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Billboard

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Newsweekly

CARTRIDGE TV PAGE 10
HOT 100 PAGE 64
TOP LP's PAGE 66, 68

Record Sales Seen as 'Super' For '70 in U.K.

By BRIAN MULLIGAN

LONDON — According to projected figures, U.K. sales of records hit a high in 1970.

With figures to last November now computed by the Department of Trade and Industry, it looks as though earlier estimates of total business being about \$96 million, which would mean about \$19.2 million improvement over 1969, will be justified.

The critical December tally is still to come, but if December merely keeps pace with 1969's figures of \$13,296,000, then the 1970 gross will be close to \$93.6 million. But if, as seems likely, December shows the same percentage increase over the previous year as just about every other month of 1970, then the

(Continued on page 52)

Prices & Distrib, Retail Changes Key NARM Meet

By PAUL ACKERMAN

LOS ANGELES — The 13th annual NARM convention which closed March 3 at the Century Plaza here reflected an industry in flux, with prices on the rise, distribution undergoing profound changes and the chain retailer coming into his own as a more powerful factor in the mass merchandising of records. Much of the work of the convention was accomplished in private, sotto voce sessions wherein wholesalers ascertained the views of their competitors as to what action would be

taken regarding wholesale price rises.

As for the entente with retailers, it is no longer a secret that a flirtation exists between that segment of the industry and NARM, and the possibility of retailers becoming members is under consideration. Retailer membership, in this sense, has application to the pure retailer rather than the retailer who is part of a distributor-rackjobber complex.

With reference to price increases, rackjobbers generally agreed that they would pass these on to their buyers. As for increases in list prices, much interest was created at the convention when it was learned that RCA had decided to increase \$4.98 albums to \$5.98, and the Camden line from \$1.89 to \$2.98. Harmony, the Columbia budget line, went to \$2.98 several months ago.

(Continued on page 15)

Movie to Cost Clark Co. 200G In Clearances

By ELIOT TIEGEL

LOS ANGELES — A record amount of money in payments for rights clearances—\$200,000—faces Dick Clark Enterprises in putting together the motion picture "The Years of Rock."

Clark is working on the project for Warner Bros. Pictures, which has funded a 13-minute pilot and the initial research. WB will decide whether Clark gets final approval once it sees the research and pilot film.

The \$200,000 counts performance, synchronization and publishing rights for music used in the film. Clark is working toward a Christmas 1971 completion date for the movie covering 1950-1970.

He estimates he will need about 3,000 clearances by the time the film is completed. He owns between 20-30 percent of the material needed for the study. Clark has films and videotapes of his own programs

(Continued on page 4)

Additional NARM coverage on Pages 15-16-70 and in Radio, Tape Cartridge and Cartridge TV sections.

Fest Will Present Trophies to Spur Country in U.K., Europe

By MIKE HENNESSEY

LONDON—In a move to reflect the determination of Billboard and Record Mirror, the official organ of the British Country Music Association, to expand and develop the appreciation in the U.K. and Europe of the best in country music, special trophies are being de-

signed for a series of country music awards to be inaugurated at the Country Music Festival to be held at Wembley on April 10-11.

The awards, decided by panels of country music experts in the U.S. and U.K., will be pre-

(Continued on page 8)

Dial Shifts to Merc as Its Outlet; Both Set Expansion

By FRED KIRBY

NEW YORK—Dial Records of Nashville is switching to Mercury Records for distribution, with diversification planned by both companies. The first single under the new pact will be "I Knew Him," a gospel-style pop song performed by Joe Tex, long Dial's mainstay. Tex has had 30 consecutive chart singles for Dial, which had been

previously distributed by Atlantic for about seven years.

The expanding Dial roster includes Jimmy Holiday, formerly with Minit; Dutch Ross of Nashville, Chapter III of Chicago, and the Nashville Edition, indicating a diversification from the label's previous all-soul base.

The deal was completed by

(Continued on page 4)

RCA Unifies Graphic Look

By MIKE GROSS

NEW YORK — RCA Records' creative services division is looking toward a "continuity of look" that will unify its advertising, album cover art and sales promotion efforts. The total graphic arts concept, designed by Bill Lucas, head of the creative services division, is part of the record company's commitment to capture a heav-

ier share of the youth market.

"Young people are more aware of graphics today than ever before," Lucas said, "so we're spending more on packaging than we have in the past." According to Lucas, the company's new attitude is beginning to pay off on the artist, manager and consumer levels.

(Continued on page 8)



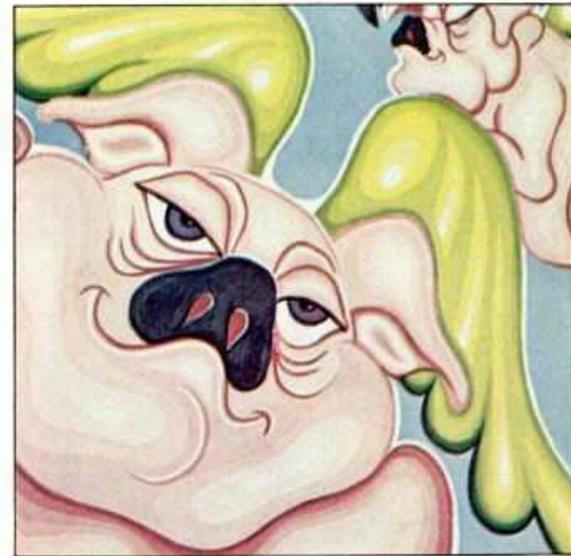
"Cry for the soul that will not face the body as an equal place;

And I never learned to touch for real or feel the things iguanas feel."

From Dory Previn's new album, "Mythical Kings and Iguanas" (41-10) on Mediarts.

©1971 Mediarts Music/Bouquet Music.

(Advertisement)



This is the Year of the Hog, according to Chinese tradition and Roulettes' latest LP "Hog Heaven" (SR-42057). Hog Heaven is a unique "in tune" group as Mike Vale and Peter Lucia play and sing their own "honest things" while "seeking the cosmic energies." With such new world sounds as "Wilma Mae, Glass Room, Bumpin' Slapcar Mama, Prayer, and Happy" it's obvious that Mike and Peter have created a very honest thing called Hog Heaven.

(Advertisement)

(Advertisement)

ROULETTES NEW RELEASES • ECHOES OF AN ERA SERIES • 2 RECORD COLLECTORS SETS



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RE-102



RE-103

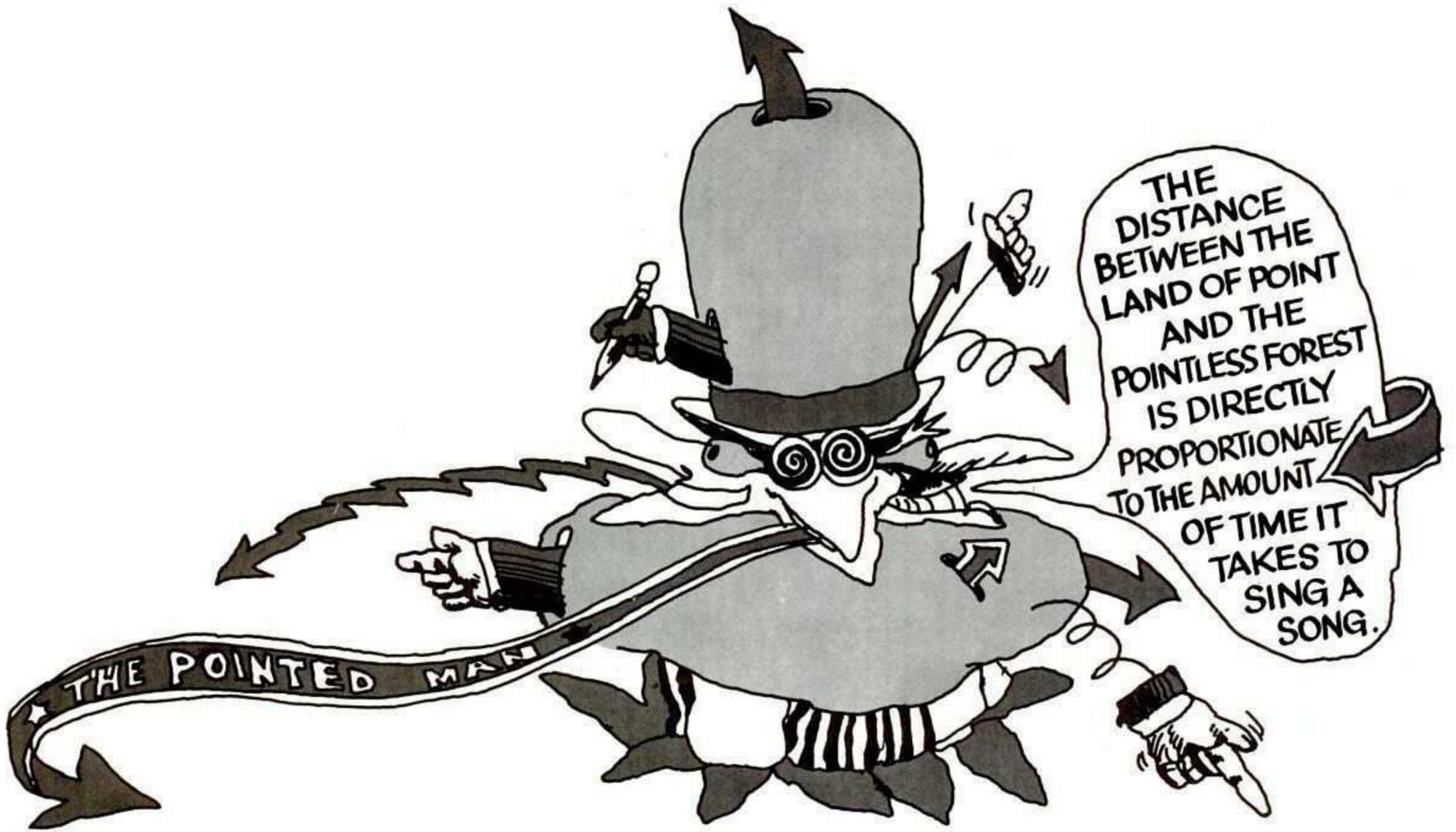


RE-104



RE-105

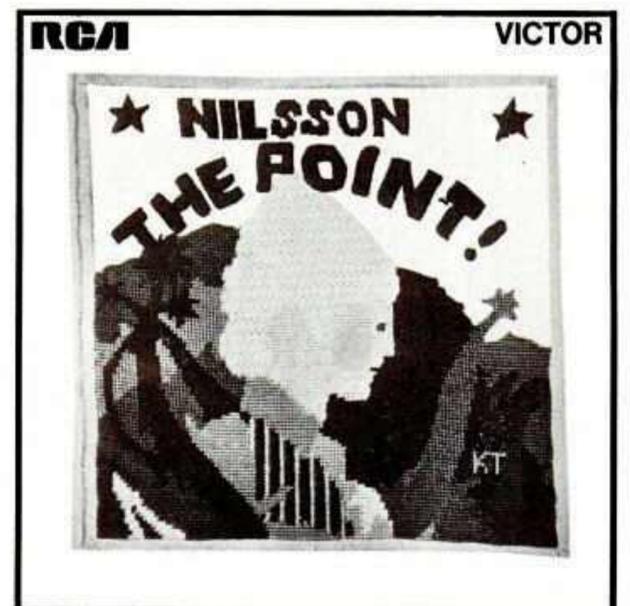
...AND COMING SOON...LOUIS ARMSTRONG AND DUKE ELLINGTON...JOHNNY SMITH...STAN GETZ...ART TATUM...ERROLL GARNER...
...HERBIE MANN...MAYNARD FERGUSON...COUNT BASIE VOCAL YEARS...ON FUTURE ECHO ALBUMS BY ROULETTE RECORDS!



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



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RCA Records and Tapes

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RCA's 3 Firsts Head Remo Fest

MILAN—RCA Records took the first three prizes of the San Remo Festival in Italy. The second prize victory by Jose Feliciano is viewed as a result of the further internationalization of the company's operation.

Winners of the song contest were Nicola de Bari, an RCA Italy artist, for the song "The Heart Is a Gypsy," first prize; Jose Feliciano, for the song "Che-Sera," second prize, and Dalla, an RCA Italy artist, for the song "March 4, 1943," third prize.

In explaining Feliciano's participation in the festival, Rocco Laginestra, RCA Records president, said, late in January, at the meeting in Madrid of all the heads of RCA's subsidiaries, we were urged by RCA Italy to interest Feliciano in becoming a participant in the festival. All the executives at the meeting sat in on a session where a dozen or so songs were played as possible material for Feliciano. To a man we selected "Che-Sera" written by Jimmy Fontana, an RCA Italy singer-writer. Feliciano then recorded the song in English, Spanish and Italian.

Feliciano's three versions of the song are being released this week in the U.S. In Italy, the three San Remo winners were released by RCA Records on March 1, and RCA Italy reported sales on the first day of over 100,000 units on the three.

Laginestra said the three records would become available throughout the world within the next 10 days, with particular early emphasis on Mexico and Latin America.

RCA's top-three win marks the first time any company, Italian or otherwise, has copped all three top winners in the festival, the only stipulation of which is that the material being performed be of Italian origin.

The festival was held Feb. 25-27.

Regarding publishing, RCA and Sugarmusic were leaders—RCA published four songs, Sugarmusic had three, plus two which were co-published. Ricordi had three, plus two co-published and EMI's publishing group, Voce Del Padrone published two songs with one co-published.

Full list of finalists:

1. "TL Guore E' Uno Zngaro" (RCA) — Nicola di Bari (RCA Italiana), Nada (RCA Italiana);
2. "Che Sara" (RCA) — Ricchi e Poveri (Apollo), Jose Feliciano (RCA Victor);
3. "4 Marzo 1943" (RCA/Amici Del Disco) — Lucio Dalla (RCA Italiana), Equipe 84 (Ricordi);
4. "Com'e' Dolce La Sera" (Fonofilm) — Donatello (Ricordi), Marisa Sanna (CGD);
5. "Sotto Le Lenzuola" (Margherita) — Adriano Celentano (Clan),

6. "Come Stai?" (RCA) — Domenico Modugno (RCA Italiana), Carmen Villani (RCA Italiana);
7. "Bianchi Cristalli Sereni" (Di Lazzaro) — Don Backy (CGD), Gianni Nazario (CGD);
8. "13, Storia D'oggi" (Voce Del Padrone/Primato) — Al Bano (Voce del Padrone), Aguaviva (Carosello);
9. "Rose Nel Buto" (April Music) — Gigliola Cinquetti (CGD), Ray Conniff (CBS);
10. "Ninna Nanna" (Ritmi E Canzoni) — Dik Dik (Ricordi), Caterina Caselli (CGD);
11. "L'ultimo Romantico" (Accordo) — Pino Donaggio (Carosello), Pippino di Capri (Splash);
12. "La Folle Corsa" (Due/Acqua Azzurra) — Formula 3 (Numero Uno), Little Tony (Little Record);
13. "Una Storia" (Usignolo) — Sergio Endrigo (Catra), New Trolls (Cetra);
14. "Il Sorriso, Il Paradiso" (Melido/Voce Del Padrone) — Sergio Menegale (CGD), Wallace Collection (Parlophone).

Schlachter Will Head GRT Records Group

LOS ANGELES — Chess and GRT Records are being linked with Janus into a new organization headed by Marv Schlachter at the same time. Len Levy has resigned as president of the GRT Music Group. Schlachter's title will be president of GRT Records Group.

Schlachter plans to initiate cost-saving methods, consolidate service functions and put a greater emphasis on acquiring "meaningful product" for the Chess and GRT labels.

Each label will maintain its own identity, although the effort will be to revitalize the Chess name and utilize its strong blues catalog.

Each label will maintain a separate identity regarding product.

FCC Urges Licensees to Screen Records in Drive Vs Drug Lyrics

By MILDRED HALL

WASHINGTON—The Federal Communications Commission (FCC) has urged licensees to review records prior to airplay, in an effort to sift out any of the so-called drug-oriented lyrics.

In a statement issued last week the FCC said it had received complaints on lyrics relating to "a subject of current and pressing interest, namely the promoting or glorifying illegal drugs such as marijuana, LSD and 'speed'."

The Commission warned that whether a particular record depicts the dangers of drug abuse, or illegal drug use, is a question for the judgment of the licensee.

The statement continued, "The thrust of this notice is that the licensee must make that judgment, and cannot properly follow a policy of playing such records unless someone in a responsible position—at management or executive level at the station—knows the content of the lyrics."

The Commission continued, "Failure to adequately control this aspect of its broadcasting would raise doubts as to whether it was operating in the public's interest."

It added, "In short, we expect broadcast licensees to ascertain before broadcast, the words of selections played on their station. This will entail reasonable efforts to

ascertain the meaning of words or phrases used in the lyrics."

The Commission suggested that licensees could delegate this review duty to someone else at the station, but warned that the licensee will still have the full and final responsibility.

Full text of the statement was not available at press time.

RCA Raises Pop LP Price; Camden Too

NEW YORK—RCA Records is raising the suggested list price of its pop albums from \$4.98 to \$5.98 and of the Camden label product from \$1.89 to \$2.98. The current suggested list price on the RCA singles remains at 98 cents. In the Capitol Records price rise, announced several weeks ago, albums went from \$4.98 to \$5.98 and singles went from 98 cents to \$1.29.

In announcing the RCA price rise, which goes into effect April 1, Mort Hoffman, division vice president, commercial operations, said, "Raising the prices on our popular and Camden albums is mandated by the soaring costs of doing business. We have taken this step after careful consideration. The cost of a stereo album has remained virtually unchanged since stereo was first introduced in 1958. In these 13 years, the price index for all consumer products has risen 39.1 percent. Our costs reflect increases in production and distribution as well as substantial rises in costs of talent, recording and overhead."

Hoffman continued, "But even with these price increases, the music on today's long-playing record is one of those rare commodities which costs the consumer less than its equivalent on 78's did two decades ago. In the last 13 years, the cost of going to the opera has increased almost 60 percent, of going to a hard ticket motion picture has increased 57 percent, of attending a Broadway musical has increased anywhere from 39 to 50 percent and of going to a supper club with show has increased anywhere up to 97 percent. So, the long-playing record remains one of the best bargains in the entertainment industry."

In a separate price rise move several weeks ago, Columbia raised the price of its albums to dealers. Its \$4.98 LP's went to \$2.77 from \$2.70 and its \$5.98 LP's went to \$3.35 from \$3.25. Columbia's price on singles to dealers went to 62 cents from 60 cents.

And in still another price move, Deutsche Grammophon and Archive announced last week that it was raising the list price on its albums from \$5.98 to \$6.98 effective Monday (15).

AST: \$ Hike A Boon to Tape

NEW YORK—Ampex Stereo Tapes (AST) views the price hike of record product by Capitol and RCA Records as a boon to the prerecorded tape business.

Ever since the introduction of prerecorded tapes on the consumer market, list prices of both the 8-track and cassette configurations have been significantly higher than those on disk product and have often been cited as the main reason why tape sales lag behind those of records.

Jules Cohen, AST's marketing director, feels that the new price tag on albums are more in line with tape product, and that the closing of the price gap would immediately put tape on a more competitive footing. The Ampex record division will also hold the current prices of its product.

Single \$ Rise Stirs One-Stops

CHICAGO — Widespread concern over the price boost of singles is being registered by one-stops and jukebox programmers.

So far, one-stops are generally absorbing the smaller price boosts by RCA, Columbia and others pending confirmation of Capitol's move. If Capitol singles go to a 77-cent wholesale price April 1, programmers say they will boycott the label or severely limit purchases. (Story appears in the Jukebox Programming section.)

L.A. Cops Stage 2-Store Raid; Grab Tape & Gear

LOS ANGELES—The police here raided two stores and seized a large amount of tapes and duplicating equipment.

The raid resulted from complaints filed by four record companies with the Los Angeles City Attorney's office, charging Sonar Distributors and Muntz Stereo Pak Inc., 4930 Lankershim Blvd., North Hollywood, with bootleg activities.

Filing and issuance of complaints and arrest warrants will follow in a few days, said David Margulies, deputy city attorney. Initial investigation was about

four months ago by A&M, ABC/Dunhill, Columbia and Warner Bros./Reprise Records.

Investigating officers discovered more than 5,000 8-track cartridges, 236 tape masters made from cartridges purchased from retail outlets, two duplicating machines and one cellophane shrink wrap machine. Also discovered was a book containing the names of all customers, distributors and retail outlets, through which Muntz and Sonar funneled their tapes, Margulies said.

The warrant to search the Sonar and Muntz premises was signed by Judge Pat Mullendore.

From the standpoint of marketing facilities, accounting functions and order services, all three labels will utilize similar personnel.

Schlachter received the promotion following a meeting in Las Vegas involving Alan Bayley, president of GRT, and Louis Benjamin, president of Pye. GRT and Pye have joint ownership of Janus. The two companies are working out their involvement in the new structure since Pye does not have any ownership in Chess and GRT.

Among the decisions awaiting Schlachter are where all three labels will be housed in New York, who gets what job responsibilities and how the organization will be structured.

Chess, which moved its decision making to New York, has the largest staff. Janus' staff numbers 14, including general manager, merchandising director Nick Albarano and Freddie Frank, national promotion director. The Ter Mar Recording studios and warehouse facilities will remain in Chicago.

No domestic distribution changes are immediately forecast. Janus has individual licensees overseas.

Schlachter plans meeting with Chess' a&r vice president Esmond Edwards and administrative vice president Joe Gowan to determine artist contracts and product commitments.

GRT and Chess have offices in Nashville and here. They will henceforth also service Janus. Of the music released during the past year on GRT, a number have been in the country field. "Levy made a commitment to Nashville and country music," Schlachter said. Janus' forte has been in contemporary music, issuing some 20 LP's since going into business in July 1969.

Schlachter looks at the Chess vaults of blues music as a potential goldmine.

Reason for the tie is to utilize personnel more effectively, obtain reduced overhead costs and turn the Chess operation around.

Cap Track Album Of 'Jane Eyre' TVer

LOS ANGELES—Capitol Records will issue the soundtrack album of the NBC-TV "Jane Eyre" special, which will be aired March 24. The telecast stars George C. Scott and Susannah York with score by John Williams.

Pub Formed By Nashboro

NEW YORK—Nashboro Records has formed a publishing wing, Strange Music, which will be exclusively connected with the SESAC licensing group.

Bob Tubert, president of the Nashboro complex, which includes four labels, two recording studios, a television production company and a BMI publishing firm, said the step was taken in the best interests of the writer-artists on the label.

The negotiations for the new publishing firm were handled by Tubert and Joe Talbot, head of the Nashville SESAC operation. The first SESAC licensed releases on the Nashboro label are expected in a few weeks.

BUDDAH LP LIST \$ HIKE

NEW YORK—Buddah Records will raise the list price on its albums from \$4.98 to \$5.98. The price increase will become effective April 10 on all product released after that date. Buddah is still studying the conversion of current album product to \$5.98 but has no intention of raising the price on that product at present. Buddah also is studying a retail price increase on single records.

In addition to raising the album retail list price, Buddah hopes to be able to pass on to its distributors an additional piece of the profit.

UA Launches Big Barrage to Sell and Promote War LP

NEW YORK—United Artists Records has set up one of its most extensive merchandising and promotional campaigns in conjunction with the release of the first LP by War.

A preliminary teaser campaign for the LP directed at the consumer as well as press and radio personnel, has included saturation of trade and underground press with "War Is Coming" ads, "War Is Coming" stickers on all mail originating at the company during the months of January and February, distribution of 10,000 plastic war helmets to disk jockeys, music writers, and key record dealers across the country, and the distribution of "War Is Coming" posters in major markets.

Simultaneous with the release of the album, UA has planned an intensive print and broadcast ad campaign that will include all trade and underground publications, college and consumer papers, and both AM and FM

Josephson Making A Public Offering

NEW YORK—Marvin Josephson Associates, Inc., parent company of International Famous Agency, Inc., is going public. The over-the-counter offering of 225,000 shares of common stock, par value 10 cents each, carries a per-share price of \$12.

Clark Firm Clearances

• Continued from page 1

previously produced for television and motion pictures.

He also has obtained footage from French and English films, newsreels and still photos. Clark hopes to obtain clearance from all the major artists to use them in performance situations. He has yet to clear Elvis Presley and the Beatles. There is enough public domain footage of the two stars to include them in the study, but Clark prefers to have them working in an actual situation.

He has obtained waivers from such guilds as the American Federation of Musicians, American Federation of Television and Radio Artists and Screen Actors Guild, so he can pay the compromise scale for performances.

Music of the time period will underscore the on-screen action. Certain artists will be given "oasis of numbers" by Clark; others will be seen briefly.

One major problem in obtaining the clearances is that people move around, groups disband, political

Dial Distrib

• Continued from page 1

Jack Stapp, Dial president; Buddy Killen, executive vice president, and Charles Fach, Mercury vice president, who is based here. Fach first became acquainted with Stapp and Killen through Roger Miller of Mercury-distributed Smash Records. Miller's songs are published by Tree Publishing, which also is owned by Stapp and Killen.

Killen noted that the Tree association would assist in discovering new talent, since many of today's artists are writer-performers. Killen also will produce Jimmy Hendrix and Billy Cox for Mercury.

Plans call for a change in the colors of the Dial symbol to avoid confusion with material previously issued through Atlantic. Fach cited current chart success of two other Mercury-distributed labels, Odax with "Hot Pants" by Salvage, and A&R with Marian Love's "I Believe in You," as indicating the success of label diversification by Mercury.

radio spots. There will be billboards purchased in strategic markets, including the Sunset Strip and Watts, in the Los Angeles area, utilizing both front and center album cover art. Markets saturated with "War Is Coming" posters and stickers will be resericed with "War Is Music" items. The group will make a promotional tour of the country, performing in New York, Atlanta, Jacksonville, San Francisco, the Los Angeles area, San Diego, and some unconfirmed dates in the Mid-West. Local promotion will be coordinated to coincide with these dates.

Cap Puts Punch Behind Campbell's 'Hits' Pkg

NEW YORK—Capitol Records is putting its promotional muscle behind the release of its "Glen Campbell's Greatest Hits" package. The album is due on the market March 29.

The promotion campaign will coordinate all graphic concepts for the presentation, from album art to merchandising pieces. A special 100-album merchandiser will be supplied featuring a diorama backdrop of Americana, offsetting

fighting occur within organizations, acts have died.

Clark estimates some 250 individual pieces of music will be used.

In addition to professional films and videotapes, Clark will use home movies obtained from advertising in underground papers which produced an interview with Jimi Hendrix and a two-hour interview with the Rolling Stones.

Clark can draw from his "American Bandstand" TV show, which has been running since 1952, and from "Where the Action Is," which produced 300 30-minute shows.

'Swiss Movement' Grammy Nominee

NEW YORK — Les McCann and Eddy Harris' "Swiss Movement" has also been nominated for the best jazz performance, small group, in the 13th annual Grammy Awards final nominations. The winners will be chosen Tuesday (16).

SPECIAL GROUP FARE TO IMIC

NEW YORK—Registrants to the third annual International Music Industry Conference to be held June 6-12 in Montreux, Switzerland, are being offered a low-group air fare arranged through Swissair, the official airline for IMIC 3, and Kuoni Travel Agency. Kuoni is an international travel agency based in Switzerland. It has offices worldwide.

For information on rates and dates, contact Edward A. Bohlen, president of Kuoni. His office is at 11 East 44th St., New York. Phone number is (212) 687-7190.

Campbell against a series of American landscapes.

A two-page four-color ad is being prepared for the music trades as well as a specially designed full-page ad to run in major market newspapers. There will also be an all-encompassing national radio buy on Top 40 AM and country stations. Just prior to the release of the album, Capitol's accounts will receive an introductory mailing piece outlining components of the campaign.

The outlining and planning of the campaign was conceived and charted by Tony Cohan, Capitol merchandising project manager.

Among the Campbell hits included in the album are "Wichita Lineman," "By the Time I Get to Phoenix" and "Galveston."

Ampex, Lizard Contract Is Off

LOS ANGELES—Ampex Records Corp. and Lizard Records have terminated their distribution contract, in operation since Jan. 1970. No reason was given for the termination.

According to Larry Harris, president of Ampex Records, all Lizard masters, including product from Jamul, Clydie King, Nolan, Frantic, Paul Humphrey, Adam Mekler and Marshall Moss have been returned.

Harris assures however, that lines of communication and an open agreement to work together on product of mutual interest continues to exist between both companies.

Studio Track

By BOB GLASSENBERG

Brian Ahern is Canada's most well-known producer. He recently carried off RPM magazine awards for the best-produced single and LP in Canada. These awards were for Anne Murray and her single "Snowbird," and LP of the same name. Brian has been a producer for some time. He has worked in Nashville, as well as Toronto, which now seems to be his home base. "There is a difference in attitude between Toronto and the States from where I sit," said Ahern. "In Nashville, most of the sidemen are geared to three-hour sessions. In Toronto, the music is younger and seems to be a little more raw."

Ahern's key to success involves many different wave lengths which have come together and fused. "When I stop experimenting, I think I'll probably quit," he said. "That is one of the biggest assets in Canada—experimentation. Calm, brief and to the point." As far as studios in Canada go, Brian said that there was a lag in quality of equipment at one time. But he now sees everyone turning to European-made equipment, some of which Ahern feels surpasses American standards.

"Each studio has its own idiosyncrasies," he said. "And I want to experiment with all of them. I try to keep my experiences growing, so I try to move from one production level to another. I try to absorb each characteristic of the studio. When I have mastered all of them at one particular studio, I have to move to the next."

Brian has been working at Eastern Sound in Toronto, and feels that he has mastered that studio. He is thinking of moving to the new Thundersculpture Studio complex in Toronto. But he has to finish his latest project first.

Anne Murray will have a television special. Ahern, in keeping with his expansion and experimentation theories, is engineering the special's audio, producing the special and arranging it. This takes place at the Canadian Broadcasting Corp. studio complex, which contains, besides 14 video machines, a 16-track tape machine and all necessary audio equipment. The show will be seen in Canada Thursday (11) simultaneously all over the country. It will also be broadcast in stereo from coast to coast. Ahern is working on the editing of the tape and the mixing of the sound. But he is also into other things.

Bob Carpenter is one of Ahern's songwriters and singers. He wrote a tune that will be on the next Joe Cocker LP. It is called "Roll Away the Grey Clouds." And there is a young singer/song writer named Brent Titcomb, writer of "Sing High Sing Low." Ahern's energy is constantly expanding. His plans include a studio in his home town of Halifax, Nova Scotia, which happens to be the home of Ann Murray and songwriter Gene McClellan, who wrote "Snowbird." "It will be a government-built building, my land and equipment from the Canada Development Corp. It will be an audio/visual complex, which is what I am currently into."

Chris Stone of the Record Plant, opened his East Coast complex for a preview of a new group, Gut Bucket. The group performed for a number of a&r men, including Charlie Fach of Mercury, Mark Meyerson of Atlantic; UA's George Butler; Dave Blume of Paramount; Columbia's Murray Krugman and Bob Reno of Vanguard. Also at the East Coast Record Plant for sessions were Lou Christie for Buddah Records; Bobbi Martin for Buddah; Spirit in Flesh for Metro-media; Sharon Ripley for Sussex and Buddah; Della Reese for Avco Embassy Records; and Buddy Miles for Mercury.

Bell Recording Studios is going on location to record "New Black

Poets in America," a festival being held in three separate locations in New York City on three separate dates. The recording will become a series of releases for Black Forum Records, Motown's black-oriented cultural and educational label. Scheduled for the festival are Imamu Ameer Baraka (Leroi Jones); Clarence Major; James Thompson; Norman Jordan; Dave Henderson; Muhammed Toure; Ronda Davis and about 20 other poets. This should prove to be quite a series of records and quite a coup for Black Forum and the consciousness of society.

Nick Balsamo called. He is president and chief engineer Echo Sound Studios, Levittown, N.Y. They have installed a new mastering room, complete with the latest Westrex 3D-2 cutting system. Recently the Magnificent Men recorded there. Currently, Ilene Fulton, star of the continuing TV melodrama "As the World Turns," is in for Nectar Records. She has recorded a few singles including "Shapes," b/w "Coloring Book." The Good Rats, former Kapp Records group, was also recording there recently for Larry Falen Enterprises.

At Starday-King Studios Nashville Israfel is in doing all original materials with David Anderson and Mickey Moody producing. . . . The new Osmond Brothers LP on MGM was recorded at Fame Studios in Muscle Shoals. Soon to be released are two movie tracks cut by the Osmonds for the movie "Pretty Maids in a Row," an MGM release. . . . Shirley Scott, Cadet Records artist, was in Sound Exchange Studios. Also there were Polydor's Dave Van Ronk and Chuck Berry for Chess. Cadet has also just completed sessions for a new Ramsey Lewis LP on Cadet. . . . At Columbia Studios Weather Report has been recording. The group is comprised of Joe Zawinul, keyboards; Wayne Shorter saxophones; Miroslav Vitous, bass; and Alphonse Mouzon on drums and vocals. The LP is being produced by the group.

Joe Wells, RCA recording manager, is coordinating a string of sessions in the label's studios in Chicago. Guess Who will work on a new LP being produced by Jack Richardson, who also did Alice Cooper for Warner Bros. Curton Records will use the studios to record a new Curtis Mayfield LP. ABC Paramount had Detroit into the studios to record.

Bway Recording An Indie Again

NEW YORK—Broadway Recording is on its own again. The recording studio has disaffiliated from Trans-National Communications under whose umbrella it was for the past two years.

Broadway Recording, a 20-year-old firm, is headed by Pat Jacques; Fran White is vice president, and Mike Jacques is secretary-treasurer. The studio is located at 1697 Broadway.

Quad Records Buys 'Sad Song'

LOS ANGELES — Quad Records has purchased Neely Plumb's "Happy Sad Song" from IMC (International Management Combine) and has also taken an option on the LP from which the "Sad Song" single was taken.

The album, "Funky Fiddles," was recorded late last year in Europe and contains 11 tunes including an original by "Love Story" composer Frances Lai, titled "Where Did Our Summers Go?" The Lai tune will be on the flip side of the Plumb single when Quad releases it on Monday (15).

In This Issue

CAMPUS	34
CARTRIDGE TV	10
CLASSICAL	51
COUNTRY	40
INTERNATIONAL	52
JUKEBOX PROGRAMMING	48
MARKET PLACE	57
RADIO	30
SOUL	38
TALENT	26
TAPE CARtridge	18
FEATURES	
Hot Country Singles	42
Stock Market Quotations	8
Hot 100	64
Vox Jox	33
New Album Releases	13
CHARTS	
Tape CARtridge Charts	22
Best-Selling Jazz LP's	60
Top 40 Easy Listening	46
Best-Selling Soul Albums	39
Top LP's	66
Best-Selling Soul Singles	38
RECORD REVIEWS	
Action Records	51
Album Reviews	58, 60
Hits of the World	56
Single Reviews	63
Hot Country Albums	44

THE NEW JIM NABORS HOUR ALBUM. YOU WON'T BE SURPRISED HOW WELL IT SELLS.

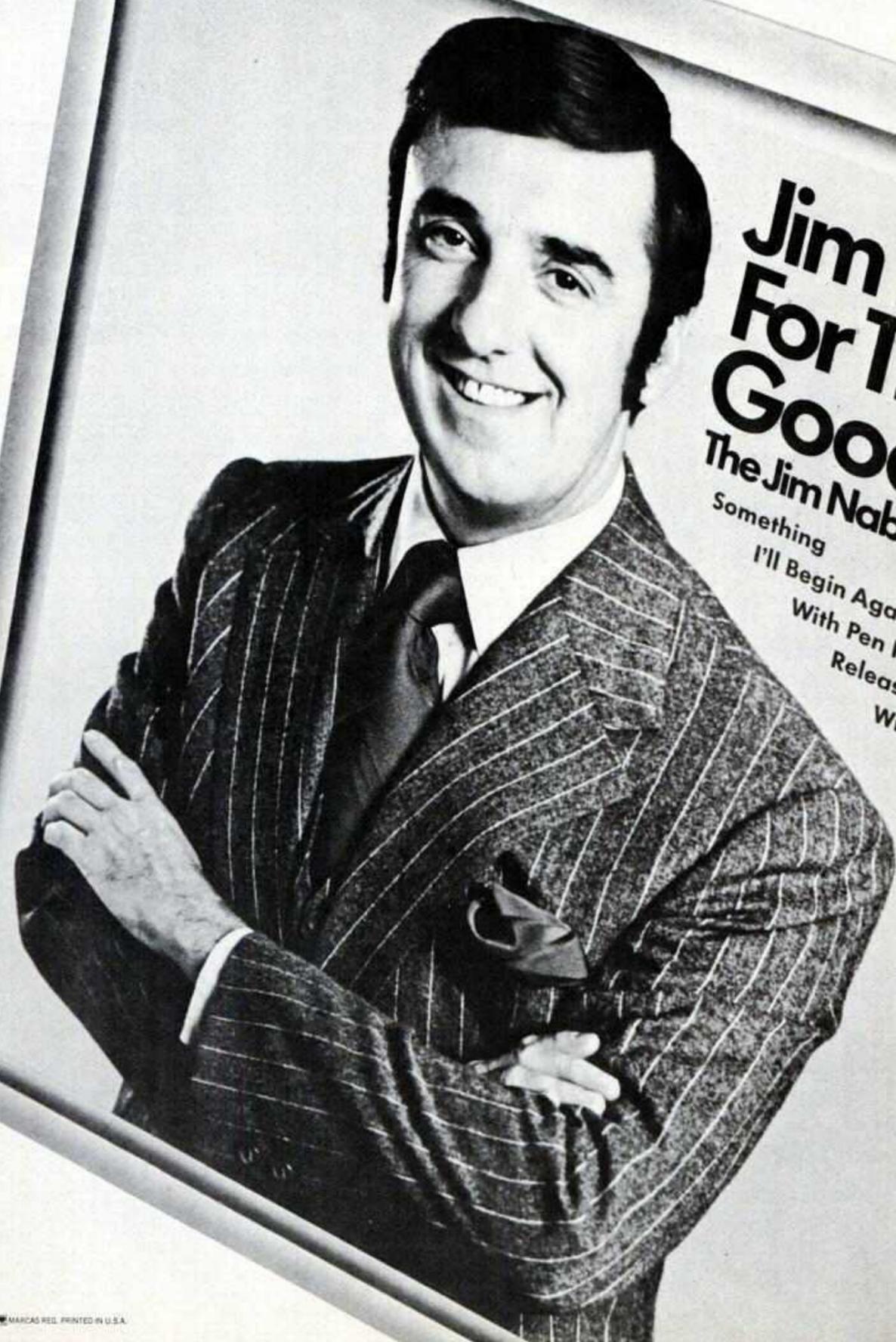
Not after we tell you that last year alone, Jim sold over a million and a half albums.

