

Both Gayles and Galligan have had long hitches in all phases of the music industry. Juggernaut's offices will be located at 200 W. 57th St.

Allied Installs Poni Labeler

LOS ANGELES — Allied Records has installed a semi-automatic Poni Labeler, the first machine ever developed that labels both sides of a single simultaneously.

Previously, all singles in the custom record pressing plant were labeled one side at a time. Allied is the first plant in the United States to install the machine. It was designed by both Allied and New Jersey Engineering.

Two weeks ago, Allied installed a label dryer, a new piece of machinery which, through its humidifying control, cuts label drying time down to two hours.

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Presenting San Francisco's most important find since 1967.



A few years ago San Francisco discovered love, flowers, beads, long, long hair and psychedelic music.

A few months ago Ralph Gleason called writer-singer-guitarist Boz Scaggs the city's most important musical phenomenon since that time. "Boz has one of the most popular local groups since the early days of the Airplane... He sings with a true wail and can reach right off an LP and take you with him... Boz Scaggs may be the next San Francisco-based artist to make it really big."

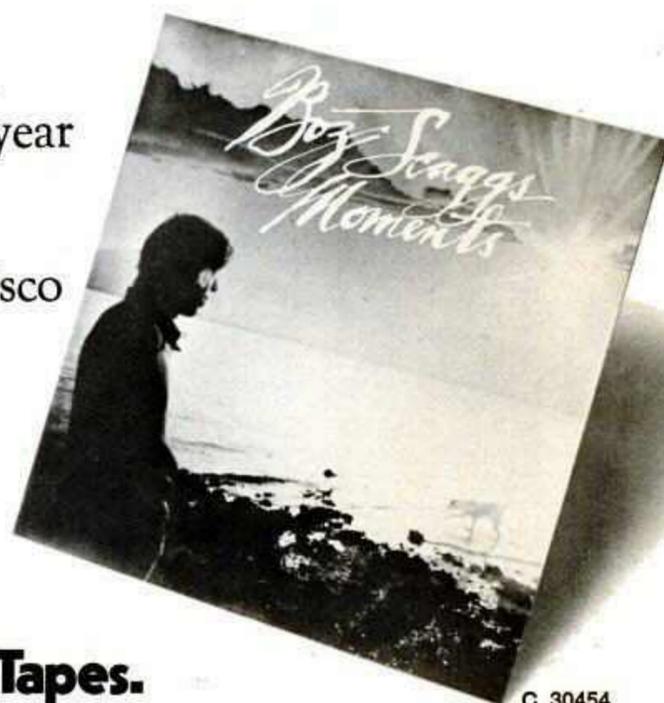
Which is what will probably happen with the release of Boz's first Columbia album, "Moments."

Bob Sherwood, DJ at KROY, Sacramento, said, "I've anxiously awaited 'Moments' more than any other LP this year... Boz is one of the few performers I'd pay to hear."

Stefan Ponek, of KSAN-FM, San Francisco, called Boz "...the most charismatic performer to come out of San Francisco in a long time."

And Dick Starr of KYA said, "Boz Scaggs is one of the city's true talents. If 'Moments' captures his capabilities, it should be a San Francisco smash."

The last time San Francisco's music created this much excitement, it became history.



Introducing Boz Scaggs. On Columbia Records and Tapes.

Music Of Our Time From The Music Company

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Vol. 83 No. 10



JERRY WEINER, Disneyland/Vista Records national sales manager, displays the Disneyland Records' "Profit Tree," a revolving record display unit which won "Best of Class" award and selection as one of the 20 "Best of Class" winners of the Point-of-Purchase Advertising Institute's 11th Annual Merchandising Awards Contest held recently in New York.

Vega Gets 3-Mo. Jail Term, Fine

NEW YORK—Hippolite Vega, former air personality on WBNX, Spanish music station here, has been sentenced to three months in prison and fined \$1,500 for payola taken in 1964. Vega was sentenced by Federal Judge Lloyd MacMahon here for taking money from record promotion men, then lying about it to the FCC. He was found guilty by a two-day jury trial Feb. 8.

Assistant U.S. Attorney Thomas J. Fitzpatrick, who tried the case, said this Vega case was part of a continuing investigation into payola in New York. Vega is slated to go to prison Monday (8). U.S. Attorney John R. Wing is investigating other payola cases.

ASCAP Awards 4G to 5 Students

NEW YORK—Lee Hartstone's Society of Composers, Authors and Publishers (ASCAP) has given out awards totaling \$4,000 to five law student winners of the 1970 Nathan Burkan Memorial Competition for their essays in the field of copyright law.

The first prize of \$1,500 was awarded to Ann W. Maclean; second prize of \$1,000 went to Kent Siclair; third prize of \$750 was awarded to Robin Meadow; fourth prize of \$500 went to Philip C. Stark, and the fifth prize of \$250 went to Julian H. Spirer.

Dealer Posters to Plug 'Superstar'

NEW YORK—Dealers are being shipped two posters to use in promotion with a major Easter season push on Decca Records' "Jesus Christ Superstar" LP set. Tony Martell, vice president of marketing for the parent firm of MCA Records, said dealers will be able to use the posters as tie-ins on sales of the LP or tape cartridge. The big poster is in color and measures 16" x 30". The other poster is a mini-sized poster card of the same subject.

Stereo Dimension Names Press Rep

NEW YORK — Candy Leigh's Tomorrow Today firm has been retained as press representative for Stereo Dimension Records.

The first project under Miss Leigh's aegis will be a national campaign for Steel River, the label's rock group from Toronto, currently on its first concert tour of the U.S.

Executive Turntable

Spence Berland named director of advertising and merchandising, Polydor Inc. He was formerly account executive with Record World. Bernie Wechsler named sales promotion coordinator for Polydor and affiliates. He has been with Polydor Inc. as rack sales manager for three years.

Billie Wallington joins Warner Bros. Records as publicity director, based in New York. She was formerly with Columbia Records' publicity department. . . . Mike Dragus and Fred Katz joined Warner/Elektra/Atlantic Distributing Corp.'s Cleveland branch as regional promotion coordinator and sales manager, respectively.



SPARAGO



WALLINGTON



BUTLER



BYRD

Recording artist Jerry Butler elected president of the Memphis Corp., which includes Universal Recording Studios, Memphis and the new Memphis record label.

Bernie Sparago appointed national sales manager, United Artists. He was previously national sales manager, Ambassador Records and most recently was general manager, Sunset Records, UA's budget line. . . . Bob Skaff named vice president, United Artists Records, dealing with special projects in a&r, merchandising and promotion. He will now be based in Los Angeles. He was formerly vice president, a&r and promotion for UA and was previously in charge of the Imperial label. . . . Jean-Charles Costa named assistant in the press area to Bruce Harris, director, advertising, publicity. He was formerly managing and associate editor, Crawdaddy Magazine.

E. B. (Skip) Byrd named Southeastern district sales manager, RCA Records. He was previously regional manager, Epic Records in Atlanta, where Byrd will still be based. Leroy Robinson appointed administrator, press and information, West Coast, RCA. Previously he was a freelance writer and editor for Soul Illustrated. . . . James E. Denning appointed president, MCA Technology Inc., Calif., succeeding Dr. C. J. Savant Jr., who resigned. Denning is executive vice president with



ROBINSON

the company. Lee W. Grundeis elected member of the board of directors and vice president of the company. . . . Jim Kronides named general manager professional, Bourne Music. He had been professional manager of Sunbury/Dunbar Music for over a year. . . . Norm Umin, general sales manager Raymond Rosen Music Products, Phila. has resigned. . . . Lou Harriman, has left CMA for Associated Booking Corp. to concentrate on youth market performers.



KRONIDES

Francis Peters to Capitol as Detroit district sales manager. He was formerly with Mercury in various sales positions. . . . Bill Davis joins Capitol in the newly created post of singles marketing specialist in Dallas. He was formerly territory manager in the company's Columbia, S.C. office. . . . J.B. (Bernie) Cohen, tape marketing manager of Music West, and Dick Carter, branch manager of Music West's Los Angeles office, have left.

Harvey Levitt joins Vault Records in Los Angeles as national promotion coordinator. He was formerly with a Cleveland distributor and for the present time will operate from that city. He will work with Taffy Rogers in augmenting field programs.

Alshire Offers Deluxe LP's

LOS ANGELES—Alshire International has entered the \$4.98 album market with the first in a series of deluxe albums. First package in the new series is the "Soul of Spain" by the 101 Strings, featuring arrangements by Monty Kelly.

Label president Al Sherman indicates his next deluxe package will feature Polish music, again using Kelly. The series will not exclusively feature the 101 Strings which are the mainstay of the Alshire Presents label. There are 200 101 Strings LP's in the company's catalog.

Sherman has signed three rock groups in London to production deals and they may be assigned to the new series. He will visit with his London office head Jack Dor-

sey the second week in March when he plans to line up European distribution and firm up representation in England.

As part of his new price structure in the U.S., Sherman has also raised the price of his economy LP line to dealers by 8 cents, keeping the price below \$1.

Artha Formed, PR Promotion Company

NEW YORK—Artha Associates has been formed to handle public relations, publicity and promotion for the alternate arts. The director is Deborah E. Steinfirsh, previously vice president of Jay K. Hoffman Presentations. Suzanne Levitt will be her associate.

MARCH 6, 1971, BILLBOARD

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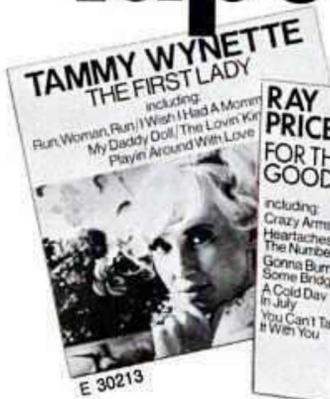
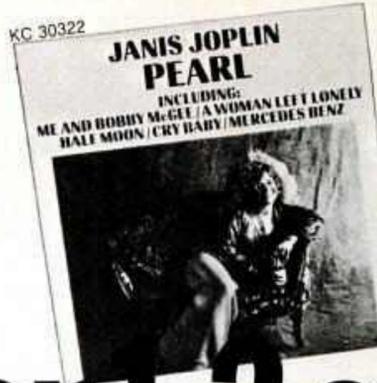
**We're Number 1, 2 and 5
on the Top LP Chart and the
Tape Cartridge Chart;**

**Number 1, 2 and 4
on the Hot Country
LP's Chart;**

**Number 1 and 3 on
the Jazz LP's Chart;**

**and Number 1 on the
Classical Chart.**

(For the past two and a half years.)



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2-record set.



G 30038
A specially priced
2-record set.



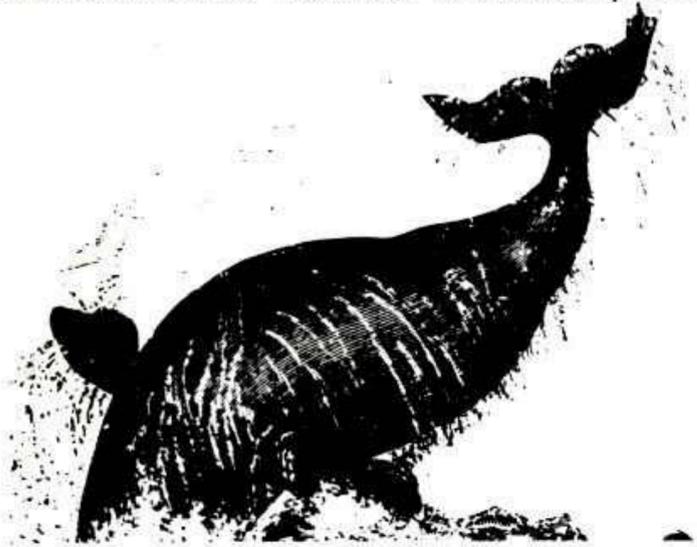
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Songs of the Humpback Whale

ST-620



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| <input type="checkbox"/> 5. Buyer of Musical Talent (45) | <input type="checkbox"/> 10. Mfg. of Records or Phonographs (33) |
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Financial News

Pickwick Completes Its Purchase Pact of Recco

NEW YORK—Pickwick International, Inc., has firmed its acquisition pact with Recco, Inc. Approximately 25,000 shares of Pickwick common stock were issued in the acquisition.

Recco, together with its subsidiaries, operated 66 licensed record departments, seven licensed

audio departments, and six leased stores in shopping centers in the states of Missouri, Oklahoma, Illinois, Wisconsin, Georgia, California, Virginia, Texas, New York, Kansas, Alabama, Florida, Arkansas, Indiana, Iowa, Kentucky, Louisiana, Minnesota, New Jersey, New Mexico, Ohio and South Carolina.

For the year ended Aug. 1, 1970, and for the three months ended Oct. 31, 1970, Recco's sales amounted to \$11,098,623, and \$2,114,787 respectively. Its net losses for the same periods were \$560,314 and \$222,157, respectively.

Pickwick's sales for the year ended April 30, 1970, and for the six months ended Oct. 31, 1970, were \$75,887,177 and \$46,411,520 respectively. The company's net income for the same periods was \$3,768,545, and \$2,104,469 respectively. The acquisition will be treated as a purchase for accounting purposes.

Hartstone Co. in Public Offering

NEW YORK—Lee Hartstone's Integrity Entertainment Corp., a retail disk and tape chain, is making a public offering of 400,000 shares of common stock and 200,000 shares of common stock purchase warrants.

The chain of stores, primarily in California, sells "head" merchandise in addition to tapes and records. The proceeds of the offering, estimated at \$478,000, will be used, according to the prospectus, primarily to open six new outlets. Integrity's stores are now in Pomona, Westwood, Torrance, Los Angeles, Long Beach, Panorama City and Costa Mesa.

Hartstone is president and director of Integrity Entertainment. Ben Bartel is vice president and director; Louis Fogelman is treasurer and director.

GE Not in Fund TV

NEW YORK—General Electric is not involved in the planned closed-circuit broadcast to raise money for the Marshall University Memorial Fund as erroneously reported in last week's Billboard.

Market Quotations

As of Closing, Thursday, February 25, 1971

NAME	1971		Vol.	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	147 1/2	6 1/2	317	11 3/8	10	11	- 1/4
ABC	39 1/4	19 5/8	398	29 3/4	27 1/4	29	- 1/4
Amer. Auto. Vending	11	5 1/8	108	10 1/2	8 3/4	9 3/4	+ 5/8
Ampex	48 1/2	12 1/2	1290	20 3/8	18 5/8	19 1/4	- 1/2
Automatic Radio	27 1/2	5 1/4	217	11 1/4	10 3/8	11	- 1/8
ARA	129 1/2	74 1/8	161	129 1/2	126 1/4	128 1/2	+ 1 1/2
Avnet	13 3/8	6 1/8	1241	12 7/8	11 1/2	12 1/8	- 3/4
Capitol Ind.	53 3/8	12	440	19 7/8	18 1/8	19 3/8	- 5/8
Certron	18 1/4	4 3/4	397	7 1/2	6 7/8	6 7/8	- 5/8
CBS	49 7/8	23 7/8	1137	36 1/2	33 3/8	36 5/8	+ 1 5/8
Columbia Pictures	31 1/2	8 3/8	2750	15	14	15 1/2	+ 3/8
Craig Corp.	15 1/2	4 3/8	166	6 3/4	6	6 5/8	Unch.
Creative Management	16 3/8	9 3/4	227	16 3/8	15 1/4	15 5/8	- 1/2
Disney, Walt	179 3/8	89 7/8	803	179 3/8	168	177 5/8	+ 4 3/8
EMI	7 3/8	3 3/4	226	4 5/8	4 1/2	4 1/2	- 1/8
General Electric	108 1/8	60 1/4	2513	108 1/8	102 1/2	108 1/8	+ 3 3/8
Gulf & Western	26 3/4	9 1/2	1649	25 3/8	22 7/8	25	+ 1 1/4
Hammond Corp.	16 3/8	7 1/4	1074	13 3/4	11 3/4	13 1/4	+ 1 1/2
Handleman	47 3/8	19 3/4	252	39 1/2	36 3/4	38 1/8	- 1 3/8
Harvey Group	12 3/4	3	178	8 3/8	7 1/2	8 1/4	+ 1/8
ITT	60 1/2	30 1/2	2439	56 3/8	53 1/2	54 1/4	- 2 5/8
Interstate United	15 3/4	4 3/4	241	12	11 1/4	11 3/8	- 3/8
Kinney Services	36	20 7/8	1759	33 3/8	30 3/4	32 3/4	- 1/8
Mackie	19	8	115	12 3/8	11 7/8	12 1/2	+ 1/4
MCA	28 3/8	11 3/8	318	28	25	25 1/4	- 2 5/8
MGM	29 1/8	12 1/8	424	22 3/4	21	21 1/2	- 1/2
Metromedia	24 1/2	9 3/4	523	24 1/8	21 7/8	24	+ 1/8
3M	114 3/4	71	1296	103 7/8	100 1/2	102 1/2	- 1 1/8
Motorola	70 7/8	31	778	64	61	63 3/8	+ 3/8
No. Amer. Philips	54 3/8	18	187	27 1/2	26 1/4	27 3/4	- 1/8
Pickwick International	54 3/4	18	33	41 7/8	40 1/2	41	- 1 1/4
RCA	34 3/8	18 1/8	2371	31 3/4	30 1/2	31 3/8	- 1
Servmat	31 3/4	12	458	30	29	29	- 1
Superscope	40 3/8	8	232	28 3/8	26 1/4	27 3/4	Unch.
Telex	25 7/8	9 1/8	2480	17 1/8	15 3/4	16 1/4	Unch.
Tenna Corp.	20 3/4	3 3/8	326	9 3/8	8 1/2	8 3/4	- 5/8
Transamerica	26 3/4	11 3/8	2468	17 7/8	16 1/2	17 1/4	- 1/2
Transcontinental	24 1/2	4 1/2	1556	9 3/4	8 7/8	9 3/8	- 1/4
Triangle	22 3/4	10 3/8	58	21 7/8	21	21	- 1/2
20th Century-Fox	20 1/2	6	1095	12 3/4	11 5/8	11 5/8	- 3/8
Vendo	17 1/8	10	117	15 1/2	14 1/2	15 3/4	+ 1/4
Viewlex	25 7/8	5 3/4	499	9 3/8	8 3/4	9 1/8	- 1/8
Wurlitzer	15	7 1/8	31	12 1/2	11 3/4	12	- 1/2
Zenith	44 1/8	22 1/4	800	44 1/8	42 5/8	43 5/8	Unch.

As of Closing, Thursday, February 25, 1971

OVER THE COUNTER*	Week's			OVER THE COUNTER*	Week's		
	High	Low	Close		High	Low	Close
ABKCO Ind.	11 1/2	9 1/2	9 1/2	Koss Electronics	3 3/4	3 5/8	3 5/8
Alltapes, Inc.	3 3/4	3 3/8	3 5/8	Lin Broadcasting	9 5/8	8 5/8	9 5/8
Amer. Prog. Bureau	5 3/4	4 1/2	4 1/2	Mills Music	15 1/2	14 3/4	14 3/4
Bally Mfg. Corp.	15 1/4	14	15 1/4	National Tape Dist.	5 1/4	5	5 1/4
Data Packaging	8 1/2	7 5/8	8 1/2	Perception Ventures	5	4	4
Fanfare Films	5 1/2	5	5 1/8	Qatron Corp.	3 3/8	3	3
Gates Learjet	6 1/8	5 5/8	6	Recoton	6 1/4	5 3/4	5 3/4
GRT Corp.	6	5 1/2	6	Schwartz Bros.	5 1/2	5	5 1/2
Goody, Sam	13 1/4	11 3/4	12 3/4	United Record & Tape	4 3/8	4 1/4	4 3/8
Kirshner Entertain.	6 1/4	5 1/2	5 1/2				

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

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Kinney Lists Net Income Peak in Qtr

NEW YORK—Record highs in net income and per-share income for the first fiscal quarter of 1971, which ended Dec. 31, were reported by William V. Frankel, chairman of Kinney Services, Inc., at the annual meeting of shareholders at the New York Hilton, Feb. 16.

Frankel noted that net income for the quarter was \$10,185,000, compared with \$8,173,000 for the same period of fiscal 1970, a \$1,392,000 increase. Income per common and common equivalent share was 55 cents, a five-cent rise, the same increase of fully diluted income per share, up to 51 cents.

Revenues rose to \$149,176,000 from \$124,360,000 for the quarter. Frankel also cited record income and revenues for the fiscal year, which ended Sept. 30 with revenues of \$514 million, income of \$33.8 million, and income per common and common equivalent share of \$1.90. Shareholders also voted to change the name of the company to Kinney Services, Inc. from Kinney National Service, Inc.

Ampex Sales Up in Quarter

REDWOOD CITY, Calif.—Ampex Corp., has recorded an increase in sales for the third quarter ended Jan. 30, 1971, over the same period during 1970. However, earnings continued well below last year. Both sales and earnings for nine month period were below last year's mark.

Sales for the third quarter were \$82,953,000, up from \$80,332,000 last year. Net earnings were \$1,350,000, or 12 cents a share, compared with \$4,018,000 or 37 cents a share, a year earlier.

Nine-month sales were \$221,913,000, compared with \$229,601,000. Earnings totaled \$2,730,000 or 25 cents a share on 10,874,406 average shares outstanding, compared with \$11,444,000 or \$1.06 on 10,837,372 shares.

Cap Buys 264,631 Shares in Pickwick

LOS ANGELES—Capitol has purchased 264,631 common shares in Pickwick International. The option was granted Capitol in July of 1966 when Pickwick and Capitol entered into a longterm license to non-current catalog merchandise. The price of \$3.456 per share was fixed at the time of the option granted.

WAR IS COMING!

MARCH 6, 1971, BILLBOARD

Copyrighted material

Warm and Tender

Petula Clark's latest

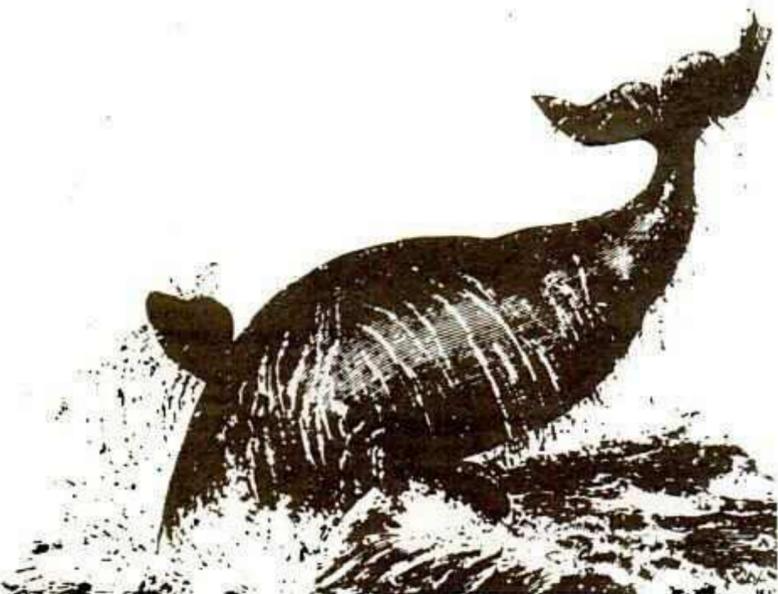


Contains: Let Me Be the One/ Loss of Love/ Cry Like a Baby/ Don't Say I Didn't Tell You So/ Maybe I'm Amazed/ He Played Real Good for Free/ Beautiful/ Time and Love/ I've Got My Eyes on You/ I Just Can't Wait to Hold You/ Couldn't Sleep/ The Song of My Life. **Produced by Arif Mardin**

It's available as WS 1885 on Warner Bros. albums (and tapes, via Ampex).

King Karol Sells Whales

Over 1150 of them since November when we released the amazing "Songs of the Humpback Whale."
1150 sold One store. One city.
Ask King Karol. "The Whale" is no white elephant.



Songs of the Humpback Whale

ST-620



Capitol
A Capitol Industries Company

In case you missed this:

FROM J.C.'S THINK SHEET, 2/18/71

INSTANT FEATURE!

Long overdue are some heavy words about Stan Monteiro from Metromedia Records in New York. Many labels have their TWX reports and inter-company messages...but the Metromedia Report is by far the most complete and concise. Since coming to the Blue Label from RCA Victor Stan has brought the Elephant's Memory and Gypsy to the attention of the Nation's Music Men. He recently indicated to our report that the new Elephant's Memory Single... "Skyscraper Commando"...will do far better than "Mongoose."

Stan Monteiro lays it on the line. If his men in the field are not up to his standards...they hear about it. We get the distinct impression that he is a Metromedia leader.

Stan is a 15 year veteran in the music business. He has also been a salesman...jazz clarinet player...a radio P.D. in Boston at Wild...and was part of the RCA Victor team which brought home ten gold records in the not too distant past!

Stan is happily married with three sharp boys...two of which have a band going...future Metromedia prospects?!?! Speaking of prospects...Stan Monteiro lists for '71...Holy Modal Rounders... Spirit In Flesh...Mary McCaffrey...Joe Brooks...and, his secretary, Linda Rice as very hot prospects!! Stan is very content at Metromedia and we are happy to have available the information...and the opportunity to write about him!

Thanks, J.C....we love him too and are very proud of the heaviest director of national promotion in the business.



METROMEDIA RECORDS

Trauma Greet NARM Meet

• Continued from page 1

be at this convention the wholesalers will use their weight. The manufacturer helped to create the rack jobber; let him learn to live with him."

As examples of lines being lost to independent distribution, Heilicher named the Kinney group of labels—Atlantic, Atco, Warner-Reprise and Elektra—as having already gone to branches in several markets. He added: "There are many other examples, such as Blue Thumb going to Capitol, and Liberty going to factory distribution as a result of its merger with United Artists." The executive noted that other problems for the wholesaler included higher shipping costs. Heilicher averred that the past year's move by some labels to multiple distribution has also been a demoralizing influence and said that multiple distribution had been unsuccessful.

Similar views were expressed by Norman Hausfater and Norman Wienstroer of Robert's Distributing in St. Louis. They stated: "Everyday, another label raises the price. They are like a bunch of sheep. Prices change every few weeks. We need a meeting of minds among rackjobbers with regard to the big retail chains. If some raise prices to the retailers and others do not, this could result in a dog-eat-dog situation. . . . This must be aired at the convention."

Martin Statement

Joe Martin, of Apex Martin, Newark, N.J., pointed out that in addition to loss of lines and price increases at the wholesale level there are increased charges for trucking and for parcel delivery to dealers. "Even the price of cardboard goes up," Martin said. He added, "There's business out there, but profitability is the problem at every level."

Meanwhile, additional labels notified wholesalers of price increases. March 1 is the starting date for the new price schedule initiated by MGM and its subsidiary labels and for Paramount Records.

The MGM increase amounts to 2½ percent on albums and 3 per-

Top Court Rejects Appeal In Key Tape Piracy Ruling

• Continued from page 1

man, Donald Koven, Jean Holmquist and Robert Holmquist. California's "tape piracy" law prohibits unauthorized taping with intent to profit.

Members of Tape Industries produce tapes from albums and sell them in competition with tapes produced or licensed by record companies.

The Supreme Court acted in a brief order on an appeal from a decision on July 27, 1970, by a three-judge Federal Court in Los Angeles. A question existed as to whether the ruling was directly appealable to the Supreme Court or whether it should go through the 9th U.S. Circuit Court of Appeals.

The three-judge District Court ruled that the state's "tape piracy" law is a tolerable and permissible state regulation directed against theft and appropriation of a salable product.

The District Court also stated "the state law does not unconstitutionally intrude on the Federal policies enunciated in the Copyright clause and in Federal copyright legislation."

Although no prosecutions were pending against any of the complaining individuals, according to an attorney, it was stipulated that one is possible on an appropriate complaint.

Tape Industries Association of America started its legal suit which led to the Supreme Court by suing former Los Angeles County District Attorney Evelle J. Younger and City Attorney Roger Arnebergh for a judgment that the state law is unconstitutional. It asked for an order barring its enforcement.

It also stated the law was in conflict with the U.S. Copyright Act and with the federal statute. It based its case, in part, on a statute which, in effect, grants a copy-

cent on singles. The net billing price for \$4.98 albums becomes \$2.10; for \$5.98 albums, \$2.52, and for \$6.98 albums, \$2.95.

Distributors stated the Paramount increases on albums amounted to 6 cents on \$4.98, \$5.98 and \$6.98 product.

Columbia Clarifies Deal

• Continued from page 1

Clive J. Davis, president of Columbia Records, said:

"I want you to know that the Billboard report of a \$10 million deal with Jim Guercio is so shockingly inaccurate as to defy description. Its potential damage to the industry which Billboard services is incalculable, since all of a sudden, because of someone's romantic computations, the standards set by previous deals become obsolete. In the industry's interest

Piano Roll On Disks

• Continued from page 1

album to record company executives at the NARM convention in Los Angeles.

Blaine and Demos have about 600 piano rolls, some dating back to 1890, from which they'll cull material for albums. The albums, according to Blaine, will be pegged on a singalong concept.

In addition, Blaine has set up Berjadel Enterprises, a publishing, production, marketing and management complex. Already signed to Berjadel are writer-performers Vincent Mariano, Johnny Miller and K.K. Schaffer.

I want to report that this entire deal consisted of an extension of a previous contract for Guercio's services for an additional period of years. Frankly, there was no dollar guarantee whatsoever given at all for the first three years. Why this was reported as a \$10 million deal is beyond me as is equally the reason why Billboard never checked the story with anyone at Columbia.

"I can only surmise that the basis for any dollar figure used in connection with this arrangement was a projection by someone that Chicago will sell many millions of albums over the term of the contract. Naturally, I love Chicago and I thoroughly admire Jim Guercio. In fact, I hope that the sales estimate used by their representatives will come about. But naturally it always can be the case that when an artist is signed, new or old, a projection could be made as to the number of albums to be sold and the deal could be reported in that manner. But that would do everyone concerned a serious disservice. It's one thing for a projection of sales to be imaginatively made and it's another thing for the projected royalty income to be reported as a guarantee.

Since the latter was never involved in this matter, Billboard's erroneous report is seriously harmful to all artists, producers and record companies and it's best that it be exposed immediately."

right to the owner of a "master" recording. Such establishment of a perpetual copyright, in public domain items, violates the copyright laws (article 1, section 8, clause 8).

Tape Industries contended it manufactures and distributes pre-recorded tape cartridges which have not been copyrighted but have been previously produced, recorded, sold and therefore in the public domain.

The Supreme Court's refusal to hear the suit returns the appeal to state courts, where the law is clearly defined on "tape piracy."

Fidelitone's Needle Replacement Guide is more than a Catalog... it is a true selling tool. It contains more cross-referenced entries. More ways to find what you're looking for. Saves time and effort in determining your customer's needs. You locate the Fidelitone needle number quickly and confidently. It simply helps to sell more needles!

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QUINCY JONES · ROGER KELLAWAY
CAROLE KING · SCOTT MCKENZIE
SERGIO MENDES & BRASIL '66 · LEE MICHAELS
WES MONTGOMERY · PHIL OCHS
PROCOL HARUM · THE SANDPIPERS
SISTERS LOVE · SPOOKY TOOTH
CAT STEVENS
MELVIN VAN PEEBLES · GARY WRIGHT

NARM

Tape CARtridge

Allied Radio Shack's 12-Cassette Changer

FORT WORTH—Allied Radio Shack will introduce a 12-cassette

changer deck as part of a mid-year product release.

It also plans to offer a cassette deck outfitted with a Dolby noise-reduction system in late 1971 and an automatic reversible cassette either in late 1971 or early 1972.

The June product release will include two 8-track stereo portables, one a player only at under \$70 and the other with AM-FM radio at under \$100; an 8-track playback/record deck at under \$100; an 8-track playback only deck at under \$50; and the cassette changer, which is a continuous play carousel type model.

Allied recently supplemented its equipment line by adding an 8-track stereo tape playback deck for home use. Marketed under the Realistic banner, the unit, model TR-1758, is list priced at \$59.95.

The added emphasis on 8-track is in conjunction with the continued sales increase of the configuration, said a spokesman for the
(Continued on page 14)

WAR IS COMING!

Harvard Coop Sells Whales

Over 3500 of them since November when we released the amazing "Songs of the Humpback Whale." 3500 sold. One store. One city. Ask the Harvard Coop. "The Whale" is no white elephant.



Songs of the Humpback Whale

ST-620



12

Duplicators Are Urged to Upgrade Prerecorded Tape

By BRUCE WEBER

LOS ANGELES—Tape duplicators, already beset with financial headaches, are jeopardizing the future growth of cassette equipment, many industry leaders believe.

How? "By turning out inferior grade prerecorded tape," asserted an executive of a major record manufacturing company.

There is an extensive library of commercially recorded tapes available from almost every conceivable label. To play them there are decks and complete units as well as cassette systems built into receivers and consoles, not to mention the wide range of portable machines.

Yet few will claim that the quality of commercially recorded cassette tapes equals that of the disk version. "Dolbyized cassettes are fine," said one industry spokesman, "but manufacturers are limiting product to be enhanced by the noise reduction system."

Dolbyizing involves variable compression in the record made and exactly reciprocal expansion during playback. To take advantage of the system, prerecorded cassettes must be supplied Dolbyized.

New Tape Used

A few tape manufacturers, among them BASF, Agfa and 3M, are selling cassettes loaded with the new chromium dioxide magnetic coating Crolyn tape, which is capable of better high frequency and noise specifications than any iron oxide tape. (The chromium dioxide tapes may be made by the E. I. du Pont Co., which pioneered the radically different tape, or other companies licensed by du Pont.)

While Crolyn appears to have a dramatic advantage in helping cassettes achieve high-quality sound, some manufacturers of cassette equipment doubt the duplicators will accept it. For one thing, Crolyn requires the extra bias, whereas high-performance iron oxide can get by on standard bias.

Tape duplicators, in their feverish race for lower costs, are turning away from Crolyn and are continuing to produce poor quality prerecorded product. "It's having a depressing effect on sales of cassette equipment," states David Monoson, president of Marketing World, a consulting firm. "The situation has reached the critical stage."

Millions of dollars are spent by equipment manufacturers to develop high performance cassette recorders only to see consumers complain of poor quality reproduction on prerecorded cassettes, he said.

"The cassette equipment industry is not going to be able to realize its full potential until the duplicators undergo a change in their psychological attitude toward this business," Monoson said. "People buy an expensive cassette recorder, get it home and play a prerecorded cassette on it with poor results. They don't complain about the cassette; they criticize the dealer who sold them the equipment."

Some machines being marketed have enough bias reserve to permit an adjustment for Crolyn, but once that is done the bias will no longer be correct for iron oxide tape.

BASF Tape

BASF has a new tape called PLS-35LH, which is capable of being saturated with as much as 5dB more level than standard tape. In addition to its increased saturation threshold, BASF also claims that PLS has lower inherent noise.

The new tape, if correctly used, has the potential of significantly improving the signal to noise ratio of practically any recorder. Ac-

ording to Tom Dempsey, vice president of marketing and sales, BASF, the new tape is now being used by several mass duplicators of prerecorded cassettes.

TDK's Super Dynamic tape is capable of extending the high-frequency response of cassette recorders to a higher limit (frequency response is from 30 to 20,000 Hz, with a virtually flat response curve from 50 to 10,000

Hz, which is twice that of conventional cassette tape).

3M's Scotch Dyna-Range low noise tape also is available in blank cassette form and gives an overall improvement of 3dB inherent hiss level as compared to most high-grade tape.

Ampex introduced a new 362 series tape which has a 2dB frequency response curve from 50 to 10,000
(Continued on page 20)

Arizona Near Bill Vs. Piracy

By PHIL STRASSBERG

PHOENIX—Following in the footsteps of New York and California, Arizona has put the machinery in motion for a state anti-piracy bill to protect recordings, tape cartridges and cassettes from the heavy losses incurred to performers, producers, publishers and writers.

House Bill 105—which bans the duplication of recordings, tape cartridges and cassettes—has passed through the three committees necessary for approval prior to going to a vote before the Arizona House of Representatives.

The Arizona House's Commerce and Industry and Ways and Means Committees took the bill under separate advisement in mid-February. Each approved passing it on to the Judiciary Committee.

On Feb. 18, the group not only approved the bill, it added more teeth to it by including a phrase that, in addition to duplications being a misdemeanor, a \$5,000 fine would be levied.

Arizona is no different than any other state which has been plagued by the problem of duplicators spewing out unauthorized product and printing up counterfeit catalogs. Some of the labels on phony tape product here even have the audacity to state: "This is an unauthorized cartridge."

The proponents of the measure here have been aided by Henry Brief, executive director of the RIAA, whose statement before the Commerce and Industry Com-

mittee on Feb. 15, influenced that body's approval.

In part, it read: "Our industry has long been plagued by counterfeiting and piracy, illegal activities that have mushroomed as the legitimate industry has grown and which today is estimated to drain in the neighborhood of \$100 million from our industry."

"We have reason to believe that in Arizona—in fact, in the capital city of Phoenix—there are persons currently engaged in the illicit duplication, distribution and sale of pirated versions of prerecorded tapes. This practice is nothing but outright theft. Every pirated version sold means one less sale for the legitimate distributors and retailers in Arizona."

"The validity of House Bill 105 is not open to question. Only recently a three-judge federal court in California upheld the constitutionality of the California anti-piracy penal law."

"We are, therefore, grateful for the introduction of House Bill 105 and for the opportunity to submit this statement and to urge its prompt enactment."

Others who have been instrumental in giving impetus to the hoped-for fruition of the legislation of the bill include Robert C. Osterberg, of the New York City law firm of Abeles and Clark, attorneys for the Harry Fox Agency; the Honorable Jay Stuckey of the Arizona House of Representatives; and Leonard Singer, president of Associated Distributors.

GRT, WINDFALL SIGN LICENSING AGREEMENT

SAN FRANCISCO—GRT Music Tapes and Windfall Records, New York, have signed a long-term exclusive tape licensing agreement.

The contract covers Mountain, a rock act, Felix Pappalardi and Leslie West. The arrangement was announced by Tom Bonetti, vice president of GRT Music Tapes, and Bud Prager, president of Windfall.

The GRT-Windfall agreement is the second major tape licensing contract that GRT has entered into recently with an artist-owned record company. The first was with Richie Havens' Stormy Forest Records.

"The artist-owned record company concept is the direction nearly all major artists will take in the future," Bonetti said. Bonetti initially recognized this concept before entering into the Richie Havens contract.

Both Windfall and Stormy Forest retained tape and foreign rights in their recent U.S. record company arrangements, although it is reported that the U.S. record company receives a percentage of tape and foreign royalties.

"The Windfall contract is one of GRT's most important tape agreements to date," Bonetti said. The new "Mountain" album, distributed by Bell Records, is on the Billboard charts and is awaiting RIAA certification as a \$1 million gold record.

SUPERPAK



VIKKI CARR

IT MUST BE HIM □ SAN FRANCISCO □ Medley: POOR BUTTERFLY/STAY □ YOUR HEART IS FREE JUST LIKE THE WIND □ IF YOU LOVE ME, REALLY LOVE ME □ CAN'T TAKE MY EYES OFF YOU □ WALK AWAY □ YOU DON'T HAVE TO SAY YOU LOVE ME / A DISSATISFIED MAN □ CUANDO CALIENTA EL SOL □ FOR ONCE IN MY LIFE □ RAINDROPS KEEP FALLIN' ON MY HEAD □ MY PRAYER □ MY HEART REMINDS ME □ YESTERDAY WHEN I WAS YOUNG □ WATCH WHAT HAPPENS □ I WILL WAIT FOR YOU □ LOOK AT THAT FACE □ WITH PEN IN HAND □ THAT'S ALL

8-Track Cartridge 04003

Cassette C-7003

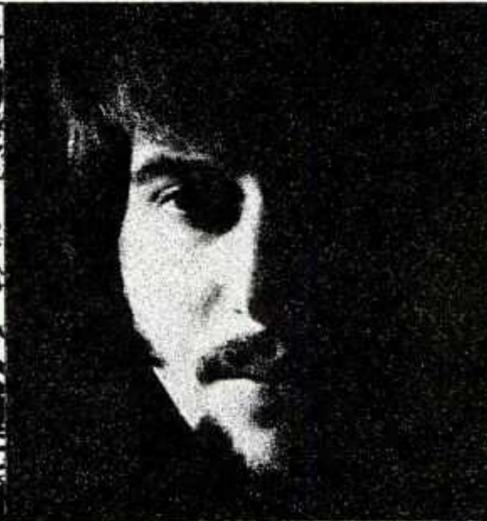


THE VENTURES

HAWAII FIVE-O □ LET'S GO □ THEME FROM "THE WILD ANGELS" □ LIGHT MY FIRE □ RESPECT □ TELSTAR □ (I CAN'T GET NO) SATISFACTION □ THE PINK PANTHER THEME □ CLASSICAL GAS □ GAMES PEOPLE PLAY □ APACHE □ TEQUILA □ GRAZING IN THE GRASS □ THE BALLAD OF BONNIE & CLYDE □ DOWN ON ME □ NO MATTER WHAT SHAPE (Your Stomach's In) □ OH, PRETTY WOMAN □ HAPPY TOGETHER □ PROUD MARY □ GEORGY GIRL

8-Track Cartridge 04004

Cassette C-7004



JOHNNY RIVERS

BABY I NEED YOUR LOVIN' □ RESPECT □ I CAN'T HELP MYSELF (Sugar Pie Honey Bunch) □ FOOLKILLER □ CALIFORNIA DREAMIN' □ IF I WERE A CARPENTER □ BY THE TIME I GET TO PHOENIX □ MULTIPLICATION □ OH, PRETTY WOMAN □ WHITER SHADE OF PALE □ IT'S ALL OVER NOW □ MICHAEL (Row The Boat Ashore) □ JAILER BRING ME WATER □ YOU'VE LOST THAT LOVIN' FEELIN' □ SOFTLY AS I LEAVE YOU □ SUMMER RAIN □ THE SNAKE □ SECRET AGENT MAN □ POOR SIDE OF TOWN □ DO YOU WANT TO DANCE?

8-Track Cartridge 04005

Cassette C-7005



FATS DOMINO

BLUEBERRY HILL □ I'M IN LOVE AGAIN □ PLEASE DON'T LEAVE ME □ WALKIN' TO NEW ORLEANS □ JAMBALAYA □ AIN'T IT A SHAME □ GOING TO THE RIVER □ I'M WALKIN' □ YOUR CHEATIN' HEART □ MY BLUE HEAVEN □ BLUE MONDAY □ I HEAR YOU KNOCKIN' □ I'M GONNA BE A WHEEL SOMEDAY □ THE FAT MAN □ I WANT TO WALK YOU HOME □ WHAT'S THE REASON I'M NOT PLEASING YOU □ WHOLE LOTTA LOVIN' □ YOU ALWAYS HURT THE ONE YOU LOVE □ DID YOU EVER SEE A DREAM WALKIN' □ BO WEEVIL

8-Track Cartridge 04006

Cassette C-7006



SHIRLEY BASSEY

THIS IS MY LIFE □ WHERE ARE YOU □ NOW YOU WANT TO BE LOVED (Des Rondes Dans L'Eau) □ WHERE IS TOMORROW? □ YOU'RE NEARER □ IT MUST BE HIM □ GOLDFINGER □ WHO AM I? □ THAT'S LIFE □ NO REGRETS □ AND WE WERE LOVERS □ DOES ANYBODY MISS ME? □ IF YOU GO AWAY (No Me Quitte Pas) □ A TIME FOR US □ SOFTLY AS I LEAVE YOU □ WE □ YOU'RE GONNA HEAR FROM ME □ FUNNY GIRL □ THE SECOND TIME AROUND □ I (WHO HAVE NOTHING)

8-Track Cartridge 04007

Cassette C-7007

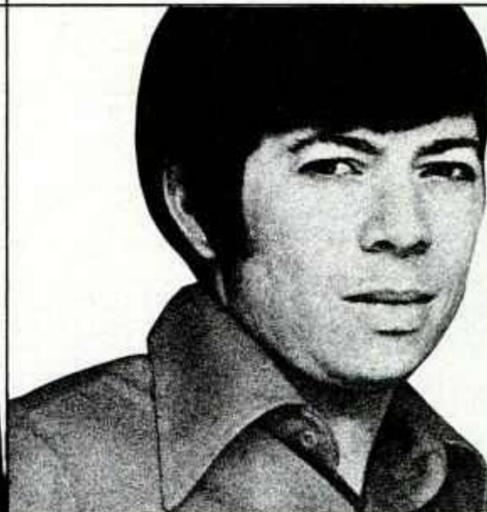


FERRANTE & TEICHER

AS TIME GOES BY □ MY FUNNY VALENTINE □ WHEN I FALL IN LOVE □ LOVE IS HERE TO STAY □ I'M ALWAYS CHASING RAINBOWS □ I'LL BE SEEING YOU □ EMBRACEABLE YOU □ THERE WILL NEVER BE ANOTHER YOU □ A FOGGY DAY (In London Town) □ THIS LOVE OF MINE □ MY FOOLISH HEART □ I'M IN THE MOOD FOR LOVE □ THE MORE I SEE YOU □ I'LL REMEMBER APRIL □ IN THE CHAPEL IN THE MOONLIGHT □ THE WAY YOU LOOK TONIGHT □ LOVE WALKED IN □ SPRING WILL BE A LITTLE LATE THIS YEAR □ I CAN'T GIVE YOU ANYTHING BUT LOVE □ THE LAST TIME I SAW PARIS

8-Track Cartridge 04008

Cassette C-7008



BOBBY GOLDSBORO

IT'S TOO LATE □ BORN TO LOSE □ TODAY □ RUBY, DON'T TAKE YOUR LOVE TO TOWN □ LITTLE GREEN APPLES □ EVERYBODY'S TALKIN' □ JEAN (Main Theme) □ AS TEARS GO BY □ IF YOU GO AWAY (No Me Quitte Pas) □ YOU DON'T KNOW ME □ BY THE TIME I GET TO PHOENIX □ CRY ME A RIVER □ SAY IT'S NOT OVER □ SWEET CAROLINE □ THE STRAIGHT LIFE □ IT'S ALL IN THE GAME □ ROSES ARE RED (My Love) □ LET IT BE □ (Now And Then There's) A FOOL SUCH AS I □ PROUD MARY

8-Track Cartridge 04009

Cassette C-7009



50 GUITARS

MARIA ELENA □ YOU BELONG TO MY HEART □ MEXICAN HAT DANCE □ NOW IS THE HOUR (Maori Farewell Song) □ IT HAPPENED IN MONTEREY □ MEXICALI ROSE □ AL-DI-LA □ LOVE THEME FROM "LA STRADA" □ IN A LITTLE SPANISH TOWN ('Twas On A Night Like This) □ YOURS (Quiereme Mucho) □ PERFDIA □ SUMMERTIME IN VENICE □ YELLOW DAYS (La Mentira) □ EBB TIDE □ BALI HA'I □ SOUTH OF THE BORDER □ STRANGERS IN THE NIGHT □ HAWAIIAN WEDDING SONG (Ke Kali Nei Au) □ WITHOUT YOU (Tres Palabras) □ LOVE ME WITH ALL YOUR HEART (Cuando Calienta El Sol)

8-Track Cartridge 04010

Cassette C-7010

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1300 sold. One store. One city.

Ask Sam Goody. "The Whale" is no white elephant.



Songs of the Humpback Whale

ST-620



Capitol
A Capitol Industries Company

Tape CARtridge

ITA Seminar to Tap Untapped Areas; to Show Profit Potential

NEW YORK—The first industry-wide International Tape Association convention scheduled for May 13 through 15 at the Shoreham Hotel, Washington, will discuss industry, education, religion and book publishing as they apply to tape.

According to Oscar Kusisto, president and chairman of the board of ITA, it is the Association's feeling that a meaningful seminar-workshop that will cast new light on the many untapped uses of tape.

He said, "Up to this time, the primary use of the cartridge has been in prerecorded music, but this seminar will cover the untapped areas."

Kusisto assured that the seminar's topics will not only create

new ideas for attendees, but will also help to clear up some of the misleading information disseminated in the past.

He continued, "Our speakers and panelists will be selected from the ITA membership as well as other leaders from the nation's largest corporations."

The ITA chief executive continued, "We also feel that this seminar will unveil the giant profit opportunities available to this industry. We believe that by attracting major corporations, the overall tape business will experience an even greater growth than the \$5 billion dollar annual rate estimated for 1975."

Although the seminar will cover basic areas of audio hardware and audio and video software, manufacturers of CTV hardware will be invited to demonstrate their systems.

In addition to the programmed seminars, ITA members will also be available each evening from 6 to 9, to meet with seminar attendees and discuss all aspects of the industry.

Kusisto has established three seminar committees to work out a detailed agenda for the confab. The committees will coordinate programs on audio equipment, audio software and video software. M. Warren Troob, legal counsel to

ITA, will coordinate sessions on legal matters; while Jules Cadenas, assistant to Larry Finley, the ITA's executive director, will act as coordinator of all three committees.

According to Finley, early registrations for the seminar are urged, as hotel space is at a premium. The ITA has already reserved a limited number of rooms at the Shoreham. Seminar and hotel res-

(Continued on page 22)

BRANCH SHUT BY MUSIC WEST

LOS ANGELES—Music West, tape and record distributor, has closed its branch here and sharply reduced its operation in San Francisco.

The company has dismissed more than 100 employees at offices in Torrance, San Francisco and Seattle, including several vice presidents.

A creditors' meeting was held in San Francisco Feb. 17 to act on the disposition of creditors' claims.

Among the labels distributed by Music West were Mercury, which is now being handled by Pep Distributors, and RCA, which is being distributed by several companies.

Tape Happenings

Arvin Industries Inc., Columbus, Ind., has introduced an 8-track stereo player with AM-FM multiplex radio and two 6-inch speaker enclosures. The model, 80133-18, lists at \$109.95. . . . Crown Radio Corp., San Francisco, is offering a two-piece cassette with AM-FM radio, model SCH-47F, at \$219. The company said the unit is the first vertically styled compact combination. The speakers are integrated into the equipment housing. . . . Hal Kellar & Co., Philadelphia, has been appointed as sales representative in eastern Pennsylvania and southern New Jersey by Qatron Corp., Rockville, Md., manufacturer of the automatic 8-track changer. . . . Roberts, Los Angeles, is shipping its reel-to-reel stereo tape deck, model GH-5000, listing at \$699.95. . . . Toyo Radio Company of America, Gardena, Calif., is labeling its quadronic line "Quadio." The line includes two four-channel units, one each for the home and auto. . . . Allied Radio Shack, Fort Worth, has introduced an 8-track stereo playback deck for home use. The Realistic model TR-1758 lists at \$59.95. . . . Ampex Corp., Chicago, is offering a head cleaner/demagnetizer cassette, model 220, at \$4.95.

Allied Radio Shack

• Continued from page 12

company. "How can you ignore the 8-track business?"

Buyers at Allied Radio Shack realize there is great thrust for 8-track players, but "we're not forgetting cassettes," one buyer said.

"Once the consumer sees the upcoming product breakthroughs in cassette," he said, "we can expect greater acceptance of the concept."

Allied expects more manufacturers to introduce cassette changers and automatic reversible units as the year advances.

In the home field, the company is going with three 8-track models: a playback/record deck at \$159.95, a three-piece playback only deck at \$89.95, and the new playback deck at \$59.95.

Three cassette home units start at \$89.95, a stereo deck, and range to \$199.95, a three-piece stereo deck with AM-FM radio. There is also a step-up stereo deck only at \$119.95.

The portable field includes nine models:

A stereo cassette at \$119.95, a monaural cassette with AM-FM radio at \$79.95, a monaural cassette at \$74.50, a mini monaural cassette with built-in microphone at \$69.95, three monaural cassettes at \$29.95, \$39.95 and \$59.95, a cassette with AM radio at \$49.95, and a monaural cassette playback at \$21.95.

do you know the answers to these questions?

1. What was Perry Como's first No. 1 single and when?
2. Who had the original No. 1 recording of PERSONALITY?
3. What was the first Rock 'n' Roll single to hit No. 1?
4. What artist or act had the most weeks in the No. 1 spot on Billboard's singles chart in a calendar year?

The answers to these and thousands of other questions you might have about these singles that made the Top Ten or the Number One position can be found in Billboard's Singles Programming Aids.

The SINGLES PROGRAMMING AIDS listing comes in two sections. The first offers a week-by-week, year-by-year listing of every single to make the number one spot on the singles chart from January 4, 1941 through December 26, 1970.

The second section offers an alphabetical listing, year-by-year of every record to hit the top ten on the Billboard singles chart . . . again, that's for the years 1941 through 1970.

Check with us for similar listing for L.P.'s, C&W, Soul, Easy Listening.

The listing comes in a report binder, loose-leaf format, and is updated every year, for five years after purchase.

Hundreds of radio station programming directors, music directors, and disc jockeys already own a copy of this listing. It's available now for \$35.00 from

PROGRAMMING AIDS

Billboard Publications
165 West 46 Street, New York, N.Y. 10036
(212) PL 7-2800

Oh yes, The answers to the above questions are:

1. Till The End of Time—RCA Victor, September 15, 1945
2. Johnny Mercer—Capitol Records, March 9, 1946
3. Bill Haley and the Comets—Rock Around The Clock, July 9, 1955
4. Elvis Presley—RCA Victor—1956, 25 weeks in the No. 1 position with HEARTBREAK HOTEL 8 weeks; I WANT YOU, I NEED YOU, I LOVE YOU 1 week; HOUND DOG/DON'T BE CRUEL 11 weeks; and LOVE ME TENDER 5 weeks.



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Alas, poor Yorick, he sold Cheapie Cassettes...



... and suffered the penalties that befall the seller of poor product. Confronted with the anger of dissatisfied customers, alas, he had no defense, and he met with fitting punishment.

Oh, that he had placed quality and reliability ahead of a small, quick profit; that he had only realized the evil cunning of the quick-tongued cheapie cassette salesman who so slyly coerced him into selling inferior cassettes, he would have gained the world of his customers' confidence, as have eight out of America's top ten merchandising retailers, as listed in *Fortune Magazine*.

Poor, poor Yorick... he could have lived and prospered to have sold many Audio Cassettes with the lifetime guarantee.

Do a little skull work yourself, and build your reputation as a wise and skillful merchant... with Audio Cassettes.

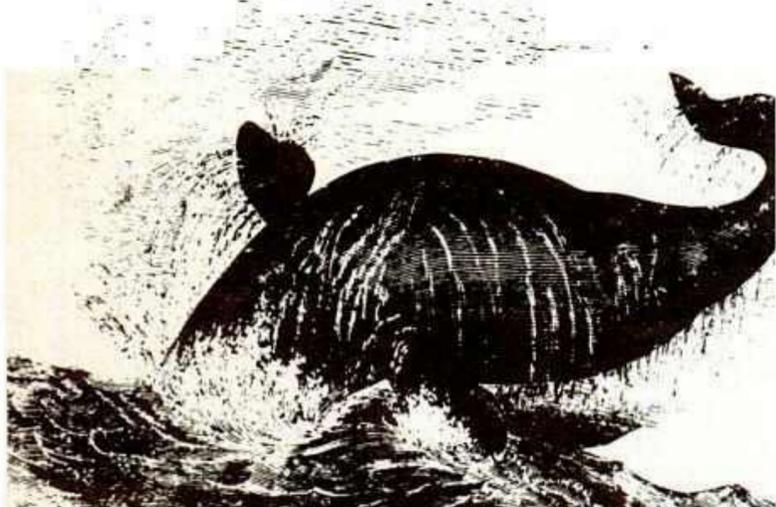


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Songs of the Humpback Whale

ST-620



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HEART FUND

Tape CARtridge

Ampex Tape Rack as Promo

NEW YORK—Ampex is introducing a tape rack in conjunction with a prerecorded tape release of more than 200 titles at this week's NARM convention.

The floor rack display holds 160 8-track titles and lists at \$129.95.

The NARM March tape promotion of 8-track, cassette and reel titles covers the brunt of Ampex's licensing partners and includes several specials.

Bonus tape specials within the NARM promotion are a Mantovani Month, Disney product and a "Music for Lovers Only" release. In addition, a language series will be offered.

The spoken word language set is five 60-minute tape lessons in German, French, Italian and Spanish prepared by the Institute for Language Study. The Lovers promotion on cassette and 8-track utilizes product from Viva, Bravo and GWP Records.

Ampex, Decca Ltd Deal for Italy

LONDON—Ampex Stereo Tapes has signed an agreement with Decca Dischi Italia to distribute Decca tape product in Italy. The agreement, according to Stanley West, general manager, product, AST Europe, grants AST exclusive distribution to automotive outlets and nonexclusive distribution to a variety of other outlets in Italy. The deal covers both 8-track cartridges and cassettes. AST also has agreements in Italy with Carosello, Ducale, Fonit-Cetra and Ricordi.

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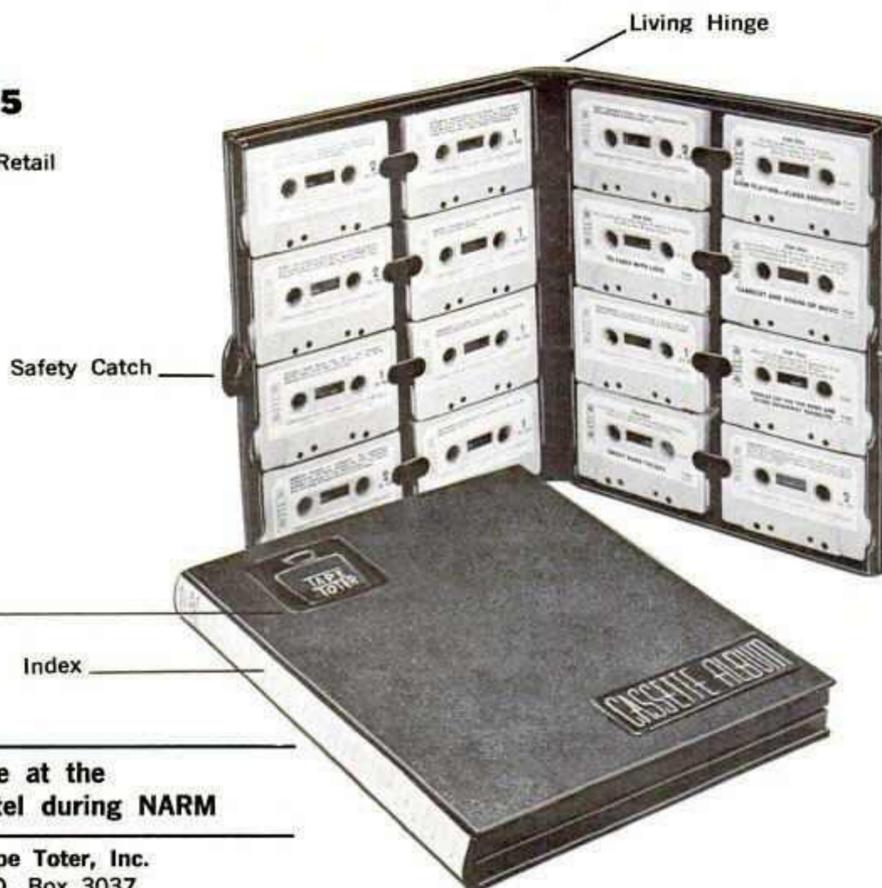


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Ideal Promotional Item For Cassette Manufacturers. Terrific Self-Liquidator

\$3.95

Suggested Retail



Rich Ostrich Grain

Index

Ben Aisner will be at the Century Plaza Hotel during NARM

Mail inquiries to: Tape Toter, Inc.
P.O. Box 3037
Philadelphia, Pa. 19150

the company we are... is the kind of company you want to keep

THE TOYO PROGRAM FOR 1971:

- "Gaudio" four-channel 8-track units for home and car—with immediate delivery. To Sell.
- The most complete line of portable, automotive and home 8-track and cassette units—attractively designed with top-notch quality. To Sell.
- Selective distribution to protect prices and your profits. To Sell.
- Heavy national advertising to promote the TOYO name. In Playboy, Life, Sports Illustrated, Penthouse, etc. To Sell.
- Extensive publicity in all media. Newspaper, radio and television tie-ins. Heavy regional and local ad support. To Sell.
- Collateral materials, catalogs, brochures. To Sell.
- Point-of-purchase materials, displays, window streamers. To Sell.
- Top quality control, backed by nationwide service and parts facilities. To Sell—and to keep them sold.
- And more new products to come. TOYO is the kind of company you want to keep.



Model CS-721

Gaudio 4-channel cartridge auto system. Compatible with all 2-channel tape cartridges.



Model CH-702

Gaudio 4-channel cartridge home system. Compatible with all 2-channel tape cartridges.



toyo

TOYO RADIO COMPANY OF AMERICA, INCORPORATED

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London 8-Track Repair Center Opens \$\$ Advances Seen; But Dumping Exists

LONDON—An 8-track service center, which will repair any make of cartridge equipment or tapes, has been opened in west London. Known as Electro Link, the company is headed by former University Recordings executive Michael Dent.

The service is being offered to both the trade and consumers. Any player or tape requiring maintenance is collected by Electro Link and taken to the firm's workshops in Paddington where a team of trained engineers carry out the necessary work.

Cost of a basic service for players starts at around \$9.60. For overhauling a cartridge—lubricating the capstan, spindle and tape itself and adjusting the tape tension if needed—the firm charges more.

(Continued on page 66)

LOS ANGELES—Tape duplicators already have labeled 1971 a recovery year. Sales projections were more in line with the needs

of tightfisted consumers and companies trimmed spending and expanding programs.

They sat back to await results.

Although the advances can hardly be called vigorous, any gain at all is welcome after last year's slide; anyway, it's too soon to expect any pronounced upturn. "The economic rebound is coming along on schedule," admitted an executive of hard-hit GRT Corp.

Many believe the consumer is ready to spend. Buoyed by a recovery in department store sales, they contend, softgoods are in for better times.

Pricing, too, is playing an important role in the very early stages of 1971. An industry-wide price increase of disk product by record manufacturers will strengthen the tape price.

Many felt that the \$2 price difference between records (\$4.98 suggested list) and tape (at \$6.98) worked against tape volume, especially during a period choked by tight money. After an announcement by Capitol Records of a disk increase of \$1 in its suggested list price, to \$5.98, tape companies felt that the raise would loosen the purse of many consumers toward tape.

Also, with many more tape equipment manufacturers favoring a higher price range on both 8-track and cassette players, the consumer will be willing to spend more on better units. Manufacturers also are offering more stereo models and are beginning to phase out monaural players, or, at least, make consumers aware of the limited capability of monaural units.

To offset any small price hike, equipment producers are putting more "extras" on the units; a radio, FM at least, and in many cases digital counters and other accessories.

This, too, enhances stereo equipment and, in turn, sells more stereo cartridges and cassettes.