And Jim's latest album has just as much going for it as the earlier ones did: Great songs, the powerful Nabors voice and – maybe most important of all – the popularity of The Jim Nabors Hour.

In fact, that's got to be the reason for Jim's steady success. The people who watch his show know that they can always count on him for something good.

And now, so will you.

ON COLUMBIA RECORDS  AND TAPES



Jim Nabors For The Good Times The Jim Nabors Hour

Something

I'll Begin Again

With Pen In Hand

Release Me

With These Hands

Until It's Time For You To Go

Detroit City

Anytime

I Love Paris

Louisiana Lady

For The Good Times

This One



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Billboard®

The International Music-Record-Tape Newsweekly



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Vol. 83 No. 11

Cap Bows 2d 'Whale' Kick

LOS ANGELES—Capitol Records is in the second phase of promoting its "Songs of the Humpback Whale," which contains only the sounds of whales. A series of trade ads and new consumer ads for rock and underground publications will be placed.

Capitol also will provide major accounts with a specially designed browser device to spotlight the package in displays. Also supplied will be a two-color window display streamer reproducing the woodblock whale portrait and announcing the album's availability.

New ad mats will be given Capitol's sales and promotion staff. Capitol also is focusing on unusual sales outlets, including Marine-land, distinctive bookstores and natural history museums across the country.

Motown Putting A New Display Box in 'Motion'

NEW YORK—Motown Records has added "motion" to its display material. The display, which is called the Motown Motion Display Box, has a single-battery portable power supply lending flexibility to choice of display modes. The box can be suspended with special brackets or reinforcements and can be utilized as a mobile display or used as a counter top or stepdown display.

As the concealed drive mechanism completes its cycle, four album covers within each display panel are alternating by sliding sections to reveal four additional quarter-panel album covers. The sliding panels change the selection on both sides of the display simultaneously, for a total showing of 16 albums in one display.

The display was developed by Tom Schlesinger, Motown's director of advertising and creative concepts, and the George Alexander Display Co., New York.

B'nai B'rith Contest for VP

NEW YORK—The annual election of the music industry's B'nai B'rith Lodge will be held Monday (8) at the Friar's Club. The only contested offices will be those of the five vice presidents. Heading the slate and running unopposed are president Floy Glinert, executive vice president Dave Rothfeld, treasurer Aaron Levy, corresponding secretary Al Feilich, recording secretary Jim Cohn, and financial secretary George Levy.

The five vice presidents will be selected from the following nominees: incumbents Bob Goemann, Herb Linsky, Ira Moss and Toby Pieniek, and new nominees Stanley Mills, Henry Rosenberg, Ken Rosenblum and Jack Welfeld.

Pell Heads Program Unit of NARAS Fete

LOS ANGELES—Dave Pell has been named awards program chairman for the local NARAS chapter's banquet and show following the nationally televised Grammy Awards March 16 over ABC. Assisting Pell on the committee are Harry Bedtts, Larry Levine, Ruth White, Jackie Mills, Peter Wharf and Jerry Moss. Norman Winter will again handle publicity for the event.

Executive Turntable

Len Levy has left the GRT Music Group as its president and has been replaced by Marv Schlachter, former president of Janus, part of the GRT operation. Levy held the post one year and had been head of Metromedia Records prior to that. Schlachter helped start Janus in July of 1969 after ending a 10-year association with Florence Greenberg as co-owners of Scepter Records. (See separate story.)

Joe Sutton will join MCA Records as an administrative assistant to President Mike Maitland. He was formerly in personal management. . . . K. White Sonner has been appointed marketing vice president of GRT Music Tapes. He was formerly group brand manager of Heublin Inc. . . . Bruce C. McGilway has been appointed national sales manager for Ampex's magnetic tape division succeeding Brian I. Trankle, who was named assistant marketing manager for special assignments. . . . Sandy Towt named an account executive with Capitol's special marketing division. He was previously manager of Columbia Special Products Auravision department.



TOWT

Bill Yaryan has resigned as Atlantic's West Coast publicity director to join Fantasy in San Francisco in a similar post. . . . Bobbie Cowan leaves Rogers, Cowan and Brenner to join Gershman & Gibson & Stromberg in Los Angeles as a music press agent.

Ralph Kaffel has resigned from National Tape Distributors of California and will join Fantasy as its business affairs executive. Kaffel formerly owned several distributorships with Jack Lewerke.

Barry Freeman named West Coast representative, Stereo Dimension Records. He was formerly promotion director for 11 Western states for Kapp and then MGM Records. . . . Cheryl Davis named assistant manager, Invincible Records, Shirley Woods named executive vice president of the company and Jean Wheaton promoted to senior vice chairman, handling Invincible subsidiary, Princess Records. . . . Little Richard Wach promoted to the editing staff of Dick Lavsky's Music House. . . . Steve Schulman named general manager, Gregar Records, New York. He was formerly vice president, national promotion, Colossus Records.



SCHULMAN

Larry Harris, president of Ampex Records, has left the label. He was with the company one year, joining from Elektra. . . . Attorney David Leanse named to the newly created position, national administrator, NARAS. After opening his own office on the West Coast, Leanse's clients included Andy Williams, Ray Charles, Connie Stevens, Burgess Meredith, Jim Guercio and he also served, in the videocassette field, as consultant to Talent Associates. . . . Bob Lewis named A&M's head of inventory control in the production department.



LEANSE

Arnold L. Berman named director of planning, CBS/Columbia. He joined CBS as corporate planner, OCP. . . . Jack Bratel named executive administrator, national promotion, United Artists Records. He was previously national sales manager, Liberty Records, Los Angeles.



BRATEL



DRAPER



VAN METRE



SARGENT

Tom Draper named manager, merchandising and market planning for rock and r&b music, RCA Records. He was promoted from administrator, new product development. . . . Robert Van Metre appointed director field merchandising, Columbia Records. He was formerly St. Louis sales manager. . . . Rich Sargent named album promotion manager Janus Records. He was formerly promotion manager for Best and Gold distributors, Buffalo, N.Y. . . . Terence Jones named national promotion director, GWP Records. He formerly worked in the promotion departments of MCA and Kapp Records.

John J. Casey named director of merchandising, CBS EVR division. He was formerly director of plans and programs, communications group, Riker-Maxson Corp., N.Y.

Lon Harriman has joined Associated Booking Corp. to concentrate on youth market performers not Lou Harriman as erratummed in last week's Billboard.

Reprise Cannot Break This Single. We Hope Blue Thumb Can.

We are Reprise Records and the single in question is "Ride a White Swan" by T. Rex. It has been glimmering in the hinterlands as a possible hit for a couple of months. Ultra-deservedly so, think we. But we can't do anything about it – the single is on Blue Thumb.

Due to a series of legal maneuvers which would provide fodder for a couple of dull television series, Reprise is entitled to release that record as part of an album titled "T. Rex" (RS 6440). We have done so, and quite an album it is.

Blue Thumb was the group's original label, though, and as a consequence of T. Rex' departure from there, Blue Thumb has rights to the performance as a single, 45 r.p.m., record. So we can't scurry around plugging the single to sell our album – we must leave that to Blue Thumb. We hope they can break it.

If they fail, we will continue our efforts as if we were promoting an ordinary outstanding album which did not contain a single of the caliber of "Ride a White Swan." It does, of course, contain 14 other stellar performances by Marc Bolan and Micky Finn and it does, of course, contain "Ride a White Swan" which, hit single or no, is a superlative piece of high-powered music and sounds even better at 33 r.p.m. in stereo.

But Blue Thumb could sure help us out.

"Ride a White Swan," the non-single, is on "T. Rex," an album of 15 fresh electric songs by Marc Bolan and Micky Finn, available on Reprise Records (and Reprise tapes, distributed by Ampex).

"Ride a White Swan," the single, is available on Blue Thumb Records.

Market Quotations

As of Closing, Thursday, March 4, 1971

NAME	1971		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	147 1/2	6 1/2	287	11 3/4	10 1/4	11	Unch.
ABC	39 1/4	19 5/8	484	29 3/4	28 3/4	29 5/8	+ 5/8
Amer. Auto. Vending	11	5 1/8	113	10 1/2	9 1/2	10 1/4	+ 1/2
Ampex	48 1/2	12 1/2	1229	19 7/8	18 3/4	19 7/8	+ 5/8
Automatic Radio	27 1/2	5 1/4	196	12 1/8	10 1/2	11 3/4	+ 3/4
ARA	131	74 1/8	107	131	128 1/4	129 1/4	+ 3/4
Avnet	13 3/8	6 1/8	1013	13	11 7/8	13	+ 7/8
Capitol Ind.	53 3/8	12	458	21 7/8	19	20 3/4	+ 1 3/8
Certron	18 1/4	4 3/4	284	7 1/4	6 1/2	7 1/4	+ 3/8
CBS	49 7/8	23 7/8	1297	37 1/4	35 3/4	35 7/8	- 3/8
Columbia Pictures	31 1/2	8 5/8	947	16 1/8	15	15 7/8	+ 3/8
Craig Corp.	15 1/2	4 3/8	313	7 3/8	6 1/8	7 3/8	+ 3/4
Creative Management	17 3/8	9 3/4	242	17 3/8	15 3/8	17 1/4	+ 1 5/8
Disney, Walt (3/1/71 adj. price)	98 7/8	45	1990	98 7/8	88 1/2	97 1/2	+ 8 5/8
EMI	7 5/8	3 3/4	175	4 5/8	4 3/8	4 3/8	- 1/8
General Electric	109 3/4	60 1/4	1833	109 3/4	106 3/4	109 3/8	+ 1 1/4
Gulf & Western	26 3/4	9 1/2	1012	25 3/8	23 3/4	25 1/4	+ 1/4
Hammond Corp.	16 3/8	7 1/4	391	13 3/8	12 5/8	13 1/4	Unch.
Handleman	47 3/8	19 3/4	385	39 3/4	37 3/8	39 3/4	+ 1 5/8
Harvey Group	12 3/4	3	81	8 1/4	7 3/8	7 3/4	- 1/2
ITT	60 1/8	30 1/2	2236	56 1/4	54 3/8	55 3/8	+ 1 3/8
Interstate United	15 3/4	4 3/4	349	11 1/2	11	11 1/4	- 1/8
Kinney Services	36	20 7/8	1704	34 3/4	32 1/4	34 1/2	+ 1 3/4
Macke	19	8	122	12 5/8	11 7/8	12 1/4	- 1/4
MCA	28 3/8	11 3/8	182	25 3/8	24 1/2	24 3/4	- 1/2
MGM	29 1/8	12 1/8	360	22	20	22	+ 1/2
Metromedia	24 7/8	9 3/4	789	24 7/8	23 3/8	24 3/4	+ 3/4
3M	114 3/4	71	1080	104 7/8	102	104 3/8	+ 1 7/8
Motorola	70 7/8	31	665	66	63 1/4	66	+ 2 3/8
No. Amer. Philips	54 3/8	18	182	28	26 1/2	27 3/4	Unch.
Pickwick International	54 3/4	18	55	43	40	43	+ 2
RCA	34 5/8	18 1/8	2255	32 5/8	30	32 1/2	+ 1 1/8
Servmat	31 3/4	12	314	30 7/8	28 3/4	30 7/8	+ 1 1/8
Superscope	40 5/8	8	514	30 1/2	27 1/4	29 5/8	+ 1 5/8
Telex	25 7/8	9 1/8	3777	18 3/8	15 7/8	18 3/8	+ 2 1/8
Tenna Corp.	20 3/4	3 7/8	261	9	8 1/4	9	+ 1/4
Transamerica	26 3/4	11 3/8	2049	17 3/4	16 3/4	17 5/8	+ 3/8
Transcontinental	24 1/2	4 1/2	1700	10 1/2	9	10 1/2	+ 1 1/8
Triangle	22 3/4	10 3/8	67	22 3/4	20	22 1/4	+ 1 1/4
20th Century-Fox	20 1/2	6	1433	12 1/2	11 1/4	12 3/8	+ 3/4
Vendo	17 1/8	10	73	16	15	15 3/4	Unch.
Viewlex	25 3/8	5 3/4	529	9 1/4	8 1/2	9	- 1/8
Wurlitzer	15	7 1/8	54	12 1/4	11 3/8	12 1/4	+ 1/4
Zenith	44 3/4	22 1/4	703	44 3/4	43 1/8	44 3/4	+ 1 1/8

As of Closing, Thursday, March 4, 1971

OVER THE COUNTER*			OVER THE COUNTER*				
Week's High	Week's Low	Week's Close	Week's High	Week's Low	Week's Close		
ABKCO Ind.	11 1/4	9 3/4	11 1/4	Koss Electronics	3 3/4	3 1/2	3 3/8
Allfapes Inc.	3 7/8	3 1/2	3 7/8	Lin Broadcasting	12	9 5/8	12
Amer. Prog. Bureau	5	4 1/2	5	Mills Music	15	14 3/4	14 3/4
Bally Mfg. Corp.	16 3/4	15 1/2	16 3/4	National Tape Dist.	5	5	5
Data Packaging	8 3/8	8	8 3/8	Perception Ventures	4 1/4	4	4
Fanfare Films	5 7/8	5	5 7/8	Recoton	5 3/4	5 5/8	5 5/8
Gates Learjet	6	5 7/8	6	Schwartz Bros.	5	5	5
GRT Corp.	6	5 1/2	5 1/2	United Record & Tape	4 3/8	4 1/4	4 1/4
Goody, Sam	13 1/4	12 1/2	13 1/4				
Kirshner Entertain.	5 3/4	5 1/2	5 3/4				

*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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Reshen Widens Co. Activities

NEW YORK—Neil Reshen is expanding the activities of his management firm, Neil C. Reshen, Inc. He will continue to act as a consultant to the Famous Music operation reporting directly to William P. Gallagher.

Reshen is negotiating with several artists and producers for representation in the management area and with foreign record and publishing companies for U.S. representation by his firm.

Reshen, who had been active in the area of business and personal management, has devoted the bulk of his time since January, 1970, as a non-exclusive consultant to the Famous Music Corp. He functioned as director of business affairs for the Famous Music Publishing Companies as well as Paramount, Dot and Steed Records.

Handleman's Sales, Net Up

NEW YORK—Handleman Co. has reported improved sales and earnings for the nine months and third quarter ended Jan. 31. For the nine-month period, net sales were \$81,531,000 compared to the \$76,223,000 of last year. Net income increased to \$4,989,000 or \$1.12 per share as compared to \$4,240,000 or 99 cents per share a year ago.

For the third quarter, sales rose to \$33,807,000 compared to \$31,763,000 for the same period last year. Net income was \$2,248,000 or 51 cents per share, an increase over the \$1,972,000 or 44 cents per share reported a year ago.

Country Show Raises \$1.5 Mil For Mine Tragedy Orphans

LOUISVILLE—About \$1.5 million has been raised by country music artists in a benefit aimed at helping orphans of a Kentucky coal mine disaster.

The mammoth country show, designed to provide for the needs of 104 children, was held at the 18,000-seat Freedom Hall here. Planned and led by Decca's Loretta Lynn, the money was raised by pledged donations, audience collections, payment by radio and television stations which carried the event on a huge network, and contributions of individuals and organizations. Two-year college scholarships also were given to each of the children, with additional funding available to continue future educations.

The gate itself yielded \$70,000, and the sale of records inside the

hall resulted in several thousand more.

The bill included Conway Twitty, Charlie Louvin, the Osborne Brothers, the Wilburn Brothers, Roy Acuff, Bill Monroe, Del Reeves, Tom T. Hall, Sonny Wright, George Morgan, Billy Grammer, Billy Edd Wheeler, George Hamilton IV, Skeeter Davis, Connie Smith, Grandpa Jones, Jim and Jesse, Ray Pillow, Wendy Bagwell, Tompall and the Glaser Brothers, Carl Smith, Tex Ritter, Lonzo and Oscar, Pee Wee King, Redd Stewart, Peggy Sue, Crystal Gale and Jay Lee Webb.

Gov. Louis Nunn provided the auditorium at a reduced charge, gave transportation to the youngsters from the Hyden, Ky., disaster, and was instrumental in obtaining the scholarships.

Fest to Present Trophies

Continued from page 1

sented at a gala dinner to be held in London on April 9, the eve of the Country Music Festival.

Billboard-Record Mirror's country music awards will be made in the following categories:

1. Top U.S. Male Singer
 2. Top U.S. Female Singer
 3. Top U.S. Group
 - (Only artists who have appeared outside the U.S. will be eligible for consideration in the above three categories.)
 4. Top British Country Act (including Eire)
 4. Top Record Company for the Promotion of Country Music
 6. Top Country Song of the Year (April to March)
- Awards to: a. Composer, b. Lyricist, c. Publisher.

The following have been in-

Panel: Bill Bebb—BBC Producer, Country Meets Folk. Michael Clare—Managing Editor of Record & Tape Retailer and Country Music Editor of Record Mirror. Mervyn Conn—Promoter of the annual Country Music Festival at Wembley. Peter Jones—Editor of Record Mirror. Murray Kash—Noted country authority and broadcaster. Charles Williams—Chairman of the British Country Music Association.

Serving on the U.S. Awards Panel are Jack Hurst, entertainment editor, Nashville Tennessean, Ralph Emery, radio personality and disk jockey, WSM Nashville, Jo Walker, executive director, CMA, Bill Williams, Billboard Nashville bureau chief, Paul Ackerman, Billboard executive editor, and Don Owens, director Billboard reviews and programming services.

RCA Unifies Graphics Look

Continued from page 1

"They are seeing RCA in a new light," he explained, "and are regarding it as a new company with a 'with it' approach."

"Artist involvement" is a big part of RCA's procedure to acquire the "continuity of look." In mapping out the plans for the album cover art, the print advertising campaign and the sales promotion, Lucas calls in Kurt Brokaw, manager of creative adver-

tising and sales promotion, and Acy Lehman, manager of product art and photography, for discussions with the artist about his music, his life style and his thoughts on how the material which promotes, advertises and sells his record should be handled.

A recent example of RCA's "Continuity of look" is Jeremy Storch's album "From a Naked Window." Out of the discussions with Storch and his manager, Al

Schwartz, came the key phrase for the campaign, "To listen is to walk into his life." The phrase became the unifying theme for the album cover art, the print advertising and the sales promotion.

Artist involvement also extends to the field of radio commercials. In this area many of RCA's artists have been submitting radio spots which they've created themselves and many of them are used as is or serve as a takeoff point for a radio spot to be created by Lucas' department. The artist involvement has been working out so well that Lucas is now inviting more participation by the company's artists in the development of all the creative services tools developed by his department.

The buildup of "continuity of look" and artist involvement has been part of Lucas' program since RCA's advertising became an in-house function a couple of months ago. "The in house operation," said Lucas, "permits us to work closely with the artist, prepare continuity campaigns in advance of the album's release, and to be tuned in to the street as well as to the artist and his music."

Schwartz Bros. Hits New Highs

NEW YORK—Schwartz Brothers, Inc., reported record high sales and earnings for the fiscal year ended Dec. 31, 1970, for the company and its subsidiaries, District Records, Inc. and Harmony Hut.

Net sales for 1970 were \$16,696,676 as compared with \$12,479,613 for 1969. Net income for 1970 was \$340,352 as compared with \$259,821 for 1969. Earnings per share for 1970 were 45 cents. The earnings per share for 1969 were 38 cents.

Nashville to Follow Grammy With Own Show

NASHVILLE—A live television presentation, a "continuation" of the Grammy Awards show on ABC-TV, will originate here and will be broadcast to a regional audience by the NARAS chapter here.

The one-hour program, to be picked up in color from the Municipal Auditorium, will be carried by WSIX-TV, the local ABC outlet, and also broadcast by WSM Radio.

The show, produced by Don Tweedy and Bill Williams, will contain some of the top talent in all fields represented in Nashville

recording. On the bill will be the Vogues, Rufus Thomas and the BarKays, Danny Davis and the Nashville Brass, Sammi Smith and the Oak Ridge Boys.

In addition to the entertainment, presentations will be made to the Grammy winners not shown on the network portion. An estimated 1,400 will view the ABC special on a massive screen. The program then will segue to the Nashville phase of the production.

In addition to the banquet and the shows, a special feature this year will include a dance. Presenters will come from all facets of the entertainment field.

New Stereo Dimension Policy

NEW YORK—Stereo Dimension Records has initiated an open door policy for listening to all product from producers, production companies and talent. Plans are to release all product from independent producers on the Evolution label, owned by Stereo Dimension.

Loren Becker, president of Stereo Dimension, said that there will be

a greater releasing schedule than before. However, the basic philosophy of the company, only releasing records that have strong commercial potential, will remain in effect. Promotion and publicity efforts for all product will also be stepped up, and the internal staff of the company, including a&r processing and administration will also be enlarged.

Radio-Television Programming.

(another good reason for subscribing to the #1 magazine of the international music-record-tape industry)

In Billboard. Get Into It!

Billboard • 2160 Patterson Street • Cincinnati, Ohio 45214

Please fill me in on the latest news of the D.J. scene, programming reports across the country, selling sounds, campus news . . . and all the authoritative features that make Billboard #1 in the international music industry.

1 year \$30 3 years \$60 new renewal

payment enclosed

bill me later

above subscription rates for Continental U.S. & Canada

Please check nature of business

1. Record/Phonograph Retailer (32)

2. Radio-TV Broadcaster (30)

3. Operator/Dist. of Juke Bxs./Coin. Mach. (81)

4. One-Stops, Rack Jobber (34)

5. Buyer of Musical Talent (45)

6. Booking Office or Artist Mgmt. (46)

7. Entertainer (48)

8. Music Publisher, Song Writer (20)

9. Newspaper, Magazine (39)

10. Mfg. of Records or Phonographs (33)

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

Name _____

Company _____ Address _____

City _____ State & Zip _____

Type of Business _____ Title _____ #5064



Love conquers all.

Andy Williams would like to thank
all the stations that are making his single of
“(Where Do I Begin) Love Story”⁴⁻⁴⁵³¹⁷
 the phenomenal success that it is.

WPRO	WNDR	WDGY	WBBO	WCOL	WEAM	WHOT	KHJ	WKY	KOIL
WLEE	WIXZ	KRIZ	WAVZ	WAPE	KFJZ	KUDL	KCBQ	WTRY	WCAO
WMEX	KEEL	KYA	WYSL	WHBQ	KNUZ	WQAM	KIMN	WJET	KAAY
WDRC	WINZ	KOL	KXOK	WLS	WAYS	CKLW	KLIF	WHB	WOKY
WPOP	WHLO	WFIL	WOLF	WPGC	KTSA	WIFE	WICE	WMAK	KRLA
KOMA	KIOA	WGH	KQV	KDWB	KONO	WPDQ	WHYN	WKWK	KFRC
WPTR	WLCY	KXOL	KLEO	KRUX	WKBW	WTIX	KILT	WING	KLZ-FM
WIXY	WMPS	WFOM	WFUN	KROY	KAKC	KQWB	WHHY	WLOF	WLPL-FM
KIRL	WRIT	WSGN	WKNR	KJR	WBBF	KGB	WNHC	WILS	WABB

And for all those other stations who
have not yet programmed Andy Williams’
“(Where Do I Begin) Love Story,”
 may we remind you: love conquers all.

On Columbia Records 

At NARM Meet

Cartridge TV Gets Mixed Vibrations

LOS ANGELES — NARM conventioners recognized the birth of the new electronic medium cartridge television, but they could not feel any immediate pulse.

"We're so hip, we're ready for the new savior, the audio/visual cartridge," quipped Warner Bros. creative vice president Stan Cornyn during his speech on rock moral-

Philips Sets U.S. Unit Bow

NEW YORK—North American Philips is still in prototype development of its color videotape player-recorder for consumer use. The unit is now slated for American showing either later this year or in the early part of 1972.

In addition to the consumer model retailing in the \$500-\$600 range, Philips will also have a more sophisticated, more expensive model for the educational market. This machine will have such features designed for classroom utilization as electronic editing and stop motion.

N. V. Philips, the Dutch company, which is a supplier of equipment to North American Philips, has been demonstrating its own color videocassette recorder utilizing the PAL (Phase Alternate by Line) color system. The American Philips model uses the NTSC (National TV Systems Committee) color standard which is supported by U. S. Canadian and Japanese firms.

Another difference between the European and American Philips units is the diameter of the tape drum. Explains Citron: "In order for the Europeans to get 60 minutes of playing time they have to operate on 50 cycles which is 20 percent slower than our system which operates on 60 cycles."

While the basic American model has been created, refinements on this unit are being undertaken at the firm's Briar Cliff, N. Y. facilities, reports Gerald Citron, marketing manager, industry sales for North American Philips.

Still to be determined is who will manufacture the American player and where. This will be determined once a number of industry factors are clarified, like standardization, Citron said.

The Philips unit uses 1/2-inch wide tape running at a speed under 6 inches per second between the supply reel and tapeup reels.

Philips will offer a camera as an accessory item. Whether it will be color or monochrome has not yet been determined. The company will also offer blank tape; Philips is already manufacturing blanks in Europe. The American company's
(Continued on page 22)

ity, "only we don't know whether he'll be German, Japanese or Jewish."

CTV was discussed widely and opinions varied. Some examples:

Independent record producer Bones Howe: "Cartridge TV is a different kind of product from a record and I don't see producers getting involved in the new medium just because it's there. It's a lateral move and if you say that's the direction everyone has to go, that's not true."

ABC/Dunhill president Jay Lasker: "I'm not clear at this point about our role as a record company in this new field. . . . It's really the material or content of the programming that will count. An opera would have more lasting appeal than a tape by a pop music act. Movies will also have great lasting appeal."

Bell Records president Larry Uttal: "Today you have to think about what you will do in the future. Since pop music is the business that has all the charisma, it makes sense for Bell to move into the field once it becomes a commercially viable medium." Uttal has been investigating the subject with hardware firms. "It's too blues sky for the immediate future."

Al Chotin, J. I. Marsh: "We'd like to sell the hardware but I don't know if we will be able to get it." Chotin sees a VTR system as monitoring action on the docks of his warehouses.

UA Records Mike Stewart: "We are physically set up to distribute any configuration system. Our film company also has exchanges. Between the combination of these two sales forces we'll be in a position to handle anything."

Paramount Records head Bill Gallager: "It's all gossamer wings. There's been too much propaganda without any basis of fact."

ABC-Associated Sets Its Goals

NEW YORK—Specialized programming which will not compete with commercial television will be the goal of the new ABC-Associated Television Corp. Ltd., software firm just announced.

Shows to be created by the American electronics firm and the British entertainment conglomerate will be of a supplemental entertainment nature.

The new joint venture firm has not yet been named. Elton Rule, president of ABC, and Sir Lew Grade, deputy chairman and chief executive officer of ATV, will establish the cartridge television firm, utilizing both companies production facilities.

CBS HOLDING LICENSE TALKS

NEW YORK — CBS is holding negotiations for non-exclusive licensing of its electronic video recorder concept with a number of American electronics firms.

Motorola, which has been the exclusive North American licensee, has its pact end this year, and other manufacturers will be able to sell and market the EVR machines.

These firms in discussions with CBS, include Zenith, Magnavox, Fisher,sylvania, Philco-Ford and Warwick.

Overseas, CBS has licenses with Hitachi, Toshiba and Matsushita for the manufacture of EVR machines.

CBS thus joins Avco as the second firm seeking to have other hardware firms manufacture a system it advocates. Avco's system is the videotape Instavision.

RCA on the other hand is reported seeking a license to manufacture a videotape system for its initial entry into the cartridge television field due to technical problems holding up the debut of its own laser beam-hologram Seleta-Vision system.

TV Information Series on Drugs

MIAMI—Television Information Productions plans for fifth through ninth graders a series of five 15-minute videotape shows on drugs. The year-old firm is also projecting 128 videotapes for a reading program for preschool and first graders.

The drug material will be available for any interested cartridge television system, explains Bud Ruble, the production head.

TIP will initially get into CTV programs for schools by producing two 25-minute shows on drugs for the Junior League organization. These shows will be videotaped by WTJV, the CBS affiliate here with Technicolor's Vidtronics division transferring the information onto film for TV syndication and other uses.

The CTV programs will be built around TIP's concept of creating a "systematic approach to instruction" in which the material is augmented with booklets for classroom use. The shows will have a question on a freeze frame, which allows the teacher to stop the tape and turn the student's attention to discussion of that topic.

The five shows will discuss drug usage, stimulants, depressants, LSD and marijuana. Miami Teleproductions of Ft. Lauderdale will work on these shows. An original song, "Big Wide World," pointing out alternatives to drugs, will be used several times in each of the shows. It was written by Dale Jergensen of Los Angeles.

The reading program, "Concept Carousel," will involve 10-minute shows and be videotaped in Los Angeles.

Instavideo Is An Instant Hit

By ELIOT TIEGEL

LOS ANGELES—Ampex's Instavideo system proved a successful NARM convention attraction. A large Sunday breakfast crowd was so enraptured with the videotape format that its questions focused primarily on aspects of the system rather than on what VTR can mean to them.

There was one exception. Someone asked what educational programs Ampex planned developing for its pioneer mass merchandisers.

Dick Elkus, the Ampex executive making the presentation, said his employer would be putting educational programs together for dealers and distributors explaining Instavideo. This information could then be translated into educational programs for consumers. "As the market starts and develops we will offer direct mail pieces, brochures and advertising," Elkus said.

"This is a brand new field. No one knows how it will turn out because of the many applications for the equipment."

Ampex hasn't begun taking orders on the equipment yet, Elkus said, "because we have to learn where to strike first without tying up our money."

Asked to explain the system, Elkus noted it was both playback and record with color capabilities. The equipment which becomes available toward the middle of this year, encompasses the recorder and portable power pack (\$800-\$1,000) plus black and white camera (\$400).

The unit can be powered by car batteries with a bracket designed for below the dash placement of the recorder. Raw tape, costing under \$13 will play 30 minutes at 7 1/2 inches per second, but Ampex will have a slower speed to get

one hour on the tape. There will be a slight degradation of quality, Elkus admitted, but it will be obvious to an engineer not a lay person.

The five pound monochrome camera's viewfinder is a small TV monitor for instant replay of the recording. The camera will also be available with an optical viewer at a lower cost. A direction mike is built into the camera which has a 6-1 zoom lens. During Elkus' talk, an Ampex engineer recorded him from various parts of the room and the images were played back.

Asked whether European and Japanese manufacturers are using this country as a testing area for their video systems, Elkus noted that N. W. Philips (of Holland) will be gearing its video system to the Continent, but there are several Japanese companies making reel to reel video players which are selling thousands of units in the U.S. The tape is interchangeable on these units, Elkus pointed out.

To counter the reel movement (Ampex's tape is in a compact cartridge), Ampex sells an insert for the center hole of its cartridges which allows the case to be used in a reel player.

Elkus showed color footage for the various areas of programming he believes will develop. The Los Angeles Philharmonic represented classical works of art. Slow motion action of a skier getting injured covered emotional stimulants. A golfer's swing covered constructive leisure. A ragtime band represented background information and a clown skit represented pure entertainment.

CTV Theater Boon: Brockway

NEW YORK—The cartridge television medium has been cited as an ideal vehicle through which Broadway theaters can extend themselves to reach wider audiences. The suggestion comes from Robert Brockway, president of the Electronic Video Recording Division of CBS.

Speaking on Feb. 24 to Broadway theatrical producers at the "21" Club, Brockway said that against a backdrop of growing fiscal crisis in the theater, cartridge television in general, and EVR in particular, provide an outlet not just for original cast music, but for complete productions.

Offering free CBS consultation services for this development, Brockway told his audience that it was not necessary to commit themselves to any system at this time in order to save this season's hits for cartridge TV.

He said, "for a modest invest-

ment in filming or videotaping, it is possible to make this year's hits permanent. You can decide later which system offers the best means for high profit with quality reproduction and longest life of cassette."

Brockway added that not only Broadway hits, but marginal plays which would never see production in today's high cost, high risk theatrical climate, would furnish producers with great future profits in prerecorded video.

Brockway also predicted that by the mid-seventies there would emerge a show of the month, or a Broadway CTV Club, designed to stem a rising profit drain from theatrical enterprises.

He continued, "million-seat EVR opening nights are immune to weather conditions, and make possible, pricing unheard of in the past; yet it would realize substantial profits because such opening nights can be repeated."

Will There Be Mart for Rock on CTV? Answers Vary

By GEORGE KNEMEYER

LOS ANGELES—Anyone care for a video tape of a Beatles concert? How about the legendary Liverpool concert of Bob Dylan and the Hawks? The Rolling Stones live in your living room?

All these questions could be yes through the use of cartridge television. But the real question is will there be a market for these cartridges and for rock music in general. Several rock producers here vary in their opinions.

"I think it would be fantastic to have old concerts by the Beatles and Bob Dylan available on cartridge television," said Al Schmitt, president of Pentagram Records and producer of many of the Jefferson Airplane albums. "It would be like going back in time to see the group. I feel there is a tremendous market for CTV using rock acts. I think the music can stand the test of time on film."

Tommy LiPuma, a&r director of Blue Thumb Records, concurred, but pointed out that the act would have to be visual to make it. "I suspect that there will not be too many acts at first on cartridge TV because

companies will go with the established performers to help sales," he said. "Nobody will buy Joe Banana and His Bunch or anything like that. If the big act is visual it would be like having an old Marx Brothers movie."

Frank Slay, president of Chicory Productions, feels that historical tapes of concerts might be popular, but doubts that any tapes beyond those would be of interest.

Picture Limits

"Music is mind-expanding but a picture is limiting," he points out. "The minute you put a picture with sound it reduces the music's imaginative qualities to almost nothing. Think of how long it takes to create an illusion with a record. Sometimes you must play a record 10 or 20 times in order to create a picture, and even this picture can change from each listening."

Slay said that pop music could be used to create an emotional situation in cartridge TV, as it is now being used in some movies. He said that cartridge TV probably will be late in using music, "because the same people involved in movies will also make video cartridges and they were late in using rock music for movies."

LiPuma feels that cartridge television will go through the same things that tape cartridges and cassettes went through initially. "The acceptance by the consumer will be slow and the quality will not be the best at first."

Market Small

Micky Kapp, vice president of a&r for Capitol Records, also said that beyond the market for tapes of historical performances, the market would be very small.

"Trying to use a simulated light show as the visual part of a cartridge with rock music won't work either," according to J.C. Phillips, a producer with Chicory Productions. "People are intellectuals now and don't care for that. A blacklite and candle can accomplish the same purpose."

Slay also said that success of rock acts in cartridge TV could curtail attendance at concerts. "If you already have a tape of the concert, why bother to go see the group?" Slay asked.

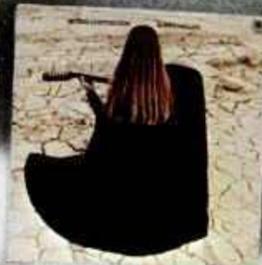
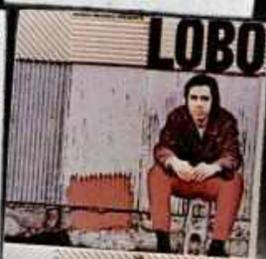
Some record companies are already doing some filing of their acts for possible use in CTV.

A & M

RITA COOLIDGE
(SP 4291):
An appropriately stunning debut by a lovely lady whose celebrity is already immense. Formerly the Delta Lady of Joe Cocker's Mad Dogs & Englishmen revue. Produced by David Anderle.



SERGIO MENDES PRESENTS LOBO
(SP 3035):
The best is Brazilian but the appeal is universal in this first offering by a young Mendes protege who can with equal facility compose songs like "Crystal Illusions" and make such standards as "Hey Jude" sound as if they were composed by countrymen of his. Produced by Sergio Mendes.



SHAWN PHILLIPS: SECOND CONTRIBUTION
(SP 4282):
A musician with a dazzling multiplicity of talents who has in the past been associated with some of folk's biggest names elaborates on the statement of his 1970 debut. Produced by Jonathan Weston.



STRAWBS: JUST A COLLECTION OF CURIOS & ANTIQUES
(SP 4288):
Traditional English folk infused with new excitement by one of England's premier folk-rock institutions. Represents the first recording of soon-to-be keyboard legend Rick Wakeman. Produced by Tony Visconti.

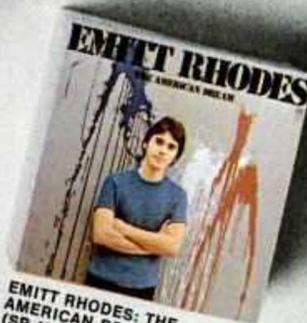
THE ROGER KELLAWAY CELLO QUARTET
(SP 3034):
Enchanting explorations of the terrain between jazz and the classics led by a distinguished jazz cellist and serious composer. Produced by Stephan Goldman.



CELEBRATION
(SP 77008):
Historic performances by Joan Baez, Linda Ronstadt, Merry Clayton, the Beach Boys, Country Joe, and Kris Kristofferson at last year's fondly-remembered Big Sur Folk Festival. Produced by Lou Adler on ODE 70 Records.



EMITT RHODES: THE AMERICAN DREAM
(SP 4254):
An unexpected release guaranteed to surprise and delight Emitt's tens of thousands of new admirers. An irresistible Merry-Go-Round/pre-located musical. Produced by Peter Pilafian & Larry Marks.