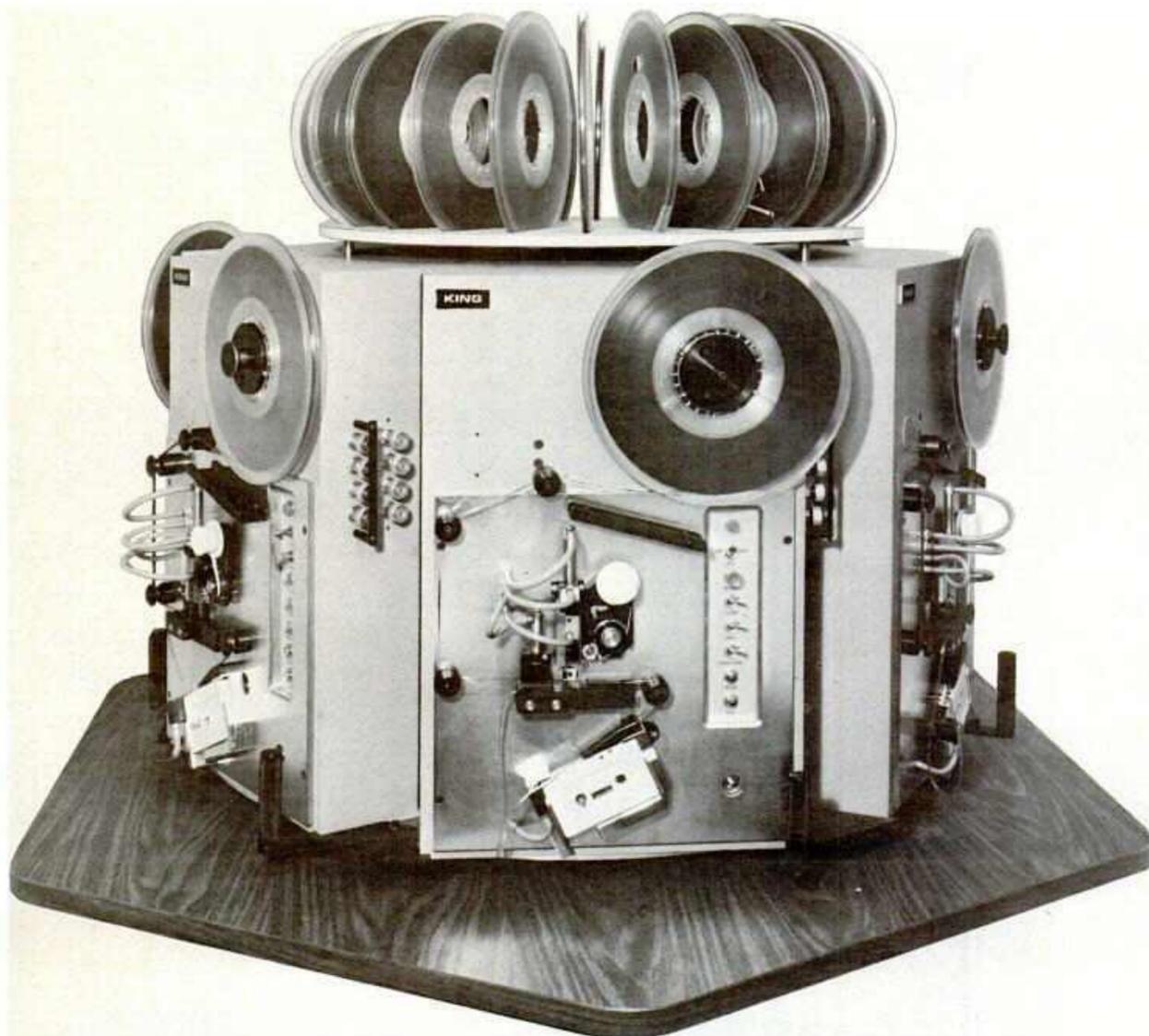
To be sure, high prices are a big worry, and an inflation recession paranoia exists among many consumers. But the Nixon Administration predicts a \$1.065-trillion economy this year, and that means an economic rebound to the tape industry.

Before tape duplicators can be positive of any sales upthrust, though, one problem is hanging over from year-end 1970: Dumping.

Prerecorded tape dumping of main-line titles by all major record manufacturers and tape duplicators produced an abundance of product at close-out prices. Burdening the industry further was the gross dumping by marginal duplicators, several of whom are operating under Chapter XI of the Federal Bankruptcy Act.

Four-track wasn't the only configuration affected. Companies unloaded inventory on both 8-track

(Continued on page 51)



Get off the Production Merry-Go-Round! Get on the KING CAROUSEL...

... a revolutionary new concept in tape tailoring systems for cassettes.

The King Carousel, a revolving battery of six King Turbomatic Tape Loaders, gives two operators a production capability of 5000+ C-60 cassettes per 8-hour shift. A level of production that would normally require 14 operators working all day with conventional winders. But, the King Carousel is a completely different concept in tape tailoring systems for blank or prerecorded cassettes. It concentrates the accuracy, efficiency, versatility and performance of the King Turbomatic for maximum productivity with minimum personnel.

Completely automatic, the King Turbomatic is a masterpiece of simplicity and efficiency. The operator simply places the preleadered cassette in the holder, pushes one button, and the winder cuts, splices, and completes the spooling automatically. With consistent repeatable accuracy. Blank tape length is precisely and automatically measured with a Veeder-Root Digital Counter. Pre-recorded tape is cut on the "Q" tone, automatically. And, there is never any worry about wind quality. With King, it's always tops. No tape distortion or poor winds through the use of high-speed precisely synchronized air turbines. With the King Machine your method of tape

tailoring is not limited. The King Turbomatic is adaptable now or later to any cassette loading method including the attaching and winding of leaders or magnetic tape directly to hubs outside the cassette.

Perhaps your production requirements are not great enough to require the powerful King Carousel. Consider the individual Turbomatic Tape Loader. A single operator with a single Turbomatic can produce 900 cassettes per 8-hour shift. With two Turbomatics, her output goes up to 1500 per 8-hour shift. The same operator can run three Turbomatics on C-90 and C-120 Length Programs. Whatever your production level. Whatever your production methods, there's a King Tape Tailoring System to meet them.



We'll be glad to show you how the King Carousel can get you off the production merry-go-round, profitably. And, tell you exactly what kind of a King Tape Tailoring System you need to meet your needs. Contact: King Instrument Corporation, 11 Fox Road, Waltham, Mass. 02154 U.S.A. Or, call (617) 899-5110. Ask about the new King "Leader Loader" a brand new machine that winds leaders onto hubs automatically.

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RECORD CARRYING CASES

Beautifully styled in luxurious dimensional and striped wet look vinyl. Lined interior. Unbreakable handle. Handy index included. Holds 50 pcs. 45 RPM records. Assorted colors. Packed in 12 pcs. to a master carton.



#1200
Suggested List **\$3.95**

THE NEW CHAMPS OF THE RECORD INDUSTRY

LP RECORD CARRYING CASE

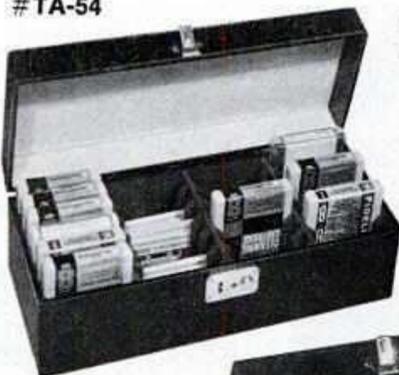
Beautifully styled in sturdy leatherette. Quality construction throughout. Protects records from dirt, damage or loss. Simple way to carry records anywhere. Holds 50 LP records. Black only. 6 pcs. to a master carton.



#1250
Suggested List **\$9.95**

OFTEN IMITATED NEVER DUPLICATED

#TA-54



Deluxe Wood Tape Cartridge Carrying Case. Holds 24 Cartridges. Red velvet flocked compartments. Black Crush, Alligator: Black, Brown, Red, Green, Blue, White.
List **\$11.95**

Deluxe Wood Tape Cartridge Carrying Case. Holds 15 Cartridges. Red velvet flocked interior. Individually packed. Black Crush, Alligator: Black, Brown, Red, Green, Blue, White.

List **\$9.95**



#TA-52

#TA-98

Deluxe Wood Jumbo Jet Cartridge Carrying Case. Perfectly engineered shape. Holds 36 stereo cartridges. Red velvet flocked interior. Individually packed.

List **\$15.95**



THE CHAMPION LUGGAGE LOOK . . .

#TA-112
Holds 15 Cartridges
List **\$11.95**



Super Deluxe Carrying Cases Aluminum Valance in the Tongue-In-Groove Design. Water Proof, Red velvet flocked compartments. Available in Black & Olive Green.

#TA-116
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List **\$16.95**



#TA-114
Holds 24 Cartridges
List **\$14.95**



#TA-118
Attache type
Holds 30 Cassettes
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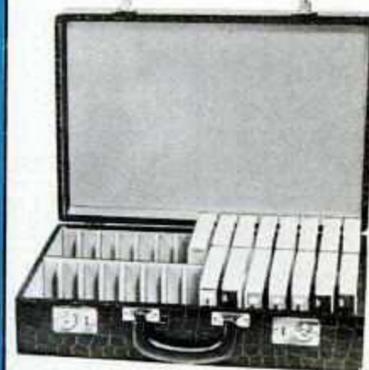


THE TAPE CHAMPS

Deluxe Wood Cassette Carrying Case Alligator Leatherette covered wood construction. Holds 30 Cassettes. Red velvet flocked interior. Hand stitched top and bottom. Black and Brown Alligator.
List **\$11.95**



#TA-64



#TA-66
Deluxe Wood Cartridge Carrying Case Holds 30 Cartridges, Red velvet flocked interior. Hand stitched top and bottom. Black, Brown and Green Alligator.
List **\$14.95**

#TA-62
Deluxe Wood Cassette Carrying Case. Leatherette covered. Holds 30 Cassettes in individual compartments. Attractive red velvet flocked interior. Individually packed (6) in a master carton. Available in Black Alligator.
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WAR IS COMING!

Tape CARtridge

Duplicators Are Urged to Upgrade Prerecorded Tape

• Continued from page 12

quency response at up to 10,000 cycles. An Ampex extended frequency C-60 has a suggested list of \$2.95, and utilizes a new tape formula which features gamma ferric oxide, according to Jim Lantz, sales manager of consumer tape products at Ampex's magnetic tape division.

The best commercially recorded cassettes, despite the slower tape speed, yield a frequency response

of about 100 to 12,000 Hz (4dB) with lower wow and flutter. Cartridges yield a frequency response of about 100 to 10,000 Hz (6dB) with higher wow and flutter figures.

Another blank tape manufacturer, Audio Magnetics Corp., also recently introduced a high-grade tape. Its quadrasonic high frequency cassette series will be marketed in 30, 60, 90 and 120-minute lengths. An open reel line will be marketed in 5 and 7-inch reels.

At Audiophile

Both lines will be aimed at the audiophile market. "The cassette series is the result of technology and research on new oxide formulations and coating techniques," said George Johnson, senior vice president of Audio Magnetics.

"Cheap (inferior) tape is the Frankenstein monster of the industry," he said. "Frankly, we fret about its fantastic rise and worry gloomily whether quick-buck tape producers can be curbed. Tape containing special formula extends the high-frequency response of most cassette recorders and enhances a consumer-tarnished product."

Monoson agrees. "Right now they're (duplicators) chasing the fast buck, but what they don't realize is that there's a pot of gold waiting for them if they'd only bring out the type of tapes that the sophisticated consumers would be willing to buy."

He feels that many duplicators are not following high standards in manufacturing cassette enclosures, and this has a particularly negative effect on quality because of the tolerances cassettes are designed for.

Noise Increases

An unfortunate fact of life is that every time a magnetic recording is copied, or dubbed, its noise content increases somewhat. "To make matters worse, Audio's Johnson said, some duplicators seem to be copying their tapes far too many times or copying them with poor equipment or poorly maintained equipment."

If that is the case, neither the Dolby noise-reduction system in the playback deck nor better tape will keep hiss out of prerecorded cassettes if it is added during the duplicator's copying processes.

8-TRACK REEL TO HUB DUPLICATOR

• LOW COST

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Unless you're selling the best in tape, you can expect a lot of sour notes among the sweet.

One way to tell which is best is by looking at the guarantee. Ours is guaranteed unconditionally. All Maxell tapes must perform to your standards or we'll replace them, pronto, with no questions asked.

The Maxell name tells you it's a tape incorporating the highest professional standards of the sound recording field, be it tape for cassette, cartridge, reel-to-reel or duplicating.

Amateur or pro, there's a Maxell tape for every artist who walks into your store. As they say, sell the pro and the rest is easy. And that's about the sweetest kind of profit you can make.

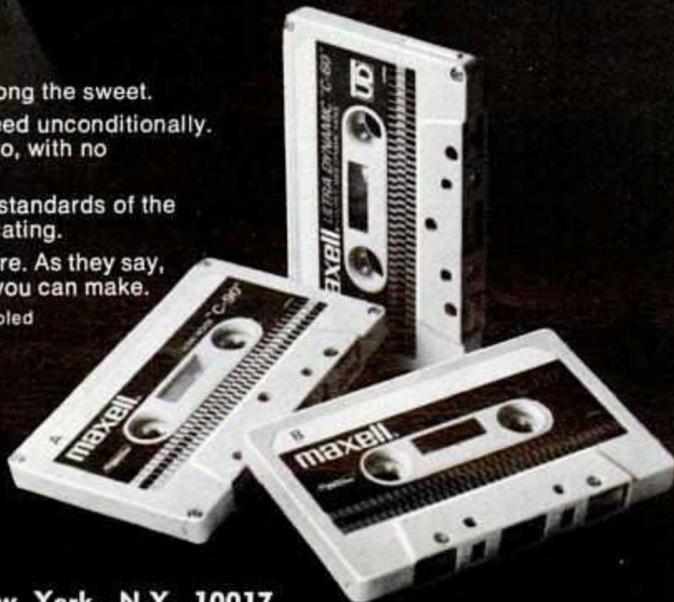
• **MAXELL ULTRA DYNAMIC CASSETTE TAPE**—A superior tape for stereo recording. A doubled frequency characteristic of 20,000 Hz. SN ratio 5dB higher than most tapes. Available in 60- and 90-minute cassettes.

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Dempsey's Vision of What '71 Holds

BEDFORD, Mass.—Tom Dempsey, marketing and sales vice president of BASF Systems, would like 1971 to be remembered for two things:

An industry-wide business rebound and a new attitude by equipment manufacturers in upgrading cassette product.

"Player manufacturers, especially those producing cassette units, have to concentrate more in the high-end spectrum," Dempsey said. "Consumers are becoming disenchanted with cheap cassette equipment."

He feels there will be more technical innovations this year, particularly in equipment. "We're likely to see more and improved noise reduction systems, perhaps a few more changers, and more combination units."

The tape itself, Dempsey said, has made great strides, and more duplicators are using better tape. "Consumers are purchasing quality blank tape, so it behooves the equipment people to emphasize high end players."

The executive is confident the economy is emerging from the doldrums and the beginning months of this year could act as a springboard for happier times in 1971.

Dempsey is predicting a 10 to 15 percent sales gain in reel-to-reel blank tape, a significant business increase in lubricated tape for the music industry, a slight but steady increase in prerecorded cassette business, and a substantial gain in blank cassette tape.

His projections call for an upturn in business in the early months of the year, leading to renewed consumer confidence—at retail—

beginning in the months just prior to summer.

To this end, BASF is scheduling about four promotions this year, according to Jerry Berberian, national sales manager.

The current promotion, which

runs through April, is a low-noise, high-output tape promotion aimed at dealers and distributors. For every \$400 order a dealer receives a choice of 10 units of 7-inch reels (LP-35LH, 1 mil) or 20 C-60 BASF mailer box cassettes.

Polydor New Line Ready

LONDON—Polydor's new mid-price tape line, to be known as the Karussell series, will be launched this month with the release of 11 albums from the company's mid-price record catalog. The tapes will retail for \$4.20.

The Karussell label is already

known in some parts of Europe as an outlet for Polydor's midprice disk product. Karussell tapes will be identified by specially designed multicolored inlay cards which will not depict the usual front cover of the record album.

(Continued on page 66)

The TDK profit tree...



or how TDK shares the wealth.

In October and November, we planted a tree, watered it and fed it with our big 10-for-8 Promotion. That campaign bore sweet, beautiful fruit—with **your** help.

Now we would like to share that wealth of fruit with the people who made it possible. So here's another promotion exclusively for **your** benefit. Because nothing succeeds like success, the big Share-the-Wealth Special is again a Take-10-for-8 Promotion, except the giveaway is all for **you** rather than the consumer.

For every eight Super Dynamic Cassettes you buy—C-30SD, C-60SD, C-90SD or C-120—you will get two more of the same type free for a total of 10. But this time you do not pass the savings on to your customers, who will pay the regular price. As in the last promotion, minimum quantities apply.

And here is more: Two years ago, TDK introduced Super Dynamic tape to the U.S. market, in the form of the C-60SD Cassette. In celebration of that anniversary, we're throwing in an additional 20-cent bonus on every C-60SD Cassette you buy.

To help you take full advantage of this opportunity, we're stepping up our advertising and promotion drive to an all-out level to millions of customers and potential customers. Here are the details on the big TDK Share-the-Wealth 10-for-8 Special:

1. With the purchase of any eight TDK SD Cassettes—C-30SD, C-60SD, C-90SD or C-120—you get two more of the same type free. That's a 25-percent bonus! Minimum purchases required.
2. Additional 20-cent Share-the-Wealth anniversary dividend on every C-60SD cassette purchased.
3. Heavy advertising in Playboy, Penthouse, Esquire and other leading national publications. Preprints and other details will reach you in time.
4. Heavy advertising in local and regional media throughout the country. Ask for details concerning your own area.
5. For easy handling, the cassettes come packed 10 to a carton carrying TDK's special message to you. You remove the message before passing the merchandise on to the consumer.
6. This offer expires at MIDNIGHT, MARCH 15, 1971.

Start getting your orders in **now**.



TDK World's leader in tape technology since 1932.
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 Rudy Ray Moore
 Blushing tales by the most shameless comic.

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848 / THE RACE TRACK
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 The funniest Horse Race tale ever told and other screamers.

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 Big George Kerr
 Red-hot spicy stories about preachers, doctors, nurses, and patients.

ORDER NOW!

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 Hilarious sex-slanted tales; Rising Dick, The Split, and The Cricket Game.

842/LOW DOWN AND DIRTY
 Richard and Willie
 Funky side-splitting jokes about the nitty-gritty of life by the nation's funniest.

808/BELOW THE BELT
 Rudy Ray Moore
 Lusty, Sexual Humor by the best selling soul comedian!

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 774-0743

Philips Sales Pitch Step-Up

LONDON—Philips Records has formed a special sales force to sell prerecorded cassette product to non-record outlets as part of a new drive by the company into the expanding tape market. The move also underlines the growing importance tape manufacturers are attaching to car showrooms, filling

stations, photographic stores and electrical shops which are beginning to stock tape product.

The force will initially comprise four salesmen, two of whom are being promoted from the present record sales force while the other two will be recruited from outside
(Continued on page 66)

TDK Cuts Prices on Low Noise Line

NEW YORK—TDK Electronics Corp. has reduced prices on its complete line of Deluxe Low Noise (P-Type) blank loaded cassettes. The new prices are \$1.09, \$1.29, \$1.99 and \$2.99 for the C-30P, C-60P, C-90P and C-120P cassettes respectively.

The new price structure puts the TDK product in competition with other conventional brands of blank tapes.

TDK has also launched a follow-up offer to its recent, successful "share-the-wealth" promotion campaign. The new offer is de-

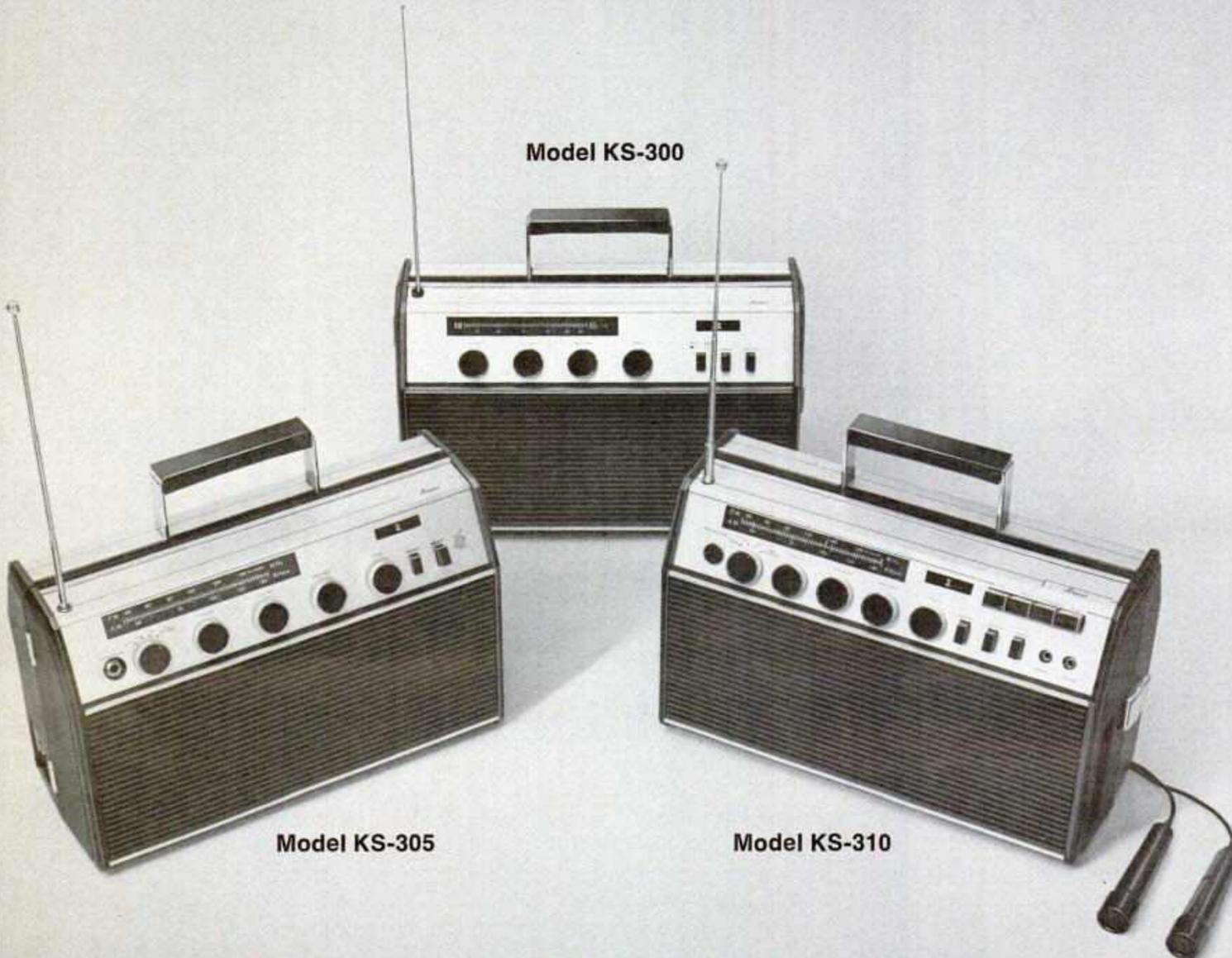
signed exclusively for the benefit of the company's dealers and distributors.

According to George Saddler, TDK's marketing manager, the promotion, which will run until March 15, will offer every TDK dealer and distributor two free "Super Dynamic" cassettes with the purchase of each lot of eight. The offer includes the company's C-30SD, C-60SD, C-90SD and C-120SD cassettes.

Said Saddler, "The additional bonus celebrates the second anniversary of the introduction of TDK's SD tape to the U.S. market." He added, "On every C-60SD cassette sold there is an add-on 20 cent, share-the-wealth dividend."

As in the earlier promotion, the cassettes are packaged in handy 10 packs for easy handling. Special merchandising aids have been developed to aid the promotion.

Take 'em or leave 'em



Kraco's new 8-track portables

Eight Track Stereo with AM Radio You can hear it all with this powerful AM radio. Plays all prerecorded 8-track stereo cartridges. Sleek tuning, volume, tone, and balance control knobs. Slim retractable black and chrome handle and telescopic antenna add to the compact design. Sleek walnut grained side panels enhance the appearance and quality. Full stereo sound is maintained whether speaker units are separated or in the closed snap-lock position for easy portability. **Model KS-300**

AM-FM Multiplex & Eight Track Stereo AM and FM Multiplex radio teams up with prerecorded 8-track cartridges to allow enjoyment of your favorite sounds on radio and tapes. 16 watts of solid music power and a swivel base telescopic antenna lets you capture your kind of sounds, anywhere. Retractable, smartly styled handle allows effortless portability. This stereo can be used with speaker units together in the locked position or separated to receive the full dimension of true stereo sound. **Model KS-305**

AM-FM Multiplex and Eight Track Stereo with Stereo Eight Track Recorder and 2 Microphones The big daddy of them all—full listening and recording pleasure at your fingertips. AM and FM radio plus FM stereo 8-track or record your favorite tunes on 8-track tapes with 2 microphones and separated speakers for a complete sound experience in one compact and beautifully designed case. 20 watts of solid music power, fully automatic with manual, repeat and fast forward features puts you in total control. Retractable black and chrome handle, telescopic antenna with swivel base and walnut finish make this unit a real winner. (All three portables feature an exclusive repeat channel button.) **Model KS-310**

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KRACO PRODUCTS INC.

2411 N. Santa Fe Ave. / Compton, Calif. 90224

ITA Convention

• *Continued from page 14*

ervations should be directed to the ITA.

Further information is available from ITA at 315 W. 70th St., N.Y. 10023. Out-of-towners can telephone, toll free, to 800-243-6000, to have information mailings expedited.

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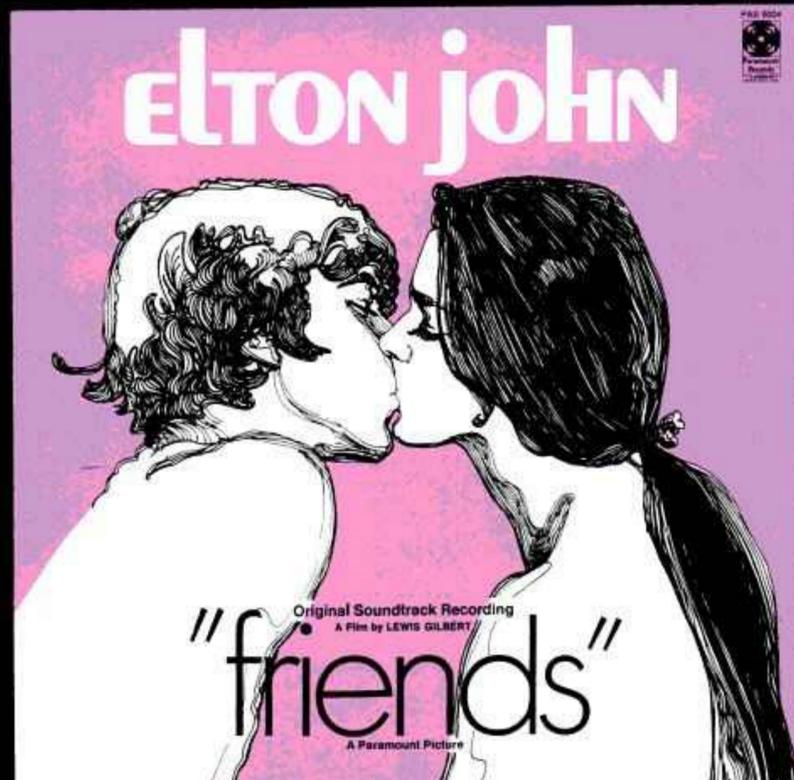


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Paramount keeps on truckin'



Car Tapes Offering New Compact Line

LOS ANGELES — Car Tapes, manufacturer of auto, home and portable stereo players, is introducing a new compact line of stereo auto 8-track units.

The 3-model line, labeled Competition 8, is a two-step distributed product aimed at the youth market via the high performance, speed and custom car field.

The models include the Sprite 200 at \$59.95, the step-up Rally 440 at \$69.95, and the Boss 880 at \$89.95. The Boss has fast forward, automatic shutoff, channel repeat, passenger headphone jack, night lamp for tape identification and automatic head cleaner.

Competition 8 will be supplied in three colors: yellow, orange and blue. It will be shipped in March.

Counter display units are available in 1, 2 or 3 player displays, with dealers receiving displays free when buying the equipment, speakers and converter.

"It's strictly a product of the 'now' generation," said Jim LeVitus, president of Car Tapes. "It fits perfectly in the Camaro SS, the Mustang Mach I, the Cuda 6 Pack and the Javel AMX family—all Competition oriented models."

The Competition 8 line is in

addition to the 16 players Car Tapes will put forward this year, according to LeVitus.

Car Tapes, which recently moved here from Chicago, offers nine auto units, three portable and four home players. Among the units will be an 8-track quadrasonic compatible home unit, model CTI 4488, at \$179.95 (without speakers). The line also includes two stereo compatible units: a cassette/8-track and a 4/8-track, both for the auto.

Product models in the auto field:

Four 8-track stereos, model 8100 at \$49.95, CT 8200 at \$59.95, CT 8500 at \$69.95, and CT 8999 at \$89.95; 4/8-track stereo compatible, CT 4800, at \$79.95; 8-track with FM multiplex, CT 3800, at \$115.95; cassette/8-track stereo compatible, CT 9800, at \$159.95; cassette playback/record stereo, CT 9500, at \$119.95; and a cassette playback stereo, CT 9201, at \$79.95.

The portable field:

A monaural 8-track, PT 8A, at \$39.95; a monaural 8-track with AM-FM radio, PT 9A, at \$69.95; and a monaural cassette playback/

New Tape CARtridge Releases

CAPITOL

Capitol

BUCK OWENS & HIS BUCKAROOS — Bridge Over Troubled Water; (B) 8XT 685, (C) 4XT 685
CHARLIE LOUVIN & MELBA MONTGOMERY — Somethin' to Brag About; (B) 8XT 686
HOTLEGS — Thinks School Stinks; (B) 8XT 587
AL DE LORY — Love Story; (B) 8XT 677
QUICKSILVER MESSENGER SERVICE — Shady Grove; (B) 8XT 391, (C) 4XT 391
QUICKSILVER MESSENGER SERVICE — Just for Love; (B) 8XT 498, (C) 4XT 498
SEATRAIN; (B) BWX 659

Harvest

ALBATROSS — The Going's Easy; (B) 8XW 671

Invictus

CHAIRMEN OF THE BOARD "In Session"; (B) 8XT 7304, (C) 4XT 7304

record with AM-FM radio, PTC 777, at \$79.95.

The home field:
 A quadrasonic 8-track compatible, CTI 4488, at \$179.95 (without speakers); 8-track deck (without amplifiers), CTI 1100, at \$69.95; 8-track deck (with amplifiers), CTI 1400, at \$109.95; and 8-track with AM-FM multiplex, at \$149.95.

Island

QUINTESSENCE; (B) 8XW 9301

GRT

ABC

SOUNDTRACK — Zacharia; (B) 8022-13, (C) 5022-13
JIMMIE WITHERSPOON — Handbags & Gladbags; (B) 8022-717
DEMAIN; (B) 8022-718
JOHN LEE HOOKER — Endless Boogie; (B) 8022-720
JAMES GANG — Thirds; (B) 8022-721; (C) 5022-721
FRANK PORETTA — For All We Know; (B) 8022-722
B. B. KING — Live at Cook County Jail; (B) 8022-723, (C) 5022-723

Audio Treasury

BEVERLY SILLS — Barbarosa-Lima-Scarlatti; (C) 5109-20005
BEVERLY SILLS — Donizetti-Lucia Di Lammermoor; (B) 8109-20006

Dunhill

DENNY DOHERTY — Alone at Last; (B) 8023-50096
VAN DER GRAFF GENERATOR — To He Who Am the Only One; (B) 8023-50097
THREE DOG NIGHT — Golden Biscuits—Their Greatest Hits; (B) 8023-50098, (C) 5023-50098
STEPPENWOLF Gold; (B) 8023-50099, (C) 5023-50099
MAMAS & THE PAPAS — Historic Performances; (B) 8023-50100
SOUNDTRACK — The Last Valley; (B) 8023-50102

Blue Thumb

TYRANNOSAURUS REX — Beard of Stars; (B) 8075-8818

Cadet

ETTA JAMES — Losers Weepers; (B) 8035-847

Cuca

OLD TIME DANCE — Polkas, Schottisches, Waltzes; (C) 5030-5

De Lite

KOOL & THE GANG — Live at the Sex Machine; (B) 8088-2008

Evolution

Great Moments in Radio Vol. 1; (B) 8117-2001
Great Moments in Radio Vol. 2; (B) 8117-2009
BOB McGRATH From Sesame Street; (B) 8117-1001

Janus

FUNKADELIC & IRON BUTTERFLY; (B) 8098-2002
FRUIT — Truckin'; (B) 8098-2005
PICKETTYPITCH; (B) 8098-3015
DONOVAN — Hear Me Now; (B) 8098-3025

Impulse

JOHN COLTRANE — Live in Seattle With Pharoah Sanders; (B) 8027-9202, (C) 5027-9202
ALICE COLTRANE — Journey in Satchidananda; (B) 8027-9203
GABOR SZABO — His Greatest Hits; (B) 8027-9204, (C) 5027-9204

King

JAMES BROWN — Sho is Funky Down Here; (B) 8032-1110, (C) 5032-1110
BOBBY BYRD — I Need Help; (B) 8032-1118
SWAMPWATER; (B) 8032-1122
JAMES BROWN — Super Bad; (C) 5032-1127
REDD FOXX — Bare Facts Part 1; (C) 5032-1072M
REDD FOXX — Pass the Apple, Eve; (C) 5032-1073M
REDD FOXX — In a Nutshell; (C) 5032-1074M

L&R

BOBBY BLOOM — Montego Bay; (C) 5114-1035

Metromedia

JULIUS LA ROSA — Words; (B) 8090-1036
JOE BROOKS — The Private Collection; (B) 8090-1037

Ranwood

LAWRENCE WELK — Country Music's Great Hits; (C) 5058-8027
RAY ANTHONY — Direction '71—My Sweet Lord; (B) 8058-8078
BACHARACH Baroque; (B) 8058-8084

Ronn

TED TAYLOR — Can You Dig It; (B) M87529, (C) M57529

Vanguard

COUNTRY JOE & THE FISH; (C) Z7267
BALDWIN & LEPS; (B) M86567, (C) M56567

Vault

MORNING; (B) M8138, (C) M5138

White Whale

LIZ DAMON — Orient Express; (B) 8050-5003, (C) 5050-5003
LIZ DAMON'S Orient Express; (B) M85003, (C) M55003

MUSICOR

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GEORGE JONES With Love; (B) MS 8-3194

RCA VICTOR

Camden

LIVING STRINGS PLUS TWO PIANOS — Theme From "Love Story"; (B) CBS 1116
LIVING STRINGS/LIVING VOICES — Music From the Rock Opera: "Jesus Christ, Superstar"; (B) CBS 1119

Gregar

THE NEW CHRISTY MINSTRELS — You Need Someone to Love; (B) P8GG 1002

Poppy

DICK GREGORY Live at the Village Gate; (B) PBPY 1004

RCA Victor

BRIAN AUGER — Brian Auger's Oblivion Express; (B) PBS 1656
JACK JONES Sings Michel Legrand; (B) PBS 1678
HARRY BELAFONTE — The Warm Touch; (B) PBS 1680
BLACKWOOD BROTHERS — My God and I; (B) PBS 1685
MIGUEL ACEVES MEJIA — Cantos De Amor Campirano: Miguel Aceves Mejia Canta Romances Rancheros Vol. IX; (B) PBS 1690
MIGUEL ACEVES MEJIA — Para Mis Amigos Del Norte Y Del Sur; (B) PBS 1691
DANNY DAVIS/THE NASHVILLE BRASS — Somethin' Else; (B) PBS 1692, (C) PK 1692
DOTTIE WEST — Careless Hands; (B) PBS 1693
SKEETER DAVIS — Skeeter; (B) PBS 1694
THE BEST OF COUNTRY INSTRUMENTALS VOL. II; (B) PBS 1699
MARCO ANTONIO MUNIZ — Amo Esta Tierra; (B) PBS 1700
This Is HARRY BELAFONTE; (B) PBS 5088
This Is SAM COOKE; (B) PBS 5089
This Is AL HIRT; (B) PBS 5090
VARIOUS ARTISTS — This Is Broadway; (B) PBS 5091
This Is HUGO MONTENEGRO; (B) PBS 5092
STEVE LAWRENCE/EYDIE GORME — This Is Steve & Eydie; (B) PBS 5093

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Say You Saw It in Billboard

MARCH 6, 1971, BILLBOARD

TOP
Billboard
Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (8-Tr. & Cassette Nos.) (Duplicator)
1	1	PEARL Janis Joplin, Columbia (CA 30322; CT 30322)
2	3	LOVE STORY Soundtrack, Paramount (PA 8-6002; PA C-6002)
3	2	CHICAGO III Columbia (CA 30110; CT 30110)
4	4	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-206; 73-206)
5	7	TUMBLEWEED CONNECTION Elton John, Uni (8 73096; 2 73096)
6	5	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
7	6	ALL THINGS MUST PASS George Harrison, Apple (8XWB 639; 4XWB 639)
8	8	ELTON JOHN Uni (8-73090; 2-73090)
9	9	PENDULUM Creedence Clearwater Revival, Fantasy (Ampex M88410; M58410)
10	22	LOVE STORY Andy Williams, Columbia (CA 30497; CT 30497)
11	17	STONEY END Barbra Streisand, Columbia (CA 30378; CT 30378)
12	13	IF YOU COULD READ MY MIND Gordon Lightfoot, Reprise (Ampex M86392; M56392)
13	15	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
14	14	OSMONDS MGM (Allison M84724; M54724)
15	11	GREATEST HITS Sly & the Family Stone, Epic (Columbia) (KO 30325; ET 30325)
16	10	THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050)
17	20	CLOSE TO YOU Carpenters, A&M (Ampex 8T 4271; CS 4271)
18	—	CRY OF LOVE Jimi Hendrix, Reprise (Ampex M82034; M52034)
19	19	ROSE GARDEN Lynn Anderson, Columbia (CA 30411; CT 30411)
20	23	WHALES & NIGHTINGALES Judy Collins, Elektra (ET 8 5010; TC 5010)
21	18	LIVE Grand Funk Railroad, Capitol (8XWW 633; 4XWW 633)
22	12	ELVIS COUNTRY Elvis Presley, RCA Victor (P8S 1655; PK 1655)
23	16	NANTUCKET SLEIGHRIDE Mountain, Windfall (Bell) (GRT 8119-5500; 5119-5500)
24	30	SWEETHEART Engelbert Humperdinck, Parrot (Ampex M871043; M571043)
25	24	STEPHEN STILLS Atlantic (Ampex M87201; M57201)
26	21	BLOODROCK II Capitol (8XW 491; 4XW 491)
27	36	TEA FOR THE TILLERMAN Cat Stevens, A&M (Ampex 8T 4280; CS 4280)
28	46	MANCINI PLAYS THE THEME FROM LOVE STORY Henry Mancini, RCA Victor (P8S 1660; PK 1660)
29	34	IT'S IMPOSSIBLE Perry Como, RCA Victor (P8S 1667; PK 1667)
30	27	TO BE CONTINUED Isaac Hayes, Enterprise (EN 8 1014; ENC 1014)
31	32	EMERSON, LAKE & PALMER Cotillion (Ampex M89040; M59040)
32	29	JOHN LENNON/PLASTIC ONO BAND Apple (8XW 3372; 4XW 3372)
33	31	WORST OF Jefferson Airplane, RCA Victor (P8S 1653; PK 1653)
34	28	FOR THE GOOD TIMES Ray Price, Columbia (CA 30106; CT 30106)
35	35	SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843)
36	39	TWO YEARS ON Bee Gees, Atco (Ampex M833353; M533353)
37	37	BLOWS AGAINST THE EMPIRE Paul Kantner & the Jefferson Starship, RCA Victor (P8S 1654; PK 1654)
38	44	GOLDEN BISCUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT 8023-50098; 5023-50098)
39	33	EMITT RHODES Dunhill (85089; 55089) (Ampex & GRT)
40	40	THIRD ALBUM Jackson 5, Motown (M8-1718; M 75718)
41	25	LED ZEPPELIN III Atlantic (Ampex M87201; M57201)
42	41	WHAT ABOUT ME Quicksilver Messenger Service, Capitol (8XWW 630; 4XWW 630)
43	26	DELIVERIN' Poco, Epic (Columbia) (EA 30209; ET 30209)
44	47	CURTIS Curtis Mayfield, Curtom (Ampex M88005; M58005)
45	43	PORTRAIT Fifth Dimension, Bell (Ampex M86045; M56045)
46	—	LIVE AT COOK COUNTY JAIL B.B. King, ABC (GRT 8022-723; 5022-723)
47	49	CHAPTER TWO Roberta Flack, Atlantic (Ampex M81569; M51569)
48	—	WORKIN' TOGETHER Ike & Tina Turner, Liberty (9112; C-1112)
49	48	WOODSTOCK Soundtrack, Cotillion (Ampex T85 NN; T55 NN)
50	—	CANDIDA Dawn, Bell (8-6052; 5-6052)

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Cartridge TV

\$64 Question: What Will CTV Mean to Marketers?

By ELIOT TIEGEL

LOS ANGELES—Now that color television has gained a strong footing in American homes, cartridge TV is seen as the next high ticket home entertainment product.

This home market is estimated as being two to five years away, with the industry expected to net \$1 billion by 1980.

What will CTV mean to mass merchandisers? At this point in time racks are heavily involved in records and tape cartridges, so the thought of distributing a totally new product with all its inherent headaches (returns, guarantees, warehousing, inventory) pushes the subject into a secondary priority position.

CTV companies, when they speak publicly, acknowledge that the distribution of their product is a cloudy issue. They don't really know with whom they will be associating, although some lean toward working with established audio/visual distributors.

Audiovisual Unit Without TV Screen

• Continued from page 1

nation of 4-track endless loop audio magnetic tape with jacks for 4-channel service and super 8 film in a single cartridge closely resembling an 8-track audio cartridge. The entire package weighs a mere 9½ pounds.

The unit, industrial models of which are already on the production line, will be available in full color, with cartridge capacity of up to 56 feet of film and one full hour of audio.

Estimated price tag on the industrial units will be under \$200, with home units, when they go on the market either at the end of this year or early in 1972, selling at almost half that cost. Average cost of half hour color cassettes will be about \$3.

According to Paul Catalano chairman of the board of RCS, the StereoVision unit is not a technological breakthrough. "All we have done," he said, "is adapted existing technologies and facilities and created a high performing, versatile, compact unit.

The unit, which will be officially presented at the Cartridge Television Convention in Cannes, France, in April this year, utilizes full transistorized circuitry, and simple components. It can perform

in fully lighted rooms, and offers filmstrip technique, animation and full motion picture.

Catalano explained that with the unit utilizing a mere 24 frames per second for full motion picture performance, film footage is considerably reduced resulting in additional savings for the consumer.

The RCS StereoVision unit was originally planned as a vehicle for the company's video software, of which Retention Communication Systems is a producer of major proportions, boasting, among its clients, such companies as McGraw Hill, Sterling Educational, Follet and Ealing.

Although Catalano sees the RCS system as being ideally suited, because of costs and ease of operation, for the home entertainment market, he feels that its greatest application and concentration will be in the industrial and educational fields.

RCS is working closely with several manufacturers for the production of units on a non-exclusive licensing basis. Said Catalano, "We have no desire to manufacture the system ourselves, but would prefer to devote our time, energies and finances to the development of a fully comprehensive software market.

Teac Meets Japan's Type 1

TOKYO—The Teac Corp. has introduced a color videotape player/recorder which meets type 1 specifications established by the Electronic Industry Assn. of Japan.

The machine uses ½-inch-wide tape running for 30 minutes at 7.5 inches per second past the record heads. The tape can be used interchangeably with several other reel-to-reel Japanese players subscribing to the EIAJ's type 1 standards.

These standards encompass in addition to ½-inch tape and a 7.5 i.p.s. speed, a 4.55-inch head cylinder diameter, a 3 degree, 11-inch video head track angle and an

audio track width of 1.0 mm.

Teac's player, the VC-71, is expected to retail in the \$670 to \$835 range. Blank tapes will cost around \$14.

Among the firms having units adhering to type 1 specifications are Ampex, Concord, Craig, Hitachi, Panasonic, Sony and Victor. A number of other Japanese hardware firms are reported designing or manufacturing recorders to type 1 specifications.

What makes the standardization picture confusing is there are VTR machines rolling ½-inch tape, but whose head cylinder diameters are different from the type 1 4.55 inches.

Eliscu Blasts CTV, CATV, Radio

LOS ANGELES — American Guild of Authors and Composers president Edward Eliscu classifies videocassettes, cable television and broadcasters as being the "common enemies" of songwriters and publishers.

Eliscu's comment came during a meeting of the West Coast membership at the Hollywood Plaza Wednesday (17).

Eliscu pulled in the new emerging electronic media as the areas of concern when he stated: "We have outgrown the corny concept of the publisher as a blackhearted villain, scheming to cheat the writer heroine out of the mort-

gage. The main conflict is no longer between the writer and the publisher, but between the company writer-owner, meaning both of them together, and their common enemies. Whatever the disagreement between the writer and the publisher, the joint company writer is being assailed on all sides by CATV barons, broadcasters, performers and videocassettes."

The executive deplored what he called the lack of unified music industry planning and activity in working for copyright revisions. "The writer cannot blindly leave everything to the publisher, performing rights society or the ac-

Record companies with their own company-owned distribution networks speak of eventually funneling their programs through their own organizations.

Dick Elkus, head of Ampex's Instavision system, believes racks will get involved with what he calls "pure entertainment" types of shows (movies, music attractions).

Specialty Distrib

Initially, racks seem to be in the wrong business, for CTV is starting out with the educational and industrial markets as initial penetration points. These areas require specialty distribution companies.

Jim Tiedjens, president of National Tape Distributors, says the home video recorder field hasn't been a huge consumer item because of the high price of the machine and because of the inconvenience of loading tape into the player.

Ampex' Elkus 'New Era for Distribution'

LOS ANGELES—The cartridge television explosion will create a variety of distribution patterns for programming. Specialized forms of shows for the home viewer will be handled by specialty distributors.

Rackjobbers through their association with entertainment oriented music products will undoubtedly become part of the distribution pattern for "pure entertainment" forms of CTV shows.

These predictions were offered by Dick Elkus, general manager of Ampex education, industrial products division at a presentation of Ampex Instavision videotape system Sunday morning (28) during the NARM convention at the Century Plaza.

Unlike the distribution of pre-recorded sound tape which has established channels, audio/visual tapes will be distributed by a greater variety of firms, Elkus said. A whole new concept of information distribution can be foreseen, the executive said. CTV software

RCA Shelves CTV Unit

• Continued from page 1

tridges of inexpensive vinyl plastic going at about \$10 each.

It is understood that in its present move to find a suitable interim system, RCA is looking at magnetic tape systems with both playback and record capabilities. Although no word is available from Sony on its reaction to RCA's approach, the word is out that Avco Cartrivision is more than willing to work with RCA on a nonexclusive licensing agreement. The mood at Avco is that if the RCA move develops into a tangible arrangement, it could pave the way for meaningful standards in the industry.

Officials at RCA were unavailable for comment, but informed sources reveal that Avco has been involved in discussions with Selecta-Vision executives.

countant. We cannot unconsciously surrender control of our present and future copyrights."

Eliscu also touched on the rivalry between performing rights societies, noting: "Instead of cooperation for common objectives, like copyright reform, a clearer understanding of the cassette menace and the revolutionary implications of television, each goes off on his own and that is a disservice to writers."

AGAC's counsel, Alvin Deutsch, emphasized the need for unified music industry action in the copyright revision field and in exploring the future of videocassettes.

National Tape sees the potential for the new medium, Tiedjens says, and plans to offer its distribution expertise to CTV firms.

"V Day," or "video day," is going to be brought about by the massive retailing organizations, believes George Johnson, senior vice president at Audio Magnetics.

'An Adult Toy'

When color TV hits its plateau, these massive chains will need a \$500 big ticket item, "an adult toy." Stores like Sears and Wards will go to CTV player firms with letters of credit, Johnson feels, and request a new "adult toy." "So you'll watch color TV sales as an indicator of the birth of videotape recorder business."

Retailers and then the public will call the shots, the executive believes, adding that he doesn't believe stores will offer a system which is exclusively the design of one manufacturer.

Audio is aware of the problems in manufacturing blank videotape. Comparing videotape to Super 8mm film, Johnson notes you can pay \$5 for four minutes of Super 8 film, so that a half-hour costs \$35. "We figure in the near future with enough equipment available, videotape can cost one third of that."

Will videotape be sold in the photo department or hi fi department? Johnson asks. Racks don't handle Audio's line of blank cartridge tape and the company doesn't see any future Audio Magnetics videotape product being handled by them either.

Johnson sees racks handling prerecorded programming instead.

For a small tape hardware firm like five-year-old Car Tapes, CTV players portend new business in the future. "At \$199.95 our distributors could handle a videotape player," notes Jim LeVitus, Car Tape's president. "We could come out with a video machine by the end of the year, only we're not willing to commit to any one system. I'd like to know what the big boys will do. They can spend a lot of money promoting their systems. Small companies can come up with a marketing ideas, but we can't fight the system."

The question which complexes everyone is: Which system?

Alshire Intl Into CTV Field

LOS ANGELES—Alshire International will move into cartridge television with a background music company. The Al Sherman-owned record company plans developing a background music firm using the catalogs of its two firms, Alshire Presents and Stereo Fidelity.

Sherman is waiting for budgetary costs to be determined and he will then begin assembling his background packages and offering this material to cartridge TV programmers. Sherman's firm already leases music to such firms as Seeburg, 3M and Music Time.

Music by the 101 Strings, Alshire's top act, will be available. There are 200 LP's by the British orchestra in the Alshire catalog. "Creating a background music company is the way we intend to get our share of this new business," Sherman said.

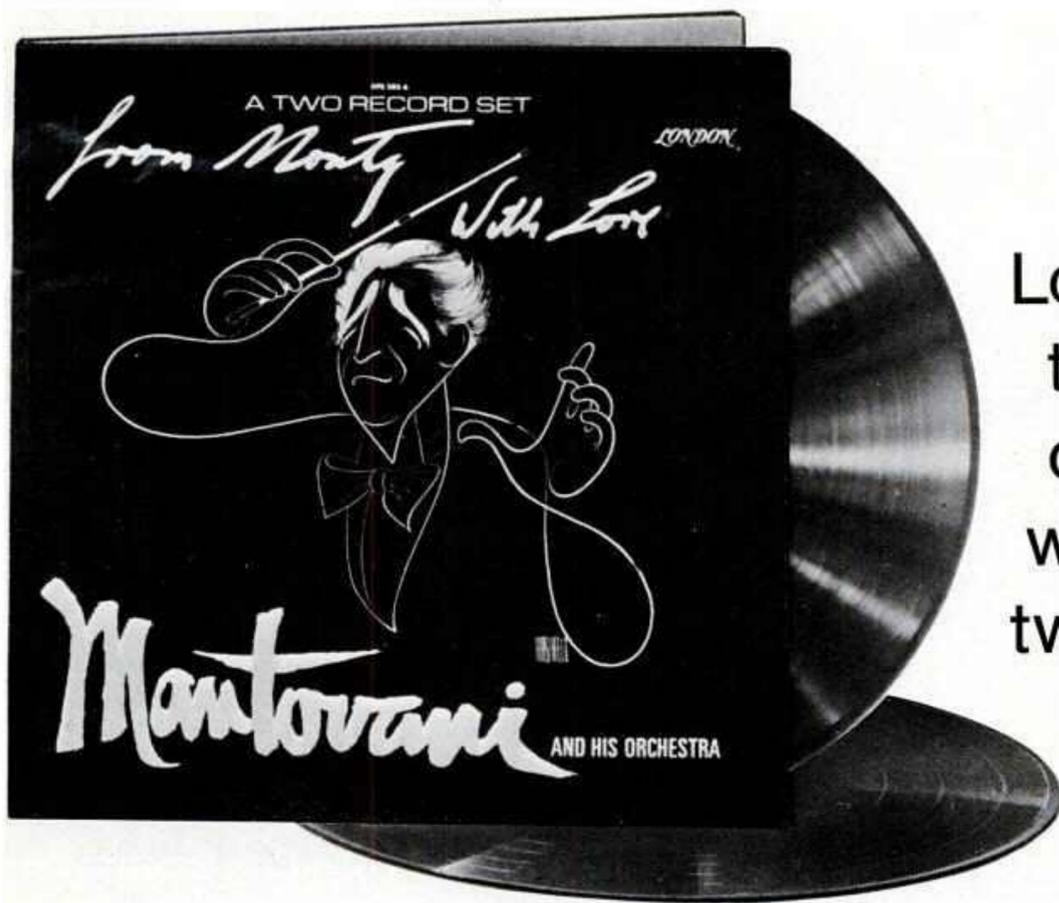
Teletronics' Course For Film Editors

NEW YORK—Teletronics International has initiated a series of weekly videotape workshops for film editors. The first was held Feb. 16 at Teletronics studios. The session covered a wide range of subjects including color control in film-to-tape transfer and the use of video optical effects in the completion of commercials.

The second session was held Feb. 23, and was attended by staff editors from several leading organizations involved in the cartridge TV medium. Persons interested in attending workshops should contact Dan Rosen or Gerry Cantwell at Teletronics.

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Talent

'Do It Again' Is Excellent Gershwin—But Disappoints

NEW YORK—Something happened between the idea and the execution with "Do It Again," with disappointing results for the "Gershwin Musicade" at the Promenade Theater. The performances, especially by Clifton Davis, are sharp as the show offers one fine Gershwin song after another. Margaret Whiting, generally in intimate club style, is effective in singing such gems as "Someone to Watch Over Me," "Foggy Day" and "My Man's Gone Now," and the simple setting suits an intimate nightclub. William Cox, musical supervisor, directs the offstage musicians from a grand piano in keeping with the nightclub idea. Miss Whiting is elegantly dressed in all her changes. But Davis,

Robin Benson, Susan Long and Marion Ramsey often are attired informally, a seemingly incomprehensible contrast. While the three supporting girls all have good voices, their vocal blends also didn't make it. Miss Ramsey was good in her segments. Davis showed the style and presence of stardom, whether delivering the big "Porgy and Bess" numbers, such as "Bess You Is My Woman Now," or duets with Miss Whiting, including "They All Laughed" and "Let's Call the Whole Thing Off." However, while Miss Whiting and Davis both sang and interpreted the Gershwin songs well, they generally were not effective as a couple. The revue was conceived and directed by Bert Convy. **FRED KIRBY**



ROBERT ROUNSEVILLE sings hit songs from the Broadway musical, "Man of La Mancha," at the Barbetta Restaurant in New York during a benefit for the Dog Owners Guardian.

Talent In Action

BEACH BOYS

Carnegie Hall, New York

The Beach Boys put on quite a show at Carnegie Hall, Feb. 24. Nearing their 10th anniversary as a performing unit, the Beach Boys combined old and new material for a complete show, far more developed than in their New York appearances of several years ago.

Mike Love, Bruce Johnston, Carl Wilson and Alan Jardine, singly and in perfect harmony were in good vocal form, while Dennis Wilson, a steady drummer, came front for a couple of good vocal leads, including "Forever." The enthusiastic audience drew out several encores, including such big oldies as "California Girls," "Surfer Girl," and "I Get Around."

From their opening "Heroes and Villains" to the closing "Good Vibrations," the Beach Boys combined the best of their many standards with different material and treatment, producing a contemporary feel. The second half opened with solos by Carl Wilson, accompanying himself on acoustic guitar, and Johnston, backing himself only on grand piano.

Among the good numbers not usually associated with the Beach Boys were a rockin' "Cotton Fields," a tongue-in-cheek "Okie From Muskogee," and "Riot in Cell Block No. 9." Throughout the bill (they were the only act), the Beach Boys exuded fun, which was contagious.

Other numbers associated with the unit, which were highlights, included "Wouldn't It Be Nice," "Darlin'," "Vegetables," and "Sloop John B." Most numbers were aided by eight backup musicians, including a five-man brass section. Brian Wilson, who rarely travels with the group, was ill and not with the Beach Boys. The unit currently records for their Brother label, which is distributed by Reprise. The merited warm response they received indicated that the Beach Boys would be welcome here even more frequently in the future.

FRED KIRBY

CANNONBALL ADDERLEY SEXTET

Century Plaza, Los Angeles

Guitarist Sonny Sharrock and pianist Larry Willis have joined Cannonball Adderley's sextet, but their presence does not strengthen Adderley's sound. The group opened at the Century Plaza here Feb. 22.

Sharrock's forte is fooling around with amphi-physics which creates eerie sounds as he moves a slide down the frets. He is a bit out of the blues idiom which is at the core of the Adderley group.

Willis has a tough role: to fill the seat vacated by Joe Zawinul after 10 years, and his playing is more gently introspective than emotionally explosive—which was Zawinul's strength.

Over-all, Adderley, his brother Nat, bassist Walter Booker and drummer Roy McCurdy maintain a tight cohesiveness which locks them all together.

ELIOT TIEGEL

PHIL OCHS

Troubadour, Los Angeles

Phil Ochs has returned to his true role of storyteller of reality. His short-lived experience with a gold lame suit and a hard rocker's stance is part of his past, and the youthful, appreciative audience was cued into his now comments.

Many applauded his better-known compositions and his solo effort was a strong sample of

basic communication between sender and receiver.

Swaying in place, a lock of hair over his right eye, Ochs strummed his acoustic guitar and sang about the way he looks politically at this country.

"I Ain't Marching Anymore" reflected his frustration at not enough follow-through deeds being done in the field of civil dignities. "Love Me I'm a Liberal" was a biting dissection of the person who espouses causes but does not want them to touch his life. "Jim Dean of Indiana" was one of the few non-political songs heard during the set caught on Feb. 18.

"Pleasures of the Harbor" and "Crucifixion" recalled Ochs' earlier statements. Ochs' lyrics are sardonic, biting, black in nature and reflects his own bitterness about the way America is being run. **ELIOT TIEGEL**

DION, TRILOGY

Bitter End, New York

The double-headed program of Dion and Trilogy at the Bitter End, Feb. 18, provided showgoers with a diversified and enjoyable combination of folk, rock and blues.

Trilogy, Mercury Records, is a five-member ensemble that, though basically rock oriented, is to be no means limited to that format. This versatile group, with its low-keyed rock tones, dispenses with equal ease and expertise, a better than average blend of folk and blues.

Strong on vocals and utilizing a minimum of amplification, Trilogy whipped up, with confidence and professionalism, a repertoire of tunes that included "Red Wine," from their recently released single "Save My Life," "Mr. Drifter" and a collage of the group's random thoughts put to music.

There is little that can be said about Warner Bros. Dion that has not already been said. Here is an extremely charismatic performer with the charm to establish an instant rapport with his audience, and the musical ability to sustain that rapport throughout his performance.

His program, interspersed with wit and thought-provoking vignettes included "Howlin' at the Moon," "Abraham, Martin & John," "Let it Be," Bob Dylan's "One Too Many Mornings," and "I Get Around." **RADCLIFFE JOE**

STAPLE SINGERS

Civic Auditorium, Santa Monica, Calif.

The Staple Singers are very good interpreters of other people's material in addition to being good singers of their own material with conviction. The audience here Feb. 19 was primed for the Bee Gees, but gave the Stax's recording artists its full support.

Mavis Staples was in top form, belting songs with the gusto or tenderness they deserved. The girls seemed to be uneasy during much of their set, perhaps due to the absence of Pops Staples, who was ill. Nonetheless, they were impressive and, hopefully, the Staple Singers will broaden their audience during this tour with the Bee Gees. **GEORGE KNEMEYER**

TRANSFUSION

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Transfusion is a 12-piece band of studio musicians working on Monday nights. They are a compendium of the excitement factors which stimulate the likes of Blood, Sweat and Tears, Chicago, Light-

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DOMESTIC

CHICAGO

Current and future 22nd Century Productions concerts: **Steppenwolf**, Syndrome, Friday (5); **Ferrante & Teicher**, Opera House, Saturday (6); **Poco** and **Linda Ronstadt**, Auditorium Theatre, Sunday (7); and the following at the Syndrome: **Black Sabbath**, Mar. 20; **Johnny Winter** and the **Allman**

Bros., Mar. 26; **Jethro Tull**, **Brethren** and **McKendree Spring**, Apr. 2; **James Gang**, Apr. 9; **Frank Zappa & the Mothers of Invention**, May 28 (additional acts are to be announced in certain cases). . . . **Wilderness Road** performed recently at the Quiet Knight. . . . **Curtis Mayfield** and the **Impressions** are to be presented to the press at a Buddah and Curtom party March 11. . . . **Carolyn** and **Cathy Ford** began an engagement at Chances R. Wednesday (31). . . . **Jim Post** just completed a Chances R engagement. . . . The **Enchanters of Gary, Ind.**, have enjoyed several return engagements at Loft Lounge in Gary and recently participated in the WTRU Muskegon, Mich. Grand Haven Bash. . . . **Raintree**, an Amaret Records act, is preparing for a college tour booked by **Al Curtis** and **Ben Arden Associates**. . . . **Happy Medium** launched a new format featuring off-Broadway cabaret theater and live music for listening and dancing: **Okie Duke** was the first act under the new policy following the nightly performance of "Oh Coward!" **Judy Roberts** and the **John Bishop Quartet** perform in the downstairs Flower Pot at Happy Medium. . . . Line-ups at **Mister Kelley's**: **Rick Nelson** until Sunday (7); **Bonnie Koloc** and comedian **Billy Wallace**, March 8-21; comedian **Charlie Calla** and singer **Esther Marrow**, March 22-Apr. 4; at **London House**: **Roy Eldridge**, March 3-21; **Don Lewis**, March 24-Apr. 11. . . . **Kim Martell** was the opening act at the new **Nikos French** restaurant recently in Lombard. . . . **Buddy Raymond** and the **Changing Times** followed the Martell engagement. **EARL PAIGE**

LOS ANGELES

Marshall Berle has left Associated Booking Corp. to form Deputy Star Productions, which will be involved in personal management, concert tours, recording, publishing and public relations. . . . **Richard Thompson**, co-founder of **A&M's Fairport Convention**, has left the group. **Uni's Neil Diamond** in the midst of a three-month tour. . . . **Mountain** will headline two concerts at the Santa Monica Civic Center Friday and Saturday (5 and 6), promoted by Concert Associates. **Zepher** will be the opening act. . . . **Small Faces**, **Savoy Brown** and **Grease Band** will headline concerts at the Forum and San Diego Arena. **Van Morrison** headlines three concerts in the New York area in March. . . . **Kenny Rodgers** and **(Continued on page 31)**

Railroad for 52-Day Tour

NEW YORK—Capitol Records' Grand Funk Railroad will embark upon a spring tour encompassing 38 appearances in 52 days, with a guarantee, exclusive of percentages of the gate, of \$760,000 and a potential take of \$2,060,000 on an anticipated gross of nearly \$4 million. The tour kicks off on March 12 at the University of Alabama in Tuscaloosa and concludes May 2 at the Syndrome in Chicago.

Every arena in the tour will have a minimum of 10,000 seats, and Grand Funk, whose concerts have consistently sold out after tickets go on sale, will play to a potential audience of 350,000. Bloodrock, Capitol's rock sextet, will tour with Grand Funk Railroad.

Is Bill Legal? Coats on Fest

AUSTIN — Rep. Sam Coats questioned the constitutionality of a bill proposed regulation of rock festival sanitary conditions by the state. A member of the committee which heard the bill, Coats said serious constitutional questions have been raised.

Rep. Don Cavness of Austin, author of the bill, told the House Committee, the State Health Department would be the proper regulatory agency. The bill would require a permit for a large group meeting for more than 12 hours outside a city's limit. The measure was referred routinely to a House governmental affairs and efficiency subcommittee after an hour's hearing.

The bill by Cavness would require a rock festival's promoter to post a \$50,000 performance bond, and the local county judge would have the right to grant or deny a permit. Coats said that this seemed to raise serious constitutional questions as to free speech and right to assemble. The bill, said Cavness, was meant to give the State Health Department the right to set minimum health standards for such gatherings.