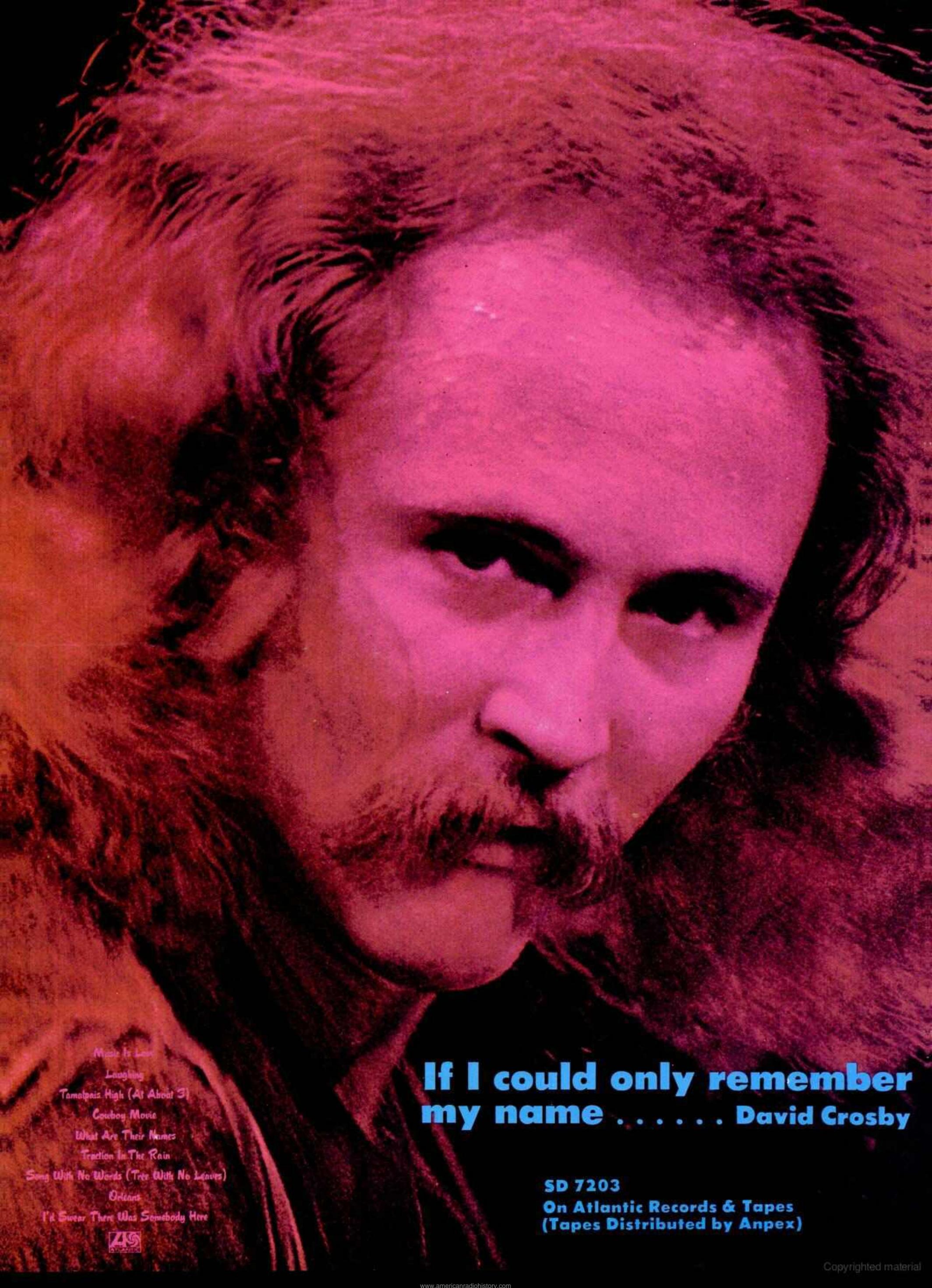


PRISCILLA
(SP 4297):
You'll soon be hearing about "PRISCILLA." She is the first solo singer to be produced by Booker T. Jones for A&M Records. She also happens to be Booker's wife and the new star. Rite Records' Recorded in Memphis and Hollywood. "Gypsy Queen" is Booker's first independent production for A&M.



CAROLE KING: TAPESTRY
(SP 77009):
Miss King's solo debut album was almost universally acclaimed as one of 1970's best albums by a female vocalist. Tapestry, on which she sings ten new originals in addition to such classics as "Will You Love Me Tomorrow?" and "Natural Woman," is even better. Produced by Lou Adler on ODE 70 Records.

A&M
Records
and Tapes



Music Is Love
Laughing
Tomatois High (At About 3)
Cowboy Movie
What Are Their Names
Traction In The Rain
Song With No Words (Tree With No Leaves)
Orleans
I'd Swear There Was Somebody Here

**If I could only remember
my name David Crosby**

**SD 7203
On Atlantic Records & Tapes
(Tapes Distributed by AnpeX)**



New LP/Tape Releases (MARCH)

Monthly product list includes the most recent LP and tape releases. Listings are in alphabetical order by artist in pop, by composer in classical. Prices are manufacturers' suggested list and subject to change.

Symbols: LP—long-playing record album; CA—cassette; BT—8-track cartridge; OR—open reel tape.

POPULAR

ARTIST, Title
Config., Label, No., List Price

A

ADAMS, FANNY
(LP) Kapp KS 3644 \$4.98

ANDERSON'S, LYNN
Greatest Hits, Vol. 1
(LP) Chart CHS 1040 \$4.98
(BT) MB1040 \$6.98
(CA) MS1040 \$6.98

ANTHEM
(LP) Buddah BDS 5071 \$4.98

AYUDAME TU DUO BOWEN-VILLAFUERTE
(LP) Miami MFS 3133 \$3.98

AMAZING BLONDEL
Evensong
(LP) Capitol SMAS 9302 \$5.98

ADDERLEY, CANNONBALL QUINTET
Walk Tall
(LP) Capitol STBB 697 \$4.98
(BT) 8XFF 697 \$6.98
(CA) 4XFF 697 \$6.98

ADDERLEY, CANNONBALL/WITH SERGIO MENDES & BOSSA RIO SEXTET
Quiet Nights
(LP) Capitol STBB 697 \$4.98
(BT) 8XFF 697 \$6.98
(CA) 4XFF 697 \$6.98

ALBATROSS
The Going's Easy
(LP) Harvest SMAS 671 \$4.98

ALMOND, MARK
(LP) Blue Thumb
BTS 8827 \$5.98

AYER, NUESTRO
Los Pamperos
(LP) Miami MFS 3135 \$3.98

AUGER, BRAIN
Brian Auger's Oblivion Express
(LP) RCA Victor
LSP 4462 \$4.98
(BT) PBS 1656 \$6.95

B

BOBO, WILLIE
Spanish Blues Band
(LP) MGM/Latino
LAT 10,012 \$5.98

BOBO, WILLIE
Uno, Dos, Tres, 1, 2, 3,
(LP) MGM/Latino
LAT 10,011 \$5.98

BAGWELL, WENDY, & THE SUNLITERS
The Old Cajal Bagwell Place
(LP) Canaan
CAS 9689 LP \$4.98

BLACK WIDOW
Sacrifice
(LP) United Artists
UAS 6786 \$5.98

BURNS, RANDY, & THE SKY DOG BAND
(LP) Mercury SR 61329 \$5.98

BOONE, THE PAT, FAMILY
(LP) Word WST 8536 \$4.98

BARDENS, PETER
The Answer
(LP) Verve/Forecast
FTS 3088 \$5.98

BEEFHEART, CAPTAIN, & HIS MAGIC BAND
Mirror Man
(LP) Buddah BDS 5077 \$4.98

BEACH BOYS
Dance, Dance, Dance
(LP) Capitol
STBB 701 \$4.98
(BT) 8XFF 701 \$6.98
(CA) 4XFF 701 \$6.98

BEACH BOYS
Fun, Fun, Fun
(LP) Capitol
STBB 701 \$4.98
(BT) 8XFF 701 \$6.98
(CA) 4XFF 701 \$6.98

C

CARMICHAEL, RALPH
Our Front Porch
(LP) Light LS 5560 LP \$4.98

CARMICHAEL, RALPH
My Little World
(LP) Light LS 5555 LP \$4.98

CARMICHAEL, RALPH
The Piano . . . I Remember,
Vol. 2
(LP) Light LS 5524 LP \$4.98

CLANCY BROTHERS & TOMMY MAKEM
Green in the Green
(LP) Harmony H 30408 \$1.89

COLE, BILL
Right Now
(LP) Light LS 5545 LP \$4.98

COLOSSEUM
Daughter of Time
(LP) Dunhill DSX 50101 \$4.98
(BT) MB5101 \$6.98
(CA) MS5101 \$6.98

EL CONSEJO
Anibal Velasquez Y Su Conjunto
(LP) Miami MF 3134 \$3.98

COOK, COY, & THE SENATORS
Movin' Up
(LP) Mark Five MV 4560 \$5.98

CROSSCURRENT COMMUNITY
Let the Cosmos Ring!
(LP) Avante Garde
AVS 131 \$4.98

CUMBIAS Y GAITAS LOS MILLONARIOS
(LP) Miami MFS 3131 \$3.98

CURTIS, MAC
Early in the Morning
(LP) GRT GRT 20002 \$4.98

CLAIRE, PAIGE
(LP) MGM SE 4738 \$4.98

CAESAR, SHIRLEY, & THE CAESAR SINGERS
A Message to the Nation
(LP) Hob HB 2128 \$3.98

CLARK, PETULA
Warm & Tender
(LP) Warner Bros.
WS 1885 \$5.98

COLTRANE, ALICE
Journey in Satchidananda
(LP) Impulse AS 9203 \$5.98
(BT) M 89203 \$6.95
(CA) M 59203 \$6.95

ARTIST, Title
Config., Label, No., List Price

COOPER, DON
The Ballad of C.P. Jones
(LP) Roulette SR 42056 \$4.98

COSBY, BILL
When I Was a Kid
(LP) Uni 73100 \$4.98

CRAWFORD, DON
Would You Understand My Nakedness?
(LP) Roulette SR 42055 \$4.98

CRUSADERS
I've Fought a Good Fight . . .
I've Kept the Faith
(LP) Masterstone MT 4453 \$4.00

CHANDLER, GENE/BUTLER, JERRY
Gene & Jerry/One & One
(LP) Mercury SR 61330 \$5.98

CANDIDO
Beautiful
(LP) Blue Note
BST 84357 \$5.98

COLEMAN, ORNETTE
Love Call
(LP) Blue Note
BST 84356 \$5.98

COREA, CHICK
The Song of Singing
(LP) Blue Note
BST 84353 \$5.98

COUNTRY RAMBLERS FEATURING DON WINTERS
"Snowbird" & Other Country Favorites
(LP) RCA Camden
CAS 2476 \$1.89

D

DAVIS, SPENCER, & JAMESON, PETER
It's Been So Long
(LP) Mediaris 41-11 \$4.98

MANITAS, DE PLATA
King of Flamenco
(LP) Connoisseur Society
CS 2024 \$5.98

DOGGETT, BILL
Sentimental Mood
(LP) King KS 1104 \$4.98

DOCTOR DOOLITTLE PRESENTS THE GRASSHOPPERS
(LP) Carousal CAR 3504 \$4.98

DUST BOWL CLEMENTINE
(LP) Roulette SR 42058 \$4.98

DULLEA, KEIR
(LP) Platypus SLP 5001 \$4.98

DOHERTY, DENNY
Watcha Gonna Do
(LP) Dunhill DS 50096 \$4.98

DAVIS, DANNY/THE NASHVILLE BRASS
Somethin' Else
(LP) RCA Victor
LSP 4476 \$4.98
(BT) PBS 1692 \$6.95
(CA) PK 1692 \$6.95

DAVIS, SKEETER
Skeeter
(LP) RCA Victor
LSP 4486 \$4.98
(BT) PBS 1694 \$6.95

DENVER, JOHN
Poems, Prayers and Promises
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Config., Label, No., List Price

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A 1039 \$4.98

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When I'm Dead and Gone
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Edge of Drifting
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ARTIST, Title
Config., Label, No., List Price

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(LP) CRI SD 261...\$5.95

HANDEL: ORLANDO
G. Sciutti/C. Bogard/Various
Artists/Vienna Volksoper Orch.
(Simon)
(LP) RCA Red Seals LSC 6197
\$5.98

IRREVERENT MUSIC OF ERIK SATIE
Ciccolini/Various Artists/
Lamoureux Concerts Orch.
(Ciccolini)
(LP) Angel S 36713...\$5.98

IVES: AMERICAN SCENES/AMERICAN POETS
Lear/Stewart/Mandel
(LP) Columbia M30229...\$5.98

IMPERIAL BAND CONCERT
U.S.S.R. Defense Ministry Band
(Nazarov)
(LP) Melodiya/Angel SR-40161
\$5.98

JANACEK: SINFONIETTA/LOTOSLAWSKI: CONCERTO FOR ORCH.
Chicago Symphony (Ozawa)
(LP) Angel S 36045...\$5.98

JOYCE, JAMES
Reads James Joyce
(LP) Caedmon TC 1340...\$6.50

LORTZING: DER WILDSCHUTZ HIGHLIGHTS
Krause/Schreier/Van Mill/
Gewandhausorchester Leipzig
(Schmitz)
(LP) London OS 26195...\$4.98

COMPOSER, Title, Artist
Config., Label, No., List Price

LISZT'S GREATEST HITS
Watts/Davis/New York Philharmonic (Bernstein/Philadelphia Orch. (Ormandy)
(LP) Columbia M 30306...\$5.98

LITTLE RED RIDING HOOD/THE DARLING PRINCESSES
Claire Bloom
(LP) Caedmon TC 1331...\$6.50

LANDOWSKA PLAYS BACH: LANDOWSKA COLLECTION OF HARPSICHORD MUSIC
Wanda Landowska
(LP) RCA Victorla VIC 1594
\$2.98

LOVE STORY
Philadelphia Orch. (Ormandy)
(LP) RCA Red Seal LSC 3210
\$5.98
(BT) RBS 1179...\$6.95
(CA) RK 1179...\$6.95

MENDELSSOHN: VIOLIN CONCERTO/MOZART: CONCERTO NO. 4
Heifetz/Royal Philharmonic (Beecham)
(LP) Seraphim 60162...\$2.98

MOSZKOWSKI: 15 VIRTUOSO ETUDES OP 72
Ilana Vered
(LP) Connoisseur Society
CS 2023...\$5.98

MOZART: THE MAGIC FLUTE
Lorenzgar/Deutekom/Various
Artists/Vienna Philharmonic
Orch. (Solti)
(LP) London OSA 1397...\$4.98

MAHLER: SONGS OF A WAY-FARER; 4 SONGS FROM "DES KNABEN WUNDERHORN"
Yvonne Minton/Chicago
Symphony Orch. (Solti)
(LP) London OS 26195...\$4.98

MOZART: SYMPHONY NO. 40 IN G MINOR
Vienna Philharmonic Orch.
(von Karajan)
(LP) London STS 15106...\$2.98

THE MAGIC OF BORODIN
Kingsway Symphony (Camarata)
(LP) London Phase 4
SPC 21052...\$5.98

COMPOSER, Title, Artist
Config., Label, No., List Price

MESSIAEN: PIECES FOR ORGAN
(LP) Candide CE 31034...\$3.98

MOZART: IDOMENEO
Glyndebourne Festival (Pritchard)
(LP) Seraphim SIC-6070...\$8.94

MUSSORGSKY: PICTURES AT AN EXHIBITION
Viktor Yerkesko (Piano)
(LP) Melodiya/Angel SR 40162
\$5.98

MERRIAM, EVE
Catch a Little Rhyme/Poem for
Activity Time
(LP) Caedmon TC 1339...\$6.50
(CA) CDL 51339...\$7.95

OVERTURES
BBC Symphony (Toscanini)
(LP) Seraphim 60150...\$2.98

PONCHIELLI: LA GIOCONDA HIGHLIGHTS
Tebaldi/Horne/Bergonzi/Various
Artists/Orch. L'Accademia di
Santa Cecilia (Gardelli)
(LP) London OS 26162...\$4.98

PUCCHINI: TOSCA
Nilson/Corelli/Orch. L'Accademia
di Santa Cecilia (Maazel)
(LP) London OS 26163...\$4.98

PROKOFIEV: CLASSICAL SYMPHONY: SYMPHONY NO. 3
London Symphony Orch. (Abbado)
(LP) London CS 6679...\$4.98

PADEREWSKI: PIANO CONCERTO OP. 17/RUBINSTEIN: CONCERTSTUECK
Blumental/Vienna Symphony
(Froschauer)
(LP) Turnabout TV-S 34387
\$2.98

PADEREWSKI: PIANO CONCERTO & FANTAISIE POLONAISE
Earl Wild/London Symphony Orch.
(Fiedler)
(LP) RCA Red Seal LSC 3190
\$5.98

ROMANTIC RACHMANINOFF/ PRELUDES OP. 32
Morton Estrin
(LP) Connoisseur Society
CS 2028...\$5.98

COMPOSER, Title, Artist
Config., Label, No., List Price

ROSSINI'S GREATEST
Kostelanetz/N.Y. Philharmonic
(Bernstein/Philadelphia Orch.
(Ormandy)/Cleveland Orch.
(Szell)
(LP) Columbia M 30305...\$5.98

ROUSEL/RAVEL: PIANO CONCERTOS
Littauer/Hamburg Symphony
(Springer)
(LP) Turnabout TV/S 34405
\$2.98

RUSSIAN FAIRY TALES
Retold by Moura Budberg &
Amabel
(LP) Caedmon TC 1332...\$6.50
(CA) CDL51332...\$7.95

SCHUBERT: STRING QUINTET
Casals/Various Artists
(LP) Turnabout TV S 34407
\$2.98

SHOSTAKOVICH: CONCERTOS NOS. 1 & 2/DANCES FANTASTIQUES
Shostakovich/French National
Radio Orch. (Cluytens)
(LP) Seraphim 60161...\$2.98

SCHUMANN: THE FOUR SYMPHONIES
Vienna Philharmonic Orch.
(Solti)
(LP) London CSA 2310...\$4.98

SATIE: MUSIC FOR PIANO 4 HANDS/VOICE & PIANO/VIOLIN & PIANO
Glazer/Various Artists
(LP) Candide CE 31041...\$3.98

SEWELL: BLACK BEAUTY
Claire Bloom
(LP) Caedmon TC 1322...\$6.50

SCRIBAIN: VERS LA FLAMME/SYMPHONIES 3,4,6,10
Ruth Laredo
(LP) Connoisseur Society
CS 2034...\$5.98

SATIE: PIANO MUSIC Vol. 4
Aldo Ciccolini, Piano
(LP) Angel S-36714...\$5.98

SHOSTAKOVICH: MUSIC FOR THE FILMS "ZOYA" & "PIROGOV"
Bolshoi Theater Orch.
(M. Shostakovich)
(LP) Melodiya/Angel SR 40160
\$5.98

SPANISH FOLK SONGS (LORCA)/TEN SEPHARDIC SONGS (VALLS)/FALLA
Victoria De Los Angeles
(LP) Angel S-36716...\$5.98

STRAUSS: DON QUIXOTE OP. 35
Antonio Janigro/Chicago
Symphony (Reiner)
(LP) RCA Victorla VICS 1561
\$2.98

TANEYEV: MUSIC FOR CHORUS
USSR Russian Chorus (Yurlov)
(LP) Melodiya/Angel SR 40151
\$5.98

TCHAIKOVSKY: SERENADE FOR STRINGS/CAPRICCIO ITALIEN
USSR Symphony (Svetlanov)
(LP) Melodiya/Angel SR 40150
\$5.98

TELEMANN/J.C. BACH: FLUTE & HARPSICHORD SONATAS
Rampal/Veyron-Lecoix
(LP) Westminster Gold
WGS 8115...\$2.98

THE BEST FROM THE RUSSIA WE LOVE
Various Artists
(LP) Westminster Gold
WGS 8103...\$2.98

THY CELESTIAL STATE-MUSIC OF ORLANDO GIBBONS
Deller Consort
(LP) RCA Victorla VICS 1551
\$2.98

TEBALDI FESTIVAL Vol. 1
Renata Tebaldi/New Philharmonia
Orch. (Bonyng)
(LP) London OS 26130...\$4.98

TEBALDI FESTIVAL Vol. 2
Renata Tebaldi/New Philharmonic
Orch. (Bonyng)
(LP) London OS 26113...\$4.98

TCHAIKOVSKY: VIOLIN CONCERTO IN D MAJOR/SIBELIUS: VIOLIN CONCERTO IN D MINOR
Kyung-Wha-Chung/London
Symphony Orch. (Previn)
(LP) London CS 6710...\$4.98

TCHAIKOVSKY: THE QUEEN OF SPADES
Heybalova/Bugarinovich/Orch.
of the National Opera Belgrade
(Baranovich)
(LP) Richmond SRS 63516
\$2.98

TRAVERS: MARY POPPINS OPENS THE DOOR
Smith/Stephens/Various Artists
(LP) Caedmon TC 1271...\$6.50

THREE FAVORITE SYMPHONIES
Cleveland Orch. (Szell)
(LP) Columbia MG 30371
\$5.98

TCHAIKOVSKY'S GREATEST BALLETS: NUTCRACKER SUITE/SWAN LAKE
Arthur Fiedler/Boston Pops
(LP) RCA Red Seal LSC 4002
\$5.98
(BT) RBS 1176...\$6.95

VIENNA IMPERIAL
Vienna Philharmonic Orch.
(Boskovsky)
(LP) London CS 6641...\$4.98

WALTON: VIOLIN CONCERTOS
Menuhin/New Philharmonia
Orch. (Walton)
(LP) Angel S 36719...\$5.98

WAGNER: LOHENGRIN
Sieber/Windgassen. Varnay,
Orch. of The Bayreuth Festival
(Keilberth)
(LP) Richmond RS 65003
\$2.98

WAGNER: DIE WALKURE & THE FLYING DUTCHMAN
Philharmonia Orch./Nilsson/
Hotter
(LP) Seraphim S 60167...\$2.98

YANKEE DOODLE DANDY
Arthur Fiedler/Boston Pops
(LP) RCA Red Seal LSC 3200
\$5.98
(BT) RBS 1175...\$6.95

A NEW STAR IS BORN IN THE AGE OF AQUARIUS THE ZODIAC STEREO TAPE CASE

We already know the young people's reaction to this new case. "It's cool"... because it has the new look the "now" generation identifies with. Top quality case. Loaded with extras. Covered with gleaming white. Embellished with the signs of the Zodiac in blue and gold. This case is bright and beautiful, and easy to keep clean.

Holds ten 8-track tapes. Interior is fully lined to protect tapes from scratches

and keep them dust-free. Unique brass plated handles on the side. Top is different, too. It's curved.

New contour style dividers. An exclusive Ampak® style. Provide individual compartment for each tape.

Send for complete information on the new Zodiac Chest and the complete line of Ampak tape cartridge carrying cases. Write to Amberg File & Index Co., 1625 Duane Blvd., Kankakee, Ill. 60901...or Call 815/933-3351.

ANOTHER NEW CASE THE TREASURE CHEST

Has all the extra features of the Zodiac Case. Covered in gold. Decorated with a rugged wood grain design. Really looks like a pirate chest. Even has Captain Kidd hardware. Priced right, too.



For Music "On-The-Go!"



Col's Davis Kicks Off Parley With Prophecy of Growth and Beauty

LOS ANGELES — In his keynote address to the NARM convention, Clive J. Davis, president of Columbia Records, predicted a decade of "growth, vitality, progress and beauty" for the record industry.

Davis said that record merchandisers should educate the consumer to shift his thinking from buying at a certain discount price off the list. He pointed out that "if you're holding your account only because you are a few cents cheaper than your competitor and there's no other reason for the business, such as warmth of relationship, irreplaceable service and knowledgeable product awareness, then you really are in trouble."

Davis touched on the returns problem, saying that one reason for it could be that the merchandiser has let the business get away from him. "You've become dependent upon computers and charts and don't either yourselves know what's happening or have the right people who do. . . . Speed, expertise, and product awareness are essential prerequisites for your in your operations."

He also told of the necessity of greater catalog stocking and the quality — and sometimes lack of quality — of advertising.

He concluded by saying that "your customer knows the wheat from the chaff, the art from the artifice, the substance from the gimmickry. You must plunge in and be as aware as they are. What will surprise you most is the wonders you will find: lyrics that are timely, moving, instructive and beautiful."

Cornyn-Graham

Davis' keynote address was followed by speeches by Stan Cornyn, vice president of merchandising for Warner Bros.-Reprise Records, and Bill Graham, owner and president of the Fillmore Corp. Cornyn said that the future record man will have to be "an open-minded, arts-oriented, mature and creative executive who has a balanced view of how relatively important are the profits of business against the quality of life." Graham lashed out against the attitude of some rock acts.

Cornyn explained the future of the industry as one that will "make the last few years of the 'Hippie Revolution' seem like nickels and dimes in comparison. We as an industry lack class. We are often unethical. We certainly are money mad. We are about to be called to task for it. Compared to what's coming up, payola was a picnic."

Cornyn said that the youth would change the industry. "In their view, it's time for some dignity in this business. Those of us who refuse to be civilized may soon find our own influence dramatically limited. They (youths) see rack jobbers who love to screw the manufacturers. They see men who, when they make a buck off bootlegging, they look the other way. They see in this room men whose greatest delight is sending manufacturers phoney charge backs."

GROSSMAN BLUEPRINTS 9 AREAS FOR TRADE ACTION

LOS ANGELES—NARM should focus on nine areas to make the "Decade for Decision" (the convention's theme) a "decade for action," Jack Grossman, the newly elected president told the closing night audience.

Key areas challenging the industry which can be turned into opportunities for advancement include: maximizing the breakthrough of videotape; the changing configurations in recordings; changing buying habits of customers; fast changing trends of retailing; development of sophisticated applications of electronic data processing; finding ways to change the "unbinding buying and selling habits of distributors, racks and store owners; bootlegging and piracy; changing the current copyright laws, and finding ways to "minimize the vicious, tremendous, costly, multi-million dollar curse called returns."

NARM's 300 member companies creates a very real problem, Grossman said, because they represent so many aspects of the record, music and tape industry. He called NARM a "melting pot of diverse interests that hasn't yet melted," adding co-operation among these broad interest groups in vital.

On Grossman's board are Jim Schwartz, treasurer; David Press, secretary and Arnold Greenhut, vice president. Schwartz, the exiting president, called NARM a total industry body with unlimited potential.

Diamond Surprises; Warwick, Melanie, Taylor, Hayes Win

LOS ANGELES—Neil Diamond was a surprise winner over Elvis Presley in the best selling male vocalist category of the awards.

Dionne Warwick was named Diamond's counterpart in the female category. Melanie was the best selling new girl vocalist. James Taylor received the edge over Elton John in the new male vocal arena.

Isaac Hayes was the only two-category winner, with accolades in best selling jazz and best selling male rhythm and blues vocal category.

"I Think I Love You" by the Partridge Family won the top selling singles award with Simon and Garfunkel's "Bridge Over Troubled Waters" winning the top LP prize.

The complete list of winners and nominations:

TOP SINGLE
* "I Think I Love You," Partridge Family, Bell; "Bridge Over Troubled Waters," Simon & Garfunkel, Columbia; "Close to You," Carpenters, A&M; "I'll Be There," Jackson Five, Motown; "My Sweet Lord," George Harrison, Apple; "Raindrops Keep Fallin' on My Head," B.J. Thomas, Scepter.

TOP CHILDRENS LINE: Disneyland.
BEST SELLING ORIGINAL CAST SHOW
* "Hair," RCA; "Applause," ABC; "Purlie," Ampex.

TOP MOVIE SOUNDTRACK
* "Woodstock," Cotillion; "Butch Cassidy and the Sundance Kid," A&M; "Easy Rider," Dunhill; "Paint Your Wagon," Paramount.

TOP ECONOMY PRODUCT: Pickwick International.

TOP CLASSICAL ARTIST: Leonard Bernstein and the New York Philharmonic, Columbia.

TOP JAZZ ARTIST
* Isaac Hayes, Enterprise; Miles Davis, Columbia; Quincy Jones, A&M; Herbie Mann, Atlantic.

TOP FOLK ARTIST
* Bob Dylan, Columbia; Joan Baez, Vanguard; Judy Collins, Elektra; Donovan, Epic; Peter, Paul and Mary, Warner Bros.

TOP SELLING ORCHESTRA
* Burt Bacharach, A&M; Ray Conniff, Columbia; Henry Mancini, RCA.

TOP GROUP
* Creedence Clearwater Revival, Fantasy; Beatles, Apple; Chicago, Columbia; Crosby, Stills, Nash and Young, Atlantic; Fifth Dimension, Bell; Jackson Five, Motown; Led Zeppelin, Atlantic.

TOP NEW GROUP
* Grand Funk Railroad; Carpenters, A&M; Frijid Pink, Parrot; Jackson Five, Motown; Partridge Family, Bell; Rare Earth, Rare Earth.

TOP FEMALE SOUL ARTIST
* Diana Ross, Motown; Roberta Flack; Aretha Franklin, Atlantic; Gladys Knight, Soul; Freda Payne; Invictus; Dionne Warwick, Scepter.

TOP MALE SOUL ARTIST
* Isaac Hayes, Enterprise; James Brown, King; B.B. King, Bluesway; Stevie Wonder, Motown.

TOP FEMALE COUNTRY ARTIST
* Tammy Wynette, Epic; Lynn Anderson, Columbia; Loretta Lynn, Decca; Dolly Parton, RCA.

TOP MALE COUNTRY ARTIST
* Johnny Cash, Columbia; Merle Haggard, Capitol; Charlie Pride, RCA; Conway Twitty, Decca.

TOP COMEDY ARTIST
* Flip Wilson, Little David; Bill Cosby, Uni; David Frye, Elektra.

TOP FEMALE VOCALIST
* Dionne Warwick, Scepter; Aretha Franklin, Atlantic; Janis Joplin, Columbia; Melanie, Buddah; Joni Mitchell, Reprise; Diana Ross, Motown; Barbra Streisand, Columbia.

TOP MALE VOCALIST
* Neil Diamond, Uni; Joe Cocker, A&M; Englebert Humperdinck, Parrot; Tom Jones, Parrot; Elvis Presley, RCA; Bobby Sherman, Metromedia.

TOP NEW FEMALE ARTIST
* Melanie, Buddah; Roberta Flack, Atlantic; Anne Murray, Capitol; Freda Payne, Invictus.

TOP NEW MALE ARTIST
* James Taylor, Warner Bros.; Eric Clapton, Atco; Elton John, Uni; Dave Mason; Blue Thumb; Stephen Stills, Atlantic; Neil Young, Reprise.

TOP ALBUM
* "Bridge Over Troubled Waters," Simon & Garfunkel, Columbia; "Chicago," Columbia; "Cosmo's Factory," Creedence Clearwater Revival, Fantasy; "Deja Vu," Crosby, Stills, Nash and Young, Atlantic; "Woodstock," Cotillion.
*—Winner.

Prices & Distrib, Retail Changes Key NARM Meet

• Continued from page 1

Charles Schlang, executive vice president of Transcontinental Music, typified the mood of many when he expressed enthusiasm for a \$5.98 album and a \$1.29 single during a luncheon session.

"We are going up," Schlang said. "We hope you'll allow us to make a profit. A \$1.29 single is a beautiful thing." The rack man thought that one way to separate album merchandise was to make a dog \$2.98.

Gallagher Opposed

Bill Gallagher, president of Paramount Records, reacted negatively to Schlang's price increase. "It's not so simple," he said. "The economics of distribution hone into profits of independent distributors who five years ago fully exercised his role. Now he's a semi or major today, but the margins, however, remain in the 17-18 percent area and he's doing less and less." Paramount is now starting to take steps to make up for this less and less profit. "A raised price limits market poten-

Rack-Retailer Roles Stir Debate

LOS ANGELES—Should the rackjobber of today become a retailer just as the distributor of a decade ago was supposed to become a rackjobber? This topic sparked a spirited NARM luncheon discussion moderated by Joe Smith, Warner Bros. Records executive vice president.

A strong advocate for the rackjobber embracing retailing was Amos Heilicher (J.I. Marsh Co./Heilicher Bros.), a director and past president of NARM. He reminded the group that 10 years ago he told the members of ARMADA, the distributor association he then headed, that they should become rackjobbers if they were to survive. Similarly today, the rackjobber should move into full inventory free-standing retail operations if he is to enjoy the business potential of the coming decade, Heilicher said.

The debate between the merchandisers and record manufacturers was heated throughout the discussion period. The feeling among some was that retailing remained the only path for wholesalers to take at a time when manufacturers are moving into company-owned distribution.

Heilicher Statement

Some of the traditional record men maintained that the rackjobber who offers consumers a

limited choice of product has created a need for the full inventory retail outlet. The Heilicher brothers, Amos and Danny, pointed out that product means more than price, and that rackjobbers who are slashing prices and offering limited selectivity are denying themselves profits. Instead, they said, full inventory will bring in the customers. The record buyer is willing to pay a legitimate price in a store where he has a well-rounded selection of releases, they said.

Jimmy Schwartz (Schwartz Bros./District Records), NARM's president, said his retailing operations have enjoyed outstanding success in face of a depressed economy, crediting this to full inventory.

Irv Pinensky (Eric of Hawaii) felt everyone was side-stepping

the major issue facing the industry, that of manufacturers moving into distribution. The barbs flew thick and fast, most of them aimed at Smith, whose company, one of the Kinney Group, is participating in company-owned distribution operations.

Smith told the distributors that the decision to establish company-owned distribution branches "was a business decision based upon what we felt was good for our business." This he said, was not unlike what Amos Heilicher did when he decided to link the Heilicher operation with Pickwick International. Other manufacturers jumped to Smith's defense, some pointing out that if the traditional distributor had done a good job as a distributor, the manufacturer would not find it necessary to enter the distribution field.

Women & Minorities: The Labor Laws Point of View

LOS ANGELES—In the seminar titled "Labor Update '71," members were advised of the impact of state and Federal anti-sex discrimination laws and equal employment opportunity laws. The session was chaired by Charles

S. Ruttenberg, with Allen G. Siegel speaking. Both are of the firm of Arent, Fox, Minther, Plotkin and Kahn, NARM counsel.

Siegel pointed up the necessity of not discriminating in hiring of women and minorities, and advised keeping a diary or record to establish this in the event of investigation. He urged advertising for employees in the minority press, listing job opportunities with minority employment agencies, and instituting training programs to upgrade personnel.

Siegel also clarified facets of laws regarding age discrimination, noting that it is illegal to suggest an age group when advertising for personnel. On applications for employment he noted, it is generally illegal to inquire about sex and age, except in such specific instances as jobs for a Bunny Club, etc. Race, color, sex, age, national origin are all areas of possible discrimination, he said. He also noted that state

(Continued on page 70)

tial," Gallagher added. Major retailers would like a price hike, Gallagher said, so that they can raise the price and then discount it to make it more attractive.

"It's no antidote to raise prices. The answer lies in doing business, limiting margins because of less service. The independent distributor isn't worth the 17-18 percent margin."

Schlang countered that with "You won't lose sales by going up \$1." Neil Bogart of Buddah felt the increased costs of creating the product necessitated a price rise.

Broader Approach

The agenda of the NARM convention reflected NARM's broader approach to the industry—an approach which points out that the organization which began life as a vehicle for rackjobbers is now interested in matter such as creativity and the "morality of the rock musician." Seminars of this type drew a mixed reaction from the conventioners—some regarding it as a good move and others

viewing it as a departure from more important matters of a strictly business nature.

Former NARM president Jim Tiedjens and president of National Tape Distributors, echoed a segment of the convention which felt there was value in hearing discussions on rock. "It gives you an insight so you can talk intelligently to your merchandising managers," Tiedjens said.

One other attitude about spending time in creative areas was understood by the poor attendance at the Bill Graham big beat music spectacular Saturday night. The brunt of the audience consisted of young people invited in from the outside.

Well Attended

The convention was well attended, with more than 1,000 percent, representing virtually all segments of the industry. Twenty-six exhibitors showed their wares and there were 56 person-to-person conference tables. This year there was less time scheduled for the face-to-face sales pitch.

SEVEN WRITERS COVER NARM

LOS ANGELES—A seven-man team of writers provides Billboard's coverage of the NARM convention. In attendance during the gathering were Lee Zhitto, Paul Ackerman, Bruce Weber, Eliot Tiegel, Bill Williams, Claude Hall and George Knemeyer.



Flip Wilson waxes funny after receiving his best selling comedy LP award.



Clive Davis, Columbia Records president, keynotes the opening session.



Bobbie Gentry, star of Capitol's night of entertainment, autographs a program for Dan Levin of the General Services Administration.

Top Stars and Panels Highlight NARM

Three Active Panels: Broadcasters and record company executives discuss the role of the racks on singles and LP's (photo below, left); NARM consultant Jack Billig (photo below center) explores freight charges dur-

ing a breakfast gathering. NARM counsel Earl Kintner, left, himself spoke on tape bootlegging (photo below right). Artists and label reps offer their opinions on their roles in the merchandising of their products.



Barbra Streisand topline Columbia's artist presentation with backing from the Percy Faith orchestra.



Amos Heilicher and Clive Davis hold up a poster to illustrate a point for rock impresario Bill Graham.



Aretha Franklin soulfulizes a youthful audience during the Fillmore Corp.'s talent night.



Model displays a long dress during Hansen Publications brunch and fashion show.



Diana Ross, NARM's top female soul LP artist, represents Motown during the scholarship awards show.



The Rev. Jesse Jackson implores the record industry to get more Black executives.



Jules Malamud, NARM's executive director and his wife Mickey, meet with awards dinner host David Steinberg, seated in sweater, to discuss the format for the presentation.



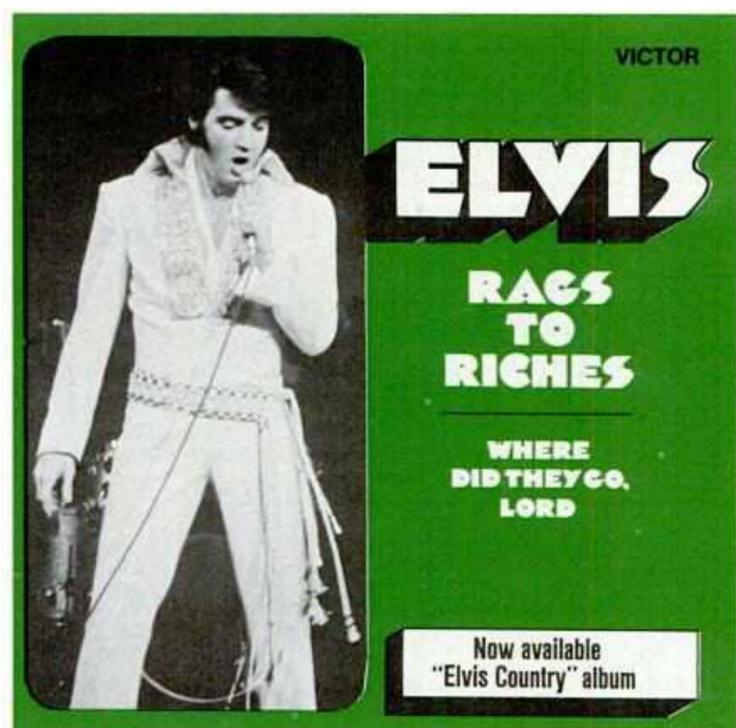
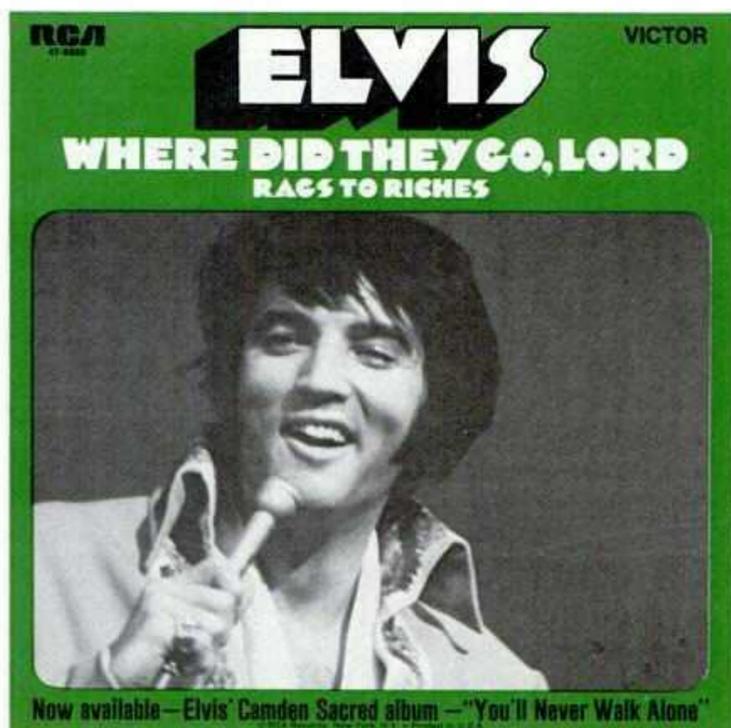
Dr. Ralph Sorenson of the Harvard Business School conducts a case study session with applications for record executives.



Merle Haggard holds the spotlight during a Country Music Assn. luncheon.

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NEW SINGLE



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**AVAILABLE AT RECORD DEALERS
EVERYWHERE**

RCA Records and Tapes

Tape CARtridge

Ampex and GRT Getting Tough on Piracy

GRT Sets Up 4-Point Plan Vs Bootlegger

LOS ANGELES—GRT Corp. will introduce a four-point program on fighting tape bootlegging and counterfeiting to the industry.

Its "get tough" stance already has been implemented on the company level, where GRT distributors have been warned of a corporate "white paper" on piracy and counterfeiting.

GRT's four-point program, briefly stated, includes the following:

Continuing court actions to harass illegal duplicators and distributors.

• Effective legislative action on the federal, state and local level.

• Stringent technology to make it more difficult to duplicate bootleg tapes or, at least, to reduce

Audio Information Into M.O. Operation

LOS ANGELES—Audio Information Corp., Pomona, Calif., spoken word cassette programmer, is starting a mail order business. Initial product will be a series of cassettes by Hans Holzer on subjects in the field of parapsychology, including witchcraft, re-incarnation, ghosts and life after death.

Holzer will produce six tapes, ranging in length from 40 to 60 minutes, which will be priced at \$7.95 each or any three tapes at \$6.95 each. A set of six enclosed in a holder is \$39.55.

the quality of the bootleg copy. There also is a need to identify tape suppliers who sell product to pirates.

• Develop some authentication of product, perhaps a stamp.

"We're prepared to present our program to the industry in an effort to quickly and efficiently eliminate tape piracy and counterfeiting," said Alan J. Bayley, president of GRT.

Bayley believes the long-range program needs a "war chest" to fight bootlegging and has made provisions in his program.

To fund the program, Bayley believes, companies must take the expense out of general overhead so it can be identified on a unit basis.

In short, manufacturers would pay 1 cent per cartridge to build the "war chest." The accrued funds would be paid on a subscription basis to be called upon as needed by a governing board of trustees.

Bayley realizes it will take an industry "selling job" to bring all parties concerned under the program. "But we're prepared to fund the program," he said, "and I already have discussed the concept with other industry executives."

GRT, which is working with state and local law enforcement agencies, has implemented its corporate directive by cutting off product shipments to distributors who have violated the company's position on tape piracy and counterfeiting.

One Way to Fight Rule

LOS ANGELES — One legal avenue remains for Tape Industries Association of America to test the validity of California's law prohibiting tape piracy.

Following the refusal of the United States Supreme Court to hear a procedural appeal challenging the state piracy statute, the road for Tape Industries Association of America is clear:

It can appeal to the Ninth Circuit Court of Appeal and petition the Supreme Court on a writ of certiorari to hear its case.

If the Supreme Court refuses to hear the appeal (writ of certiorari), the ruling by the lower court upholding the state law remains in effect.

Attorneys for Tape Industries and the four individuals bringing the action—Barry Pressman, Donald Koven, Jean Holmquist and Robert Holmquist—had no comment on future legal action. One attorney, however, said the case would continue "until we have exhausted all legal avenues."

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

California's "tape piracy" law prohibits unauthorized taping with intent to profit. Tape Industries, however, contends it manufactures and distributes prerecorded tape cartridges which have not been copyrighted but have been previously produced, record, sold and therefore in the public domain.

Ampex Bows Wide Anti-Piracy Drive

LOS ANGELES—Ampex has developed a corporate policy on combating illegal tape duplication, tape pirates and counterfeiting.

The anti-pirating position is far reaching, in that it spans several divisions, including Ampex Stereo tapes, the consumer equipment division, and magnetic tape.

The directive, issued by Corporate Management in Redwood City, Calif., requests each division to take steps to help the music-tape industry to eliminate pirating and counterfeiting of tapes and disks.

The company, quietly, but efficiently, is working with the Federal Bureau of Investigation, various district attorney offices and other law enforcement agencies in the investigation and prosecution of duplicators and distributors of illegal copies of prerecorded tapes.

Don Hall, vice president of Ampex Stereo Tapes, has issued a

warning to all Ampex distributors on the company's posture on bootlegging.

In part, Hall's position is made clear in a statement to distributors:

"Unauthorized duplication and distribution of prerecorded tapes has caused a severe economic loss to the recording industry. Record and tape companies and their distributors are being unjustly deprived of sales.

"The artists, unions, music publishers and songwriters are deprived of royalties. The consumer has been misled into buying product of inferior quality and fidelity. The federal, state and local governments are deeply concerned because of their loss of substantial tax revenue."

Hall said Ampex will not supply prerecorded tapes to anyone distributing any bootleg, pirated

(Continued on page 22)

Ampex Tests Distrib Paths

LOS ANGELES — Ampex will experiment with at least two new concepts in tape distribution for specialty retail locations, according to Don Hall, vice president of Ampex Stereo Tapes.

One method is through Electrodyne's Record-A-Tape, an 8-track tape dispenser/duplicator. Another is through a network of manufacturers' representatives.

"We're always searching for ways and methods to expose tape product on a mass merchandising level, particularly in specialty locations and non-music areas," Hall said.

Ampex is planning to make about 12 titles available to Electrodyne, a wholly-owned subsidiary of MCA Corp., for field testing in supermarkets, gas stations and other specialty locations. Product will be catalog repertoire.

Electrodyne's field testing will not conflict with Ampex's regular distribution channels.

Ampex also is formulating plans to distribute product in non-music locations through a network of manufacturers' representatives.

A music line will be offered for distribution in specialty outlets, like markets and gas stations, but avoiding any conflict of distribution with existing Ampex channels.

"Music will be concept in nature, packaged and promoted differently and merchandised in new ways," said Jules Choen, national marketing manager of Ampex Stereo Tapes. "Pricing would be steady, whether we distribute through regular channels or go with representatives," he said.

"Product to be offered to reps will never have been offered to our regular music distribution network. We certainly don't want any conflict in distribution," Cohen said.

Ampex will have a representative program "around May," the executive said, "and right now we are building a file of reps."

In an effort to test the market and build a file on manufacturers' representatives, Ampex recently advertised in the Wall Street Journal, offering "An unusual opportunity for representatives."

The aid said, in part:

"We need broader representation and wider distribution . . . to meet the consumer demand for stereo tape everywhere. As the leading marketer in the stereo tape business, Ampex has been the innovator in developing lines of product, distribution and consumer awareness. Because of tremendous growth, we are once again straining the system."

Electrodyne's Unit Proves a Big Point

LOS ANGELES—Electrodyne's 8-track tape dispenser/duplicator,

Record-A-Tape, passed an industry-wide hurdle last week at the National Association of Record Merchandisers convention here in the Century Plaza Hotel.

The vendor-like tape dispenser proved it didn't "bootleg" product. The machine automatically reproduces one of 100 self-contained master programs in less than 3½ minutes on insertion of a token.

Manufacturers and rack merchandisers, wary of "tape pirates" and companies bootlegging tape, viewed Record-A-Tape and listened to Electrodyne officials explain royalty payments.

Ken McKenzie, marketing director of Electrodyne, a wholly-owned subsidiary of MCA Corp., said royalties and mechanicals will be paid on product reproduced. "The machine is capable of counting via a sensory counter built into the master (mother) tape," he said. "It is also outfitted with a digital counter to guarantee a double check on royalty payments."

The industry's concern centers on the pirating of tapes. Until the demonstrations at NARM, few industry leaders had an opportunity to see Record-A-Tape, a combination of the vending machine concept and a high-speed multichannel duplicating system.

"I realize the industry's concern," McKenzie said, "but we're offering another legal tape distribution concept for prerecorded product." McKenzie is talking to record manufacturers and tape companies to obtain their masters for use in Record-A-Tape.

Electrodyne has acquired tape rights of the MCA family of labels (Uni, Decca, Kapp) and Alshire Records, and offers 8-track titles

(Continued on page 55)

ADVERTISING IN BUSINESS PAPERS MEANS BUSINESS



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OVERLAND PRODUCTS

KORNHEISER URGES TRADE ADOPT 1 WARRANTY PLAN

LOS ANGELES—Bob Kornheiser, Atlantic's vice president of tape sales, is urging the industry to adopt a uniform tape warranty program on defective merchandise.

"Right now," he said, "many manufacturers have different policies; many have none. The end result is confusing at both dealer and consumer levels."

He feels it would be easier to educate dealers on how to detect defective merchandise, rather than have the consumer ship the product direct to the manufacturer. "If the cartridge is defective," he said, "allow the dealer to replace the product. He, in turn, would receive a replacement from the distributor.

"Too often a consumer is unaware of the problem. Is the tape defective or is his player at fault?"

Kornheiser believes that, with a little education, most retailers can be trained at least to test for basic problems.

"Were not talking about a large amount of so-called defective tape, so it would be relatively simple to enforce an industry warranty," he said.

"Hot Pants" on Odax is the hot one.



This week on the charts  89 Billboard  80 Record World 85 Cash Box

Here are the stations to back it up.

WMEX—Boston
WPGC—Baltimore
WAVZ—New Haven
WYSL—Buffalo
WOKY—Milwaukee
WRIT—Milwaukee
WFOM—Marietta
WAYS—Charlotte
WIST—Charlotte
KLIF—Dallas
WAPE—Jacksonville
WPDQ—Jacksonville
KYA—San Francisco
KJR—Seattle
KTLK—Denver
WJET—Erie

WORC—Worcester
WSGA—Savannah
WENE—Binghamton
WMID—Atlantic City
WALG—Albany
WNEW—New York
WLEE—Richmond
WROV—Roanoke
WINX—Rockville
WHYN—Springfield
WWCO—Waterbury
WPRO—Providence
WICE—Providence
WAAB—Worcester
WARM—Scranton
WIOO—Carlisle

WSCR—Scranton
WPTS—Pittston
WILK—Wilkes-Barre
WFEC—Harrisburg
WAMS—Wilmington
WKWK—Wheeling
WEBC—Duluth
WKNX—Saginaw
WIRL—Peoria
WIFE—Indianapolis
WBBQ—Augusta
WCOG—Greensboro
WRNC—Raleigh
WAIR—Winston-Salem
WORD—Spartanburg
KTBM—Jonesboro

KEYS—Corpus Christi
WLOF—Orlando
KOTN—Pine Bluff
KMEN—San Bernadino
KENO—Las Vegas
KVI—Seattle
KNAK—Salt Lake City
WPTR—Albany
WHOT—Campbell
WFMJ—Youngstown
WHDH—Boston
WCLS—Columbus
WDAK—Columbus
WHYL—Carlisle
WCHA—Chambersburg
WSAN—Allentown

WBRE—Wilkes-Barre
WKAP—Allentown
WAEB—Allentown
WRAW—Reading
WAMS—Wilmington
WLAN—Lancaster
WTAC—Flint
WAAM—Ann Arbor
WSAM—Saginaw
WGON—Munising
WTRW—Two Rivers
WING—Dayton
WCOL—Columbus
WYFE—Rockford
WQOK—Greenville
KCPX—Salt Lake City
KJRB—Spokane

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Tape 10% of Alshire Sales

LOS ANGELES — Tape cartridges account for between 10 and 15 percent of the sales of Alshire Presents, the 101 Strings label.

The Al Sherman-owned company uses Ampex as its duplicator/marketer. Having just released its first \$4.98 album on a new deluxe series ("Soul of Spain"), Alshire has raised its tape price from \$4.95 to \$6.95 to coincide with the introduction of its first above \$2-price LP.

Approximately 75 percent of its LP's have been duplicated by Ampex over the past three and one-half years. The duplicator avoids issuing some repackages. The audience for the label is young adults and the above 30's crowd. Both 8-track and cassette are released simultaneously, but only after the LP has gone out first.

The British-based 101 Strings studio orchestra has recorded some 200 LP's. Sherman worked on an Ampex promotion for the orchestra last year, getting involved in preparing radio spots and in the creation of in-store displays.

Tape CARtridge Automatic Radio to Bow Q-8 for Home, Car

LOS ANGELES — Automatic Radio will introduce and ship a quadrasonic 8-track home unit in June and will begin shipping a quadrasonic 8-track automotive player in April.

In addition, it plans to introduce at least seven 8-track automotive stereo units and an auto cassette with AM-FM multiplex radio at the Consumer Electronics Show in June.

The 4-channel home unit will list at about \$179.95, and the 4-channel auto model will be around \$149.95. The auto cassette will sell at \$139.94, while the 8-track auto models will span the price range.

Both quadrasonic players will be compatible to existing 8-track software on the market, according to Sam Hershman, national sales manager.

The quadrasonic home unit and four new 8-track home units, several with multiplex radio and a few 8-track portables, are part of a campaign to build Automatic Radio's image in the home field, Hershman said.

The company also is building its recently introduced Artisan line, a two-step automotive series. The line, seven 8-tracks ranging from \$49.95 to \$139.95, will be supplemented with two new 8-tracks in June.

In building its line in three areas, home, portable and automotive, Automatic Radio is becoming increasingly aware of consumer interest in radio-player combination units.

"It's becoming a stronger factor in our sales projections," said Walter Lang, regional sales manager of the 11 Western States, Texas, Alaska and Hawaii.

NATL TAPE NEW DISPLAY UNIT

LOS ANGELES—National Tape Distributors is field-testing a new tape display unit patterned after a rack used in the book industry.

The unit, which holds 2,000 8-track cartridges and can be outfit for cassettes, is a rack usually used for pocket books, but is designed for tapes in regular packaging—8-track slip cases and cassette short boxes.

Jim Tiedjens, president of National Tape, said the unit (10' x 5' x 2') is being tested in several major retail stores in the Midwest. A West Coast retail chain, Tower Records, also is using book racks to display tape. Tower, which sells tapes, records and books, displays tapes on open racks.

Motown Rolls Its Tape Warranty Plan

LOS ANGELES — Motown is aware of quadrasonic, Dolby and technological refinements in the tape industry. And when the time is right, said Joe Louis, national sales director, "we'll be there."

But for the present, Motown is working to solve grass-roots problems at the retail/consumer level. More exciting than quadrasonic to Motown's sales and marketing philosophy is its tape warranty plan. The program was put into effect to reduce returns. A 30-day warranty notice was shipped with tape product requesting consumers return defective merchandise to the manufacturer.

Motown is now making it easier on the consumer — if they can really find defective tape. "We're

giving dealers a self-addressed envelope to be given to consumers when they purchase a Motown tape," said Joe Louis, national sales director. "If the tape is defective, and about 85 percent of the so-called defective product we receive isn't defective at all, we will return a new tape."

To cut defective returns, Motown will return a new tape only after quality control personnel test the so-called defective cartridge. Motown also feels it is doing something about curbing another grass-roots headache: cherry-picking.

"We constantly work our catalog with promotions, word-of-mouth sales suggestions to rack merchandisers and by issuing merchandising aids," Louis said. "Frankly, we don't have a problem. We're not cherry-picked."

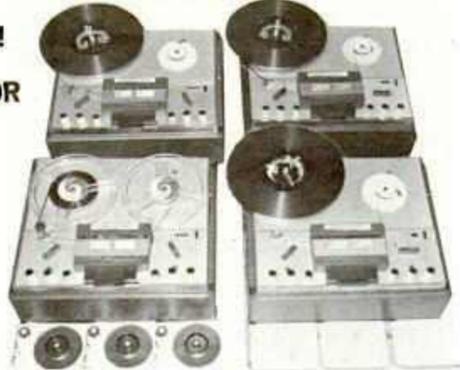
To prove his point, Louis said
(Continued on page 22)

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Tennessee Senate Gets A Piracy Felony Bill

NASHVILLE—A bill has been introduced in the state Senate making tape piracy a felony, punishable by imprisonment. Swift passage is anticipated. A similar measure has been introduced into the House.

The final draft of the measure, worked on jointly by legislators and individuals in the music community, covers all forms of duplication, including records, wires,

tapes, films, "or other articles on which sounds are recorded."

The bill provides for coverage of sales, distribution or even circulation of such a duplication.

Violation calls for punishment of a fine of "not more than twenty-five-thousand dollars (\$25,000) for the first offense and from one to three years in prison; and not more than \$100,000 for any subsequent offense and from 3 to 10 years imprisonment."

The measure makes it clear that nothing in the criminal act "shall be construed to abrogate or modify any civil action for any of the acts referred to herein."

The only exemption in the proposal is the making of tapes by radio or television broadcasters who must utilize tapes, and transfer to tape for archive purposes.

Among those instrumental in the introduction of the bill were Cecil Scaife of Columbia Records, who chaired a special committee consisting of attorney Ray Patterson, Bill Williams of Billboard, Bill Denny of Cedarwood Publishing, George Cooper Jr., of the American Federation of Musicians, attorney Harold Streibich of Memphis and Senators McKinney and Canale.

Related legislation now is being prepared which would require a manufacturer of any tape to state the company name and address on the packaging, and to require manufacturers to register with the commerce commission. This was being made a separate requirement (a misdemeanor) to insure passage of the first part of the bill.

Scaife has spearheaded the drive for the legislation, which has been months in the making. It had the full endorsement of all legislators from the Nashville and Memphis districts, and seemingly has overwhelming support from the entire legislative bodies.

Tape Happenings

Philips, Baarn, Holland, is offering a line of prerecorded cassettes in the medium price category in Europe. Initial release will be 30 pop titles and 10 classical items under the Sonic Series banner. . . . The Polish government said domestic market supplies of electronics goods this year would be 20 percent higher than in 1970. Domestic producers are expected to manufacture 180,000 tape recorders and 370,000 record players, among other electronic goods. . . . Four district sales representatives have been appointed by Craig Corp., Compton, Calif. They are: Rocco Rotolo in Chicago and northern Illinois, Donald Richter in southern New York City and New Jersey, Joel Finkel in Long Island, Brooklyn, Queens, Bronx, Westchester and parts of Manhattan, and Gerald Krasnow in Massachusetts. . . . The Institute of High Fidelity will hold a hi-fi show at the Cabana Hyatt House, Palo Alto, Calif., April 1-5. . . . Data Packaging Corp., Cambridge, Mass., has appointed Rim Electronics, New York, as a distributor of its Dynasound blank cassette line.

ALL TAPES IN EXPANSION

CHICAGO—All Tapes, which distributes tapes and records, is expanding into a national operation. It is opening its third branch, in Detroit, this week.

The company's expansion program is multi-faceted: Although it has branch operations in Dallas and Los Angeles, All Tapes' Chicago headquarters ships MGM records into Cleveland and Minneapolis and Deutsche Grammophone disks into Detroit. (Billboard, Dec. 19, 1970.)

The new Detroit branch, 13131 Lyndon St., will handle only tape and will be guided by Marvin Morrison, formerly with Lear Jet Corp.

The Edward Yalowitz-Kent Beauchamp formed company also serves as a rack jobber and one-stop, and is expanding its Chicago facility to 50,000 square feet of warehousing and 6,000 square feet of office space.

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Tape CARtridge

Ampex Exec Sees Sales In Canada on Upswing

LOS ANGELES—"Sales of pre-recorded tape in Canada are starting to respond to the general business improvement sweeping the country," believes Joe Pariselli, marketing manager of Ampex Music of Canada.

Pariselli expects about a 15 percent industry increase in tape sales this year over 1970, when the market reached about \$15 million in sales at distributor levels and about \$25 million at retail.

"Like in the U.S.," he said, "we had our own soft economy, and the economic slowdown in the U.S. certainly put even more stress on our business problems in Canada."

The executive was here for the National Association of Record Merchandisers (NARM) convention. Pariselli believes that equipment manufacturers also can play a greater role in improving sales volume.

"Instead of putting emphasis on cheap equipment, particularly on monaural cassette players, hardware producers can put more energy and dollars on promoting quality units.

"The consumer gets the wrong impression of the cassette concept when he purchases a cheap player and it fails to perform," he said.

Pariselli thinks cassette sales can improve, but only when equipment manufacturer realize they must educate the consumer on quality players. "There are more cassette players on the market," he said,

"but many are in the low-end category."

Eight-track is still entrenched in the Canadian market, and it outsells cassette (in software) at an industry rate of about 5 to 1. Only in blank tape can the cassette concept boast of an edge over 8-track. "Blanks continue to boom," Pariselli said, "with sales running about 15 to 1 for cassette blanks."

The auto market is strictly an 8-track area in Canada, with the after-market for cassettes still meaningless. "Here again, player manufacturers can help by aiming more promotions to the auto buyer," he said.

Pariselli is convinced prerecorded tape sales can be improved if record manufacturers release product simultaneously with records. "The simultaneous release situation is improving, but generally record companies wait until a product becomes a hit on disk before releasing the tape."

Unlike the U.S., the Canadian market is not suffering from dump tape or an excess of budget product. "We went through that period, too," he said. "Although it exists, budget had a strong run in 1969 and early '70, when companies were filling pipelines. However, budget sales are tapering off. "We've never been faced with a serious dump problem."

A major concern of software manufacturers in Canada is "cherry picking."

"We're being cherry-picked to death. I'm constantly offering dealers catalog promotions to combat it. Sometimes it works, sometimes it doesn't."

Anti-Piracy Drive

• Continued from page 18

or counterfeit product. "The unusual type of distribution, packaging and/or substantially reduced price of this merchandise constitute, in most instances, sufficient notice that it has been illegally duplicated," he said.

"Frankly," Hall said, "we have instructed our attorneys to enforce all of the civil remedies, including injunctive relief and claims for compensatory and punitive damages, in every instance we discover any such illegal practice."

Motown Warranty

• Continued from page 20

the company had no new releases in January and still sold more than 117,000 units of tape. Motown's next major tape push rolls this month, when the label releases "Diana," a television soundtrack album by Diana Ross. The LP will be out March 18 and the tape counterpart March 20 to support the Diana Ross ABC-TV special, April 18.

Philips Unit Bow

• Continued from page 10

audio tape factory has the capability to get into blank videotape.

Last October, North American Philips indicated its video cassette player would be shown in the U.S. in late December of 1970 or shortly thereafter. Since it wants to be sure of itself and of the new medium, the latest word is the unit may be shown in the last quarter of this year or next year.



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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	2	LOVE STORY Soundtrack, Paramount (PA 8-6002; PA C-6002)
3	3	CHICAGO III Columbia (CA 30110; CT 30110)
4	4	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-206; 73-206)
5	5	TUMBLEWEED CONNECTION Elton John, Uni (8-73096; 2-73096)
6	6	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
7	10	LOVE STORY Andy Williams, Columbia (CA 30497; CT 30497)
8	18	CRY OF LOVE Jimi Hendrix, Reprise (Ampex M82034; M52034)
9	9	PENDULUM Creedence Clearwater Revival, Fantasy (Ampex M88410; M58410)
10	11	STONEY END Barbra Streisand, Columbia (CA 30378; CT 30378)
11	7	ALL THINGS MUST PASS George Harrison, Apple (8XWB 639; 4XWB 639)
12	12	IF YOU COULD READ MY MIND Gordon Lightfoot, Reprise (Ampex M86392; M56392)
13	13	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
14	14	OSMONDS MGM (Allison M84724; M54724)
15	15	GREATEST HITS Sly & the Family Stone, Epic (Columbia) (KO 30325; ET 30325)
16	16	THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050)
17	17	CLOSE TO YOU Carpenters, A&M (8T 4271; CS 4271)
18	8	ELTON JOHN Uni (8-73090; 2-73090)
19	19	ROSE GARDEN Lynn Anderson, Columbia (CA 30411; CT 30411)
20	20	WHALES & NIGHTINGALES Judy Collins, Elektra (ET 8 5010; TC 5010)
21	27	TEA FOR THE TILLERMAN Cat Stevens, A&M (8T 4280; CS 4280)
22	22	ELVIS COUNTRY Elvis Presley, RCA Victor (P85 1655; PK 1655)
23	23	NANTUCKET SLEIGHRIDE Mountain, Windfall (Bell) (GRT 8119-5500; 5119-5500)
24	24	SWEETHEART Engelbert Humperdinck, Parrot (London) (Ampex M871043; M571043)
25	38	GOLDEN BISCUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT 8023-50098; 5023-50098)
26	29	IT'S IMPOSSIBLE Perry Como, RCA Victor (P85 1667; PK 1667)
27	28	MANCINI PLAYS THE THEME FROM LOVE STORY Henry Mancini, RCA Victor (P85 1660; PK 1660)
28	30	TO BE CONTINUED Isaac Hayes, Enterprise (EN 8 1014; ENC 1014)
29	21	LIVE Grand Funk Railroad, Capitol (8XWW 633; 4XWW 633)
30	48	WORKIN' TOGETHER Ike & Tina Turner, Liberty (9112; C-1112)
31	31	EMERSON, LAKE & PALMER Cotillion (Ampex M89040; M59040)
32	35	SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843)
33	26	BLOODROCK II Capitol (8XW 491; 4XW 491)
34	34	FOR THE GOOD TIMES Ray Price, Columbia (CA 30106; CT 30106)
35	33	WORST OF Jefferson Airplane, RCA Victor (P85 1653; PK 1653)
36	32	JOHN LENNON/PLASTIC ONO BAND Apple (8XW 3372; 4XW 3372)
37	43	DELIVERIN' Poco, Epic (Columbia) (EA 30209; ET 30209)
38	46	LIVE AT COOK COUNTY JAIL B.B. King, ABC (GRT 8022-723; 5022-723)
39	25	STEPHEN STILLS Atlantic (Ampex M87201; M57201)
40	—	GOLD/THEIR GREATEST HITS Steppenwolf, Dunhill (Ampex M85099; M55099)
41	40	THIRD ALBUM Jackson 5, Motown (M8-1718; M 75718)
42	41	LED ZEPPELIN III Atlantic (Ampex M87201; M57201)
43	—	TO ALL MY WONDERFUL FANS FROM ME TO YOU Charley Pride, RCA Victor (P85 1662; PK 1662)
44	44	CURTIS Curtis Mayfield, Curtom (Ampex M88005; M58005)
45	47	CHAPTER TWO Roberta Flack, Atlantic (Ampex M81569; M51569)
46	39	EMITT RHODES Dunhill (85089; 55089) (Ampex & GRT)
47	36	TWO YEARS ON Bee Gees, Atco (Ampex M833353; M533353)
48	49	WOODSTOCK Soundtrack, Cotillion (Ampex T85 NN; T55 NN)
49	—	MELTING POT Booker T. & the MG's, Stax (ST82035; STC2035)
50	—	AFTER THE GOLD RUSH Neil Young, Reprise (Ampex M86383; M56383)

Billboard SPECIAL SURVEY For Week Ending 3/13/71

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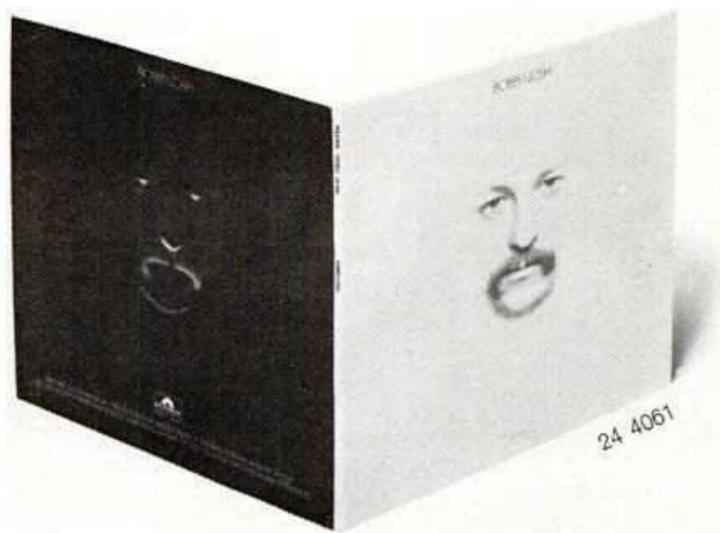
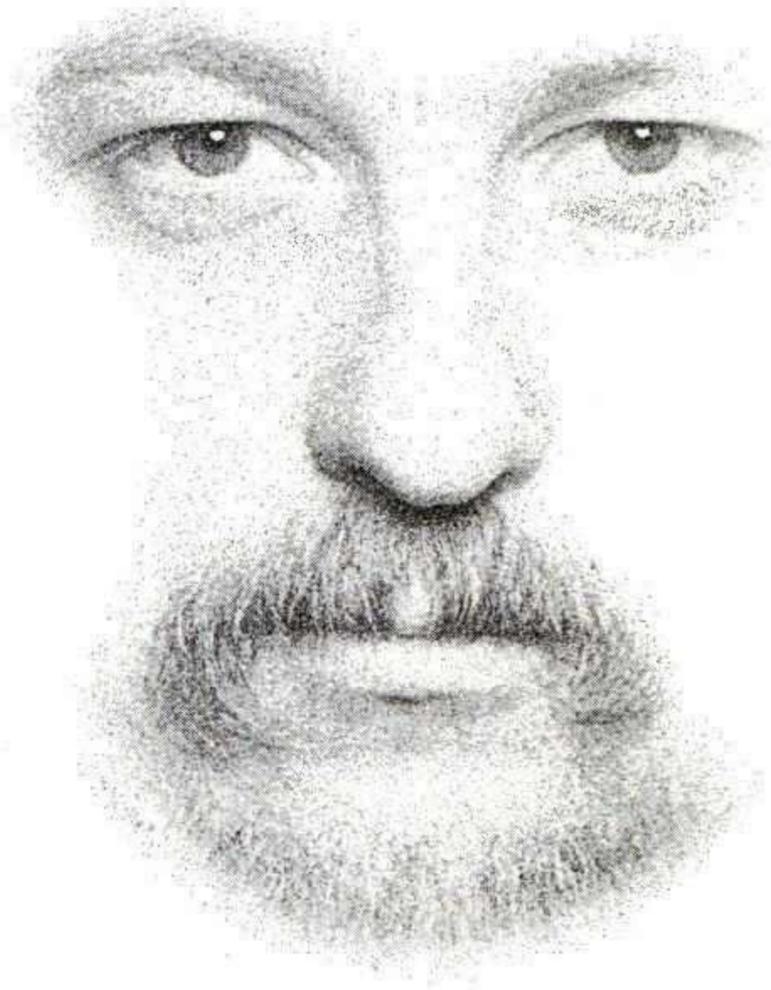
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the 3rd Annual International Music Industry Conference

June 6-12, 1971
Montreux,
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Sponsored by:
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The Program

PROCEDURE FOR PLENARY SESSIONS

In the plenary sessions on Monday, Wednesday and Friday, talks will be given to the entire audience, translated simultaneously into five languages. Following the talks, the audience will separate into five rooms, divided by language. In each room, the talks will be discussed. All groups will then reassemble in the plenary room to hear a question and answer period.

Among the chairmen of plenary sessions are:

Gerry Oord
President
Bovema
Heemstede, Holland

Walter S. Woyda
General Manager and Director
Precision Tapes, Ltd.
London, England

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MONDAY, JUNE 7

9:00 a.m. to 1:15 p.m.

Session 1

Significant Developments with Industry-wide Implications

A. Investing In the Music Industry—A Professional Investor Appraises the Promise of the Future

David I. Fisher
Vice President
Capital Research Company
Los Angeles, California

B. Halting Illegal Duplication of Recordings on the International Front: A Progress Report

Stephen M. Stewart
The Director-General
International Federation of the Phonographic Industry
London, England

C. How Successful Are the Efforts in the U.S. to stop Illegal Duplication of Recordings

Earl W. Kintner
Partner
Arent, Fox, Kintner, Plotkin, and Kahn
NARM General Counsel
Washington, D.C.

Session 2

The Music Industry and the Cartridge/Cassette TV Field

A. A Realistic Look At the Potential Opportunity For Profits In Cartridge/Cassette TV

Alan J. Bayley
President and Chairman of the Board
GRT Corporation
Sunnyvale, California

B. Analyzing the Principal Systems and Their Marketing Plans

Lee Zhito
Editor-in-Chief
Billboard Publications, Inc.
New York, New York

C. What Are the Markets That Offer the Most Promise and What Are Their Needs For Product

To Be Announced

D. How Can Music Companies Play An Important Role In The Industry Future

Joseph R. Carlton
Vice President
Organic Productions, Inc.
An affiliate of the Richmond organization
New York, New York

TUESDAY, JUNE 8

9:00 a.m. to 1:15 p.m.

SEE SEMINAR PROCEDURE following

TUESDAY EVENING, JUNE 8

7:30 p.m. to 8:30 p.m.

Quadrasonic Sound—Evolution or Ear Pollution?—A Presentation and Demonstration

Brad S. Miller
President and Executive Producer
Mobile Fidelity Productions, Inc.
Chatsworth, California

WEDNESDAY, JUNE 9

9:00 a.m. to 1:15 p.m.

Session 3

Business Trends and Their Impact on Management Decisions

A. A Proposed International Clearing House for Obtaining Worldwide Publishing Rights

Roland Kluger
President
RKM
Brussels, Belgium

B. Key Considerations in Writing Record Licensing and Sub-Publishing Agreements

Richard H. Roemer
Partner

Wallman, Kramer, Paley, Roemer and Duban
New York, N.Y.

C. Negotiating Terms of Contracts with Artists and Authors For the Cartridge TV Age

To Be Announced

Session 4

Changing Imperatives In Effective Marketing

A. The Revitalized Growth of the In-Depth Record Store

John Fruin
Managing Director
Polydor Records, Ltd.
London, England

B. Developing More Effective Ways to Reach the Consumer Market

Stan Cornyn
Vice President and Director of Creative Services

Warner Bros. Records, Inc.
Burbank, California

C. Controlling the International Dumping of Records

D. L. Miller
Miller International Schallplatten GmbH
Quickborn, Germany

THURSDAY, JUNE 10

9:00 a.m. to 1:15 p.m.

SEE SEMINAR PROCEDURE following

THURSDAY EVENING

7:30 p.m. to 8:30 p.m.

The Dolby System and the State of the Cassette Art

Ray Dolby
Managing Director
Dolby Laboratories
London, England

FRIDAY, JUNE 11

9:00 a.m. to 1:15 p.m.

Session 5

Impact on the Record Industry of Growth In Tape Cassette and 8 Track Cartridge Sales

A. In Europe
Stanley C. West
General Manager, Product
Ampex Stereo Tapes, Europe Division
Ampex Stereo Tapes International
London, England

B. In South America
To Be Announced

C. In Japan
Katsunori Kasajima
Managing Director
Victor of Japan, Ltd.
Tokyo, Japan

D. In U.S. and Canada
Larry Finley
Executive Director
International Tape Association, Inc.
New York, New York

Session 6

Youth and Music

A. The Meaning For Music Companies of the Changing Life Styles of Youth

Geoffrey Cannon
Editor-in-Chief, Radio Times
Pop Music Columnist, The Guardian
BBC
London, England

B. The Universal Problem of Drugs: What Can the Music Industry Do?

Al Bell
Executive Vice President
Stax Records, Inc.
Memphis, Tennessee

C. Rock Artist Personal Appearances: Alternatives to Woodstock

David Rubinson
Executive Vice President
Fillmore Corporation
San Francisco, California

D. The Increasing Role of Music In Youth-Oriented Films

Peter L. Kauff
President
C.G. Music Inc./Cannon Group Inc.
Cannon Group: Producers of film, "Joe"
New York, New York

PROCEDURE FOR SEMINARS

In the seminars, each registrant will select one session on Tuesday and one on Thursday in which to participate in discussion. There will be no speeches. The registrants in each seminar will exchange their ideas and experiences—good and bad—on a list of questions, related to the seminar subject area, made up in advance by the seminar chairman and his panel. The seminars offer a unique, and perhaps unparalleled, opportunity for each person to participate and to hear the views of worldwide industry leaders about ways 1) to deal with the day to day problems of the music business 2) to learn how new developments should be anticipated and can be successfully handled.