Signings

Jim Hilton to Metromedia Records. "Hot Pants" is his first single. It was produced by **Buddy Kaye**. . . . **Buddy Greco** to MGM Records. His first single is "How Can I Live Without Your Love." . . . **Sherwood Ball** to Blue Trolley Productions, company belonging to **Charles Fox** and **Norman Gimbel**. . . . **Pye & the Ingredients** to CMC Records & tapes.

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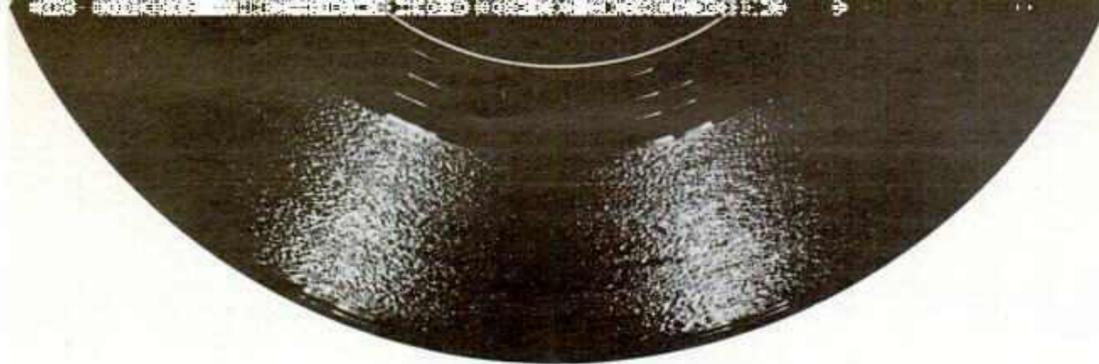
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BOBBY GOLDSBORO



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From The Music Capitals of the World

DOMESTIC

• *Continued from page 28*

the **First Edition** headline a benefit concert for Huntington Memorial Hospital at Pasadena Civic Auditorium Saturday (6), along with **John Stewart** and **Carla Thomas**. . . . **Raphael** to spend four weeks in South Africa doing concerts. . . . **Christian Corelli** completes a nine-day engagement at the Crown Terrace Room in the Edgewater Inn in Seattle Saturday (6). . . . **Three Dog Night** will headline a Friday (5) concert in Madison Square Garden in New York. . . . **Guess Who** will record an album in mid-March in Chicago followed by five concert dates to round out the month.

Racoon's Youngbloods will give a minimum of 16 concert dates during March, April, and May, the bulk of them at eastern and midwestern colleges. . . . Concert Associates will promote three April concerts by Columbia's **Chicago** in Southern California. . . . **Michael Lorimer**, classical guitarist, gives one performance April 4 at UCLA.

ABC's **James Gang** finished mixing their next album here recently. Titled "Third," the set was recorded in Cleveland and mixed at the Record Plant. **Bill Szymbazyk** coproduced with the group. . . . **T. Rex**, his first Reprise LP released, is coming to U.S. in April for a tour. . . . The **Faces**, in the midst of an American tour, has had its new LP released by Reprise. . . . **Tennessee Ernie Ford** is recording his first Capitol single in over five years with **Jack Fascinato** producing. . . . M. J. Records has been formed here by **Mike Joseph**, who has produced product for A&M, Reprise, Uni and Liberty, among other. The company's address is 1805 W. Magnolia in Burbank.

Patchcord Productions, specializing in electronic music for recording, commercials, television series and motion picture scores, has moved to 808 N. Roxbury in Beverly Hills. . . . **Mike Gruber**, president of Bananas Music, Inc., and **Lester Sills**, vice president of Screen Gems/Columbia Music Co., have formed Screen Gems/Bananas Music, Inc. . . . The Sound Stage One Faire and Music Experience was held recently, with over 100 entertainers and five rock bands participating. . . . **Norma Green** will write the lyrics and **Charles Gross** the music for the film, "The Old Man's Plane."

RCA's **Henry Mancini** will do a

TA's Seals & Crofts Tour Dates Set

NEW YORK — Seals & Crofts, TA Records duo, are set for a new round of personal appearances. They headline at the Quiet Knight, Chicago, Wednesday (3) through Sunday (7), appear in concert at Mankato State College, Minn.; at the University of Nebraska in Omaha on March 12, and from March 16 to March 21 they headline at the Troubador in Los Angeles. Also set is date at the Cellar Door in Washington March 23-27.

The TA label is distributed by Bell Records.

WIGO Launches Teen Dances

ATLANTA — WIGO, soul music station here, has launched a series of weekly teen-age dances each Wednesday night at the Paladium. John Person, WIGO, will emcee the live music shows. Recording artists are now being sought for the dances, which begin Wednesday (3).

MARCH 6, 1971, BILLBOARD

sessions. . . . **Darryl Dragon** has been added on organ to **Beach Boys** lineup, replacing **Brian Wilson**, who no longer appears in concert with the group.
GEORGE KNEMEYER

NEW YORK

Warner Bros. **James Taylor** gives a Madison Square Garden concert, Wednesday (10). . . . Metro-media's **Tamiko Jones** opens a two-week engagement at La Concha, San Juan, Monday (1). . . . "Tarot," which was presented in the Chelsea Theater at the Brooklyn Academy of Music in January, opened at the off-Broadway Circle in the Square, Feb. 25. . . . United
(Continued on page 32)

series of concerts following his TV special in April. . . . Reprise's **Fanny** will headline at the Whisky March 16 and 17, plus several dates as backing group for major concerts in the area. . . . A&M's **Free** has added May 7 and 8 dates at the Eastown Theater in Detroit before heading back to England for concerts and recording

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SCREAMING BIRD A treble booster that will give your instrument the razor sharp cut of a screaming harpsichord whose strings are whipped instead of plucked.

MUFF This funkier distortion device will give you that dirty sound reminiscent of the natural distortion of the tube amps used by the Rhythm and Blues bands of yesteryear.

MOLE The mole bass booster will extract the highs and amplify the subharmonics giving your instrument the depth, resonance and heavy penetration of the foot pedals of a church pipe organ.

EGO This microphone booster is designed for the vocalist whose P.A. system isn't strong enough to cut through the noise generated by the other members of the band. The Ego will match any microphone and up to quadruple the output of your P.A. system.



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BIRD (plug into inst)	17.95 <input type="checkbox"/>	12.95 <input type="checkbox"/>
MUFF (plug into amp)	18.95 <input type="checkbox"/>	13.75 <input type="checkbox"/>
MUFF (plug into inst)	18.95 <input type="checkbox"/>	13.75 <input type="checkbox"/>
MOLE (plug into amp)	19.95 <input type="checkbox"/>	14.25 <input type="checkbox"/>
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Talent In Action

• Continued from page 28

house, Tony Williams Lifetime and the Don Ellis Band.

Their music is structured and arranged with room for jazz solos. Les De Merle, the drummer, and Joe Roccisano, the alto flutist-soprano saxophonist, are the band's founders.

The music becomes violent, hot with the heat and hatred in today's world and a rock setting established by drums-guitar and bass. Transfusion's music wakes you up and keeps you high.

Their opening song Monday (22) was titled after the band and set the explosive mood. Miss Renee Armand is the group's vocalist and she has good potential. She has a Barbra Streisand quality, good stage presence but cannot overpower the dynamics of the band. The band's closer was an irreverent "Sweet America" complete with the "Star-Spangled Banner" done sarcastically with traces of "Taps" by trumpeter Oscar Brashear.

ELIOT TIEGEL

RICHARD WILLIAMS

Ye Little Club, Beverly Hills

Richard Williams fits the categories of under-rated, unknown and an excellent performer. The Quad Records star used a fresh, updated songbook during his most

recent engagement in this small boite.

The utilization of songs like "Fire and Rain," "Mixed Up Guy," "It's Impossible," "Till Love Touches Your Life," "Heaven Help Us All" and "This Is My Life" is a right move for Williams. His voice is perfect for these tunes, especially since he has the insight to know where to press, push, slide, glide and infuse the proper emotional balances.

There is a good vibrato quality to his voice which comes through on "Fire and Rain" and which adds to a rhythmic flow to the tune. "Mixed Up Guy" was a fast romp and Williams glided along with the drums to maintain his lead role. "It's Impossible" and "Going Out of My Head" were interpreted in a dreamy fashion, with Williams injecting a tormented touch to the latter song.

When he offered his Quad hit, "Till Love Touches Your Life," the Dick Johnson trio substituted for the 60-pieces used at the Rome recording date. The tempo seemed up a bit from the single. "This Is My Life" was a strong closing flagwaver, with Williams pushing hard and making his point: he is a rhythm singer and he is also a good balladeer. He sings honestly without any gimmicks.

ELIOT TIEGEL

Rock Ban Lifted by Arizona Coliseum Board

By PHIL STRASSBERG

PHOENIX — The state fair-ground Memorial Coliseum board members on Feb. 19 lifted their rock concert ban and, by a 3-2 vote, prohibited any and all smoking in the arena after April 30.

Rock concerts were banned from the 14,000-seat Coliseum several months ago because of widespread drug abuse among young attendees. The capper was the Jethro Tull-Leon Russell-Sugarloaf concert on Oct. 20, when security forces were unable to control drug use in the audience.

Coliseum board chairman Dick Smith revealed at the time of the ban that there were 34 cases of drug overdose and 80-90 youths were treated for misuse in the emergency drug treatment center after the concert. Police estimated that 2,000 of the 11,000 attending were involved in marijuana or drug use.

At the Feb. 19 meeting, the board agreed to book one more rock show on the strength of assurances from youth spokesmen that youngsters want a chance to prove they can control the drug problem.

The unanimous agreement was made subject to an offer to make available to the Coliseum about

100 young volunteer marshals who will be trained to do everything possible to eliminate drugs and smoking in cooperation with the regularly-staffed Coliseum security.

That offer came from Jim Murray, spokesman for KCAC-radio, Phoenix's only free-form station. He informed the board KCAC would spread the message that smoking or drug use during the show will make it the final one ever to be held there. Other stations, he indicated, would likewise assist in spreading that message.

Chairman Smith commented: "If the kids behave, we'll have more. If they blow it, that's the end."

The smoking ban, incidentally, was made effective May 1 in deference to season ticket holders for the winter sports season, since they purchased them with the understanding that smoking would be permitted in the arena.

The board also signed Tennessee Ernie Ford, Roy Rogers and Dale Evans and Rex Allen to entertain at next November's fair.

Some of the top recording artists who headlined concerts at the Coliseum last year, prior to the rock ban, were Sly & the Family Stone, Three Dog Night, Tom Jones, Elvis Presley and Ten Years After.



DAVID TEEGARDEN, second from right, and Skip "Van Winkle" Knape, left, talk with Mickey Gensler, second from left, of Teen Disco-Mats and Association of Record Dealers, and their manager, Jim Cassily, during opening night party at the Bitter End in New York, recently. The duo's latest single from their album on the Westbound label, distributed by Janus, is "God, Love and Rock & Roll."

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From The Music Capitals of the World

DOMESTIC

• Continued from page 31

Artists' Pat Cooper plays the Concord Hotel in the Catskills, Saturday (13) and Palumbo's Hotel, Philadelphia, March 10. The latter date opens a 10-night stand. . . . Florence Henderson performs at Los Angeles' Century Plaza, Wednesday (10). She also is scheduled for Suttmiller's, Dayton, Ohio, March 15-20, and the Shoreham Hotel, Washington, March 23-April 3.

Capitol's Quicksilver Messenger Service plays Bill Graham's Fillmore East, Friday (5) and Saturday (6) with United Artists' War featuring MGM's Eric Burdon.

The Allman Brothers will record half of their next two-record Capricorn release when appearing at Fillmore East, Friday (12) and Saturday (13) with Columbia's Johnny Winter and Fillmore's Elvin Bishop Group. . . . Windfall's Mountain is slated for the Civic Center, Santa Monica, Calif., Friday (5) and Saturday (6); San Diego, Sunday (7); Quinnipiac College, Hamden, Conn., March 18; Cleveland's Public Auditorium, March 19; Detroit's Easttown Theater, March 20-21; Dallas' Music Hall, March 26; Kansas City's Memorial Hall, March 27; and San Antonio's Municipal Auditorium, March 28.

FRED KIRBY

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Dear Programmer:

We wish to express our thanks for your help in making "One Bad Apple" the No. 1 single for four consecutive weeks, and making our album one of the top ten.

Due to numerous requests we have released a single, "Sweet And Innocent", from our new album featuring our younger brother, Donny. This week, in Muscle Shoals, we're in the process of recording an Osmonds follow-up to "One Bad Apple".

It's come to our attention that other record companies have released old product of ours under the name Osmond Brothers which is not representative of our sound today. We look forward with excitement to our next MGM release. We're sure you'll be able to tell the difference.

Thanks,

*The
Osmonds*



Radio-TV programming

HBC KEEL's Success Call Letters

EDITOR'S NOTE: From time to time, *Billboard* presents a bylined article by an outstanding program director or general manager. This article, the latest in the series, is by Larry Ryan, program director of KEEL in Shreveport, La., a market with seven AM stations, five FM stations. KEEL came into being in 1957 under the ownership of Gordon McLendon and became a leading station in the market. In 1961, the LIN Broadcasting Co. purchased KEEL; it continued to climb in ratings and Ryan believes part of the success of the station is due to "a music policy unlike most, and specifically training and acquainting each member of the staff with every aspect of programming, music, and production." Here's Ryan's story.

1971 is predicted to be a banner year for radio. Yet, nearly every station will continue to search for the key to maintain the ratings or to increase them, and bill enough on a monthly basis to maintain the high cost of personnel. Especially key personnel. Every pro-

gram director will have his own ideas as to how a station should be programed, whether it is to copy some other station, or do something a little different. That is what we have tried to do—be a little different. I might add that what is right in Shreveport, might be wrong for any other market. You can judge for yourself.

To begin with, our music policy is not standard procedure. We select records to play that will enhance the sound and the image of the station, not simply because it will be a big seller. We do not program any music that is openly suggestive, dirty, or preaches violence. The records we play may have a great message, be sad, or be happy, but we try not to offend. Our business is to entertain and the record companies job is to sell. Every record played on our station is used as a programming tool, and it's responsibility is to get the best possible sound from the music that is available, that will appeal to the majority of our audience.

A few years ago, a protest song or morbid message song was a novelty with all the bright happy

music being played. Today a good bright happy song is the novelty. Even though the music of today is to have a great message or hidden meaning, the cry all last year of record companies was: "no sales." Why? Was it the radio station's fault? Perhaps, we listened too closely to the records. Maybe this was the reason for more stations going country, all classics, or chicken rock.

It is my belief that people are getting tired of downer records. The news will serve up all the bad news people can take twice an hour. Again, this may not apply to other markets, but since 1967, when I installed this policy, we have gained the adult audience, up to age 49, and have retained the teens. We are a contemporary station, but we have beaten the "kids station image," with a tasteful blend of music, news and entertainment in an unusual market.

Even more than the music that this station plays, the secret to success lies in the personnel. Our rate of turnover is not as high as many stations. However, nearly everyone

(Continued on page 36)



WOR-FM AIR PERSONALITY TOMMY EDWARDS, left, and music director Gail Sicilia, center, welcome Rick Nelson, Decca Records artist, to the studios of the New York station.

At WIND, It's Music, Talk of Today

By EARL PAIGE

CHICAGO—The new sound of WIND radio here is beginning to be clearly defined. Program manager Robert Moomey said that music is what "ties it all together" but that the segment of the audience WIND aims at—age 25-49—is interested in much more than just music.

Still unpacking equipment at its new and expanded headquarters at 625 N. Michigan, where some of the latest station hardware has been installed. Moomey believes WIND is probably the most aggressive of the city's large stations.

A former deejay and music director at WGDY, Minneapolis, before joining WIND in 1966, Moomey said the station had nowhere to go but up after 1968 following Howard Miller's exit. Moomey had been away briefly at another Westinghouse station—WOWO—in Fort Wayne, Ind., where he was also program manager.

"Howard had a fantastic audience and I knew when I came back that we would just have to build up again." One of the first major points of the building came when Moomey hired air personality Robert W. Morgan late last year.

Morgan, considered one of the country's best Top 40 personalities, came here from KHJ in Los Angeles and is now doing morning drive time battle with Wally Phillips, WGN; Larry Lujack, WLS, and Clark Weber, WCFL.

Moomey said available ratings right now are not meaningful but that WIND is pleased with Morgan's showing in a market where heavy emphasis is placed on the morning drive segment.

Moreover, WIND's aggressiveness is acting as a sort of catalyst in the market where recent morning man changes include WMAQ's switch from veteran Henry Cooke to Kirk Russell (partner to Chuck Benson when Benson & Russell were the WIND morning team). Considering Morgan's Top 40 background and that of recent WIND addition Ron Britain from WCFL, who now does the 2-5 p.m. afternoon drive segment, it may seem that Moomey has departed radically from WIND's reputation as a so-called "old line" station.

As a matter of fact, Moomey, who has been in radio since 1954 and who has spent much of his time in Top 40, doesn't hesitate to make radical changes and Morgan and Britain fit his plan.

"Actually, both men are more than just Top 40 personalities. They're both in their 30's, which fits with our whole image of being involved with our audience's age bracket. Also, don't forget, a large portion of our 25-49 age audience grew up with Top 40 radio.

"Actually, we're not MOR and we're not Top 40 — we're contemporary, and I define that as representing music of 1971. How could we be Top 40 and still be

playing singles, album cuts, oldies and making judgment calls as to the music that will appeal to people from ages 24-49?"

Screens Records

The judgments he speaks of pertain to screening out records that are too "screamy" or have a "teen

(Continued on page 36)

More 'Sound' By WLIB-FM

NEW YORK—WLIB-FM has expanded its "Black Experience in Sound" to include more gospel, soul and black-related music beginning Monday (1). "We call it underground," said Dick Novik, sales manager, "but we mean an extension of the black experience and not much else."

WLIB-FM has actually been programming music other than jazz for some time, especially on the late afternoon and early evening shows. "We will now format this music so that every air personality plays it," Novik said. "It is logical since the jazz artist has gotten into other sounds. We are just following him."

The lineup now includes Eddie O'Jay, simulcasted with WLIB, 6:15-10 a.m.; Al Grannum, 10 a.m.-noon; Al Roberts, noon-4 p.m.; Hal Jackson, 4-8 p.m., and Guy Colston 8-midnight. "Perspective" will now be aired from midnight-1 a.m.



RUFUS THOMAS, WDIA air personality and recording artist on Stax Records, takes a plaque representing his membership in Memphis Music Inc. from Memphis Music chairman Lyman Aldrich, right. Al Bell, vice president of Stax Records, looks on at left. The occasion was a cocktail reception of the association, which now has about 200 members according to Marty Lacker, vice chairman.



CONWAY TWITTY, in Cincinnati recently to head up a country music package at the Taft Theater, promoted by WUBE, is presented with a plaque for having the No. 1 Single of the Year at WUBE—"Hello, Darlin'." Making the presentation is Lee Fogel, left, promotion manager for MCA Records. At right is WUBE program director Bruce Nelson.

WGGG Tightens List To 45 to 50 Singles

GAINESVILLE, Fla.—WGGG, Top 40 station here, has tightened its playlist to somewhere about 45-50 singles, reports music director Dave Berges. Previously, the station spun somewhere over 80 singles. The staff includes program director Mal Harrison, Tommy Woods, Berges, Dave (Lloyd Hart) Carr, and Diamond Jim. The station had been playing about 65 singles in the day and 25 singles at night "without any type of system," Berges said.

Now, the station uses four categories of records. The A category includes about 10-12 current established hits. The B category is usually new records moving up fairly fast in sales; recently, this category includes a Janis Joplin hit only added to the playlist the

week before. In the C group are the super established records—familiar hits that are falling off the chart and thus are next to last in number of times played on the air. The D category contains the new records. The rotation pattern, Berges said, is standard. "We play the A records in drive time, plus the C group and an occasional record from the B group."

Harrison set up the oldies system himself; there are three groups of oldies. The first group includes very familiar hits two or three months old which listeners may have grown tired of, but now might enjoy hearing again. The second group are those that appeal to teens. The third group includes those that are basically adult in appeal.

WDGY DROPS SURVEY LIST

MINNEAPOLIS — W D G Y, one of the leading Top 40 stations in the nation, is the latest to drop the numbering system from the printed playlist. Starting last week music director Johnny Canton originated only a "Listen List" that features 40 tunes, plus several albums that are heard on the station. The Feb. 4 list had seven albums listed. Program director Scott Burton printed a statement inside the printed list, distributed to local record stores, saying: "This week we say goodbye to the '30 Star Survey."

WMOD-FM Aiming for More Older Demographics

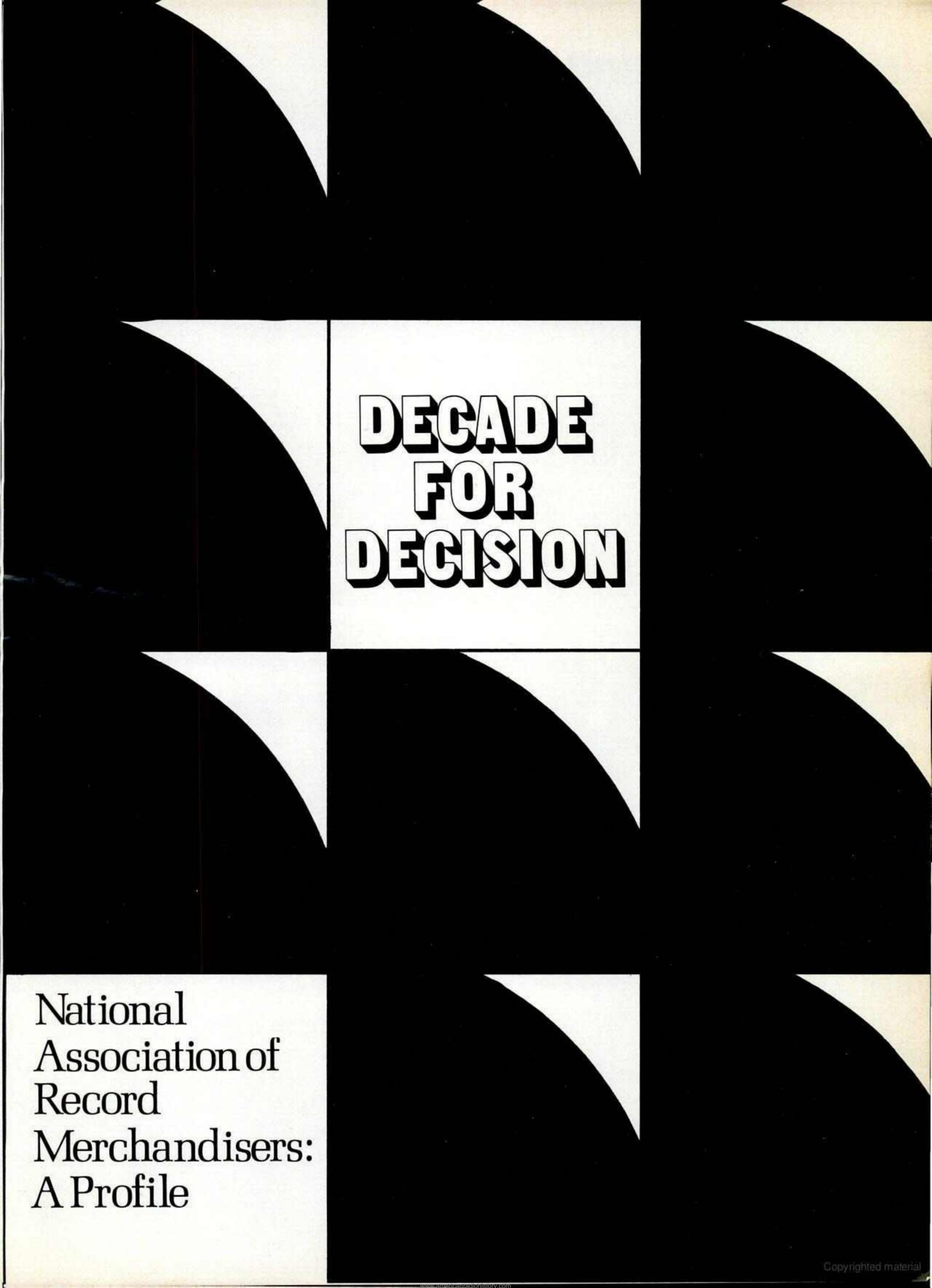
WASHINGTON — WMOD-FM has shifted gears, and while the format will still hinge on oldies, the aim will be slightly toward older demographics. At least 30 percent of the records now played by the Sonderling station will be current records from Billboard's Top 40 Easy Listening Chart, according to Dave McNamee, operations director of both WOL, the soul giant here, and WMOD-FM. Harvey Alden will program the FM station and Klee Dobra is the new general manager.

Via automation, the station's programming is broken down into about three categories. From midnight until 9 a.m., the records

are uptempo oldies and current hits with almost no voices. From 9 a.m. until 4 p.m., many of the disks are announced. After 4 p.m. the station tapers off on announcing the records again. Two reels of the automation equipment feature strictly music, all oldies. A third reel featured oldies that are introduced. A fourth reel features current records introduced by Dave McNamee. McNamee said he is trying to produce three new fresh reels of music a week to insert into the programming. Production is as tight as possible. The only break in the format is a Sunday 6-midnight jazz show hosted by Al Clark.

MARCH 6, 1971, BILLBOARD

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**DECADE
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National
Association of
Record
Merchandisers:
A Profile

In the Beginning-

In September 1958, Donald Belzer, Harold Goldman, Edward Snider and James Tiedjens met together in Chicago. The meeting became the first meeting of the board of directors of the National Association of Record Merchandisers Inc. and from that meeting the first 13 companies, phonograph record rack jobbers, became charter regular members of NARM.

A year later, February 1959 the first associate member was admitted to membership—in order to start a close industry relationship with record manufacturers. By the time of NARM's first ever convention in June that year (at the Edgewater Beach Hotel, Chicago) the associate membership had risen to 19.

The Chicago convention and the 1960 effort in Las Vegas concentrated on proving to record manufacturers the need to understand this new technique in record merchandising—rack jobbing. And the mounting growth of rack jobbing resulted in a need for a professional executive to guide the fledgling NARM. Jules Malamud was appointed executive director in March 1961 and by the time the third annual convention rolled around in 1961 virtually all record manufacturers of importance were associate members of NARM and were present at the convention.

Following general business sessions between NARM members and record manufacturers at the 1961 convention, a mid-year meeting was planned for September that year, at which the Person to Person sales conference method was used for the first time, since a regular feature.

1962's NARM convention saw the first statistical survey of the record merchandising segment

of the record industry and the first annual NARM study brochure made available. Data collected included the type of product sold in various outlets, volume of sales in each outlet and a picture of the growth of this segment as it related to other industry segments. Research organizations, marketing department, universities and the industry itself all used this as an aid.

By this time NARM's influence on the record scene was becoming more apparent. The wire display rack of records in the supermarkets years ago were the forerunners of the complete record departments now flourishing . . . an example of the emphasis by early NARM members of the need for special fixtures for their type of record merchandising. For example the polybagging of records, initially only used in record merchandisers' installations is now standard throughout the industry.

NARM has supported all record industry projects, cooperating with NARAS and the RIAA. Both these organizations were represented for the first time at the 1965 convention, at which time NARM became one of the original contributors of the Nat Cole Memorial Cancer Fund. NARM is also involved in such industry causes as the drug problem bootlegging, etc.

1965 was the year when record distributors became affiliated with NARM as associate members for the first time and also met as a group for the first time. From this small nucleus, distributor companies grew and are now in the Association as regular members; making NARM representative of the industry as a whole.

In 1966 tape entered—at that year's convention both wholesale and manufacturing companies involved in the new tape cartridge industry became affiliated with NARM for the first time. This was also the year that the NARM Scholarship program was inaugurated. Also in 1966 Earl W. Kintner, Washington, D.C. attorney and a member of the law firm of Arent, Fox, Kintner, Plotkin and Kahn became NARM's general counsel.

In 1967, distributors were assimilated into NARM. The association that year embarked on a number of projects. It formed its Product Standardization Committee, and sought to make manufacturers aware of the packaging needs of the rack jobber. The committee called on manufacturers to standardize the positioning of titles on album covers so as to facilitate sales to the impulse buyer. It also asked the labels to follow a uniform system of positioning their manufacturer number on LP's.

NARM also tackled the problem of standardized packaging in the then emerging tape cartridge industry. The various tape cartridge duplicator manufacturers were releasing product in various sized packages which complicated their mass merchandising.

During 1967, the NARM Board voted to turn the association's mid-year meetings into tape conventions. In that year, the Scholarship Foundation was incorporated, and NARM's first four scholarships were awarded.

The first tape convention was held in 1968 during the mid-year meeting. This resulted in a marked influx of tape distributors and manufacturers into NARM's ranks. Some of these tape whole-

salers are handling records today.

The year of 1970 saw consolidations and mergers within the record industry and among NARM's own members. The consolidations were both in a vertical and horizontal direction, resulting in the merging of a number of rack jobbing and distributing firms, as well as some record manufacturers acquiring rack jobbing and distributing entities.

Also, during the same year NARM officers (Jimmy Schwartz and Jack Geldbart) were elected to the Country Music Association.

During the past year, NARM threw its weight into the battle against tape bootlegging. It rallied the forces of the record manufacturers to work at the national legislative level in an all-out drive to strengthen the laws against illicit duplicating of recorded product. It also joined forces with the Harry Fox Agency and the Record Industry Association of America in an industry-wide fight against counterfeiting.

NARM called on its members to report the appearance of bootlegged product in their respective areas so that the association, the Fox Agency and RIAA can ferret out the counterfeiters and bring them to justice. The association also asked its members to work through their state and national legislators to pass stricter laws in banning bootlegging.

In 1970, NARM became affiliated with the National Association of Wholesalers and Distributors.

During its 1970 mid-year tape meeting at Dallas, it offered its members a session devoted to Cartridge Television. This featured representatives of several CTV firms explaining their various systems.



Jules Malamud
Executive Director, NARM

Attending the Columbia Records "Sing Along With Mitch" party at the 1962 NARM Convention are left to right, Jules Malamud; David Miller of Miller International; Mitch Miller; Larry Newton, ABC Records.



Congratulations
to Jules and Mickey Malamud
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"THIS IS"

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FEVER

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Catch Spring Fever now!



FEVER!

cial do-it-yourself advertising kit as with the "Best of" series, plus one 12" x 30" vertical wall and window streamer for tapes, and one for albums. Special tailor-made materials also available on request.

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Now you can hear the best of the artists you like best. We've put the best of America's favorite performers into 91 different albums and tapes.

In addition to those shown, there's the best of Jim Reeves, Porter Wagoner, Dolly Parton, Nina Simone, Waylon Jennings, Perry Como, Hugo Montenegro and lots, lots more.

We're supporting the

"Best of" program with special, do-it-yourself local advertising kits containing: complete minnie selection on all "Best of" product; suggested ad layouts and headline sheets; radio scripts; vertical wall and window streamers; and adhesive-backed shelf talkers. Special materials available on request, to tie directly into your operation.

Spring Fever.
Catch It Three Ways On RCA Records and Tapes

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MR. MANUFACTURER:
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Presidents in Action



JACK GELDBART, NARM President 1968-'69, gives the presidential award to Dr. Peter Goldmark, president of CBS Laboratories, in recognition of his many scientific contributions to the recording industry, outstanding among which is the development of the long-playing record. The presentation was made at the 1969 NARM Convention.



CONNIE FRANCIS awards gold pins to NARM members who attended all 10 of the annual NARM Conventions. Presentation was made at the 1968 Tenth Anniversary Convention. Left to right: Stanley Jaffe, NARM President 1968; Connie Francis, Lee Hartstone, Endo Corsetti, John Billinis, Louis Kustas, Joe Chachere, Glen Becker, James Tiedjens, Larry Rosmarin, George Berry, Davis Watson, Irwin Tarr, Jack Burgess, Cy Leslie, Albert Hyman.



TRANSFER of the Presidential gavel at the 1969 NARM Convention. Amos Heilicher, left, J.L. Marsh/Heilicher Bros. accepts the gavel from Jack Geldbart, ABC Record & Tape Sales.



JOHN BILLINIS, NARM President 1966-'67, gives the presidential award to Mantovani, London Records artist, for his continuing creative contributions to the recording industry. The presentation was made at the 1967 NARM Convention.



JAMES SCHWARTZ, NARM's current president, donor of the Harry Schwartz Memorial Scholarship, congratulates Irwin Lagusker, Schwartz Scholarship winner, at 1969 luncheon.



THE PRESIDENTIAL award for outstanding creative achievement was presented to Frank Sinatra by George Berry, NARM President 1965-'66. The presentation was made at the 1966 NARM Convention and marked the first time that any record industry group had honored Frank Sinatra.



VOYLE GILMORE accepts NARM's \$1,000 check to the Nat Cole Memorial Cancer Fund from Cecil Steen, NARM President at 1965 NARM Convention.

Since 1961, NARM has attracted major industry figures to deliver the annual convention's keynote address—from these speeches have come new ideas, new approaches, and new phraseology concerning the business of merchandising records and tape. Billboard has excerpted portions of these speeches, reproduced here.

Keynote 1961

Solving the Mystery

Not too many years ago, a great mystery puzzled the American consumer, who was becoming more and more interested every day in recorded music. At the time, most record dealers conducted their business like exclusive specialty shops, and were caught napping by the aggressive, new rack merchandiser, who saw his opportunity!

The record rack merchandiser solved the mystery, for the public, of where to buy a phonograph record.

It all brings to mind the complacent stock market observer who watches with interest the rise in certain issues; despairs at not having bought when the price was lower; and continues to do nothing as the stock prices continue to hit new highs—only to be eclipsed by the far-sighted investor who had confidence in the growth of American industry, and in the ever-increasing desire of the American public for new product. Our lazy and unaggressive record dealers and distributors have been eclipsed time and time again, and yet they would still rather spend their time complaining about the so-called unfair competition, then revamp their own business to meet modern demands.

Let it be known, here and now, that the record rack merchandiser is no longer to be considered by the record manufacturer, record distributor, or record dealer, as a bastard offshoot plaguing the phonograph record industry. He is a legitimate avenue of phonograph record distribution, fulfilling a function which no other

part of the industry can handle, and without which a great amount of dollar volume in phonograph records would be lost.

Jules Malamud
executive director
NARM

Keynote 1962

The Two Alternatives

It seems to me, you record merchandisers have two alternatives involving the exercise of both your economic power and your responsibility to the industry. Let me cite several examples.

(1) You can load up your customers with "smart buys," "sharp deal" merchandise. Or, following a more responsible course, you can plan your product selections with repeat business in mind, hoping to change the "impulse" buyer into a regular customer.

(2) You can make "cherry picking" your sole philosophy and place before your customers a strictly limited selection of merchandise—nothing but current "top hits." Or, recognizing your share of the responsibility for the future of the industry, you can work with the manufacturers to build long-range artists and give recognition to good catalog sellers.

(3) And finally, to take just one more example, you can unfairly "whiplash" one manufacturer against another, with your demands on all manufacturers predicated on the offerings of the one most liberal. Or—you can realize that the capacity to squeeze and be squeezed is limitless.

In each of the areas, the powers you possess can materially in-

fluence your fortunes and ours. Now and in the future. Which brings us to the principal topic of conversation of this convention: the future role of the record merchandiser. However, I cannot view your future with anything but optimism—assuming, as I know, that you will continue to interweave sound business practice with increased product knowledge and high ethical standards. I have said a good deal about responsibility. In doing so, I hope I have not given the impression that, as a manufacturer, I feel you lack a sense of responsibility today. As a matter of fact, since NARM's very inception we have been aware of your organization's intelligent and responsible direction, and of your business-like approach to our common problems. In several concrete ways, you have already proved this sense of responsibility: I am thinking particularly of NARM's current statistical study of record merchandising and of the establishment of the NARM awards.

GLENN E. WALLICHS
Capitol Records

Keynote 1963

The New Image

The creator of the record will depend a good deal on your salesmanship, on your sales effort, for the final justification of his work. He is, in fact, saying to you, "You've got to share some of this responsibility with me. You've got to help me make it possible to provide the public with the kinds of records that will keep our industry healthy and growing."

I suppose this all boils down to the fact that the rack jobber has a new image—that he is not

a fellow on the outskirts of the record industry who is grubbily grabbing some of the overflow of a flourishing business.

On the contrary, he is an essential, an integral and developing part of the business. This means the rack jobber has to understand the importance of a catalog of records; to understand that he can expand his sales by the intelligent merchandising of a catalog of records. He has to begin to understand what makes a consumer buy a record and he has to begin to understand that his consumer is a sophisticated, complicated and far from simple-minded person.

In selling a record, he is not selling a package of cellophane-wrapped peanuts conveniently hung near the cash register. People buy records for special and sometimes mysterious reasons, but the important part of that sentence is that they buy records. In the more than twenty years that I have been in this business, I've seen this buying increase the record industry from a 66 million dollars a year industry to an anticipated 600 million dollars for this coming year.

Don't think that this tremendous growth hasn't brought its own problems. We are—all of us—in a profit squeeze, and if that squeeze ever starts to really choke us, we'll all be in serious trouble. It could mean a deterioration of product and consequently a deterioration of sales.

We can't let that happen.

What I've really been trying to say to you today is that your inventiveness, your creative feelings in the area of merchandising are going to play an important role in keeping the record industry healthy and wealthy. And wise, too, because if in this business

we can manage to keep healthy and wealthy, we will all of us be wise enough.

GODDARD LIEBERSON
Columbia Records

Keynote 1964

Hysterics Kill Profits

I strongly believe that the record merchandiser will not only continue in the business but that he will become more important in the scheme of things. Your function of distributing records through multi-product retail outlets will continue to be vital to us who produce the records.

I believe that the record merchandiser can, should, and does fill an important function. Actually, this is a double function:

First, the record merchandiser acts as a guide to the retail outlet. He sifts the salable merchandise from the unsalable, the juicy apples from the dry, the fruit which the consumer wants from the fruit which contains no nourishment.

With the record industry producing so vast an assortment of fruit—fruit of the most diverse color, shape and tastiness—it is vital that somebody, so to speak, pre-taste the fruit. That function must become more important because honestly, I see no hope of the record business becoming simpler. It is today complex and will become perhaps even more complex. It's all very well to say "let's produce less product"; but you can't and you shouldn't want to prevent the industry from trying to produce the juicy fruit.

When I say that I believe in the record merchandiser I am not trying to flatter. I shall at once add that the record mer-

(Continued on page N-10)

The NARM Keynoters



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Jack Geldbart

Jack Silverman

Milt Israeloff

Lou Klayman

Keynote 1964

• Continued from page N-8

chandise must improve. How? First, the drive for volume cannot become hysterical. Hysterics kill profits. No manufacturer can or should keep an undisciplined record merchandiser in business. Second, both of the functions I mentioned above must be improved. New ideas must be developed by YOU (don't leave it all to us). For example, in my opinion the self-service idea has rather been overdone. I think it would be wonderful if in the future the public were given a little intelligent guiding help in the person of live, honest-to-God informed salespersons added to the bloodless browser box or the mute metal fixture. Even if this could only be done in a few of the highest traffic locations, it could have a considerable influence on the development of your business.

GEORGE R. MAREK
RCA Records

Keynote 1965

What Is Your Business

What is your worth? Can you answer that? Of course, you can throw out your chests and proudly say, "In 1964 we were worth \$139,850,088." An impressive answer—and impressive figure—almost one quarter of the total gross volume of retail record sales. An amazing figure for a business that didn't even exist just a few years ago. But—is a "dollar figure" the answer to the question, "What is our worth?"

How much appraisal and assessment have you really given your business?

Have you even given enough thought to your business to be able to answer this question? "What is your business?" I can hear you say, "What's the matter with this guy? Our business is selling records." Just a minute—the answer is not so simple. There's only one answer. Like AT&T—your business is service!

Those of you who started record rack merchandising revolutionized record retailing. You were innovators. You provided a completely new and unique service. You decided records could be sold in retail outlets other than record stores. You decided they could be sold in heavy-traffic outlets. You successfully merchandised your idea, and today records are available in supermarkets, drug stores, variety stores, department stores, discount houses, service PXes, and miscellaneous others. You provided a service to these retailers by showing them a new and profitable way to use floor space. You provided a service to the record buyer by making it easier to buy records. And you provided service to the record industry by exposing records to more people, thereby creating more volume. For all this, our hats are off to you.

At your 1961 convention, Jules Malamud had this to say in his keynote address—and I quote—not too many years ago, a great mystery puzzled the American consumer who was becoming more and more interesting every day in recorded music. At the time, most record dealers conducted their businesses like specialty shops, and were caught napping by the aggressive new rack merchandiser who saw his opportunity. The record rack merchandiser solved the mystery for the public of where to buy a phonograph record. Our lazy and unaggressive record dealers and distributors have been eclipsed time and time again, and yet, they would rather spend their time complaining about the so-called unfair competition than revamp their own businesses to meet modern demands—end of quote.

Appraisal and assessment. We are now in 1965. Your service is no longer new and unique. Are you providing more and better service to your retail outlets—to the consumer—and to the record industry? Are you revamping your business to meet modern demands? Or will someone with a new idea come along one day and say the same things about

you that Jules said about record dealers and distributors?

Remember—nothing stays the same. Once, the record dealer was the innovator. Once, the services he provided were new and unique—a central place where records of all companies could be bought—listening facilities—expert suggestion and assistance to the buyer. Without his promotional help, many successful records might never have emerged. He is disappearing! No substitute has been provided for some of his valuable services. His disappearance is a loss.

Once, the record distributor was also an innovator. Once, the services he provided were new and unique—one, in particular—radio promotion. Without him, small companies, such as mine, could never have existed. If he disappears—as he may—who will provide the services he has been providing? If you outlast him—will you?

More appraisal and assessment. What about your constant preoccupation with price? Without a doubt, price is an important part of your service. Your retail outlets must be able to meet competition. The floor space allotted to records must show a satisfactory profit. But—is price the only factor? What about the records themselves? Do you buy them on merit—or just on price?

There are too many major problems affecting the whole industry to indulge in such a waste of time and energy.

The marketing changes of the fifties will seem mild in comparison with those predicted for the sixties. You'll see automatic vending as the next step in self-service. You'll see new locations as important retail outlets—giant apartment houses—giant office buildings—large industrial parks—gas stations—and so on. You'll see large stores and large chains become even larger. You'll see buying done by committees. You'll probably even see a re-birth of the small specialty shop. You'll see things that haven't even been thought of yet!

The leisure market will undoubtedly grow as income grows and working hours decrease. But your competition is already great and will become even greater. Television—radio—indoor games—outdoor games—indoor sports—outdoor sports—spectator sports—photography—movies—live theatre—concerts—opera—books—magazines—the list goes on and on.

There is much to be thought about—much to be concerned about.

Appraisal and assessment—what is our worth? A good theme—a praiseworthy theme!

It makes me believe that this convention could be a milestone. It makes me believe that this convention could light a beacon for the entire industry. And it makes me believe that this convention could help keep this crazy business healthy—exciting—and wonderful!

ARCHIE BLEYER
Cadence Records

Keynote 1966

Inventory Management

Turnover is as important as price and turnover connotes service. It connotes rendering values which bring the consumer to a product and in this case a unique product. The contradiction of dealing on a price basis only is no more clearly shown to be contradictory as when viewing the philosophy of an organization such as Korvette.

Korvette's motto is "thick on the best—to hell with the rest." One of their executives is quoted as saying: "we want the hot designs that are in the market already." Self service means that by and large a store can sell only what it can display; conversely the discounter can afford to display only those items that will sell. Again then our industry should be designed to give service. The kind of service that assures turnover.

At the heart of the turnover concept is inventory management; inventory management as opposed to the "eyeball" system now most predominantly in use.

The ultimate in control here as it involves moving the product thru the retailer to the consumer is in pre-ticketing. Some industries have successfully used pre-ticketing for years. We present here three ticketing systems: The Kimball, The Dennison and The Soabar. Each is designed to inform you on a daily basis of the merchandise actually sold to a customer.

Our industry's retail sales now approximate \$650 million.

I would estimate that these ticketing systems alone, if universally used, would increase our volume to one billion dollars now and yet only three or four record merchandisers use any of these techniques.

Such systems management epitomizes George Marek's statement in 1964 at NARM when he said, "The record merchandiser's function is obviously the task of making the good fruit available and in sufficient quantities and at a time when it is good."

In this area, I, therefore propose that the formation of a joint RIAA-NARM Committee be considered at this convention to investigate the possibility of a universal ticketing system at the manufacturers level so as to increase our merchandising professionalism.

Maximum turnover also depends upon efficient physical distribution. Physical distribution is a new and rapidly developing organization responsibility in business today which also enables management to improve customer service and to reduce costs. This is done as a result of a more efficient and more accurate movement of inventory with relation to demand.

It is not merely the purchasing of transportation. It is also the integration of warehousing, materials handling, transportation, order processing and inventory control. The objective is to maximize profits without any deterioration in service.

The impact of physical distribution's profit potential on net corporate income can be clearly seen. At a net profit level of 5% 20 sales dollars will yield a profit of \$1. On the other hand the dollar reduction in distribution costs will also yield a profit of \$1. It therefore follows that the profit generation of distribution cost reductions is 20 times that of the sales dollar.

IRWIN H. STEINBERG
Mercury Records

Keynote 1967

Price-Squeezing Problems

In 1964 record manufacturers engaged the Harvard Business School to prepare an economic study of their financial condition. This was necessary because music publishers were demanding that copyright royalties be raised from 2 cents to 3 cents per composition. This—for an album—would mean an increase to manufacturers of 10 cents—12 cents per album. And what's more, at the same time most of you were asking for further cuts in the wholesale price of records. When published, the Harvard professor's report showed that in 1964 the combined net profit for record manufacturers was a paltry 1.7 percent. And 1964 was then the highest sales year in the industry's history. Costs to the manufacturer had risen substantially and in 1964 manufacturers' consolidated return on net worth was 3.8 percent. That is, the Harvard report pointed out, a profit level that is not sufficient to sustain a healthy industry for any decent period of time.

The Harvard economists presented a graph tracing the rise in the general consumer price index during the period of 1957 to 1965. It showed a tremendous increase for other products reflecting the substantial cost-of-living rises, greater labor costs and the inflationary values of goods and services.

What took place in our industry? Just the reverse.

In other words as the demand grew, prices kept falling. This drop in price at the retail level, along with tremendous price pressures from you, put an enor-

mous squeeze on the manufacturer and rendered his position precarious. And it certainly didn't help you either. As price concessions were obtained, you felt obligated to pass them on. You have stated repeatedly that your profit pictures looked bleak. Several bankruptcies occurred—a number to valued record names who were caught in the whirlpool of daily practices without any long-term planning or foresight. You too suffered by running against the country's economic trend in pricing.

Rack jobbers would love to increase their margins but they too have qualms about their competitors. This vicious cycle leads to a serious problem for every one of us to solve individually and it's certainly time for a frank, piercing analysis instead of the stalemated arguments and rote exchanges that have yielded nothing new before.

For manufacturers these risks are enormous, intensified by the volatility of tastes and the impossibility of predicting with certainty the permanence of artists' popularity. Their costs, high in 1964, are continuing to spiral upwards. Artists today present inordinate demands, asking considerably more in guarantees and royalties than ever before. The copyright bill I mentioned before, recently proposed by the House Subcommittee on Copyrights, recommended a 25 percent increase in copyright royalties for manufacturers to absorb. Labor costs rise every time there is a new union contract negotiated. And the problem is not going to go away. These costs are not just the manufacturers' problem. They are yours as well. Everybody is a loser in this game of price-squeezing, the manufacturer, the wholesaler, the retailer and ultimately the public. However, not surprisingly, the public, as much as any of us, does not want to lose, and the record shows it is willing to pay in order not to do so. We keep hearing that they won't pay more for our product. Frankly, that's nonsense. This is the pat answer—the easy way out. What's surprising is that so few in the record industry are willing to test it. But please let's not just battle about this toe to toe. We've done this before. Let's try something new.

CLIVE DAVIS
Columbia Records

Keynote 1968

Cassette's Opportunities

"Won't the sale of cassette equipment open new opportunities for sales of prerecorded music?" many of you will ask.

Maybe so, but, with the many millions of tape recorders sold during the past decade, our experience shows conclusively that purchasers of tape recorders have never represented a significant market for recorded music. As a matter of fact we believe that they have always deprived us of more sales than they have generated. With the new simplified devices and with the cost factors even more sharply divided we believe that this loss of business is potentially greater. Certainly there is little comfort to be derived from the experience in Britain where cassette sales to date have been overwhelmingly of the blank variety.

With some exceptions, those in our industry who have most aggressively promoted the cassette concept are firms whose prime interests are the sale of recording equipment and/or the licensing of entertainment created by others.

Those of us, on the other hand, with large investments in artist contracts, studios, creative staffs, recording technicians, promotional and marketing personnel may understandably wish to examine this gift horse much more closely before betting our bankrolls on it. All the more so in view of the success we in America have already enjoyed with the Stereo 8 cartridge system.

If our present concern proves warranted, if prior experience repeats itself and consumers—especially youngsters—accept the

invitation to "roll their own" instead of buying discs or pre-recorded tapes, more than just your business and ours will be affected.

The very existence of the music industry itself will be in jeopardy. Where will the music come from if those who write, publish, perform, produce and market it are deprived of their income from recordings? The consumers' monetary saving would be short-lived indeed. Who would produce the great operas, underwrite the great orchestras, develop the great artists? The foundations? The government? One hesitates to contemplate the potential ramifications, social as well as cultural.

Perhaps none of these things will happen. Today the problem is only a cloud on the horizon which may blow away. I can only suggest that in the light of all factors, this is a matter which warrants the considered attention of this organization and the record manufacturers.

None of us could or would even wish to hold back invention and innovation. New concepts and new products are the very life blood of every business, especially ours. This is one instance where technological development without adequate safeguards creates the possibility of seriously infringing on the proprietary interests of others and undermining the foundation of a viable industry.

NORMAN RACUSIN
Readers Digest Inc.,
formerly RCA Records

Keynote 1969

NARM—The Neutral Area

Rack Jobbers today control 90% of all retail record sales locations . . . nine out of ten outlets. Racked outlets—your customers—contribute 65% (two-thirds!) of total retail dollar sales. Your customer, therefore, has earned a role here. Shouldn't this platform in some way, give heed to his point of view, his version of problems and prospects? I say that selected customer representatives belong here as a party to your dialogue.

Recently I was exposed to a large chain store owner moaning about record department profits in his racked locations. He viewed as a mystery the question of why his record department profit yield couldn't be better or as good as many other space-competing product areas. His own diagnosis was simple—too simple. He felt that his purchase cost from his supplier was too high. How many times before have you heard that familiar squawk? And he proudly boasts, "We shall not be undersold," no matter which local shlocker sets the bottom price in his market and thus dictates his own merchandising policy.

So what do you tell this customer about reality as he accusingly faces you? How believable to him do your arguments and responses seem? Lots of luck! I suggest to you that you seek a change of venue, a more neutral arena for your confrontations with this customer. Get yourself off the hook so that you are not viewed as the individual whining, sniveling supplier trying apologetically to justify himself.

In short, I urge you to use NARM itself as this needed neutral arena in which to interface with your customer. Since your position as a supplier is quite common to you all, and since the rationale of your response is common to you all, confront your customer representatives on ground common to you all. Use NARM for your meeting ground. Invite your customer here. Educate him here. Plead with him here. Prove your points to him here, and let him see that some of the problems he assigns solely to you alone are in reality common to an industry.

NARM itself has changed . . . today it's a well-run organization, an orderly convention. It goes smooth, man, like clockwork. But NARM wears a black tie these days instead of work clothes. NARM conventions "listen" to-

Continued on page 26)

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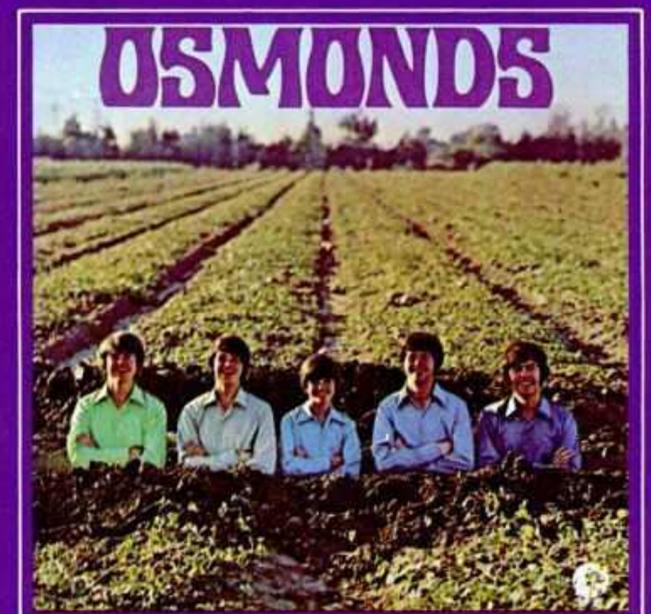
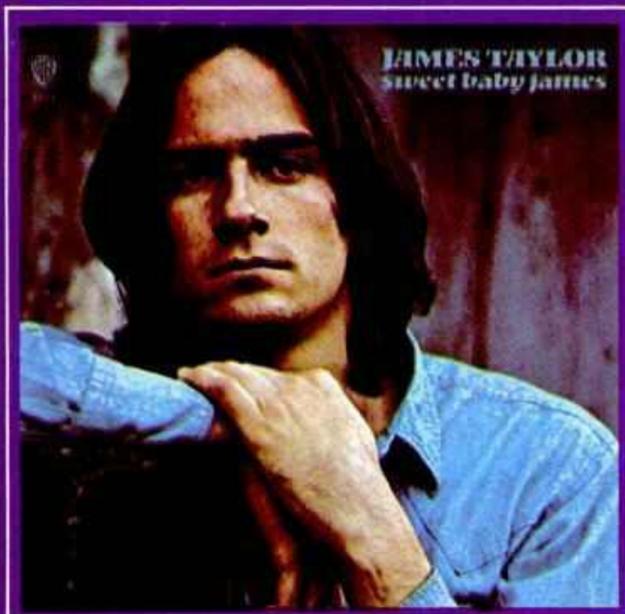
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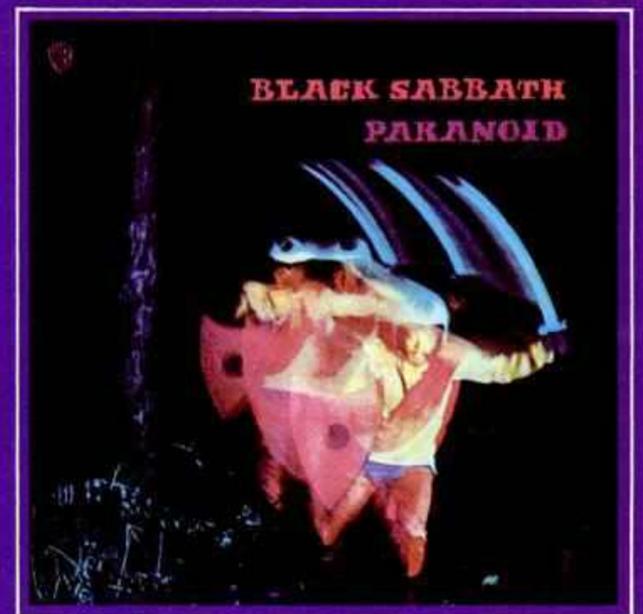
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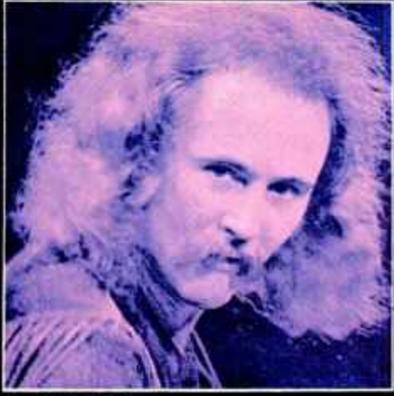


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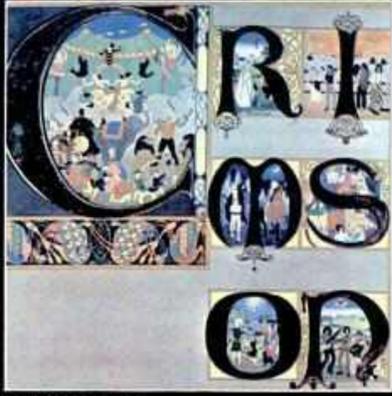
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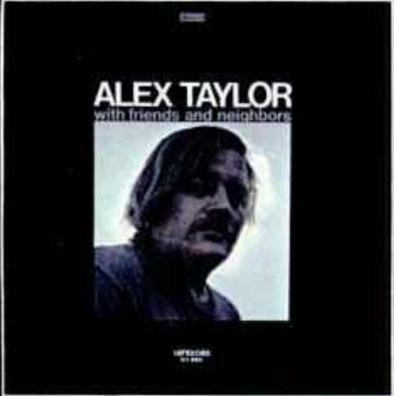
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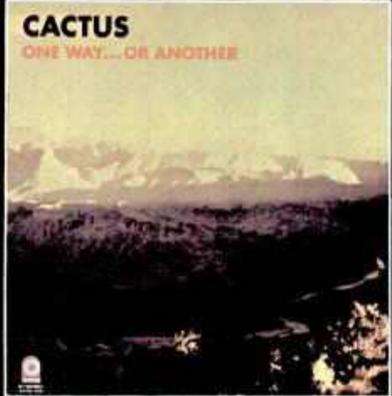
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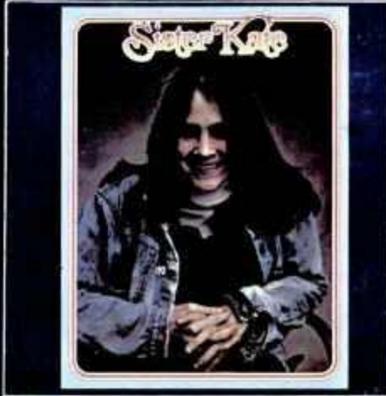
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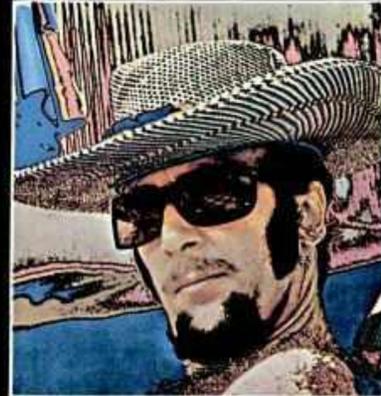
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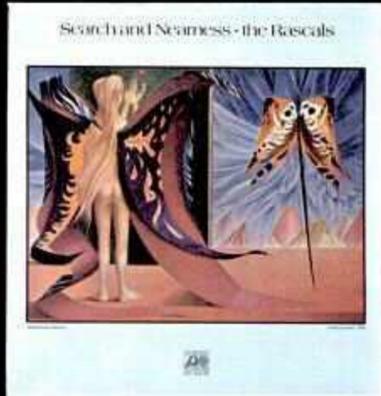
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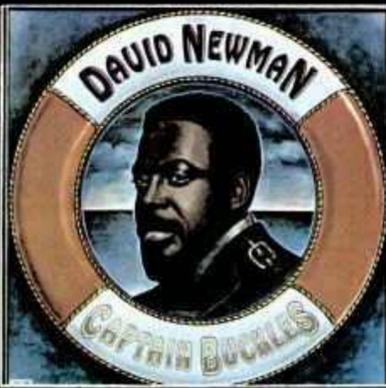
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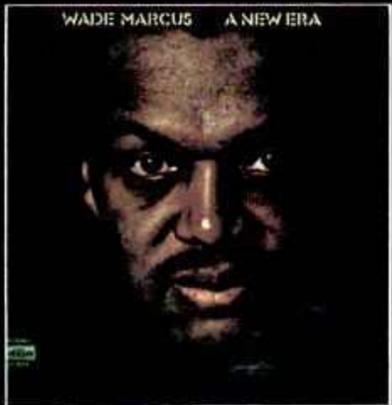
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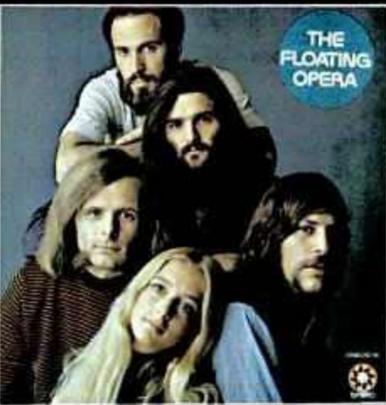
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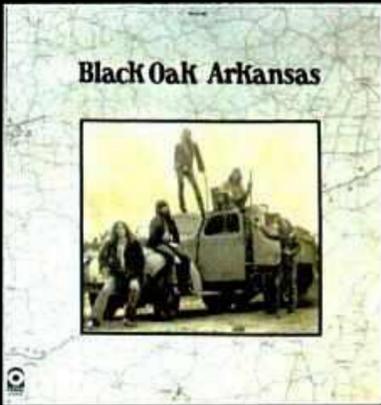
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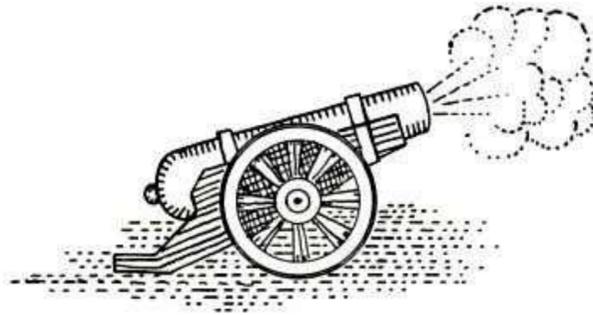
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NARM Services

NARM is unique among trade associations in the many special services it affords its members. Under the guidance of its executive director, Jules Malamud, the association during the past decade has remained alert to the ever changing needs of its members, and continues to provide functions and services to answer those needs.

Of particular note was NARM's introduction of its Person-to-Person sessions which have become an essential feature of its conventions. These have provided an organized method of bringing together buyer and seller. As a result, the manufacturers have an opportunity to expose new products, sales plans and features, and to write orders during a convention. Similarly, the members have an opportunity to meet with the representatives of each of the manufacturers and become aware of what they are offering.

NARM's annual statistical studies, started in 1962, have grown into a vital industry yardstick of the growth of mass merchandising of recorded product. The studies serve as a guideline to the individual members by providing them a basis of comparison on business volume and sales trend.

The association's convention seminars, as structures by Malamud, have given members a greater insight into new management procedures. Sensitive to the industry's changing needs, NARM through its seminars has presented sessions conducted by outstanding authorities on countless subjects of immediate interest to its members. These have included seminars treating electronic data processing, inventory control, mergers and acquisitions, estate planning, labor relations, among sessions devoted to numerous other key issues. These have provided the members with essential management tools and have contributed to their growth.

High on the list of NARM's services to its members are those provided by the association's law firm, Arent, Fox, Kintner, Plotkin and Kahn of Washington, D. C.

Earl W. Kintner, the Federal Trade Commission chairman during the Eisenhower administration, became NARM's general counsel in 1966. His firm includes a number of legal experts whose guidance in their respective areas of specialization is available to the members through the executive director's office. These include:

Mark Joelson, a specialist in antitrust law and government regulation of industry, who serves as Kintner's associate in handling NARM's affairs.

Allen G. Sigel, an expert on labor law, conducted a NARM convention seminar in 1967 on the specific ways members should handle wage and hour investigations, and will update this report during this convention in light of today's more intricate labor problems.

Charles Ruttenberg, an expert in legislative matters, is currently working in NARM's behalf in conjunction with RIAA to strengthen anti-bootlegging laws.

Stephen Tucker, a specialist in tax-exempt foundations, served NARM in establishing its Scholarship Foundation.