Seminar 1

The Chief Executive Seminar

Tuesday Discussion: "Recruiting, Selecting, Training and Motivating Manpower"

Thursday Discussion: "Improving the Usefulness of Information Sent to the Chief Executive For More Effective Decision-Making"

Chairman:

NESUHI ERTEGUN

President, Kinney Record Group International, New York, New York

Resource Panel:

Roger Azcarraga, President, Orfeon Videobox, Mexico City, Mexico

Giuseppe Ornato, President, RCA S.p.A., Rome, Italy

Harvey Schein, President, CBS International, New York, N.Y.

Leonard G. Wood, Group Director — Records, E.M.I. Ltd., London, England

Seminar 2

The Publishers Seminar

Tuesday Discussion: "The Potential Impact of New Technology On the Future of Publishing"

Thursday Discussion: "The Role of the Publisher In A Changing World of Music: How It Affects His Relationships At Home and Abroad"

Chairman:

SAL CHIANTIA

President, MCA Music, New York, New York

Resource Panel:

Stig Anderson, Music Publisher, Sweden Music AB, Stockholm, Sweden

Jimmy Phillips, Managing Director, KPM Music Group of Companies, London, England

Hans Wilfred Sikorski, President, Internationale Musikverlage, Hamburg, Germany

Rolf Marbot, S.E.M.I./Meridian, Paris, France

Seminar 3

The Legal Seminar

Tuesday Discussion: "Current Problems In Contract Drafting and Interpretations"

Thursday Discussion: "Enforcement of Performing Rights In Sound Recordings"

Chairman:

SIDNEY DIAMOND

Partner, Kaye, Scholer, Fierman, Hays and Handler, New York, N.Y.

Resource Panel:

M. Curtil, Avocat à la Cour de Paris, Paris, France

Otto Lassen, Solicitor, Copenhagen, Denmark

C. B. Dawson Pane, Manager, International Copyright, EMI Ltd., Middlesex, England

John West, Director, Asian & Pacific Area Regional Office, I.F.P.I., Hong Kong

Seminar 4

The Merchandising, Advertising and Publicity Seminar

Tuesday Discussion: "The Role of Advertising and Publicity In the Record Industry and Techniques For Their Use"

Thursday Discussion: "The Role of Sales Promotion and Product Management"

Chairman:

BRUCE LUNDVALL

Vice President-Merchandising, Columbia Records, New York, N.Y.

Resource Panel:

Arne Bendiksen, Director, Arne Bendiksen, A/S, Oslo, Norway

Bernard de Bosson, St. Cloud, France

Monty Presky, Pye Records Limited, London, England

Dieter Weidenfeld, Promotion Publishing Manager, Edition Montana, Munich, Germany

Seminar 5

The Distribution Seminar

Tuesday Discussion Subject: Improving the Relationships Between Record Companies and Record Wholesalers

Thursday Discussion Subject: Improving the Effectiveness of the Retailer's Operation and of Physical Distribution of Product

Chairman:

BARNEY ALES

Executive Vice President and General Manager, Motown Record Corp., Detroit, Michigan

Resource Panel:

Sergio di Gennaro, Managing Director, Messaggerie Musicali, Milan, Italy

Ken Glancy, Managing Director, RCA Records, London, England

Steve Gottlieb, European Coordinator, Philips Phonographic Industries, London, England

Jules Malamud, Executive Director, National Association of Record Merchandisers, Inc., Bala Cynwyd, Penn.

Seminar 6

Finance, Credit and Cash Flow Seminar

Tuesday Discussion Subject: "Setting Effective Financial Controls Through Improved Budgeting and Reporting"

Thursday Discussion Subject: "Optimizing the Flow of Cash"

Chairman:

HARRY KELLEHER

Controller, RCA Records, New York, N.Y.

Seminar 7

The International Collecting Procedures Seminar

Chairman:

ROLAND KLUGER

President, RKM — Brussels, Brussels, Belgium

Tuesday Discussion: "Collection Procedures In the Common Market: Present and Future"

Resource Panel:

Sal Candilora, Vice President & Executive Administrator, SESAC, Inc., New York, N.Y.

Paul Marks, Director of Operations, ASCAP, New York, N.Y.

H. H. Strangeways, Joint Assistant General Manager, The Performing Rights Society Ltd., London, England

G. P. Willemsen, BUMA, Amsterdam, Holland

Theodora Zavin, Senior Vice President, Broadcast Music, Inc., New York, N.Y.

Thursday Discussion: "Procedures To Insure Prompt and Accurate Accounting of All Collections Due"

Resource Panel:

Don Hall, Vice President and General Manager, Ampex Music Division, Ampex Corporation, Elk Grove Village, Ill.

Georges Roquiére, General Manager, Chappell, S.A., Paris, France

Leo Strauss, Jr., Partner, Prager & Fenton, CPA, New York, N.Y.

Seminar 8

Tuesday: The Recording Studio Seminar

Chairman:

GEORGE MARTIN

President, AIR, London, England

Resource Panel:

Gil Beltran, Managing Director, RCA, S.A., Madrid, Spain

Owen Bradley, Vice President, DECCA Records, Nashville, Tenn.

Jean Delachair, Président Directeur Général, Société Européenne d'Enregistrement et de Diffusion, Paris, France

Seminar 9

Tuesday: The Classical Music Seminar

Chairman:

WARREN B. SYER

Vice President, High Fidelity/Musical America, Billboard Publications, Inc., Great Barrington, Mass.

Resource Panel:

Heinz Schneider-Schott, B. Schott's Sohne, Mainz, Germany

Seminar 10

Thursday: Personal Management and Talent Relations Seminar

Chairman:

ROBERT STIGWOOD

Chairman, Robert Stigwood Organization, London, England

Resource Panel:

Sherwin Bash, President, NRB Associates Ltd., Beverly Hills, Calif.

Gunther Braunlich, Public Relations Director, TELDEC, Hamburg, West Germany

Fred C. Haayen, President, Red Bullet Productions, Hilversum, Holland

Seminar 11

Tuesday and Thursday: Italian Language Seminar

To Be Announced

Seminar 12

Tuesday and Thursday: French Language Seminar

Chairmen:

CEDRIC DUMONT

Owner and President, Edition CODA, Zurich, Switzerland

CLAUDE PASCAL

Editions Musicales Claude Pascal, Paris, France

REGISTRATION FORM

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Please register the following people for the International Music Industry Conference—Check is enclosed for all registrants. (Additional names can be sent on your letterhead.) If accompanied by wife, please list her name in the space provided. Please enclose \$30. for each woman registered.

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Please answer the following questions:

1. Do you want hotel reservations to be arranged (at the reduced conference rate)? Yes No

2. Do you desire registrant be contacted about special air transportation arrangements? Yes No

Talent

Marshall Berle Sets Complex

NEW YORK — Marshall Berle has formed Deputy Star Productions, a firm which will be engaged in personnel management. Coordination of concert tours on a worldwide basis, recording, publishing and public relations. Berle had been head of the rock department for Associated Booking Corp.'s West Coast operations.

Deputy Star exclusively represents such artists as Spirit, Taj Mahal, Van Dyke Parks, David Kinwald, John Fahey, Kajsa Ohman, Lightnin' Hopkins and Johnny Shines. In addition, the concert division is currently coordinating West Coast tours for the Band, Buddy Guy and Junior Wells.

Key executives in Berle's organization are: Ron Nehoda, executive vice president; Sandra Getz, vice president, and Norman M. Whittaker, director of public relations.

The company will headquarter in Hollywood.

Cowsills Go on 24-Day Tour

NEW YORK — The Cowsills set off on a 24-day tour of personal appearances last week. Going north from California to Oregon, they move eastward as far as Minnesota, then drop down to Texas. Their tour covers seven colleges and the annual auto shows held in San Antonio and Corpus Christi.

The group is expected back in Los Angeles the end of March where they will prepare for their forthcoming European tour starting in London April 11.

The Cowsills will feature music from their new London album and single on the tour. Both the album and single are titled "On My Side."

Badfinger Starting First Trip of U.S.

NEW YORK — Badfinger (Peter Ham, Mike Gibbons, Tom Evans and Joe Molland) began their first tour of the U.S. on March 5. The 20-city tour, begun in Toledo, will work its way through the south and wind up in Pasadena, Calif., on April 30.

Badfinger's current release on Apple Records, "No Dice," will be followed by a new album slated for release in the next few months.

Rawls Heading for A Tour of Japan

NEW YORK — Lou Rawls, who recently joined the MGM label, will embark on a tour of Japan beginning Friday (6). The tour is being sponsored by the Udo Organization, promoters in Japan.

The tour will wind up on March 22.



CYNTHIA BRIGGS of the cast of "Tarot," and Richard Fields, producer of the show, check out a sitar solo by Paul Dresher of Touchstone, the six-man group, which backs the show. "Tarot" last week moved from Brooklyn's Chelsea Theater Center to an extended run at off-Broadway's Circle in the Square.

Talent In Action

BLOOD, SWEAT and TEARS THELONIOUS MONK

Philharmonic Hall, New York

Blood, Sweat & Tears returned to New York March 1, introducing their new trombonist, Dave Barghon, and several new tunes which will be heard on their new Columbia LP, due out in May.

David Clayton Thomas was in good vocal shape and also let loose with a few guitar licks on "Go Down Gamblin'," a new tune which he wrote.

The other new tunes, including "Cowboys and Indians," written by Dick Halligan, and "Carry Me Across the Water," written by Steve Katz and Halligan, were well received and quite intricate instrumentally. The group's trademark of brass and change was prevalent throughout the evening.

Steve Katz, who generally plays guitar for the group, did much harmonica work, as well as a vocal for "Sometimes in Winter." Every member of the band soloed at least once and the old tunes for which the group is known contained many new subtleties. Once again Blood, Sweat & Tears demonstrated their instrumental prowess, as members adroitly changed instruments at will throughout the evening.

Thelonious Monk and his quartet, featuring Billy Jo Jones, drums; Paul Jeffries, tenor saxophone; Wilbur Ware, bass; and Monk at the piano, offered a nostalgic set of tunes mostly associated with Monk throughout his great career. There was still much bebop to be heard and the well-tempered piano style of Monk, complemented by the members of his group. **BOB GLASSENBERG**

TONY JOE WHITE

Troubadour, Los Angeles

Tony Joe White is one of the best singers of rock and roll in America today. His phrasing, voice, lyrics and music are the best of what rock has to offer. His engagement here ended Feb. 28, and he showed the audiences what the music is all about.

The first part of his set was an acoustic one, consisting of several songs he had recorded before singing with Warner Bros. "Willie and Laura Mae Jones" and "Rainy Night in Georgia" were standouts. But his electric part of the set, with a three-man backing group, is what White is best at. He showcased "The Daddy," his new single, and followed with some funky music that just built song after song. His pacing was brilliant, climaxing the set with a succession of "Roosevelt and Ira Lee," "Another Night in the Life of a Swamp Fox" (an autobiographical song that is about the best rock 'n' roll number in the past two years), and ended with "Polk Salad Annie." White is easily one of the best acts in rock music today.

GEORGE KNEMEYER

FLEETWOOD MAC VAN MORRISON FREEWAY

Fillmore East, New York

The originality, technique, and discipline that are necessary for a great rock concert are not exactly rarities, but a suitable combination of all three really is.

Last weekend, the emphasis at the Fillmore was on technique, with Reprise's Fleetwood Mac heading the bill. Their musicianship is perfect; there is hardly a tighter band. But they rely heavily on cold technical skill and the standard, repetitive devices of hard rock, so that the music is only mechanically exciting at best.

Freeway, another skillful group as yet without a recording contract, opened the bill and surprised the audience by popping up unknown and sounding so good. Their material was weak, but their perfect Chicagoesque arrangements, though imitative, made an entertaining set.

And in the middle of the show was Van Morrison (Warner Bros.) Morrison is clearly a vocal genius, one of the most creative singers imaginable; and his excellent band hangs together with the loose ease of a jazz combo. Still, Morrison tends to lose touch with his audience. He uses his melodies as a jumping-off point for improvisations which are sometimes pretty far removed (especially rhythmically) from the original structure of the song. He can be hard to follow, but for the most part Morrison is an unqualified pleasure.

NANCY ERLICH

BILL COSBY

NITTY GRITTY DIRT BAND

Carnegie Hall, New York

Bill Cosby and the Nitty Gritty Dirt Band put on quite a show at the first of two Carnegie Hall concerts, Feb. 27. Crosby, who also served as MC, handled the second half of the show in uproarious fashion. Much of his material centered on his youth and his married life, mainly on his children.

The portion on his youth afforded him ample opportunity to draw on his latest Uni album, "When I Was a Kid." Included were (as titled in the album) "Hernia," "Buck Jones," "My Brother, Russell"; "My Father," and "Frogs."

Cosby introduced the Nitty Gritty Dirt Band, who opened the show. Guest for their first number was Dizzy Gillespie, whose trumpeting led the blues instrumental. Cosby conducted. The Dirt Band's set was a delight throughout.

The five members of this Liberty Records group are among the most talented of musicians with instruments ranging from washtub to accordion to mandolin and each musician plays several instruments during the set. In all selections, the unit combined relaxed, often rustic music with good fun.

Their hit, "Mr. Bojangles," was included as were "Yukon Railroad," "Alligator Man" and their comic gem, "Good-Night, My Love, Pleasant Dreams," a take-off of early work, with changed clothes and hair styles to match. They sparkled in their deserved encore, a cajun number.

FRED KIRBY

QUICKSILVER

Long Beach Arena, Long Beach, Calif.

Quicksilver has gone through a number of changes in personnel recently and the toll this has taken was reflected here Feb. 27. Gone are Nicky Hopkins and John Cipollina and a horn section (which was with the group only for a few appearances, anyway) and David Freiberg has moved from bass to piano. As a result of this, the group's set was disjointed, with several cues being missed by members of the band which resulted in sloppy playing.

"Mona" and "Who Do You Love," both Bo Diddley tunes that Capitol Records Quicksilver beautifully redid a couple of years ago, were just a seemingly endless progressions of notes, not really establishing anything. Nasal-voiced Dino Valente does most of the singing and does it well, although his voice gets irritating after a while. The only true high spot of the concert was a reworking of "Dr. Feelgood," which Gary Duncan sang masterfully.

GEORGE KNEMEYER

(Continued on page 28)



CATERINA VALENTE and her brother, Silvio Francesco, left, congratulate Cody Marshall, right, on his successful four-week engagement at Shepherds at the Drake Hotel, New York. Miss Valente, London Records artist, begins an engagement at the Royal Box in the Americana Hotel on Tuesday (2).

From The Music Capitals of the World

DOMESTIC

MIAMI

Little Richard has signed for a return date at the Newport, April 8-17. . . . Aliza Kashi starring at the Deauville with Hines, Hines & Dad. . . . Concerts South and Magic City Productions combining to bring Arlo Guthrie to Miami Beach Convention Hall, March 26. . . . PGE played a concert Feb. 18 in Tampa at the Curtis Hixon Auditorium.

Coconut Grove Marching Band and Medicine Show at the National Guard Armory, Dothan, Ala., presented by the San Francisco Opera House and Coconut Grove Productions in cooperation with radio station WDIG Productions. . . . Jim DeMeo of Fantasy (Liberty artists) and Richard Herbst (Stonehenge Corp.) preparing a movie script, with DeMeo scoring the music. Herbst is planning a series of five free rock concerts this summer in the vicinity of the Grand Canyon, Ariz. . . . The Broadcast People (recording studios) have just completed installation on a complete video taping facility in South Miami. Jack Weintraub, president of the firm, said the video tapes will be used for mastering for video cassettes. This is the first studio of its kind in the south-east.

Bill Stith, Trip Universal Records, reports that two new releases by Miami singer Bob Newkirk will be released shortly. Mal Friedlander, Daytona Beach pianist, working on an LP for Trip. The album, titled "I Remember," will include "I Remember April" and "I Remember You." . . . A heavy representation from the media is expected for jazz organist Jackie Davis' "live recording party" to be taped at Criteria Recording Studios when Davis tapes side two of his LP, March 2. . . . Bethlehem Asylum going into Ampex Studios in Macon, Ga., for taping March 1-11. U.A.'s Ike and Tina Turner due at the Playboy Plaza Easter week.

At the Bob Hope National Airlines U.S. Olympic Open Fontainebleau show, March 27, UA artist Bobby Goldsboro will appear with Johnny Mathis and several other artists whose names have not been released. . . . Jean-Paul Vignon at the Starlight Roof, Doral Hotel.

. . . Dana Valery into the Eden Roc, Feb. 27 with Shecky Greene. . . . James Taylor will make his first Miami appearance in concert Friday (5) at Miami Beach Convention Hall. . . . Diahann Carroll will entertain Thursday (11) at the Playboy Plaza when the Miami Beach Chamber of Commerce installs new officers and salutes Secretary of State Richard Stone and Playboy president Hugh Hefner. . . . The sounds and songs of Gary Smith and the Whisky River Band at the Tack Room (Diplomat) through Wednesday (3). . . . Sammy Davis Jr. at the Deauville Feb. 26 for an engagement running through March 14. SARA LANE

NEW YORK

Atco's Cactus, A&M's Humble Pie and Atco's Dada play Bill Graham's Fillmore East Friday (19)

(Continued on page 28)

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Chicago	Best Album of the Year Best Album Cover Best Contemporary Vocal Performance by a Duo, Group or Chorus	"Chicago"
The Delfonics	Best Rhythm and Blues by a Duo or Group	"Didn't I (Blow Your Mind This Time)"
The Edwin Hawkins Singers	Best Soul Gospel Performance	"Every Man Wants To Be Free"
The Four Tops	Best Rhythm and Blues by a Duo or Group	"It's All In The Game"
Bobbie Gentry	Best Contemporary Female Vocal Performance	"Fancy"
William Hart	Best Rhythm and Blues Song (Composer's Award)	"Didn't I (Blow Your Mind This Time)"* (Delfonics) <small>*Shared with Thom Bell</small>
Thad Jones and Mel Lewis	Best Jazz Performance— Large Group	"Consummation"
Kris Kristofferson	Best Country Song (Composer's Award)	"For The Good Times"
The Philadelphia Orchestra Conductor, Eugene Ormandy	Best Choral Performance Best Engineering (Classical) Album of the Year (Classical) Best Classical Performance, Orchestra (Conductor's Award)	"Shostakovich: Symphony No. 13" "Mahler: No. 2 In C Minor: Resurrection"
Mason Proffit	Best Album Cover	"Mason Proffit"
Mason Williams	Best Album Cover	"Hand Made"
Paul Williams	Best Song of the Year Best Contemporary Song	"We've Only Just Begun"* <small>*Shared with Roger Nichols</small>
Flip Wilson	Best Comedy Recording	"The Devil Made Me Buy This Dress"

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From The Music Capitals of the World

DOMESTIC

• Continued from page 26

and Saturday (20). . . . **George Mgrdichian** is in an extended engagement at Avram Grobard's El Avram in Sheridan Square. His performances appear on many labels, including Decca, United Artists, ABC and Roulette. . . . **Solid State's Thad Jones/Mel Lewis Orchestra** give a Town Hall concert Thursday (11) under the auspices of Phoenix House. . . . The Preservation Hall Jazz Band, headed by cornetist **Kid Thomas Valentine**, played Houston's Music Hall March 6. . . . An additional 1,000 copies of "Top Ten Story in Sound" have been pressed for independent and label-affiliated producers. The pressing has highlights from 105 Jobete (BMI) and Van Stock (ASCAP) songs that have reached the Top 10 in the last decade.

Polydor's **Ten Wheel Drive** with **Genya Ravan** will perform "Little Big Horn," a new rock oratorio by **Mike Zager** and **Aram Scheffrin**, during their appearance with members of the American Symphony Sunday (14) at Carnegie Hall. **Stephen Simon** will conduct. . . . **Bobby Short** returned to the Cafe Carlyle March 1. He will appear through June. . . . **Mike Antonion** and **Maria Remanou** have been signed as part of the nightly entertainment policy at Dionysos. . . . Total Concept Productions, **Thomas A. Rizzi** Music (ASCAP) and Total Concepts Creative Management, 205 Maple Ave., Mamaroneck, N.Y., have established an open door policy for masters, artists and material, according to Rizzi.

United Artists' **Pat Cooper** opens a two-week engagement at Palum-

bo's, Philadelphia, Monday (15). . . . **Kathleen Emery** will soon cut her first album for Love Records, which has released her "Motherless Child" single. . . . Parrot's **Tom Jones** headlines the Deauville Hotel, Miami Beach, April 2-10. . . . A second company of off-Broadway's "Touch" gives Monday night and Saturday afternoon performances at the Village Arena Theater. . . . Capitol's **Silverbird** will be the subject of a TV special in the PBS "Fanfare" series. It is scheduled for March 21 on Channel 13 here. . . . **Corbett Monica** returns to the Sahara Tahoe April 8-9. He joins Capitol's **Sandler & Young** at the Flamingo beginning April 22.

Octave's **Erroll Garner** plays the Royal York Hotel, Toronto, April 16-24. . . . The Young Lords produced a "Latin Night" at the Washington Square Methodist Church under WBAI's "Free Music Store." . . . **Bobby Scott** and **Phil Gillin** have formed Berkeley Square Music Ltd. . . . The **Doors** have cut their eighth album for Elektra. . . . Total Concepts' **John, Mary & Linda** open at the Metro Cafe, Queens, March 17, for five nights. . . . Elektra Records' art director **Robert L. Heimall's** wife, **Patti**, gave birth to **Reina Lesly**. And New York promotion director **Niles Siegel's** wife, **Carol**, gave birth to **Evan Alexander Siegel**. . . . Warner Bros. **Jackie Lomas** plays Ungano's Thursday (11) through Saturday (13).

(Continued on page 51)

Signings

Hog Heaven, country-blues-rock group, signed with Roulette, based in Pittsburgh, the group includes **Mike Vale** and **Peter Lucia**, formerly with the Shondells. . . . **Dick Hyman** to Project 3, with his first album for the label due later this month. He also will arrange sessions for other Project 3 artists. . . . RCA's **Los Indios Tabajaras** renewed with Gurtman-Brown Associates for public relations. . . . **Brave Belt** to Reprise with the initial LP slated for May. **Robin Bachman** of the Canadian group produces. . . . **Rasmussen**, Danish writer, to Central Songs/Middle Lane Music. . . . **Ice and Flight**, Florida rock group, to Cindri Records of Cindrich Productions of Sarasota, Fla. . . . **Marjorie Mace** joined Invincible with "Another Guy" her upcoming debut disk. . . . **Gino Vanelli** signed with **Ian Haim** and **Tommy Caccetta** of Snow Productions, Inc.

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Talent In Action

• Continued from page 26

GORDON LIGHTFOOT, HAPPY & ARTIE TRAUM

Fillmore East, New York

Pent up Gordon Lightfoot people, released at last from silent devotion, swelled Fillmore East in the sweet wake of Lightfoot's "If You Could Read My Mind" breakthrough on Reprise and his long overdue U.S. acceptance, while Capitol's Happy and Artie Traum whetted warmly the appetite of a hungry audience with a larger celebration in mind.

Lightfoot fans claim the veteran Canadian star is above criticism, mainly because of his true, pure voice vibrating with personality, and the one-to-one relationship he shares with his many "believers" inspired by his personal, small-town reflections. He proved it all at the Fillmore, wearing the spotlight like a good angel, tensed in song, shivering in his search for the comfort in applause, and subsequent boyish bliss when the clapping was long, clamorous and complete. Simple melodies, totally his own, milked the pangs, plucked the heart strings and lifted veils of lover's nostalgia over the theater, as "Affair on 8th Avenue," "Mountains and Maryann" and "That's What You Get for Loving Me" were leaves from the same flowery tree as "Me and Bobby McGhee" and "Black Day in July," which stood out as more substantial statements amid the trembling reign of daydreams.

Happy and Artie Traum will surely find a warm place in today's hip-folk revival. The duo's extra-hard bid for the affection of the audience, plus moments of tight, dazzling musicianship meeting top compositions, overcame some nagging pretensions, like a case of premature concert-sized conceit in the face of a few doubts in their capability as concert-sized performers. Yet, natural, intelligent and sufficiently flakely to stay in tune with the crowd, the Tatums offer a unique bag of spirited, truly enjoyable songs like "A Handful of Love," "Like a Ship at Sea," "Going Down to See Bessie" and "Rabbit's Luck," all heavily influenced, one way or another, by the Band, Dylan, protest, bluegrass and the lifestyle of du jour, all cooked with country kitchen vitality. They should become to the Band what the Byrds were to Dylan. **ED OCHS**

THE NEW RASCALS BAND

ALICE COLTRANE with PHAROAH SANDERS LAURA NYRO

Carnegie Hall, New York

An evening of various interpretations of spirituality was the fare at Carnegie Hall, as three separate types of music were presented.

Laura Nyro, with her flair for filling a room with just the sounds of her voice and piano, led off the evening in grand style. "Stone Soul Picnic," "And When I Die," "Save the Children," and the current Streisand hit which Miss Nyro wrote, "Stoney End," all featured the charisma and charm for which Miss Nyro is known. There was much peace and serenity offered by the singer-writer.

A set of spirituality through the idiom of contemporary instrumental music was offered by Alice Coltrane, playing harp and piano, with her sidemen Pharoah Sanders, flute soprano and tenor saxophone; Archie Shepp, tenor and soprano saxophones; Jimmy Garrison, bass; Cecil McBee, bass; Clifford Jarvis, drums and Adris Mohammed, drums. The audience was inspired by tunes ranging from "Journey to Sachidananda," from Alice Coltrane's new Impulse LP, to two John Coltrane com-

positions, "Africa," and "Leo." This was one of the greatest assemblages to appear on the Carnegie Hall stage.

The New Rascals Band, now recording for Columbia Records, featuring Fleix Cavaliere on organ; Dino Danelli, drums; Annie Sutton, vocals; Buzz Feiten, guitar; and special guests Stu Woods, bass and Joe Farrell, tenor saxophone, rounded off the evening with a foot stomping revival. The band did several older tunes, including "Freedom Song," and "Happy Song," "Odetta," and "Little Dove," contained much energy. The New Rascals still seem to maintain their place as one of the most active groups around, and were especially pleasing to their hometown audience.

BOB GLASSENBERG

AMERICAN EAGLE

Whisky a Go Go, Los Angeles

American Eagle shows potential, but still has a long way to go. Its set was spotty here Feb. 24. The group features a vocalist, guitarist, drummer and an organist, who doubles on piano and bass piano. The guitarist seems to be the dominant figure through sheer loudness alone, with the organist being plagued by amplification problems during part of American Eagles set. The group is basically hard rock, although an interesting arrangement of Jim Webb's "McArthur Park" proved to be, the set's high point. The group's final number was a funky rocker, although attempts by the group to get audience participation was met with rousing indifference by the crowd. The group records for Decca.

Also appearing was Pentagram's Redeye, who played a steady but relatively upexciting set.

GEORGE KNEMEYER

BUZZY LINHART

Village Gaslight, New York

Buzzy Linhart played guitar and sang as a truly happy person during the first set at the Gaslight on Feb. 28. His sidemen, Bill Takis on bass and Luther Rix on drums, helped to create the atmosphere of the evening. The Eluthra Records artist started off his set with "The Time to Live Is Now," a tune which set the tone of the night, as Linhart managed to put everything he felt into each number.

Two Fred Neil songs, "That's the Bag I'm In," and "Fallout Blues," had that Neil flow to them with the Linhart lightness added for good measure. The Billie Holiday tune, "God Bless the Child," was not overdone, as so often is the case. Linhart broke into good scat singing during several tunes and managed to carry an evening of other writer's tunes with respect to those writers while, at the same time, giving them the Linhart personality and flavor.

BOB GLASSENBERG

MARY KATHERINE LUMSFORD

Bitter End West, Los Angeles

The vocal range and quality of Mary Katherine Lumsford's voice were enough to impress here Feb. 24. The added bonus of fine lyrics and pleasant melodies of her own compositions made the evening a joy.

Her performance was low key, with an emphasis on songs rather than rapping with the audience. Her accompaniment (her own guitar plus another acoustic guitar and electric bass) was strong without being flashy, letting her soprano voice set the mood. The only low spots were the retuning of instrument between songs, which broke the flow of her set. Her first LP will be released on Polydor shortly.

Topping the bill was Glenn Yar-

brough, making his last Los Angeles appearance before retiring from show business. His set was especially strong, featuring the fine support of the Haverstock River Band. **GEORGE KNEMEYER**

STEEL RIVER

Unganos, New York

Steel River, an exciting Canadian group, showed the talent, drive and personality at Ungano's March 2 to indicate a bright successful future. The group, which records for Stereo Dimension's Evolution label, is fronted by John Dugson, an active lead singer.

But, the group's strength is among the four instrumentalists, especially bass guitarist Rob Cockell and drummer Jay Angrove, whose rhythmic support was a key for Steel River's often driving sound. Organist Bob Forrester also shown both as lead and rhythmic support as did lead guitarist Tony Dunning.

Dugson's activity and strong voice, however, should prove the necessary audience spark to success, whether spiritual as in "Walk by the River" or driving as in "Ten Pound Note," their first Evolution single.

"What It Feels Like (to Sing a Song)," "Dream Is Country" and "Losing Friends" were among the other strong numbers from Steel River's first Evolution album. An example of their good frequent musical structure was in "Don't Tell Me I'm Wrong" from the next album. Here, first Dunning, then Forrester took the instrumental lead over the excellent beat of Angrove and Cockell. This group could make it big.

FRED KIRBY

(Continued on page 50)

Dada, British Act, Makes U.S. Debut

NEW YORK—Dada, rock group from England, arrived in the U.S. March 4 to start the first leg of its American tour, a 30-date concert schedule which includes Fillmore East and West, Ungano's, New York, and the Whisky a Go-Go in Los Angeles, among others. The group was recently signed to Atlantic Records.

KINNEY ENDS CLUB BACKING

LOS ANGELES—Kinney's experiment in funding and in buying the talent for the Bitter End West has ended.

Warners - Atlantic - Elektra has been providing talent to the room, but property owner Bob Adrian claims the booking arrangement did not produce any blockbuster acts. A reported \$50,000 was spent in refurbishing the room. The room's future is uncertain.

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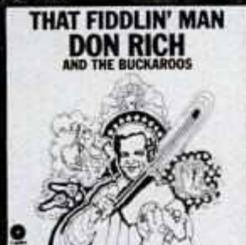
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Radio-TV programming

FCC Rules for WTOS-FM Format Switch to Aid Station's \$ Problem

By MILDRED HALL

WASHINGTON — A station's new owner cannot be forced to continue a music format that would bankrupt it, the Federal Communications Commission has decided in the latest of an increasing number of music format skirmishes involving community protests. A new owner's decision to replace progressive rock with an easy-listening format on WTOS-FM, in the Milwaukee area, brought protests from some 34 listeners, but the FCC has allowed the format switch, in the interests of the station's financial survival and its ability to maintain service to the public.

WTOS-FM officially assigned to Wauwatosa, a small city adjacent to Milwaukee, will undergo the change of format when new owner Mrs. Margareta S. Sudbrink takes over the youth-oriented station from the present owners. It was shown that the progressive rock formula carried on WTOS-FM since March 1969 had put the station heavily in the red.

The commission agreed that no licensee should be forced to continue a music format that would put it into bankruptcy.

To be fair, other factors beside the music format were involved in the failure of WTOS-FM. The buyers of WTOS-FM in 1968 were admittedly novices, trying to run a broadcast station for the first time. They switched from what had been a MOR formula to the progressive rock, and in March 1969 were able

to hire personnel away from the only other hard rock outlet in the area, WZMF-FM.

WZMF-FM's leading rock personality, Robert Reitman, brought other employees and advertising accounts with him to WTOS-FM—but within a year, Reitman, his aides and the advertisers had all gone back to WZMF-FM.

The WTOS-FM owners, who had bought the station for \$85,000 and invested an additional \$32,700 in equipment, lost over \$15,500 the first year, and over \$65,000 during 1969. With the departure of Reitman and advertisers in 1970, WTOS-FM brought its deficit to a grand total of \$135,600. The FCC reports the station currently loses \$3,000 a month, and is down from a 24-hour to a 14-hour broadcast day. Station records show that at the time of the changeover, in 1968, it had been breaking even.

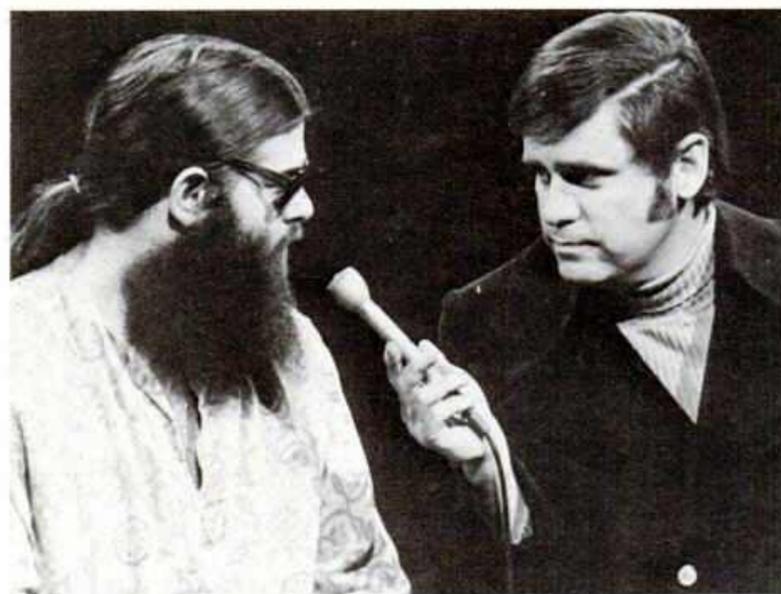
In approving the sale and the music format change by Mrs. Sudbrink, the FCC said this case was entirely different from a recent Atlanta decision which was taken to court, and blocked a change from classical to MOR music on WGKA-AM-FM (Billboard Feb. 13, 1971).

In the Atlanta case, the classical program format had been established for 10 years, complaints ran to over 2,000, and the station had failed to prove the change in format was necessary to keep it out of the red. In the WTOS-FM case, the station had operated with the

rock format for only two years, had only 34 complaints about the change, and has clearly shown steep losses. Also, progressive rock lovers have another full-time Milwaukee station in WZMF-FM, Menomonee Falls, FCC said.

New WTOS-FM owner Mrs. Sudbrink holds that the Milwaukee area cannot support two youth-oriented rock format stations, and the FCC found that the record supports her. The rock stations each garnered only eight-tenths of a percent of the Milwaukee area audience, according to an ARB survey. Even the more successful WZMF-FM's pending renewal application showed an earnings deficit of \$120,000 and current liabilities

(Continued on page 32)



BOB HITE, left, the bear in Canned Heat, Liberty Records group, talks with Larry Kane about the Heat's new single "Woolly Bully," and their "Hooker N' Heat," LP. Kane, now seen in 47 markets has recently moved his offices to 1614 South Oak, Houston.

Store Hypes Worry KHJ

By CLAUDE HALL

LOS ANGELES—The rackjobbing situation on singles and the feverish drive by recording companies to get a hit at any price—including giving the single free to record stores in order to hype a radio station playlist—may drive KHJ here into "flying by the seat of our pants" on its playlist. Ted Atkins, program director of the Top 40 radio station, one of the nation's leading radio stations, spoke here of the difficulty of getting "legitimate store reports" on records because the record companies were giving the stores free goods to hype the KHJ playlist. Speaking Monday (1) at the annual convention of the National Association of Record Merchandisers at the Century Plaza Hotel, Atkins called upon the record companies to reevaluate their approach to promoting new product . . . "otherwise there is a danger of wiping out singles sales 100 percent."

Atkins was one of 10 leading executives from the record and radio industry on a panel session here. Larry Uttal, president of Bell Records, moderated the panel. Speakers included Willis Duff, general manager of KSAN-FM, San Francisco; Lucky Cordell, general manager of WYON, Chicago; Morris Baumstein, vice president of Wunderman, Ricotta, and Kline; Ron Alexenburg, head of Epic Records; Art Grobart, president of Discount Record Centers; Jac Holzman, president of Elektra Records; Jack Solinger, president of Independent Music Sales; Jim Schwartz, president of Schwartz

Bros. Distributing, and Jerry Moss, president of A&M Records. The theme centered around radio promotion of records. Challenged from the audience that Top 40 stations were not exposing enough new product, Atkins pointed out that in the RKO General chain of stations alone, there were 10-15 new records played in other markets "that we aren't playing and that Top 40 stations across the country are giving good exposure to other records." He said that the 35-40 singles on KHJ's playlist, he felt, adequately represented the best of the Hot 100 Chart . . . that after you got below the top 15 on the station's playlist, there was difficulty in getting enough of a point spread in the station's record store surveys to indicate what's really selling. But the "excessive abuse" of free records to record stores was causing KHJ to give "serious consideration" to eliminating record store surveys.

It was brought out during the session that 95 percent of the singles sales in Fresno, Calif., were via racks. Uttal stated that frankly, because of the racks, the only way to get goods into the market fast enough is to give dealers free goods to get a store report.

Solinger stated that in a Fresno situation, a record by Punch was being played on KYNO, the key Top 40 station in the market. "We requested free records from A&M Records. A promotion man went into each and every record location and gave them free goods. The merchandise was put on the racks. It never sold . . . it ran its course. But it was charted on KYNO." Solinger had earlier stated that he felt radio promotion and merchandising are the same thing . . . "I feel it's our duty to give product a chance to live." He'd found many "rackjobber pockets," he said, markets of 50,000 and lower, where the local radio station had picked up a record and created a demand for it. "The problem is how to nourish that record and spread it." There were many formulas, he said, and sometimes you had to use the free goods method to cover the rack locations; otherwise they wouldn't bother to handle the product. "The lifeblood of this industry is basically in new product and creating new artists."

Holzman said it was "increasing our job to pull records through the distribution conduit" . . . to create a demand. He felt there was a need for distributors to get back to the basics . . . to take a chance on a record because they liked it . . . and for record men in general to become more involved in all levels of the business again.

Duff said that most radio stations, he felt, want to go on a new artist . . . that it makes for excit-

ing radio. "A lot of people don't believe that, and a lot of stations don't go on new product." He felt that rackjobbers should establish liaison with radio stations. The big problem affecting both the record and radio industry at the moment, he said, was the bureaucratic imperialism in movements by the National Association of Broadcasters and the Federal Communications Commission to control play of records via requesting printed lyrics. He pointed out that there were no controls on movies and books and asked the support of distributors and record companies in fighting restrictions on freedom of speech.

Grobart, stressing the need for better communication between the record manufacturers and retailers, said that he tried to make his clerks as aware as possible about record product, but there was a tremendous evaporation of creativity on promotion from the time record companies began a campaign on a given record or artist and the time the information reached the record store level. "Promotion men may be very active in the area, but we see very few of them. Until the manufacturer and the distributor actually know what's happening in the record store, there's a tremendous problem. Without information from the manufacturer to help us sell a record, our job becomes 10 times more difficult." He pointed out that he could coordinate this information with local record stores.

'Get Away'

The local promotion man must get away from the idea of being just a delivery boy, Schwartz told the packed room of record men. "The promotion man is more important than the salesman in many cases. Delivering the records is just the start of the promotion man's job." He said his firm was very oriented toward singles and held a meeting once a week to brief everybody on what was happening.

Holzman pointed out that if a promotion man was "wired into a radio station," he would know if a station was going on a given record. He said the cost of getting a record quickly into the field once a station started playing it was high, "but it's part of our gig."

Moss, stating that the record industry is more sophisticated than ever before in regards to modus operandi, said that in planning a campaign on a record, it was necessary to consider the time it would take to get it into the market. He said it was necessary to have promotion at the beginning of a record to start it, during the middle of its life to give it extra sales strength, and at the end of its sales life so the artist's new record will have better acceptance.

(Continued on page 32)



B.B. KING, left, played and sang live on KSFJ-FM, San Francisco, during Tommy Saunders' morning show. King was in town for a Fillmore West engagement.

WPDQ Into Different Trend

JACKSONVILLE, Fla. — Although Jack Gale will literally be combatting Jack Gale here as WPDQ heads for the high ground in its battle against WAPE, and there's a lot of irony in the growing war, the programming "tools" of each station may be quite different. Both are Top 40 stations. Gale, when he was with WAYS in Charlotte, set up the new format on WAPE right after it was purchased by WAYS owner Stan Kaplan, a radio veteran that Gale respects very much. He formatted the strong-signal station much as WAYS, with a fair percentage of soul-oriented singles in the playlist. Now, however, Gale is executive vice president of programming for WPDQ and he claims he understands the market a little better. Thus, instead of aiming WPDQ in the same direction of WAPE, Gale will take the station toward country music.

"This market really isn't a WAPE market; the market so far

belongs to WVOJ, a country music station. So, we'll be playing records such as 'Empty Arms' by Sonny James, 'Traveling Minstrel' by Bill Rice on Capitol Records, and Sammi Smith . . . trying to forecast an across-the-board country-pop hit. I don't care if these records don't sell; I'm a programmer, not a record salesman. I just feel it's better to be country than soul in this market."

WPDQ will, of course, be primarily a Top 40 station. Instead of going harder at night, as do most Top 40 stations, Gale will keep the sound more or less consistent under the theory that, along with the kids coming home in the afternoon, "you've got Dad coming home and if you socked it to him, you'll lose your demographics."

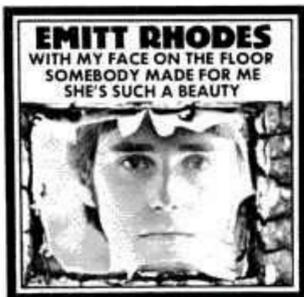
The WPDQ staff now includes program director Ron Riley 4-8 p.m., Ray Mack from WAYS 6-10 a.m., Gene Bowen from WALT in Tampa 10-noon, George McGovern from WMEX noon-4 p.m.,

Sid (Mojo Man) Guber 8-midnight, Tommy Charles from WMBR in Jacksonville midnight-6 a.m., and production man Chris Morgan.

The playlist will run 40-50 records, with 6-7 new records added each week. WPDQ, Gale said, "will be trying to break new records and will take a record that nobody else is on. It's a way to bring back excitement to radio . . . to play a record three times in a row in drive time. If it doesn't hit, well we will have just made a mistake," but not a very big mistake, he felt.

Gale is programming every hour with the exception of after 9 p.m. The reason is that the Mojo Man goes on at 8 p.m. After 9 p.m., Mojo almost runs a telephone talk show, playing records between his phone conversations. He's already getting 300-400 letters a week and sits down and answers every letter, according to Gale, who says the Mojo Man "is a professional."

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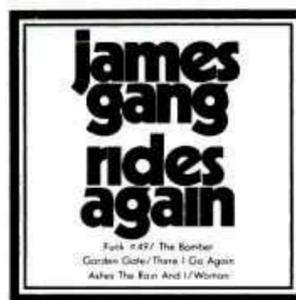
ABC/ATS-23006-3
BEVERLY SILLS
LUCIA DI LAMMERMOOR



DSX-50098
THREE DOG NIGHT
GOLDEN BISCUITS



ABC-OC-14
SONG OF NORWAY



ABC-711
JAMES GANG RIDES AGAIN



DSX-50099
STEPPEWOLF GOLD



ABC/ATS-20002
BEVERLY SILLS
FRENCH SCENES AND ARIAS



DS-50087
GRASS ROOTS
MORE GOLDEN GRASS



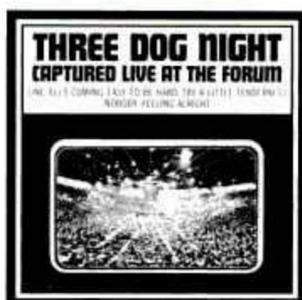
ABC-713
B. B. KING
INDIANOLA MISSISSIPPI SEEDS



DS-50075
STEPPEWOLF LIVE



DS-50078
THREE DOG NIGHT
IT AIN'T EASY



DS-50068
THREE DOG NIGHT
CAPTURED LIVE



AS-9200-2
BEST OF JOHN COLTRANE



AS-9196
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Letters to the Editor

On Point of View

Dear Sir:

I have just completed reading the letter from Richard W. Irwin, music director of WYCL in York, S.C. As a result, I'm somewhat angered.

First of all, no music director at my stations dare admit he cannot tell a hit. Secondly, label means nothing. All are guilty of releasing "junk" at some time or another. I suppose Mr. Irwin will eventually judge record labels by graphics. In other words, labels with a nice design will "make it." He also mentions a few influential stations setting the pace of a potential smash record. This is true as far as test markets are concerned; however, if someone along the line hadn't taken that chance, who, then, would Mr. Irwin fall back on? Radio is a profession which sets a pace for society; we are progressive in setting guidelines, presenting ideals, etc. In a sense, we cannot follow each other. We, as program directors, must evaluate, survey our markets; we must compose attractive programming from demographics. Then, as best we can, we can serve our listeners. The same is true in music selection. Regionalism is most important. A record that is a hit in Detroit may not be in Louisville. True, promotion is a highly respected gesture for successful recording ventures. Mr. Irwin goes on to say that he institutes a very tight playlist, never exceeding 45 singles. Who's to say there are only 45 records worth airing? Who's to say there are "X" number of records people will buy? We, and only we broadcasters know this; for John Q. Public has no idea of how many records are actually released per week. Further proof: radio sets the pace. Radio is progressive. I practice a policy that's been successful so far: If there are only three records worth airing this week, those three are added to the playlist. If there are 12 the next week, those 12 are added. So, WNIL's playlist varies. . . . However, this does not mean airing just anything. Being selective can, and does have its merits. We, too, at WNIL can make the same claim as Mr. Irwin; our listeners deserve and get the best, also. Just more of it. But, we do not limit ourselves to "X" number of records.

Damn it, fellow program directors, let's stick our necks out! If you think a record fits your market and your format, then play the thing until you can see through it. Then YOUR station may become one of those "influential" stations to which Mr. Irwin refers.

Dean Wallace
Program director
WNIL
Niles, Mich.

All Above Board

Dear Sir:

I thought perhaps you'd appreciate some comments from an "oldtimer" who is now into so-called progressive music.

First, may I remind you that in a long phone conversation, about a year ago, you urged WMAL-FM to take the progressive path. At that time I voiced strong objection, saying I knew nothing at all about the music. You differed.

Anyway, a few months later, new management decided to go that route. I was still hesitant, especially since I was to do the 2 to 6 air trick. Well, it's about seven months later. Things are really looking good and I personally have learned a great deal. My original "cop out" about not knowing the music is invalid. Anyone who's been in the business as long as I have can spot a good cut no matter what kind of music they are listening to. It wasn't that I didn't know the music, but rather I didn't listen

to the music. Information about artists and other details is readily available in various trade publications and, in many cases, my "old age" (36) is of great help in talking about the roots of much of the stuff we play.

I do believe that "progressive radio" is truly a misnomer, but since everything seems to need a label, it's as good as any other. If you want to get right down to it, we are really talking about "Regressive radio" (in a positive sense). Think back about 20 years when you and I were in our mid-teens. This was pre-format radio. The DJ said and did just about whatever he pleased as long as he didn't use four-letter words. He played the music he thought was good for his particular audience and everything was done in a conversational, friendly style. How much different is today's progressive radio?

The audience we built is not all "acid heads," pot smokers," and "freaks" as many think, but rather men and women in the 20-30 age group (with some above and below that age) that go to work every day, attend college, raise families and just happen to like our music.

Telephone and mail response has been just fantastic. People recognize my name or my voice wherever I go, whether I'm buying clothes or picking up a pizza. Not long ago a 30-year-old man (with short hair and business suit, incidentally, came up to the station just to tell me how much he liked the station. When is the last time that happened to any of your readers.

Underground is long gone. It's all above board, flourishing and moving rapidly to the top.

Ray Freeman
WMAL-FM
Washington

Against Hype

Dear Sir:

It has been brought to my attention that some record companies are making outrageous deals with their product to get store reports: two for one, one for one, a free box of records, etc. I'm sure this is a good way to get a record reported to us by the retail outlets . . . but have you stopped to consider the consequences to your own product and the harm done to other distributors and manufacturers? In the past two weeks, we have seen actual invoices from distributors that did not jibe with the sales reports we have received from some stores.

When we got "hyped," it uses a space on our survey that could be occupied by a legitimate hit. We have several variables that make up our judgment as to what is programmed on WIXY in the way of your product. When we get "hyped," it distorts our list and makes it harder for the company caught "hyping" to get exposure the next time on their product. I certainly would not accuse anyone, but I beg you to please let the record speak for itself and the sales reports be legitimate. Let's have enough pride in our product to be assured the cream will rise on its own merits. Also, please be advised that if the "hyping" continues, a more forceful alternative will be executed.

Chuck Dunaway
Program director
WIXY, Pittsburgh

Open Door?

Dear Sir:

As a fellow country music programmer, I must take exception to a couple of things said by Phil Gardner, program director of WNOW, York, Penna. in the article in the Country Music section of the Feb. 20 Billboard.

First of all, he says he has instituted an "open door" policy to all artists in the recording field, which indicates to me that every record . . . regardless . . . will receive some airplay. But, the next paragraph lists conditions to that policy, i.e., "If it deserves airplay, fits our sound, and if there is room on the playlist." If that's his idea of an open door policy, then just about every radio station in the country has the same.

He then puts down some country songs by saying, "All you hear about is drinking away the blues and getting divorced. I don't know what Gardner has been programming but a quick look at the Hot Country Singles chart in the same issue of Billboard will find at least 25 songs which have nothing whatsoever to do with drinking or divorce. Just a few titles. . . "Joshua," "The Sheriff of Boone County," "She Wakes Me Every Morning," "100 Children," "Guess Who," "I'm Gonna Keep On Loving You," "Watching Scotty Grow," "If You Think I Love You Now," "True Love Is Greater Than Friendship," "Give Him Love," "Portrait of My Woman," "The Wonders You Perform," "Lovenorth," "Amos Moses," etc.

I would also be interested in what pop records he plays . . . in order to provide the overall sound he tries to maintain." Is he referring to country versions of pop hits or to songs found on the Billboard Hot 100?

I think more stations are programming the unknowns than Gardner believes. After all, up until about four or five months ago who, outside of Nashville, ever heard of Sammi Smith or, more recently, Joe Stampley or Billy Craddock?

Bill Preston
Program director
WRFD
Columbus, Ohio

WDAS-FM Format Change To a 'Media Collective'

PHILADELPHIA — WDAS-FM has changed to an open end, free form format, with the air personalities sharing the authority at the station with Steve Leon, manager. "This station will be a media collective," Leon said. "Everyone will produce their own show with the format aimed at establishing ties with the art culture."

According to Leon, a format should embellish one theme. "For example, if the music played at a station conveys an anti-war message, then the station should embody the principles of that music," said Leon. "Radio has the largest imagination to play with and we intend to utilize that imagination. We are not programming to the dominant culture but to an elite corps of effete snobs, in the sense that they are really good people."

The format will encompass all types of music including jazz, rock, blues, country and folk. There will be no set playlists, and Leon hopes to include poetry and community news with every show. "We are going to live our culture and present it to our people. The shows will be everything that art implies."

"We will no longer try to persuade the dominant culture to live according to our life style. We will live on in spite of their cliches," Leon said. "Of course we will operate within the framework of a business, but we will take their examples and use them in our context. We hope to open the air waves to anyone within the community who wishes to voice their opinion in an articulate manner."

The object of the shows will be to keep everyone interested for four hours. "We hope to have good communication with all newspapers, including those that lean to the left in the city of Philadelphia," said Leon. "We also want to have a free exchange of material with other radio stations throughout the country. This concept will also extend to news feeds," Leon stated.

There will also be a heavy commitment to releases by new artists on WDAS-FM. "These people work and sweat to make it and should at least be heard and judged by the audience," Leon said.

The major message and concept of the station is that a majority of people in the audience cannot be fooled. "They are already aware of the no nonsense. No one can really fool them. So if we operate with this in mind and can popularize an exciting, moral and good station, we will act as the vanguard of a new movement. A movement to reality and action on radio instead of just words. There will be no promotional games. We will compete with the other stations in this area by providing truth and art. We will return to the true nature as human animals, through music and literate expression and every means of communication available to us through radio. To this end we are committed. I think that poetry will be a definite source of energy for us, since poetry was the original form of song."

Eventually, Leon hopes to have an independent production department for commercials. "This will allow us to regulate commercial content. Products of use to the community will be sold artistically. It will also allow us to maintain the artistic integrity of the station, the individual show and the community's ideas and views," said Leon.

Leon said the station, "will be used to provide a family for all the people who need family. We will engage in a loving competition with all the other stations."

The line-up at the station includes Rod Carson, 6-10 a.m.; Max Leon, 10-11 a.m.; Steve Marko, 11 a.m.-3 p.m.; Jay Mark, 3-7 p.m.; T. Morgan, 7-10 p.m.; Steve Leon, 10 p.m.-2 a.m.; and Perry Johnson, 2-6 a.m., plus all people of the community who wish to take part.

Store Hypes Worry KHJ

• Continued from page 30

Grobart said that the biggest problem in the industry today is the "desert of creative thinking" put into new product. He asked for a show of hands of people who listened to new product. Very few of the record men raised their hands. He said that his people listened to all new records and passed judgment on what they put into the stores.

Moss said there was simply not enough time for everything today —to handle all aspects of the record business from recording product to listening to it. He pointed out that it was sometimes easier today to get a new record played on an easy listening station than a progressive rock station purely because of the vast amount of product being turned out.

Duff, at this point, called for all levels of the record business to get to know what it was handling. One method of achieving this, he thought, was condensation. He said that of the 60-plus albums received by KSAN-FM each week, only 10-15 were added to the station's library. Maybe the way to insure that everybody, including the radio stations burdened down with albums each week, would listen is for record manufacturers to produce a composite, maybe on cassette, of an album or albums . . . the best two or three cuts condensed to two or three minutes. Distributors and radio men could be provided these cassettes weekly and thus would be more aware of what product was being turned out.

Cordell said that his station also had a product problem; it was receiving records in the mail that were often not in the record stores. We'd like to go on the product before our competitors, but we're

afraid to." The station now has a policy of not playing records that are not available in the market for purchase. He also stated that United Record Distributors in Chicago did an excellent job of communication, saying the distributor had become a hangout for radio men and that 70 percent of the personalities would be seen in the firm on a Friday; they heard new product there because the record player was always going.

Alexenburg, stating that he'd set a goal of creating three new artists a year, had found it a monumental task. He spoke of FM and college radio stations becoming more and

more an important factor in the creation of new artists. The method of giving free goods to a record store does not create a No. 1 hit, he felt.

Bob Robbins, a record producer, commented from the audience that he felt many racks were not even bothering with singles because of the low percent of return on investment.

Harold Brown of Jefferson Stores, Miami, also commented from the audience that he felt record companies should take most of their advertising budget from newspapers and put it into radio spots because of the ability of radio stations to reach a target audience.

FCC Rules for New WTOS-FM Format

• Continued from page 30

\$55,854 in excess over current assets, FCC reported.

The FCC's comments on music format changes in the Milwaukee area's 19 stations show the commission has been digging into this problem in radio programming. Looking over the records of music format changes, and the ingenious combinations and variations on the standard formats of soul, country music, easy listening, etc., the commission concluded that stations must make changes in response to changing times, changing communities, and the competitive situations.

Some of the format changes it found in the Milwaukee area in recent years were:

WZMF-FM—now progressive rock, was standard pops in 1967.

WAWA—changed to Soul in 1963. WAWA-FM, now soul,

switched from Broadway musicals in 1964.

WNOV—also a soul music station now, was standard popular in 1967.

WMIL—now country music, carried only 50 percent country before April 1968.

WRIT-FM — also country music, had a contemporary rock format in 1967.

The commission admitted that three other Milwaukee area stations now programming standard music would be similar to the new WTOS-FM format. However, the other stations are 19 and 15-hour a day broadcasters, and one has only 57 percent music, the rest being news, sports, talk, etc. WTOS-FM's new owner promises an easy listening format for a full 24 hours a day, in addition to some of the youth-oriented public service programs carried by previous owners.



DUKE ROBERTS and Don Kelly of KFRC, San Francisco Top 40 station, help Dionne Warwick celebrate the founding of her new record label—Sunday Records. From left: Dionne Warwick, Leslie Uggams, Roberts and Kelly.

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Attention, Top 40, MOR or modern country air personalities. If you have a first-class FCC license and are interested in moving to a major Midwest market, then send tape and resume now to Box 370, Billboard, Radio-TV Job Mart, 165 W. 46th St., New York, N.Y. 10036. We are an equal opportunity employer. mh6

College graduate, with 1½ years of college radio experience, looking for a station to give me a chance. Please send for resume: Box 371, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. mh20

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Say You Saw It in Billboard

POSITIONS OPEN

Need experienced, ambitious news director now for #1 country full-timer. Heavy on local news. NBC affiliate. Rush tape, picture, resume and salary requirement to: Mike Malone, WUNI Radio, Mobile, Ala. An equal opportunity employer. tfn

Have rock experience? Want bright up-tempo mid-road in Midwest market of 700,000; 5,000 W. facility. New young owners looking for sharp, aggressive people. Talk to us about salary. Box 372, Billboard, Radio-TV Job Mart, 165 W. 46th St., New York, N.Y. 10036. mh13

Radio Job Finder: Small or medium mkt. D.J.'s, are you good enough to move up to a major Texas mkt.? Morning drive, good pay. Must be funny, a little different. Run easy, but tight show. With well-known c/w. If you're ready, call now or write Radio Job Finder, 318 Blaze, San Antonio, Tex. 78218. (518) 655-1144. mh13

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

Can you top or come close to one of America's best morning teams? Southern major mkt., almost rock. Gotta be double tough. Big voice, funny, heavy. Pay is tops. I don't care where you are, if you're good! Fee paid. Radio Job Finder, 318 Blaze, San Antonio, Tex. 78218. mh20

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Eric Christiansen is now program director, and Richard Dudick is operations director of KSFX-FM, San Francisco progressive rock station. And would you believe Mary Turner, who produces Tommy Saunders' morning show, is NABET shop steward? . . . Art Page, 31, family, 3rd ticket, experienced as program director and music director, needs a job. Call 203-243-0750. . . . WHBQ, Memphis, needs a personality. Drake station. Program director is George Klein. . . . John E. Stone: I thank you, sir.

Keath Heyn, you is one mean hombre; I hope you caught a bad case of turista. . . . Keath asks all country deejays to play the flipside of Jessi Colter's new RCA Records single. Heyn thinks her "You Mean to Say" has pop potential, too. . . . Jack Gardner, 612-645-7757, one of the most successful consultants around, is looking for a couple of country music air personalities. . . . KCRA, Sacramento, needs uptempo afternoon air personality; call program director Johnny Hyde. . . . Did I tell about WIOD, Miami, needing an easy listening air personality in last week's Vox Jox? Well, you can check with program director Biggie Nevins.

So, Don Nelson, general manager of WIRE in Indianapolis, whom I've written tons about, sees the story I wrote about Jim Hilliard, general manager of WIBC in Indianapolis, calls him and treats him to lunch. Two of the best men in radio, in my opinion. Nelson later called me to say it was all true—the things I'd said about Hilliard. . . . WAFT has changed call letters to WMAX in Grand Rapids, reports president James Gaskin. . . . Mike Martel is at WBRL, Berlin, N.H., replacing Dick Thomas, who has gone to school to get his first ticket. Chris Jensen left the station to join WJOY in Burlington, Vt., and replacing him as program director of WBRL is Ron Lamontagne. Bruce Lane is back on the staff doing weekend work. Dan West, 17, continues to handle the music and do the night show; he's now in his third year on WBRL.

Dick Johnson, music director, WNXT, Portsmouth, Ohio, asks for easy listening records. Larry Mowery has left WNXT to head for Miami; Don Ryan out of Syra-

cuse, N.Y., was slated to replace him on the air. Anyone needing an air personality can call Mowery at 305-621-0720. . . . Loman Scott, music director of WQMG-FM, Box 6702, Greensboro, N.C. 27405, needs easy listening albums, plus contemporary disks. . . . WAAT in Trenton, N.J., has changed call letters to WTNI; format is semi-good music, according to program manager W. Lane Rogers.

John Chapman, previously general manager of KTLK in Denver, is new general manager of WKRC, Cincinnati, succeeding Richard Bevington, who has become regional sales manager for Taft Broadcasting in Cleveland. . . . Tom Clay has departed WWWW-FM, Detroit. For sure, this time. He got 30-seconds notice and immediately enplaned for Los Angeles. Nat Asch, if you wanted to pull a good ploy, you'd hire Clay. . . . A woman is the new program director of WWDC in Washington—Gloria Gibson; she had been director of creative services. All the time, I kept thinking Johnny Holliday would get the position. . . . "The Hippie and the Redneck" by Bob Hudson, Dore Records, is breaking or something else in Cleveland. Hudson is an air personality on KGBS, Los Angeles.

Milton Louis Bohard has been appointed general manager of WGEE, Indianapolis. . . . Ron R. Cowen, 604-368-6581, has left CJAT in Trail, B.C., Canada, and is looking for a gig. . . . Southern Hotline is being taken over by Allen Dennis, currently doing the 6-9 a.m. slot at WMAK in Nashville. Old buddy Jack Gale, who started the record news sheet, is going to devote full-time to WPDQ in Jacksonville, Fla.

Bob Canada, program director of WORD, P.O. Box 3257, Spartanburg, S.C. 29301, needs records. Canada and his music director Bob Cannon are record breakers of the first order. Any record company that doesn't have Canada on their Advance Rush List for singles and/or albums is missing the chance to expose a lot of product. He writes that "WORD" will be auditioning new product for maximum exposure weekly" and if you want

any information or to find out how your record is doing call the music department at 803-583-4395.

Hal Neal, head of owned radio stations for ABC, writes that Frank Wood Jr. went to Chicago's ABC-FM station, not Detroit. I goofed. . . . Ted F. Bertot III says he's planning to start work at WLFH, Little Falls, N.Y., a Utica/Rome area station, as Ted Allen. Lineup includes Joe Miller with a morning country music show, station manager Hank Brown, 7-9:30 a.m.; Criss Miller, and Jim Reitz. They need records. . . . We shall now pay tribute to Kathy Dennison who called claiming she's the "hottest girl material to ever go on the air," and wanted me to start a campaign to raise funds to pay her \$423.69 phone bill; it seems she was telephoning all these deejays trying to get a job as an air personality and. . . .

Jim Murphy, manager of KAWW, 422 W. Main St., Heber Springs, Ark. 72543, needs country and easy listening records. Station is boosting power to 1,000 watts. Guarantees airplay because "hopefully in the very near future we will be adding an FM station which will be 100 percent easy listening; the AM will go straight country." Lineup includes Robert Copeland, who also does a show on a Little Rock TV station; Dianna Eccles, program director Phyllis Price, and Murphy, who also says "if you happen to be looking for a good fishing hole, be sure to try our Greers Ferry Lake" but I think it's a real fish story about how many fish he says were caught out of that lake last year!

DJ Switch by Station WKRC

CINCINNATI — Gary McKee, who joined WKRC Radio Feb. 1 from Pensacola, Fla., has replaced Dick Cousins in the 2-6 p.m. slot, with Rex Dale, chief announcer-production director since 1967, taking over McKee's former 1-6 a.m. shift.

Cousins, who joined WKRC last September after a five-year stint at WCKY here, has not announced his future plans.

In another WKRC move last week, Jack Allonier resigned as promotion manager-national sales service head.

WSJS 'Honors' EL Artists Daily

WINSTON-SALEM, N.C. — Feeling that some easy listening artists were not being given "the kind of exposure they deserve" when they were played once a day or only once a week, WSJS has initiated an Artist of the Day series, and program manager Bill Brown says the series has proven highly popular.

"This feature consists of playing carefully-chosen cuts by a specific artist each day, with a song being played by that artist every hour with appropriate commentary. In the past we have featured the Fifth Dimension, Andy Williams and Judy Collins, as well as some of the great standard artists such as Glenn Miller, George Shearing, and Frank Sinatra. Soon to be saluted are artists such as Herbie Mann, Simon & Garfunkle, Bud Shank, Andre Previn, and the Brass Ring.

"The idea is to give exposure to music that is not often heard in the normal course of affairs in our MOR format," said Brown.

The listener response has been exceptional, he said. As survey reflects, "we must be giving listeners what they want to hear." There are 13 other competitive AM stations in the market area. "Unquestionably, we expose more new

album material than any other station in the market."

Every record played by WSJS is carefully screened. "Although we generally follow the Easy Listening Top 40 Chart in making up our playlist, some songs are not played because they don't fit our format and some songs that aren't included on the chart are played, for example, 'The Look of Love' by Isaac Hayes and 'Where Are You Going' by Jerry Butler." Both are excellent records that were overlooked by the country, he said. "At any rate, WSJS does not wait until a song is in the top 10 before playing it. We were playing 'Close to You' by the Carpenters two weeks before anyone else got on it. 'One Less Bell to Answer' was played in a Burt Bacharach Special last May. Also, we were playing 'Everybody's Talkin'' by Harry Nilsson for weeks before it started climbing nationally.

"The point is this: Record companies and promotion people should wake up and cease ignoring the MOR stations!"

The staff of WSJS includes Wally Williams, a 17-year veteran with the station who has been doing the morning show for the past 15 years; Reese Felts, a 16-year veteran who does the mid-

day chores; Tom Chambers, a 10-year station man who is a staff man also with WSJS-TV; Randy Gibson who handles the night shift; and Gary Smithwick who has been covering an afternoon and night shift for the past three years while attending Wake Forest University's Law School. George Lee covers an early evening shift.

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College Promotion Confab Draws 30; Makes Progress on Issues

By DAVID BIEBER

BOSTON—More than 30 local and regional record company promotion men and many representatives from campus radio stations in the Boston Area attended the first College Promotion Conference of Boston, held at Tufts University's Curtis Hall. Tackling several broad and significant aspects of college radio, including poor label service, the campus stations' impact on record sales and the occasional lack of professionalism on both sides, the conference achieved at least verbal progress in settling some of the conflicts.

Co-moderators Ken May, Columbia Records campus representative, and Bob Ross, the A&M Records campus rep, organized the event, the first of its kind locally, and perhaps established a precedent for regular meetings in the future.

In a panel discussion involving both record and radio men, Don DeLacy of RCA Records brought up the effect college stations have on record sales.

"While we can't judge the black-and-white sales strength, there's no question that records are being sold

by college radio play," DeLacy said. "I don't doubt that if all the Boston area college stations were organized under one set of call letters, the impact would be greater than that of WBCN [one of the strongest commercial FM outlets in the country]."

Mike Gruber, rock music director of Harvard University's 3,000-watt FM stereo WHRB, agreed that one of college radio's main problems is determining the number of listeners, but added, "people do listen, and they do respond. If people hear records and labels mentioned and played, these factors will be felt in sales."

WMFO's (Tufts University's 10-watt FM station manager Mike Symonds explained that because of their low-power, carrier-current situation, many college stations don't reach large audiences. But John Curtis of WTBU (Boston University's 10-watt AM station) said that "we do have a potential audience of 7,000 and the students stick with us because we're serving their own special community."

Roger Lifeset of Music Merchants of New England stressed that such stations can expose their audiences to experimental radio approaches, take chances with new artists and records, and direct the programming toward a particular project.

"The college stations in Boston are my secondary market in regard to WBCN," Lifeset said.

An example of different approaches to programming by campus stations were provided by John Hochheimer, announcer of WBUR's (Boston University's 20,000-watt FM station) "The Other Side" program. "I'll use any material I can find, even if it means searching through the cut-out bins in Woolworth's," he explained.

Lennie Petze, promotion manager of the Epic and Columbia Custom labels, cited WBUR as being a station he visually witnessed as having a definite sales impact. "I've been in several different record stores in Harvard

Square," he said, "and just chanced hearing a number of people asking for a record ['A Summer's Night'] by a group called Montreal, on MGM. I had never heard of the group or its record, nor had the people in the stores. But when I asked the customers, they said they had heard the record on WBUR, had liked it enough to want to buy it, and a demand was created."

Transcontinental Distributing Corp.'s Arthur Katz suggested he would feel stronger about the college stations if he could somehow obtain feedback from record stores in which customers, consistently did mention a specific station when making a purchase.

Howie Ring, general manager of Music Merchants distributors and the Music City-Cheap Thrills record outlets, minimized this possibility by saying that "from a retailer point of view, with 90 percent of the customers, there's no real dealer-consumer rapport." However, he did indicate that his organization will be passing out 5,000-10,000 cards, which will allow a discount on a future purchase if the customer indicates his radio station and other media preferences in Boston.

"This may give us some answers," Ring noted. "In this city, everything that happens is attributed to WBCN-FM. Much of this is true, but when a station like WBUR gives multiple plays to an album like 'The Last Poets,' that station deserves credit for breaking it."

Feedback, not only in record sales, but also from station representatives, was one of the points the record men accentuated.

"Everyone can be used as a barometer. I want to hear what station people have to say about my product," Bernie Grossman of A&M Records indicated. "If people don't let me know they care, I certainly don't care about providing service."

RCA's DeLacy said, "I'll send out a mailing, and if the station

(Continued on page 39)

What's Happening

By BOB GLASSENBERG

It's about those Campus Programming Aids. Everyone was supposed to send in only one pick so I could list them all next to the station and the programmer. I received a lot of stuff this week from campus radio. About 167 lists. Trouble is only a few of them sent in just one pick.

CRSG, Sir George Williams Univ., Montreal, Ed Smeall reporting: "Jewel Eyed Judy," Fleetwood Mac, Reprise. . . . Radio Loyola, Montreal, Mike Godin reporting: "Down the River Boogie," Pot-liquor, Janus. . . . KSMU, Southern Methodist Univ., Dallas, Bill Harwell reporting: "Dave Mason and Cass Elliot," (LP), Dave Mason and Cass Elliot, Blue Thumb. . . . WCSB, Graham Junior College, Boston, Ted Hayward reporting: "Castles in the Air," Don McLean, Mediarts. . . . KRC, Rockhurst College, Kansas City, Mo., Pete Modica reporting: "A Long Way to Go," Carlton Dinnall, Barnaby. . . . In addition, from the data received this week the following LP's appear to be getting good air play at campus stations. This means that they are listed on campus radio station charts. "Cry of Love," Jimi Hendrix, Reprise; "Tarkio," Brewer and Shipley, Kama Sutra; "Pearl," Janis Joplin, Columbia; "Emerson Lake and Palmer," Cotillion; "If You Could Read My Mind," (LP), Gordon Lightfoot, Reprise; "Search and Nearness," the Rascals, Atlantic. These are not the only records being played by Campus stations, but a representation of the records being played. As the single programming aids grow, the list of frequently played LP cuts will probably diminish.

★ ★ ★

WBKY-FM, University of Kentucky, Lexington, began programming progressive rock on "After Midnight," heard from midnight-2 a.m. Fridays and Saturdays. The station wants as much rock information as possible and rock album service. The more they get, the more they will expand this format. The zip is 40506. Jim Wientjes is the contact.

★ ★ ★

"Musical Eruptions," is a new two hour jazz and blues show on Georgia Tech's WREK-FM, Atlanta. Geary Tanner would like cooperation from record companies having this type of product. I might add that WREK-FM is one of the few stations to constantly

(Continued on page 39)

Give \$100G To Jazz Fest

CHICAGO — A record \$100,000 funding will be provided for the John F. Kennedy Center for the Performing Arts' American College Jazz Festival by joint donors American Airlines and American Express. Negotiations are underway to record and film the May 14-16 finals at nearby University of Illinois.

Kennedy Center artistic administrator George London told a press conference here that the Center will present the festival with the cooperation of the American Federation of Musicians, the National Association of Jazz Educators and Down Beat magazine.

The jazz festival, together with

(Continued on page 38)

The Head Count

Music Savings Center is located in Yellow Springs, Ohio, near several colleges and in Dayton. Bill Brater, the owner, said that he caters to a "hybrid market," of record buyers. "We sell a great deal of jazz and blues through the store. I also stock every John Coltrane record here," Brater said. The store also sells used records and stocks tapes and cassettes as well. Their 10 best selling records for the week:

- "Cry of Love," Jimi Hendrix, Reprise.
- "Pearl," Janis Joplin, Columbia.
- "Leo Kottke," Leo Kottke, Tacoma.
- "First Take," Roberta Flack, Atlantic.
- "Dave Mason & Cass Elliot," Blue Thumb.
- "Eric Satie Vol. I," Aido Ciccolini.
- "Red Clay," Freddie Hubbard, CTI.
- "Otis Redding/Jimi Hendrix Experience," Otis Redding, Jimi Hendrix, Reprise.
- "Unicorn," John Renbourn, Reprise.
- "Cruel Sister," Pentangle, Reprise.

For Kentucky U. PD, It's Technical Angle That Counts

LEXINGTON, Ky. — Campus shows must be co-ordinated and organized from the technical angle, according to Mary Jo Mertens, program director of the student center at the University of Kentucky. "From the moment the act is signed through an agency," she said, "many technicalities and things which people might consider trivial must be done."

Miss Mertens has taken a book written by Ken Krage and Ken Fritz, "A Guide: Successful College Concert Production," and made it applicable to the situation at the university. "The book is quite helpful," she said. "But it must be applied to individual schools. Each school has its own particular problems. I feel that it is important for the program directors and union directors at each campus to know their schools from top to bottom." To Miss Mertens, this means close association to the students at the university. She is at the forefront of most of the activity there and carries on a constant dialog with all the campus student leaders, as well as with the administration and other students.

Miss Mertens outlines what should be done when a concert is planned on a calendar according to the dates they are to be completed. Each student is assigned a specific task and told who in the university administration or elsewhere should be contacted for aid and advice.

"Everything we have to do is included on this calendar. Sometimes there are more chores than necessary, but it is easier to delete from the calendar than to add," said Mertens. "If the schedule is followed, and everything runs true to form, most of the problems, both minor and major, are taken care of before the concert date. This makes for less pressure on everyone involved."

The students also make up their own calendars from which to work. These outline work on a daily basis and have proven invaluable to the people on the student planning committees. "Everyone knows their specific jobs and everyone does it," said Mertens. "It is one means of eliminating the problems which campus shows have. While there is no foolproof method of handling a concert or a series of concerts or lectures, this method has worked best for us. It eliminates misunderstandings as to who is doing what and when."

"Frankly," Miss Mertens said, "no one here wants to hassle at the last minute if they can avoid it. We want to make sure, as sure as we can, that everything is done early so there is as little pressure as possible on the day of the performance. Then we too can enjoy the show. I might add that the artist can also enjoy the show. This is one approach to presenting a professional concert and it is the approach that works best for us."

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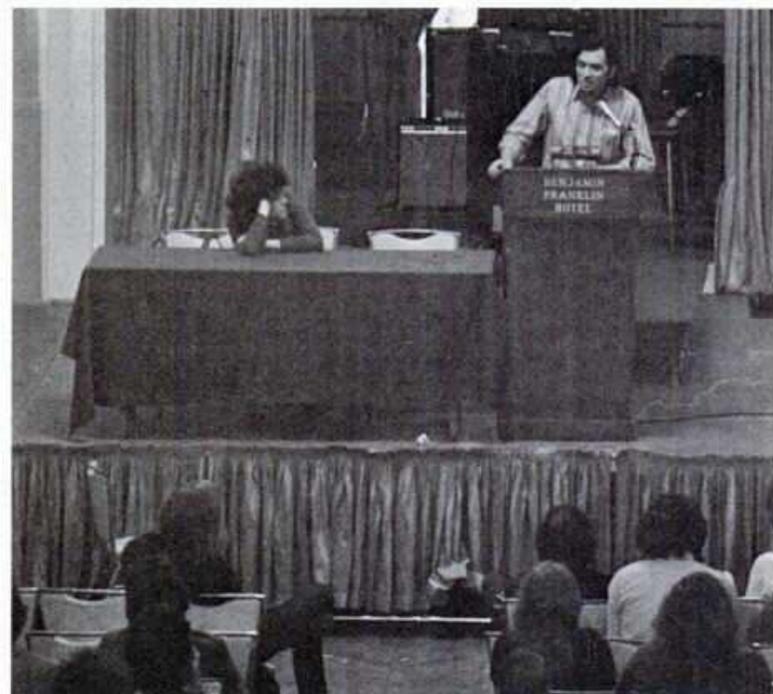
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Say You Saw It in Billboard



BILL GRAHAM, the dean of rock promoters and owner of the Fillmores East and West, speaks to the delegates of the National Entertainment Conference at its final session. He spoke of the supply and demand in a capitalist society as one of the possible reasons for the high prices of rock talent. On Graham's left is Cheryl Nelson, a member of the NEC Board of Directors from the University of Houston.