John Sexton, an expert in estate planning and tax laws, handled the 1967 convention seminar devoted to the problem of estate planning as affected by mergers.

Jacob P. Billig is an attorney who specializes in freight matters, and was hired as a consultant by Kintner's firm to aid NARM in this field; he is now completing a freight manual which will be provided to NARM's members.

The association's membership is kept informed on all legal matters affecting them through regular bulletins issued by Malamud's office.

NARM Assoc. Members

• Continued from page N-6

- Pickwick International
- Polydor, Inc.
- Polymer Processing
- Precision Record Pressing
- Premco Industries
- Prophecy Records
- Queens Lithographing Corp.
- Ranwood Records
- RCA Records
- Recoton Corporation
- Request Records
- Roulette Records
- Royal Record & Tape Racks
- Scepter Records
- Service Manufacturing Co.
- Shelby Singleton Corp.
- Shorewood Packaging Corp.
- Skylite-Sing Recording Co.
- Springboard International
- Starday/King Records
- Stax/Volt Records
- Stereo Dimension Records
- Stereodyne, Inc.
- Sunset Records
- Superscope, Inc.
- Sussex Records
- T.A. Records
- Tape-Tronics, Inc.
- Telegeneral Corp.
- Tenna Corporation
- Toyo Radio Co. of America
- Transcriber Company
- UNI Records
- Universal Recording & Dist. Corp.
- Vanguard Records
- Viewlex
- Vox Productions
- Warner Bros. Records
- Word, Inc.

Jules Malamud- Chief Executive

Since 1961

Jules Malamud, executive director of the National Association of Records Merchandisers, Inc. (NARM), has served as its chief executive since 1961. Coming to the association at a time when its members numbered only 28, under his leadership NARM has grown to encompass more than 300 wholesalers and manufacturers of recorded product, including the important companies in the industry. Annually, the NARM Convention attracts the top executives of these companies, and the last convention held in March, 1970 saw more than 1,200 industry members in attendance.

A veteran of the record industry before his coming to NARM, Malamud rose through the ranks, working at virtually every level of the record industry. He started as a radio promotion man for Jubilee Records in 1949, shortly after that moving to Essex Records in recording and sales. When Simon and Shuster in 1954 entered the popular recording field, Jules joined the company as sales manager, and helped to launch its original popular record label.

In 1956 when Miller International created Somerset Records, the first line of budget merchandise specifically created for mass merchandising (a new industry product and a new industry concept for its time), he was national sales manager for the label, and launched the Somerset Stereo Fidelity line, the first budget line recording in stereo. He was instrumental in the creation and promotion of the 101 Strings orchestra, which became an international best-seller, and the first original classical recording for a budget line by the London Philharmonic orchestra and the Hamburg Philharmonia orchestra.

As executive director of NARM, Malamud is executive director of the NARM Scholarship Foundation, created by NARM at his suggestion, for the purpose of providing scholarships to employees and children of employees of NARM members companies. With the 1971 presenta-



Jules Malamud
NARM Executive Director
Keynote Speaker
3rd Annual NARM Convention
(1961)

tions at the NARM Convention, 39 \$4,000 scholarships will have been awarded to students attending universities throughout the U.S.

A contributor to various business journals on the subject of record wholesaling, Malamud has participated in the International Music Industry Conferences both as a speaker and chairman. He is a member of the American Society of Association Executives, and a trustee of the National Association of Wholesaler-Distributors. He is a graduate of Temple University's School of Business and Public Administration.

Scholarships

NARM established its Scholarship Foundation in 1967 to provide means whereby NARM member companies could offer the benefit of higher education to children of employees—or to the employees themselves.

An early statement summed it up as: "Youth has traditionally been a mainstay of support for the recording industry and the association has recognized its obligation to share its success by reinvesting in our youth via the annual scholarships."

Each of the NARM scholarships is in the amount of \$4,000 or \$1,000 for each academic year. It can cover tuition, dormitory

fees, books and other related expenses.

The scholarships are financed in two ways. The basic support of the foundation is a substantial annual income from NARM itself and then there are NARM scholarships financed through contributions by NARM member companies and individual industry members who want to join with NARM in making more scholarships available.

All the outside contributions are equally matched by NARM to reach the specified scholarship amount.

A \$10,000 contribution, matched by \$10,000 from NARM creates a perpetuating endowment fund.



Burt Bacharach and Dionne Warwick perform at the 1970 Scholarship Awards Dinner.



Mickey Malamud with the late Red Foley (center) at the 1964 NARM Convention.

Mickey Malamud

Mickey Malamud, involved with Jules Malamud, both as administrative assistant and wife, was first pressed into service with NARM when she served as his only secretary, bookkeeper, and mail room staff during his early months with NARM in 1961. From that beginning, Mickey has expanded her areas of responsibility with NARM into membership promotion, public relations, convention services and management, and the NARM Scholarship Foundation (her pet NARM project).

Mickey's interest in the Foundation stems logically from her professional training and background as a teacher of English. After leaving the University of Pennsylvania after her freshman year for marriage, she returned to Temple University at 28 to complete her college education.

On graduation, she was awarded a graduate fellowship in English, and taught at Temple while completing the requirements for her masters degree. Her teaching career ran the gamut from the university, to Philadelphia's ghetto high schools, and to elementary school for exceptionally talented children.

Sons Steven and Eric complete the Malamud family. Both Jules and Mickey are native Philadelphians, and still live in the Philadelphia suburb, Bala Cynwyd.

- 1968**
- Ike Klayman Memorial Scholarship . . . Lou, Al and Sam Klayman
 - Jake Friedman Memorial Scholarship . . .
 - Esther and Gerald Friedman and Mrs. Jack (Barbara) Goldbart
 - Harry Schwartz Memorial Scholarship . . .
 - Mollie, James, Stuart and Burton Schwartz, Schwartz Bros.
 - Grossman-Rossman Memorial Scholarship . . .
 - Jack Grossman and Warren Rossman, Merco Enterprises

- 1969**
- A & M Records Scholarship . . .
 - A & M Records, Herb Alpert and Jerry Moss
 - Blaine Family Scholarship . . . Jerry Blaine
 - Al Green Memorial Scholarship . . . Mr. and Mrs. Irving B. Green
 - Mercury Record Corporation Scholarship . . .
 - Mercury Record Corporation, Irwin H. Steinberg

- Record World Scholarship . . . Record World, Bob Austin and Sid Parnes**
- 1969 GRADUATE FELLOWSHIP DONORS**
- Stax Volt Records . . . James Stewart and Al Bell
 - MCA, Inc. . . . Jack Loetz

- 1970**
- Billboard Scholarship . . . Billboard Publications,
 - Hal B. Cook and Mort Nasatir
 - Cash Box Scholarship . . . The Cash Box, George Albert
 - Marvin G. (Mac) McDermott Memorial Scholarship . . .
 - Liberty/UA Records
 - Virginia Joffe Morrison Memorial Scholarship . . .
 - Sam N. Morrison, Knox Record Rack Co.

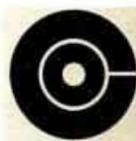
(Continued on page 66)



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means

never
having
to say
you're
sorry-



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Live at NARM



The Supremes (Diana Ross, at right)—1965 Convention; Peter, Paul and Mary—1965 Convention; Jose Feliciano—1969 Convention; Jimmy Dean and Friend—1962 Convention; Robert Goulet—1965 Convention; Harry Belafonte—1968 Convention; Stevie Wonder—1968 Convention; Glen Campbell—1968 Convention; Bill Cosby—1969 Convention; James Brown—1969 Convention; Jonathan Winters and Andy Williams—1967 Convention; David Frye—1970 Convention; Godfrey Cambridge—1965 Convention; Brenda Lee—1965 Convention; Al Hirt—1962 Convention; Herb Alpert and the Tijuana Brass—1966 Convention; The Temptations—1968 Convention; Johnny Cash—1965 Convention.



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DIONNE WARWICK

1959 NARM AWARDS

- BEST SELLING MALE VOCALIST Elvis Presley—RCA
- BEST SELLING FEMALE VOCALIST Connie Francis—MGM
- BEST SELLING SINGLE . . . "Battle of New Orleans"—Johnny Horton—Columbia
- BEST SELLING LP RECORD PROMOTION . . . "May Is Mantovani Month"—London
- BEST SELLING EP "That's All" Bobby Darin—Atco
- BEST SELLING LP (TIE) "Inside Shelley Berman"—Verve
Chipmunks—Liberty
Sixty Years of Music—RCA
- BEST SELLING ECONOMY LP "Soul of Spain"—Somerset

1960 NARM AWARDS

- BEST SELLING MALE VOCALIST Elvis Presley—RCA
- BEST SELLING FEMALE VOCALIST Connie Francis—MGM
- BEST SELLING SINGLE RECORD "Are You Lonesome"—Elvis Presley—RCA
- MOST PROMISING FEMALE VOCALIST Brenda Lee—Decca
- MOST PROMISING MALE VOCALIST Bobby Rydell—Cameo
- BEST SELLING VOCAL GROUP Kingston Trio—Capitol
- CONSISTENCY OF SALES FOR REG. PRICED LP . . . Billy Vaughn—Dot
- BEST SELLING SPECIALTY ARTIST Bob Newhart—Warner Bros.
- BEST SELLING ECONOMY PRICE LP "Mantovani Showcase"—London
- SPECIAL AWARD FOR OUTSTANDING ACHIEVEMENT IN ENTERTAINMENT . . . Mitch Miller's "Sing Along" LP—Columbia
- BEST SELLING LP RECORD PROMOTION . . . Bravo Records
- BEST SELLING LP "Sixty Years of Music Vol. II"—RCA
- BEST SELLING EP Touch of Gold, Vol. III
- LOWEST PRICED CHRISTMAS PROMOTION . . . Spinarama
- CONSISTENCY OF SALES FOR LOW PRICED . . . "101 Strings"—Somerset

1961 NARM AWARDS

- BEST SELLING HIT SINGLE RECORD . . . "Big Bad John," Jimmy Dean—Columbia
- BEST SELLING REGULAR PRICE LP . . . "Blue Hawaii," Elvis Presley—RCA
- BEST SELLING ECONOMY PRICE LP . . . "Stars for a Summer Night"—Columbia
- BEST SELLING MALE VOCALIST Elvis Presley—RCA
- BEST SELLING FEMALE VOCALIST Connie Francis—MGM
- MOST PROMISING MALE VOCALIST Chubby Checker—Parkway
- MOST PROMISING FEMALE VOCALIST Linda Scott—Canadian American
- BEST SELLING VOCAL GROUP . . . Mitch Miller & the Gang—Columbia
- BEST SELLING COMEDY RECORDING ARTIST . . . Bob Newhart—Warner Bros.
- BEST SELLING CHILDREN'S LP 101 Dalmatians—Disneyland
- BEST SELLING LP RECORD PROMOTION . . . Sing-a-Long With Mitch—Columbia
- BEST NEW RECORDED PRODUCT INTRODUCED IN 1961 (TIE) . . . Phase 4 Stereo—London
338MM Stereo—Command
- BEST SELLING ECONOMY PRICE LABEL . . . Bravo Records—Pickwick International

NARM Associate Member company which has demonstrated SUSTAINED achievement in those purposes for which NARM was formed—RCA Records

NARM Associate Member company which has demonstrated during the year 1961 the GREATEST PROGRESS in those purposes for which NARM was formed—Capitol Records

1962 NARM AWARDS

- BEST SELLING MALE VOCALIST Elvis Presley—RCA
- BEST SELLING FEMALE VOCALIST Brenda Lee—Decca
- BEST SELLING SINGLE . . . "I Can't Stop Loving You"—ABC/Paramount—Ray Charles
- BEST SELLING MONO LP . . . "My Son the Folk Singer"—Allan Sherman—Warner Bros.
- BEST SELLING ALL-TIME LP ARTIST Vaughan Meader—Cadence
- BEST SELLING ALL-TIME LP "First Family"—Cadence
- BEST SELLING VOCAL GROUP (TIE) Kingston Trio—Capitol
Peter, Paul & Mary—Warner Bros.
- BEST SELLING ORCHESTRA Billy Vaughn
- MOST PROMISING MALE VOCALIST Robert Goulet—Columbia
- MOST PROMISING FEMALE VOCALIST (TIE) . . . Dee Dee Sharp—Cameo
Mary Wells—20th Century-Fox
- BEST SELLING COMPANY RECORDING Rusty Warren—Jubilee
- BEST SELLING STEREO LP MOVIE SOUND TRACK . . . "West Side Story"—Columbia
- BEST SELLING CHILDREN'S LINE Golden
- BEST SELLING ECONOMY (under \$1) Pickwick International
- BEST SELLING ECONOMY (over \$1) Camden
- ASSOCIATE MEMBER SHOWING GREATEST PROGRESS . . . Cameo-Parkway
- ASSOCIATE MEMBER WITH SUSTAINED ACHIEVEMENT . . . RCA

1963 NARM AWARDS

- BEST SELLING HIT SINGLE RECORD (TIE) "Dominique"—Soeur Sourire—Philips
"Blue Velvet"—Bobby Vinton—Epic
- BEST SELLING ALBUM "Peter, Paul & Mary"—Peter, Paul & Mary—Warner Bros.
- BEST SELLING MOVIE SOUND TRACK . . . "West Side Story"—Columbia
- BEST SELLING MALE VOCALIST Andy Williams—Columbia
- BEST SELLING FEMALE VOCALIST Barbra Streisand—Columbia
- MOST PROMISING MALE VOCALIST John Gary—RCA
- MOST PROMISING FEMALE VOCALIST (TIE) . . . Lesley Gore—Mercury
Nancy Wilson—Capitol
- BEST SELLING VOCAL GROUP Peter, Paul & Mary—Warner Bros.
- BEST SELLING COMEDY ARTIST Smothers Brothers—Mercury
- BEST SELLING CHILDREN'S RECORDS Disneyland
- BEST SELLING ORCHESTRA Billy Vaughn—Dot
- BEST SELLING ECONOMY (under \$1 retail) . . . Somerset Stereo Fidelity
- BEST SELLING ECONOMY (over \$1 retail) . . . Camden Records
- ASSOCIATE MEMBER CO. OF THE YEAR RCA

1964 NARM AWARDS

- BEST SELLING HIT SINGLE "I Want to Hold Your Hand"—Beatles—Capitol
- BEST SELLING ALBUM "Meet the Beatles"—Beatles—Capitol
- BEST SELLING MOVIE SOUND TRACK ALBUM . . . "Hard Day's Night"—United Artists
- BEST SELLING MALE VOCALIST Andy Williams—Columbia
- BEST SELLING FEMALE VOCALIST Barbra Streisand—Columbia
- MOST PROMISING MALE VOCALIST . . . Johnny Rivers—Imperial Records

NARM AWARDS



Herb Alpert accepts his first NARM award for the Best Selling Album of 1965—"Whipped Cream and Other Delights"—at the 1966 NARM Convention from Charles Schlang, M.C.



Herb Alpert accepts the 1968 Best Selling Instrumentalist Award at the 1969 NARM Convention from Jayne Meadows. Herb Alpert and the Tijuana Brass were named Best Selling Instrumental Group every year from 1965 up to and including 1969.



The Presidential Award for Outstanding Creative Achievement was presented to Frank Sinatra by George Berry, NARM President 1965-66. The presentation was made at the 1966 NARM Convention and marked the first time that any record industry group had honored Frank Sinatra.

- MOST PROMISING FEMALE VOCALIST (TIE), Dusty Springfield—Philips
Dionne Warwick—Scepter
Gale Garnett—RCA
- BEST SELLING POP VOCAL GROUP The Beatles—Atco Records,
Capitol, MGM, United Artists, Vee Jay
- BEST SELLING FOLK VOCAL GROUP "Peter, Paul & Mary"—Warner Bros.
- BEST SELLING COMEDY ARTIST Smothers Bros.—Mercury
- BEST SELLING CHILDREN'S LINE Disneyland Records
- BEST SELLING ORCHESTRA Henry Mancini—RCA
- BEST SELLING INSTRUMENTALIST Al Hirt—RCA
- BEST SELLING ECONOMY PRODUCT (under \$1 retail) Somerset Stereo Fidelity
- BEST SELLING ECONOMY PRODUCT (over \$1 retail) Camden Records

1965 NARM AWARDS

- BEST SELLING HIT SINGLE . Mrs. Brown, You've Got a Lovely Daughter
Herman's Hermits—MGM
- BEST SELLING ALBUM Whipped Cream & Other Delights—Herb Alpert and the Tijuana Brass—A&M
- BEST SELLING MOVIE SOUND TRACK Sound of Music—RCA
- BEST SELLING COMEDY ALBUM Why Is There Air?—Bill Cosby—Warner Bros.
- BEST SELLING MALE VOCALIST Elvis Presley—RCA
- BEST SELLING FEMALE VOCALIST Barbra Streisand—Columbia
- BEST SELLING MALE COUNTRY AND WESTERN . . . Roger Miller—Smash
- BEST SELLING FEMALE COUNTRY AND WESTERN . . . Kitty Wells—Decca
- BEST SELLING FOLK ARTIST (TIE) Bob Dylan—Columbia—
Peter, Paul & Mary—Warner Bros.
- MOST PROMISING MALE VOCALIST Gary Lewis—Liberty
- MOST PROMISING FEMALE VOCALIST Petula Clark—Warner Bros.
- BEST SELLING AMERICAN VOCAL GROUP . . . Beach Boys—Capitol—
Supremes—Motown
- BEST SELLING ENGLISH VOCAL GROUP The Beatles—Capitol
- BEST SELLING INSTRUMENTALIST Herb Alpert and the
Tijuana Brass—A & M
- BEST SELLING ORCHESTRA Henry Mancini—RCA
- BEST SELLING CHILDREN'S LINE Disneyland
- BEST SELLING ECONOMY (under \$1 retail) . . . Somerset Stereo Fidelity
- BEST SELLING ECONOMY (over \$1 retail) Camden

1966 NARM AWARDS

- BEST SELLING HIT SINGLE . I'm a Believer—The Monkees—Colgems
- BEST SELLING ALBUM Monkees—Colgems
- BEST SELLING MOVIE SOUND TRACK Dr. Zhivago—MGM
- BEST SELLING ORIGINAL CAST ALBUM Fiddler on the Roof—RCA
- BEST SELLING MALE VOCALIST Dean Martin—Reprise
- BEST SELLING FEMALE VOCALIST Barbra Streisand—Columbia
- BEST SELLING MALE C & W Eddy Arnold—RCA
- BEST SELLING FEMALE C & W Loretta Lynn—Decca
- BEST SELLING MALE RHYTHM & BLUES James Brown—King
- BEST SELLING FEMALE RHYTHM & BLUES . . . Dionne Warwick—Scepter
- MOST PROMISING MALE VOCALIST Lou Rawls—Capitol
- MOST PROMISING FEMALE VOCALIST Nancy Sinatra—Reprise
- BEST SELLING FOLK ARTIST Simon and Garfunkel—Columbia
- BEST SELLING AMERICAN VOCAL GROUP . . . The Monkees—Colgems
- BEST SELLING ENGLISH VOCAL GROUP (TIE) . . . Herman's Hermit—MGM
Rolling Stones—London
- BEST SELLING INSTRUMENTALIST Herb Alpert and
Tijuana Brass—A & M
- BEST SELLING ORCHESTRA Lawrence Welk—Dot
- BEST SELLING CHILDREN'S LINE Disneyland
- BEST SELLING ECONOMY PRODUCT (under \$1) (TIE) . . . Ambassador
Crown
Pickwick International

- BEST SELLING ECONOMY PRODUCT (over \$1) Camden
- BEST SELLING COMEDY PRODUCT (over \$1) Camden
- BEST SELLING COMEDY ARTIST Bill Cosby—Warner Bros.
- BEST SELLING CLASSICAL ARTIST Leonard Bernstein—Columbia
- BEST SELLING JAZZ ARTIST Ramsey Lewis Trio—Cadet

1967 NARM AWARDS

- BEST SELLING HIT SINGLE Daydream Believer—The Monkees—
Colgems
- BEST SELLING ALBUM Sgt. Pepper's Lonely Hearts Club Band—
The Beatles—Capitol
- BEST SELLING MOVIE SOUND TRACK Dr. Zhivago—MGM
- BEST SELLING ORIGINAL CAST ALBUM Man of La Mancha—Kapp
- BEST SELLING MALE VOCALIST Dean Martin—Reprise
- BEST SELLING FEMALE VOCALIST Aretha Franklin—Atlantic
- BEST SELLING MALE C & W Eddy Arnold—RCA
- BEST SELLING FEMALE C & W Loretta Linn—Decca
- BEST SELLING MALE RHYTHM & BLUES Wilson Pickett—Atlantic
- BEST SELLING FEMALE RHYTHM & BLUES . . . Aretha Franklin—Atlantic
- MOST PROMISING MALE VOCALIST Engelbert Humperdinck—Parrot
- MOST PROMISING FEMALE VOCALIST Vicki Carr—Liberty
- BEST SELLING FOLK ARTIST Bob Dylan—Columbia
- BEST SELLING AMERICAN VOCAL GROUP . . . The Monkees—Colgems
- BEST SELLING ENGLISH VOCAL GROUP The Beatles—Capitol
- MOST PROMISING VOCAL GROUP The Doors—Elektra
- BEST SELLING INSTRUMENTALIST AND/OR INSTRUMENTAL GROUP . . . Herb Alpert and the Tijuana Brass—A&M
- BEST SELLING ORCHESTRA Ray Conniff—Columbia
- BEST SELLING COMEDY ARTIST Bill Cosby—Warner Bros.
- BEST SELLING JAZZ ARTIST Wes Montgomery—Verve
- BEST SELLING JAZZ ARTIST Wes Montgomery—A & M
- BEST SELLING CLASSICAL ARTIST Leonard Bernstein—Columbia
- BEST SELLING CHILDREN'S LINE Disneyland
- BEST SELLING ECONOMY PRODUCT Pickwick International
- BEST SELLING ECONOMY PRODUCT Camden

1968 NARM AWARDS

- BEST SELLING HIT SINGLE Hey Jude—The Beatles—Apple
- BEST SELLING ALBUM The Beatles—Apple
- BEST SELLING MOVIE SOUND TRACK The Graduate—Columbia
- BEST SELLING MALE VOCALIST Glen Campbell—Capitol
- BEST SELLING FEMALE VOCALIST Aretha Franklin—Atlantic
- BEST SELLING MALE C & W Glen Campbell—Capitol
- BEST SELLING FEMALE C & W Tammy Wynette—Epic
- BEST SELLING MALE RHYTHM & BLUES (TIE) . . . James Brown—King
Otis Redding—Atco
- BEST SELLING FEMALE RHYTHM & BLUES . . . Aretha Franklin—Atlantic
- BEST SELLING FOLK ARTIST Simon & Garfunkel—Columbia
- BEST SELLING VOCAL GROUP The Beatles—Apple & Capitol
- BEST SELLING INSTRUMENTALIST Herb Alpert & TJB—A & M
- BEST SELLING COMEDY ARTIST Bill Cosby—Warner Bros.
- BEST SELLING JAZZ ARTIST Sergio Mendes—A & M
- BEST SELLING CLASSICAL ARTIST Leonard Bernstein & NY Phil.—
Columbia
- BEST SELLING CHILDREN'S LINE Disneyland
- BEST SELLING ECONOMY Pickwick International

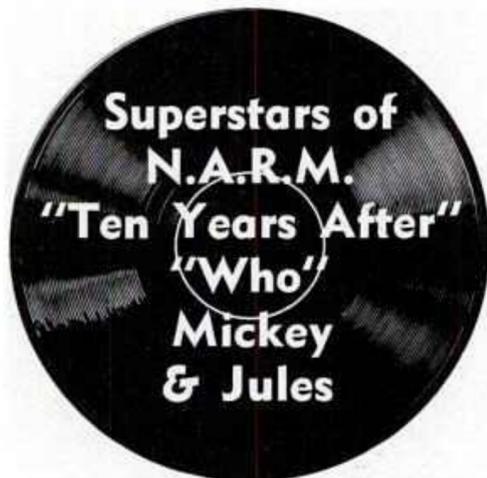
(Continued on page N-27)

Congratulations
to
Jules & Mickey

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and happy to have served.

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NARM's Founders
At the First
NARM Convention



Irwin Tarr, RCA Records, shows the RCA Family Record Center at the 1st NARM Convention at the Edgewater Beach Hotel in Chicago in 1959.



NARM's Founders at the first NARM Convention 1959—Edgewater Beach Hotel, Chicago, left to right: James J. Tiedjens, then head of Musical Isle Record Co. in Milwaukee; and George A. Berry, then head of Modern Record Service in Lafayette, La. Jim Tiedjens became NARM's first President, and George Berry served as Treasurer for many years, before being elected President in 1965.



A business meeting on Merchandising of Records at 1st NARM Convention, 1959, Edgewater Beach Hotel, Chicago, Illinois: (Pictured above) The small, sparse audience; (Pictured below) George Berry holds up sample of merchandising aid, as Harold Goldman assists. In the background, on the panel are James Tiedjens, Edward Snider, and Don Belzer.



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STAN HOFFMAN



D & H is proud to be associated with NARM. We sincerely hope that all the members of NARM will meet the challenges of this wonderful industry in this "Decade of Decision" and continue to strive towards resolving the many problems that confront us for the benefit of everyone concerned.

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Keynote 1969

• Continued from page N-10

day instead of "talk." NARM has moved from the playing field into the box seats. All these observations are not meant to be disparaging or overly critical. It is a price you pay for bigness and success. In the NARM of today, Happiness is a Warm Cocktail Party. We're up to our ears in meatballs and fried shrimp. We blandly await the next posh dinner and ho-hum over just another million-dollar entertainer. Why not? It's coming to us.

But what's different between yesterday and today? Where's the electricity? Billinis shouts no more. Schlang drives home no more points of view in these halls. Steen no longer pushes his logic. No penetrating queries from Geldbart. Where is that exciting vigor, that striving, that pressing, that action-causing abrasiveness, that thrilling competitiveness, that grasping for better ways? Is it wrong to quarrel with this day of dignity and success? Or should we still say, Fat Daddy, this way is still not good enough!

One further contribution is needed from you, Boss Man. You must spawn and bring to NARM—to this place—that New Breed I mentioned earlier, some Young Turks, some New Frontiersmen, some militants, some revolutionaries who become better than you were, smart enough to build upon what you have built. Use NARM for them now. Let this become their forum, their battlefield, their laboratory.

STANLEY GORTKOV
Capitol Records

Keynote 1970

Thinking Forward

If we are going to move forward into the Seventies, we are going to have to think forward. We are going to have to make responsible judgments and then
(Continued on page N-27)

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NARM Awards

• Continued from page N-24

1969 NARM AWARDS

- BEST SELLING HIT SINGLE Sugar, Sugar—The Archies—RCA
- BEST SELLING CHILDREN'S LINE Disneyland
- BEST SELLING ECONOMY PRODUCT Pickwick International
- BEST SELLING COMEDY ARTIST Bill Cosby—Warner Bros.
- BEST SELLING COMEDY ARTIST Bill Crosby—UNI
- BEST SELLING VOCAL GROUP The Beatles—Apple, Capitol
- BEST SELLING MALE C & W Johnny Cash—Columbia
- BEST SELLING FEMALE C & W Tammy Wynette—Epic
- BEST SELLING INSTRUMENTALIST Herb Alpert and the Tijuana Brass—A&M
- BEST SELLING ORCHESTRA Henry Mancini—RCA
- BEST SELLING CLASSICAL ARTIST Leonard Bernstein & NY Phil.—Columbia
- BEST SELLING CLASSICAL ALBUM Switch on Bach—Columbia
- BEST SELLING MALE VOCALIST Tom Jones—Parrot
- BEST SELLING FEMALE VOCALIST Dionne Warwick—Scepter
- BEST SELLING MALE RHYTHM & BLUES James Brown—King
- BEST SELLING FEMALE RHYTHM & BLUES (TIE) Diana Ross—Motown, Aretha Franklin—Atlantic
- BEST SELLING MOVIE SOUNDTRACK Romeo and Juliet—Capitol
- BEST SELLING BROADWAY CAST SHOW Hair—RCA
- BEST SELLING JAZZ ARTIST Isaac Hayes—Enterprise
- BEST SELLING FOLK ARTIST Bob Dylan—Columbia
- BEST SELLING ALBUM Abbey Road—The Beatles—Apple



Glen Campbell, Capitol Records artist, accepts the awards for the Best Selling Male Vocalist and the Best Selling Male Country and Western Vocalist of 1968 at the 1969 NARM Convention. Steve Allen and Jayne Meadows made the presentation.



Jac Holzman
Elektra Records
Keynote Speaker
12th Annual NARM Convention (1970)
Americana Hotel, Bal Harbour, Fla.

Keynote 1970

• Continued from page 26

be responsible for those judgments. As long as we are still unrealistic about the contents of records, we are being unrealistic about the nature of our times. We deny records the same freedom of expression found in all the other arts. Today we are encumbered by a hypocritical double standard. In the very same store there is rank discrimination over what is permitted in the book department and what is allowed in the record department. "Portnoy's Complaint" is prominently displayed, and yet many of you refuse to stock a record because it may contain a word somebody deems objectionable.

The point is simply this. As a record company, we know full well our responsibilities to ourselves and to our audience. Yet we do not feel it is our job to be a censor. It isn't yours, either. It's nice to know that occasionally you actually listen to a record, but it's tragic to think that you can react in such a puerile and puritanical fashion. Records, if they are to reflect reality, must enjoy the same free expression permitted and encouraged in books, art, theatre, and motion pictures.

We are all aware and grateful for the spirit of youth that dominates not only our creative energies but also our audience. But have we realized the importance of young people as a new force on the merchandising level, have we planned for them in our future? These young people are not only interested in music and the record business, but in this planet as a whole. They are alert, intelligent, and well plugged in to the music.

They need on-the-job training. NARM, with the help of the RIAA, can provide a simple illustrated background primer containing information and facts about the record industry.

And while we are creating opportunities, let us not cheat ourselves of the talent and expertise of black people, who though immensely productive and successful on the creative side of the microphone do not participate in meaningful numbers in our executive suites. Here again, we are behind what the times are telling us. In one form or another the music was theirs before we took it for our own.

JAC HOLZMAN
Elektra Records

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on your 10th

Sam Morrison
Jay Jacobs
Knox Record Rack
Knoxville, Tenn.

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Bagwell LP, Single Score for Canaan

WACO, Tex. — The Wendy Bagwell album and single sales of his recitation on Canaan Records now total 250,000, receipts show.

Release of the LP, "This, That and the Other," last September began a sales sequence which has grown steadily, and never tapered. Last week, more than 6,600 albums were sold. Sales of the single, "Here Come the Rattlesnakes," taken from the album, now exceed 140,000.

In addition to the sales, the single and album have received extremely heavy airplay, particularly unusual because of the length. The edited version for the single runs over 5 minutes.

The album, on the older of the old Andy Griffith stories of some years ago, was recorded live in Nashville and Atlanta. The single was cut at the Atlanta City Auditorium during a gospel All-Night Sing.

Canaan, normally a spiritual label, is owned by Word Records. The record is being programmed heavily in country, but

also on the rock and MOR stations. It also is being played underground by some of the FM outlets.

Canaan has produced letters from distributors testifying that the record has outsold any pop record in many markets. Nothing new has been released because of the continued heavy sale of this product.

Shaped Notes

Willa Dorsey will be featured again this year on the "Lawrence Welk Television Show." She first appeared on the Thanksgiving show last November, then was called back to the Feb. 6 show. Two weeks later she was on again, and now she has been asked back a fourth time. Miss Dorsey records for Word Records in Waco. . . .

The Blackwood Singers from Nashville played everything from churches to the Jack Tar Hotel in San Francisco in the past several weeks. They are booked into 103 major fairs, according to

their agent, and already are being booked into 1972. . . . Manna Music Co. in California, has put a full-color photo of the Blackwoods on their sheet music for introducing a new song, "I Find No Fault in Him." The new business manager for the group is Gary Ray, formerly of the Royals Quartet. . . . Elsie Childers, president of Trusty Publications (BM) in Nebo, Ky., says the Masters Three Trio will introduce one of the firm's new songs on television in Evansville, Ind. The composition, "The Lord Says Now," was written by Mrs. Childers.

The Delamont Singers from Tulsa, have signed an exclusive contract with Calvary Records and Songs of Calvary Publishing Co. of Fresno, Calif. . . . Albert Brumley songs continue to roll along. Thirty-one now have been recorded by the Chuck Wagon Gang, 15 by the Statesmen, 14 by the Blackwood Brothers, 13 each by the Lewis Family and Smitty Gatlin, 12 each by the Shelton Trio and the Evans Family, eight by the Speers, seven each by Wendy Bagwell, the Sege Brothers and Naomi & Jimmie Davis. Others, with six or less each, number into the hundreds. Many are top country artists, including Johnny Cash. . . . The top selling folk music book in the nation is Songs of the Pioneers, a book still in national distribution. . . . The Third Annual Albert E. Bumley Sundown to Sunup Gospel sing at Springdale, Ark., next August will feature the Blackwood Brothers, Stamps, Ramos, Oak Ridge Boys, Lewis Family and two others yet to be named. Bill Brumley of Powell, Mo., is manager of the all-night sing. . . . "I'll Fly Away" now has been recorded 98 times, while "I'll meet You in the Morning" has been done by 42 different artists. . . . GMA now has a Gospel Music radio station survey list available for \$10 for anyone interested. It shows stations, addresses, and amount of programming. . . . the next board meeting will be March 29-30 at the Sheraton in Nashville. Meetings have been expanded to two days because of the press of business. . . . Heartwarming's Bob MacKenzie is doing some songtracks in London, using that city's symphony orchestra.

Randy's Wing in Product Rise

GALLATIN, Tenn. — Randy's Spiritual Co., a subsidiary of Randy's Record Co., headquartered here, has stepped up its product because of a sales surge.

The firm's first release was a sermon by the Rev. Marvin Holt which, after a relatively slow start, has picked up. Another LP by evangelist Alessie Barney, has done well. Now a single has been released with Miss Barney on the Dance Hour label, "Searching."

The label, according to promotion director Vic Frazier, will deal with gospel, spiritual and jazz, and may grow into other areas.

The company is picking up masters. The records are pressed in Nashville, and distributed through Randy's Record Shop, a fixture here since its founding by Randy Wood in the 1950's. The label is being sold to distributors, to racks and one-stops, and by mail-order.

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Vox Jox

Mac Curtis, who had been singing full time but is a heavyweight country music program director, will go on the air on KLAC, Los Angeles country music station. He'll do the 10 p.m.-2 a.m. show; last station Curtis programmed was WENO in Nashville. . . . Karen Fielding is working the Tom East show now on KITE, San Antonio. . . . WYCL in York, S.C., reports that Jay McDaniel has gone AWOL and Jon J. Scott has joined the station. Richard W. Irwin is program director and the rest of the staff includes Ernie Payne, Walt Davis, and Bill Turner. . . . Tony Raven is program director now of KLOL-FM; he'd formerly been the 7-midnight personality on KNUZ, Houston.

Bob Niles writes that he has been named program director of WDXN in Clarksville, Tenn., and formerly program director Lee Dorman has moved into sales. Lineup: Lee Dorman, Vernon Nunn, Nyles, and Larry Leslie, with Roger Frith working on weekends. Stations needs disks for a Cerebral Palsy fund campaign giveaway. Also, Nyles seeks phone calls from country music artists at 615-645-2411 or 615-645-2412; he will broadcast these interviews. . . . A ham operator, A. C. Byrnside, Cincinnati, dropped me a note; seems he had talked with a Ron Cook on the USS New Orleans; the ships needs records. All formats. But I don't know what address you should send them to. However, can you imagine all the trouble Cook has gone to? A pity we don't know where or how to reach the ship.

Jim Howard is the new program director at WMOH-WHOH, Hamilton, Ohio. Previously, he had been music director for both stations. Jack Robbins now handles the M.D. duties. WMOH staff personnel includes, besides Howard, Mark Hyams, Judy Perkins, Jack Robbins and Max Yearly. On WHOH are Gary Kay and Heinz Probst. Bill Houshelli, formerly of WIRV, Irvine, Ky., is news director for WMOH-WHOH. Sports on the two stations are handled by Ray Motley, Rodger Kay, Dick

KDJW-FM Goes Rock

AMARILLO, Tex. — KDJW-FM has gone rock, and program director Jonathan E. Fricke said that the stereo signal penetrates the entire Texas panhandle region, plus parts of Oklahoma, Colorado, Kansas and New Mexico. "When record companies stop to consider the major colleges that KDJW-FM serves, including Mid-Continent Texas State Technical Institute, Amarillo College, and West Texas State University, it becomes an excellent facility for exposing and marketing singles and albums, especially when they are broadcast in stereo," Fricke said.

The station previously programmed semiclassical music. An AM affiliate programs country music.

First Edition TV Series Rolls in May

TORONTO—Final plans have been made for a television series starring Kenny Rogers and the First Edition in 26 one-hour shows which will spotlight the best of Canadian and U.S. talent. The show will be syndicated in the U.S. as a half-hour segment. It will be jointly produced by Winters-Rosen Productions, Los Angeles, and CTV Television Network, Canada. Executive producer is Ken Kragen. Shooting is expected to begin in May.

Schmitt and Ran Rigney. WMOH is affiliated with the ABC-Information Network.

Don Winters has joined KIRL, St. Louis Top 40 station. Jim Morgan has been named music director and is expanding airplay of albums to about 30 selections (the station had been only using about 8-10 album cuts). Program director Dave Scott has taken himself off the air. . . . Mike Kelly has left KNAK in Salt Lake City to join WFDF, Flint, Mich., Top 40 station. Dan Hunter is program director of WFDF; C. J. Jones is programming consultant; heavy record on the station a week ago was "Don't Pay Me No Mind" by Ken Christie and the Sunday People on Rare Earth Records.

Jane Scott, girl spy in Cleveland, reports: New all-night man at WNCR-FM is Lynn Doyle, who formerly had a music store, Music Grotto, in the Cleveland State University area with WNCR-FM's program director Billy Bass. . . . Doyle replaces David Spero, who was recently shifted to the 6 a.m. to 10 a.m. slot. Spero is the son of Herman Spero, who produced the "Upbeat" TV show. Young Spero is also the music director at WNCR FM. . . . (Baby) David Felder, new noon to 3 p.m. man at WABQ, Cleveland, was a minister and pre-law student in Houston, where he worked for KCOH. . . . Dave replaces Curtis Shaw, now the station's operations manager. . . . Only woman in the lineup at WCLV-FM is Patty Richards, on from 6 p.m. to 2 a.m. She's also a classical soprano singer. The others at her station are Bob Conrad, Michael Murray and Tony Bianchi.

"Upbeat" bit the dust Jan. 30 after the longest (six and one-half years) run as a syndicated contemporary music show. Producer Herman Spero plans a country music show soon on the same station WEWS-TV, Channel 5.

I can't find the letter, but Ginni Hobbs, program director of WFOG-FM, Norfolk, wrote to say she married Ron Nichol, representative on the East Coast for the Bill Drake and Gene Chenault operations. She also sent me a Playboy calendar that I hope my wife never catches me with. . . . Bill (Rosko) Mercer has turned in a letter of resignation to WNEW-FM, New York. His contract expires in May or June; wants to go to France, where he has built himself a house. Things are still a little iffy because I think Metro-media is trying to talk him into staying 30 or 40 more years. . . . Bruce McLellan is out of WBOW in Terre Haute, Ind., and is looking. . . . KCRA, Sacramento easy listening station, needs a man, as do WIOD, Miami; WSLR, Akron; WSAR, Fall River, Mass.; WWOK, Miami; WOL, Washington.

WPIX-FM, New York, seems to have gone to a harder rock format, leaving the old straight world behind (the station previously featured an easy listening format). Change was more or less gradual, though awkward at times, but the sound of the station now is quite decent. WNEW-FM is often the blandest station around now and I still think they can get harder and get with it more. WOR-FM sometimes gets into the heavy stuff, especially in the pre-dawn hours and would you believe I heard an awful (paid, I guess) religious talk show the other day. Basically, the station tries to keep the oldies image, but that's pretty tough to do when you consider that hits in general have been hard and it's difficult to program today's hard hits and the recent hard

By CLAUDE HALL
Radio-TV Editor

oldies with the blander oldies of yesterday. WCBS-FM is not as good as it was created out to be. Often, the WCBS-FM sound is good, but it lacks the magic it used to have for me. WLIB-FM is going to keep a lot of its jazz, but trend toward progressive rock. WJRZ should be going rock in two or three weeks unless Kent Burkhardt's firm manages to buy all that NBC owned-and-operated chain (I understand that Pacific & Southern is one of the many firms making a pitch to acquire the NBC stations and a decision will be coming down in a few weeks about who got what). Anyway, assuming that P&S does not get WNBC here, they'll still have WJRZ. And there's WABC, which is making more money than ever under Rick Sklar's programming. Occasionally I rib Sklar about who he's going to counter-program again now. Can you imagine seven stations playing rock in a town like this?

At WJBE in Knoxville is Arthur Takeall. . . . Staff at WIBF-FM, Philadelphia, a jazz station, including Dave Solomon who leans on big band disks, Buzz Allen who spins Dixieland, and Ted Taylor. Bob Schreiber, owner of the local House of Jazz Imports record shop, Glenside, serves as producer of the show. Station is located in Jenkintown, Pa. . . . Ron Sherman is now working weekends for KYNO, Fresno, the flagship of the Drake-Chenault operations. . . . Larry Kay has joined WHRF, Riverhead, N.Y., and is doing noon to 6 p.m. on the Long Island easy listening station. . . . Lineup at WBOW, Terre Haute, includes Mary Marr, who just joined the station from WJPS in Evansville, Ind.; Don Fisher, program director Jim McKnight in the 3-6 p.m. slot, Barry Kent, and Don Wallace from 11 p.m.-5 a.m.

Possum Riley has been promoted to assistant program director of WKRC in Cincinnati, an adult contemporary station; the former program director at WKGN in Knoxville will continue to handle music chores at WKRC. He joined the station last August. Gary McKee has just joined WKRC from WBSR in Pensacola, Fla. Leaving WKRC will be Dick Cousins and he's supposed to be a good MOR personality if anyone is looking; call WKRC program director John Patton for information.

Attention record men: the National Association of FM Broadcasters is inviting record promotion men and record company executives and distributors to attend the national convention March 25-27 at the Palmer House in Chicago; this is the first time that record company people have been invited to participate in a major

radio organization meeting. For details about registration, call Fred Allen at the NAFMB, (212) 755-9330, or write the NAFMB, 420 Madison Ave., Suite 803, New York, N.Y. 10017. Some of the heavy people in FM radio will be at this meeting.

Gary Edwards has joined WMMS-FM, Cleveland and will be doing the 10 a.m.-3 p.m. show; he'd worked at both WHAT and WDAS in Philadelphia, as well as WJMO in Cleveland. . . . Peter Jerome has joined WAKE in Valparaiso, Ind. . . . Jim Travis, known as Jus' Plain Jim at KBUC in San Antonio, has opened Radio Job Finder, 318 Blaze, San Antonio, Tex. 78218, to help find radio jobs for people. Phone is 512-655-1144. Also reports the lineup at KBUC, a country music operation, now includes George Lester, Glen Dean, Travis, Andy Jackson, Tom Wayne, and Jim Randolph, with Johnny West and Leroy doing weekends.

Radio men are being invited to attend the annual NAFMB convention—an FM radio meeting—March 25-28 at the Palmer House in Chicago. I recommend attending. Call Fred Allen, 212-755-9330, for further details.

Robert Santiago, music director of WQBS-FM, easy listening station located at Box 9986, San Juan, P.R. 00908, needs albums. . . . Otto A. Blaha, previously an account executive with WNLC, New London, Conn., is the new general manager of WREB, Holyoke, Mass.

Charlie Brown is leaving WENE in Endicott, N.Y., and will be known as Jack Daniels on WTRY,

ESCM I Plans Country Panel

WHEELING, W. Va.—Country music radio programming will be one of three seminars at the annual convention of the Eastern States Country Music Inc. here April 30-May 2, according to Mickey Barnett, convention chairman of ESCMI. The seminar will be held at 3 p.m. on April 30. The convention, which centers around the WWVA Jamboree live country music show, will headquarter in the Capitol Music Hall where the show originates each Saturday. Requests for registration and hotel reservations are to be handled through Jack Randolph, Capitol Music Hall, 1015 Main St., Wheeling, W. Va. 26003. Registration is \$10. A banquet, followed by the annual awards ceremony from the stage of the Capitol Music Hall, will wind up the convention.

Troy, N.Y. Guy Nichols takes over Brown's chores at WENE. . . . They've had to change that news format at WJAS in Pittsburgh to "news and conversation," meaning two-way talk will be inserted. . . . Russ Knight has left WCUE, Akron, to return to the Dallas area. . . . Jack Pinto, long-time Trenton, N.J. air personality, is now on WAAT and will be doing the 6-11 a.m. gig; he'll also be doing weekends at WNEW in New York and occasionally at WIP in Philadelphia, meaning he'll be a much-traveled man. . . . Bill Hart, who'd been at WCAW in Charleston, W. Va., is now with WSLR, Akron.

Here's an "interesting" letter from Wayne Erickson, 621 W. (Continued on page 36)

WBOW Phases Back to Country

TERRE HAUTE, Ind.—WBOW is phasing back to country music. The Top 40 station, said program director Jim McKnight, had been playing three country records an hour from 6-9 a.m., then playing one an hour until 3 p.m. A country music show 4-6 a.m. will be retained; it has been on the station for years and everytime the station tried to drop it in order to build a more consistent format, a flood of protests from listeners resulted.

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POP SINGLES—10 Years Ago March 6, 1961

1. Pony Time—Chubby Checker (Parkway)
2. Surrender—Elvis Presley (RCA)
3. Wheels—Strings-A-Longs (Warwick)
4. Don't Worry (Like All the Other Times)—Marty Robbins (Columbia)
5. Where the Boys Are—Connie Francis (MGM)
6. Calcutta—Lawrence Welk (Dot)
7. Baby Sittin' Boogie—Buzz Clifford (Columbia)
8. Dedicated to the One I Love—Shirelles (Scepter)
9. There's a Moon Out Tonight—Capris (Old Town)
10. Ebony Eyes—Everly Brothers (Warner Bros.)

POP SINGLES—5 Years Ago March 5, 1966

1. The Ballad of the Green Berets—S/Sgt. Barry Sadler (RCA)
2. These Boots Are Made for Walkin'—Nancy Sinatra (Reprise)
3. Lightnin' Strikes—Lou Christie (MGM)
4. Listen People—Herman's Hermits (MGM)
5. California Dreamin'—Mamas & Papas (Dunhill)
6. Elusive Butterfly—Bob Lind (World Pacific)
7. My Love—Petula Clark (Warner Bros.)
8. Up Tight—Stevie Wonder (Tamla)
9. Working My Way Back To You—4 Seasons (Philips)
10. My World Is Empty Without You—Supremes (Motown)

SOUL SINGLES—5 Years Ago March 5, 1966

1. Baby Scratch My Back—Slim Harpo (Excello)
2. Up Tight—Stevie Wonder (Tamla)
3. Love Makes the World Go Round—Deon Jackson (Carla)
4. My Baby Loves Me—Martha & the Vandellas (Gordy)
5. Don't Mess With Bill—Marvelettes (Tamla)
6. Crying Time—Ray Charles (ABC-Paramount)
7. 634-5789—Wilson Pickett (Atlantic)
8. I'm Far Too Gone (To Turn Around)—Bobby Bland (Duke)
9. The Duck—Jackie Lee (Mirwood)
10. My World Is Empty Without You—Supremes (Motown)

COUNTRY SINGLES—5 Years Ago March 5, 1966

1. Waitin' In Your Welfare Line—Buck Owens (Capitol)
2. Snowflake—Jim Reeves (RCA)
3. Skid Row Joe—Porter Wagoner (RCA)
4. Giddyup Go—Red Sovine (Starday)
5. What Kinda Deal Is This—Bill Carlisle (Hickory)
6. True Love's a Blessing—Sonny James (Capitol)
7. Dear Uncle Sam—Loretta Lynn (Decca)
8. Baby—Wilma Burgess (Decca)
9. I Want To Go With You—Eddy Arnold (RCA)
10. If You Can't Bite, Don't Growl—Tommy Collins (Columbia)

Music Is Talk of Today

• Continued from page 34

lyric" sound or that reach what he calls an "irritation level"—but over-all, just do not fit. "We'll play 'My Sweet Lord' by George Harrison but not, 'Proud Mary' by Ike & Tina Turner which is beyond what we want. We won't play 'Immigration Song' by Led Zeppelin, but we do play things by Blood, Sweat & Tears and Chicago.

"In fact, most of our pop singles will be found in Billboard's top 75 on its Hot 100 Chart, but it's definitely not a thing of playing songs by the number."

Actually, WIND and WBZ in Boston are the only two Westinghouse stations currently using a computer to guard against "playing by the number." But Moomey quickly countered any suggestion that this is a trend to automation.

"What the computer does for me is basically to give me a three-hour separation between any one single. It makes sure that the same single won't keep showing up the same hour each day. It just provides separation and balance, but the air personality has options. If he sees the computer has goofed, he has the authority to change things."

Uses Producers

WIND uses producers on its music shows. At first, considering that the stations does have a music director (Rick Liebert who reports to Moomey), plus producers on deejay shows, plus super music conscious Moomey, it may seem that the man on the microphone has limited freedom.

"Actually, producer is a misnomer where our music shows are concerned. They basically handle traffic—they are not directing what the deejay does."

Regarding WIND's sound, "Music definitely ties it all together, but it's much more. We're a highly information oriented station, from our traffic helicopter reports to what some columnists have called the best news staff in

town to John Coleman who is the WLS-TV weather anchorman to Bulls basketball and many hard-hitting documentaries."

All of this becomes a total programming mix Moomey felt represents WIND's deep involvement in the lives of its listeners. Around the clock it comes out Morgan (6-10 a.m.), Benson (10 a.m.-2 p.m.), Britian (2-5 p.m.), Dave Newman's hour-long news show (5-6 p.m.), Bill Berg's "Talk Sports" (6-8 p.m.), Dave Baum's "Contact" talk show from 8 p.m. to midnight and Larry (the Legend) Johnson's talk and music show until dawn.

Moreover, Moomey believes WIND's programming is as pertinent for the black listener in its audience target group as the white listener. He mentioned WIND's 11-part "Evanston Race" documentary and the fact that for what is believed the first time in Chicago radio-television WIND, WVON and WITW-TV will air April 23, a simulcast dealing in the drug problem in the black communities.

"We don't ignore Jesse Jackson or Dr. Hurst at Malcolm X College, and hour Call for Action line, for example, is every bit as pertinent to blacks as it is to whites."

"We have to keep asking ourselves what the 25-49 age listener is interested in. Certainly he's interested in the music of Blood, Sweat & Tears, but he's also interested in Bulls' basketball, what the traffic conditions are and the issues of the day from pollution, race relations and drugs to abortion, open housing and Vietnam."

And laced throughout is a music programming mix Moomey doesn't wish to identify too thoroughly. It involves album cuts by artists such as Glen Campbell, Fifth Dimension, Blood, Sweat & Tears, Chicago, Elton Britt and the Carpenters—about 12 to 14 songs per hour including oldies and contemporary singles.

But again, it's more than just music.

Vox Jox

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Hyde Park Blvd., Inglewood, CA 90302: "I was in radio for two or three years awhile back and had

KEEL'S Success

• Continued from page 34

of the men that has left this station has gone to a larger or major market and has proven himself well. There is a reason for this. Each man that works here has become well-versed in programing, production and music. We do not have an intensive training program, but a constant process of cooperation among department heads informing all personnel of every phase of every operation. Each man is obliged to become familiar with all phases of broadcasting, so that in case of an emergency, they could step in as program, production, or music director with little hesitation.

Each man is also a personality, with his own ideas, and listened to with an open ear, with credit properly given. Although each man must prepare his own show before he goes on the air, he is his own man. They understand the wishes of management, yet without restraint, they can be creative. And this brings us to his station's main forte production. Most of the announcing staff will produce and voice at least 80 percent of all the agency work in this area, and free lance outside the market and throughout the south. The commercial production sound is definitely as important as the music or announcer on the air.

Happiness, brightness, and compatibility with the audience is our key to success.

to get out to do my bit in the military. When I was discharged, I decided to finish my college education before getting back to broadcasting. Anyway, now I've finished college and am looking for a job in a medium market with an eye toward major market after another year or so of experience. So what the point? Simply this. I have noted, on occasion, your mentioning stations that have peculiar ideas as to pay scale, particularly in the Washington area. Well, if you haven't come across WPGC yet, let me add that little darling to your list. They sent me a Xeroxed letter the other day (it's enclosed for your collection since I certainly don't want it) telling me about how I could make from \$92 to \$115.50 a week working for them. They were quick to point out, of course, that 'you need be a pro. This is the 7th market in the nation'. Now I don't know know about you, but I certainly wouldn't have the nerve to try to hire 'pro' jocks at that price, certainly not in the seventh largest market in the country. You can make that kind of bread in towns under 10,000."

★ ★ ★

Phil Whitelaw is out of WIOD, Miami; Biggie Nevins, the program director, needs a good easy listening personality fast. . . . Bill Nance writes: "I'm now doing the 9-noon and 3-6 p.m. at WGIC in Xenia, Ohio, an uptempo MOR station. Xenia is located 12 miles east of Dayton, where I live and was previously continuity director at WING. Like others, though, I got the bug to get on the air full time and am now enjoying it thoroughly. By the way, Jay Bracken is the program director and does 7.30-9 a.m. and noon-3 p.m."

Heller Calls College Circuit Important Stage for Acts

LOS ANGELES—There is never a stage in an act's career when the college market ceases to be important, according to Rob Heller, head of Rob Hiller Enterprises, who works as a middle-man between agents and colleges to help book talent for shows at colleges.

"There are certain acts like the Letterman who play college dates extensively," Heller said. "Of course, places like the Los Angeles Forum and Madison Square Garden and certain clubs are important, but some acts just thrive on college work. The difficulty is that some acts become so big that they outgrow the prices that most colleges can pay."

Heller started his company in September 1970, and has since booked more than 50 shows. Before college concerts, he worked for six years as head of the college concert division of the William Morris Agency.

Heller said one of major problems is explaining to certain colleges that they can't buy major acts, such as Three Dog Night or Ten Years After, for \$3,000. "After I explain this, the college and myself work together finding what we think is the right act for the college within its budget."

Sometimes the acts that go for \$2,000 to \$5,000 are the easiest to book, according to Heller. These acts are usually more flexible than major acts in the prices that they charge, because the acts are interested in getting exposure to build into a major act.

Heller sometimes helps with the promotion of a concert for the

college if the people involved are new and have little idea about the proper promotion. He also tries to line up the best possible show for a college.

"We lined up a show at the University of California in Santa Barbara featuring Sha Na Na," Heller said, "and rather than putting on another rock act, we put on a magician. Sha Na Na is a fun group and a magician seemed to be an ideal choice. The magician went over big with the audience and the show was a big success."

Another difficult part of booking acts into colleges is the constant reeducation of people at the colleges who buy the talent. "Some of the kids just do not know where to go to find the talent. Sometimes the kids know little about the business and have just been elected by a committee to book acts. It's my job to help them learn about the business. Some of

(Continued on page 38)

Student-Run Group Starts Mini-Concerts at Ill. U.

URBANA, Ill.—The need for good, low-cost talent, and showcase for the talent among the 30,000 plus students at the University of Illinois, here, has prompted the student-run Star Course organization to begin what they call "mini-concerts." "The concerts are priced from \$1 to free admission," said Marl Colbert, junior manager at Star Course. "And we offer the talent at the university a chance to gain exposure and experience through these appearances. There are so many students and faculty members here who are able to take advantage of this situation."

Star Course also runs a majority of the pop concerts on the campus, as well as some fine arts concerts. "We are rather unique in that Star Course is one of the few organizations on any campus in the U.S. that is entirely student run," said Colbert. "We take in freshmen and sophomores as ushers, ticket takers and the rest. Then we train them on booking, publicity, advertising and all related functions of a concert bureau. The juniors and seniors handle most of the administrative chores while the lower classmen watch and learn. Each department of the organization is completely autonomous with no faculty advisor," he explained.

According to Colbert, the group of students is doing well. "I think the pros at the assembly hall, for example, could do better if they had 40 hours a week to devote to



LINDA RONSTADT appears at the National Entertainment Conference to perform during one of the showcases. She brought the house down with her comments on the half-hour time limit set on performances there on Spiro Agnew, and assorted other quips. The Capitol Records artist, appearing with her band, Swampwater, on the Starday-King label, sang country-oriented tunes and the old, newly revived "Take a Whiff on Me."

putting on concerts. They can't and we can. It seems that we at least do just as well as they, if not perhaps a little better," said Colbert.

Thus far, Star Course has presented Laura Nyro, Richie Havens and six fine arts attractions plus mini concerts to the Illinois campus

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Promo Co. Set By Martignette

BOSTON — Sunshine Campus Promotions has been formed by Charles Martignette Jr., formerly with Columbia Records in Boston. The company plans to deal mainly with record and artist promotion on the college and university campuses throughout the five-state New England area. They hope to provide all major labels with complete campus coverage at reasonable rates.

According to Martignette, the major labels which have representatives on campuses in the Boston area have coverage at only one or two colleges, while the smaller labels have no coverage at all. "Most local promotion men just do not have time to visit college radio stations," he said. "With the closing of the Boston Tea Party, a local nightclub, and similar clubs throughout the U.S., the campus and campus radio station have become important outlets for talent."

The firm also plans to offer complete coverage of AM and FM stations in the New England area.

"We feel that it is time to bring record promotion down to a personal level," commented Martignette. "Exposure is the key to record sales and artist popularity and exposure where it counts will be the most effective for the amount of promotion dollars that a record company has to spend."

KLRN-TV Series

SAN ANTONIO — KLRN-TV, an educational television station between San Antonio and Austin which produces over half of the instructional programming that serves the 220,000 students in Austin, San Antonio and other Southwest and Central Texas cities, has produced two new series for campus education. "Project History" and "Sound of Our Times" are also cataloged for national viewing by two institutional film distributors. The latter film (14 episodes) is slated for use in the fifth and sixth grades of schools. The former film, a 15-part story, is a history of America for senior high school classes.

What's Happening

By BOB GLASSENBERG

Art Dell from Amjo Records was in to see me last week. He wants to correspond with campus radio. You know, it seems as if everyone's getting on the bandwagon. I think the people at the radio stations should take this as a compliment from record companies. Don't let it go to your heads. It's more of a responsibility than an ego trip. It appears that, as time passes, record companies are awakening to the fact that campus radio is a viable force for not only the tops in pops, but mainly for the undiscovered groups as well. I hope that everyone in campus radio lives up to expectations. This will come to pass through a constant, close watch over your own actions. Incidentally, the address at Amjo is 1403 N. 52 St., Philadelphia, Pa. 19131.

★ ★ ★

The sleeper of the month, perhaps the year, is an album by two authentic blues men. Junior Parker and Jimmy McGriff have teamed to create a blues record that everyone can understand and enjoy. "The Dudes Doin' Business," is the name of the Capitol Records LP and the single from it—hard R&B—is called "Drownin' on Dry Land." Just listen to the music.

★ ★ ★

The National Entertainment Conference held in Philadelphia this year gave me a chance to sit and talk with many people. The following is an example of comments I heard from associate members and the administration:

Dave Philips Executive Director of the NEC: "This is the first time the delegates have complained that they did not have time to do everything offered. The give and take between students, their administrators and the associate members (agents, middlemen and managers) was the best ever. I feel that the students were more eager to get a break on an act because of the economic decline in budgets at schools. Hence, the great amount of dialog.

"There was also more concentration on entertainment other than music at the conference. Areas such as film, lighting and travel. I feel that the students must now begin to move faster in diversifying the various areas of entertainment. They must now specialize on the area of publicity, for example. The more specialized each committee member becomes, the more professional their concerts will be produced and the more success they will have."

Murray Becker, Gerard Purcell Associates: "The meeting is more on a man to man basis making it easier to contact the individual buyer from schools. There is much tension here between the NEC and the American Federation of Musicians. I think that for this reason the students were not as relaxed as they could have been. The audiences at colleges, as reflected through the student buyers here, seem to be getting away from exceptionally hard sounds. I do not feel that enough time has been allotted for the showcase. If the students see good music they will buy it. I think the showcase is the key for unknown good talent."

The following is a conversation overheard in one of the "recreation" and meeting rooms, the bar, at the Ben Franklin Hotel where the NEC was held. No names of the speakers will be mentioned: "The NEC is powerful and can be misused. More work can be done at the regional meetings in terms of organization, artist exposure and communication. The true power of the NEC lies with the schools within the various regions regarding meeting and working together for the common end of block booking. One school should be responsible for each district and its bookings. This school should send them to the agencies.

The great power swinging toward schools and away from the agents and AFM is just as bad as having the power the other way around. The NEC needs to be nourished but not have its ego blown out of proportion."

Another face in the crowd: "There isn't much teeth to block-booking here. Artists are not really represented on the board of directors here and they should be. I don't think the showcase was handled well. One does not flash a light at an artist when his time is about to run out. If they had just put a light on as a warning, I think that most of them would have been more at ease. But, generally, the artists were not treated in a professional manner and this, from the guiding organization and the supposed teacher of student bookers, sets a poor example for the people responsible for school

(Continued on page 39)

The Head Count

The Missouri Student Store is owned and operated by students from the University of Missouri, Columbia. Elizabeth Maness, the manager, says that they are very competitive with other record stores on the campus. They usually price LP's 60 cents to \$1.00 below competition. "This attracts sales. Also, the fact that we are non-profit and student owned and run contributed to our success." The store stocks about 1,000 separate titles, tapes and LP's, all supplied by the Student Economic Development Corp., which started about seven stores on campuses throughout the Midwest. Hopefully, the Student Store will expand and incorporate a book store for students as well. The best selling LP's at the store this week are:

1. "Love Story," sound track, Paramount.
2. "Pearl," Janis Joplin, Columbia.
3. "Chicago III," Chicago, Columbia.
4. "Elton John," Elton John, Uni.
5. "All Things Must Pass," George Harrison, Apple.
6. "Emitt Rhodes," Emitt Rhodes, Dunhill.
7. "If You Could Read My Mind," Gordon Lightfoot, Reprise.
8. "Nantucket Sleighride," Mountain, Windfall.
9. "Deliverin'," Poco, Columbia.
10. "Tarkio," Brewer and Shipley, Kama Sutra.

MARCH 6, 1971, BILLBOARD

Jazz Groups to Vie at College

AUSTIN—On Saturday (13), the first annual Southwestern College Jazz Festival will be held at the 4,300-seat Austin Municipal Auditorium.

Rod Kennedy, president of the sponsoring Longhorn Jazz Festival, has named University of Texas Jazz Ensemble founder-director Dick Goodwin to serve as director. Goodwin has invited six collegiate jazz groups in the Southwest.

The local event has been selected as one of seven U.S. regional college jazz festivals from which winning big bands, combos and vocalists will be chosen next May by the judges to represent the Southwest at the "Down Beat"

American Jazz Festival at Urbana, Ill. This fest is under the auspices of the JFK Center for the Performing Arts.

Kennedy said that Willis Conover, long associated with the Voice of America overseas jazz broadcasts, will come here as an observer for the JFK Center Performing Arts. Others to attend include vibist Gary Burton and jazz author-critic Leonard Feather. Burton, who first came into national focus as a performer with the Stan Getz Quartet, has since established his credentials as leader of his own groups. He has appeared on the Longhorn Jazz Festival program three times in the past five years.