MARCH 13, 1971, BILLBOARD

THE GODFATHER WALTER RINALDI



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 For you are the Godfather.
 Head of the family...they know that you can be...
 Tender with emotion...mighty as an ocean
 A boy...Godson...Godfather...he knows he can turn to you
 in his moment of need.
 Oh how you adore him...nothing you won't do for him
 For life you'll guide his footsteps...whether right or wrong...
 You're there at any hour...A mighty power...
 Oh how they love you...
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 To know you...a friend to trust...a friend to trust and turn to
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Soul Sauce

BEST NEW RECORD
OF THE WEEK:

"Melting Pot"

Booker T. & The M.G.'s
(Stax)



By ED OCHS

SOUL SLICES: The Last Poets are winding up their first West Coast tour at the Harding Theater in San Francisco, March 12-13, as their second album, "This Is Madness," hits the racks. Though most cuts are okay for airplay, the first LP sold 300,000 copies with none. . . . Aretha Franklin's dates at Fillmore West last weekend were recorded live, her first since "Aretha in Paris." . . . Jerry (Swamp Dogg) Williams has formed Mankind Records for Nashboro, and will spotlight Doris Duke, Z.Z. Hill, Brooks O'Dell and the Rhythm & Blues Classical Funk Band, a Williams creation. . . . "Soul to Soul," the film and Atlantic soundtrack of Ghana's eight-day 14th independence day celebration will feature Atlantic's own Wilson Pickett, Roberta Flack, Les McCann, Eddie Harris and Marion Williams. Ike & Tina Turner, Staple Singers and the Voices of East Harlem will also star on the LP. All appeared on the same day, March 6, in a 12-hour concert in Black Star Square, Accra. . . . Vault Records has re-released Lightnin' Hopkins' "California Mudslide & Earthquake" LP since the disk was somewhat ahead of its time the first time around. Mister Charlie, you're rollin' mill is burnin' down. . . . Joe Carlton's Organic Productions has signed 50's hitmaker Rosco Gordon. The company's also developing Atlantic's Hank Crawford and Otis Blackwell, who's written hits for Elvis Presley, for special projects. . . . Rozetta Johnson & Z.Z. Hill have signed with The Paragon Agency of Macon, formerly Walden Artists and Promotion. Clarence Carter, with three gold records, has re-signed for five years. Wife Candi Staton will be performing again this spring, having giving birth to Clarence Carter Jr. in January ("He Called Me Baby"). . . . And Hippolite Vega, former deejay on WBNX, Spanish station in New York, was sentenced to three months in prison and fined \$1,500 for taking payola in 1964. Assistant U.S. Attorney Thomas J. Fitzpatrick, who scored a verdict from the jury in two days, said the Vega case "was part of a continuing investigation of payola in New York."

★ ★ ★

TID-GRITS: Deejay and soul performer King Coleman has signed with James Brown Productions and debuted on King with "Rock Gospel Mash." Coleman's was the voice of "The Mashed Potato Man," on the original 1961 disk at Nat Kendrick & the Swans. . . . Breaking this week: James Brown, Staples, Freda Payne, B.B. King, Moments and Aretha. . . . Soul Sauce picks & plays: Sweet Inspirations, "Evidence" (Atlantic); Willie Hightower, "Back Road Into Town" (Fame); Smokey Robinson, "I Don't Blame You At All" (Tamla); Joey Gilmore, "Somebody Done Took My Baby and Gone" (Phil-L.A. of Soul); Sonny Ross, "Alakazam" (Event); Fred Hughes, "Don't Let This Happen to Us" (Brunswick); Alice Coltrane, "Journey to Satchidananda" (Impulse); Candace Love, "Something Gonna Happen" (Aquarius); Beginning of the End, "Funky Nassau" (Alston); Junior Parker, "Drowning on Dry Land" (Capitol); King Floyd, "Baby Let Me Kiss You" (Chimneyville); The Joneses, "Pretty, Pretty" (VMP); Bill Coday, "You're Gonna Want Me" (Crajon); Jesse James, "I Need You Baby" (Zea); Solomon Burke, "That's Heavy Baby" (MGM); Cissy Houston, "Be My Baby" (Janus); Reggie Garner, "Teddy Bear" (Capitol); Calvin Arnold, "Think I'd Better Rest" (Sunday); B.B. King, "That Evil Child" (Kent). . . . At the Apollo till March 9: Battle of the Groups with the Impressions, Unifics, Presidents, Continental Four, Detroit Emeralds, Duponts. March 10-17 features Gladys Knight & the Pips, Main Ingredient, Lost Generation. . . . The Unifics now record for the Memphis label, also due with Ollie Hoskins' (formerly of the Nightingales) "It's a Sad Thing." . . . Next week's movers: Z.Z. Hill, Detroit, Emeralds, Esquires, Shack, Continental Four, Ray Charles, Jesse James, Al Green. . . . Tom Kennedy of Colossus, cooking with the Festivals' "Baby Show It," reads Soul Sauce. Do you?

38

Billboard SPECIAL SURVEY For Week Ending 3/13/71

BEST SELLING Soul Singles

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	JUST MY IMAGINATION (Running Away With Me) Temptations, Gordy 7105 (Jobete, BMI)	5	26	16	TRIANGLE OF LOVE (Hey Diddle Diddle) Presidents, Sussex 212 (Interior/McCoy, BMI)	6
2	3	DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett, Atlantic 2781 (Assorted, BMI)	8	27	41	I CAN'T HELP IT Moments, Stang 5020 (Gambi, BMI)	3
3	5	WHAT'S GOING ON Marvin Gaye, Tamla 54201 (Jobete, BMI)	4	28	43	GIRLS OF THE CITY Esquires, Lamar 1001 (McLaughlin, BMI)	3
4	2	MAMA'S PEARL Jackson 5, Motown 1177 (Jobete, BMI)	6	29	31	GET YOUR LIE STRAIGHT Bill Coday, Crajon 48204 (Ardene, BMI)	6
5	4	JODY GOT YOUR GIRL AND GONE Johnnie Taylor, Stax 0085 (Groovesville, BMI)	10	30	47	IF IT'S REAL WHAT I FEEL Jerry Butler, Mercury 73169 (Ice Man, BMI)	2
6	15	YOU'RE ALL I NEED TO GET BY Aretha Franklin, Atlantic 2787 (Jobete, BMI)	2	31	40	I PITY THE FOOL Ann Peebles, Hi 2186 (Lion, BMI)	2
7	6	ONE BAD APPLE Osmonds, MGM 14193 (Fame, BMI)	6	32	30	TOO MANY LOVERS Shack, Volt 4051 (East/Memphis, BMI)	9
8	11	PROUD MARY Ike & Tina Turner, Liberty 56123 (Jondora, BMI)	3	33	34	DIDN'T IT LOOK SO EASY Stairsteps, Buddah 213 (Sleeping Sun/Kama Sutra, BMI)	5
9	10	JUST SEVEN NUMBERS Four Tops, Motown 1175 (Jobete, BMI)	7	34	35	I'M GIRL SCOUTIN' Intruders, Gamble 4009 (World War III, BMI)	3
10	32	SOUL POWER James Brown, King 6368 (Cited, BMI)	2	35	36	WHEN YOU TOOK YOUR LOVE FROM ME O.V. Wright, Back Beat 620 (Don, BMI)	2
11	12	CHAIRMAN OF THE BOARD Chairmen of the Board, Invictus 9086 (Gold Forever, BMI)	4	36	28	I NEED YOU Friends of Distinction, RCA 74-0416 (Golden Banana, BMI)	7
12	18	AIN'T GOT TIME Impressions, Curtom 1957 (Curtom, BMI)	4	37	37	YOU WANT TO PLAY Oscar Weathers, Top & Bottom 405 (One Eye Soul/Dandelion, BMI)	3
13	22	CHERISH WHAT IS DEAR TO YOU Freda Payne, Invictus 9085 (Gold Forever, BMI)	3	38	24	WE'LL HAVE IT MADE Spinners, VIP 25060 (Jobete, BMI)	7
14	8	YOU'RE A BIG GIRL NOW Stylitics, Avco Embassy 4555 (Avemb/Sharsnock, BMI)	11	39	—	PLAIN & SIMPLE GIRL Garland Green, Cotillion 44098 (Cotillion/SYL-ZEL, BMI)	1
15	26	HEAVY MAKES YOU HAPPY Staple Singers, Stax 0083 (Unart, BMI)	10	40	38	I'M STILL HERE Notations, TwiNight 141 (Midday, BMI)	15
16	27	DO ME RIGHT Detroit Emeralds, Westbound 172 (Bridgeport, BMI)	4	41	—	ONE MAN'S LEFTOVERS (Is Another Man's Feast) 100 Proof Aged in Soul, Hot Wax 7009 (Gold Forever, BMI)	1
17	7	(Do the) PUSH & PULL (Part I) Rufus Thomas, Stax 0079 (East/Memphis, BMI)	14	42	—	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 965 (April, ASCAP)	1
18	14	GOD BLESS WHOEVER SENT YOU Originals, Soul 35079 (Jobete, BMI)	11	43	44	STOP THE WORLD AND LET ME OFF Flaming Ember, Hot Wax 7010 (Gold Forever, BMI)	4
19	13	I LOVE YOU FOR ALL SEASONS Fuzz, Calla 174 (Tamf & Ferncliff, BMI)	11	44	45	COLD NIGHT IN GEORGIA Dee Dee Warwick, Atco 6796 (Cotillion, BMI)	4
20	42	ASK ME NO QUESTIONS B.B. King, ABC 11290 (Pamco/Sounds of Lucille, BMI)	3	45	50	LOVE MAKES THE WORLD GO ROUND Odds & Ends, Today 1003 (Jobete, BMI)	2
21	21	I'M SO PROUD Main Ingredient, RCA 74-0401 (Curtom, BMI)	13	46	—	BE MY BABY Cissy Houston, Janus 5145 (Trio/Mother Bertha, BMI)	1
22	29	DON'T MAKE ME PAY FOR HIS MISTAKE Z. Z. Hill, Hill 222 (Respect, BMI)	5	47	48	GO ON FOOL Marion Black, Avco Embassy 4559 (Danmo, BMI)	2
23	9	HE CALLED ME BABY Candi Staton, Fame 1476 (Central Songs, BMI)	11	48	49	COOL AID Paul Humphrey & His Cool Aid Chemists, Lizard 1006 (Wingate, ASCAP)	2
24	20	YOUR TIME TO CRY Joe Simon, Spring 108 (Gaucho, BMI)	14	49	—	THE BELLS Bobby Powell, Whit 6907 (Show Figure, BMI)	1
25	17	PRECIOUS PRECIOUS Jackie Moore, Atlantic 2681 (Cotillion, BMI)	15	50	—	I DON'T HAVE YOU Continental Four, Jay Walking 009 (Bon Jose/Mardix, BMI)	1

Give \$100G To Jazz Fest

• Continued from page 34

another festival, the American College Theater Festival, will involve over 400 campuses. London said American Airlines' and American Express' \$100,000 was thought "the largest ever provided at the campus level for a jazz activity."

Counting American Oil's involvement with American Airlines and American Express in the theater festival, the total figure for the funding of both festivals is over \$300,000 he said.

About 20 big bands, combos and vocalists from seven regionals will participate in the three-day, public finals. Additionally, the AFM is granting \$2,500 for big-name jazz

(Continued on page 39)



BILL CODAY, seated, Crajon Records artist who has sold 70,000 copies of "Get Your Lie Straight" in Chicago alone and almost 250,000 nationally, joins Hustlers, Inc. of Macon, Ga., for exclusive management. From left to right are Hustler Alan Walden, Coday, and Bill Jones of Crajon Records.

MARCH 13, 1971, BILLBOARD

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Billboard SPECIAL SURVEY For Week Ending 3/13/71

BEST SELLING
Soul LP's

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

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	2	CURTIS Curtis Mayfield, Curtom CRS 8005	23	26	—	TASTEFUL SOUL Main Ingredient, RCA Victor LSP 4412	1
2	1	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	14	27	26	WE GOT TO LIVE TOGETHER Buddy Miles, Mercury SR 61313	16
3	4	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325	17	28	28	JOHNNIE TAYLOR'S GREATEST HITS Stax STS 2032	15
4	5	THIRD ALBUM Jackson 5, Motown MS 718	24	29	31	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713	21
5	6	CHAPTER TWO Roberta Flack, Atlantic SD 1569	28	30	29	BURNING Esther Phillips, Atlantic SD 1565	18
6	8	B. B. KING AT COOK COUNTY JAIL ABC ABCS 723	2	31	24	5-10-15-20 (25-30 Years of Love) Presidents, Sussex SXBS 7005	11
7	3	ABRAXAS Santana, Columbia KC 30130	22	32	—	THE MOMENTS GREATEST HITS Sfarg ST 10004	1
8	7	NOW I'M A WOMAN Nancy Wilson, Capitol ST 451	13	33	36	EVERYTHING IS EVERYTHING Diana Ross, Motown MS 724	16
9	10	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	16	34	34	JERRY BUTLER SINGS ASSORTED SOUNDS BY ASSORTED FRIENDS & RELATIVES Mercury SR 61320	6
10	9	SUPER BAD James Brown, King KS 1127	7	35	39	BLACK ROCK Bar-Kays, Volt VOS 6011	4
11	15	MARGIE JOSEPH MAKES A NEW IMPRESSION Volt VOS 6012	5	36	35	IN SESSION Chairmen of the Board, Invictus SKAO 7304	6
12	14	MELTING POT Booker T. & the MG's, Stax STS 2035	9	37	40	SOUL LIBERATION Rusty Bryant, Prestige PR 7798	3
13	13	OSMONDS MGM SE 4724	5	38	41	TEARS OF A CLOWN Smokey Robinson & the Miracles, Tamla TS 246	10
14	17	PEARL Janis Joplin, Columbia KC 30322	4	39	43	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	48
15	21	TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954	24	40	—	CRY OF LOVE Jimi Hendrix, Reprise MS 2034	1
16	16	VERY DIONNE Dionne Warwick, Scepter SPS 587	14	41	—	LIVE DOIN' THE PUSH & PULL AT P.J.'S Rufus Thomas, Stax STS 2039	1
17	12	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	19	42	—	BOBBY WOMACK LIVE Liberty LST 7645	1
18	11	PORTRAIT Fifth Dimension, Bell 6045	22	43	46	LOOK WHAT YOU'RE DOING TO THE MAN Melba Moore, Mercury SR 61321	3
19	18	INTO A REAL THING David Porter, Enterprise ENS 1012	17	44	37	PENDULUM Creedence Clearwater Revival, Fantasy 8410	8
20	20	BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol SKAO 472	43	45	30	WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270	26
21	19	STAND BY YOUR MAN Candi Staton, Fame ST 4202	10	46	49	RIGHT ON Last Poets, Juggernaut JUG-ST/LP 8802	5
22	25	SEX MACHINE James Brown, King KS 7-1115	24	47	38	NEW WAYS BUT LOVE STAYS Supremes, Motown MS 720	20
23	33	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	5	48	45	SUGAR Stanley Turrentine, CTI CTI 6005	3
24	22	BLACK DROPS Charles Earland, Prestige PR 7815	13	49	48	BLACK TALK Charles Earland, Prestige PR 7758	41
25	23	CHICAGO III Columbia C2 30110	5	50	50	ENCOURAGING WORDS Billy Preston, Apple ST 3370	2



MAVIS STAPLES, left, lead voice of the Staple Singers, meets Mrs. Washington, wife of Washington, D.C. mayor, at the Foreign Service Institute's annual luncheon and fashion show in Washington. Mavis was honored for recording and performing for Stax.

What's Happening

• Continued from page 34

list the latest in jazz and blues when they receive it. Geary tells me that there is quite a listener market for the product and with a slight push, there would probably be a big sales market for true jazz and blues in Atlanta. Send all product to Geary at Box 32743, Atlanta, 30322.

★ ★ ★

WSCC, Sullivan Community College's closed circuit station in South Fallsburg, N.Y., is back on the air after a brief absence. The station is heard 40 hours per week and is in deep need of record service. To check the station out, call (914) 434-5750 and talk to Gary Cianciosi, at ext. 34.

★ ★ ★

WPEA-FM, at the Phillips Exeter Academy, Exeter, N.H. is looking for record service from the major soul/R&B labels. Bill Densmore is the program director at Box 1000, Exeter, N.H. 03833.

★ ★ ★

There will be an Intercollegiate Broadcasting System National Convention in New York at the Biltmore Hotel April 15-18. No speakers have been announced as yet.

College Promotion Confab Draws 30; Makes Progress on Issues

• Continued from page 34

responds, then I'll continue to interact and attempt to build rapport. New England is a large area with many college stations—the ones that receive the attention are the ones that I know because they want to be known."

Echoing DeLacy's attitude was Elgin Waters of the MCA Dist. Corp., who remarked, "all I want is a name, a fair shake and a report. I just want to know who you are and what you think." He emphasized that the MCA group of labels have confidence that an overwhelming majority of students buying LP's listen to and are motivated to buy by college stations.

Other Items

Other items mentioned included both announcers' and promotion men's unfamiliarity with records, the need for development of a person-person relationship instead of merely a radio man-record man contact; and the limited promo-

tional provisions the national companies make available to their outlets.

The most positive response concerning service was voiced by Music Merchant's Jerry Brenner. "If you need something, take the time to call and say you're not getting service. Spend 10¢ or call collect, and we'll take care of you."

The mention of campus radio playlists met with unanimous approval. Lifeset called them "an effective indication of what's happening," while Ring suggested they concentrate on "a reflection of strong records. A blanket playlist of 100 records doesn't mean anything." DeLacy proposed that all stations provide regular lists and the radio representatives agreed that this would be worthwhile.

After the meeting, informal discussions were held. Tentative plans are to hold such sessions every few months to reinforce existing favorable attitudes and resolve new problems.



STAX RECORDS has phased out the "promotion man" label in favor of "field representatives," and, left to right, Michael Papale, Chester Simmons and Michael Williams will be instrumental in the newly expanded marketing department. Both Papale, who will concentrate on the pop market, and Simmons, who will head the department, were recruited from Chess Records. Williams was promoted to Simmons' assistant.

MARCH 13, 1971, BILLBOARD

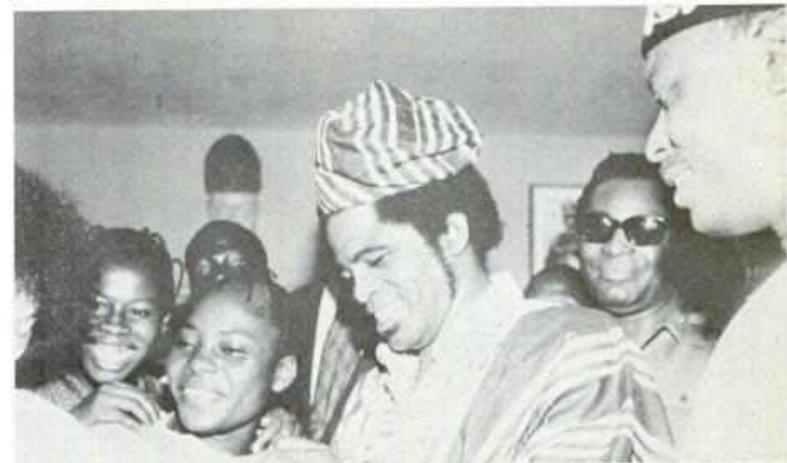
Give \$100G To Jazz Fest

• Continued from page 38

talent to perform with students and participate in clinics during off-hours of the finals.

Festival spokesmen said Ampex Stereo Tapes has been approached in regard to recording the sessions. Television plans are being made.

Prior to finals at the University of Illinois' Krannert Center, regionals are: Mar. 13 (Southwest—University of Texas, Austin, Tex.); Mar. 27-28 (Midwest—Elmhurst College, Chicago); Apr. 2-3 (Southern—Spring Hill College, Mobile, Ala.); Apr. 3 (Pacific—San Fernando Valley College, Northridge, Los Angeles); Apr. 16-18 (New England—Quinnipiac College, Hamden, New Haven); April 23-24 (Inter-Mountain—University of Utah, Salt Lake City); Northwest—Olympic College, Bremerton, Seattle, Wash.).



JAMES BROWN has been in this position many times and in many places, but this autograph session finds the hard-working entertainer in Lagos, Nigeria, during his recently completed African tour, which also brought him cheers and honors in Zambia. His latest single is "Soul Power."

Country Music

1st All-Nashville Show In MSG Set for June 4

NASHVILLE — The first all-Nashville show ever to play Madison Square Garden will perform before 19,580 country music fans in New York June 4.

The performance, produced by Show Biz, Inc., in co-operation with the Garden, will feature Sonny James, Dolly Parton, Porter Wagoner, Jamey Ryan, Jim Ed Brown, Conway Twitty, Del Reeves, Faron Young and Loretta Lynn. T. Tommy Cutrer will host the show.

The three-hour spectacular will be presented in the round and will be videotaped. And hour will be edited from the performance for a network or syndicated special, according to Show Biz vice president Reg Dunlap.

Last year, Johnny Cash played a one-man show in the Garden. This program, however, "Nashville at the Garden," will be the first presentation of the full-range of the Nashville sound in the facility.

Preceding the live presentation, Show Biz, along with the record labels involved, will host a press party at the Madison Square Garden Club. Dunlap said this "represents a chance for new exposure of the Nashville sound in the best spot in New York. The result, in my judgment, will be a new awareness of the power of the Nashville sound among the advertising decision makers on Madison Avenue."

Dunlap also revealed plans for multitrack taping of the entire per-

formance for possible record release through appropriate labels.

"Nashville at the Garden should generate enough excitement to insure a video cassette sales as well," he said. "After that there is a very

good possibility of a feature film spinoff such as was done with 'Monterey Pop.'"

Labels represented are Capitol, RCA, Show Biz, Decca, United Artists and Mercury.

Price Forms Label and Pub -To Produce in Cincinnati

CINCINNATI — RCA Records artist Kenny Price has formed a record label and publishing com-

pany, and will produce his artists here.

Price will continue to record for RCA. The new firms, Priceless Records and Priceless Music, will handle all phases of the operation from this city, including recording and pressing.

Jamboree in New Format

WHEELING, W. Va. — The WWVA "Jamboree" has changed its format considerably, and with resultant concept, artists who appear on the show "rap" with the hosts, either Gus Thomas or Steve Mazure. "This," according to Gus Thomas, "gives the audience new insight into the artists, through the impromptu interviews."

The "Jamboree" which goes to two shows April 1 is originated from the Capitol Music Hall here. The preceding week, the guest list will be expanded to include many name artists beyond the show's normal roster. This includes Claude King, Connie Eaton, Dick Curless and Johnny Bond.

The first artist on the new label is Rudy Wesley, who was discovered by Price. The initial release is due March 15. The first song, written by Price, is "The Pain Will Go Away." It is published by Tree, in Nashville.

Price is host of the "Midwestern Hayride," originated at WLW-TV here, and makes his home across the river in Boone County, Kentucky, where he also is a legal deputy sheriff. His last recording for RCA was titled "The Sheriff of Boone County."

The singer also is in the process of forming his own band. Billed as the "Round Mound of Sound," Price's next release on RCA will be a ballad.



CHUCK ROGERS goes over an exclusive writer's contract with Ensign Music, a division of Famous Music, with Howard White, left, manager of the Famous operation in Nashville.

Souncrest in Expansion

ORLANDO, Fla. — Souncrest Records, a firm established here less than a year ago, is building its own 8 and 16-track studios and has established a motion picture division. The first movie is scheduled to start within six months.

Owned by businessman Glenn W. Turner, the firm has had about 20 releases, most of them in the country field. Turner, chairman of the board, has sent his newest act on a promotional trip which covers much of the nation.

The act is D'Lynn and La Dona Crist, two young sisters who have

done their initial recording in Nashville with Bobby Lee Trammel producing. The girls, in show business since they were small children, are also accomplished musicians. They also have put together a 45-minute show, and are being booked by DLC, Inc., of Casseberry, Fla.

Twelve of the 15 artists on the Souncrest roster are country, but Trammel says, the company has been able to get much of the product programmed on rock and MOR stations as well as in the country field. The release by the Crist sisters is titled "Oh Boy."



no guessing about
this Gibson great...

**'GUESS AWAY
THE BLUES'**

HICKORY 1588

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Country Music

Process Record Co. To Country Star

FRANKLIN, Pa.—Country Star, Inc., a newly formed Pennsylvania corporation located here, has acquired the assets of Process Record Co., along with its music publishing affiliates.

Process, also located here, owns Process Music and Kelly Music, both BMI, and Country Star Music, ASCAP.

The action involves a stock issue exchange for the record masters and copyrights. The balance of the stock, 50 percent, is being sold to a group of songwriters and artists.

In the 1940's, there were several 78 rpm releases by Process of such artists as Pie Plant Pete and Bashful Harmonica Joe, Cowboy Jack Hunt, Max Raney and the Hi-Boys, Gordon Sizemore and Little

Betty. The new corporation plans a review of the songs in the catalogs to determine their adaptability to today's market. It also will promote new material.

New releases are scheduled immediately for Junie Lou, Process artist. Country Star, Inc., also will produce syndicated television shows, with the initial offering titled "Country Star Roundup." Junie Lou will serve as hostess.

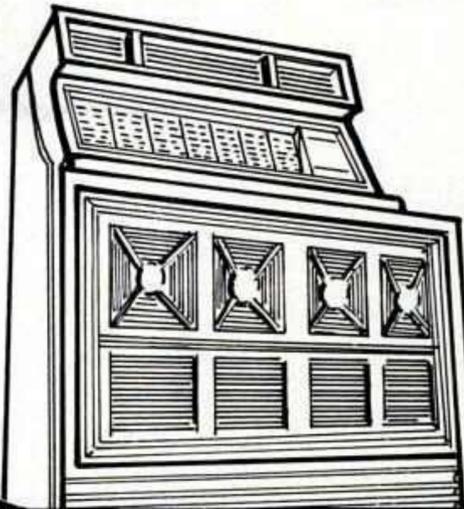
Under the new corporate set-up, Norman Kelly will act as president and June Kelly as secretary-treasurer. Country releases will be on the Country Star label, gospel and religious artists on Gospel Star, and top-40 on Rock Star. The old Mersey label will be dropped.



RCA ARTIST Kenny Price, right, has been made a legal deputy sheriff of Boone County, Ky., where he makes his home. The sheriff of Boone County, Melvin Collins, deputized him after Price made the sheriff famous in his most recent release.



MERLE HAGGARD accepts his acclaim as "Man of the Year" in his hometown, Bakersfield, Calif., during a banquet gala attended by more than 2,000. The award was presented by Chamber of Commerce president Fred Morris, right.



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Fantastic on...*

'ANYWAY'

RCA VICTOR 47-9945
WRITTEN BY BOBBY BOND

George Hamilton IV



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COUNTRY

THE STAGEHANDS PLUS RICHARD—Barnyard LPS 1002 (S)
It's difficult to tell who stands out the best on this LP—songwriter Richard Falterack who wrote all of the tunes, or the new group, The Stagehands. It's a good LP and all of the songs are good. "You Don't Have to Be From the Country" has the potential to be a big country hit. "Gotta Get Back to Dallas" and "Spider Woman" are also good.

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Produced by Billy Sherrill.

MARCH 13, 1971, BILLBOARD

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 3/13/71

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	I'D RATHER LOVE YOU Charley Pride, RCA Victor 47-9952 (Pi-Gem, BMI)	6
2	2	A WOMAN ALWAYS KNOWS David Houston, Epic 5-10696 (Algee, BMI)	10
3	4	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega 615-0015 (Combine, BMI)	13
4	5	THE ARMS OF A FOOL Mel Tillis, MGM 14211 (Sawgrass, BMI)	7
5	10	AFTER THE FIRE IS GONE Conway Twitty & Loretta Lynn, Decca 32776 (Twitty Bird, BMI)	6
6	3	I'M GONNA KEEP ON LOVING YOU Billy Walker, MGM 14210 (Two Rivers, ASCAP)	8
7	7	WATCHING SCOTTY GROW Bobby Goldsboro, United Artists 50727 (BNB, BMI)	11
8	8	COME SUNDOWN Bobby Bare, Mercury 73148 (Combine, BMI)	12
9	21	SOLDIER'S LAST LETTER Merle Haggard, Capitol 3024 (Noma, BMI)	4
10	9	THERE GOES MY EVERYTHING/ I REALLY DON'T WANT TO KNOW Elvis Presley, RCA Victor 47-9960 (Hill & Range/Blue Crest, BMI)	10
11	25	KNOCK THREE TIMES Bill "Crash" Craddock, Cartwheel 193 (Pocketfull Of Tunes/Jillbern/Saturday, BMI)	5
12	20	LOVENWORTH Roy Rogers, Capitol 3016 (Champion, BMI)	7
13	14	ANYWAY George Hamilton IV, RCA Victor 47-9945 (Acuff-Rose, BMI)	7
14	22	BRIDGE OVER TROUBLED WATER Buck Owens & the Buckaroos, Capitol 3023 (Charing Cross, BMI)	6
15	6	PROMISED LAND Freddie Weller, Columbia 4-45276 (Arc, BMI)	14
16	32	BETTER MOVE IT ON HOME Porter Wagoner & Dolly Parton, RCA Victor 47-9958 (Blue Echo, BMI)	3
17	17	DO RIGHT WOMAN—DO RIGHT MAN Barbara Mandrell, Columbia 4-45307 (Press, BMI)	7
18	29	EMPTY ARMS Sonny James, Capitol 3015 (Melody Lane/Desiard, BMI)	3
19	19	THE LAST ONE TO TOUCH ME Porter Wagoner, RCA Victor 47-9939 (Owepar, BMI)	11
20	11	WHERE IS MY CASTLE Connie Smith, RCA Victor 47-9938 (Blue Crest, BMI)	11
21	12	RAININ' IN MY HEART Hank Williams Jr. & the Mike Curb Congregation, MGM 14194 (Excellorec, BMI)	13
22	27	GUESS AWAY THE BLUES Don Gibson, Hickory 1588 (Acuff-Rose, BMI)	8
23	13	JOSHUA Dolly Parton, RCA Victor 47-9928 (Owepar, BMI)	14
24	40	IT WASN'T GOD WHO MADE HONKY TONK ANGELS Lynn Anderson, Chart 5113 (Peer Int'l, BMI)	6
25	51	L.A. INTERNATIONAL AIRPORT Susan Raye, Capitol 3035 (Blue Book, BMI)	4
26	18	ROSE GARDEN Lynn Anderson, Columbia 4-45252 (Lowery, BMI)	19
27	15	THE SHERIFF OF BOONE COUNTY Kenny Price, RCA Victor 47-9932 (Vector, BMI)	13
28	33	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic 5-10707 (Algee/Altam, BMI)	2
29	24	SHE WAKES ME WITH A KISS EVERY MORNING Nat Stuckey, RCA Victor 47-9929 (Hill & Range/Blue Crest, BMI)	14
30	30	SLOWLY Jimmy Dean & Dottie West, RCA Victor 47-9947 (Cedarwood, BMI)	7
31	26	TRUE LOVE IS GREATER THAN FRIENDSHIP Arlene Harden, United Artists 4-45287 (Ensign/Cedarwood, BMI)	10
32	16	GUESS WHO Slim Whitman, United Artists 50731 (Michelle, BMI)	14
33	38	WITH HIS HAND IN MINE Jean Shepard, Capitol 3033 (Copper Basin/Twig, BMI)	4
34	34	GIVE HIM LOVE Patti Page, Mercury 73162 (Jack & Bill, ASCAP)	9
35	23	BED OF ROSE'S Statler Brothers, Mercury 73141 (House of Cash, BMI)	17
36	28	FLESH & BLOOD Johnny Cash, Columbia 4-45269 (House of Cash, BMI)	13

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
37	35	PORTRAIT OF MY WOMAN Eddy Arnold, RCA Victor 47-9935 (House of Cash, BMI)	11
38	45	AFTER YOU/SHE'LL REMEMBER Jerry Wallace, Decca 32777 (Four Star, BMI/Four Star, BMI) *	5
39	39	I'M A MEMORY Willie Nelson, RCA Victor 47-9951 (Nelson, BMI)	6
40	37	I THINK I LOVE YOU NOW Jody Miller, Epic 5-10692 (Algee, BMI)	11
41	47	DID YOU EVER Charlie Louvin & Melba Montgomery, Capitol 3029 (Tree, BMI)	5
42	31	LISTEN BETTY Dave Dudley, Mercury 73138 (Newkeys, BMI)	12
43	36	100 CHILDREN Tom T. Hall, Mercury 73140 (Newkeys, BMI)	12
44	44	FREIGHT TRAIN Jim & Jesse, Capitol 3026 (Maurice, ASCAP)	5
45	41	BAR ROOM TALK Del Reeves, United Artists 50743 (Passkey, BMI)	10
46	46	FIRST LOVE Penny DeHaven, United Artists 50742 (Unart, BMI)	7
47	52	JUKEBOX MAN Dick Curless, Capitol 3034 (Moss-Rose, BMI)	4
48	67	I LOVE THE WAY THAT YOU'VE BEEN LOVING ME Roy Drusky, Mercury 73178 (Music City, ASCAP)	2
49	58	YOU MAKE ME FEEL LIKE A MAN Warner Mack, Decca 32781 (Page Boy, SESAC)	5
50	50	FIFTEEN BEERS AGO Ben Colder, MGM 14209 (Peach, SESAC)	5
51	68	BIG MABLE MURPHY Dallas Frazier, RCA Victor 47-9950 (Blue Crest, BMI)	3
52	53	DON'T WORRY 'BOUT THE MULE Carl Smith, Columbia 4-45293 (Acuff-Rose, BMI)	5
53	60	CRAWDAD SONG Lawanda Lindsey & Kenny Vernon, Chart 5114 (Sue-Mirl, ASCAP)	3
54	—	ALWAYS REMEMBER Bill Anderson, Decca 32793 (Forrest Hills, BMI)	1
55	42	THE KIND OF NEEDIN' I NEED Norma Jean, RCA Victor 47-9946 (Stallion, BMI)	7
56	57	BABY WITHOUT YOU Jan Howard, Decca 32778 (TRO/First Edition, BMI)	6
57	54	LOOKIN' OUT MY BACK DOOR Buddy Alan, Capitol 3010 (Jondora, BMI)	9
58	48	IN LOVING MEMORIES Jerry Lee Lewis, Mercury 73155 (DeCapo, BMI)	7
59	72	HERE COME THE ELEPHANTS Johnny Bond, Starday 916 (Sawgrass, BMI)	4
60	70	I'M ON THE ROAD TO MEMPHIS Buddy Alan & Don Rich, Capitol 3040 (Commander/Tinkerbell, ASCAP)	2
61	62	CARELESS HANDS Dottie West, RCA Victor 47-9957 (Melrose, ASCAP)	2
62	75	OH, LOVE OF MINE Johnny & Jonie Mosby, Capitol 3039 (Central Songs, BMI)	2
63	59	WHAT AM I LIVING FOR Conway Twitty, MGM 14205 (Progressive/Tideland, BMI)	6
64	71	BIG ROCK CANDY MOUNTAIN Bill Phillips, Decca 32782 (Warner Tamerlane, BMI)	3
65	61	HAROLD'S SUPER SERVICE Bobby Wayne, Capitol 3025 (Airefield/Shade Tree, BMI)	6
66	—	TELL HIM THAT YOU LOVE HIM Webb Pierce, Decca 32787 (Tuesday, BMI)	1
67	74	THE BUS FARE TO KENTUCKY Skeeter Davis, RCA Victor 47-9961 (Crestmoor, BMI)	2
68	—	SHE'S AS CLOSE AS I CAN GET TO LOVING YOU Hank Locklin, RCA Victor 47-9955 (Blue Crest/Hill & Range, BMI)	1
69	69	PUT YOUR HAND IN THE HAND Beth Moore, Capitol 3013 (Beechwood, BMI)	8
70	—	AT LEAST PART OF THE WAY Stan Hitchcock, GRT 39 (Jack & Bill, ASCAP)	1
71	73	NEXT TIME I FALL IN LOVE Hank Thompson, Dot 17365 (Central Songs, BMI)	2
72	—	THERE'S SOMETHING ABOUT A LADY Johnny Duncan, Columbia 4-45319 (Pi-Gem, BMI)	1
73	—	DREAM BABY (How Long Must I Dream) Glen Campbell, Capitol 3062 (Combine, BMI)	1
74	—	SO THIS IS LOVE Tommy Cash, Epic 5-10700 (House of Cash, BMI)	1
75	—	GEORGIA PINEYWOODS Osborne Brothers, Decca 32794 (House of Bryant, BMI)	1

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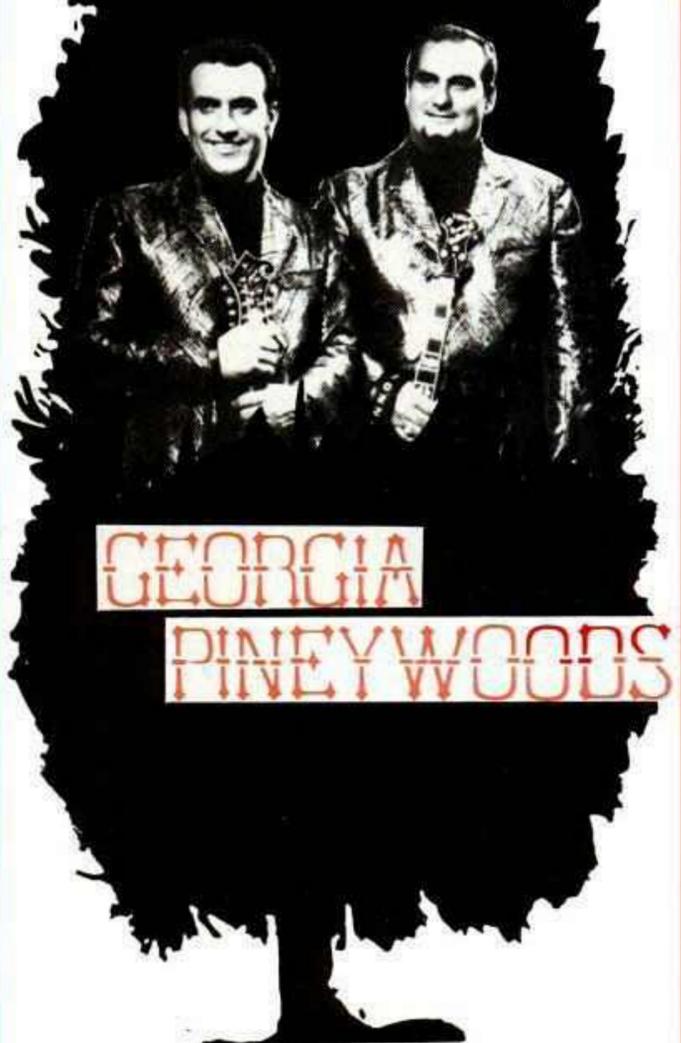
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Country Music

WYDE Adds to Show Output

BIRMINGHAM, Ala. — Radio station WYDE, owned by Basic Communications, Inc., has increased the number of shows it will promote now that it has gone to 50,000 watts. Burke Frasier, manager of the station, said the station now would bring in six or eight shows a year, with strong packages. The next show, scheduled for Sunday (14) includes Charley Pride, Mel Tillis, Tompall and the Glasers and Johnny Duncan. It will take place at the Birmingham Auditorium. The "WYDE Country Sindigs," which in the past played to only partial houses, have sold out and necessitated extra matinee performances since the increase in power. For the Dec. 10 show, 47 percent of all tickets were sold in advance from 35 counties of Alabama.