Soul Sauce

**BEST NEW RECORD
OF THE WEEK:**

**"I Believe
In Music"
MARIAN LOVE
(A&R)**



By ED OCHS

SOUL SLICES: Soul LP's are gathering new strength and credibility in the market, not only in the r&b top ten, but more substantially through the fabric of the pop charts, as Stax's **Booker T. & the M.G.'s**, **Margie Joseph**, **David Porter** and the **Bar-Kays** are selling well enough to soon join **Isaac Hayes**, **Curtis Mayfield**, **Sly**, **Roberta Flack**, **B.B. King** and the **Motowners** as solid chart regulars in the LP space race. **The Jazz Crusaders**, **Chairmen of the Board**, **Kool & the Gang**, **Cannonball Adderley** and **Candi Staton** are proving to be LP artists, and even **John Lee Hooker** is cookin' with **Canned Heat**, and his latest all-star effort, "Endless Boogie," on ABC. Happening this week: **Joe Simon**, "Sounds of Simon" (Spring); **Baby Huey**, "The Living Legend" (Curtom); **Ray Scott**, "The Prayer" (Checker); **Al Green**, "Gets Next to You" (Hi); **Last Poets**, "Right On" (Juggernaut). Last week, Columbia confirmed the **Soul Sauce** exclusive on the distribution deal that brought Douglas Records into the company, and they're about to roll with a second LP from **The Last Poets**, titled "This Is Madness," and the debut of **Steal**, a Memphis-based soul outfit of ex-**Isaac Hayes** sidemen. **Jimi Hendrix's** last album on Reprise, "The Cry of Love," is the best recording of Hendrix at his most explosive. A powerful insight into what the man could do with power, soul and energy. And LP's due from Stax: **Rufus Thomas**, best **Israel Tolbert**, **Staple Swingers** and flutist **Frank Wess** on Enterprise. Aretha and Sly are also about ready to pop with new ones. . . . In England, where "Tears of a Clown" was first revived and sparked to a million seller, **Smokey Robinson** is moving up the charts with "Come Around Here, I'm the One You Need," while **Martha Reeves** is hitbound with "Forget Me Not." . . . **B.B. King** is riding high again with his "Live at Cook County Jail" LP and the single, "Ask Me No Questions." And right there to capitalize with vintage King is Kent with "That Evil Child," which sounds like a winner. . . . Another Soul Sauce prediction came to pass last week when Capitol raised the list price on singles to \$1.29. We also predicted big things for **George Jackson** of the **Fame Gang**, and he went ahead and wrote "One Bad Apple," a million seller for the **Osmonds**.

★ ★ ★

TID-GRITS: Dynamo's got the first **Jackson Five** disk ever, and although the label's going on "You Don't Have to Be Over 21," best bet sounds like the flip, "Some Girls Want Me." . . . **New Stevie Wonder:** Beatles' "We Can Work It Out," on Motown. . . . **New Isley Brothers:** "Warpath," on T-Neck. . . . **Aretha Franklin** is making a string of personal appearances, starting at Fillmore West, March 5-6, with **King Curtis & the Kingpins**, and the **Memphis Horns**. She just appeared at the NARM meeting in L.A., Feb. 27, and she'll sing "Bridge Over Troubled Water," on the Grammy Awards show to be aired on TV, March 16. . . . **Diana Ross** is at the Eden Roc hotel in Miami Beach. . . . **Soul Sauce** picks & plays: **Paul Humphrey**, "Cool Aid" (Libard); **Cassietta George**, "Let's Get Together" (Audio Arts); **Rozetta Johnson**, "Who Are You Gonna Love" (Atco); **Tyrone Davis**, "Could I Forget You" (Dakar); **Reggie Garner**, "Teddy Bear" (Capitol); **Greater Davis**, "My Love Is So Strong for You" (House of Orange); **Marion Love**, "I Believe in Music" (a&r); **Ray Charles**, "Don't Change On Me" (Tangerine); **Wilbert Harrison**, "My Heart Is Yours" (SSS); **Arthur Adams**, "It's Private Tonight" (Chisa); **Joey Gilmore**, "Somebody Took My Baby and Gone" (Phil-L.A.); **Jesse James**, "I Need You Baby" (Zea); **Tony & Carol**, "Let's Not Wait" (King); **Gene & Jerry**, "Take This Woman Off the Corner" (Mercury); **Al Green**, "Drivin' Wheel" (Uni); **Manhattans**, "Let Them Talk" (DeLuxe); **KiKi Dee**, "Love Makes the World Go Round" (Rare Earth); **Soul Children**, "Let's Make a Sweet Thing Sweeter" (Stax); **Kings of Hearts** (formerly the Young Hearts): "A Little Togetherness" (Zea); **Marion Black**, "Go On Fool" (Avo Embassey). . . . Breaking this week: **Z.Z. Hill**, **Shack**, **Aretha**, **Temps**, **Impressions**, **Barons Ltd.**, **Paul Humphrey**, **Freda Payne**, **Marvin Gaye**, **Oscar Weathers**. . . . **Hustlers, Inc.** of Macon have new releases coming soon on **Phillip Mitchell** and **Curtis Thomas**. . . . Forgive to keep Soul Sauce up to date with disks and news? Do it now. **Warren Lanier** does. Do you?

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	4	JUST MY IMAGINATION (Running Away With Me) 4 Temptations, Gordy 7105 (Jobete, BMI)	4	26	30	HEAVY MAKES YOU HAPPY 9 Staple Singers, Stax 0083 (Unart, BMI)	9
2	2	MAMA'S PEARL 5 Jackson 5, Motown 1177 (Jobete, BMI)	5	27	27	DO ME RIGHT 3 Detroit Emeralds, Westbound 172 (Bridgeport, BMI)	3
3	3	DON'T LET THE GREEN GRASS FOOL YOU 7 Wilson Pickett, Atlantic 2781 (Assorted, BMI)	7	28	29	I NEED YOU 6 Friends of Distinction, RCA 74-0416 (Golden Banana, BMI)	6
4	1	JODY GOT YOUR GIRL AND GONE 9 Johnnie Taylor, Stax 0085 (Groovesville, BMI)	9	29	31	DON'T MAKE ME PAY FOR HIS MISTAKE 4 Z. Z. Hill, Hill 222 (Respect, BMI)	4
5	15	WHAT'S GOING ON 3 Marvin Gaye, Tamla 54201 (Jobete, BMI)	3	30	32	TOO MANY LOVERS 8 Shack, Volt 4051 (East/Memphis, BMI)	8
6	6	ONE BAD APPLE 5 Osmonds, MGM 14193 (Fame, BMI)	5	31	23	GET YOUR LIE STRAIGHT 5 Bill Coday, Crajon 48204 (Ardene, BMI)	5
7	5	(Do the) PUSH AND PULL (Part I) 13 Rufus Thomas, Stax 0079 (East/Memphis, BMI)	13	32	—	SOUL POWER 1 James Brown, King 6368 (Cited, BMI)	1
8	7	YOU'RE A BIG GIRL NOW 10 Stylistics, Avco Embassy 4555 (Avemb/Sharsnock, BMI)	10	33	18	IF I WERE YOUR WOMAN 15 Gladys Knight & the Pips, Soul 35078 (Jobete, BMI)	15
9	9	HE CALLED ME BABY 10 Candi Staton, Fame 1476 (Central Songs, BMI)	10	34	37	DIDN'T IT LOOK SO EASY 4 Stairsteps, Buddah 213 (Sleeping Sun/Kama Sutra, BMI)	4
10	11	JUST SEVEN NUMBERS 6 Four Tops, Motown 1175 (Jobete, BMI)	6	35	38	I'M GIRL SCOUTIN' 2 Intruders, Gamble 4009 (World War III, BMI)	2
11	28	PROUD MARY 2 Ike & Tina Turner, Liberty 56213 (Jondora, BMI)	2	36	—	WHEN YOU TOOK YOUR LOVE FROM ME 1 O.V. Wright, Back Beat 620 (Don, BMI)	1
12	17	CHAIRMAN OF THE BOARD 3 Chairmen of the Board, Invictus 9086 (Gold Forever, BMI)	3	37	42	YOU WANT TO PLAY 2 Oscar Weathers, Top & Bottom 405 (One Eye Soul/Dandelion, BMI)	2
13	10	I LOVE YOU FOR ALL SEASONS 10 Fuzz, Calla 174 (Tamf & Ferncliff, BMI)	10	38	35	I'M STILL HERE 14 Notations, TwiNight 141 (Midday, BMI)	14
14	14	GOD BLESS WHOEVER SENT YOU 10 Originals, Soul 35079 (Jobete, BMI)	10	39	21	FREEDOM 11 Isley Brothers, T-Neck 927 (Triple Three, BMI)	11
15	—	YOU'RE ALL I NEED TO GET BY 1 Aretha Franklin, Atlantic 2787 (Jobete, BMI)	1	40	—	I PITY THE FOOL 1 Ann Peebles, Hi 2186 (Lion, BMI)	1
16	16	TRIANGLE OF LOVE (Hey Diddle Diddle) 5 Presidents, Sussex 212 (Interior/McCoy, BMI)	5	41	49	I CAN'T HELP IT 2 Moments, Stang 5020 (Gambi, BMI)	2
17	12	PRECIOUS PRECIOUS 14 Jackie Moore, Atlantic 2681 (Cotillion, BMI)	14	42	47	ASK ME NO QUESTIONS 2 B.B. King, ABC 11290 (Pamco/Sounds of Lucille, BMI)	2
18	33	AIN'T GOT TIME 3 Impressions, Curtom 1957 (Curtom, BMI)	3	43	44	GIRLS OF THE CITY 2 Esquires, Lamar 1001 (McLaughlin, BMI)	2
19	13	GROOVE ME 22 King Floyd, Chimeville 435 (Malaco/Roffignac, BMI)	22	44	46	STOP THE WORLD AND LET ME OFF 3 Flaming Ember, Hot Wax 7010 (Gold Forever, BMI)	3
20	19	YOUR TIME TO CRY 13 Joe Simon, Spring 108 (Gaucho, BMI)	13	45	45	COLD NIGHT IN GEORGIA 3 Dee Dee Warwick, Atco 6796 (Cotillion, BMI)	3
21	22	I'M SO PROUD 12 Main Ingredient, RCA 74-0401 (Curtom, BMI)	12	46	39	MY CONSCIENCE 8 Love-Lites, Lovelite 01 (Master Key, BMI)	8
22	41	CHERISH WHAT IS DEAR TO YOU 2 Freda Payne, Invictus 9085 (Gold Forever, BMI)	2	47	—	IF IT'S REAL WHAT I FEEL 1 Jerry Butler, Mercury 73169 (Ice Man, BMI)	1
23	24	MY SWEET LORD 8 Billy Preston, Apple 1826 (Harrisons, BMI)	8	48	—	GO ON FOOL 1 Marion Black, Avco Embassy 4559 (Danmo, BMI)	1
24	20	WE'LL HAVE IT MADE 6 Spinners, VIP 25060 (Jobete, BMI)	6	49	—	COOL AID 1 Paul Humphrey & His Cool Aid Chemists, Lizard 1006 (Wingate, ASCAP)	1
25	8	GET UP, GET INTO IT, GET INVOLVED 9 James Brown, King 6347 (Cited, BMI)	9	50	—	LOVE MAKES THE WORLD GO ROUND 1 Odds & Ends, Today 1003 (Jobete, BMI)	1

Heller College Circuit

• Continued from page 37

the kids are really interested and get a big kick out of doing this type of thing. It is really fun to work with people at the college level that are interested in putting on the best show possible."

Heller said that there is no geographical difference for colleges wanting acts. "One school may be offered Mountain and turn that act down and get the Carpenters, while nearby school will take Mountain. It just depends on the taste of the students."

Concerts at Ill. U.

• Continued from page 37

this year. There mini concerts have been a success as well. "We look forward to a very bright future and good season. And we have been doing this for 75 years at the university," Colbert concluded.



ALAN DOUGLAS, right, president of Douglas Records, shows his solidarity for Columbia president Clive Davis and the recent distribution agreement that will apply Columbia's merchandising expertise to Douglas' pioneering underground line, featuring the Last Poets and guitarist John McLaughlin, as well as spokesmen like Malcolm X, Lenny Bruce and Timothy Leary. First release Columbia will distribute will be a new Last Poets album.

Billboard SPECIAL SURVEY For Week Ending 3/6/71

BEST SELLING
Billboard **Soul LP's**

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

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	13	26	26	WE GOT TO LIVE TOGETHER Buddy Miles, Mercury SR 61313	15
2	2	CURTIS Curtis Mayfield, Curtom CRS 8005	22	27	24	THE MAGNIFICENT 7 Supremes & Four Tops, Motown MS 717	19
3	3	ABRAXAS Santana, Columbia KC 30130	21	28	33	JOHNNIE TAYLOR'S GREATEST HITS Stax STS 2032	14
4	6	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325	16	29	27	BURNING Esther Phillips, Atlantic SD 1565	17
5	4	THIRD ALBUM Jackson 5, Motown MS 718	23	30	30	WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270	25
6	5	CHAPTER TWO Roberta Flack, Atlantic SD 1569	27	31	13	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713	20
7	8	NOW I'M A WOMAN Nancy Wilson, Capitol ST 451	12	32	32	LIVE ALBUM Grand Funk Railroad, Capitol SWBB 633	13
8	—	B. B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	1	33	39	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	4
9	7	SUPER BAD James Brown, King KS 1127	6	34	34	JERRY BUTLER SINGS ASSORTED SOUNDS BY ASSORTED FRIENDS & RELATIVES Mercury SR 61320	5
10	11	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	15	35	35	IN SESSION Chairmen of the Board, Invictus SKAO 7304	16
11	10	PORTRAIT Fifth Dimension, Bell 6045	21	36	20	EVERYTHING IS EVERYTHING Diana Ross, Motown MS 724	15
12	12	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	18	37	37	PENDULUM Creedence Clearwater Revival, Fantasy 8410	7
13	17	OSMONDS MGM SE 4724	4	38	38	NEW WAYS BUT LOVE STAYS Supremes, Motown MS 720	19
14	16	MELTING POT Booker T & the MG's, Stax STS 2035	8	39	—	BLACK ROCK Bar-Kays, Volt VOS 6011	3
15	18	MARGIE JOSEPH MAKES A NEW IMPRESSION Volt VOS 6012	4	40	42	SOUL LIBERATION Rusty Bryant, Prestige PR 7798	2
16	19	VERY DIONNE Dionne Warwick, Scepter SPS 587	13	41	43	TEARS OF A CLOWN Smokey Robinson & the Miracles, Tamla TS 246	9
17	28	PEARL Janis Joplin, Columbia KC 30322	3	42	31	FLIP WILSON SHOW Little David LD 2000	9
18	9	INTO A REAL THING David Porter, Enterprise ENS 1012	16	43	45	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	47
19	14	STAND BY YOUR MAN Candi Staton, Fame ST 4202	9	44	44	DRIVES Lonnie Smith, Blue Note BST 84351	2
20	29	BAND OF GYPSIES Jimi Hendrix, Buddy Miles & Billy Cox, Capitol SKAO 472	42	45	47	SUGAR Stanley Turrentine, CTI CTI 6005	2
21	25	TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954	23	46	48	LOOK WHAT YOU'RE DOING TO THE MAN Melba Moore, Mercury SR 61321	2
22	22	BLACK DROPS Charles Earland, Prestige PR 7815	12	47	36	ALL THINGS MUST PASS George Harrison, Apple STCH 639	7
23	23	CHICAGO III Columbia C2 30110	4	48	41	BLACK TALK Charles Earland, Prestige PR 7758	40
24	15	5-10-15-25 (25-30 Years of Love) Presidents, Sussex SXBS 7005	10	49	46	RIGHT ON Last Poets, Juggernaut JUG-ST/LP 8802	4
25	21	SEX MACHINE James Brown, King KS 7-1115	23	50	—	ENCOURAGING WORDS Billy Preston, Apple ST 3370	1

What's Happening

• Continued from page 37

entertainment. If the NEC sets a professional example, the schools will probably follow. Right now there seems to be a gap in the area between the artists and the NEC. The conference is also very Southern oriented, hardly national."

Not all people attending had such comments. The newcomers, and there were plenty of them, were very enthusiastic. I might add that most people were enthusiastic with the energy put forth by the students and also with the sense of potentiality of the event. The criticism was meant constructively. Sid Bernstein, a manager and often promoter, was there for the first time. This is what he said: "I am very angry at myself for not taking advantage of not only the national meetings, but the regional meetings as well. I owe it to my growth and my acts to be here and meet with our major market, the campus buyer. I see what they are thinking and buying. The whole thing is very well done.

"I think we must realize that many students here will wind up in the business some day. Music is a great expression and expression is what the students are all about, thank goodness. I feel the conference is sincere. If there is any thought on the part of the associate members to come here and hustle these students, it had better be left at home because these people are very perceptive.

"I feel these people have come here to learn how best to serve the entertainment needs of the schools which they represent. Meeting people is a tremendous value. I also get a chance to meet with my fellow members of the industry, the people I talk to on the phone every day. This also is an important facet of the meeting."

This is one of the few cases in which I generally agree. The meeting was the best ever and there seem to be fewer and fewer bugs to iron out each year.

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"RADIOTHON" participants laugh it up during recent fund raising drive for Chicago's Provident Hospital's building campaign. From left, Gloria Carter of Norm Spalding & Associates, WVON engineer Lee King, hospital board of trustees president Al Robinson and Jistine Lewis. Black-oriented stations WBEE, WMPP and WVON operated from mobile stations, and WGRT supported the drive through spots. More than \$12,000 was raised.

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Country Music

Cartwheel Finds Its Move Is Winner

NASHVILLE—Cartwheel Records, a Georgia firm which began in Gainesville and then moved here, has had two chart records in three releases since the move.

Headquarters for the firm remains in Georgia, but the complete music division is here now. Heading it are Ron Chancy, a& director, and Dale Morris, formerly with Certron, who is handling promotion. Chancy previously ran the office of Buck Owens Enterprises here. Chancy

and Morris are vice presidents of production and marketing, respectively.

The label, since its move, has put four country artists under contract: Duane Dee, Billy "Crash" Craddock, Dolan Ellis and Ben Smathers.

Morris has set up his own national distribution, which is handled through 33 independent distributors nationwide. The company also owns two publishing houses, but seeks outside material for its artists.

Professional Mgt Intl to Open Nashville Office

NASHVILLE — Professional Management International (PMI), a Houston based firm dealing in all areas of music, will open an office here shortly.

The company, headed by Sam Cammerata, formerly was named Rocky Marciano International. Cammerata said the office here will deal particularly with artist-management in the country field, but would cover other facets of entertainment as well.

PMI has under contract Ray Frushay and now Tommy Overstreet, both Dot artists, from the country field, as well as some pop

singers. Cammerata has been instrumental in country breakthroughs, booking Frushay into such spots as the 500 Club in Atlantic City, the International Hotel in Las Vegas, the Adolphus in Dallas, Lancer's Club in Wichita, and was among the first to go into Harrah's in Reno and Lake Tahoe. He also was the first single country act at the Shamrock-Hilton in Houston.

Frushay now has been offered an off-Broadway play in New York. Cammerata also is bringing Frushay to Nashville to record. He will be produced by Jim Fogelsson.

B.J.B., K-ARK NOT MERGED

LOS ANGELES — B.J.B. Records here has not merged with K-Ark Record in Nashville as previously reported in Billboard, according to Billy Joe Burnett, president of B.J.B. He said that the two firms had discussed a possible merger, but that nothing was finalized. Burnett said that he definitely will not merge with K-Ark.

ESMI Meets In W. Virginia

WHEELING, W. Va. — Capitol Music Hall will be the headquarters for the April 30-May 2 convention of the Eastern States Music Inc., as reported by Billboard several months ago.

The hall is home base for the Wheeling "Jamboree U-S-A" show. The initial day of the convention will include registration, nominations for officers and directors of the organization, and the first of three seminars.

All requests for hotel accommodations and display areas are being coordinated through Jack Randolph, Capitol Music Hall. There will be numerous hospitality suites and shows. Registration fee is \$10.00, with banquet tickets available at \$5.00.



A BACKSTAGE GATHERING at the "Johnny Cash Show" includes Ernie Ford, Bobby Sherman, ASCAP's Ed Shea, and Linda Hart.

Burlington/Felsted, Reeves Deal Completed

NASHVILLE — Completion of contractual arrangements between Burlington/Felsted Music Publishing Companies of London and New York and Jim Reeves Enterprises publishing group for reciprocal representation were announced here by Clarence Selman.

Selman is general manager of the Reeves organization. "We have always been international in scope and this arrangement completes the cycle for us," Selman said.

The late Jim Reeves has five

of the top 10 songs on the British country charts.

Burlington/Felsted has represented the Reeves interests for many years, along with Laetrec Music Ltd. of South Africa, internationally. Now the Reeves group will represent their music catalogs here.

The Jim Reeves Enterprises organization is headed by Mary Reeves (Davis), and consists of 16 music publishing companies, either owned by her or managed for other people. Among them are Acclaim, Tuckahoe, Open Road and Ma-ree Music, Inc.

We're Knocked Out With
The Happenings On....

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CARTWHEEL 193

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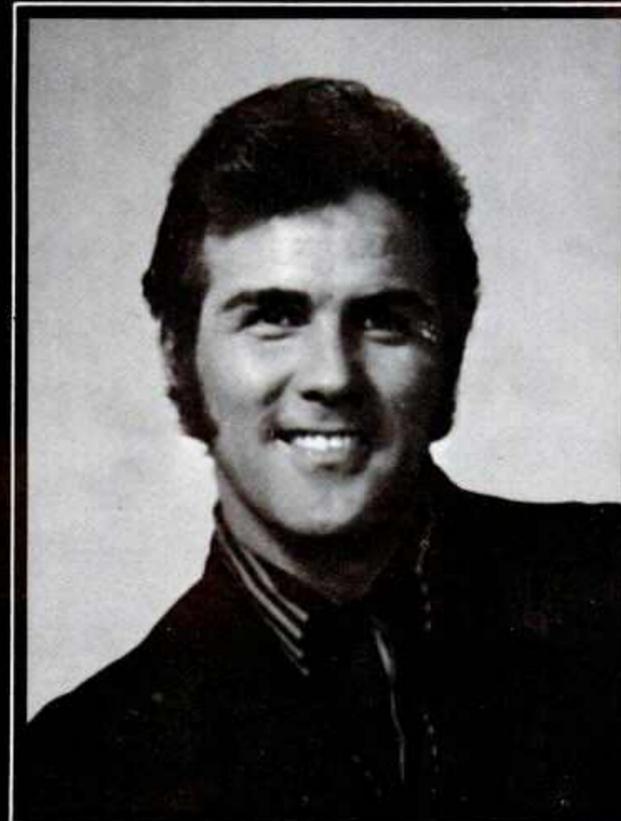
By **BILLY CRASH CRADDOCK**

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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 3/6/71

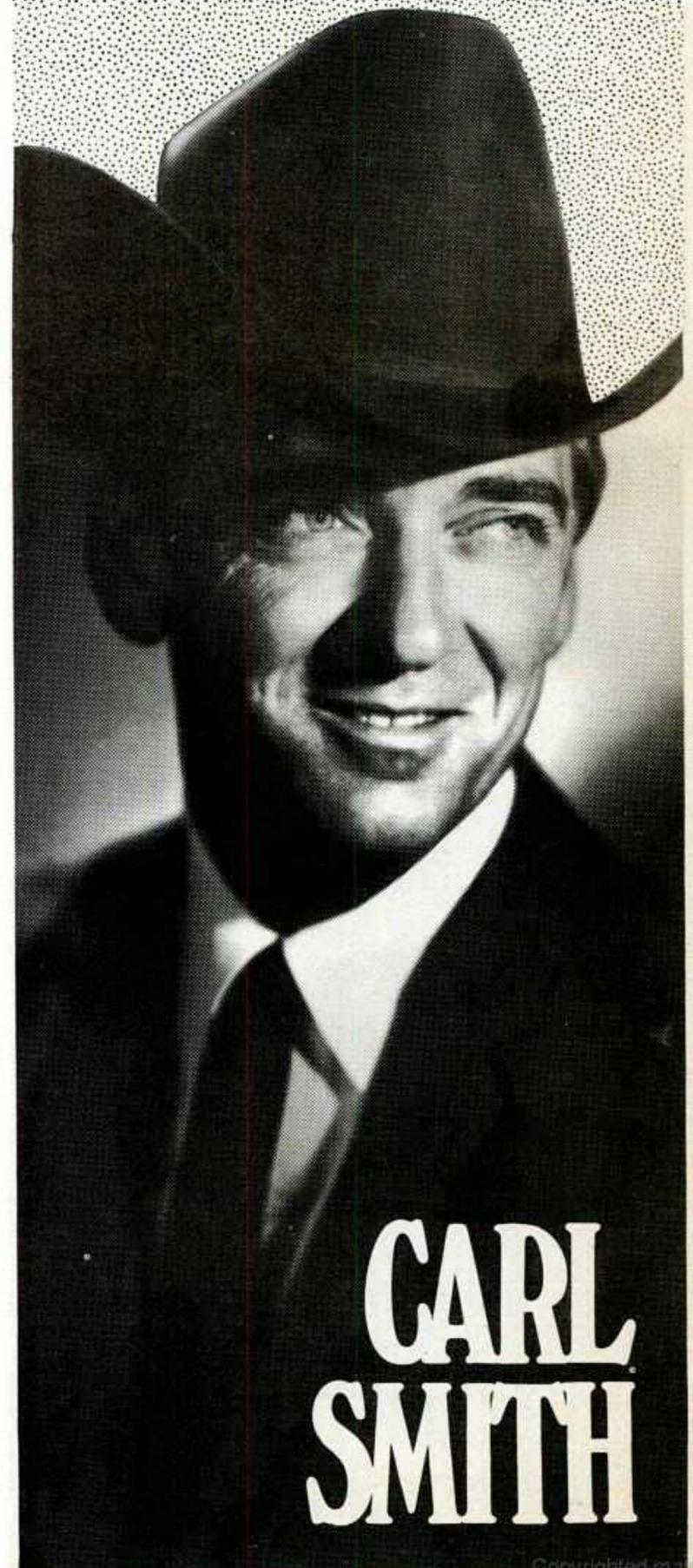
★ STAR Performer—Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	5	I'D RATHER LOVE YOU Charley Pride, RCA Victor 47-9952 (Pi-Gem, BMI)	5
2	2	A WOMAN ALWAYS KNOWS David Houston, Epic 5-10696 (Algee, BMI)	9
3	4	I'M GONNA KEEP ON LOVING YOU Billy Walker, MGM 14210 (Two Rivers, ASCAP)	7
4	1	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega 615-0015 (Combine, BMI)	12
5	6	THE ARMS OF A FOOL Mel Tillis, MGM 14211 (Sawgrass, BMI)	6
6	3	PROMISED LAND Freddie Weller, Columbia 4-45276 (Arc, BMI)	13
7	10	WATCHING SCOTTY GROW Bobby Goldsboro, United Artists 50727 (BNB, BMI)	10
8	8	COME SUNDOWN Bobby Bare, Mercury 73148 (Combine, BMI)	11
9	9	THERE GOES MY EVERYTHING/ I REALLY DON'T WANT TO KNOW Elvis Presley, RCA Victor 47-9960 (Hill & Range/Blue Crest, BMI)	9
10	13	AFTER THE FIRE IS GONE Conway Twitty & Loretta Lynn, Decca 32776 (Twitty Bird, BMI)	5
11	12	WHERE IS MY CASTLE Connie Smith, RCA Victor 47-9938 (Blue Crest, BMI)	10
12	11	RAININ' IN MY HEART Hank Williams Jr. & the Mike Curb Congregation, MGM 14194 (Excellorec, BMI)	12
13	7	JOSHUA Dolly Parton, RCA Victor 47-9928 (Owepar, BMI)	13
14	20	ANYWAY George Hamilton IV, RCA Victor 47-9945 (Acuff-Rose, BMI)	6
15	15	THE SHERIFF OF BOONE COUNTY Kenny Price, RCA Victor 47-9932 (Hardtack, BMI)	12
16	16	GUESS WHO Slim Whitman, United Artists 50731 (Michelle, BMI)	13
17	21	DO RIGHT WOMAN—DO RIGHT MAN Barbara Mandrell, Columbia 4-45307 (Press, BMI)	6
18	14	ROSE GARDEN Lynn Anderson, Columbia 4-45252 (Lowery, BMI)	18
19	19	THE LAST ONE TO TOUCH ME Porter Wagoner, RCA Victor 47-9939 (Owepar, BMI)	10
20	25	LOVENWORTH Roy Rogers, Capitol 3016 (Sure-Fire, BMI)	6
21	31	SOLDIER'S LAST LETTER Merle Haggard, Capitol 3024 (Noma, BMI)	3
22	27	BRIDGE OVER TROUBLED WATER Buck Owens & the Buckaroos, Capitol 3023 (Charing Cross, BMI)	5
23	18	BED OF ROSE'S Stratler Brothers, Mercury 73141 (House of Cash, BMI)	16
24	17	SHE WAKES ME WITH A KISS EVERY MORNING Nat Stuckey, RCA Victor 47-9929 (Hill & Range/Blue Crest, BMI)	13
25	37	KNOCK THREE TIMES Bill "Crash" Craddock, Cartwheel 193 (Pocketfull Of Tunes/Jillbern/Saturday, BMI)	4
26	26	TRUE LOVE IS GREATER THAN FRIENDSHIP Arlene Harden, United Artists 4-45287 (Ensign/Cedarwood, BMI)	9
27	28	GUESS AWAY THE BLUES Don Gibson, Hickory 1588 (Acuff-Rose, BMI)	7
28	22	FLESH & BLOOD Johnny Cash, Columbia 4-45269 (House of Cash, BMI)	12
29	55	EMPTY ARMS Sonny James, Capitol 3015 (Melody Lane/Desiard, BMI)	2
30	35	SLOWLY Jimmy Dean & Dottie West, RCA Victor 47-9947 (Cedarwood, BMI)	6
31	24	LISTEN BETTY Dave Dudley, Mercury 73138 (Newkeys, BMI)	11
32	39	BETTER MOVE IT ON HOME Porter Wagoner & Dolly Parton, RCA Victor 47-9958 (Blue Echo, BMI)	2
33	—	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic 5-10707 (Algee/Altam, BMI)	1
34	32	GIVE HIM LOVE Patti Page, Mercury 73162 (Jack & Bill, ASCAP)	8
35	30	PORTRAIT OF MY WOMAN Eddy Arnold, RCA Victor 47-9935 (House of Cash, BMI)	10
36	29	100 CHILDREN Tom T. Hall, Mercury 73140 (Newkeys, BMI)	11

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
37	23	IF YOU THINK I LOVE YOU NOW Jody Miller, Epic 5-10692 (Algee, BMI)	10
38	38	WITH HIS HAND IN MINE Jean Shepard, Capitol 3033 (Copper Basin/Twig, BMI)	3
39	48	I'M A MEMORY Willie Nelson, RCA Victor 47-9951 (Nelson, BMI)	5
40	45	IT WASN'T GOD WHO MADE HONKY TONK ANGELS Lynn Anderson, Chart 5113 (Peer Int'l, BMI)	5
41	34	BAR ROOM TALK Del Reeves, United Artists 50743 (Passkey, BMI)	9
42	42	THE KIND OF NEEDIN' I NEED Norma Jean, RCA Victor 47-9946 (Stallion, BMI)	6
43	36	SWEET MISERY Ferlin Husky, Capitol 2999 (Cedarwood, BMI)	11
44	52	FREIGHT TRAIN Jim & Jesse, Capitol 3026 (Maurice, ASCAP)	4
45	50	AFTER YOU/SHE'LL REMEMBER Jerry Wallace, Decca 32777 (4 Star, BMI)	4
46	47	FIRST LOVE Penny DeHaven, United Artists 40742 (Unart, BMI)	6
47	51	DID YOU EVER Charlie Louvin & Melba Montgomery, Capitol 3029 (Tree, BMI)	4
48	49	IN LOVING MEMORIES Jerry Lee Lewis, Mercury 73155 (DeCapo, BMI)	6
49	40	HEAVENLY Wynn Stewart, Capitol 3000 (Freeway, BMI)	10
50	53	15 BEERS AGO Ben Colder, MGM 14209 (Peach, SESAC)	4
51	62	L. A. INTERNATIONAL AIRPORT Susan Raye, Capitol 3035 (Blue Book, BMI)	3
52	63	JUKE BOX MAN Dick Curless, Capitol 3034 (Moss Rose, BMI)	3
53	56	DON'T WORRY 'BOUT THE MULE Carl Smith, Columbia 4-45293 (Acuff-Rose, BMI)	4
54	44	LOOKIN' OUT MY BACK DOOR Buddy Alan, Capitol 3010 (Jondora, BMI)	8
55	33	PADRE Marty Robbins, Columbia 4-45273 (Anne-Rachel, ASCAP)	12
56	41	(Loving You Is) SUNSHINE Barbara Fairchild, Columbia 4-45272 (Champion, BMI)	10
57	72	BABY WITHOUT YOU Jan Howard, Decca 32778 (TRO/First Edition, BMI)	5
58	60	YOU MAKE ME FEEL LIKE A MAN Warner Mack, Decca 32781 (Page Boy, SESAC)	4
59	59	WHAT AM I LIVING FOR Conway Twitty, MGM 14205 (Progressive/Tideland, BMI)	5
60	75	CRAWDAD SONG Lawanda Lindsey & Kenny Vernon, Chart 5114 (Sue-Miri, ASCAP)	2
61	66	HAROLD'S SUPER SERVICE Bobby Wayne, Capitol 3025 (Airefield/Shade Tree, BMI)	5
62	—	CARELESS HANDS Dottie West, RCA Victor 47-9957 (Melrose, ASCAP)	1
63	57	LOVER PLEASE Bobby G. Rice, Royal American 27 (Lyn-Low, BMI)	9
64	54	TULSA COUNTY Anita Carter, Capitol 2994 (Artists, ASCAP)	8
65	65	FROM WARM TO COOL TO COLD Lois Johnson, MGM 14217 (Lyn-Lou/Singleton, BMI)	2
66	46	MY GUY Linda K. Lance, Royal American 24 (Jobete, BMI)	6
67	—	I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME Roy Drusky, Mercury 73178 (Music City, ASCAP)	1
68	73	BIG MABLE MURPHY Dallas Frazier, RCA Victor 47-9950 (Blue Crest, BMI)	2
69	61	PUT YOUR HAND IN THE HAND Beth Moore, Capitol 3013 (Beechwood, BMI)	7
70	—	I'M ON THE ROAD TO MEMPHIS Buddy Alan & Don Rich, Capitol 3040 (Commander/Tinkerbell, ASCAP)	1
71	71	BIG ROCK CANDY MOUNTAIN Bill Phillips, Decca 32782 (Warner Tamerlane, BMI)	2
72	67	HERE COME THE ELEPHANTS Johnny Bond, Starday 916 (Sawgrass, BMI)	3
73	—	NEXT TIME I FALL IN LOVE Hank Thompson, Dot 17365 (Central Songs, BMI)	1
74	—	BUS FARE TO KENTUCKY Skeeter Davis, RCA Victor 47-9961 (Crestmoor, BMI)	1
75	—	OH, LOVE OF MINE Johnny & Jonie Mosby, Capitol 3039 (Central Songs, BMI)	1

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(Just load the wagon)

COLUMBIA 4-45293



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I'LL GIVE A LOT"

'OH, LOVE
OF MINE'

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JOHNNY
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MOSBY'S

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Country Music

Nashville Scene

Lonzo & Oscar say that Billy Grammer has perfected new keys on their musical instruments which keep them perpetually tuned. Lonzo's mandolin has not been touched in five weeks of playing, and still is perfectly in key. Grammer is one of the most brilliant men in the stringed-instrument business. . . . Dub Albritten, still hospitalized at Temple, Texas, is showing improvement, and that's good news to everyone in the business. . . . The Academy of Country and Western Music has its big show at the Hollywood Plaza on March 22. The Academy's Johnny Bond and Bill Ward are two of the finest people in the business. . . . Roy Acuff, who worked 50 days on the road last year plus 30 in Vietnam, already has several dates set for 1971. He begins with three weeks at the Landmark in Las Vegas. It's all set by Howdy Forrester of the Acuff-Rose Artist agency. . . . Jim Halsey has signed to an exclusive management contract RCA's George Hamilton IV. Halsey said he planned an extensive campaign with Hamilton in the areas of guest appearances on major television shows. His own TV series also is in the making.

. . . Paramount's Ray Frushay will record his next four songs in Nashville. The announcement was made by his personal manager, Sam Cammarata. . . . Guests set to appear on the "Bill Anderson Show" include the Osborne Brothers, Claude Gray, Lynn Anderson and Billy Walker. . . . Recent recording sessions at the Jack Clement studios include Fred Waring's Pennsylvanians for RPM, Rhett Davis and Tommy Overstreet for Dot, Sonny James and Wanda Jackson for Capitol; Tracy Nelson and the Mother Earth for Warner Brothers; Michael Henry Martin for Shelby Singleton.

Lee Stoller of Peoria reports that his favorite talent, Chris Lane, has set attendance records (with grosses in excess of \$15,000) at her last three performances. Her record on the Brave label, "I Am the Woman," has just gone national. . . . Tree's Red Lane is recording another single, which he also wrote, and it's due out quickly. . . . Cash McCall has given up his old band, the Greenbacks, and has formed a new group known as Free Soil. Now he's looking for a manager and booker. He's moved back to WJCO, in Jackson, Mich., as the morning disk jockey. . . . Lynn Anderson, to whom everything good has been deservedly happening, is booked strongly into spring by Bob Neal. She is playing most of the big shows around. . . . Bobby Bare off on a string of one-nighters through the west set by Key Talent. . . . The Jimmie Klein Agency has signed The Brooks Brothers, who appeared for the past few years with Jerry Lee Lewis. They'll now perform on their own. . . . Ben Peters Music is hot. Ben has just come up with a single by O.C. Smith, and recent cuts by Eddy Arnold, Skeeter Davis, Roy Drusky, Ray Sanders and Bill Anderson, and has a forthcoming Tom Jones cut. Ben has withdrawn from Liberty and will sign with another label. Butch Paulson and the Young Country, formerly based here, have temporarily relocated in Seattle, where they just completed a tour with Jody Miller. . . . Ferlin Husky has been booked as a special attraction with the Seattle Supersonics pro basketball team for their home game in Seattle March 6. . . . Two of Tree's writers, Johnny Slate and Larry Henley, wrote "I Was Born in Kentucky." . . . Sue and Buddy Killen and Bernice and Curly Putman took part in a

Headin' for the Top



Barbara Mandrell

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Woman—
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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 3/6/71

★ 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	11
2	2	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	27
3	6	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	6
4	3	A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Salute to Bob Wills) Merle Haggard, Capitol ST 638	13
5	5	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75353	7
6	9	BED OF ROSE'S Statler Brothers, Mercury SR 61317	8
7	17	WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251	2
8	7	15 YEARS AGO Conway Twitty, Decca DL 75248	14
9	4	THE FIRST LADY Tammy Wynette, Epic E 30213	20
10	13	MORNING Jim Ed Brown, RCA Victor LSP 4461	6
11	15	ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460	6
12	10	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	32
13	19	WITH LOVE George Jones, Musicor MS 3194	2
14	14	THE JOHNNY CASH SHOW Columbia KC 30100	17
15	11	#1 Sonny James, Capitol ST 629	15
16	24	HELP ME MAKE IT THROUGH THE NIGHT Sammie Smith, Mega MRI-1000	6
17	8	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury SR 61323	7
18	18	SNOWBIRD Anne Murray, Capitol ST 579	23
19	16	THAT'S THE WAY IT IS Elvis Presley, RCA Victor LSP 4445	11
20	21	WE GOTTA START LOVIN' Bobby Goldsboro, United Artists UAS 6777	4
21	12	I WALK THE LINE Soundtrack/Johnny Cash, Columbia S 30397	12
22	23	GOODTIME ALBUM Glen Campbell, Capitol SW 493	23
23	22	DOWN HOMERS Danny Davis & the Nashville Brass, RCA Victor LSP 4424	18
24	29	PORTRAIT OF MY WOMAN Eddy Arnold, RCA Victor LSP 4471	5
25	27	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	33
26	28	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	59
27	31	SHE WAKES ME WITH A KISS Nat Stuckey, RCA Victor LP 4477	2
28	20	LOOK AT MINE Jody Miller, Epic E 30382	11
29	25	BEST OF DOLLY PARTON RCA Victor LSP 4449	14
30	26	ALL FOR THE LOVE OF SUNSHINE Hank Williams Jr., MGM SE 4750	10
31	33	100 CHILDREN Tom T. Hall, Mercury SR 61307	7
32	34	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	79
33	—	TWO OF A KIND Porter Wagoner & Dolly Parton, RCA Victor LSP 4490	1
34	35	HELLO DARLIN' Conway Twitty, Decca DL 75209	37
35	37	JIM REEVES WRITES YOU A RECORD RCA Victor LSP 4475	4
36	32	THE BEST OF JERRY LEE LEWIS Smash SRS 67131	45
37	30	BEST OF GEORGE JONES Musicor MS 3191	20
38	38	THIS IS EDDY ARNOLD RCA Victor VSP 6032	18
39	36	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	71
40	42	I'VE GOTTA SING Wanda Jackson, Capitol ST 669	3
41	39	WHERE IS MY CASTLE Connie Smith, RCA Victor LSP 4474	4
42	40	THIS IS CHET ATKINS RCA Victor VSP 6030	13
43	45	LISTEN BETTY, I'M SINGING YOUR SONG Dave Dudley, Mercury SR 61315	6
44	—	BRIDGE OVER TROUBLED WATER Buck Owens, Capitol ST 685	1
45	—	GUESS WHO Slim Whitman, United Artists UAS 6783	1

Country Music

George "Goober" Lindsey Day at Jasper, Alabama.

Diana Trask became a naturalized citizen of the U.S. last June 4. After that, the Australian-born Dot artist wrote a song, which she has just recently recorded. Although it has not been released as yet, we have heard the tape, and it is one of the greatest stories of America ever told. Titled "Let's Keep Her Free (America)," the song is bound to bring chills to Americans of all political leanings. She has totally captured the feeling of being an American. Be on the lookout for this one. . . . Bill Monroe has been instrumental in bringing to America a group from New Zealand called the Hamilton County Bluegrass Band. The group will make a couple of Opry appearances, and then perform at the various Blue Grass festivals which get under way in the spring.

Pete Sayers, back from England, is off on another group of college tours. The popular artist, who does the "warm-up" at the Grand Ole Opry, is one of the best instrumentalists in the business, and has an incredible repertoire of folk and country songs. . . . Another "big" number in the near future will be Johnny Cash's "A Man in Black." The lyrics tell why Cash always wears black, and describes his representation of the poor, the oppressed, the imprisoned, the dying soldier, etc. Written as only Cash can write, it is neither anti-establishment nor anti-anything. It just tells it as Cash sees it. . . . Boots Randolph and wife are new grandparents. It's a girl. . . . Roni Stoneman, the banjo-picker of The Stonemans, gave birth to a baby girl at her home in Winston-Salem, N.C. It's her fifth child, giving her a good start on her late father's record. . . . Saul Holiff, manager of Johnny Cash, has severed connections with the Tommy Hunter TV show in Canada in order to devote full time to Johnny. . . . Clement recording studio has been the recent scene of records for GRT, Curley Chalker; Barnaby, Ray Stevens; World, Ray Walker;

(Continued on page 44)

MONEY MAKING OPPORTUNITY

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Strangers, too)

Capitol #3025



**D. J. Concensus: Bobby's
new hit single is a gas!**

Published by:
CENTRAL SONGS, INC.
1804 Ivar St. Hollywood, Calif.

Country Music

Nashville Scene

• Continued from page 43

Warner Brothers, Steve Young, and Capitol, Roy Rogers, Dick Curless, Jim and Jesse, and Artie and Happy Traum. . . . Woodland Studio matches that with the following: Target Records, for Mark Howard, Jack Reno and Alice Creech; the B-C & M Choir for Crickets Productions; Del Reeves and Penny DeHaven for United Artists; Jerry Corbitt for Capitol; Roy Buchanan for Polydor, and Diana Trask for Paramount.

Accidents at the Shelby Singleton establishment are mounting. Nobel Bell has a broken wrist from a fall on the ice; Lynn Shultz and James Mullinax were in separate auto accidents; and Susan Alou, wife of promotion director Bob Alou, was hurt in still another auto accident. . . . Hubert Long, among his other talents, has an eye for beautiful employees. His new secretary, Iris Nicks, only complements his taste. . . . Bill Anderson and Jan Howard go into the studio this month to do separate singles, duet singles, separate albums and duet LP's. . . . Dot's Clyde Beavers played for the technicians at Cape Kennedy prior to the liftoff of the recent moon shot. . . . Larry Baunauch, Dot's national marketing director, has concluded an important Texas tour. . . . The current Lois Johnson hit, "From Warm to Cool to Cold," was published by Shelby Singleton Music and LynLou of Memphis. . . . Plantation's David Wilkins is appearing regularly at the Belle Forest Country Club in Nashville. . . . Buddy Starcher, now general manager of KWBA, Baytown, Texas, has had a complete change of personnel and several changes in programming.

Charlie Lamb is in business again with a new office in the Green Hills area, and reports that Texas stations are showing action on two K-Ark singles, by Debbie Rogers and DeWane Carr. . . . WENO's Tom McCall, who used to promote big shows in the Paducah area, now is including live entertainers on his six to mid-night shift. Among his guests have been Bobby Bare, Bill Anderson, Ernie Ashworth, Charlie Louvin, George Jones, Jean Shepard, George Hamilton IV, Jack Greene, Tom T. Hall and Demitris Tapp. . . . "Corpus Christi Wind," by Dale McBride on Thunderbird, is getting airplay in every major city in the nation, and a lot of the minors. . . . A power struggle is under way between Capitol and Columbia for Larry Butler. . . . Nobody in Conway Twitty's band was injured to any extent in a Texas accident which claimed the life of another motorist. The victim was driving a car which plowed into a cab ridden by the band and Anthony Armstrong Jones of Chart.

The new record, "Gunga Din," was arranged by Alex Zanetis and produced by him for Ralph Paul, who narrates. Ralph is a former disk jockey from Denver and Nashville. . . . Pat Gallagher of Denver spearheaded a successful benefit for the late Frank Kennedy, a Spokane disk jockey, who died of Hodgkin's Disease. . . . Danny Harrison, one of the many nice guys in the business, has a hot one going. His new Deneba release has outsold all of his previous releases. Danny writes and publishes from Logan, W. Va., and records in Nashville. Danny hopes eventually to settle in Nashville and build his own restaurant. . . . Indiana's newest entry into recording is 14-year-old Sue Powell, who is on Basic Records. . . . Johnny Western, long-timer, has signed a contract with Chartwell Artists Ltd., in Beverly Hills. He headlined the ball for Gov. Love of Colorado at the Denver Hilton. The show was hosted by Ed Scott of KLAQ. Dance music was provided by Rocky Starr and his group.

Billboard TOP 40 Easy Listening

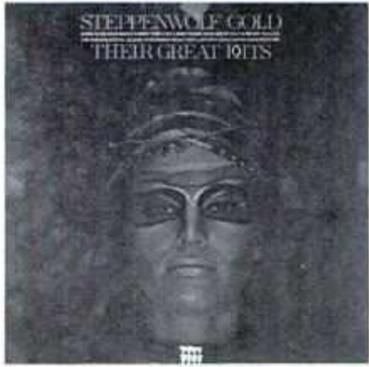
These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE, Artist, Label & Number	Weeks On Chart
	1	2	3		
1	1	2	13	FOR ALL WE KNOW Carpenters, A&M 1243 (Pamco, BMI)	4
2	2	3	3	THEME FROM LOVE STORY Henry Mancini, His Orch. and Chorus, RCA Victor 47-9927 (Famous, ASCAP)	12
3	6	13	14	LOVE STORY (Where Do I Begin) Andy Williams, Columbia 4-45317 (Famous, ASCAP)	5
4	4	7	10	SHE'S A LADY Tom Jones, Parrot 40058 (Spanka, BMI)	5
5	3	1	2	IF YOU COULD READ MY MIND Gordon Lightfoot, Reprise 0973 (Early Morning, ASCAP)	10
6	5	4	1	WATCHING SCOTTY GROW Bobby Goldsboro, United Artists 50727 (B-n-B, BMI)	12
7	7	10	12	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega 615-0015 (Combine, BMI)	7
8	9	19	32	DOESN'T SOMEBODY WANT TO BE WANTED Partridge Family, Bell 963 (Screen Gems-Columbia, BMI)	4
9	11	21	33	COUNTRY ROAD James Taylor, Warner Bros. 7460 (Blackwood/Country Road, BMI)	4
10	10	23	38	CRIED LIKE A BABY Bobby Sherman, Metromedia 206 (Almo, ASCAP)	4
11	21	—	—	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 965 (April, ASCAP)	2
12	8	6	4	1900 YESTERDAY Liz Damon's Orient Express, White Whale 368 (Lamaja, BMI)	11
13	20	—	—	NO LOVE AT ALL B. J. Thomas, Scepter 12307 (Rosebridge/Press, BMI)	2
14	13	5	5	AMAZING GRACE Judy Collins, Elektra 45709 (Rocky Mountain National Park, ASCAP)	11
15	12	8	6	EVERYTHING IS GOOD ABOUT YOU Lettermen, Capitol 3020 (Jobete, BMI)	7
16	19	39	—	OYE COMO VA Santana, Columbia 4-45330 (Planetary, ASCAP)	3
17	14	9	7	I'LL BE HOME Vikki Carr, Columbia 4-45296 (January, BMI)	7
18	17	12	9	YOUR SONG Elton John, UNI 55265 (James, BMI)	11
19	16	16	16	BURNING BRIDGES Mike Curb Congregation, MGM 14151 (Hastings, BMI)	9
20	24	26	30	LIFE Rick Nelson and the Stone Canyon Band, Decca 32779 (Mantragon, BMI)	4
21	15	11	11	BEAUTIFUL PEOPLE New Seekers, Elektra 45710 (Avco Embassy/Kama Ripa/Amelanie, ASCAP)	10
22	25	25	28	MR. BOJANGLES Nitty Gritty Dirt Band, Liberty 56197 (Cotillion/Danel, BMI)	19
23	22	22	25	WASHINGTON SQUARE/PROUD MARY James Last, Polydor 15017 (Showboat, ASCAP/Jondora, BMI)	5
24	18	15	15	ROSE GARDEN Lynn Anderson, Columbia 4-45252 (Lowery, BMI)	17
25	23	18	20	ALL KINDS OF PEOPLE Burt Bacharach, A&M 1241 (Blue Seas/Jac, ASCAP)	6
26	34	35	39	MORNING OF OUR LIVES Arkade, Dunhill 4268 (Wingate, ASCAP)	4
27	—	—	—	WHEN THERE'S NO YOU Engelbert Humperdinck, Parrot 40059 (Drummer Boy, ASCAP)	1
28	32	32	—	WILD WORLD Gentrys, Sun 1122 (Irving, BMI)	3
29	30	40	—	IT WAS A GOOD TIME Eydie Gorme, MGM 14213 (Feist, ASCAP)	3
30	28	34	34	KEEP THE CUSTOMER SATISFIED Gary Puckett, Columbia 4-45303 (Charing Cross, BMI)	5
31	—	—	—	NICKEL SONG New Seekers featuring Eve Graham, Elektra 45719 (Kama Ripa/Amelanie, ASCAP)	1
32	—	—	—	TEN TIMES FOREVER MORE Johnny Mathis, Columbia 4-45323 (Blue Seas/Jac, ASCAP)	1
33	33	24	21	THEME FROM LOVE STORY Francis Lai with His Orch., Paramount 0064 (Famous, ASCAP)	5
34	—	—	—	I BELIEVE IN MUSIC Marlan Love, A&R 505 (Songpainter, BMI)	1
35	36	—	—	PENCIL MARKS ON THE WALL Herschel Bernardi, Columbia 45285 (Free Verse/Pencil Mark, ASCAP)	2
36	26	30	36	GIVE HIM LOVE Patti Page, Mercury 73162 (Jack & Bill, ASCAP)	8
37	35	38	—	SWEET MARY Wadsworth Mansion, Sussex 209 (Kama Sutra/Big Hawk, BMI)	3
38	—	—	—	CHARLIE Copperfield Brass, RCA 74-0433 (SCS, ASCAP)	1
39	—	—	—	THEME MUSIC LOVERS Ferrante & Teicher, United Artists 50747 (United Artists, ASCAP)	1
40	—	—	—	PUSHBIKE SONG Mixtures, Sire 350 (Right Angle, ASCAP)	1

Billboard SPECIAL SURVEY For Week Ending 3/6/71

Billboard Album Reviews

MARCH 6, 1971



POP
STEPPENWOLF—
Gold/Their Greatest Hits.
Dunhill DSX 50099 (S)

This latest record by Steppenwolf is a natural winner. It includes all their biggest hits from "The Pusher," and "Magic Carpet Ride" to "Sookie, Sookie," "Hey Lawdy Mama," and "Born to Be Wild." Must merchandise.



POP
THREE DOG NIGHT—
Golden Bisquits.
Dunhill DSX 50098 (S)

Heavy! That's the word that describes this "hits" package that includes "One," "Easy to Be Hard," "Mama Told Me," and "El's Coming." The group is really together, the songs are all solid and standup under repeated listening. This LP is due for giant sales.



POP
JIMI HENDRIX—
The Cry of Love.
Reprise MS 2034 (S)

The late Jimi Hendrix really takes off on this great triumph beyond tribute, as he unleashes an electrical storm so super-charged that "Freedom," "Ezy Ryder" and "Angel" erupt and flash from this disk like nothing that came before. The production is the truest yet, bursting with natural power, and Hendrix feeds the incredible flow, along with Mitch Mitchell, Billy Cox & Friends.



POP
TONY BENNETT—
Love Story.
Columbia C 30558 (S)

Bennett starts things rolling smoothly here with a warm and sensitive "Love Story" that hits the mark in taste and phrasing. The rest of the tunes, which include "Tea For Two," "A Taste of Honey," "Country Girl" and "I Want to Be Happy," is just the right Tony ticket for fine listening.



POP
DAVE MASON & CASS ELIOT—
Blue Thumb BTS 8825 (S)

This premiere LP for the duo of Cass and Mason comes on the heels of their first personal appearance tour in the U.S. The duets on the LP are fairly strong, but for the most part it seems the two super stars, one from the world of pop and one from the slightly less commercial world of rock, solo for the most part and get help from each other on choruses and in chosen parts of tunes.



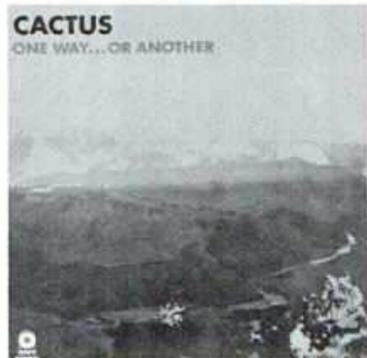
POP
RASCALS—
Search and Nearness.
Atlantic SD 8276 (S)

The Rascals are now on the Columbia label but this is no Atlantic sluff-off. In fact, it contains some of the group's best material in some time. The Felix Cavaliere songs dominate but those by Gene Cornish and Dino Danelli are strong entries, as well. All are given a musical drive that gives the set an extraordinary lift.



POP
JOE SIMON—
The Sounds of Simon.
Spring SPR 4701 (S)

Joe Simon's first for the Polydor-distributed Spring label is the powerful beauty everyone knew was due, especially since his big "Your Time to Cry" disk for Spring. Simon's smooth and gospel-rich brand of country-soul gets an added lift from the horn & string extras of Bergen White. He brings his best voice ever to "All My Hard Times," "Love You More Than Anything" and "No More Me."



POP
CACTUS—
One Way...Or Another.
Atco SD 33-356 (S)

Cactus continues to supply solid rock enjoyment. Flashes of genius infiltrate their new material and the 6:27-minute work-over of "Long Tall Sally" is truly inspired. Standout among their newer songs are "Rock 'n' Roll Children," "Hometown Bust," "Big Mama Boogie" and "One Way...Or Another."



POP
RONNIE HAWKINS—
The Hawk.
Cotillion SD 9039 (S)

Mr. Hawkins, roaring through Miami with the Dixie Flyers plus Duck Dunn and Duane Allman, in a collection that moves and rocks from a Paul Simon song "Leaves That Are Green" deep down to the old "Drinkin' Wine Spo Dee O Dee." Solid mixture of rock and country with Charlie Rich's "Lonely Weekends" a fine track.



POP
ARGENT—
Ring of Hands.
Epic E 30128 (S)

Back for a second attempt at musical success, Argent has tried to blend the best of hard rock and acoustic effects with this second LP. The sound is soft for the most part and Rod Argent is once again the producer, in conjunction with Chris White. "Sweet Mary," and "Cast Your Spell Uranus," highlight the first side, while the second side highlights the tunes "Chained," "Rejoice," and "Pleasure."



POP
JOHN CALE/TERRY RILEY—
Church of Anthrax.
Columbia C 30131 (S)

Terry Riley and John Cale take no help from their friends on this LP as they both play all the instruments heard here, including piano, organ, soprano saxophone, bass, harpsichord, guitar and viola. There is good experimentation here and the music seems deeply rooted somewhere between the universal concepts and man's inept views of reality.



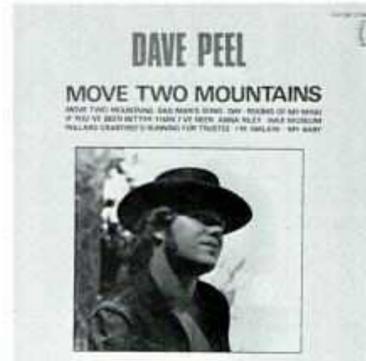
POP
WARREN PHILLIPS & THE ROCKETS—
Rocked Out!
Parrot PAS 71044 (S)

The rock 'n' roll revival gains momentum, and here, Warren Phillips, backed by a popular rock group, gives the renaissance another shot in the arm by breathing a fresh new breath of life into such great old standards as, "Shake, Rattle & Roll," "Blue Suede Shoes," "Whole Lotta Shakin' Goin' On," and others. Ideal for rock and roll collectors.



COUNTRY
DICK CURLESS—
Doggin' It.
Capitol ST 689 (S)

One of the greatest voices in country music, Dick Curless has come up with a package bound to please man, woman, and child. The LP hinges, of course, on his country hit "Jukebox Man," but "Watermelon Man" deserves evening airplay on country music stations, and the traditional country fans will appreciate Curless' version of "Waiting for a Train." Good LP.



COUNTRY
DAVE PEEL—
Move Two Mountains.
Chart CHS 1039 (S)

Dave Peel is a name the music industry will know well in years to come if he continues this present streak. "Willard Crabtree's Running for Trustee" is a solid but sneaky message tune that packs a lot of impact. "I'm Walkin'," "Day" and "Wax Museum" are also good. But "My Baby" is cuter than hell and deserves heavy airplay. Guaranteed to be a listener-winner.



CLASSICAL
TCHAIKOVSKY: 1812 OVERTURE/SERENADE FOR STRINGS—
Philadelphia Orch. (Ormandy).
Columbia M 30447 (S)

This version conjures all the imagery of the exciting battle. This is an all-star lineup which includes the marvelous Mormon Tabernacle Choir, all working feverishly, meticulously, to re-create the impact of the music. The Valley Forge Band and the cannon burst with color.



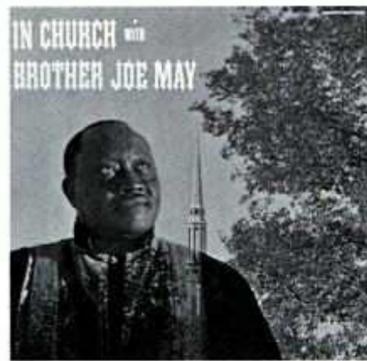
JAZZ
GABOR SZABO—
His Great Hits.
Impulse AS 9204-2 (S)

Szabo's elegant guitar tone and wide ranging ideas are given handsome packaging, moving from Lennon-McCartney to Jefferson Airplane for choice of material. A variety of back up units, from large to small, supply the framework for Szabo's Eurojazz work.



JAZZ
ORNETTE COLEMAN—
Love Call.
Blue Note BST 84356 (S)

The first half of this session was previously released to great acclaim and this portion of the affair is well up to standard with Coleman getting much intensity on his two instruments (alto and trumpet) and the meshing of Jimmy Garrison's bass and Elvin Jones' drums providing front line back up.



GOSPEL
IN CHURCH WITH BROTHER JOE MAY—
Nashboro 7093 (S)

This latest album by Bro. Joe May, most of which was recorded live, is a dramatic mixture of song and sermon delivered in the inimitable Joe May style. The contents are urgent, sincere and very moving. Here is the artist at his exciting best. Get his message.



GOSPEL
SWANEE QUINTET—
Sing Out.
Creed 3022 (S)

Like good wine, the Swanee Quintet seems to improve with time. There is a forceful, scintillating approach to gospel, and their message carries an impact that is enjoyable without being overwhelming.

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.

Album Reviews Continued

SPECIAL MERIT PICKS

POPULAR

IMPRESSIONS — 16 Greatest Hits. ABC ABCS 727 (S)
ABC repackages 16 of the Impressions' best soul efforts of the 60's on one disk, updating the label's previous hit packages to exploit Curtis Mayfield and the group's current peak. Curtom, the Impressions' present label, has also put out an LP with much of the same material. Anyway, it's one more time around for "Gypsy Woman," "People Get Ready," "Keep On Pushing" and others, which, as a collection, offer no more and maybe a little less in top content than the original two "greatest hits" albums on ABC.

KEIR DULLEA—Platypus SLP 5001 (S)
The star of the Broadway and London productions of "Butterflies Are Free" makes an impressive album debut that should quickly win much programming and prove a good sales item. He turns in exceptional treatments of Tom Paxton's "Jimmy Newman," Gordon Lightfoot's "Last Time I Saw Her" as well as the "Butterflies Are Free" theme.

RICHARD WILLIAMS—Where Do I Go. Quad QUS 5003 (S)
The TV star makes his album debut, and an impressive one it is. Williams comes on strong with his readings of the title tune, "Where Do I Go" from "Hair," and "Till Love Touches Your Life," which is his current single release. Label, handled by MGM, should get good MOR programming mileage which should induce sales and chart action.

WELLS FARGO—On Stage. Carousel CAR 3052 (S)
Here's a new group to watch as Wells Fargo makes its album debut here in this Carousel album. The label is distributed by Bell. This set offers 11 good original cuts plus an updated version of Hank Williams' "Jambalaya." Among the top numbers in this rustic-flavored disk are "You're Just Right," "Lone Man," and "Life of a Girl."

VARIOUS ARTISTS—A Nostalgia Trip to the Stars/1920-1950, Vol. 1. Monmouth-Evergreen MES 7030 (S)
Some fine vintage EMI recordings have been resurrected for this two volume series. Featured in Volume 1 are Bebe Daniels, Ramon Novarro, Gloria Swanson, Pola Negri, Jackie Coogan, Tallulah Bankhead, Carl Brisson, Jeanette MacDonald, Jack Buchanan, and George Burns & Gracie Allen. The sound is excellent.

VARIOUS ARTISTS—A Nostalgia Trip to the Stars/1920-1950, Vol. 2. Monmouth-Evergreen MES 7031 (S)
The sounds of the past have been made highly attractive in this two-volume series of old EMI recordings. Featured in Volume 2 are Adolphe Menjou, Sophie Tucker, Walter Pidgeon, Elsa Lancaster, Anna Neagle, Harry Richman, Gracie Fields, Stanley Holloway, Lilli Palmer, and Stan Laurel & Oliver Hardy.

CLASSICAL

BRAHMS: PIANO CONCERTOS 1 & 2—Arrau/Concertgebouw Orch., Amsterdam (Haitink). Philips 6700 018 (S)
Arrau's playing, which can only be called superb, on klavier/piano, is positively amazing throughout this two-LP set. Thrusting, energetic, bold, precise are all ingredients which he uses to the fullest. Haitink and the Concertgebouw couldn't be better.

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Full details first letter. Reply in confidence to: A. S. Venable, Director, Office of Minority Business Enterprise, United States Department of Commerce, Washington, D.C. 20230.

BACH: CANTATAS, BWV 51 & 199—Ameling / Andre / Deutsche Bachsolisten (Winschermann). Philips 6500 014 (S)
Ely Ameling, often considered one of the foremost Bach interpreters, does a masterful job on the composer's "Mein Herze an Schwimmt Im Blut," and "Jauchzet Gott in allen Landen." Miss Ameling has an exciting soprano voice, and supported by Helmut Winschermann and the German Bach Soloists, and a careful selection of accompanying musicians, the compositions gain new life and meaning.

LORTZING: DER WILDSCHUETZ (Scenes)—Various Artists/Leipzig Gewandhaus Orch. (Schmitz). London OS 26181 (S)
Considered by authorities to be Lortzing's finest opera, "Der Wildschuetz" finally hits the domestic catalog in this marvelous album of arias and scenes. This excellent cast, including Tom Krause, Gisela Schroeter, Peter Schreier, Ruth-Margret Puetz, Arnold van Mill and Rosemarie Roenish, is ably conducted by Paul Schmitz, also leading Leipzig Gewandhaus Orchestra and Leipzig Radio Chorus.

JAZZ

ARCHIE SHEPP & PHILLY JOE JONES—Fantasy 86018 (S)
The stretched out harmonies and avant talent of Shepp's tenor saxophone and piano gets matching billing with Philly Joe's drumming, which can encompass and add to most styles. Apparently recorded in Paris fairly recently, it consists of two probing tracks that explore the ultra-contemporary modes of jazz, ranging widely from violin to vocal.
JOHN W. (KNOCKY) PARKER—The Complete Piano Works of Jelly Roll Morton. Audiophile AP 102-105 (S)
An impressive quartet of sides by Parker, lifelong student of ragtime and pianist Morton. Parker is heard on solo piano—the best moments—on celeste and aided by a rhythm section. Some of the with-rhythm tracks lack the delicate swing that was Morton's and is Parker's trademark. With the revived interest in this kind of music, Parker's set should net increased sales. A worthy labor of love and taste.

SOUL

AL GREEN—Gets Next to You. HI SHL 32062 (S)
Al Green is a solid driver who has a raunchy way with Motown material, like his "Can't Get Next to You" hit, but can add his something special to the rhythms of Sly Stone, Wilson Pickett, Johnnie Taylor, etc. Rough and funky, Green really punches the grit out of "Are You Lonely For Me Baby," "Right Now Right Now" and, his new single, "Driving Wheel," which sounds like his biggest yet.

GOSPEL

BROOKLYN ALLSTARS—Lead Me, Guide Me. Nashboro 7092 (S)
Here is a consistently fine group of artists whose songs of faith bring messages of joy and hope to the hearts of many people. There is uniqueness of style and great coordination of effort here; and these qualities, added to the group's ability to reach its audience, make for an album of great potential.

CHILDREN'S

RUSSIAN FAIRY TALES—Morris Carnovsky. Caedmon TC 1332 (S)
This brilliant actor is superb here, as he renders the stories of fairy tales with color and understanding for his audience. Children will love his pleasant and endearing style. Stories chosen are varied and Carnovsky handles them all delightfully.

SPOKEN WORD

DR. MARTIN LUTHER KING JR.—Remaining Awake Through a Great Revolution. Creed 3024 (S)
Every American has heard of Dr. King's dream and this LP is indeed a refreshing change from that famous speech, now not only part of the ages but also a cliché. The two speeches offered here, reflect a somewhat heavier side of the great black leader. King seems to be more blunt here and also a bit more frustrated. The tone in his voice is still that of the great orator that he was. On the album, one is offered another insight to the man. This record should be heard by everyone in this country at least.

THOMAS: IN COUNTRY HEAVEN/THE EVOLUTION OF A POEM—Dylan Thomas/Vari-ous Artists. Caedmon TC 1281 (S)
Here is a fascinating album of the development of Dylan Thomas' "In Country Heaven." Included are readings by Thomas of three poems, which would have been part of "In Country Heaven" plus references to it in his introduction to reading another work. Hugh Griffith is joined by Douglas Cleverdon and Barry Jones in reading revisions of the work. Humphrey Searle's reminiscences also are presented in this remarkable pressing.



POPULAR ★★★★★

RCA BROADWAY STRINGS & VELVET VOICES—Music from the Broadway Musical No. No, Nanette. RCA Victor LSP 45-4 (S)
GOGGLES—Audio Fidelity AFSD 6244 (S)
ERON TABOR—With Herb Ellis and Oscar Castro Neves. Studio 10 DBX 104 (S)
GENESIS—Trespas. Impulse AS 9205 (S)
FRANK BARBER PERCUSSION—Deep Percussion. Polydor 24-4508 (S)

CLASSICAL ★★★★★

PUCCINI: TOSCA (Highlights)—Nilsson / Corelli Fischer-Dieskau / Various Artists. London OS 26163 (S)
PONCHELLI: LA GIOCONDA (Highlights)—Tebaldi/Vari-ous Artists (Gardelli). London OS 26162 (S)
DVORAK: STRING SEXTET, Op. 48/STRING QUARTET, Op. 1—Berlin Philharmonic Octet. Philips 839 754 (S)
MAHLER: SYMPHONY No. 7—Concertgebouw Orch., Amsterdam (Haitink). Philips 6700 036 (S)
SCRIABIN: VERS LA FLAMME/SONATAS 3, 4, 6, 10—Ruth Laredo. Connoisseur Society CS 2034 (S)

SOUL ★★★★★

ACE CANNON—Cool 'n Saxy. HI SHL 32060 (S)

GOSPEL ★★★★★

GOSPEL KEYNOTES—Wide River. Nashboro 7095 (S)
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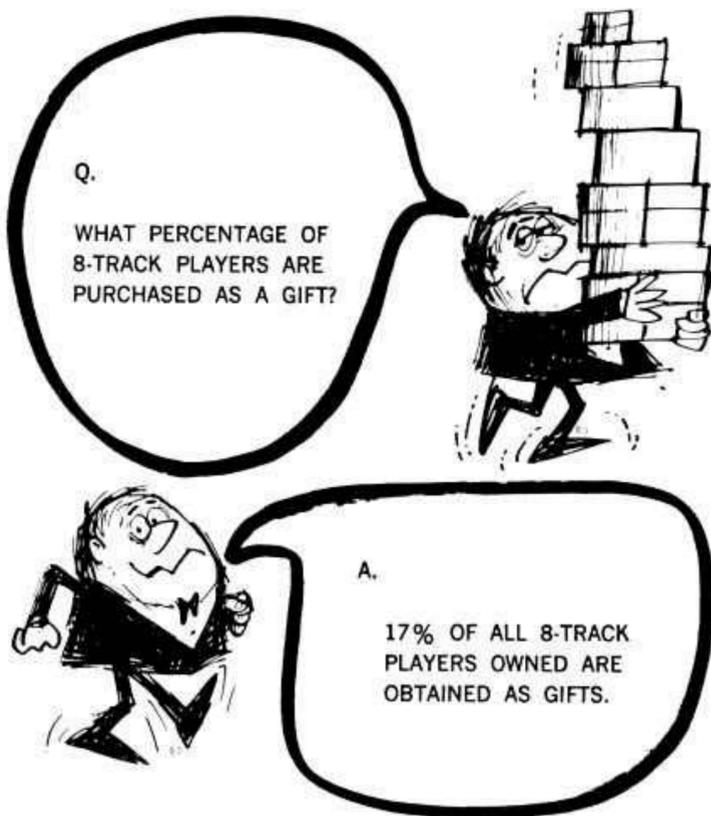
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BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	13
2	3	BITCHES BREW Miles Davis, Columbia GP 26	44
3	5	CHAPTER TWO Roberta Flack, Atlantic SD 1569	26
4	1	MILES DAVIS AT FILLMORE Columbia G 30038	14
5	8	DON ELLIS AT FILLMORE Columbia G 30243	18
6	4	THEM CHANGES Ramsey Lewis, Cadet LPS 844	19
7	6	FREE SPEECH Eddie Harris, Atlantic SD 1573	9
8	9	STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007	4
9	—	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	17
10	18	SUGAR Stanley Turrentine, CTI CTI 6005	4
11	11	THE PRICE YOU GOT TO PAY TO BE FREE Cannonball Adderley, Capitol SWBB 631	2
12	16	STILLNESS Sergio Mendes & Brasil '66, A&M SP 4284	5
13	13	PTAH THE EL DAUD Alice Coltrane, Impulse AS 9196	2
14	17	BRIDGE OVER TROUBLED WATER Paul Desmond, A&M 3032	16
15	20	THE BEST OF JOHN COLTRANE—HIS GREATEST YEARS Impulse AS 9200-2	16
16	14	BLACK DROPS Charles Earland, Prestige PR 7815	14
17	15	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	86
18	7	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	46
19	—	SOUL LIBERATION Rusty Bryant, Prestige PR 7798	1
20	12	GULA MATARI Quincy Jones, A&M SP 3030	30

Billboard SPECIAL SURVEY For Week Ending 3/6/71



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Jukebox programming

III. Programmer Plugs Use of Colorful Strips

PEORIA, Ill.—The jukebox programmer's own judgment will determine if a lot of color on the title strip panel is self-defeating, according to Bill Bush, Les Montooth Phonograph Service here. Bush opts for plenty of color.

"We not only use the Sterling Title Strip color units but also use colored acetate over all the new releases we put on."

Bush commented following a recent article where Star Title Strip Co. manager Norman Morgan said that the overuse of color and novelty strips can reach a point of diminishing return where no single element on the program panel will stand out.

However, both men agree that the main object is to make the program panel easy for the patron to read.

"As for making the program panel too—'carnival-like'—I would like to point out that the jukebox manufacturers are also using color in a very distinctive way now. Of course, today's machines are not gaudy as they once were, but there is considerable use of color.

"Where you refer to programming and definite distinctions of music categories, what are you going to do if you don't use some color? As for separating our categories, we're just talking about four—pop, country, soul and oldies.

"I think this is a definite help to the patron and better than a whole panel of strips all exactly alike."

The use of acetate coverings for new releases is an absolute must, and again, Bush and Morgan agree. Morgan, however, cautions programmers not to allow a whole series of different color acetate covers to accumulate around the program panel.

Bush uses the acetate covers in two ways.

"First of all, we use them to draw attention to the new records. In the past, we often had location owners or personnel ask us to write down the new releases we were putting on each time. The acetate strips take care of that problem.

"Secondly, we will leave an acetate strip over any recording that is particularly popular—for example 'Rose Garden.' We will even leave an acetate over an occasional oldie that we know is earning good play. It's just another merchandising factor."

As with so many programmers, Bush finds that dozens of oldies are earning good play now. He still has many copies of the following titles around the route: "Close to You," Carpenters; "Cecilia," Simon & Garfunkel; "Raindrops Keep Fallin' On My Head," B.J. Thomas; "Looking Out the Back Door," Creedence Clearwater Revival; "For the Good Times," Ray Price.

Fight Royalty Rise On Jukebox Disks

By RUTH CASTLEBERRY

COLUMBIA, S.C.—Music Operators of America (MOA) executive vice president Fred Granger is still patiently explaining the jukebox copyright revision legislation at the grass-roots level in the organization's efforts to forestall any increase in agreed upon proposals.

In an address before the South Carolina Coin Operators Association annual meeting, Granger outlined MOA's long struggle in the copyright revision law still before committee in Congress. MOA

The importance of the acetate cover over new releases is that it helps get a record started, Bush said. "We buy records every Friday. This is when we have a meeting involving all our roulemen and decide what to purchase. These records won't go on the jukeboxes, however, until 10 days later.

"So if a recording happens to be something that is breaking fast the Friday we decide to buy it, we are already behind. Then the lag of 10 days makes it that much more important to call attention to the record when we do get it out."

Of course, most of the time, Bush and his crew are well ahead of the big hits. "We buy on the basis of a lot of factors, but we try to have the record on the boxes as it's working up the chart. If we don't, we figure we've lost one-third of its exposure time.

Aside from the usual factors that go into deciding on a record, Montooth's men look for:

- Big advertisements in the business papers.

- How the title strip company is reacting (Bush said: "We consider if Sterling is confident about a record; but we don't wait on a record Sterling hasn't slated for a strip").

- Significant chart movement ("If it lands at 85 the first week, we know that sooner or later we're probably going to be on the record").

If Bush buys a record for which no strip is available, he orders the strip. "It's not that we are against typing our strips—we aren't. We just believe that a professionally printed strip is that much easier to read.

"The color coded categories and the acetates to mark new and special records also work toward easier reading and that's the function of the title strip panel."

MOA TOPIC

Singles Still Long

By GEORGE KNEMEYER

WASHINGTON, D.C. — The trend towards singles longer than three minutes continues. The subject of long singles will be one of the topics discussed here when the Music Operators of America (MOA) Board of Directors meets March 7-9.

Long singles have been a steady problem for the past year, with some programmers boycotting certain singles because of their length. Most jukebox programmers would prefer singles three minutes in length or less.

changed its board meeting from Nashville to Washington (Mar. 7-9) so that directors can visit congressmen.

MOA is standing by its industry-backed compromise of \$8 per machine per year and is contesting provisions for adding a \$1 per machine per year statutory performance right, a 50-cent per machine per year registration fee and a periodic review of royalty rates.

A portion of MOA's stand: "Without a fixed statutory ceiling

(Continued on page 48)

LP's Unlimited Issues 4 Sets

NORTHFIELD, Ill.—Little LP's Unlimited here has released four new Little LP packages. As customary, the popular artists' packages contain songs never released as singles. A series of previously released albums has been restocked.

Diana Ross: "My Place," "Baby, It's Love," "The Long and Winding Road," "How About You," "I'm Still Waiting" and the title song "Everything is Everything" (133); Supremes & Four Tops: "Ain't Nothing Like the Real Thing," "Knock on My Door," "Without the One You Love," "Everyday People," "For Your Love," "Together We Can Make Such Sweet Music" (134); Jazz Crusaders: "Jackson," "Hard Times," "Why Do You Laugh at Me," "Jazz!," "Golden Slumbers" (135); Tony Mottola: "Didn't We," "We've Only Just Begun," "Sophisticated Lady," "Yesterday When I Was Young," "Wave" and the title song "Close to You" (136).

The 16 albums on the restock (Continued on page 48)

Wis. Jukebox Programmer Has Rapport With Stations

MADISON, Wis. — Radio and jukebox programmers are finding that they have much in common. This is the experience of Pat Swartz at Modern Specialty Co. here, who each week chats with two local radio programmers.

One result of Mrs. Swartz's rapport with Chuck Bailey of WISM (Top 40) and Johnny Howard of WMAD (country) is that now, both outlets print "LP cut" on their hot sheets that are distributed all over town.

"The playing of album cuts was sort of cutting my throat and I explained the problem to both

Programmers Form Radio, Jukebox Ties

• Continued from page 1

WIRL program director Robin Walker said his station can now play oldies such as "MacArthur Park" and "Georgi Girl" with more confidence because "these oldies are on almost every Les Montooth Phonograph Service jukebox in town and getting heavy play."

Montooth jukebox programmer Bill Bush said he now knows well in advance what records WIRL is exposing over the air and can have them on the jukeboxes. As a result, Bush is already earning good play on "Love Lines, Angles and Rhymes," "Ain't It a Sad Thing," "Help Me Make It Through the Night" and "Me and Bobby McGee"—all recent WIRL picks.

Walker said: "Recordings such as 'MacArthur Park' and 'Georgi Girl' represented a gray area because they're not on charts and no longer are selling in local stores—we had no way of determining their popularity. But Bush can guarantee us that the recordings are playing in the jukeboxes and he can almost give us a demographic breakdown as to the audi-

ence in each jukebox location."

Bush reports many oldies playing well and even flags them with special title strip covers (see separate story). He phones Walker once a week and reports on best-playing oldies. In return Walker sends Bush the station's playlist the same day it goes to the printer.

Bush said his firm is probably programming 90 percent of WIRL's "hitbound" picks. WIRL plays from a list of 35 records plus its five weekly picks. These are theoretically exposed over the air 24 times daily (one pick is played at the "top" and "bottom" of each hour).

Examples of WIRL picks already ordered and ready to go on jukeboxes here are: "Pushbike Song" by the Great American Disaster, "Something in the Way You Move" by Heritage, "Signs" by Bobby Vee, "Country Road" by James Taylor and "I Believe in Music" by Marian Love.

During Montooth firm's Friday record meeting Feb. 26, five more WIRL picks were studied: "Blue Money" by Van Morrison, "Free" by Chicago, "L.A. Goodbye" by Ides of March, "Rise Up" by Blues Image and "Southern Man" by Dave Clark Five.

"The instances where locations have told us they heard a record on the air that we don't know about have been cut to almost nothing," Bush said.

He added that he does not buy all WIRL picks immediately. Two WIRL picks Bush is still waiting on are "Because It's Time" by McKendree Spring and "What About Me" by Quicksilver Messenger Service.

"In the case of these two recordings, we want to study the potential a little more," he said. But in most cases, the WIRL picks are exerting a strong influence on Bush's programming.

Walker said WIRL exposes only two oldies each hour. He said, "The information Bush supplies influences the choices of the oldies and in some cases has rekindled sales.

"After Bush told us 'Bridge Over Troubled Water' by Simon and Garfunkel was still playing on jukeboxes, we played it again and it showed up a couple of weeks again in our record store survey," Walker said.

Bush is so enthusiastic about the success of exchanging information

(Continued on page 48)

men. Now, when I have a jukebox request for something on an album the stations are playing, I can at least show the location that it is not available as a single.

"The Creedence Clearwater Revival 'Pendulum' LP was driving me crazy because the stations were playing a lot of different cuts from it. Finally, 'Pendulum' was pulled off as a single.

"I think record companies are testing the reaction of people to certain singles by encouraging radio album play and it's an intelligent approach, but it does leave the jukebox programmer in the middle a lot of the time."

Essentially, both stations now advise her as to what records they will be featuring. She also tells them what is going in the jukeboxes.

"Sometimes they have a problem on service and will come to me for records. It's just a case of helping each other out and it's working real well."

ILLINOIS

'Good Music' Jukebox Trend

ROCK ISLAND, Ill. — "Good Music," a familiar term in radio station programming, is having more application in the programming of jukeboxes, according to Liz Christiansen, Johnson Vending Service here.

"There seems to be a trend toward a smoother type of music. We have even had a couple of country locations start requesting old Glenn Miller and Tommy Dorsey standards.

"In some cases, locations have told us that if we can't bring them anything but 'this rock stuff' then don't bring anything."

She said that knowing how to cater to the good music location is difficult and that she can't go on artist reputation alone. "For example, 'She's a Lady' by Tom Jones might sound right on the basis of the artist's name, but it's not what some of the good music locations want.

"Now, this new one by the Lettermen, 'Everything Is Good About You,' is the kind of song the good music locations like. I use Ray Anthony's things on Ranwood quite a lot and Tommy Wills' recordings are very good in these kinds of locations."

Wills has started to produce a

series of standard type repertoire for Wurlitzer and is currently specializing in medley type adult material. An example: "Your Cheatin' Heart/Half as Much" and "Together Again/You Win Again" are one side of two recent releases.

Organ music is another popular item in some good music spots, Mrs. Christiansen said, but she added that there is a problem of it sounding too much the same all the time.

"The good music location does require a certain sound, but they want variety, too."

For ideas, in all areas of programming, Mrs. Christiansen studies the business papers, listens to the advice of the two one-stops she deals with and follows two local radio stations closely. The middle-of-the-road (MOR) stations WHBF and WQUA and fertile areas for discovering good music location fare.

She also listens to KSTT (Top 40) on a limited basis and studies the playlist of country outlet WQNT.

Probably as important as any other factor is her own intuitive judgment. "I knew the latest Carpenters' 'For All We Know'

(Continued on page 48)

Swap Radio, Jukebox Program Data

• *Continued from page 47*

with WIRL that he wants to set up similar arrangements with WMBD here, which plays a lot of album cuts, and with country outlet WXEL.

"Album cuts exposed on the air create requests from jukebox locations and causes us some problems. At least we would like to know what recordings the stations are playing from albums." (See separate story on Madison, Wis., jukebox programmer Pat Swartz.)

As for why the rapport between radio and jukebox programmers is increasing, Bush said: "Today's

economy is such that any business, whether it's a radio station or a jukebox company or whathaveyou, needs to be more competitive.

We're a service business. "If we can have records on the jukebox as quickly as possible we have an edge.

Also, radio's influence is growing. Even our second-rate locations know what's being played. You can no longer fool people by just

bringing in a handful of any kind of recordings. It's better to come in with just three or four and be sure that these are the very best."

Montooth Phonograph Service is also somewhat unique because it deals in jukeboxes only. The firm is headed by Les Montooth, Music Operators of America president. "We probably work harder at jukebox programming because we do specialize," Bush said.

'Good Music' Trend Grows

• *Continued from page 47*

was going to be a big hit the second I heard it."

But sometimes all the factors are not enough to properly judge the success of a record. "Rose Garden," "Help Me Make It Through the Night" and "Bed of Rose's" are three fairly recent recordings that she didn't buy heavily enough on.

"One vital area for me is the

Royalty Rise Being Fought

• *Continued from page 47*

on their liability for performance royalties, jukebox operators would be exposed to continuing pressures from the economically more powerful, monopolistic organizations of copyright owners, to increase royalty rates. Jukebox operators are small businessmen and they cannot be expected to effectively oppose such powerful organizations of copyright owners in periodic contests over royalty rates."

Officers elected by the South Carolina jukebox organization: A. L. Witt, president; B. T. Barwick, board chairman; Jerry Palasis, first vice president; Kenneth Flowe, second vice president; Hal Shinn, third vice president; Mary Hackler, secretary-treasurer; J. P. Broughton, sergeant at arms.

middle column of the 'Hot 100.' Naturally, I don't buy everything that jumps suddenly in that column—but I watch everything there."

Locations generally receive from four to five new records each service call and this can be weekly or every other week, depending upon how good the location is doing.

"My worst headache is special requests. We receive requests for old, old things that are just not available, or for album cuts which again are of the unavailable as singles."

But she said she is happy that the locations are interested enough in the music to keep sending in requests.

LP's Unlimited Sets

• *Continued from page 47*

list consist of packages by Wilson Pickett, Crosby, Stills, Nash & Young, Brook Benton, Aretha Franklin, Les Brown, Artie Shaw, Jimmy Dorsey, Wayne King, Johnny Cash, Dean Martin, Everly Brothers, the Vogues, Boots Randolph, Burt Bacharach, the Carpenters and Wes Montgomery.

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What's Playing?

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

Cadillac, Mich.; Country Location

Bill Bryan, programmer,
 Bryan Bros. Music Co.



Current releases:
 "Rose Garden," Lynn Anderson, Columbia 45252;
 "Help Me Make It Through the Night," Sammi Smith, Mega 0015;
 "Bed of Rose's," Statler Bros., Mercury 73141.
Oldies:
 "For the Good Times," Ray Price;
 "Wings of a Dove," Charley Pride.

Chicago; Soul Location

Moses Proffit, operator;
 J.D. Strong, programmer;
 South Central Novelty Co.



Current releases:
 "What's Going On," Marvin Gaye, Tamla 54201;
 "Soul Power," James Brown, King 6368;
 "You're All I Need to Get By," Aretha Franklin, Atlantic 2787.

Chicago; Soul Location

Billy McClain, programmer,
 Eastern Music Co.



Current releases:
 "What's Going On," Marvin Gaye, Tamla 54201;
 "Just My Imagination (Running Away With Me)," Temptations, Gordy 7105;
 "If It's Real What I Feel," Jerry Butler, Mercury 73169.

La Crosse, Wis.; Adult Location

Jim Stansfield, operator;
 Belle Southwick, programmer;
 Jim Stansfield Novelty Co.



Current releases:
 "Have You Ever Seen the Rain," Creedence Clearwater Revival, Fantasy 665;
 "Watching Scotty Grow," Bobby Goldsboro, UA 50727;
 "Mama's Pearl," Jackson 5, Motown 1177;
 "She's a Lady," Tom Jones, Parrott 40058.

Madison, Wis.; Young Adult Location

Lou Glass, operator;
 Pat Swartz, programmer;
 Modern Specialty Co.



Current releases:
 "Me and Bobby McGee," Janis Joplin, Columbia 45314;
 "Help Me Make It Through the Night," Sammi Smith, Mega 0015;
 "What Is Life," George Harrison, Apple 1828;
 "One Toke Over the Line," Brewer & Shipley, Kama Sutra 516.

North Bend, Neb.; Teen Location

Ed Kort, operator;
 Louis Reginald, programmer;
 Kort Amusement Co.



Current releases:
 "Knock Three Times," Dawn, Bell 938;
 "Mama's Pearl," Jackson 5, Motown 1177;
 "It's Up to You, Petula," Edison Light-house, Bell 960.

Philadelphia; Soul Location

Mel Epstein, programmer,
 Blue Ribbon Vending Co.



Current releases:
 "You're All I Need to Get By," Aretha Franklin, Atlantic 2787;
 "What's Going On?," Marvin Gaye, Tamla 54201;
 "Don't Let the Green Grass Fool You," Wilson Pickett, Atlantic 2781.

Robinson, Ill.; Adult Location

Alleta Hanks, programmer,
 Hanks Music & Vending



Current releases:
 "Rose Garden," Lynn Anderson, Columbia 45252;
 "She's a Lady," Tom Jones, Parrot 40058;
 "I Really Don't Want to Know," Elvis Presley, RCA Victor 9960;
 "Knock Three Times," Dawn, Bell 938.

Rock Island, Ill.; Teen Location

Liz Christiansen, programmer,
 Johnson Vending Service



Current releases:
 "Cried Like a Baby," Bobby Sherman, Metromedia 206;
 "Me and Bobby McGee," Janis Joplin, Columbia 45314;
 "If You Could Read My Mind," Gordon Lightfoot, Reprise 0974.

Trenton, Mo.; Country Location

Bill Welch, programmer,
 Automatic Music Co.



Current releases:
 "Help Me Make It Through the Night," Sammi Smith, Mega 0015;
 "We Sure Can Love Each Other," Tammy Wynette, Epic 10707;
 "There's Something About a Lady," Johnny Duncan, Columbia 45319.

Classical Music

Billboard SPECIAL SURVEY For Week Ending 3/6/71

Horne & Milnes Make 'Barber' Well-Kempt

NEW YORK — Mezzo-soprano Marilyn Horne and baritone Sherrill Milnes sparked a delightful ensemble performance of Rossini's "Il Barbiere di Siviglia" at the Metropolitan Opera, Feb. 20. Both artists are new to the opera at the Met this season as is tenor Enrico DiGiuseppe, whose remarkable performance joined the Met's lore.

DiGiuseppe was called the previous night at short notice to replace Franco Corelli in the title role of the new production of Massenet's "Werther," the first performance of that opera at the Met in about 60 years. As Count Almaviva, DiGiuseppe stylishly handled the deceptively difficult role with a fine lyric voice.

Two veterans of the opera, Fernando Corena and Giorgio Tozzi, were excellent comically and vocally. The former, with available recordings of Dr. Bartolo on London, RCA and Richmond, sparkled as always. Tozzi who has recorded Don Basilio for RCA, appeared at his best vocally in some time.

Miss Horne proving herself a genuine star, was a true master of Rossini's difficult canto line, even interpolating a fiendishly difficult aria from that composer's

"La Donna Del Lago" in the lesson scene. Her portrayal also hit the mark. She was boosted in a program ad by London, while RCA plugged Milnes, whose Figaro ranks with the best from the opening "Largo al Factotum."

Keeping the opera well under control was conductor Thomas Schippers, again demonstrating that early Italian opera is his forte. Jean Kraft sang well as Berta. Raymond Gibbs and Nico Castel contributed capable performances. **FRED KIRBY**

Eschenbach in Concert in N.Y.

NEW YORK—Christoph Eschenbach was sensitive and almost flawless as the soloist in the "Piano Concerto" in an all-Schumann program with the Cleveland Orchestra, in an admirably conducted concerto, "Symphony No. 3 (Rhenish)," and in "Manfred Overture" at Carnegie Hall, Feb. 22. Eschenbach is a Deutsche Grammophon artist. A four-LP Schumann box with the four symphonies and the other works on the program will be re-released by Columbia Records this year. The works, conducted by the late George Szell, previously were on Epic. **FRED KIRBY**

Royan Fest Will Feature 21 World, 20 French Debuts

PARIS—The eighth Royan International Festival, France's principal contemporary music and arts gathering, from April 3 to 10 this year features 21 world and 20 French premieres.

Among artists and orchestras appearing in the west coast resort are Bruno Maderna, Musica Nova of Bucharest, the Prague, Brno, Bratislava and Warsaw electronic music studios and the ORTF Philharmonic Orchestra.

One evening will be devoted to

modern music from Eastern Europe and there will be free jazz sessions. The Malaysian Shadow Theatre will also be participating.

A Sacred Music and Arts Festival is to be held at four centers in southwest France from April 9 to 18, including choral works by Telemann, Bach, Mozart.

Principal conductor appearing is Kurt Redel, who will lead the Pro Arte and ORTF Chamber orchestras and the Berlin Radio and

(Continued on page 51)

Forty-Six Titles in ABC/Dunhill Low-\$\$ Westminster Gold Line

NEW YORK—The low-price Westminster Gold line is being launched by ABC/Dunhill Records with initial releases of 46 titles, each offering performances of note. Westminster Gold carries a list of \$2.99 a record.

Among the famed artists represented are organist Virgil Fox, guitarists Julian Bream and John Williams, bass-baritone Norman Treigle, pianists Raymond Lewenthal and Daniel Barenboim, mezzo-sopranos Maureen Forrester and Regina Resnik, and conductors Hermann Scherchen, Maurice Abravanel, Sir Adrian Boult, William Steinberg, Artur Rodzinski and Pierre Monteux. Some of the material previously was available on Westminster or its low-price Music Guild line, while some combinations are new mixtures.

The only multiple is a two-LP set of Berlioz's "Romeo et Juliet" with Miss Resnik, tenor Andre Turp and bass David Ward. Monteux conducts the London Symphony in this excellent set. Miss Forrester's "A Charm of Lullabies," featuring the Benjamin work plus other lullabies continues a delight, now on economy price. John Newmark is the excellent piano accompanist.

Both Treigle recitals are winners with splendid operatic recitals with Jessu Jalas conducting. An "Operatic Heroes and Villains" set includes gems from Massenet's "Don Quichotte," Boito's "Mefistofele" and Verdi's "Atilla," among others. Selections from Verdi and Mozart highlight the "Arias" album. Tenor Pedro Lavirgen offers a marvelous "Spanish Favorites" program with Manuel Moreno Buendia and Orquesta Conciertos de Madrid.

Avant-Garde

The variety of program ranges from a "Gregorian Chants" set with the Chorus of Monks from the Abbey of Encalcat, France, to two avant-garde electronic pressings. Another fine choral album has the Capella Russian Male Chorus under Nicholas Afonsky in "Masterpieces of Russian Church Music." A fascinating electronic pairing contains the music for the ballet "Electronics" of Remi Gassman with Oskar Sala's "Five Improvisations for Magnetic Tape." "Provocative Electronics" is just that as the Electronic Music Laboratory of the Catholic University of America, Emerson Meyers director, using constructions on traditional forms.

Instrumental solo delights include a program of flute and harpsichord sonatas with premier harpsi-

chordist Jean-Pierre Rampal and harpsichordist Robert Veyron-Lacroix. Violinist Robert Gerle is outstanding in Brahms' complete "Hungarian Dances" with piano accompanist Norman Shelter.

Guitar fanciers can have a ball with these disks as five are devoted to guitarists. John Williams has two stunners, one with Sor's "20 Studies for Guitar," while the other, "Spanish Guitar," has works of Torroba and Ponce. An excellent recital is offered by Ramon Ybarra with classical pieces of the 16th through 19th centuries.

Bream, Barenboim

Two superior Bream sets, in monaural only, are a Bach set and a "Greatest Hits" album. The only other monaural-only set has pianist Raymond Lewenthal in fine versions of Beethoven's "Moonlight," "Appassionata" & "Pathetique" sonatas. Barenboim also is featured in a topnotch Beethoven set with Laszlo Somogyi and the Vienna State Opera Orchestra in a coupling of the "Concerto No. 3" and the "Fantasia for Piano, Chorus and Orchestra," also with the Vienna Academy Chamber Choir.

Another Beethoven pressing, "A Best of," contains the last movement of the "Symphony No. 9" with Miss Resnik, tenor Jon Vickers, the London Bach Choir, and London Symphony, Monteux conducting; the first movement of "Symphony No. 5" and the third movement of "Symphony No. 6" with Steinberg, and the first movement of "Wellington's Victory" and the Rondo from the "Piano Concerto No. 5 (Emperor)" with Scherchen and the Vienna State Opera Orchestra, Paul Badura-Skoda soloist.

Other inviting "Best of" composer sets include Tchaikovsky with violinist Erica Morini, Rodzinski and the London Philharmonic, Armando Aliberti and the Vienna State Opera Orchestra, pianist Jacob Lateiner, Abravanel and both the Utah Symphony and Vienna State Opera Orchestra. Featured in Bach are organists Carl Weinrich and Fox, cellist Bernard Greenhouse, pianist Anthony Makas, and Scherchen conducting the Vienna State Opera Orchestra European String Quartet and Vienna Symphony Wind Group.

Mozart Set

The Mozart "Best of" includes Barenboim, pianists Joerg Demus and Fou Ts'ong, Erich Leinsdorf and the London Philharmonic, Boult and the Vienna State Opera Orchestra, Milan Horvat and the same orchestra, and Brian Priestman and the Vienna Radio Orchestra. A similar Chopin disk features pianists Barbara Hesse-Bukowska, Wladyslaw Kedra, Badura-Skoda and Ts'ong. The orchestras are the London Symphony under Peter Maag and the Vienna State Opera Orchestra under Boult.

Other bests are "Best Known Overtures" with Scherchen and Julius Rudel conducting the Vienna State Opera Orchestra and Kurt Adler and the Vienna Festival Orchestra, ballet music with Abravanel and the Vienna State Opera Orchestra, "The Best From the Russia We Love" with Lewenthal, Scherchen and Abravanel with the Vienna State Opera Orchestra and Pierre Dervaux and L'Orchestre des

(Continued on page 51)

BEST SELLING Classical LP's

This Month	Last Month	TITLE, Artist, Label & Number
1	1	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
2	2	TCHAIKOVSKY: 1812 OVERTURE Los Angeles Philharmonic (Mehta), London CS 6670
3	21	DONIZETTI: LUCIA DI LAMMERMOOR (3 LP's) Sills/Bergonzi/Various Artists/London Symphony (Schippers), ABC/ATS 200006/3
4	4	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camarata of the Salzburg Mozarteum Academica (Anda), DGG 138783
5	5	BEETHOVEN: TRIPLE CONCERTO IN C Oistrakh/Rostropovich/Richter, Berlin Philharmonic (Karajan), Angel S 3672
6	8	TCHAIKOVSKY: NUTCRACKER SUITE/PROKOFIEV: PETER & THE WOLF New York Philharmonic (Bernstein), Columbia MS 6193
7	3	MY FAVORITE ENCORES Van Cliburn, RCA Red Seal LSC 3185
8	7	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286
9	9	BERLIOZ: LES TROYENS (5 LP's) Vickers/Yeasey/Various Artists/Chorus & Orchestra of the Royal Opera House, Covent Garden (Davis), Philips 6709.002
10	10	BEETHOVEN'S GREATEST HITS Various Artists, Columbia MS 7504
11	13	BELLINI: NORMA (3 LP's) Sutherland/Horne/Various Artists/London Symphony (Bonyng), London OSA 1394
12	15	BACH'S GREATEST HITS Various Artists, Columbia MS 7501
13	12	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13
14	19	BEETHOVEN: COMPLETE SYMPHONIES (7 LP's) Cleveland Orchestra (Szell), Columbia M7X-30281
15	16	BEETHOVEN: SYMPHONY NO. 9 Philadelphia Orchestra (Ormandy), Columbia MS 7016
16	18	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orchestra (Ormandy), Columbia MS 6547
17	14	MEYERBEER: LES HUGUENOTS (4 LP's) Sutherland/Arroyo/Various Artists/New Philharmonia (Bonyng), London OSA 1436
18	23	MAHLER: SYMPHONY NO. 5 (2 LP's) Chicago Symphony (Solti), London OSA 2228
19	11	MOZART & STRAUSS ARIAS Beverly Sills, ABC ATS 20004
20	6	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LSC 2576
21	17	FRENCH OPERA GALA, VOL. I Joan Sutherland, London OSA 26166
22	20	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orchestra (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176
23	22	ORFF: CARMINA BURANA Mandac/Kolk/Various Artists/Boston Symphony (Ozawa), RCA Red Seal LSC 3161
24	25	SHOSTAKOVICH: SYMPHONY NO. 13 (Babi Yar) Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3162
25	27	SCENES & ARIAS FROM FRENCH OPERA Beverly Sills, ABC ATS 20002
26	24	THE COPLAND ALBUM (2 LP's) New York Philharmonic (Bernstein), Columbia M2 30071
27	38	BERLIOZ: REQUIEM London Symphony & Chorus (Davis), Philips 6700.019
28	30	BEETHOVEN: COMPLETE SYMPHONIES (8 LP's) Berlin Philharmonic (Karajan), DGG-2720 007
29	31	BEETHOVEN: SYMPHONY NO. 9 Various Artists/London Symphony & Chorus (Stokowski), London Phase 4 SPC 2104
30	35	IVES: THREE PLACES IN NEW ENGLAND/RUGGLES: SUNTREADER Boston Symphony (Tilson-Thomas), DGG 2530048
31	29	VERDI: REQUIEM (2 LP's) Arroyo/Domingo/Various Artists/London Symphony (Bernstein), Columbia M2-30060
32	28	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA Red Seal LSC 2609
33	26	FRENCH OPERA GALA, VOL. II Joan Sutherland, London OS 26167
34	32	DUETS FROM NORMA & SEMIRAMIDE Sutherland/Horne/London Symphony (Bonyng), London OS 26168
35	—	BEETHOVEN: EGMONT: COMPLETE INCIDENTAL MUSIC Lorengar/Vienna Philharmonic (Szell), London CS 6675
36	—	AN EVENING OF DUETS Janet Baker/Dietrich Fischer-Dieskau/Daniel Barenboim, Angel S-36712
37	40	BEETHOVEN: PIANO TRIOS (5 LP's) Istomin/Stern/Rose, Columbia M5 30065
38	—	SHOSTAKOVICH: SYMPHONY NO. 10 Philadelphia Orchestra (Ormandy), Columbia M-30295
39	39	THE BACH ALBUM (2 LP's) Philadelphia Orchestra (Ormandy), Columbia MG 30072
40	—	MOZART: THE MAGIC FLUTE Lorengar/Prey/Various Artists/Vienna Philharmonic (Solti), London OSA 1397

Mehta in Bruckner

NEW YORK—Bruckner's "Symphony No. 8" received a masterful performance from Zubin Mehta and the Philharmonic Orchestra at Philharmonic Hall Feb. 16. The symphony, the only work on the program, was conducted with a sensitive touch that expressed the music, but held back for the finale.

Mehta, who has conducted Bruckner for London Records, appears to grow with each performance. The orchestra, which records for RCA, was exemplary throughout. **FRED KIRBY**

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.

- FOR ALL WE KNOW . . .** Carpenters (A&M)
PROUD MARY . . . Ike & Tina Turner (Liberty)
DOESN'T SOMEBODY WANT TO BE WANTED . . . Partridge Family (Bell)
CRIED LIKE A BABY . . . Bobby Sherman (Metromedia)
LOVE STORY . . . Andy Williams (Columbia)
OYE COMO VA . . . Andy Williams (Columbia)
WHAT IS LIFE . . . George Harrison (Apple)
WHAT'S GOING ON . . . Marvin Gaye, Tamla (Motown)
FREE . . . Chicago (Columbia)
WILD WORLD . . . Cat Stevens (A&M)
YOU'RE ALL I NEED TO GET BY . . . Aretha Franklin (Atlantic)
CHAIRMAN OF THE BOARD . . . Chairmen of the Board, Invictus (Capitol)
NO LOVE AT ALL . . . B. J. Thomas (Scepter)
LOVE'S LINES, ANGLES & RHYMES . . . Fifth Dimension (Bell)
ONE TOKE OVER THE LINE . . . Brewer & Shipley, Kama Sutra (Buddah)
EIGHTEEN . . . Alice Cooper, (Warner Brothers/Straight)
ANOTHER DAY . . . Paul McCartney (Apple)
HEAVY MAKES YOU HAPPY . . . Staple Singers (Stax)
SOUL POWER . . . James Brown (King)
WHEN THERE'S NO YOU . . . Engelbert Humperdinck, Parrot (London)
IF IT'S REAL WHAT I FEEL . . . Jerry Butler (Mercury)
TONGUE IN CHEEK . . . Sugarloaf (Liberty)
WOODSTOCK . . . Matthews' Southern Comfort (Decca)

ACTION Records

NATIONAL BREAKOUTS

ALBUMS

- JIMI HENDRIX . . .** Cry of Love, Reprise MS 2034
STEPPENWOLF . . . Gold/Their Great Hits, Dunhill DSX 50099
BILL COSBY . . . When I Was a Kid, UNI 73100
NILSSON . . . The Point! RCA Victor LSPX 1003
BREWER & SHIPLEY . . . Tarkio, Kama Sutra KSBS 2024 (Buddah)

SINGLES

- ANOTHER DAY . . .** Paul McCartney, Apple 1829 (McCartney/Maclean, BMI)
WHEN THERE'S NO YOU . . . Engelbert Humperdinck, Parrot 40059 (Drummer Boy, ASCAP)

REGIONAL BREAKOUTS

SINGLES

- RIGHT ON THE TIP OF MY TONGUE . . .** Brenda & the Tabulations, Top & Bottom 407 (McCoy/One Eyed Soul, BMI) (Philadelphia)
JOY TO THE WORLD . . . Three Dog Night, Dunhill 4272 (Lady Jane, BMI) (Cleveland)
BAD WATER . . . Raeletts, ABC/TRC 1014 (Unart, BMI) (Houston)

Bubbling Under The HOT 100

101. HOTPANTS . . . Salvage, Odax 420 (Mercury)
102. GIVE IT TO ME . . . Mob, Colossus 134
103. DREAM BABY (How Long Must I Dream) . . . Glen Campbell, Capitol 3062
104. GLORY OF LOVE . . . Dells, Cadet 5679 (Chess)
105. WOOLY BULLY . . . Canned Heat, Liberty 56217
106. TOAST & MARMALADE FOR TEA . . . Tin Tin, Atco 6794
107. PENCIL MARKS ON THE WALL . . . Herschel Bernardi, Columbia 4-45285
108. RAININ' IN MY HEART . . . Hank Williams Jr. With the Mike Curb Congregation, MGM 14194
109. WHO DO YOU LOVE . . . Tom Rush, Elektra 45718
110. MY SWEET LORD . . . Billy Preston, Apple 1826
111. PUT YOUR HAND IN THE HAND . . . Ocean, Kama Sutra 519
112. DON'T STOP LOVING ME . . . David Ruffin, Motown 1178
113. BAD WATER . . . Raeletts, ABC/TRC 1014
114. NOTHING RHYMED . . . Gilbert O'Sullivan, MAM 3602 (London)
115. I BELIEVE IN MUSIC . . . Marian Love, A&R 505 (Mercury)
116. LOVE STORY . . . Tony Bennett, Columbia 4-45316
117. CARRY YOUR OWN LOAD . . . Jr. Walker & the All Stars, Soul 35081 (Motown)
118. I'M GIRL SCOUTIN' . . . Intruders, Gamble 4009
119. HERE COMES THE SUN . . . Richie Havens, Stormy Forest 656 (MGM)
120. I CAN'T STOP . . . Osmond Brothers, Uni 55276
121. WHEN YOU TOOK YOUR LOVE FROM ME . . . O. V. Wright, Backbeat 620 (Duke/Peacock)
122. A STRANGER IN MY PLACE . . . Anne Murray, Capitol 3059
123. NO LOVE AT ALL . . . Bobbi Martin, Buddah 217

Bubbling Under The TOP LPs

- EDDY ARNOLD . . .** Portrait of My Woman, RCA Victor LSP 4471
MCDONALD & GILES . . . Cotillion SD 9042
MIKE CURB CONGREGATION . . . Burning Bridges, MGM/Coburt 1003
BLUES IMAGE . . . Red, White & Blues Image, Atco SD 33-348
NO NO NANETTE . . . Original Cast, Columbia S 30563
JIM REEVES WRITES YOU A RECORD . . . RCA Victor LSP 4475
CROW . . . Mosaic, Amaret ST 5009
JOHN ROWLES . . . Cheryl Moana Marie, Kapp KS 3637
ROD MCKUEN . . . Pastorale, Warner Bros. 2WS 1894
MICHAEL PARKS . . . Lost/Found, Verve V6 5079
RASTUS . . . GRT G2T 30004

(Continued on page 51)

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• Continued from page 49

Concerts Colonne, and a Puccini set with Sy Shaffer and the Vienna State Opera Orchestra.

Three special jewels of English music with the Vienna State Opera Orchestra are Ketelbey's "In a Chinese Temple Garden" conducted by Armando Alberti, and Holst's "The Planets" and a program of Vaughan Williams' "Fantasia on 'Greensleeves,'" "English Folk Song" and "Fantasia on a Theme By Thomas Tallis," both conducted by Boult. Steinberg and the Pittsburgh Symphony have a fine album of selections from Wagner's "Der Ring des Nibelungen," while Rodzinski and the London Philharmonic have a coupling of Schubert's "Symphony No. 8 (Unfinished)" and Beethoven's "Symphony No. 5."

Virgil Fox

Organist Virgil Fox has two excellent recitals as he plays Wagner, Vienne, Bach, Mulet, Elgar and Faure on the John Wanamaker Organ, Philadelphia and a "Greatest Hits" program. Maurice Durufle and Marie-Madeline Durufle Chevalier offer a program on the organs of the National Shrine, Washington.

Trumpeters Roger Delmotte and Arthur Haneuse are the fine soloists in a program of baroque and contemporary concertos with Scherchen and the Vienna State Opera Orchestra.

Scherchen and the Vienna State Opera Orchestra also have excellent albums of Handel's Water Music, Haydn's "Symphonies Nos. 100 & 45," Rimsky-Korsakov's "Scheherazade," Vivaldi's "Gloria" with sopranos Mimi Coertse and Ina Dressel, contralto Sonja Draxler and the Vienna Academy Chorus, Liszt's "Hungarian Rhapsodies Nos. 1, 4 & 5" and "Symphonic Poem No. 11," and a program of Ravel's "Bolero," Dukas' "The Sorcerer's Apprentice," Falla's "Ritual Fire Dance" and "Dance of Terror," and Chabrier's "España."

Abrahamson conducts the same orchestra in a Tchaikovsky pressing, and his Utah Symphony in Tchaikovsky's "Swan Lake," a pairing of Gershwin's "Rhapsody in Blue" with pianist Reid Nibley and "An American in Paris," and a program of Grieg with Nibley. A feature of the Westminster Gold series are the imaginative covers, which should generate considerable interest.

FRED KIRBY

\$\$ Dumping Exists

• Continued from page 18

and cassette; four-tune and budget.

It will remain the full cooperation of the industry to eliminating dumping practices and restore pricing order before urging the consumer to pull out his wallet a lot faster, and more frequently, than he did last year.

Retailers in Los Angeles are offering main-line tape titles for \$1.97, both 8-track and cassette. Pacific Stereo, with three stores in Southern California and a handful in the northern part of the state, mix top-selling tapes by Glen Campbell and the Chambers Brothers with name artists like Steve Lawrence and Mel Torme for \$1.97.

Several suits have been filed in Superior Court here against discount record and tape stores in an

effort to safeguard prices on disks and tapes.

Many contend that tape (and disk) prices have to be stabilized before companies can move ahead. After that, all it will take to please duplicators is some arm-twisting to convince consumers the worst is over.

Royan Fest Features

• Continued from page 49

Tolz of Munich choirs. Organist Jean Guillou, Philips artist, will give a recital.

The Alfred Deller Consort of Britain, which records in France with the small independent Harmonia Mundi, is organizing a week-long medieval music academy at the Senanque Abbey, in the south of France Aug. 14-22. Also participating are Desmond Dupre on Lute, and Walter Bergmann on Harpsichord.

'Bedknobs' Gets Disk Back-Up

LOS ANGELES—Disneyland/Vista Records will have a variety of disks for the film company's "Bedknobs and Broomsticks" release. There will be a \$5.98 storyteller on Vista, a \$3.98 storyteller with a second cast on the Disneyland label, a \$1.98 budget LP on Disneyland, a 69-cent Little LP and two 39-cent singles.

The music is by Robert and Richard Sherman who wrote the material for "Mary Poppins," which won an Oscar. For "Poppins" the Disney organization created a wide scope of recorded product, with film music being recorded on more than 150 labels.

Say You Saw It in Billboard

Bubbling Under The TOP LP'S

• Continued from page 50

GRIEG'S GREATEST HITS MADE POPULAR IN THE SONG OF NORWAY . . . Various Artists, RCA Red Seal LSC 3198

ENOCH LIGHT & THE LIGHT BRIGADE . . . Big Band Hits of the 30's, Project 3 PR 5049

PETULA CLARK . . . Warm & Tender, Warner Bros. WS 1885

LARRY McNEELY . . . Glen Campbell Presents, Capitol ST 674

BENNY GOODMAN TODAY . . . London Phase 4 SPB 21

GLASS HARP . . . Decca DL 75261

IF2 . . . Capitol SW 676

DIFFERENT STROKES . . . Various Artists, Columbia AS 12

PORTER WAGONER & DOLLY PARTON . . . Two of a Kind, RCA Victor LSP 4490

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FESTIVALS ET DES CONGRES.
CANNES, FRANCE.
April 19-23,
1971**

Sponsored by BILLBOARD PUBLICATIONS and VIDCA.

The Program

The Program:

MONDAY, APRIL 19

9:00 a.m.-10:00 a.m.

Session 1

What Is the Unique Place of Cartridge TV in Entertainment and Education?

Opening Chairman:

Mort L. Nasatir, Publisher
Billboard Magazine, New York, N.Y.

Session Co-chairman:

Daniel Cooper

Director Continuing Professional Development, McGraw-Hill, New York, N.Y.

Talk A. As seen from the U.S. Viewpoint

Elmer H. Wavering, Vice Chairman
and Chief Operating Officer
Motorola Inc., Franklin Park, Illinois

Talk B. As seen from the European Viewpoint

Giorgio Mondadori, President
International Association of
Audiovisual Publishers
Zurich, Switzerland

Talk C. As seen from the Japanese Viewpoint

Kazumi Takagi, Executive Director
Mainichi Broadcasting System
Osaka, Japan

10:00 a.m.-11:30 a.m.

Session 2

How Creators of Video Disc and Cartridge TV Programs View Their Function

Session Chairman:

Robert Lefranc, Director
Audiovisual Center
Ecole Normale Supérieure
St. Cloud, France

Talk A. The Role of the Film and TV Company in Entertainment Programming
To be announced

Talk B. The Role of the Educational Film Producing Company
Howard Thomas, Managing Director
Thames TV, London, England

Talk C. The Stake of the Recording Organization
Leo H. Hofberg, Manager
London Records, Inc., New York, N.Y.

Talk D. The Place of the Book and Magazine Publishing Company
Lukas Bonnier, President
Bonnier Magazine Group
Stockholm, Sweden

TUESDAY, APRIL 20

9:00 a.m.-11:00 a.m.

Session 3

Evaluating the Characteristics and Plans of Principal Systems

Harold Mantell, President

Harold Mantell, Incorporated
Films for the Humanities & Sciences
New York, N.Y.

This session will detail the costs, operating characteristics, and marketing plans of major cartridge TV and video disc systems that have already been announced.

Jacques Ferrari, General Sales Manager
EVR Partnership, Paris, France

T. Nagaoka, Director of Engineering
Matsushita Electric Industrial Co., Ltd.
Osaka, Japan

Richard J. Elkus, Jr., General Manager
Educational & Industrial Products Division, Ampex Corporation
Elk Grove Village, Illinois

Fumio Ishida, Director of Marketing
Sony Corporation, Tokyo, Japan

5:30 p.m.-7:30 p.m.

Session 4

How Big Are the Potential Markets for Education and Entertainment and What Are the Needs?

Session Chairman:

Edouard Labin, Information Consultant
President DIDASCO Paris, France

Talk A. Appraising the Market in Schools and Universities

E. D. Probert, Deputy Head
Greater London Council
London, England and

Leslie Ryder

Staff Inspector of Schools & Colleges
Inner London Education Authority
London, England

Talk B. Looking at Cartridge TV Use for Industry, Training and Information
The European View:

Nicolaus Hoehne

Geschaeftsfuehrer
Videothek Programm GmbH,
Wiesbaden, West Germany

Talk C. Evaluating the Applications for Information, Education and Instruction in the home

Bruce L. Paisner, General Manager
Time-Life Video
New York, N.Y.

Talk D. The Home Entertainment Market
James Katavolos Vice President
Director International Operations
Videorecord Corporation of America
Westport, Conn.

WEDNESDAY, APRIL 21

9:00 a.m.-11:00 a.m.

Session 5

Distribution Patterns

Session Chairman:

Patrick de Jenlis, Publisher
Points de Vente & Gap
Paris, France

Talk A. Direct Sales to the Educational and Corporate Markets

John Lollos, Vice President
National Talent Service, Inc.
New York, N.Y.

Talk B. Problems and Profitability of Lease vs. Sale of Product

David W. Bullough

Managing Director
Rank Audio Visual, Ltd.
Brentwood, Middlesex, England

Talk C. A Report on the Japanese Experience in Selling Cartridge TV

Tatsuro Ishida, President
PONY Inc., Tokyo, Japan

Talk D. What Are the Most Promising Retail Outlets for Product Sale?

Aaron Noretin, Publisher & Editor
Merchandising Week, New York, N.Y.

Thursday, April 22, 1971

9:00 a.m.-11:00 a.m.

Session 6

Proprietary Rights, Residual Rights and Copyright in Cartridge TV

Session Chairman:

Charles B. Seton, Attorney At Law
Rosen, Seton and Sarbin
New York, N.Y.

Talk A. In U.S. and Canada

Robert O. Kaplan, Partner
Kaplan, Livingston, Goodwin, Berkowitz & Selvin
Paris, France

Talk B. In Western Europe
J. L. Tournier, General Manager
SACEM, Paris, France

Talk C. In Japan and the Far East
To be announced

Due to the importance of the subject, this session will continue after lunch in a roundtable discussion with emphasis on royalties and related contractual arrangements.

The results of these discussions will provide the base for future international developments of copyright and other proprietary rights for audiovisual products.

Roundtable Chairmen:

Wim van Vught, President
L'Union Internationale
des Editeurs,
Amsterdam, Netherlands

Dennis de Freitas, Secretary
Performing Rights Society Ltd.
London, England

Paul Marshall, Partner
Marshall & Morris
New York, N.Y.

O. Ellwyn, Attorney At Law
Ellwyn & Kron
Stockholm, Sweden

5:30 p.m.-7:30 p.m.

Session 7

Key Considerations for Companies Entering the Cartridge TV Field

Chairman:

Irving Stimler, President
Optronics Libraries, Inc.
New York, N.Y.

Talk A. How and Why Companies Are Setting Up a Separate Cartridge TV Department

Olivier Fouret

President
Le Livre des Paris
Paris, France

Talk B. Principal Factors in Developing a Saleable Product Line for Cartridge TV

Charles H. Favrod, Publisher

Les Editions Rencontre
Lausanne, Switzerland

Talk C. Deciding on the Duplicating Facility: Where, How Many, Company-Owned Vs. Outside Facility?

Alan J. Bayley, President

GRT Corporation
Sunnyvale, Calif.

Talk D. The Alternatives of Industry Standardization vs. Competing Systems

José Bernhard

Director of Export
ORTV, Paris, France

FRIDAY, APRIL 23

9:00 a.m.-11:00 a.m.

Session 8

Creative Input for Successful Programming

Chairman: To be announced

This session will show production methods for audio-visual programs that each of the following creative forces believes should be produced with an explanation of why and to whom the product will be sold.

Talk A. The Contribution of the Film Directors

Konstantin Kaiser, President
Marathon International Productions, Inc.
New York, N.Y.

Talk B. The Output of TV and Independent TV Producers

Harlan Kleiman Vice President
Videocassette Division
Teletronics International, Inc.
New York, N.Y.

Talk C. The Creative Product Produced by the Record Companies

Van Dyke Parks
Director, Audiovisual Services
Warner Bros. Records Inc.
Burbank, California

Talk D. The Use of Stillphotography in the Videocassette

Harvey Lloyd, President
Harvey Lloyd Productions, Inc.
New York, N.Y.

11:00 a.m.-12:30 p.m.

Session 9

A Blueprint for Industry Action

A panel presentation by industry leaders of the actions and programs that must be taken to achieve a profitable future for this new audiovisual form and industry.

Discussion Chairman:

Martin Roberts, President
Martin Roberts & Associates, Inc.
Beverly Hills, California

Speakers:

André Bettencourt
Minister in Charge of Technology
Cabinet of the Prime Minister
Paris, France

S. Nakano, Vice President
Sony Corporation of America
New York, N.Y.

Mort L. Nasatir, Publisher
Billboard Magazine, New York, N.Y.

12:30 p.m.-1:00 p.m.

CLOSING SESSION:

Cartridge TV—A Summary, a Critique, and a Program

Stanley M. Gortikov, President
Capitol Industries, Inc.
Hollywood, Calif.

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You will be contacted automatically by the VIDCA Office for Hotel Reservations. Reservations can only be obtained through the VIDCA Office.

International News Reports

Eurovision to Be Shown In U.S. for First Time

The Eurovision song contest, at the Gaiety Theatre in Dublin on April 3, will be seen for the first time in the U.S. this year. Radio Telefis Eireann is recording the event for National Educational TV (NET) which will screen the show a few days later.

Several other countries are also planning to show the contest for the first time this year including Jamaica, Trinidad, Sierra Leone, Malta and Afghanistan.

Eighteen countries are taking part in the contest. They are Austria, Malta (the first time), Monaco, Switzerland, West Germany, Spain, France, Luxembourg, Belgium, Italy, Sweden, Ireland, Netherlands, Portugal, Yugoslavia, Finland, Norway and Britain.

Eurovision itself will be the sec-

ond color show as the RTE network and the first RTE has transmitted from a studio setting.

Meanwhile, RTE's head of light entertainment Adrian Cronin has denied rumors that the BBC refused to supply the station with additional equipment needed to televise the event.

Following Dana's surprise win last year at Amsterdam, RTE was caught on the hop. It had not scheduled to introduce color transmissions prior to this year's event.

After Ireland's win, the BBC offered to supply RTE with equipment if needed, Cronin said.

"Since that offer, which we accepted at the time, we decided to mount and produce the program ourselves with our own equipment," added Cronin.

RTE then discovered it did need ancillary facilities to record the program for countries such as Iceland, unable to take it live.

"Having agreed to this we needed extra recording machines. The BBC is covering the Grand National horse race on the same day and unfortunately are now unable to supply us with a video machine. But Yorkshire Television is supplying us with one," added Cronin.

New Low-Price Line Set by Pye

LONDON — Although the future of the Marble Arch label appears to be uncertain, Pye is planning to introduce a new low price line in the \$3.60 price bracket. Name for the new outlet is expected to be Pye Special.

The new line will release Pye catalog albums plus product from the recently acquired Musicor label and material from Pye's other deals like GWP and Janus.

Pye Special will be launched within the next two months.

Meanwhile Pye is releasing its first two singles from Musicor on March 5. They are "You Shouldn't Have Set My Soul on Fire," by Inez Foxx and George Jones' "It's Been a Good Year for the Roses."

Pravo Quits RCA For Phonogram

MILAN — Patty Pravo, Italian singer, has moved to Phonogram of Milan, breaking off her contract with RCA Italiana. She is suing RCA for "moral damages and insufficient artistic assistance."

With this contract, Phonogram (Philips' Italian representing company) has strengthened its Italian roster, already including Orietta Berti, Anna Maria Izzo, Giorgio Laneve, Gianni Farano, and the recent acquisitions, Maurizio, Fauto Leali and the Bigmen.

Fonit-Cetra Joins San Remo Quitters

MILAN—Following Phonogram, Durium and Ri-Fi, Fonit-Cetra, state-owned record company based in Turin, will not take part in the San Remo Song Festival.

As in Phonogram's case, the move by Fonit-Cetra was caused by disagreements with the organizers concerning songs which were supposed to be assigned to performers of Fonit-Cetra's. Instead they have been either excluded or given to other artists. It is understood that one song which should have been performed by Franco IV & Franco I (who recently signed with Fonit-Cetra from Cellograf) was instead assigned to the Protagonist Ricordi.

Furthermore, veteran singer Claudio Villa was not satisfied with the song he had been assigned. Two other Fonit-Cetra artists, singers Gianni Pettenati and Graziella Ciaiolo, found no suitable compositions. Fonit-Cetra stressed their performers were not given a chance to make their choice among the songs selected for the festival.

Two minor companies, PDU and Produttori Associati, have also withdrawn their artists, Marisa Sacchetto for PDU and Duilio Del Prete for Produttori Associati were

Curved Air Tape

LONDON — The color videotape of Warner Brothers act Curved Air on stage, made in this country to promote the album in dealer trade shows last autumn, will be screened for distributors and dealers across the U.S. in 100 different centers. It will promote the album, which has just been released.

Although the album issued in the U.S. will not be in the "picture disk" format, as in the U.K., 1,000 copies of the picture disk, held in reserve by Kinney U.K., will be sent over for press and promotional purposes.

Curved Air manager Mark Hannau has just returned from America, where he worked with Kinney and booking agents in coordinating promotion for the group's first U.S. tour, which opens in New York at Fillmore East, April 2 and continues for two months.

Australian Awards Go to Indie Label

SYDNEY—The Major Network Awards, the most prestigious event in the Australian music industry were announced last week. Surprisingly the cream of this year's honors went not to the major record companies, but to the independent Fable label whose success may be attributed to the ban on Australian and British records imposed by the Federation of Australian Commercial Broadcasters in 1970.

Fable was one of the small independent labels which did not align themselves with the major companies' demand for radio royalties.

Fable received four out of nine awards—best male vocal (Hans Poulsen for "Boom Sha La La La Lo"), best female vocal (Liv Maes-

sen for "Knock Knock, Who's There"), best Australian composition recorded in 1970 (Evan Jones of the Mixtures for "Pushbike Song") and the best new artist of 1970 (John Williamson for "Old Man Emu"). EMI took out two awards—best group record (Zoot for "Eleanor Rigby") and best group album (Flying Circus for "Prepared in Peace").

Phonogram received the best male album award (Kamahl's super-seller "Peace on Earth," now set for re-release at Easter) and MCA took the honors for the best female album (Marion Henderson for "Cameo"). There was no award made for the best instrumental composition.

Harrison Song In Dispute

OSLO—KPM Music, London, has instructed its affiliates and sub-publishers all over the world to order all royalty payments stopped on the song "My Sweet Lord" by George Harrison.

The reason is that this song is claimed by KPM Music in London to infringe with the song "He's So Fine" recorded by the Chiffons on Laurie which was a major hit in 1963.

In Copenhagen Nordisk Copyright Bureau has stopped all payments on the song "My Sweet Lord." The publishing rights to "My Sweet Lord" is in dispute in Scandinavia, claimed by both Bens Music, the publisher of "He's So Fine," and by Reuter, representing Essex, which takes care of the Harrison's interest.

The sales of the record "My Sweet Lord" or the playing of the song on radio or TV will of course not be stopped, according to the publishers that dispute the rights to the song, but payments are withheld until the dispute has been settled. Unless Essex in London on behalf of Harrison's gives up their rights, the matter will probably go to court.

International Executive Turntable

Wes Howe, sales director of E. J. Day's London company, appointed a main board director. Howe has been with the sleeve manufacturer for the past eight years, having previously worked as planning and production coordinator at Philips. He has been sales director for the past 18 months. . . . Following the recent departure from Motorola Automotive Products of deputy managing director Robin Bonham Carter, Max Norrey has resigned as sales manager. He was with the company for 18 months, and will shortly be joining Musitapes as sales and marketing manager. His special responsibility will be for the distribution of hardware. . . . Former RCA market planning manager Alan Bull has left his new job of general manager with the Syad All group of companies after two months. He gives his reason as "basic policy differences." Bull is planning to set up his own record and tape distribution and marketing company.

Tony Prior joins ATV Kirshner on May 1 as the company's business manager. Prior replaces John Craig, who is joining ASCAP as European representative. . . . Alan Kaup, a former publicity manager at Philips Records, joins EMI as manager, group public relations services. He comes to EMI from controller of Thames Television, a member of the EMI group.

Ron Ryan has joined Screen Gems-Columbia Music to handle pop record promotion. Ryan, who is a contract writer to Screen Gems, recently recorded an album for Ember, "Johnny Cash—a legend in His Time" under the name Clifford James. . . . Tony Fisher has joined the Gem group of companies as press officer. He will also act as a freelance publicist. Lee Packham has joined as assistant press officer. . . . Gordon Lee, controller of the electrical appliances division of Debenhams, which embraces records, TV and radio, leaves the firm at the end of the month. Lee joined the retailing chain seven years ago. Lee's post has been divided into three: the record side will be handled temporarily by John Mills.

RCA's sales manager Ray Hunt has left the company. His duties will now be handled by pop product manager Richard Thomas, who recently joined the company from Philips. Thomas will now handle pop product and all field sales activities. Thomas will report directly to RCA marketing manager Geoff Hannington.

1971 SAN REMO FESTIVAL ENTRANTS

SONGS	COMPOSERS	PUBLISHERS	ARTISTS & LABELS
AMSTERDAM	Pace-Panzeri-Calvi	La Bussola	Rosanna Fratello (Ariston) Nino Ferrer (Riviera-SIF)
ANDATA E RITORNO (Return Trip)	Albertelli-Renzetti	Come Il Vento/Tevere	Maurizio e Fabrizio (CBS) Protagonisti (Ricordi)
BIANCHI CRISTALLI SERENI (White Serene Crystals)	Don Backy	Di Lazzaro	Don Backy (CDG-CBS) Gianni Nazzaro (CGD-CBS)
CHE SARA' (What will be)	Migliacci-Fontana-Pes	RCA	Ricchi e Poveri (Apollo) Jose' Feliciano (RCA Victor)
COME E' DOLCE LA SERA (How Sweet the Evening is)	Donatello-Albertelli-Riccardi	Fonofilm	Donatello (Ricordi) Marisa Sannia (CGD-CBS)
COME STAI? (How are you?)	Pazzaglia-Modugno	RCA	Domenico Modugno (RCA Italiana) Carmen Villani (RCA Italiana)
IL CUORE E' UNO ZINGARO (The Heart is a Gypsy)	Migliacci-Mattone	RCA	Nicola Di Bari (RCA Italiana) Nada (RCA Italiana)
IL DIRIGIBILE (The Airship)	Albertelli-Maurizio & Fabrizio	Pegaso/Come Il Vento	Anna Identici (Ariston) Antoine (Vogue-Ricordi)
IL SORRISO IL PARADISO (Smile, Paradise)	Menegale-D'Errico	Melodi/Voce del Padrone	Sergio Menegale (CGD-CBS) Wallace Collection (Parlophone-EMI)
IL VISO DI LEI (Her Face)	Scandolara-Barracuda-Tempera	Voce del Padrone	Fabio Trioli (Parlophone-EMI) Giganti (Mlura)
I RAGAZZI COME NOI (Boys like us)	Balducci-Lombardi	Formidabile	Paolo Mengoli (Jet-Ariston) Marc & Marta (Ariston)
LA FOLLE CORSA (The Mad Race)	Donida-Mogol	Due/Acqua Azzurra	Formula 3 (Numero Uno) Little Tony (Little Record)
L'ORA GIUSTA (The Right Time)	Pace-Panzeri-Argenio-Conti		Lorenza Visconti (Ricordi) Edda Ollari (Bentler)
LO SCHIAFFO (The Slap)	Barsanti-Deriu'	CAM	Gens (Amico-DET) Jordan (RCA Italiana)
L'ULTIMO ROMANTICO (The Last Romantic One)			Pino Donaggio (Carosello) Peppino di Capri (Splash)
NINNA NANNA (Lullaby)	Albertelli-Riccardi	Ritmi E Canzoni	Caterina Caselli (CGD-CBS) Dik Dik (Ricordi)
NON DIMENTICARTI DI ME (Don't forget me)	Mogol-Lavezzi	Universale	Mal (RCA Italiana) Nomadi (Columbia-EMI)
OCCHI BIANCHI E NERI (Black and White Eyes)	Sciorilli-Testa-Del Prete	Mascotte/Margherita	Pio (Clan) Mau Cristiani (Clan)
4/3/1943—GESU' BAMBINO (4/3/1943—Baby Jesus)	Dalla-Pallottino	RCA/Amici Del Disco	Lucio Dalla (RCA Italiana) Equipe '84 (Ricordi)
ROSE NEL BUIO (Roses in the Dark)	Pace-Panzeri-Pilat	April Music	Gigliola Cinquetti (CGD-CBS) Ray Conniff (CBS)
SANTO ANTONIO SANTO FRANCESCO	Pallavicini-Conte	RRR	Mungo Jerry (Pye-Ricordi) Piero Focaccia (Rare-SIF)
SOTTO LE LENZUOLA (Under the Sheets)	Celentano-Beretta-Del Prete	Margherita	Adriano Celentano (Clan) Coro Alpino Milanese (Clan)
13, STORIA D'OGGI (13, A Today's Tale)	Pallavicini-Carrisi	Voce del Padrone/Primato	Al Bano (Voce del Padrone-EMI) Aguaviva (Carosello)
UNA STORIA (A Tale)	Sergio Endrigo	Usignolo	Sergio Endrigo New Trolls

From The Music Capitals of the World

MEXICO CITY

Juan Calderon, ex RCA, named advertising manager, Orfeon Records, and former RCA a&r manager Ruben Fuentes joins the company as a&r manager. Other RCA executives now with Orfeon include Sagrario Baena, Paco de la Barrera and Guillermo Infante. . . . Herbie Mann, Young-Holt, Stan Getz, Gabor Szabo, Bola Sete and Os Tapoeriras appeared at a series of Palace of Fine Arts Concerts, under the title "Jazz '71." . . . Raphael will perform at the Palace during May instead of his usual nightclub venue. . . . Mexican singer Jose Jose has a new RCA single, "Buscando una Sonrisa." (Looking for a Smile) released.

Carlos J. Camacho, general director, Gamma Records, returned to Mexico following MIDEM and a visit to European affiliates. . . . Gerd Fleisher visiting Europe to sign English labels and Spanish label distribution deal for Apollo Records, Meican. . . . Luis Baston, general manager, Discos Universales SA, in Rio de Janeiro for a Philips convention. One result of the meeting was that the Latin catalog of Philips and Polydor will be given increased promotion in South America, along with visits by major Philips-Polydor artists. Among the first set are Mario Garens (Columbia), Elio Roca, King Clavex (Argentine), Nino Bravo (Spain), Elis Regina, Tim Maya (Brazil), Berthina, Oscar Chavez, Maria de Lourdes, Victor Ytube (Mexico).

ENRIQUE ORTIZ

SAN JUAN

Xiomara Alfaro (Borinquen) appeared at Hipocampo Nightclub, Omayra (Mariel) at the Great End nightclub in old San Juan. . . . "Libertad para Juventud" (Liberty for Youth) musical partly filmed in Puerto Rico and featuring recording artists Chucho Avellanet (UA Latino) and Rosa Haydee (Zayro), opened recently in 18 theaters throughout Puerto Rico. Arturo Correa actor-producer was in charge of the film. . . . Puerto Rico will be represented at the Second International Festival of Song, to be held in Bogota, Colombia, March 12-14, by singers Efren Santiago, Ines Valencia, Reina Reyes and Ivan Munoz. Musical director Lito Pena and pianist Fausto Curbelo, singers Carmita Jimenez and Frank Moro, among others, will form the Puerto Rican delegation.

Jerry Maucci, president of Fania Records of New York left on a trip to Buenos Aires accompanied by Charles Tarrab, head of Allied Wholesale Co., local representatives for Fania. These two companies recently hosted a celebration at El Flamboyant Hotel for Fania artists: Ray Barreto, Roberto Roena, Willie Colon and recording director Johnny Pacheco. . . . Trini Lopez (Reprise) is the next attraction at Club Caribe of Caribe Hilton Hotel, Feb. 23-March 18.

Astro Records, a new local label headed by Frank Mojena, introduces their first two singles: Danny Gonzalez Orchestra with Vapo Lebron with "No es un Sueno" (It Isn't a Dream), "Buscando Mi Gente" (Looking for My People) sung by Junior Diaz, "Tres Corazones" (Three Hearts) and "El Corazon que te Di" (I Gave You My Heart) both sides by Jaime Negron and his group. Astro Records located at 604 Cerra Street, San Juan's Record Row.

ANTONIO CONTRERAS

LONDON

Agent Gerry Bron is launching his new label, Bronze, possibly toward the end of next month

with an album by Paladin called "Carry Me Home" produced by American writer Philamore Lincoln. Gerry Bron has had a production deal with Philips but at present it is uncertain whether the company will acquire distribution rights. . . . Purple, the label formed by former Polydor executive Alan Bates and Deep Purple managers Tony Colletta and John Edwards, will be handled throughout the world by Capitol. Initial release will be in May and will be by Yvonne Elliman. . . . Southern Music's Spark label will be introduced in the U.S. in March but it is not known if the Spark trademark will be used. The label will be launched with "I'll Give You the Earth" by actor Keith Michell. He is currently appearing in "Abelard and Heloise" with Diana Rigg in the U.S.

Ringo Starr is recording a Roger Cook composition "Zoo de Zoo" with English model, Twiggy. Apple is understood to be releasing the duet as a single. . . . Pye managing director Louis Benjamin has signed Nina to a three-year recording contract. She will record as a solo artist for the label and this will be the first time that she has recorded solo since she parted company with Frederik. . . . CBS will release the single by Georgie Fame and Alan Price in March. However both artists have recording contracts scheduled to expire in about 12 months' time, and it is understood that Philips, which has a 25 percent stake in Robert Stigwood company, which manages both artists, will have first option on the duo's product. . . . Decca is planning to devote its Deram label to progressive material and all its pop acts will be switched to the Decca label. . . . Writers John Carter and Ken Lewis have signed a deal with Laurence Myers' Gem group of companies for Gem to administer their recently formed Carlew music publishing company. . . . A record produced by Apple label manager Jack Oliver and turned down for release by Apple will be issued by Mickie Most's Rak label this week. It is "Don't Shut Me Out" by Matchbox. . . . Dave Edmund's followup to his MAM single, "I Hear You Knocking," will be released on EMI's Regal Zonophone label. The single is "I'm Coming Home." . . . The Gem group has concluded a deal with Stig Anderson for Scandinavian representation of the Tremeloes publishing company, Gale, and Gem's own publishing unit, Vaudeville.

Elton John's album, "Elton John" is being released by DJM during Easter week. The album was recorded live last year at a concert the singer did for the WABC radio network in New York. . . . Producer Terry Brown and Tommy Sanderson have severed their partnership in Family Tree Productions formed nearly a year ago. Brown will continue to produce independently. Sanderson will continue to operate Family Tree with his son Phillip. . . . Following its penny concert series last autumn, the Red Bus company has organized a new series for this spring at a single venue, the Borough Polytechnic in South East London. Among the acts which will perform are Mungo Jerry, Demon Fuzz and Comus.

PHILIP PALMER

MILAN

The New Trolls, the Italian group who recently signed with RCA Italiana (with their first single, "Autostrada"), has gone back to its previous company, Fonit-Cetra of Turin. . . . EMI Italiana will release on Probe label and also Dunhill. The first three Dunhill albums to be released are the "Uppersound-Uppersoul" Anthology, "Steppenwolf 7" and

Three Dog Night's "Naturally." . . . A special program on MIDEM inaugurated a new TV weekly program of music information, "Milledischi" (One Thousand Records). . . . A Theodorakis' song, "Fiume amaro" (Bitter river), published by Curci and performed by Iva Zanicchi (RI-FI), though released more than six months ago, has surprisingly reached third place on the single charts.

Jethro Tull (distributed in Italy by Phonogram) gave concerts in Milan and Rome. . . . English label Wizard will be distributed in Italy by EMI Italiana. . . . Fabrizio De Andre's (Produttori Associati) new album "La Buona Novella" (distributed by Dischi Ricordi) has just reached first on the LP chart. . . . A Jimi Hendrix posthumous album will be distributed by Fonit-Cetra; it contains the recording of the Experience's concert held in London on Feb. 18, 1969. . . . The winner of Canzonissima, Massimo Ranieri (CBS-Sugar), will take part in the Spanish TV song contest Concurso de TV Cancion. . . . Two Italian actors, Ottavia Piccolo and Rodolfo Baldini, have recorded their first single "Due ali bianche," produced by composer/singer Ricky Gianco for Dischi Ricordi. . . . Portuguese star Amalia Rodriguez (EMI Italiana) toured Italy in February and appeared in two Italian TV shows.

PEPPE DELCONTE

TOKYO

Kuni Murai, chief of Alfa Music in Tokyo, has produced a Japanese-English version of the French-copyrighted hit single "Sayonara" composed by Jacques Revaux. The single, backed with "The Empty Sea" (Daredemo Inai Umi), is sung in both languages by Japanese-American baritone Jerry Ito, and was released in mid-February on Liberty in Japan. Alfa Music is the Japanese sub-publisher, Murai has also produced "Sayonara" for Philips in Japan (Nippon Phonogram) with the Paul Mauriat Orchestra/Herve Vilard masters from Barclay, France. Murai is also responsible for the production of the Nippon Columbia single "Theme From 'Tristana'" b/w "The Bohemian" with Claude Dulan & His Orchestra which, he claims, has sold over 30,000 copies, an unusually large response to a debut orchestra in the easy listening category.

From the U.S., the Toshiko Akiyoshi Jazz Quartet began a series of concerts in Japan in mid-February. The tour calls for only one performance in Tokyo, with five appearances through March 19 in Osaka, Oita, Kobe, Sakata and Toyama cities. . . . Nippon Gramophone, representing MGM in Japan, reports large increases in sales of all Elvis Presley stock coinciding with the roadshow opening of the film "Elvis," Feb. 11.

Nippon Columbia received strong pre-release orders for the LP "Gypsy Queen Parts I and II" by Gypsy and has released the group's single "Gypsy Queen Part I"/"Tomorrow Is the Last to be Heard." . . . Also from Nippon Columbia, the theme music from the film "RPM" "Stop, I Don't Wanna Hear It Anymore," was released in Japan, on Feb. 25. Melanie album "Left Over Wine" will be released this month. . . . Singer Jiro Sugita, formerly with the Shoebells, has formed a new group with Jiro Morishita, called Jiros. Toshiba will release a single "Senso o Shiranai Kodomotachi" on their Express label this month.

The Alfa-produced vocal group Red Bird has recorded an updated version of an old Kyoto folk song, "Takedo no Komoriuta," for Liberty. Also from Liberty, the Ike & Tina Turner LP "Workin' Together" was released Feb. 25 with a single from the album, "Proud Mary." Toshiba, which distributes Liberty in Japan, will release this month the U.S. hit single "Whole Lotta Love" by Collective Consciousness Society on Odeon.

Nina Simone, scheduled to appear at the Akasaka Mugen Club in Tokyo, has canceled her plans to visit Japan. Universal Orient Promotions, who will participate in the Newport Jazz Festival in

Tokyo in October, plans to invite Miss Simone to Tokyo at that time. . . . "SHI/McGuinness Flint" is the title of the group's latest LP on the Japan market. Their single "When I'm Dead and Gone" was released on Capitol by Toshiba Feb. 25. . . . A unique promotional mailing for the Bugaloos has been sent to over 1,000 radio and TV broadcasting stations, pressmen and record dealers throughout Japan by the Capitol label department of Toshiba Musical Industries in Tokyo. The mailing includes six sheets printed in Japanese giving biographical and other information about the members of the group, a detailed description of their NBC television series and information about their single, "For a Friend," released through Toshiba, Feb. 25.

Japan's jazz trumpet player Terumasu Hino is helping Denon (Nippon Columbia) promote his younger brother's latest LP, "Beat Drums" by Motohiko Hino.

Mickey Curtis & Samurai have recorded an all-original LP for Philips (Nippon Phonogram) titled "Kappa." . . . King Records of Japan continue their "We Got Rock" Campaign with heavy promotional advertising in Japan's influential youth-oriented weekly fan magazines for their March releases which include "Watt," "Ten Years After," "Looking In," "Savoy Brown," and LPs from Delaney & Bonnie, Blues Magoos and others. The peak of the "We Got Rock" campaign is planned to coincide with the tour of B.B. King this month and the release of his "Indianola Mississippi Seeds" LP on ABC. MALCOLM DAVIS

MANILA

Sajid Khan and Nora Aunor, Filipino recording artist, are co-starring in "The Singing Filipina," to be shown sometime in May. The picture is a local production in color and was shot in Hollywood, Las Vegas and other U.S. cities. Mareco, Inc., is tying in by pushing Khan's record releases in the Philippines. . . . Victor Laurel, Filipino folk singer, is also co-starring with Nora Aunor in the film "Lollipops and Roses" shot in Hollywood. Featured in the film are Davey Jones and Don Johnson. Laurel's and Aunor's record companies, Vicor and Alpha respectively, failed to agree in releasing the soundtrack of "Lollipops and Roses" as a joint venture. Instead, both companies released the solos of the two artists in their respective labels. . . . Vicor Records, formerly a partnership, is now a corporation with name of Vicor Music Corp. Among the firm's new contractees are Lana Abella, Alex Roldan and Victor Laurel.

Despite the two-week transport strike and student rallies, which gravely affected the record business, Mareco and Filipinas has issued their biggest ever release for this time of year—36 albums and 40 singles. Among the LP releases were product from "Dionne Warwick" Enoch Light, Claudine Longet, Ray Conniff, Led Zeppelin, Frank Sinatra, Santana, Diana Ross & the Supremes, Andre Kostelanetz, Stevie Wonder, Jose Feliciano, Aretha Franklin, Tony Mottola, Harry Belafonte, Wilson Pickett, Dee Dee Warwick, Leonard Bernstein and the New York Philharmonic on Columbia. Three of the 40 singles are by Santana and 13 are soul singles.

Local independent producers are going back to the business of cover versions to the disadvantage of licensees. Badly affected are Mareco, Filipinas and Super Record Co., which holds license of London. Overwhelmingly popular are "Knock Three Times," "Close to You" and "My Sweet Lord." Even Engelbert Humperdinck's "Didn't We" is getting the producers' attention. . . . Alpha signed several new artists, among them Bobby Zaragoza and Elmer Aballa. . . . D'Swan Sound System Co., which also distributes the London singles for Super Record Co., will distribute Jonal Sound System product in the Visaya and Mindanao regions. Jonal, which used to be the top independent outfit some years back, was almost in the brink of

closing two months ago. . . . There is a new independent firm—Spiny Records. . . . Wilear's new contractee is Marilyn Pastera. . . . Two radio personalities and also closely identified with the industry died recently—Joey Lardizabal of ABS-CBN and Virgie Arroyo of DZTM. Lardizabal was also a singer and songwriter.

OSKAR SALAZAR

PRAGUE

This year's Bratislava Lyre Festival is set for June 8-11. The contest for the best pop song will involve 24 songs, selected by the jury of experts, to be performed in two semi-final and one final concert, instead of more district juries situated in all district capitals of Czechoslovakia, the finals will be judged by only one Festival jury. Second halves of the three finals will be given to non-competing guests from abroad and from Czechoslovakia. Another gala concert will be run on a non-competitive basis. The names of the guests engaged for these appearances are not yet known. . . . Pragokonzert Concert Agency is preparing, together with the record companies Supraphon and Panton; Artia, Czech Radio and TV, another pop festival for young artists called Intertalent. Participation will be limited to socialist countries including Yugoslavia. All competitors (each of them performing two songs, one of them of (Czech origin) will be offered professional coaching in Prague. In March and April they will perform in eight concerts in district towns, where they will be judged by listeners and a jury of experts. The winners, together with non-competing guests, will be presented in a series of gala concerts from April 28 to May 1 in Gottalodv. Intertalent is considered to be an important step leading to a better exchange in pop music among the socialist countries.

A Week of New Music by Czechoslovak composers will be arranged from March 2-7 in Prague. It will include two concerts of chamber music and three of symphonic works. . . . Musica Viva Pragensis, a Prague group led by Zbynek Vostrak, will perform in April in Witten, Germany. . . . Panton's Vera Spinarova gave 30 concerts in the USSR as part of an international pop show (Feb. 23-April 4. . . . Supraphon's Karel Gott participated in the Arosa Show on Switzerland Feb. 10. Together with conductor Vaclav Vobruhy, he also appeared as guest at the Onda Nueva Pop Festival in Caracas. . . . Czech singer Hana Hegerova who is seldom heard in Prague, is booked for one month for a series of all-night one-woman shows in Theatre Na Zabradi, Prague. . . . After the breaking up of the Golden Kids Trio, Helena Vondrackova, (Supraphon and Polydor artist) now has her own show in Lucerna Hall, Prague.

LUBOMIR DORUZKA

LENINGRAD

Conductors Stanford Robinson (U.K.), Anton Kersies (Netherlands), Walter Hendl (U.S.), Zdenek Kosler (Czechoslovakia) were booked by Gosconcert to conduct Russian symphony orchestras in programs of Russian and Western classics during January and February. . . . Pianists Konstantin I. Vovu, Rumania and Grant Johansen, U.S., Hungarian cellist Laszlo Meze, Yugoslavian organist Vlasta Hranilovitch had concert tours in Russia Jan. 10-31. . . . Singers F. Meyling (Canada), Brigitte Finle (Sweden), Erzy Orlovsky and Elbrzeta Ryl-Gurska appeared in concert and opera performances in several cities. . . . Yugoslavian pop singer Georgi Marjanovitch is currently playing concerts in Russia. His itinerary includes Moscow, Leningrad, Odesa, Volgograd and Ulianovsk. . . . Maria Bieshu made her debut at the Bolshoi Theatre in Puccini's opera "Madame Butterfly" Jan. 27. She won first prize at a special contest of opera singers, in Japan. (Continued on page 56)

French Canada Going English; Hurts French Record Output, Asserts Mgr

By RITCHIE YORKE

MONTREAL—French Canada, long the home of an established local record industry, has been developing a strong interest in English language product; so much so, that French disk production has begun to suffer, according to Montreal music industry man Terry Flood, who acts as personal manager for Columbia's Mashmakhan.

"For the last eight or 10 years, Quebec has been a huge market for local disks. It was often possible to equal the national sales of a Blood, Sweat & Tears album, with the Quebec sales on an LP by a French Canadian group. Traditionally there was little interest in English product in Quebec.

"But in the last six months, the scene has changed radically. Where once an established Quebec artist could simply make a cover version of a U.S. hit and sell 50,000 copies, very often the original record can now create stiff competition. The huge French singles are starting to disappear.

"A large underground scene has developed in Quebec. Kids are turning on and getting into heavy album music. Artists like Led Zeppelin now have a mass following in French Canada.

"Only the really creative French Canadians are able to stand up to this new opposition. People like Robert Charlebois and Jean Pierre Ferland are making heavy music and selling it. They are also creating an English language audience for their creative work."

An example of this was the recent Toronto concert by Charlebois, which almost sold out Massey Hall (capacity 2,750). It was promoted by La Chasse-Galerie, a non-profit, government subsidized organization whose aim is to promote French culture in English Canada. Le Chasse-Galerie plans to produce other concerts by French Canadians in Toronto, long the center of a severe bias against French speaking Canadians.

"There is not as much progressive Canadian rock making in Quebec as we'd like. Most of the attention has been on the English and American groups. But even this was not happening a year ago, and I'm convinced that it will not be long before good English Canadian acts are being accepted in Quebec."

Flood admitted that the FLQ

Crowbar S.R.O. In Calgary Date

TORONTO — Canadian group Crowbar was flown to Calgary by Radio CKXL, in collaboration with a local promoter this week. The concert, which headlined Crowbar with two local acts, was sold out four days before the event.

Crowbar drew 3,000, and CKXL's Greg Haroldson described the concert as "the biggest thing that's ever happened in Calgary for a Canadian group." The group was carried out of the hall on the shoulders of fans.

The "Bad Manors" album, which will be released in the U.S. within three weeks, is receiving very strong airplay.

Uni's Northcott to Open In Toronto

TORONTO — Uni artist Tom Northcott makes his first trip into Toronto when he opens for a week at the Riverboat March 2.

For several years Northcott has enjoyed an enthusiastic following in Western Canada, but lack of local airplay prevented him from extending that success into Eastern Canada. Northcott's current single is the Randy Newman song, "I Think It's Gonna Rain Today."

crisis had hurt the Quebec music industry. "But it seems to be picking up again. The whole Montreal scene is looking better. The RCA Studio is getting some good sounds—but we're still lacking the producers and engineers in this city.

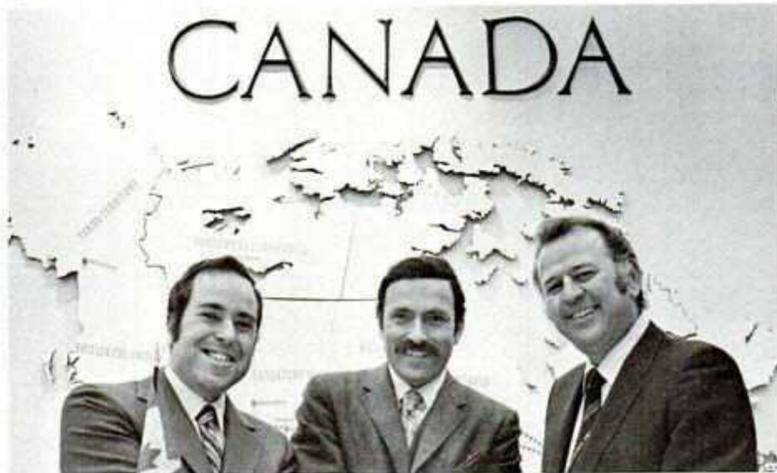
"Toronto seems to be improving a lot. Montreal has always been a little behind in this regard."

Flood has worked for the past four years with Donald K. Donald, the well-known Montreal entrepreneur. "Donald does a really good job in the Montreal market,"

says Flood. "We also look after Aquarius Records."

Mashmakhan, meanwhile, has a new single out, "Children of the Sun." A second album, "The Family" was recently completed at Thundersculpture Studios in Toronto. The group's first single, "As the Years Go By" has sold almost a million copies internationally. It is currently #1 in Japan, with sales of over 400,000 copies.

Flood is now in the process of setting up a U.S. concert tour for the group.



COLUMBIA RECORDS of Canada and the Shorewood Packaging Corp. have launched a joint venture in Canada, Shorewood Packaging Corp. of Canada will headquarter at a new plant opening next month in Toronto. The new automated facility is being established to service the growing custom record jacket needs of Canada. Shown signing the deal are, from left: Shorewood Marketing, vice president, Floyd Glinert; CBS international president, Harvey Schein; and Shorewood president, Paul Shore.

Canada Executive Turntable

Marlene Duacek appointed personal assistant to Frank Davies, vice president of Love Productions, which also owns the Daffodil label distributed by Capitol. Miss Duacek has worked with Capitol Records for the past four and a half years, and most recently she was involved in Ontario promotion work.

Carosello to Fonit-Cetra

MILAN — Carosello-Cemed has stopped its own distribution and has assigned manufacturing and distribution of its products to Fonit-Cetra (the Turin State-owned record company). The new contract was signed by Giuseppe Gramitto Ricci, Carosello president, and Renato Zaccone, Fonit-Cetra president.

This new agreement follows a recent general trend to set up concentrated sales organizations and particularly to strengthen a national organization not specifically tied up to international groups, said Carosello general manager, Paolo Ruggeri.

Carosello is a record company financially tied to Curci (one of the most important publishing companies in Italy) and is getting more considerable Italian artists on its roster, including Pino Donaggio (the composer of Elvis Presley's hit "You Don't Have to Say You Love Me"), Giorgio Gaber, Patrick Samson, Ombretta Colli and Memo Remigi. It also represents the French label Erato's classic catalog in Italy.

MCA Italiana (representing U.S. *(Continued on page 57)*)

Roker Rec, Polydor Tie

LONDON — A deal with four Los Angeles soul labels formed by U.S. executive Wally Roker has been concluded on behalf of Polydor U.K. to furnish material for its new Mojo label by John Abbey and Bob Kilbourn, whose Contempo firm has been retained by Polydor to acquire product.

Catalogs now available to Polydor are from the Roker, Canyon, Soul Clock and RRG labels, with artists including Doris Duke, Jimmy Reed and his group the Whispers, Swamp Dogg and singer Sandra Philips.

Initial product release will be March, with singles by Miss Duke and Reed. There will also be albums by all these artists released on Mojo this spring.

There has been a delay in transferring James Brown product to the label, but another development will allow for the re-release of some earlier black music product from the Atlantic catalog on Mojo, in a sub-licensing deal. No specific material has been decided on as yet, but artists are likely to include Wilson Pickett, Sam & Dave and some of the black vocal groups of the 1950's.

Trudeau Spurs GRT Single

TORONTO — Canadian Prime Minister Pierre Trudeau was reported to have used one of the better known four-letter words in Parliament, although he later denied it—saying instead that he had said "fuddle duddle."

The result is the rush release of a single, "Do the Fuddle Duddle" by a new GRT group, the House of Commons. The B side of the disk is "Funky Fuddle Duddle."

The record was cut at Toronto Sound Studios within 48 hours of the Prime Minister's statement, and rushed to Toronto radio stations—along with Fuddle Duddle T shirts—over the weekend.

From The Music Capitals of the World

• *Continued from page 55*

1970. . . . A big gala show featuring nearly all of Leningrad pop-singers and groups including Anatoli Korolev, Yuri Tchvanov, Singing Guitars, Leningrad Dixieland was launched by Lenconcert agency. The show drew capacity crowds to roofed winter stadiums and sport palaces, seating 3-10,000 people during December in Rostov, Kuibyshev, Ulianovsk. The show appeared last in Cheliabinsk Jan. 11-20.

Yugoslavian Sacha Subota's rock group played concerts in several cities in the Ukraine during January and February. . . . Pianist Sergei Dorenski is back from his six-week concert tour of Latin America. . . . Melodiya released three-record set (monaural) of its 1970 subscription series, presenting Bellini's opera "Puritani," featuring Maria Callas, G. di Stefano, R. Paneri, N. Rossi-Lemeni, La Scala's chorus and orchestra. . . . Melodiya's recent classical releases include stereo reissue of Sibelius' "Symphony No. 2," by the USSR Radio Symphony Orchestra, conductor G. Rozhdestvensky; a two-LP set (stereo-monaural) of the Fourth International Tchaikovsky Competition Laureats series line including work by Vladimir Krainev and Horacio Gutierrez (U.S.). . . . Melodiya's National Music Series' current releases include two disks, one featuring Givi Gachechiladze's jazz-orchestra of Georgian Radio and Television; another presenting a Jewish song program by S. Rivkin. V. D. YURCHENKOV

TORONTO

GRT is rushing out a new Everyday People single. . . . John Sinclair, manager of Australia's Flying Circus, currently staying in Toronto. Sinclair is bringing the

Flying Circus to Toronto to work for about six months. He is now negotiating release rights for the group in Canada. . . . Doug Hutton visited Toronto last week, plugging his new single, "All God's Children," which is also the title of a forthcoming CBC TV series. . . . London's Glen Russell points out that two of the tracks on the new Engelbert Humperdinck album, "Sweethearts," are Canadian content.

CNTC's radio programs specialist, Douglas McGowan, was in Toronto this week. . . . London releasing a single by Vancouver group, Sunday—top side is "Livin' Free." . . . MCA's Chris Kearney at Meat and Potatoes this week—his new single is "Rocking Chair Ride." . . . Kenny Harris of Van records has picked up six album masters from Bermuda records—titles include product by Gene and Pinky Steede, who have worked many clubs in Canada. . . . Kris Kristofferson opens at the Riverboat, March 9, for one week. . . . Polydor has obtained Canadian rights to the Perception, Today, Red Bullet and Dwarf labels and any new material by Bobby Bloom.

MCA is pulling "Roseline" from the Russell Thornberry album, "One Morning Soon." . . . No MLS call this week because of lack of product—this is the second time in three weeks that the MLS vote had to be cancelled. . . . Polydor has released "Ride a White Swan" by Tyrannosaurus Rex, and Warner Bros. is mailing Polydor copies to push the forthcoming Rex LP, which the latter will distribute in Canada.

Quality reports Montreal breakthrough action on Stilroc's "The Loner," a Neil Young song; the label is also reservicing Madrigal's "I Believe in Sunshine" because of *(Continued on page 57)*

BOOM YEAR FOR DISK, TAPE IN FINLAND

HELSINKI—Last year was the booming year for Finnish record and tape imports as the statistics gathered by Finnish Board of Customs show. Importation of pre-recorded tapes (cassette and 8-track) gained most, but there was also a substantial leap in records. Importation of virgin tapes has retained its place as a biggest individual category.

IMPORT: Records (cif-value)	
Total:	\$1,348,000
United Kingdom	\$547,600
West Germany	\$394,000
Sweden	\$131,000
U.S.	\$114,200
1969	\$ 834,000
1969	\$358,000
1969	\$225,200
1969	\$115,400
1969	\$ 60,000
IMPORT: Virgin tapes (cif-value)	
Total:	\$2,105,000
West Germany	\$957,000
Belgium	\$329,000
U.S.	\$263,000
1969	\$1,487,000
1969	\$594,760
1969	\$ —
1969	\$319,300
IMPORT: Pre-recorded tapes (cif-value)	
Total:	\$ 436,900
Netherlands	\$143,800
West Germany	\$ 74,500
U.S.	\$ 60,200
Sweden	\$ 53,500
1969	\$ 151,100
1969	\$ 11,640
1969	\$ 34,760
1969	\$ 39,280
1969	\$ 24,280
EXPORT: Records (fob-value)	
Total:	\$ 92,150
Sweden	\$ 65,470
U.S.	\$ 8,570
Canada	\$ 3,330
1969	\$ 51,190
1969	\$ 39,300
1969	\$ 4,880
1969	\$ 2,860
EXPORT: Virgin tapes (fob-value)	
Total:	\$ 47,280
Sweden	\$ 20,700
U.S.	\$ 14,700
1969	\$ 11,900
1969	\$ —
1969	\$ —
EXPORT: Pre-recorded tapes (fob-value)	
Total:	\$ 30,000
Sweden	\$ 10,950
U.S.	\$ 4,050
1969	\$ —
1969	\$ —

HITS OF THE WORLD

ARGENTINA

- This Week**
- 1 GIRL I'VE GOT NEWS FOR YOU—Mardi Gras (M. Hall); Carlos Bisso (RCA)
 - 2 CHIRPY CHIRPY, CHEEP CHEEP—Lally Stott (Philips); Punch (RCA)
 - 3 MY SWEET LORD—George Harrison (Odeon)
 - 4 ROCK AROUND THE CLOCK—Bill Haley (MCA)
 - 5 NEGRA, NO TE VAYAS DE MI LADO—Banana (M. Hall)
 - 6 QUIERO VOLVER A BAHIA—Pintura Fresca (D. Jockey); Paulo Diniz (Odeon)
 - 7 QUE COSAS TIENE EL AMOR—Peret (D. Jockey)
 - 8 SAN ANTON—Andres do Barro (RCA)
 - 9 EN MI PAIS—Abracadabra (D. Jockey)
 - 10 MY LIFE AND I—Bob Christian (M. Hall); Tremeloes (CBS)

AUSTRALIA

- This Week**
- 1 MY SWEET LORD/ISN'T IT A PITY—George Harrison (Apple)
 - 2 PUSHBIKE SONG—Mixtures (Fable)
 - 3 I THINK I LOVE YOU—Partridge Family (Bell)
 - 4 KNOCK THREE TIMES—Dawn (Bell)
 - 5 ELEANOR RIGBY—Zoot (Columbia)
 - 6 I HEAR YOU KNOCKING—Dave Edmunds (Mam)
 - 7 BAND OF GOLD—Freda Payne (Invictus)
 - 8 SONG OF JOY—Miguel Rios (A&M)
 - 9 MY BABY'S GONE—Axiom (Warner Bros.)
 - 10 MR. AMERICA—Russell Morris (Columbia)

BRITAIN

- (Courtesy Record Retailer)**
*Denotes local origin
(ONLY 40 POSITIONS BECAUSE OF POSTAL STRIKE)

- This Week**
- 1 MY SWEET LORD—George Harrison (Apple)—Harrisons (Harrison/Spector)
 - 2 PUSHBIKE SONG—*Mixtures (Polydor)—Leon Henry/Carlin (David MacKay)
 - 3 RESURRECTION SHUFFLE—Ashton, Gardner & Dyke (Capitol)—Edwards Coletta (Tony Ashton)
 - 4 IT'S IMPOSSIBLE—Perry Como (RCA)—Sunbury (Ernie Altschuler)
 - 5 STONED LOVE—Supremes (Tamla-Motown)—Jobete/Carlin (Frank Wilson)
 - 6 AMAZING GRACE—Judy Collins (Elektra)—Harmony (Mark Abramson)
 - 7 BABY JUMP—Mungo Jerry (Dawn) Our Music (Barry Murray)
 - 8 YOUR SONG—Elton John (DJM)—DJM (Gus Dudgeon)
 - 9 CANDIDA—Dawn (Bell) Carlin (Tokens/Appell)
 - 10 NO MATTER WHAT—Badfinger (Apple)—Apple (Mal)
 - 11 SWEET CAROLINE—Neil Diamond (Uni)—KPM (Tom Catalano/Neil Diamond)
 - 12 GRANDAD—Clive Dunn (Columbia)—In Music/Dolmy (Ray Cameron/Clive Dunn)
 - 13 COME AROUND HERE I'M THE ONE YOU NEED—S. Robinson (Tamla-Motown)—Jobete/Carlin
 - 14 RUPERT—Jackie Lee (Pye) ATV/Kirshner (Len Beadle)
 - 15 FORGET ME NOT—Martha Reeves & the Vandellas (Tamla-Motown)—Jobete/Carlin (Norman Whitfield)
 - 16 SHE'S A LADY—Tom Jones (Decca)—Mam (Gordon Mills)
 - 17 APEMAN—Kinks (Pye)—Carlin (Raymond Douglas Davies)
 - 18 I THINK I LOVE YOU—Partridge Family (Bell)—Screen Gems (Wes Farrell)
 - 19 CHESTNUT MARY—Byrds (CBS)—April (Melcher/Bickson)
 - 20 EVERYTHING'S TUESDAY—Chairmen of the Board (Invictus)—KPM (Holland/Dozier/Holland)
 - 21 IT'S THE SAME OLD STORY—Weathermen (Charisma)—Jobete/Carlin (Jonathan King)
 - 22 TOMORROW NIGHT—Atomic Rooster (B&C)—Essex (Atomic Rooster)
 - 23 ROSE GARDEN—Lynn Anderson (CBS)—Chappell (Glen Sutton)
 - 24 ANOTHER DAY—Paul McCartney (Apple)—Paul McCartney/Maclean (Paul McCartney)
 - 25 SUNNY HONEY GIRL—Cliff Richard (Columbia)—Cookaway
 - 26 RIDE A WHITE SWAN—*T. Rex (Fly)—Essex Int'l (Tony Visconti)
 - 27 LAS VEGAS—Tony Christie (MCA)—Intune (City Hall Production)
 - 28 WHO PUTS THE LIGHTS OUT—Dana (Rex)—Ryan (Bill Landis)
 - 29 ROSE GARDEN—New World (Rak)—Lowery (Mike Hurst)

- 21 I'LL BE THERE—Jackson Five (Tamla/Motown)—Jobete/Carlin (Hal Davis)
- 31 HOT LOVE—Tyrannosaurus Rex (Fly)—Essex Int'l (Tony Visconti)
- 32 MY WAY—Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Coste)
- 37 STONEY END—Barbra Streisand (CBS)—Tuna Fish (Richard Perry)
- 24 BLACK SKIN BLUE EYED BOYS—Equals (President)—Grant/Kassner (Eddy Grant)
- 15 YOU'RE READY NOW—Frankie Valli (Philips)—KPM (Bob Crewe)
- AIN'T NOTHING BUT A HOUSE PARTY—Showstoppers (Beacon)—K.P.M. (Bruce Charles)
- WALKING—C.C.S. (Rak)—Donovan (Mickie Most)
- 36 SONG OF MY LIFE—Petula Clark (Pye)—Warner Bros. (Claude Wolfe)
- STRANGE KIND OF WOMAN—Deep Purple (Harvest)—H.E.C./Feldman (Deep Purple)
- 23 CRACKLIN' ROSIE—Neil Diamond (Uni)—KPM (Tom Catalano)

DENMARK

- (Courtesy Danish Group of IFPI)**
*Denotes local origin
- This Week**
- 1 JEG HAR SET EN NEGERMAND—*Familien Andersen (Polydor)—Dacapo
 - 1 PRAERIENS SKRAPPE DRENGE—*Passer, Kaas, Etc. (Philips)—Multitone
 - 3 MY SWEET LORD—George Harrison (Apple)—Essex
 - 4 RILLIKE RALLIKE ROLD—*Gert Kruse (Triola)—Moerk
 - 5 LADY BARBARA—*Keld Heick (HMV)—Stig Anderson
 - 7 CANDIDA—Dawn (Bell)—Dacapo
 - 8 SEND ME A POSTCARD—Shocking Blue (Metronome)
 - 8 BOOMARANG—Johnny Rimar (Philips)—Moerks
 - 9 IDAG ER HELE VERDEN NUMMERERET—*Gert Kuenther (Odeon)—Imudico
 - 10 HEY HEY I MEXICO—*Alice & Rita (Odeon)—Imudico

HOLLAND

- (Courtesy Radio Veronica)**
*Denotes local origin
- This Week**
- 1 NOTHING RHYMED—Gilbert O'Sullivan (MAM)—April
 - 2 ROSE GARDEN—Lynn Anderson (CBS)—World
 - 3 BRIDGET THE MIDGET—Ray Stevens (CBS)
 - 4 ROZEN DIE BLOEIEN—*Corrie en de Reklis (11 Provincien)
 - 5 HOLY HOLY LIFE—*Golden Earring (Polydor)—Dayglow
 - 6 DU—Peter Maffay (Telefunken)
 - 7 MY SWEET LORD—George Harrison (Apple)—Essex/Basart
 - 8 KNOCK THREE TIMES—Dawn (Stateside)—Belinda
 - 9 PEACE PLANET—*Ekseption (Philips)—Intersong/Basart
 - 10 GEEF MY DE LIEFDE EN DE GEIN—*De Twee Pinten (Philips)—Intersong/Basart

ITALY

- (Courtesy Discografica Internazionale)**
*Denotes local origin
- This Week**
- 2 UN FIUME AMARO—*Iva Zanicchi (Ri-Fi)—Curci
 - 1 VENT'ANNI—*Massimo Ranieri (CGD)—Arion
 - 4 MY SWEET LORD—George Harrison (Apple)—Aromando
 - 3 CAPRICCIO—*Gianni Morandi (RCA Italiana)—Mimo
 - 6 ANONIMO VENEZIANO—*Stelvio Cipriani (CAM)—Campi
 - 7 UNA FERITA IN FONDO AL CUORE—*Mino Reitano (Durium)—Fiumara
 - 5 TUTT'AL PIU—*Patty Pravo (RCA Italiana)—Amici del Disco
 - 10 IO RITORNO SOLO—*Formula 3 (Numero Uno)—Acqua Azzurra
 - 9 IO E TE DA SOLI—*Mina (PDU)—PDU/Acqua Azzurra
 - 11 MALATTIA D'AMORE—*Donatello (Ricordi)—Come Il Vento/Pegaso
 - 8 PARANOID—Black Sabbath (Vertigo)—Aromando
 - 12 ANNA/EMOZIONI—*Lucio Battisti (Ricordi)—Acqua Azzurra/Acqua Azzurra
 - 16 AH, L'AMORE CHE COS'E'—*Orietta Berti (Polydor)—Tevere/Esedra
 - 21 HEY TONIGHT—Creedence Clearwater Revival (America)—Ariston/Palace
 - 14 PADRE BROWN—*Renato Rascel (RCA Italiana)—Amici Del Disco
 - 13 MA CHE MUSICA MAESTRO—*Raffaella Carrà (RCA Italiana)—Amici Del Disco
 - 17 LO DOMENICA ANDANDO ALLA MESSA—*Gigliola Cinquetti (CGD)—Suvini Zerboni
 - 17 L'APPUNTAMENTO—*Ornella Vanoni (Ariston)—Ariston
 - NON SI MUORE PER AMORE—*Profeti (CBS)—Melodi
 - 9 GYPSY—Uriah Heep (Vertigo)—Melodi

- 15 REGGAE MAN—Bamboos of Jamaica (Durium M.E.)—Durium
- 24 IO SI' ANONIMO VENEZIANO—*Ornella Vanoni (Ariston)—Ricordi—Campi
- 25 NEANDERTHAL MAN—Hotlegs (Fontana)—Francis Day
- LEI MI DARA' UN BAMBINO—*Camaleonti (CBS)—Melodi
- 25 BENEDETTO MARCELLO: ADAGIO—*Solisti Veneti (Curci Erato)—Curci

JAPAN

- (Courtesy Music Labo Co., Ltd.)**
*Denotes local origin
- This Week**
- 1 HANAYOME—Norihiro Hashida & the Climax (Express)—GCM
 - 2 BOKYO—*Shinichi Mori (Victor)—Watanabe
 - 3 SHIRETOKO RYOJYO—Tokiko Kato (Grammophon)
 - 4 MY SWEET LORD—George Harrison (Apple)—Folster
 - 5 KYOTO BOJO—*Yuko Nagisa (Toshiba)—Taiyo/UA
 - 6 AS THE YEARS GO BY—Mashmakhan (CBS/Sony)—April Music
 - 7 SHE SOLD ME MAGIC—Lou Christie (Columbia)
 - 8 YUKI GA FURU (TOMB LA NEIGE)—Salvatore Adamo (Odeon)—Toshiba
 - 9 ONNA NO IJI—*Sachiko Nishida (Grammophon)—Nichion
 - 10 SEASONS—Earth & Fire (Polydor)—Aberbach
 - 11 DAISHOBU—*Kiyoko Suizenji (Crown)—Crown Music
 - 12 IMMIGRANT SONG—Led Zeppelin (Atlantic)—Taiyo/Superhype
 - 13 ONNA NO ASA—*Kenichi Mikawa (Crown)—Crown Music
 - 14 DAREKASAN TO DAREKASAN—*The Drifters (Toshiba)—Watanabe
 - 15 I THINK I LOVE YOU—Partridge Family (Bell)—Columbia Films/Shinko
 - 16 MEMAI—*Mari Henmi (Pioneer)—Watanabe
 - 17 ILL ES ISTIBLEMEMP—Sylvie (RCA)
 - 18 IKIGAI—Saori Yuki (Express)—All Staff
 - 19 LET IT BE—Beatles (Apple)—Folster
 - 20 HOYO—*Hide & Rossanna (Columbia)—Fuji

MALAYSIA

- This Week**
- 1 MY SWEET LORD—George Harrison (Apple)
 - 2 I THINK I LOVE YOU—Partridge Family (Stateside)
 - 3 I JUST DON'T KNOW WHAT TO DO WITH MYSELF—Gary Puckett (CBS)
 - 5 GYPSY WOMAN—Bryan Hyland (Life)
 - 6 BLACK SKIN BLUE EYED BOYS—Equals (Stateside)
 - 10 SUNNY HONEY GIRL—Cliff Richard (Columbia)
 - 9 LONELY DAYS—Bee Gees (Polydor)
 - YOUR SONG—Elton John
 - 4 I'LL BE THERE—Jackson 5 (Tamla-Motown)
 - 14 KNOCK THREE TIMES—Dawn (Stateside)

MEXICO

- (Courtesy Radio Mil)**
- This Week**
- 1 MY SWEET LORD (Mi dulce Senor)—George Harrison (Apple)
 - 2 YELLOW RIVER (Rio Amarillo)—Christie (Epic)
 - 4 CANDIDA—Dawn (Capitol)
 - 7 CARINO—Los Baby's (Peerless)
 - BABY, I GOT NEWS FOR YOU (Nena tengo noticias para ti)—Mardi Gras (Gamma)
 - 3 REFLECTIONS OF MY LIFE (Reflexiones de mi vida)—The Marmalade (London)
 - 9 PUENTE DE PIEDRA—Los Chicanos (RCA)
 - 5 CUANDOS LOS HUARACHES SE ACABAN—Los Babys (Peerless)
 - 6 THE LION SLEEPS TONIGHT (El leon duerme esta noche)—The Tokens (Buddah)
 - 8 VOLVERAS—Estela Nunez (RCA)

NORWAY

- (Courtesy Verdens Gang)**
*Denotes local origin
- This Week**
- 1 CRACKLIN' ROSIE—Neil Diamond (Uni)—Imudico
 - 3 MY SWEET LORD—George Harrison (Apple)
 - 2 WOODSTOCK—Matthews Southern Comfort (Uni)
 - 5 I HEAR YOU KNOCKING—Dave Edmunds (Mam)—Stockholms
 - 4 EN ENKEL SANG OM FRIHET—*Gro Anita Schonn (RCA)—Sonora
 - 6 SAN BERNARDINO—Christie (CBS)
 - 10 LOOK WHAT THEY'RE DONE TO MY SONG, MA—*Melanie (Buddah)—Sonora
 - 7 BLACK NIGHT—Deep Purple (Harvest)
 - 8 JAOTPRAT—*Oystein Sunde (CBS)—Sonora

- 10 WHEN I'M DEAD AND GONE—McGuinness Flint (Capitol)—Francis, Day & Hunter, Scandinavia

POLAND

- (Courtesy Music Clubs Co-Ordination Council)**
Polish Jazz Society
*Denotes local origin

- This Week**
- 1 KOROWOD—*Marek Grechuta/Anawa
 - 2 MY SWEET LORD—George Harrison (Apple)
 - 3 BLACK MAGIC WOMAN—Santana (CBS)
 - 4 IMMIGRANT SONG—Led Zeppelin (Atlantic)
 - 5 SENNE WEDROWKI—*Klan
 - 6 VODOO CHILE—Jimi Hendrix (Track)
 - 7 CZLOWIEK JAM NIEWDZIECZNY—*Niemen Enigmatic
 - 8 CRY ME A RIVER—Joe Cocker (Regal Zonophone)
 - 9 I HEAR YOU—Dave Edmunds (MAM)
 - 10 ENGINE NO. 9 KNOCKING—Wilson Pickett

PUERTO RICO

- (Courtesy WKAQ-El Mundo)**
*Denotes local origin

- This Week**
- 1 TU LLEGASTE A MI VIDA—Lebron Bros. (Cotique)
 - 2 NOSOTROS—*Sonora Pocena (Inca)
 - 3 TE PROPONGO—Sandro (Caytronic)
 - 4 LA YUCA—Cheo Rosario (Patty)
 - 5 BARRUNTO—Willie Colon (Fania)
 - 6 TE LLAMO PARA DESPEDIRME—Gustavo (Mariel)
 - 7 HURACAN—Bobby Valentin (Fania)
 - 8 CUANDO ME DIGAS QUE SI—Ricardo Ray (UA Latino)
 - 9 REGRESA A MI—Lebron Bros. (Cotique)
 - 10 EL PAPELON—Negrito Truman (Kubaney)

SINGAPORE

- (Courtesy Rediffusion, Singapore)**

- This Week**
- 1 MY SWEET LORD—George Harrison (Apple)
 - 2 STONED LOVE—Supremes (Motown)
 - 4 WHEN I'M DEAD AND GONE—McGuinness Flint (Capitol)
 - 5 KNOCK THREE TIMES—Dawn (Bell)
 - 3 ISN'T IT A PITY—George Harrison (Apple)
 - 7 NO MATTER WHAT—Bad Finger (Apple)
 - 6 BLACK MAGIC WOMAN—Santana (CBS)
 - 8 BLAME IT ON THE PONY EXPRESS—Johnny Johnson & the Bandwagon (Bell)
 - 9 LONELY DAYS—Bee Gees (Polydor)
 - 10 ONE MAN BAND—3 Dog Night (Dunhill)

SOUTH AFRICA

- (Courtesy Southern African Record Manufacturers' and Producers' Assn.)**

- This Week**
- 1 KNOCK THREE TIMES—Dawn (Stateside)—Intersongs, EMI (The Tokens and Dave Appel for 3 Dimensions Mgt. Corp.)
 - 2 I HEAR YOU KNOCKING—Dave Edmunds (Mam)—Francis, Day & Hunter, Galla
 - 5 NO MATTER WHAT—Badfinger (Apple)—Essex, Gallo
 - 3 LOOK OUT HERE COMES TOMORROW—Deallians (Gallotone)—Laetrec, Gallo
 - 8 ROSE GARDEN—Lynn Anderson (CBS)—Chappell, Teal
 - 4 GYPSY WOMAN—Brian Hyland (MCA)—Essex, Gallo
 - 9 SEE ME, FEEL ME—Who (Polydor)—Essex, Trutone
 - 6 LOOKY LOOKY—Giorgio Gallotone—MPA, Gallo
 - 10 MANGO MANGO—Tidal Wave (Storm)—Angela, Gallo
 - 7 I THINK I LOVE YOU—Partridge Family (Stateside)—Laetrec, EMI

SPAIN

- (Courtesy of El Musical)**
*Denotes local origin

- This Week**
- 1 CANDIDA—Dawn (Odeon)—Fontana
 - 2 TE QUIERO, TE QUIERO—*Nino Bravo (Fonogram)—Sagitario
 - 3 SAN ANTON—*Andres do Barro (RCA)—RCA
 - 4 MY SWEET LORD—George Harrison (Odeon)—Musica del Sur
 - 5 SONAR, BAILAR Y CANTAR—*Los Pop Tops (Movieplay)—Symphaty
 - 6 N'A VERINA DO MAR—*Maria Ostiz (Hispanox)—Hispanox
 - 7 SAN BERNARDINO—Christie (CBS)—Grupo Editorial Armonico
 - 8 SINFONIA NO. 4 EN SOL MENOR DE MOZART—*Waldo de los Rios (Hispanox)—Hispanox
 - 9 ARE YOU READY?—Pacific Gas & Electric (CBS)
 - 10 COMO EL VIENTO—*Miguel Rios (Hispanox)—Hispanox

SWEDEN

- (Courtesy Radio Sweden)**
- This Week**
- 1 MY SWEET LORD—George Harrison (Apple)—Essex
 - 2 CANDIDA—Dawn (Bell)
 - 3 ALL THINGS MUST PASS (LP)—George Harrison (Apple)—Essex
 - 4 SOLDIER BLUE—Buffy Sainte-Marie (Vanguard)—Nordiska
 - 5 I HEAR YOU KNOCKING—Dave Edmunds' Rockpile (MCA)—Felix Stahl
 - 6 CRACKLIN' ROSIE—Neil Diamond (Uni)—Imudico
 - 7 PENDULUM (LP)—Creedence Clearwater Revival (Liberty)—Palace
 - 8 CHICAGO III (LP)—Chicago (CBS)
 - 9 C. C. S. (LP)—C. C. S. (Rak)
 - 10 ELVIS PRESLEY (LP)—Elvis Presley (RCA)

SWITZERLAND

- (Courtesy Radio Switzerland)**
- 1 MY SWEET LORD—George Harrison (Apple)
 - 2 BUTTERFLY—Danyel Gerard (CBS)
 - 3 I HEAR YOU KNOCKING—Dave Edmunds' Rockpile (Mam)
 - 4 MOTHER—John Lennon (Apple)
 - 5 HIER IST EIN MENSCH—Peter Alexander (Ariola)
 - 6 IMMIGRANT SONG—Led Zeppelin (Atlantic)
 - 7 HEY TONIGHT—Creedence Clearwater Revival (Fantasy)
 - 8 APEMAN—Kinks (Pye)
 - 9 COMME J'AI TOUJOURS ENVIE D'AIMER—Marc Hamilton (Carrere/Philips)
 - 10 SAN BERNARDINO—Christie (CBS)

YUGOSLAVIA

- (Courtesy Radio TV Revue)**
- This Week**
- 1 TVOJE LICE/MARIJA (Your Face/Maria)—Miso Kovac (Jugoton)
 - 2 PLACEM/LOLA (I Cry/Lola)—Pro Arte (Jugoton)
 - 3 WAR—Edwin Starr (RTB)
 - 4 PUT U RAJ (Way to Paradise)—Tereza Kesovija (Jugoton)
 - 5 LONELY DAYS—Bee Gees (RTB)
 - 6 BLACK NIGHT—Deep Purple (Jugoton)
 - 7 EL CONDOR PASA—Stjepan Džimi Stanic (Jugoton)
 - 8 OLUJA (Blizzard)—Josipa Lisac (Jugoton)
 - 9 SVAKO MORA IMAT NEKOG (Everybody Must Have Someone)—Boba Stefanovic (RTB)
 - 10 IMA NEGDE JEDNA STAZA (There's a Way Somewhere)—Trubaduri (Jugoton)

From the
Music Capitols
Of the World

• Continued from page 56

growing U.S. play. . . Warner Bros. releasing albums by **Jimi Hendrix** and **Fanny**. . . **Tony Bennett** booked into O'Keefe Centre, March 8-13.

Quality has released a **Stan Klees**-produced single by **Lee Rand**, "Say What You Gotta Say." . . . CBC aired a new special on the entry of radio stations into record production, warning of potential dangers. . . Capitol's **Paul White** and **Wayne Patton** in Montreal this week. **RITCHIE YORKE**

Carosello Change

• Continued from page 56

Decca and Italian labels Ducate Italdisc and EDM) was previously distributed by Carosello and has reached a new agreement with Saar.

ARISTOTELIAN GROUP TO FEST

ATHENS—Thessaloniki's Aristotelian University Choral is invited to participate in Palestrina's First International Festival (Italy), set for Aug. 15-21.

Groups are asked to perform only works by Giovanni Pierre Louigi Palestrina.

The Greek chorale, under Yiannis Mandakas, is also among 14 groups from various countries, set to appear in the International Festival of University Chorales at the Lincoln Center, in New York, next year.

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
100
LAST WEEK
133

*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

THREE DOG NIGHT—JOY TO THE WORLD (3:17)
(Prod. Richard Podoler) (Writer: Axton) (Lady Jane, BMI)—Culled from their "Naturally" LP, this potent Hoyt Axton rock ballad with another wild vocal workout will keep their Top 20 streak zooming. Powerful followup to "One Man Band." Flip: "I Can Hear You Calling" (2:56) (Trousdale/Linda-Reese, BMI). Dunhill 4272

ELVIS PRESLEY—WHERE DID THEY GO, LORD/RAGS TO RICHES (2:25/1:50)
(Writers: Frazier-Owens/Adler-Ross) (Presley/Blue Crest, BMI/Saunders, ASCAP)—Presley follows up his "I Really Don't Want to Know"/"There Goes My Everything" with a driving country-gospel ballad penned by Dallas Frazier and A.L. "Doodle" Owens, certain to ride right into the teens. Flip updating of Tony Bennett's early hit has equal potential. RCA 47-9980

***BARBRA STREISAND—TIME AND LOVE (3:36)**
(Prod. Richard Perry) (Writer: Nyro) (Tuna Fish, BMI)—The team of performer Streisand, composer Nyro and producer Perry rode right into the Top 10 with "Stoney End." This followup by the same combination is another blockbuster with equal potency for sales and charts. Flip: "No Easy Way Down" (3:50) (Screen Gems-Columbia, BMI). Columbia 4-45341

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

SMOKEY ROBINSON & THE MIRACLES—I DON'T BLAME YOU AT ALL (2:57)
(Prod. "Smokey" & Terry Johnson) (Writer: Robinson) (Jobete, BMI)—Followup to "Tears of a Clown" is a strong swinger with much of the sales and chart potency of the recent smash. Super performance. Flip: "That Girl" (2:59) (Jobete, BMI). Tamla 54205 (Motown)

***PERRY COMO—I THINK OF YOU (3:30)**
(Prod. Don Costa Prod.) (Writers: McKuen-Lai) (Editions Chanson, ASCAP)—Como follows his phenomenal Top 10 comeback "It's Impossible" with another ballad beauty, penned by Francis ("Love Story") Lai and Rod McKuen. This one offers much of the potency of the recent smash for the Hot 100 and Easy Listening charts. Flip: "El Condor Pasa" (3:42) (Charing Cross, BMI). RCA 74-0444

***NEW SEEKERS featuring EVE GRAHAM—NICKEL SONG (3:15)**
(Prod. David Mackey) (Writer: Safka) (Kama Ripa/Amelanie, ASCAP)—The combination of the New Seekers and composer Melanie come up with a strong rhythm ballad, a sure-fire chart topper for the recent "Beautiful People." Flip: "Cincinnati" (3:26) (Yellow Dog, ASCAP). Elektra 45719

KING FLOYD—BABY LET ME KISS YOU (2:27)
(Prod. E. Walker) (Writer: Floyd) (Malaco/Roffignac, BMI)—Floyd exploded on the Hot 100 and Soul charts with his recent "Groove Me." This infectious, driving rhythm number has much of that potency for both charts. Flip: "Please Don't Leave Me Lonely" (3:52) (Malaco/Roffignac, BMI). Chimneyville 437 (Atlantic)

NEIL YOUNG—WHEN YOU DANCE I CAN REALLY LOVE (3:55)
(Prod. Neil Young & David Briggs with Kendall Pacios) (Writer: Young) (Broken Arrow/Cotillion, BMI)—Young follows his "Only Love Can Break Your Heart" with a strong rock ballad and all of the chart potential of that recent hit. Flip, culled from the "Live" LP, has been getting FM action. Flip: "Sugar Mountain" (5:36) (Cotillion/Broken Arrow, BMI). Reprise 0992

TYRONE DAVIS—COULD I FORGET YOU (2:27)
(Prod. Willis Henderson) (Writers: Smith-Graham-Haley) (Julio-Brian/Glo-Co., BMI)—Davis follows "Let Me Back In" with more potent funky beat blues ballad material loaded with Hot 100 and Soul chart power. Should prove a big one for Davis. Flip: "Just My Way of Loving You" (2:40) (Julio-Brian, BMI). Dakar 623 (Cotillion)

JOHN DENVER with FAT CITY—TAKE ME HOME, COUNTRY ROADS (3:10)
(Prod. Milton Okun) (Writers: Danoff-Nivert-Denver) (Cherry Lane, ASCAP)—

SPECIAL AMERICAN SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

DAVE MASON & CASS ELLIOT—Too Much Truth, Too Much Love (3:49)
(Prod. Dave Mason & Cass Elliot) (Writer: Mason) (Coachhouse, BMI)—Teaming up for the second outing, this strong commercial duet should prove a Hot 100 item. Culled from their new Blue Thumb LP, it's loaded with airplay and sales potential. Dunhill 4271

***PETULA CLARK—The Song of My Life (C'est le Refrain de Ma Vie) (3:40)**
(Prod. Claude Wolff) (Writers: Jeannot-Harvel-Fishman) (Leeds, ASCAP)—Beautiful French tune is given an equally beautiful interpretation by Miss Clark, and it should prove the one to bring her back to the Hot 100 chart. An easy listening must. Warner Bros. 7467

BEACH BOYS—Cool, Cool Water (3:23) (Prod. Beach Boys) (Writers: Wilson-Love) (Brother, BMI)—Unusual rhythm material penned by Brian Wilson and Mike Love makes this latest entry by the group a top contender for progressive rock airplay that should slide right over to Top 40 sales. Brother/Reprise 0998

***ROBERT JOHN—You're What's Been Missing From My Life (2:55)** (Prod. George Tobin) (Writers: John-Gately) (Ensign, BMI)—John, who rode the Hot 100 with his recent "When the Party is Over," should soon be back there with this first-rate followup. Good programmer for middle-of-the-road stations also. A&M 1250

LESLEY—Back Together (3:34) (Prod. Bob Crewe) (Writers: Crewe-Bloodworth) (Saturday, BMI)—From the forthcoming film, "Appleman," this commercial rock item and a super vocal workout by Leslie Gore has it to hit Top 40 and the Hot 100 with impact. New strong sound for her. Crewe 601 (Bell)

MR. JIM & THE RHYTHM MACHINE—(Do the) Hot Pants (2:38) (Prod. J. Wisner & B. Gregg) (Writers: Wisner-Gregg) (Trajames/United Artists, ASCAP)—A driving instrumental that could start a new dance craze and prove an important sales and chart item. Good programming and discotheque material. Wizdom 1984

STEVIE WONDER—WE CAN WORK IT OUT (2:53)
(Prod. Stevie Wonder) (Writers: Lennon-McCartney) (Maclen, BMI)—Wonder follows his Top 10 winner "Heaven Help Us All" with another powerhouse in this super updating of the Beatles classic. Flip is a ballad beauty penned by the performer, with potential also. Flip: "Never Dreamed You'd Leave in Summer" (2:53) (Jobete, BMI). Tamla 54202 (Motown)

***JOHNNY CASH—A MAN IN BLACK (2:53)**
(Prod. Johnny Cash) (Writer: Cash) (House of Cash, BMI)—This strong ballad with potent lyric line is the dynamite material he recently performed on his TV show from Vanderbilt University. This one should prove a smash in all markets, pop, country and easy listening. Flip: "Little Bit of Yesterday" (2:23) (House of Cash, BMI). Columbia 4-45339

SEATRAIN—13 QUESTIONS (2:58)
(Prod. George Martin) (Writers: Kulberg-Roberts) (Kulberg/Roberts/Open End, BMI)—Producer George Martin's new group comprised of five Americans and one Canadian, currently riding up the LP chart, make a heavy singles debut, culled from that LP. This rock item has it to move them right into the Top 20. Flip: (No Information Available). Capitol 3067

The composer-performer comes up with his most commercial Top 40 entry to date in this folk rock ballad with a country flavor. This one has it to pull him right up the Hot 100. Strong material and performance. Flip: "Poems, Prayers and Promises" (4:04) (Cherry Lane, ASCAP). RCA 74-0445

ORIGINAL CAST—WHEN LOVE IS NEAR (2:59)
(Prod. Roger Nichols) (Writers: Nichols-Williams) (Almo, ASCAP)—This driving ballad beauty is the commercial one to bring the "One Tin Soldier" group back to the Hot 100 with sales impact. Potent entry. Flip: "Sault Ste. Marie" (2:59) (Harem, BMI). T.A. 211 (Bell)

***OLIVER—EARLY MORNIN' RAIN (3:20)**
(Prod. Dallas Smith) (Writer: Lightfoot) (Witmark & Sons, ASCAP)—Oliver, more in the folk vein of his "Jean" sound, comes up with a winner in this updating of the Gordon Lightfoot/Peter, Paul & Mary's classic. This one will put him back up the Hot 100 and Easy Listening charts. Top performance. Flip: (No Information Available). United Artists 50762

TONY JOE WHITE—THE DADDY (3:21)
(Prod. Peter Asher) (Writer: White) (Moccasin, ASCAP)—White's move to the label is a potent one with this strong rock-ballad material which met with heavy reaction in his Johnny Cash TV show performance. This one should put the "Polk Salad Annie" man back on the Hot 100. Flip: (No Information Available). Warner Bros. 7468

BOOKER T. & THE MG'S—MELTING POT (3:50)
(Prod. Booker T. & the MG's) (Writers: Jones-Cropper-Dunn-Jackson) (East/Memphis, BMI)—Title tune of their current LP chart winner is a blockbuster instrumental that should spiral the Hot 100 and Soul charts in short order. A topper for their "Something," it offers a lot of "The Time Is Tight" flavor. Flip: "Kinda Easy Like" (East/Memphis, BMI). Stax 0082

KIKI DEE—LOVE MAKES THE WORLD GO ROUND (2:46)
(Prod. Duke Browner) (Writer: Jackson) (Jobete, BMI)—The Britisher makes a heavy debut on the Detroit label with a powerful updating of the Dean Jackson hit of the past. Easy, funky beat arrangement is strong. Flip: (No Information Available). Rare Earth 5025 (Motown)

ROSE COLORED GLASS—CAN'T FIND THE TIME (2:45)
(Prod. Jim Long & Norm Miller) (Writer: Arnold) (Interval/Screen Gems-Columbia, BMI)—The past semi-hit for Orpheus is revived in a strong rock treatment by a potent new group loaded with Top 40 and Hot 100 possibilities. Flip: "Mystic Touch" (3:10) (Web IV, BMI). Bang 584

***BUDDY GRECO—How Can I Live Without Your Love (3:54)** (Writers: Greco-Humperdinck) (Spiffy, ASCAP)—Greco moves over to MGM with an impressive ballad that he co-penned, and it should prove an Easy Listening giant, as well as a juke box winner. Fine performance by the artist. MGM 14235

KIM & DAVE—Nobody Knows (2:21) (Prod. Jimmy Bowen) (Writer: Settle) (Fox Fanfare/Pencil, BMI)—Penned by Mike Settle, this smooth item from the film "Vanishing Point" should bring the new duo to the charts. Top performance and material. Amos 157

***BURL IVES—Time (3:56)** (Prod. Bob Mersey) (Writer: Silverstein) (Evil Eyes, BMI)—Burl Ives in a fine performance of this poignant Shel Silverstein ballad that should win much favor with programmers and buyers alike. Title number of his new LP. Bell 943

TONY LEE SYBERT—Hot Pants (2:22) (Prod. Buddy Kaye) (Writers: Kaye-Sybert) (Checked Vest, ASCAP)—Bubblegum rocker based on the new clothes fad has all the potential to prove a top discotheque and airplay winner, and then move right onto the sales charts. Clever material. Metromedia 212

JIMMY CLANTON—The Coolest Hot Pants (1:48) (Prod. Joe Mele) (Writer: Shelley) (Spiral, ASCAP)—Clever semi-rock rhythm ballad penned by Gladys Shelley, marks Clanton's debut on the label, and it should prove a much programmed item, for both Top 40 and Easy Listening. Good sales potential here. Spiral 3406

GOOGLES—Don't Say You Don't Remember (2:53) (Prod. Eddie Newmark) (Writers: Miller-Levitt) (Sunbeam, BMI)—Culled from the group's current LP, based on the TV special, this smooth rhythm ballad has what it takes to bring the group to the Hot 100 the first time out. Good material and top performance. Audio Fidelity 168

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

RAY PRICE—I WON'T MENTION IT AGAIN (3:40)
(Prod. Don Law Prod.) (Writer: Mullins) (Seaview, BMI)—Price's "For the Good Times" took him right to the top of the Country chart and climbed right up the Hot 100 and Easy Listening charts as well. This strong Cam Mullins ballad beauty has all of the chart and sales potential of the recent smash. Flip: (No Information Available). Columbia 4-45329

LORETTA LYNN—I WANNA BE FREE (2:16)
(Writer: Lynn) (Sure-Fire, BMI)—Powerful change of pace from her "Coal Miner's Daughter" is this strong rhythm ballad, and it can't miss going right to the top. One of her finest. Flip: "If I Never Love Again (I'll Be Too Soon)" (2:29) (Sure-Fire, BMI). Decca 32796

GEORGE JONES—SOMETIMES YOU JUST CAN'T WIN (2:18)
(Prod. Pappy Daily) (Writer: Stover) (Glad, BMI)—His "A Good Year For the Roses" put him right in the Top 10, and this strong ballad material, penned by Smokey Stover, offers all of that chart and sales potency. Top Jones performance. Flip: "Brothers of a Bottle" (2:44) Musicor 1432

FERLIN HUSKY—ONE MORE TIME (2:25)
(Prod. Larry Butler) (Writers: Crutchfield-Butler-Killen) (Dixie Jane/Twig, BMI)—Husky follows his "Sweet Misery" hit with an exceptional performance on a ballad beauty penned by Jan Crutchfield, Larry Butler and Buddy Killen. This one should put him right up there in the Top 10. Flip: "Don't Let the Good Life Pass You By" (2:49) (Belton, ASCAP). Capitol 3069

BOBBY LORD—GOODBYE JUKEBOX (1:51)
(Writer: Harris) (Contention, ASCAP)—This rhythm item, a juke box must, has it to spiral Lord right up the chart to fast top his "Wake Me Up Early in the Morning" hit of late last year. Strong entry. Flip: "Do It to Someone You Love" (2:37) (Newkeys, BMI). Decca 32797

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

HANK SNOW—Duquesne, Pennsylvania (2:02) (Tree, BMI). RCA 47-9964

JAY LEE WEBB—A Whole Lot of Nothing (2:06) (Forrest Hills, BMI). DECCA 32798

HARLAN HOWARD—Sunday Morning Christian (3:09) (Wilderness, BMI). NUGGET 1058

SUE RICHARDS—Feel Free to Go (2:37) (Stallion, BMI). EPIC 5-10709

KOSKI GARDNER—Big Daddy (2:26) (Acuff-Rose, BMI). RCA 47-9963

ERMA J. FORD—Release Me (3:02) (BMI). PRINCESS 1008

BOB DALTON—Blue Skues, Sunshine, My Rain (2:25) (100 Oaks, BMI). MEGA 615-0017

ROD CREAM—Give Me Another Roll of Nickels (2:10) (Sauk, SESAC). EPIC 5-10702

BUFORD KEGLEY—Happy Anniversary (2:29) (East Star, BMI). PRINCESS 1009

BRENDA BURNS—Self Respect (1:40) (According to Hoyle, BMI). CAVALCADE INTERNATIONAL 71-0022

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

STEVIE WONDER—WE CAN WORK IT OUT (See Pop Pick)

SMOKEY ROBINSON & THE MIRACLES—I DON'T BLAME YOU AT ALL (See Pop Pick)

KING FLOYD—BABY LET ME KISS YOU (See Pop Pick)

TYRONE DAVIS—COULD I FORGET YOU (See Pop Pick)

BOOKER T. & THE MG'S—MELTING POT (See Pop Pick)

ISLEY BROTHERS—WARPATH (2:30)
(Prod. R. Isley, O. Isley, R. Isley) (Writers: Isley-Isley-Isley-Pennington) (Triple Three, BMI)—Blockbuster followup to their recent Top 20 winner "Freedom" is this dynamite swinger loaded with pop and soul chart potency. Flip: (No Information Available). T Neck 929 (Buddah)

WILLIE HIGHTOWER—BACK ROAD INTO TOWN (3:33)
(Prod. Rick Hall) (Writer: McClinton) (Fame, BMI)—Potent lyric line set to a funky beat is delivered in a super performance by Hightower and it should move him right into the teens. Top Rick Hall production. Flip: "Poor Man" (3:30) (Fame, BMI). Fame 1477 (Capitol)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

JACKSON 5—Some Girls Want Me For Their Lover (2:17) (Catalogue, BMI). DYNAMO 145

SWEET INSPIRATIONS—Evidence (2:05) (Fame, BMI). ATLANTIC 2779

JOEY GILMORE—Somebody Done Took My Baby and Gone (3:24) (Dandelion/Giwada, BMI). PHIL L.A. OF SOUL 345

THE BEGINNING OF THE END—Funky Nassau—Part 1 (3:10) (Sherilyn, BMI). ALSTON 4595 (Atco)

S.O.U.L.—Down in the Ghetto—Part 1 (2:29) (Catalogue, BMI). MUSICOR 1434

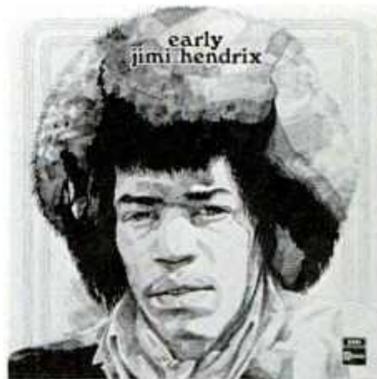
JOHN ROBERTS—Come Back and Stay Forever (2:55) (Parabut, BMI). DUKE 459

MARCH 6, 1971, BILLBOARD

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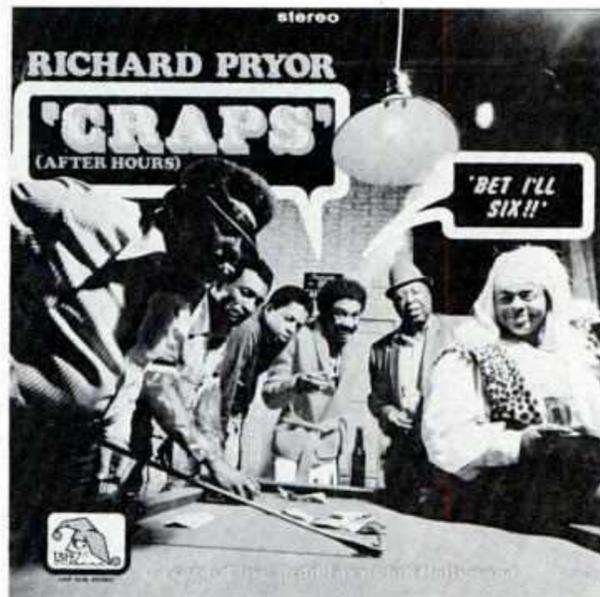
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BILLBOARD

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	MAMA'S PEARL	Jackson 5 (The Corporation), Motown 1177
3	10	ME AND BOBBY McGEE	Janis Joplin (Paul Rothchild), Columbia 4-45314
4	16	JUST MY IMAGINATION (Running Away With Me)	Temptations (Norman Whitfield), Gordy 7105 (Motown)
5	5	IF YOU COULD READ MY MIND	Gordon Lightfoot (Lenny Waronker & Joe Wissart), Reprise 0974
6	17	SHE'S A LADY	Tom Jones (Gordon Mills), Parrot 40058
7	12	FOR ALL WE KNOW	Carpenters (Jack Daugherty), A&M 1243
8	8	AMOS MOSES	Jerry Reed (Chet Atkins), RCA Victor 47-9904
9	9	MR. BOJANGLES	Nitty Gritty Dirt Band (William E. McEuen), Liberty 56197
10	7	SWEET MARY	Wadsworth Mansion (Jim Calvert & Norman Marzano), Sussex 209 (Buddah)
11	13	HAVE YOU EVER SEEN THE RAIN/HEY TONIGHT	Creedence Clearwater Revival (John Fogerty), Fantasy 655
12	21	PROUD MARY	Ike & Tina Turner (Ike Turner), Liberty 56216
13	14	THEME FROM LOVE STORY	Henry Mancini, His Orch. & Chorus (Joe Reisman), RCA 47-9927
14	3	KNOCK THREE TIMES •	Dawn (Tokens & Dave Appell), Bell 938
15	19	DOESN'T SOMEBODY WANT TO BE WANTED	Partridge Family (Wes Farrell), Bell 963
16	4	ROSE GARDEN •	Lynn Anderson (Glenn Sutton), Columbia 4-45252
17	11	WATCHING SCOTTY GROW	Bobby Goldsboro (Bob Montgomery & Bobby Goldsboro), United Artists 50727
18	20	DON'T LET THE GREEN GRASS FOOL YOU	Wilson Pickett (Staff), Atlantic 2781
19	15	AMAZING GRACE	Judy Collins (Mark Abramson), Elektra 45709
20	6	I HEAR YOU KNOCKING	Dave Edmunds (Dave Edmunds), MAM 3601 (London)
21	24	TEMPTATION EYES	Grass Roots (Steve Barri), Dunhill 4263
22	27	HELP ME MAKE IT THROUGH THE NIGHT	Sammi Smith (Jim Malloy), Mega 615-0015
23	32	CRIED LIKE A BABY	Bobby Sherman (Ward Sylvester), Metromedia 206
24	35	LOVE STORY (Where Do I Begin)	Andy Williams (Dick Glasser), Columbia 4-45317
25	18	GROOVE ME •	King Floyd (E. Walker), Chimneyville 435 (Cotillion)
26	53	OYE COMO VA	Santana (Fred Catero/Santana), Columbia 4-45330
27	66	WHAT IS LIFE	George Harrison (George Harrison & Phil Spector), Apple 1828
28	28	JODY GOT YOUR GIRL AND GONE	Johnnie Taylor (Don Davis), Stax 0085
29	49	WHAT'S GOING ON	Marvin Gaye (Marvin Gaye), Tamla 54201 (Motown)
30	25	(Do the) PUSH & PULL (Part I)	Rufus Thomas (Al Bell & Tom Nixon), Stax 0079
31	33	THEME FROM LOVE STORY	Francis Lai With His Orchestra (Tom Mack), Paramount 0064
32	54	FREE	Chicago (James William Guercio), Columbia 4-45331
33	23	IF I WERE YOUR WOMAN	Gladys Knight & the Pips (Clay McMurray), Soul 35078 (Motown)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	34	BURNING BRIDGES	Mike Curb Congregation (Perry Botkin, Jr.), MGM 14151
35	48	WILD WORLD	Cat Stevens (Paul Samwell-Smith), A&M 1231
36	38	D.O.A.	Bloodrock (Terry Knight), Capitol 3009
37	37	PRECIOUS PRECIOUS	Jackie Moore (David Crawford), Atlantic 2681
38	46	YOU'RE ALL I NEED TO GET BY	Aretha Franklin (Jerry Wexler & Arif Mardin), Atlantic 2787
39	44	BLUE MONEY	Van Morrison (Van Morrison), Warner Bros. 7462
40	40	JUST SEVEN NUMBERS (Can Straighten Out My Life)	Four Tops (Frank Wilson), Motown 1175
41	22	LONELY DAYS	Bee Gees (B.R.M. Gibb & R. Stigwood), Atco 6795
42	45	COUNTRY ROAD	James Taylor (Peter Asher), Warner Bros. 7460
43	43	HANG ON TO YOUR LIFE	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0414
44	55	CHAIRMAN OF THE BOARD	Chairmen of the Board (Holland-Dozier-Holland), Invictus 9086 (Capitol)
45	68	NO LOVE AT ALL	B. J. Thomas (Buddy Buie & Steve Tyrell), Scepter 12307
46	69	LOVE'S LINES, ANGLES AND RHYMES	5th Dimension (Bones Howe), Bell 965
47	42	LET YOUR LOVE GO	Bread (David Gates Together With Griffin/Royer), Elektra 45711
48	57	ONE TOKE OVER THE LINE	Brewer & Shipley (Nick Gravenites-Good Karma Prod.), Kama Sutra 516 (Buddah)
49	56	CHERISH WHAT IS DEAR TO YOU	Freda Payne (Holland-Dozier-Holland), Invictus 9085 (Capitol)
50	47	YOUR TIME TO CRY	Joe Simon (John Richbourg & Joe Simon), Spring 108 (Polydor)
51	77	EIGHTEEN	Alice Cooper (Bob Ezrin & Jack Richardson for Nimbus 9), Warner Bros. 7449
52	52	I'M SO PROUD	Main Ingredient (Silvester, Simmons, McPherson), RCA 74-0401
53	50	1900 YESTERDAY	Liz Damon's Orient Express (George J. D. Chun), White Whale 368
54	51	SOMEBODY'S WATCHING YOU	Little Sister (Sly Stone), Stone Flower 9001 (Atlantic)
55	—	ANOTHER DAY	Paul McCartney (Paul McCartney), Apple 1829
56	71	HEAVY MAKES YOU HAPPY	Staple Singers (Al Bell), Stax 0083
57	41	WE GOTTA GET YOU A WOMAN	Runt (Todd Rundgren), Ampex 31001
58	58	BED OF ROSE'S	Statler Brothers (Jerry Kennedy), Mercury 73141
59	63	I LOVE YOU FOR ALL SEASONS	Fuzz (Carr-Cee Prod.), Calla 174 (Roulette)
60	65	SUPERSTAR	Murray Head With the Trinidad Singers (Tim Rice-Andrew Lloyd Webber), Decca 732603
61	84	SOUL POWER	James Brown (James Brown), King 6368
62	59	GOD BLESS WHOEVER SENT YOU	Originals (Clay McMurray), Soul 35079 (Motown)
63	60	FRESH AS A DAISY	Emitt Rhodes (Emitt Rhodes & Harvey Bruce), Dunhill 4267
64	29	IT'S IMPOSSIBLE	Perry Como (Ernie Altschuler), RCA 74-0387
65	83	ASK ME NO QUESTIONS	B.B. King (Bill Szymczyk), ABC 11290
66	85	AIN'T GOT TIME	Impressions (Curtis Mayfield), Curtom 1957 (Buddah)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	—	WHEN THERE'S NO YOU	Engelbert Humperdinck (Gordon Mills), Parrot 40059 (London)
68	82	THE MORNING OF FOUR LIVES	Arkade (Steve Barri), Dunhill 4268
69	72	TRIANGLE OF LOVE (Hey Diddle Diddle)	Presidents (Van McCoy), Sussex 212
70	74	LONELY TEARDROPS	Brian Hyland (Del Shannon), Uni 55272
71	73	KEEP THE CUSTOMER SATISFIED	Gary Puckett (Richard Perry), Columbia 4-45303
72	—	IF IT'S REAL WHAT I FEEL	Jerry Butler (Gerald Sims & Billy Butler), Mercury 73169
73	—	TONGUE IN CHEEK	Sugarloaf (Frank Slay), Liberty 56218
74	76	AIN'T IT A SAD THING	R. Dean Taylor (R. Dean Taylor), Rare Earth 5023 (Motown)
75	75	ANGEL BABY	Dusk (Tokens & Dave Appell), Bell 961
76	67	HE CALLED ME BABY	Candi Staton (Rick Hall), Fame 1476 (Capitol)
77	62	WHEN I'M DEAD AND GONE	McGuinness Flint (Glyn Johns), Capitol 3014
78	86	AFTER THE FIRE IS GONE	Conway Twitty & Loretta Lynn (Owen Bradley), Decca 32776
79	94	DON'T MAKE ME PAY FOR HIS MISTAKE	Z. Z. Hill (Matt Hill & Miles Grayson), Hill 222
80	80	DO ME RIGHT	Detroit Emeralds (Katauzion Prod), Westbound 172 (Janus)
81	81	EVERYTHING IS GOOD ABOUT YOU	Lettermen (Al DeLory in Conjunction With Jim Pike & Tony Butala), Capitol 3020
82	87	THE LOOK OF LOVE	Isaac Hayes (Isaac Hayes), Enterprise 9028 (Stax)
83	—	WOODSTOCK	Matthews' Southern Comfort (Ian Matthews), Decca 32774
84	—	PUSHBIKE SONG	Mixtures (David MacKay), Sire 350 (Polydor)
85	—	SNOW BLIND FRIEND	Steppenwolf (Richard Podolor), Dunhill 4269
86	88	TULSA	Billy Joe Royal (Buddy Buie), Columbia 4-45289
87	—	CHICK-A-BOOM	Daddy Dewdrop (Dick Monda and Don Sciarrotta), Sunflower 105 (MGM)
88	93	DIDN'T IT LOOK SO EASY	Stairsteps (Stan Vincent), Buddah 213
89	98	CELIA OF THE SEALS	Donovan (Donovan), Epic 5-10694 (Columbia)
90	—	SPINNING WHEEL (Part I)	James Brown (James Brown Prod.), King 6366
91	91	BELL BOTTOM BLUES	Derek and the Dominos (Tom Dowd & the Dominos), Atco 6803
92	—	I PITY THE FOOL	Ann Peebles (Willie Mitchell), Hi 2186 (London)
93	100	SUPER HIGHWAY	Ballin' Jack (Ballin' Jack & Sy Mitchell), Columbia 4-45312
94	95	I DON'T KNOW HOW TO LOVE HIM	Helen Reddy (Larry Marks), Capitol 3027
95	99	TIMOTHY	Buoys (Michael Wright), Scepter 12275
96	96	ONE MAN'S LEFTOVERS (Is Another Man's Feast)	100 Proof Aged In Soul (Gregg Perry), Hot Wax 7009 (Buddah)
97	97	WILD WORLD	Gentrys (Knox Phillips), Sun 1122 (SSS International)
98	92	BEGINNING TO FEEL THE PAIN	Mac Davis (Jerry Fuller), Columbia 4-45302
99	—	STAY AWHILE	Bells (Cliff Edwards), Polydor 15023
100	—	WHAT ABOUT ME	Quicksilver Messenger Service (Quicksilver Messenger Service), Capitol 3046

HOT 100 A TO Z—(Publisher-Licensee)

After the Fire Is Gone (Twitty Bird, BMI)	78	Didn't It Look So Easy (Sleeping Sun/Kama Sutra, BMI)	88	Mama's Pearl (Jobete, BMI)	2	Supersstar (Leads, ASCAP)	60
Ain't It a Sad Thing (Jobete, BMI)	64	Do Me Right (Bridgeport, BMI)	80	Me and Bobby McGee (Combine, BMI)	3	Sweet Mary (Kama Sutra/Big Hawk, BMI)	10
Ain't It a Sad Thing (Jobete, BMI)	66	(Do the) Push & Pull (Part I) (East/Memphis, BMI)	30	Morning of Our Lives, The (Wingate, ASCAP)	68	Temptation Eyes (Traudole, BMI)	21
Amazing Grace (Rocky Mountain Nat'l Park, ASCAP)	19	If I Were Your Woman (Jobete, BMI)	32	Mr. Bojangles (Cotillion/Danal, BMI)	9	Theme From Love Story (Henry Mancini)	13
Amos Moses (Vector, BMI)	8	If It's Real What I Feel (Ice Man, BMI)	72	1900 Yesterday (Lamojo, BMI)	53	(Famous, ASCAP)	13
Angel Baby (Pocket Full of Tunes/Saturday, BMI)	75	If You Could Read My Mind (Early Morning, ASCAP)	52	No Love at All (Rosebridge/Press, BMI)	45	Theme From Love Story (Francis Lai) (Famous, ASCAP)	31
Another Day (McCartney/Maclean, BMI)	55	I'm So Proud (Curtom, BMI)	5	One Bad Apple (Fame, BMI)	1	Timothy (Plus Two, ASCAP)	95
Ask Me No Questions (Pamco/Sounds of Lucille, BMI)	45	Jody Got Your Girl & Gone (Groovesville, BMI)	28	One Man's Leftovers (Gold Forever, BMI)	96	Tongue in Cheek (Unart, BMI)	73
Bad of Rose's	58	Just My Imagination (Running Away With Me)	4	One Man's Leftovers (Gold Forever, BMI)	96	Triangle of Love (Hey Diddle Diddle)	69
Beginning to Feel the Pain (Songpainter, BMI)	49	Just Seven Numbers (Can Straighten Out My Life)	40	Oye Como Va (Planetary, ASCAP)	26	(Interior/McCoy, BMI)	69
Bell Bottom Blues (Cassavole, BMI)	91	Keep the Customers Satisfied (Charing Cross, BMI)	71	Precious Precious (Cotillion, BMI)	27	Tulsa (Borton, BMI)	86
Blue Money (Van Jan/WB, ASCAP)	39	Knock Three Times (Pocketful of Tunes/Jillibean/Saturday, BMI)	14	Proud Mary (Jandora, BMI)	12	Watching Scotty Grow (B-n-B, BMI)	17
Burning Bridges (Hastings, BMI)	34	Let Your Love Go (Screen Gems-Columbia, BMI)	47	Pushbike Song (Right Angle, ASCAP)	84	We Gotta Get You a Woman (Earmark, BMI)	57
Celia of the Seals (Peer International, BMI)	89	Lonely Days (Cassavole/Warner-Tamerlane, BMI)	41	Rose Garden (Lawery, BMI)	16	What Is Life (Harrisons, BMI)	100
Chairman of the Board (Gold Forever, BMI)	44	Lonely Teardrops (Navrinnac, BMI)	70	She's a Lady (Spanish, BMI)	6	What's Going On (Jobete, BMI)	29
Cherish What Is Dear to You (Gold Forever, BMI)	49	Look of Love, The (Colgems, ASCAP)	82	Snow Blind Friend (Lady Jane, BMI)	6	When I'm Dead and Gone (Gollagher/Lyle, ASCAP)	77
Chick-a-Boom (Shermer, ASCAP)	87	Love Story (Where Do I Begin) (Famous, ASCAP)	24	Soul Power (Crisis, BMI)	61	When There's No You (Drummer Boy, ASCAP)	67
Country Road (Blackwood/Country Road, BMI)	42	Love Story (Where Do I Begin) (Famous, ASCAP)	24	Stay Awhile (Coburn, BMI)	90	Wild World (Gentrys) (Irving, BMI)	97
Cried Like a Baby (Almo, ASCAP)	23	Help Me Make It Through the Night (Combine, BMI)	22	Super Highway (Hyako, ASCAP)	92	Wild World (Cat Stevens) (Irving, BMI)	35
D.O.A. (Ledgefield, BMI)	36					Woodstock (Sizquamb, BMI)	83
						Your Time to Cry (Gauscho, BMI)	50
						You're All I Need to Get By (Jobete, BMI)	38

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TOP LP'S

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	JANIS JOPLIN Pearl Columbia KC 30322	6
2	3	LOVE STORY Soundtrack Paramount PAS 6002	10
3	2	CHICAGO III Columbia C2 30110	6
4	4	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7205	16
5	7	ELTON JOHN Tumbleweed Connection UNI 73096	7
6	5	SANTANA Abraxas Columbia KC 30130	22
7	6	GEORGE HARRISON All Things Must Pass Apple STCH 639	12
8	8	ELTON JOHN Uni 73090	23
9	9	CREEDENCE CLEARWATER REVIVAL Pendulum Fantasy 8410	11
10	22	ANDY WILLIAMS Love Story Columbia KC 30497	3
11	17	BARBRA STREISAND Stoney End Columbia KC 30378	3
12	13	GORDON LIGHTFOOT If You Could Read My Mind Reprise RS 6392	13
13	15	BLACK SABBATH Paranoid Warner Bros. WS 1887	3
14	14	OSMONDS MGM SE 4724	6
15	11	SLY & THE FAMILY STONE Greatest Hits Epic KE 30325 (Columbia)	18
16	10	THE PARTRIDGE FAMILY ALBUM Bell 6050	19
17	20	CARPENTERS Close to You A&M SP 4271	25
18	—	JIMI HENDRIX Cry of Love Reprise MS 2034	1
19	19	LYNN ANDERSON Rose Garden Columbia C 30411	9
20	23	JUDY COLLINS Whales & Nightingales Elektra EKS 75010	14
21	13	GRAND FUNK RAILROAD Live Album Capitol SWBB 633	14
22	12	ELVIS PRESLEY Elvis Country RCA Victor LSP 4460	7
23	16	MOUNTAIN Nantucket Sleighride Windfall 5500 (Bell)	5
24	30	ENGELBERT HUMPERDINCK Sweetheart Parrot XPAS 71043 (London)	3
25	24	STEPHEN STILLS Atlantic SD 7202	15
26	21	BLOODROCK II Capitol ST 491	18
27	36	CAT STEVENS Tea for the Tillerman A&M SP 4280	5
28	46	HENRY MANCINI Mancini Plays the Theme From Love Story RCA Victor LSP 4466	7
29	34	PERRY COMO It's Impossible RCA Victor LSP 4473	8
30	27	ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt)	14
31	32	EMERSON, LAKE & PALMER Cotillion SD 9040	5
32	29	JOHN LENNON/PLASTIC ONO BAND Apple SW 3372	11
33	31	JEFFERSON AIRPLANE Worst of RCA Victor LSP 4459	13
34	28	RAY PRICE For the Good Times Columbia C 30106	26
35	35	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	52

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	39	BEE GEES Two Years On Atco SD 33-353	6
37	37	PAUL KANTNER & THE JEFFERSON STARSHIP Blows Against the Empire RCA Victor LSP 4448	12
38	44	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	2
39	33	EMITT RHODES Dunhill DS 50089	13
40	40	JACKSON 5 Third Album Motown MS 718	24
41	25	LED ZEPPELIN III Atlantic SD 7201	20
42	41	QUICKSILVER MESSENGER SERVICE What About Me Capitol SMAS 630	7
43	26	POCO Deliverin' Epic KE 30209 (Columbia)	5
44	47	CURTIS MAYFIELD Curtis Curton CRS 8005 (Buddah)	23
45	43	FIFTH DIMENSION Portrait Bell 6045	37
46	56	B. B. KING Live at Cook County Jail ABC ABCS 723	3
47	49	ROBERTA FLACK Chapter Two Atlantic SD 1569	28
48	52	IKE & TINA TURNER Workin' Together Liberty LST 7650	14
49	48	WOODSTOCK Soundtrack Cotillion SD 3-500	40
50	55	DAWN Candida Bell 6052	12
51	38	CHICAGO Columbia KGP 24	56
52	—	STEPPENWOLF Gold/Their Great Hits Dunhill DSX 50099	1
53	45	NEIL YOUNG After the Gold Rush Reprise RS 6383	25
54	50	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	33
55	53	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	49
56	54	WHO Tommy Decca DXSW 7205	77
57	58	CHARLEY PRIDE From Me to You RCA Victor LSP 4468	5
58	62	KENNY ROGERS & THE FIRST EDITION Greatest Hits Reprise RS 6437	3
59	51	BLACK SABBATH Warner Bros. WS 1871	28
60	74	BOOKER T. & THE MGs Melting Pot Stax STS 2035	4
61	64	CHICAGO TRANSIT AUTHORITY Columbia GP 8	95
62	109	SAMMI SMITH Help Me Make It Through the Night Mega M31-1000	4
63	57	NEIL DIAMOND Gold UNI 73084	29
64	66	JAMES BROWN Super Bad King KS 1127	6
65	42	NEIL DIAMOND Tap Root Manuscript UNI 73092	16
66	69	GRATEFUL DEAD American Beauty Warner Bros. WS 1893	13
67	72	DEREK & THE DOMINOS Layla Atco SD 2-704	16
68	71	TEMPTATIONS Greatest Hits Gordy GS 954 (Motown)	24
69	75	VAN MORRISON His Band & the Street Choir Warner Bros. WS 1884	11
70	65	ELVIS PRESLEY That's the Way It Is RCA Victor LSP 4445	13

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	67	BOB DYLAN New Morning Columbia KC 30290	17
72	60	THREE DOG NIGHT Naturally Dunhill DXS 50088	13
73	68	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	56
74	63	NANCY WILSON Now I Am a Woman Capitol ST 579	15
75	—	BILL COSBY When I Was a Kid UNI 73100	1
76	79	COLD BLOOD Sisyphus San Francisco SD 205 (Atlantic)	7
77	59	DOORS 13 Elektra EKS 74079	12
78	82	GUESS WHO Share the Land RCA Victor LSP 4359	21
79	83	KINKS Lola vs. Powerman & the Moneygoround Reprise RS 6423	11
80	61	TEN YEARS AFTER Watt Deram DES 18050 (London)	13
81	87	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STAO 472	45
82	78	TOM JONES I (Who Have Nothing) Parrot XPAS 71039 (London)	17
83	101	NITTY GRITTY DIRT BAND Uncle Charlie & His Dog Teddy Liberty LST 7642	14
84	86	BUDDY MILES We Got to Live Together Mercury SR 61313	17
85	151	MELANIE The Good Book Buddah BDS 95000	2
86	—	NILSSON The Point! RCA Victor LSPX 1003	1
87	92	SANTANA Columbia CS 9781	78
88	89	JAMES BROWN Sex Machine King KS 7-1115	26
89	70	LAURA NYRO Christmas & the Beads of Sweat Columbia KC 30259	11
90	112	SEA TRAIN Capitol SMAS 659	6
91	91	SPIRIT Twelve Dreams of Dr. Sardonicus Epic E 30267 (Columbia)	11
92	84	BUTTERFIELD BLUES BAND Live Elektra 75-2001	8
93	96	DIONNE WARWICK Very Dionne Scepter SPS 587	13
94	94	MOODY BLUES A Question of Balance Threshold THS 3 (London)	26
95	95	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	27
96	—	BREWER & SHIPLEY Tarkio Kama Sutra KSBS 2024 (Buddah)	1
97	97	JAZZ CRUSADERS Old Socks, New Shoes . . . New Socks, Old Shoes Chisa CS 804 (Motown)	13
98	76	ANNE MURRAY Snowbird Capitol ST 579	23
99	77	THE SESAME STREET BOOK & RECORD Original TV Cast Columbia CS 1069	33
100	100	ROLLING STONES Get Yer Ya-Ya's Out! London NPS 5	21
101	93	FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	43
102	107	RARE EARTH Ecology Rare Earth RS 514 (Motown)	35
103	108	URIAH HEEP Salisbury Mercury SR 61319	6
104	104	MARGIE JOSEPH MAKES A NEW IMPRESSION Volt VOS 6012	5
105	73	STEPPENWOLF 7 ABC/Dunhill DSX 50090	16

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

We got it together.



Dave Mason & Cass Elliot.

A New Album On

Blue Thumb

BTS 8825

A New Single On

Dunhill*

Too Much Truth, Too Much Love #4271



*Single Available From Dunhill

Available From Capitol

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Billboard **TOP LP'S**

• Continued from page 62

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	102	BLOOD, SWEAT & TEARS 3	Columbia KS 30090	34
107	111	BEATLES	Let It Be Apple AR 34001	40
108	116	LORETTA LYNN	Coal Miner's Daughter Decca DL 75253	4
109	99	JAMES TAYLOR & THE ORIGINAL FLYING MACHINE 1967	Euphoria EST 2 (Jubilee Group)	5
110	103	BUDDY MILES	Them Changes Mercury SR 61280	35
111	80	JAMES GANG	Rides Again ABC ABCS 711	33
112	114	NEIL DIAMOND	Do It! Bang 224	2
113	113	DAVID PORTER	Into a Real Thing Enterprise ENS 1012 (Stax/Volt)	6
114	117	HENRY MANCINI	Mancini Country RCA Victor LSP 4307	12
115	115	SUGARLOAF	Spaceship Earth Liberty LST 11010	4
116	147	BAR-KAYS	Black Rock Volt VOS 6011	2
117	123	CHAIRMEN OF THE BOARD	In Session Invictus SKAO 7304 (Capitol)	15
118	106	ALLMAN BROTHERS BAND	Idlewild South Atco SD 33-342	20
119	132	DEAN MARTIN	For the Good Times Reprise RS 6428	2
120	122	JAMES TAYLOR	Apple SKAO 3352	23
121	125	ENGLEBERT HUMPERDINCK	We Made It Happen Parrot PAS 71038 (London)	35
122	126	LED ZEPPELIN II	Atlantic SD 8236	70
123	131	PAUL McCARTNEY	McCartney Apple STAO 3363	44
124	124	B. B. KING	Indianola Mississippi Seeds ABC ABCS 713	21
125	130	HAIR	Original Cast RCA Victor LOC 1150 (M); LSO 1150 (S)	136
126	128	STATLER BROTHERS	Bed of Rose's Mercury SR 61317	6
127	120	BURT BACHARACH	Make It Easy on Yourself A&M SP 4188	79
128	129	BUTCH CASSIDY & THE SUNDANCE KID	Burt Bacharach/Soundtrack A&M SP 4227	67
129	121	RARE EARTH	Get Ready Rare Earth RS 507 (Motown)	65
130	—	TONY BENNETT	Love Story Columbia C 30558	1
131	135	SLY & THE FAMILY STONE	Stand Epic BN 26456 (Columbia)	98
132	118	MERLE HAGGARD & THE STRANGERS	Fightin' Side of Me Capitol ST 451	33
133	81	JIM ED BROWN	Morning RCA Victor LSP 4461	5
134	136	CROSBY, STILLS & NASH	Atlantic SD 8229	89
135	88	BOBBY SHERMAN	With Love, Bobby Metromedia KMD 1032	20
136	—	TED NUGENT & THE AMBOY DUKES	Survival of the Fittest/Live Polydor 24-4035	1

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
137	137	ARISTOCATS	Various Artists Disneyland 3995	7
138	127	CHARLEY PRIDE	10th Album RCA Victor LSP 4367	34
139	90	TRAFFIC	John Barleycorn Must Die United Artists UAS 5504	35
140	143	BERT KAEMPFFERT	Orange Colored Sky Decca DL 75256	3
141	110	JOHNNY CASH SHOW	Columbia KC 30100	17
142	138	BEATLES	Abbey Road Apple SO 383	73
143	85	GRAND FUNK RAILROAD	Closer to Home Capitol SKAO 471	35
144	119	SONG OF NORWAY	Soundtrack ABC ABCS OC 14	7
145	133	THREE DOG NIGHT	It Ain't Easy Dunhill DS 50075	45
146	105	BADFINGER	No Dice Apple ST 3367	15
147	98	FLIP WILSON SHOW	Little David LD 2000	10
148	150	GRAND FUNK RAILROAD	Grand Funk Capitol SKAO 406	58
149	144	FREE	Fire & Water A&M SP 4268	27
150	—	JOY OF COOKING	Capitol ST 661	1
151	174	JOHN LEE HOOKER/CANNED HEAT	Hooker 'n' Heat Liberty LST 35002	2
152	161	BURT BACHARACH	Reach Out A&M SP 4131	47
153	134	STEPPENWOLF LIVE	Live Dunhill DS 50075	47
154	160	ISAAC HAYES	Movement Enterprise ENS 1010 (Stax/Volt)	47
155	—	ROGER WILLIAMS	Love Story Kapp KS 3645	1
156	142	PETER, PAUL & MARY	10 Years Together Warner Bros. BS 2552	38
157	157	MELBA MOORE	Look What You're Doing to the Man Mercury SR 61321	3
158	141	RAY CONNIF	We've Only Just Begun Columbia C 30410	11
159	162	BREAD	On the Waters Elektra EKS 74076	31
160	148	SMOKEY ROBINSON & THE MIRACLES	Tears of a Clown Tamil TS 276 (Motown)	11
161	140	CONWAY TWITTY	15 Years Ago Decca DL 75248	7
162	146	JACKSON 5	ABC Motown MS 709	40
163	155	CREEDENCE CLEARWATER REVIVAL	Green River Fantasy 8393	78
164	—	JERRY REED	Georgia Sunshine RCA Victor LSP 4391	1
165	156	NEIL YOUNG & CRAZY HORSE	Everybody Knows This Is Nowhere Reprise RS 6349	70
166	139	ELVIS PRESLEY	Almost in Love RCA Camden CAS 2440	16
167	153	BYRDS	(Untitled) Columbia G 30127	21
168	154	ANDY WILLIAMS SHOW	Columbia KC 30105	17

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	—	CANNONBALL ADDERLEY QUINTET	The Price You Got to Pay to Be Free Capitol SWBB 636	1
170	163	WHO	Live at Leeds Decca DL 79175	41
171	165	FLIP WILSON	The Devil Made Me Buy This Dress Little David LD 1000	54
172	159	BOBBY SHERMAN	Here Comes Bobby Metromedia MD 1028	48
173	168	NEIL DIAMOND	Greatest Hits Bang 219	21
174	167	IRON BUTTERFLY	In-A-Gadda-Da-Vida Atco SD 33-250	138
175	169	DIANA ROSS	Everything Is Everything Motown MS 724	16
176	179	SERGIO MENDES & BRASIL '66	Stillness A&M SP 4284	9
177	152	THREE DOG NIGHT	Was Captured Live at the Forum Dunhill DS 50068	67
178	170	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	92
179	166	B. J. THOMAS	Most of All Scepter SPS 578	13
180	183	JOHN MAYALL	U.S.A. Union Polydor 24-4022	20
181	182	BOBBY GOLDSBORO	You Gotta Start Lovin' United Artists UAS 6777	7
182	158	PRESIDENTS	5-10-15-20 (25-30 Years of Love) Sussex 7005 (Buddah)	6
183	178	RICHIE HAVENS	Alarm Clock Stormy Forest SFS 6005 (MGM)	9
184	184	ESTHER PHILLIPS	Burnin' Atlantic SD 1565	10
185	193	MCGUINNESS FLINT	Capitol SMAS 625	6
186	191	GRASS ROOTS	More Golden Grass Dunhill DS 50087	12
187	177	JOHNNY MATHIS	Sings the Music of Bacharach & Kaempfert Columbia C 30350	7
188	199	CANDI STATON	Stand By Your Man Fame ST 4202 (Capitol)	2
189	189	LETTERMEN	Everything's Good About You Capitol ST 634	5
190	192	FREE	Highway A&M SP 4287	2
191	—	CARPENTERS	Ticket to Ride A&M SP 4205	1
192	185	RUNT	Ampex A 10105	5
193	190	JERRY LEE LEWIS	There Must Be More to Love Than This Mercury SR 61323	6
194	194	THE OWL & THE PUSSYCAT	Blood, Sweat & Tears/Soundtrack Columbia S 30401	5
195	197	CHAMBERS BROTHERS	New Generation Columbia C 30032	2
196	—	BEST OF FERRANTE & TEICHER	United Artists UXS 73	1
197	—	LAST POETS	Right On Juggernaut JUG ST/LP 8802	1
198	200	PERCY FAITH	I Think I Love You Columbia C 30502	2
199	—	LIZ DAMON'S ORIENT EXPRESS	White Whale MS 5003	1
200	—	TONY JOE WHITE	Warner Bros. WS 1900	1

TOP LP'S A-Z (LISTED BY ARTIST)

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Lynn Anderson	19
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Bea Gees	36
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Booker T. & The MGs	60
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Joe Cocker	95
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Perry Como	29
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Bill Cosby	9, 54
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Crosby, Stills, Nash & Young	55
Liz Damon's Orient Express	199
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Emerson, Lake & Palmer	31
Percy Faith	198
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Bobby Goldsboro	181
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Grateful Dead	66
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Merle Haggard & The Strangers	132
George Harrison	7
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Jimi Hendrix, Buddy Miles & Billy Cox	81
John Lee Hooker/Canned Heat	151
Engelbert Humperdinck	24, 121
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Jefferson Airplane	33
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Janis Joplin	1
Margie Joseph	104
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Paul Kantner & The Jefferson Starship	37
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John Lennon/Plastic Ono Band	32
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Jerry Lee Lewis	193
Gordon Lightfoot	12
Loretta Lynn	108
Henry Mancini	28, 114
Johnny Mathis	187
John Mayall	180
Curtis Mayfield	44
Paul McCartney	122
McGuinness Flint	185
Melanie	85
Sergio Mendes & Brasil '66	176
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Moody Blues	94, 178
Melba Moore	157
Van Morrison	69
Mountain	23
Anne Murray	98
Nilsen	86
Nitty Gritty Dirt Band	83
Ted Nugent & The Amboy Dukes	136
Laura Nyro	89
Original Cast—Hair	125
Original TV Cast—The Sesame Street Book & Record	99
Osmonds	14
Partridge Family	16
Peter, Paul & Mary	156
Esther Phillips	184
Poco	43
David Porter	113
Presidents	22, 70, 166
Elvis Presley	16
Ray Price	34
Charley Pride	57, 138
Quicksilver Messenger Service	42
Rare Earth	102, 129
Jerry Reed	164
Emitt Rhodes	39
Smokey Robinson & The Miracles	160
Kenny Rogers & The First Edition	58
Rolling Stones	150
Diana Ross	175
Runt	192
Santana	6, 87
Sea Train	90
Bobby Sherman	135, 172
Simon & Garfunkel	73
Sly & the Family Stone	15, 131
Sammi Smith	62
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Butch Cassidy & the Sundance Kid	128
Love Story	2
The Owl & the Pussycat	194
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Woodstock	49
Spirit	91
Statler Brothers	126
Candi Staton	188
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Barbra Streisand	115
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B.J. Thomas	179
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Conway Twitty	161
Uriah Heep	103
Dionne Warwick	93
Tony Joe White	200
Who	56, 170
Andy Williams	10, 168
Roger Williams	155
Flip Wilson	147, 171
Nancy Wilson	74
Neil Young	53, 163

Introducing: Miss Ernestine Tomlin, The mouth that knows no fear.

Lily Tomlin isn't exactly a stranger to America.

Thirty-million people see her every week on NBC-TV's "Laugh-In" as the amazing Ernestine of *your* telephone company. And on her new Polydor album, "This Is A Recording," she fearlessly takes on irate customers, the FBI, the Mafia, cheating husbands, executives in high places and all those many others who want nothing more from life than a dial tone.

"This Is A Recording" is going to be *the* comedy album of the year.

So we advise you to stock up.

The working number is Polydor #24-4055.

"This Is A Recording"

"This Is A Recording"

"This Is A Recording"

(Don't cross

Ernestine or your phone lines could be tied up forever)

"This Is A Recording"



LILY TOMLIN This is a recording

24-4055



Polydor Records, Cassettes and 8-Track Cartridges are distributed in the USA by Polydor Incorporated, in Canada by Polydor Canada Ltd.

Stigwood Mounts Drive in Tie With Bee Gees Tour

NEW YORK—The Robert Stigwood Organization is utilizing the current tour by its artists, the Bee Gees, to mount a strong campaign on the U.K. group's publishing. Stigwood's publishing in the U.S. is now handled by New York general manager Bob Glasser, following the departure of Norman Rubin from the company.

Peter Brown, president of Stigwood, New York, said that the Bee Gees, regarded as a progressive contemporary music group, had "a great deal of success with their material in the straight

world." Brown commented: "artists who have covered the Bee Gees' material range from Elvis Presley to Glen Campbell. Five of their singles have over 100 covers each on them."

Brown also stated that, following the U.S. tour, interest has been revived in "Cucumber Castle," a television film made by the group and so far only shown on U.K. television.

The Stigwood Organization also has plans to mount "Jesus Christ Superstar" as a Broadway show in partnership with Universal Pictures, who would later make a film of the rock opera.

Uni's 6-Month Sales Pace at Peak; Cite Catalog Growth

NEW YORK—Uni Records hit a hot sales pace for the six-month period ended Feb. 1. According to Russ Regan, Uni's vice president and general manager, it was the most rewarding period in the label's history and it "far and away exceeded any comparable sales term since the company's inception."

Regan attributed the company's healthy sales condition to "the successful development of strong artists and a flow of innovative product." He pointed to Uni's prominent thrust during this period into the area of LP's and tape sales. "Besides maintaining our stature in the single record sweepstakes, we have made enormous strides in the creation of a

lucrative catalog, reflected in recent months on charts and at retail level."

Among the artists scoring for Uni are Neil Diamond, Elton John, Bill Cosby and Brian Hyland.

In the works are separate campaigns for Uni's new release, "Jeremiah," and two other groups, Poe and Choctaw.

Peak Year for Malverne Distrib

NEW YORK—Malverne Distributors Inc., which celebrated its 25th anniversary in the record distribution business Jan. 2, racked up peak sales in 1970. Malverne distributes such lines as Atlantic, Atco, Avco Embassy, Elektra, Philips, Metromedia, Mercury, Nashboro, Stereo-Dimension, Savoy, and Stax.

Malverne which is headed by Al Hirsch, was a warehouse in Long Island City, and Hirsch believes its accessibility for all dealers to make pickups has helped maintain Malverne's high standards of service.

Malverne's general manager is Joe Grippo. Sales manager, Harvey Maybrow, heads a staff of six salesmen. Tom Chianti handles Malverne's promotion activities.

Vault Reissue Of 'Earthquake'

LOS ANGELES—Vault Records has re-released a Lightnin' Hopkins blues LP bearing the timely title, "California Mudslide and Earthquake."

The LP was released in June 1969 and was at that time the newest recording session Hopkins held in two years.

The LP was produced by Bruce Bromberg who has also just produced a new Vault package by vet blues singer Johnny Shines.

The Hopkins LP will be among the titles promoted by Vault's new field man, Harvey Levitt, who has joined the company in the newly created post of national promotion coordinator.

Winter Joins Gersh In Agency Deal

LOS ANGELES—Norm Winter has formed a publicity agency in partnership with Dick Gersh. Gersh will continue to head Richard Gersh Associates based in New York. Totem Pole, which will headquarter in Hollywood, will concentrate on performers in the contemporary music scene. It will also service motion pictures, television and the cartridge TV field.

Winter had been director of press information for MCA Records.

AMPEX NAME, SHIFT OF CTV

REDWOOD CITY, Calif.—The Ampex Corp. has changed the name of its cartridge television system from Instavision to Instavideo. According to Richard Elkus Jr., general manager of the Educational and Industrial Products Division of Ampex, the name change was made to avoid possible confusion with the name of another company in the audio-visual field, and to denote more clearly the technology that makes the Instavideo system unique. Production deliveries of the Ampex Instavideo line are scheduled for the middle of this year.

Philips Sale Pitch

• Continued from page 22

the Philips organization. Although their sole function will be to sell cassettes, the new squad will operate within the main sales force and report to the existing area managers.

According to Hilton Price, assistant to the company's managing director, Fred Marks: "We realize that these specialist outlets require a different type of sales approach and have a rather different background to the normal record outlets. Although we plan to only make the new force four-strong to begin with, it will be expanded as the need arises."

8-Track Repair Co.

• Continued from page 18

Although Electro Link has no ties with any manufacturers, the company is negotiating to be appointed official servicing agents for Lear Jet when the Lear range of hardware is launched in the U.K. later this year.

Electro Link is also planning to start retailing cartridges and equipment and premises are currently being sought in the west London area. The shop will carry a stock of about 1,000 tapes and "as wide a range of equipment as possible."

Air Grammy 'Twice'

• Continued from page 3

Benton, Rod McKuen, Herb Alpert, Freda Payne, Nancy Wilson, Glen Campbell, Bobby Sherman, Henry Mancini, Lynn Anderson, Bob Newhart, John Wayne (to announce the best film soundtrack LP), Nancy Sinatra and Duke Ellington. Andy Williams will be the master of ceremonies.

To Hail Lieberson

• Continued from page 3

salute. The NARAS dinner production team, headed by Bob Alshuler and Bob Cato, is now lining up additional presenters and preparing some special entertainment features. After the Lieberson fete, guests will be invited to a special showing of the Academy's Grammy Awards special to be aired on ABC-TV.

Polydor New Line

• Continued from page 21

Released at the same time as the Karussell material will be the first midprice tape from the Kama Sutra catalog. It is "John Sebastian Songbook, Vol. 1" by Lovin' Spoonful, which will also retail at \$4.20.

M'Media Revenues For Yr. in Slight Dip

NEW YORK—Revenues of Metromedia, Inc., for the year ended, Jan. 2 amounted to \$158,891,998 compared to \$160,478,365 in 1969. Income before extraordinary items amounted to \$5,833,860, or \$1.02 per share, in 1970, compared to \$2,793,762, or 50 cents per share, in 1969.



LARRY UTTAL, left, president of Bell Records, and Bud Prager, president of Windfall, discuss new contract which once again gives Bell Records exclusive, long-term distribution of the Windfall label. As previously, Windfall will keep its autonomy over packaging, design and visuals with all of its product.

Scholarships

Continued from page N-19

Ranwood Records Scholarship . . . Mr. and Mrs. Randolph C. Wood, Wood Foundation
Dionne Warwick Scholarship . . . Scepter Records, Florence Greenberg

1971 (to date)

David Berger Memorial Scholarship . . . ABC Records, Jay Lasker and Howard Stark
Wes Montgomery Memorial Scholarship . . . A & M Records, Herb Alpert and Jerry Moss

ENDOWMENT FUNDS

1970

The Leonard H. Goldenson Scholarship . . . ABC Records
The Capitol Records Scholarship . . . Capitol Records, Stanley Gortikov and Sal Innucchi

1971 (to date)

The Bell Records Scholarship . . . Bell Records, Larry Uttal
The Goddard Lieberson Scholarship . . . Columbia Records, Clive J. Davis

Nashboro Sets Up New Label

NASHVILLE—Nashboro Records has formed a new label specifically for the productions of Jerry Williams, who records for Elektra as Swamp Dogg. The label is called Mankind Records.

Jerry Williams, president of Nashboro, has already launched product with four acts including Doris Duke, Z.Z. Hill, Brooks O'Dell, and the Rhythm and Blues Classical Funk Band.

Williams' credits as a writer and/or producer include Smokey

Robinson & the Miracles, Arthur Conley, Wilson Pickett, Dee Dee Warwick, Lulu, Jeannie C. Riley, Percy Sledge, the Staple Singers, Gene Pitney, Gary (U.S.) Bonds, Gloria Lynne, Patty LaBelle and the Bluebelles, the Drifters, Inez & Charlie Foxx, Irma Thomas, the Orlons, and others.

The negotiations were conducted here with Howell representing Nashboro and Robert Fitzpatrick of Los Angeles looking after Williams' interests.

The Nashboro Group now includes, in addition to Mankind, Excello, Nasco, Creed, Abet and Kenmore. Nashboro also handles national distribution for Audio Arts.

Lambert, Potter To ABC/Dunhill

LOS ANGELES—ABC/Dunhill has signed Dennis Lambert and Brian Potter to a production company deal. They have formed an in-house company which will encompass production, composing and publishing. The production company will operate as Soldier Productions, Inc. It will sign and produce talent, which ABC/Dunhill Records will release.

Under the new arrangement, the duo will also produce artists on the ABC/Dunhill label, in addition to producing for Soldier Productions. Headquarters for the new wing of ABC/Dunhill is in Los Angeles.

Wallichs 6-Mos Gross Sales Dip

LOS ANGELES—Wallichs Music & Entertainment Co. (O-T-C) reported gross sales of \$3,375,000 for the six months ended Nov. 30, 1970, as compared to \$3,549,000 for the same period in 1969. The pre-tax loss declined to \$151,000 from \$178,000.

President Clyde Wallichs cited internal cost reductions programs as helping move the company toward the break-even point despite a soft economy in Southern California. The company reduced personnel by 20 percent during the second quarter.

Goulet, Rosemont Set Up Record Co.

NEW YORK—Merlin Records has been formed by Norman Rosemont and Robert Goulet. Goulet is also the first artist signed to the label. Offices will be here and in Los Angeles, and will be a subsidiary of Rogo Productions, co-owned by Rosemont and Goulet. Rogo is involved in motion picture, television and Broadway productions.

Merlin Records is seeking new talent. Goulet previously recorded for Columbia. His first single for Merlin is set for spring release. An album will follow, thereafter.

Gold Awards

Janis Joplin's "Pearl" has been certified for a gold record by the RIAA. The album is in its fifth week on the market.

★ ★ ★

The "Elton John" album on Uni Records has been certified for a gold record by the RIAA.

MARCH 6, 1971, BILLBOARD

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Firm Set Up By Drayson

NEW YORK—Stan Drayson, formerly a principal in Dome Distributors, has formed a new company to be known as Kalstar Enterprises. Kalstar will be involved in all aspects of the wholesaling, marketing and servicing of records and tapes to retail and chain stores, and will deal in the wholesaling of promotional product as well as current merchandise.

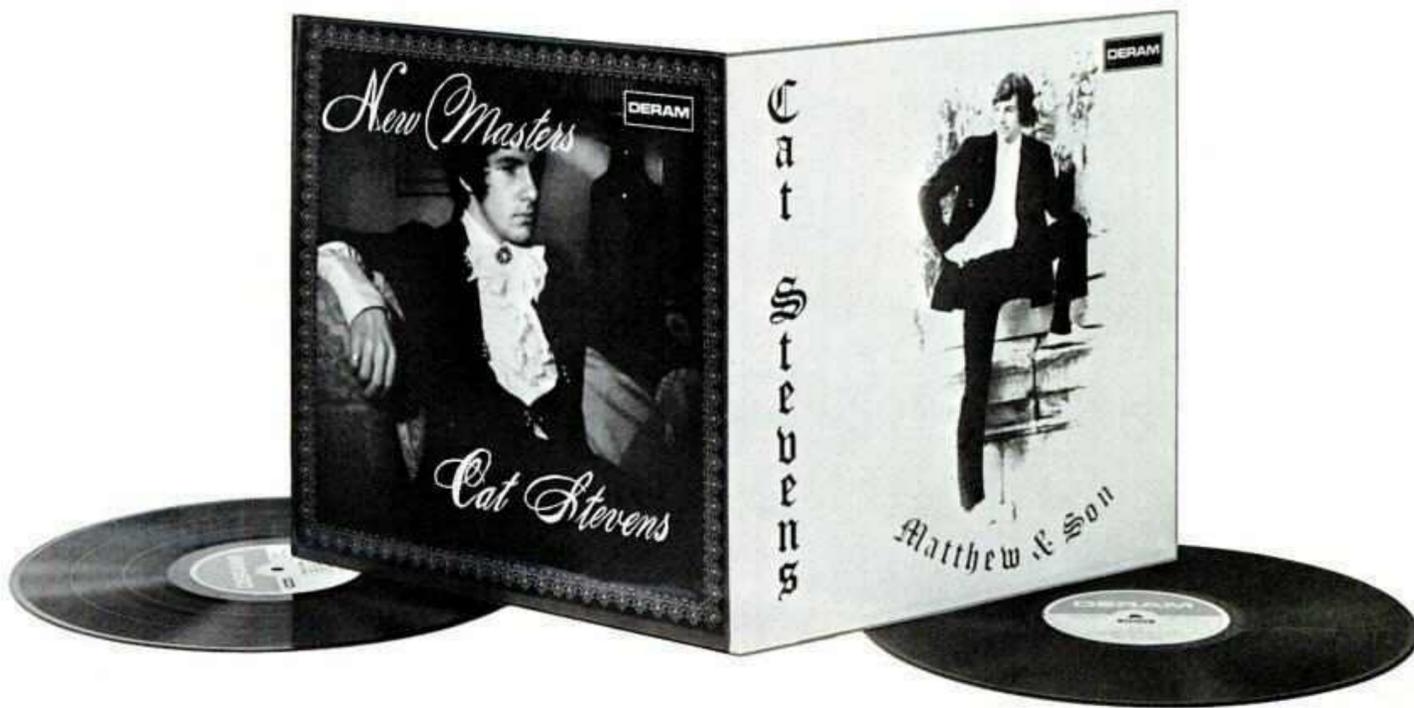
Prior to his partnership in Dome, Drayson held a variety of posts in record and tape sales and distribution. Drayson is readying headquarters for Kalstar's operations in the Long Island City area.

Jack Walker Dies, Was WLIB Exec

NEW YORK—Jack Walker, 48, operations manager and vice president of WLIB, died Feb. 25 following complications developed from a stab wound inflicted on New Year's Eve. A veteran broadcaster, Walker was promoted to vice president six months ago. He leaves a widow and one child.



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