Copyright Mgt Firm Is Set Up

NASHVILLE — Formation of Nashville Copyright Management Inc., was announced here by Dick Heard, president of Royal American Records. The copyright management firm was conceived, Heard said, "to perform a service for significant new publishing companies." He stated that more recording artists are becoming involved in publishing, and suggested they could curtail expenses by using NCMI service. "NCMI can handle all administrative chores involved in publishing for far less than it would cost the individual publishing companies," Heard said. NCMI at its founding represents Brothers Two Music, Wepedol Music, Harmony Hill Music and Stonethrow Music. The new Conway Twitty release is from the Brothers Two catalog. The new firm is located in the Royal American offices at 813 18th Ave. South.



THOMAS WAYNE, studio manager and chief engineer of Nashville Audio Recorders, goes over plans with newly appointed administrative assistant Jimmie McGowan, right.

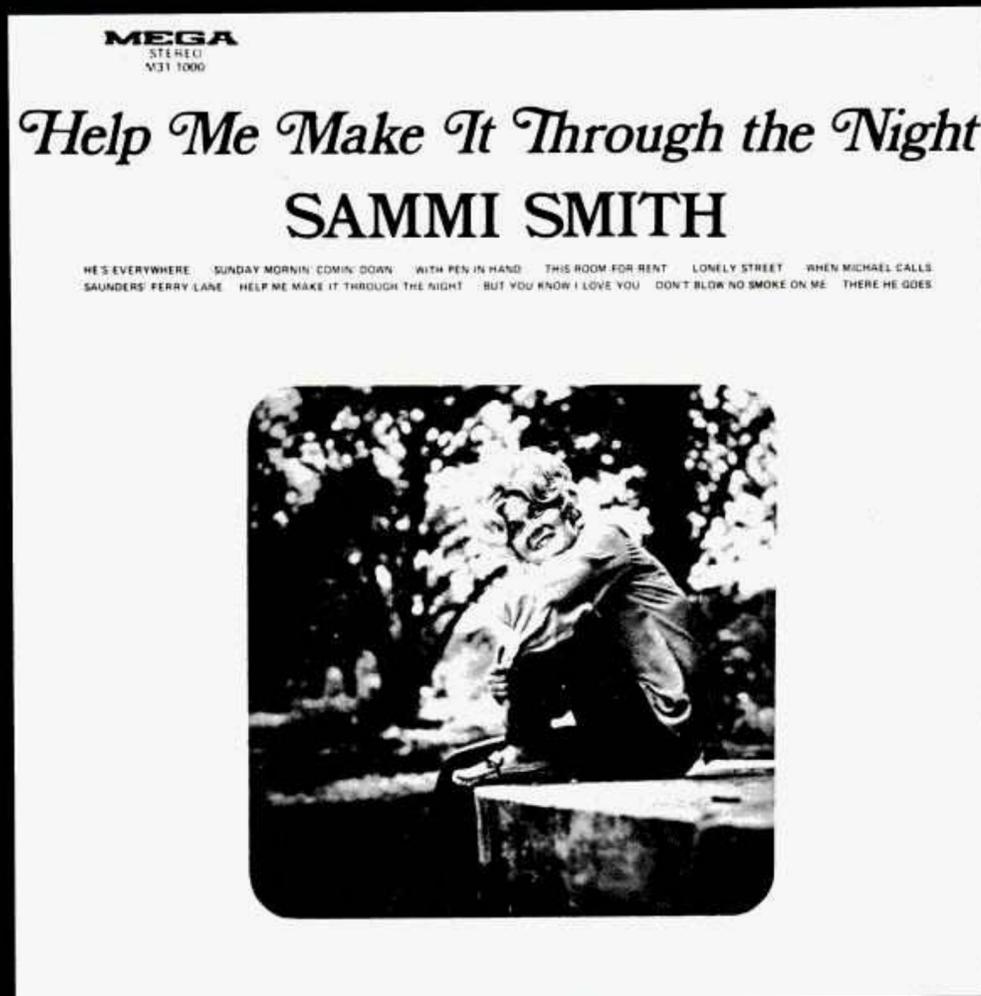
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Billboard **Hot Country LP's**
Billboard SPECIAL SURVEY For Week Ending 3/13/71

★ 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	12
2	3	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	7
3	2	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	28
4	5	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75353	8
5	7	WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251	3
6	6	BED OF ROSE'S Staller Brothers, Mercury SR 61317	9
7	16	HELP ME MAKE IT THROUGH THE NIGHT Sammie Smith, Mega MRI-1000	7
8	8	15 YEARS AGO Conway Twitty, Decca DL 75248	15
9	11	ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460	7
10	10	MORNING Jim Ed Brown, RCA Victor LSP 4461	7
11	44	BRIDGE OVER TROUBLED WATER Buck Owens, Capitol ST 685	2
12	13	WITH LOVE George Jones, Musicor MS 3194	3
13	4	A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Salute to Bob Wills) Merle Haggard, Capitol ST 638	14
14	33	TWO OF A KIND Porter Wagoner & Dolly Parton, RCA Victor LSP 4490	2
15	14	THE JOHNNY CASH SHOW Columbia KC 30100	18
16	9	THE FIRST LADY Tammy Wynette, Epic E 30213	21
17	17	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury SR 61323	8
18	18	SNOWBIRD Anne Murray, Capitol ST 579	24
19	40	I'VE GOTTA SING Wanda Jackson, Capitol ST 669	4
20	27	SHE WAKES ME WITH A KISS Nat Stuckey, RCA Victor LP 4477	3
21	12	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	33
22	—	THE TAKER/TULSA Waylon Jennings, RCA Victor LSP 4487	1
23	21	I WALK THE LINE Soundtrack/Johnny Cash, Columbia S 30397	13
24	24	PORTRAIT OF MY WOMAN Eddy Arnold, RCA Victor LSP 4471	6
25	—	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4381	18
26	28	LOOK AT MINE Jody Miller, Epic E 30382	12
27	25	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	34
28	—	FOR THE GOOD TIMES Chet Atkins, RCA Victor LSP 4464	1
29	30	ALL FOR THE LOVE OF SUNSHINE Hank Williams Jr. & the Mike Curb Congregation, MGM SE 4750	11
30	—	WHERE HAVE ALL THE HEROES GONE Bill Anderson, Decca DL 75254	2
31	19	THAT'S THE WAY IT IS Elvis Presley, RCA Victor LSP 4445	12
32	20	WE GOTTA START LOVIN' Bobby Goldsboro, United Artists UAS 6777	5
33	—	GOLDEN STREET OF GLORY Dolly Parton, RCA Victor LSP 4398	1
34	34	HELLO DARLIN' Conway Twitty, Decca DL 75209	38
35	35	JIM REEVES WRITES YOU A RECORD RCA Victor LSP 4475	5
36	15	#1 Sonny James, Capitol ST 629	16
37	23	DOWN HOMERS Danny Davis & the Nashville Brass, RCA Victor LSP 4424	19
38	29	BEST OF DOLLY PARTON RCA Victor LSP 4449	15
39	39	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	72
40	22	GOODTIME ALBUM Glen Campbell, Capitol SW 493	24
41	—	BEST OF CAL SMITH Kapp KS 3642	3
42	26	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	60
43	41	WHERE IS MY CASTLE Connie Smith, RCA Victor LSP 4474	5
44	36	THE BEST OF JERRY LEE LEWIS Smash SRS 67131	46
45	45	GUESS WHO Slim Whitman, United Artists UAS 6783	2

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Country Music

Nashville Scene

Ray Griff's new single on Royal American was written by Griff and produced by Dick Heard, a strong combination. . . Tom and Ted, the LeGarde Twins, have been booked for the Dusit Thani Hotel in Bangkok, Thailand, by their manager, Jack Roberts. . . GRT's Hugh X. Lewis has been awarded a plaque by the Air Force for his syndicated TV show. The action caught Hugh off guard, for one of the few times in his life. . . MGM's Lamar Morris and Walt Conklin came in for sessions. . . Hank Williams Jr. took a rest from his busy schedule to go hunting. . . Decca's Warner Mack sold more than 26,000 copies of his new single in just a few days after its release. It's titled "You Make Me Feel Like a Man." . . Webb Pierce's new single, "Tell Him That You Love Him," may make the pop charts. It's being picked up by stations with various formats. . . Bobby Hodge is the first artist to be signed by the newly formed Volunteer label, a division of Starday-King. . . David Rogers is in Brunswick, Me., playing a two-week stint. . . Here's another winner. Columbia's Lefty Frizzell has a new song written by Harlan Howard and produced by Don Davis. . . Benny Martin is concluding a week-long personal appearance engagement in Panama City, Fla. . . The signing of vocalist Nancy Dee to an exclusive booking contract with Buddy Lee has been revealed. She's a well-known club entertainer from New England. She's also a talented songwriter. . . Chet Atkins, who does everything, and the Masters Festival of Music, do the "Kraft Music Hall" TV show to be televised Wednesday (3). Chet recently received standing ovations while appearing with symphonies of Seattle and Houston. . . Thomas Wayne, studio manager and chief engineer of Nashville Audio Recorders, has announced the appointment of Jimmy McGowan as administrative assistant. The studio is owned by Danny Davis, among others.

Western has written and recorded the soundtrack songs for the film "Dodge City," which will be shown at the White House in March. . . Nugget has released a Lester Flatt album, cut when he was "between labels." . . Nugget's Ed Read is producing a new LP for Billy Troy on Barnaby at the Fred Carter Jr. studio. . . Caroline Payne is in Nashville for a session with Geauga Records, and Paul Coleman is recording for Roost, with Tex Clark as producer.

'Shower of Stars' Show on May 29

MEMPHIS—Sammy Davis Jr., along with other top entertainers, will be featured during the "Shower of Stars" show at the MidSouth Coliseum May 29.

Along with Davis will be the return of Frank Sinatra, Tennessee Ernie Ford, Danny Thomas as master of ceremonies and Bob Hope.

Last year's show raised more than \$100,000 for St. Jude Children's Research Hospital and featured Thomas, Sinatra, Marlo Thomas, Jerry Lewis and Dinah Shore.

Ticket sales have been scaled from a top of \$50 each down to \$10. All tickets are tax deductible.

The Shower of Stars is held annually in conjunction with the Danny Thomas Memphis Golf Classic. The tournament will be May 27-30.

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	Wks. On Chart
	1	2	3		
1	1	1	2	FOR ALL WE KNOW Carpenters, A&M 1243 (Pamco, BMI)	5
2	3	6	13	LOVE STORY (Where Do I Begin) Andy Williams, Columbia 4-45317 (Famous, ASCAP)	6
3	2	2	3	THEME FROM LOVE STORY Henry Mancini, His Orch. and Chorus, RCA Victor 47-9927 (Famous, ASCAP)	13
4	13	20	—	NO LOVE AT ALL B. J. Thomas, Scepter 12307 (Rosebridge/Press, BMI)	3
5	4	4	7	SHE'S A LADY Tom Jones, Parrot 40058 (Spanka, BMI)	6
6	8	9	19	DOESN'T SOMEBODY WANT TO BE WANTED Partridge Family, Bell 963 (Screen Gems-Columbia, BMI)	5
7	7	7	10	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega 615-0015 (Combine, BMI)	8
8	11	21	—	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 965 (April, ASCAP)	3
9	9	11	21	COUNTRY ROAD James Taylor, Warner Bros. 7460 (Blackwood/Country Road, BMI)	5
10	10	10	23	CRIED LIKE A BABY Bobby Sherman, Metromedia 206 (Almo, ASCAP)	5
11	27	—	—	WHEN THERE'S NO YOU Engelbert Humperdinck, Parrot 40059 (Drummer Boy, ASCAP)	2
12	5	3	1	IF YOU COULD READ MY MIND Gordon Lightfoot, Reprise 0973 (Early Morning, ASCAP)	11
13	16	19	39	OYE COMO VA Santana, Columbia 4-45330 (Planetary, ASCAP)	4
14	6	5	4	WATCHING SCOTTY GROW Bobby Goldsboro, United Artists 50727 (B-n-B, BMI)	13
15	20	24	26	LIFE Rick Nelson and the Stone Canyon Band, Decca 32779 (Mantragon, BMI)	5
16	26	34	35	MORNING OF OUR LIVES Arkade, Dunhill 4268 (Wingate, ASCAP)	5
17	—	—	—	DREAM BABY (How Long Must I Dream) Glen Campbell, Capitol 3062 (Combine, BMI)	1
18	31	—	—	NICKEL SONG New Seekers featuring Eve Graham, Elektra 45719 (Kama Rippa/Amelanie, ASCAP)	2
19	12	8	6	1900 YESTERDAY Liz Damon's Orient Express, White Whale 368 (Lamaja, BMI)	12
20	15	12	8	EVERYTHING'S GOOD ABOUT YOU Lettermen, Capitol 3020 (Jobete, BMI)	8
21	17	14	9	I'LL BE HOME Vikki Carr, Columbia 4-45296 (January, BMI)	8
22	14	13	5	AMAZING GRACE Judy Collins, Elektra 45709 (Rocky Mountain National Park, ASCAP)	12
23	23	22	22	WASHINGTON SQUARE/PROUD MARY James Last, Polydor 15017 (Showboat, ASCAP/Jondora, BMI)	6
24	29	30	40	IT WAS A GOOD TIME Eydie Gorme, MGM 14213 (Feist, ASCAP)	4
25	40	—	—	PUSHBIKE SONG Mixtures, Sire 350 (Right Angle, ASCAP)	2
26	25	23	18	ALL KINDS OF PEOPLE Burt Bacharach, A&M 1241 (Blue Seas/Jac, ASCAP)	7
27	34	—	—	I BELIEVE IN MUSIC Marian Love, A&R 505 (Songpainter, BMI)	2
28	38	—	—	CHARLIE Copperfield Brass, RCA 74-0433 (SCS, ASCAP)	2
29	19	16	16	BURNING BRIDGES Mike Curb Congregation, MGM 14151 (Hastings, BMI)	10
30	28	32	32	WILD WORLD Gentrys, Sun 1122 (Irving, BMI)	4
31	—	—	—	COME INTO MY LIFE Al Martino, Capitol 3056 (Murbo, BMI)	1
32	32	—	—	TEN TIMES FOREVER MORE Johnny Mathis, Columbia 4-45323 (Blue Seas/Jac, ASCAP)	2
33	—	—	—	I THINK OF YOU Perry Como, RCA 74-0444 (Editions Chanson, ASCAP)	1
34	—	—	—	JUST MY IMAGINATION Temptations, Gordy 7105 (Jobete, BMI)	1
35	35	36	—	PENCIL MARKS ON THE WALL Herschel Bernardi, Columbia 45285 (Free Verse/Pencil Mark, ASCAP)	3
36	—	—	—	WHAT IS LIFE George Harrison, Apple 1828 (Harrisons, BMI)	1
37	—	—	—	ANOTHER DAY Paul McCartney, Apple 1829 (McCartney/Maclen, BMI)	1
38	—	39	—	1927 KANSAS CITY Mike Reilly, Paramount 0053 (Charomakey, ASCAP)	2
39	39	—	—	THEME FROM THE MUSIC LOVERS Ferrante & Teicher, United Artists 50747 (United Artists, ASCAP)	2
40	—	—	—	ME & MY ARROW Nilsson, RCA 74-0443 (Dunbar/Golden Syrup, BMI)	1

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Jukebox programming

POLL

Singles Price Boost Causing Concern

CHICAGO—A nationwide survey shows that jukebox programmers are threatening to boycott or severely limit their purchases of Capitol singles if the boost to a 77-cent operator price materializes April 1.

The survey, which included one-stops, revealed many one-stops are anxious about various price boosts of singles and anticipate being

forced to raise prices from the currently and generally stable level of 60-cents.

"I have seen no official price schedule on Capitol singles," said Singer One-Stop's Fred Sipiora here. "Columbia and Victor each raised 2-cents. We're still selling at 60-cents to operators, but we'll probably have to raise perhaps about 3-cents."

Asked about the Capitol price, programmer W.H. Mitchell, Cape Fear Music Co., Wilmington, N.C., said: "If the price goes to up around 77-cents we will just have to do without Capitol except where we just have to buy some records. We buy between \$10,000 and \$15,000 worth of singles a year, so even a 2-cent increase is very serious."

Mrs. Mildred Davidson, Davidson's One-Stop, Kansas City, said: "I asked one of our operator customers if he could stand to pay 77-cents for Capitol and he said he couldn't. He said he has not been able to raise the play price on jukeboxes."

Mrs. Davidson, like many other one-stops checked, said: "We are watching these price increases. It's serious."

(Continued on page 50)

Boost in Singles Cost Makes Jukebox Samples More Vital

BEAVER DAM, Wis.—As singles increase in price, the importance of sample service to jukebox programmers will increase also, according to Mrs. Ruth Sewejka, programmer for Coin-Operated Amusement Co. here. She would like to see sample service become more efficient too.

"I certainly do study samples carefully. I take them home and listen to them and I spot them at various locations. This was especially helpful in knowing how to buy 'Help Me Make It Through the Night' by Sammi Smith. I knew long ago that this record would be more than just a country hit."

Mrs. Sewejka said that the instances where samples have given her an advance edge are numerous. She said sample service was particularly valuable because in addition to the programming cate-

gories of country, teen, young adult and adult she uses waltzes and polkas as still another category.

"But samples arrive here erratically," she offered. "I just received copies of Sue Richards' 'Feel Free to Go' and Tammy Wynette's 'We Sure Can Love Each Other,' which are both very new. However, the same day I received a sample of Patti Page's 'Give Him Love,' which I've had on the jukeboxes for months."

Recent samples now being tested on her route include Glen Campbell's "Dream Baby" and "Rose Garden" by the Nashville Brass. Two new records receiving heavy play (see "What's Playing?") are Tommy Cash's "So This Is Love," which is not yet on the "Hot Country Singles" chart, and Johnny Bond's "Here Come the Elephants," which is very low on the country chart.

See Higher Priced Singles Limiting Jukebox Requests

WILMINGTON, N.C.—Effects of higher priced singles will be felt in many areas and certainly in the area of special requests, according to W.H. Mitchell, veteran jukebox programmer here at Cape Fear Music Co. Mitchell is already trying to hold down requests costs.

Requests form an important portion of Mitchell's criteria in buying new records and his firm encourages locations to solicit requests. But there are reservations.

"We always ask the location owner if a request is from a regular customer or a straggler. If it's a request from someone who is always in the business place we try our best to fill it."

"However, if it's a request from someone just dropping by that's different. If we had 1,000 titles on the jukebox people could still find things that weren't on there."

Mitchell also draws the line at old requests.

"We have had people asking for recordings by Glenn Miller, Tommy Dorsey, Guy Lombardo and artists of that era. The location people say they hear these artists on the radio. We tell them that's true but what they're hearing are cuts from 12-in. albums. We sometimes try to find which 12-in. albums the requests are on and urge the location to buy these for their home if they want the song that much. Usually this ends the discussion."

Mitchell's other prime criterion for selecting new records is the business press. He does not depend upon radio although occasionally he does listen to various stations. He admits that it is quite an involved process to keep up with all the new artists and labels today.

Weekly Service

One factor that has helped Mitchell keep pace is the dramatic trend to every week servicing of jukeboxes.

"If we do miss a sure bet all we have to do is get on the tele-

phone and we have the record the next day and can begin programming it almost immediately."

He estimates that at least 75 percent of Cape Fear's jukeboxes are serviced weekly.

As for whether these weekly serviced jukeboxes rate new records each time, the judgment is made strictly on the basis of how much revenue the location generates. "We have some that gross a \$100 a week and this type of location will get one or two new records every week."

Long Singles

If Mitchell has any pet gripe it is the continuing trend to longer recordings. Even though the company has advanced its play price from three for a quarter to two for a quarter, he thinks there should be more effort to keep singles at three minutes or less.

Asked about the fact that some jukebox programmers are happy with any length recording "just so it plays," he replied: "I disagree. While a six-minute record is playing once it could be playing twice if it was three minutes."

"I think the jukebox industry should make a stronger effort to convince record manufacturers to limit the length of the singles."

RADIO PICK LAG

PEORIA, Ill.—One effect of a jukebox programmer knowing in advance what the local radio station's pick hits are is being experienced by Bill Bush, Les Montooth Phonograph Service here: he can't always buy the records.

"Signs," by Bobby Vee on United Artists reviewed in the Feb. 13 issue of Billboard and picked by WIRL Radio here for its survey ending Feb. 26 was still unavailable here as late as Feb. 26, although Bush had by then obtained one sample.

Bush had a list of WIRL's picks including "Signs" Feb. 19 but delayed ordering "Signs" because his routemen had no chance to study it carefully.

Pool Tourney Aids Jukebox

LAKE GENEVA, Wis.—Special merchandising efforts such as a pool table tournament unquestionably influence jukebox programming and revenue, according to Kenneth T. Seaver, Central Vending here.

Reporting that tourney locations are showing increases as high as 300 percent in what is normally a slow season, he said: "Some tavern keepers are clever enough to space the tournament games over two nights. We are even seeing increases in places where no tournament is going on—eventually people go in to practice."

Seaver has seen no increase in the number of jukebox requests in highly trafficked tournament locations but evidence is that patrons drawn in by the tournaments prefer old favorites. Programmer Don Anderson reports good play on Ray Price's "For the Good Times."

The tournament, now in its fourth week and involving 41 locations, ends with playoffs April 18-19 at the Playboy Club's convention hall here.

Tell Distinct Roles of Radio, Jukebox Play

By EARL PAIGE

PEORIA, Ill.—The WIRL Radio-Montooth jukebox cooperative programming experiment here is drawing a clearer distinction between the role of radio and the role of jukeboxes in the popularity of recordings.

WIRL's exchange of programming data with the Les Montooth Phonograph Service Company (Billboard, Mar. 6) is also growing beyond what was originally planned.

WIRL program manager Robin Walker is obtaining jukebox popularity meter readings from Montooth company programmer Bill Bush. The readings add to data WIRL gleans from checking retail record outlets.

Originally, WIRL was informing Bush of its pick hits so Bush could program these 10 days sooner than would normally be possible. Bush originally informed WIRL only of the popularity of oldies or "flashbacks" (see separate story this issue).

The advance to coordinating information of regular recordings shows interesting variations, Bush points out. For example, "Just Seven Numbers (Can Straighten Out My Life)" by the Four Tops ranks high on WIRL's playchart but is receiving little jukebox play.

On the other hand, WIRL is not playing "One Toke Over the Line" by Brewer & Shipley although it is a heavy jukebox favorite here.

However, WIRL's survey and Bush's meters both agree on such numbers as "Cried Like a Baby" WIRL's top number and "Me and Bobby McGee" another top WIRL recording. Bush said out of WIRL's top 29 recordings, his firm has 24 on jukeboxes.

The radio-jukebox experiment is only in the initial stage. Eventually still a closer correlation between radio and jukebox popularity will develop, Bush believes.

For example, Bush's six routemen in their programming meeting of Feb. 26 studied five WIRL "hitbound" picks: "Blue Money," Van Morrison; "Free," Chicago; "L.A. Goodbye," Ides of March;

'Flashback' 45's Playing In Teen Jukebox Spots

PEORIA, Ill. — Jukebox programmers may be going back too far in selecting oldies for teen and young adult locations, according to Bill Bush. He likes to think of teen and young adult oldies as "flashbacks" and is coordinating his use of them with local radio outlet WIRL a Top 40 station.

Many jukebox programmers have reported that oldies generally do poorly in teen locations, although they do better in young adult spots. Some programmers find oldies do poorly in soul locations as well.

Bush, programming manager of Les Montooth Phonograph Service

"Rise Up," Blues Image; "Southern Man," Dave Clark Five. These will go on the Montooth machines Mar. 9.

Without cooperating with WIRL, Bush might not have known in advance about these recordings and would conceivably have missed valuable lead time.

He said that "for some reason" the Montooth company missed "If You Could Read My Mind" by Gordon Lightfoot. "We're not missing very many now."

Bush also makes it clear that he does not buy everything WIRL picks nor does he buy picks as "covers," that is, recordings general enough to cover nearly every jukebox. "I would estimate that our WIRL picks go on about 125-150 jukeboxes."

"Some have been near-covers, such as 'She's a Lady' by Tom Jones, 'Me and Bobby McGee' and 'For All We Know,' the new hit of the Carpenters."

Bush said he is not surprised about "Just Seven Numbers." He said: "I believe a recording can be selling well at retail and still not be played on jukeboxes. Perhaps many people have the record at home and when they're in a jukebox location they want to hear something they don't have. I don't see this discrepancy between WIRL's retail pulse and our meter readings as a contradiction."

Bush explained that the meter readings are as positive as retail sales of a recording "up to about 50 plays." He said his men are not informing WIRL that a record received "300" or "3,000" plays.

"The meters on Seeburg and Wurlitzer jukeboxes record the actual number of plays of one side of a disk up to 50 and no further. On Rock-Ola and Rowe machines, the meter pushes a pin out to correspond with various numbers of play."

"But it's still very reliable information, especially in that we know the demographics of each location as well." WIRL's Walker said he was very impressed by the demographic aspects of the experiment.

here, is scoring with certain carefully selected flashbacks in all three locations keyed to WIRL audience demographics—teen, young adult and soul.

WIRL program director Robin Walker is receiving regular reports from Bush's routemen as to the jukebox popularity of flashbacks on WIRL's playlist.

A group of flashbacks recently logged on the popularity meters of the Montooth company here by Bush are:

"Bridge Over Troubled Water," Simon & Garfunkel; "Sugar, Sugar," the Archies; "Georgy Girl," the Seekers; "Walk Right In," Roof Top Singers; "Winchester Cathedral," New Vaudeville Band; "Mountain of Love," Ronnie Dove; "Satin Pillows," Bobby Vinton; "My Special Angel," the Vogues.

Bush has a log book of every recording the firm buys. He merely flips to one year ago and selects the flashbacks he feels will be good programming. Additionally, flashbacks picked by WIRL are also programmed and all are logged for research purposes.

While Montooth company routemen log popularity meters routinely as they circulate around the city, Bush performs spot checks on flashbacks in his role as route and programming manager.



JUKEBOX SERVICEMEN ready to enjoy a banquet dinner at the conclusion of a recent Rock-Ola service seminar at the Continental Inn, Nashville. Sponsoring distributor manager George Happell of Sanders Distributing Co. and Rock-Ola engineer William Findlay are at far right rear.



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Rip Boost of Singles Price

• Continued from page 48

Harry Brockman, Uptown Music One-Stop, St. Louis, said: "I don't think Capitol will go through with this increase—it will kill their singles business."

"Actually, the singles have been going up all along. In the past year our costs have gone from 58-cents to 60-cents and now 62-cents on some lines."

Like others, Brockman said the price boosts have been "too small" for dealers and operators to pass along. "This is particularly so when the discount price on singles is as low as 67 and 75-cents in many cases."

Sipiora agrees about the sudden change.

"Actually, the industry should have gone up on singles 10 percent on the retail price a year ago. The industry has lagged behind the general trend of the economy."

"As for Capitol, operators will just not buy any Capitol unless they have to—the Capitol boost is too much all of a sudden."

Bib Dist. spokesman Andy Anderson, Charlotte, N.C., said: "We will have to go up probably 2-cents, but as far as Capitol is concerned, we will have to put its records in a special price category."

Marge McIntyre, Central Sales, Inc., Houston, said: "It was inevitable that the price of singles was raised. We will probably have to go up 2- or 3-cents in just a

short time. Right now, we're selling at 60-cents and offer a 3 percent discount for cash."

Direct Buying

Effects of the price boost will be varied, one-stops and programmers agree (see separate stories). One effect might be a trend to more purchases from distributors, bypassing the one-stop. But as for large jukebox operations such as ARA Services, Servomation and Interstate United going to direct, central purchasing, most feel the price of singles would have to climb considerably more to make this feasible.

For example, Ralph Ludi, programmer at Apollo Stereo Music in Denver, a subsidiary of Interstate United, said: "The problem of large jukebox firms with operations in several states buying records centrally is that it creates too much of a hassle."

"There's such a loss of time involved. In our business we need records, like today. I'm buying records every day of the week."

As for the immediate effects in his area, Ludi said Capitol has just changed its distribution from Boyd Dist. to the West Coast. He said: "I've certainly been informed about the price boosts. The Capitol increase is crazy."

Ludi, who buys from various one-stops as well as from distributors of Latin lines, said he drives a hard bargain and is still paying 58-cents for records. But he ad-

mits that his is one of the largest companies in the region.

Most programmers contacted indicated that as the singles increase in price, they will be exercising more discretion in buying. "I think we're coming to a point where we'll have 12-in. albums and tapes and there won't be any singles," Ludi said.

Coming Events

March 7-9—Music Operators of America board meeting, Washington Hilton, Washington, D. C.

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

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

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

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

April 16—Illinois Coin Machine Operators Association Board of Directors, Holiday Inn East, Springfield, Ill.

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

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

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What's Playing?

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Baltimore; Soul Location

Jerry J. Eanet, programmer, Evans Sales & Service Co.



Current releases:

"What's Going On," Marvin Gaye, Tamla 54201; "Proud Mary," Ike and Tina Turner, Liberty 56213; "You're All I Need to Get By," Aretha Franklin, Atlantic 2787.

Beaver Dam, Wis.; Country Location

Ruth Sewejka, programmer, Coin-Operated Amusement Co.



Current releases:

"So This Is Love," Tommy Cash, Epic 10700; "Rose Garden," Lynn Anderson, Columbia 45252; "Here Come the Elephants," Johnny Bond, Starday 916; "Help Me Make It Through the Night," Sammi Smith, Mega 0015.

Chattanooga, Tenn.; Young Adult Location

Lloyd Smalley, programmer, Chattanooga Coin Machine Co., Inc.



Current releases:

"Have You Ever Seen the Rain," Creedence Clearwater Revival, Fantasy 655; "One Bad Apple," Osmonds, MGM 14193; "Me and Bobby McGee," Janis Joplin, Columbia 45314. Oldies: "Raindrops Keep Fallin' on My Head," B. J. Thomas; "We've Only Just Begun," Carpenters.

Chicago; Soul Location

Paul Brown, operator; Betty Schott, programmer; Western Automatic Music Co.



Current releases:

"Proud Mary," Ike and Tina Turner, Liberty 56213; "Heavy Makes You Happy," Staple Singers, Stax 0083; "What's Going On," Marvin Gaye, Tamla 54201; "Groove Me," King Floyd, Chimneyville 435.

Fertile, Minn.; Country Location

Duane Knutson, programmer, Automatic Sales Co.



Current releases:

"The Arms of a Fool," Mel Tillis, MGM 14211; "She Goes Walking Through My Mind," Billy Walker, MGM 14173; "Rose Garden," Lynn Anderson, 45252.

Oldies:

"I Fall to Pieces," Patsy Cline; "Release Me," Ray Price.

Lake Geneva, Wis.; Country Location

Kenneth T. Seaver, operator; Don Anderson, programmer; Central Vending



Current releases:

"Rose Garden," Lynn Anderson, Columbia 45252; "For the Good Times," Ray Price, Columbia 45178; "Help Me Make It Through the Night," Sammi Smith, RCA Victor Mega 0015.

Mankato, Minn.; Country Location

Carole De Vries, programmer, C & N Sales Co.



Current releases:

"Rose Garden," Lynn Anderson, Columbia 45252; "Bed of Roses," Statler Bros., Mercury 73141; "Help Me Make It Through the Night," Sammi Smith, Mega 0015.

Oldies:

"I Don't Wanna Play House," Tammy Wynette; "Someday We'll Be Together," Bill Anderson & Jan Howard.

Peoria, Ill.; Teen Location

Bill Bush, programmer, Les Montooth Phonograph Service



Current releases:

"Me and Bobby McGee," Janis Joplin, Columbia 45314; "For All We Know," Carpenters, A&M 1243; "She's a Lady," Tom Jones, Parrot 40058.

Oldies:

"Bridge Over Troubled Water," Simon & Garfunkel; "Sugar, Sugar," Archies.

Robinson, Ill.; Country Location

Alleta Hanks, programmer, Hanks Vending & Music



Current releases:

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

Oldies:

"Galveston," Glen Campbell, Capitol 2438; "Folsom Prison Blues," Johnny Cash, Columbia 44513.

Wilmington, N. C.; Country Location

Garland Garret, Sr., operator; W. H. Mitchell, programmer; Cape Fear Music Co.



Current releases:

"Help Me Make It Through the Night," Sammi Smith, Mega 0015; "Rainin' in My Heart," Hank Williams Jr. and the Mike Curb Congregation, MGM 14194; "Joshua," Dolly Parton, RCA Victor 9928.

Classical Music

COL RUNS SPECIAL DRIVE ON BARENBOIM ALBUM

NEW YORK—Columbia Records is running a special advertising campaign on the first album for that label by Daniel Barenboim as conductor without soloist. The pressing is Tchaikovsky's "Symphony No. 4."

Masterworks also is centering on Leonard Bernstein as he conducts the New York Philharmonic in three albums: music of Tchaikovsky, Richard Strauss and Mozart. Bernstein's music is being featured in Columbia's latest Composers' Greatest Hits album, with the composer sharing conducting honors with Andre Kostelanetz.

Columbia also is continuing its "Fabulous Philadelphia Sound" series with a ballet disk with Eugene Ormandy and the Philadelphia Orchestra. E. Power Biggs reaches England in the continuation of his international organ series.

Thomas Adds Buffalo Post

BUFFALO, N.Y. — Michael Tilson Thomas has been appointed music director of the Buffalo Philharmonic. The 26-year-old conductor will continue as associate music conductor of the Boston Symphony next season.

Tilson Thomas was appointed assistant conductor of the Boston in 1969 after winning the Koussevitzky Conducting Award at the orchestra's Berkshire Music Center at Tanglewood the preceding year. He was appointed associate conductor last year.

He has conducted the Boston in several recordings for Deutsche Grammophon with the first, a pairing of Ives' "Three Places in New England" and Ruggles' "Sun-Treader," a Grammy Award nominee.

Tilson Thomas was recently selected by Musical America Magazine as its musician of the year. Soon to be released by DGG are his Boston Symphony recordings of Tchaikovsky's "Symphony No. 1 (Winter Dreams)," Walter Piston's "Symphony No. 2," and William Schuman's "Violin Concerto."

Stockhausen Puts Its Patrons on 'Garde'

NEW YORK — Stockhausen came to the New York Philharmonic at Philharmonic Hall Feb. 25 for probably the farthest out program in that orchestra's long and illustrious history. The program also was perhaps the longest, running for three hours.

Actually, the orchestra only played in the world premiere of the "Third Region" of "Hymnen," which was between the two intermissions. The rest of the evening was performed with Group Stockhausen, an excellent group of Stockhausen specialists.

The section with orchestra, conducted by Karlheinz Stockhausen, the composer, came off marvelously, to the satisfaction of the youthful audience, largely comprised of admirers of this leader of avant-garde. The use

of tapes fitted with the expertise of the musicians.

Group Stockhausen consisted of Harold Boje, elektronium; Christoph Caskell, tam-tam, percussion; microphonist Joachim Krist; Peter Eotvos, 55-chord; and Aloys Kontarsky, one of the finest of avant-garde pianists. Another version of "Hymnen" is among Stockhausen's recordings for Deutsche Grammophon.

The work uses snatches of anthems from throughout the world plus almost the full range of electronic sounds. It's not easy to assimilate at first, but the youthfulness of much of the audience indicates this is part of the music of the future. Stockhausen also supervised a program of his works at Alice Tully Hall Feb. 28.

FRED KIRBY



PEGGY STUART COOLIDGE, ASCAP composer, meets with Yuri Selantiev, conductor of the Moscow Radio Symphony, during a reception for Miss Coolidge, after a two-hour program of her music, presented by the Union of Composers.

Nilsson Takes Leg Injury in Fine Stride

NEW YORK—Birgit Nilsson's injured leg may have hampered her mobility in the title role of Richard Strauss' "Elektra" at the Metropolitan Opera Feb. 27, but her magnificent soprano voice rang out contributing to a superb performance. Miss Nilsson, who has recorded the role for London, also used her more limited movements effectively. Angel and Deutsche Grammophon also cited product by Miss Nilsson in their program ads.

Leonie Rysanek's Chrysothemis has long been a stunning interpretation and one of her best vocal efforts and it was so Feb. 27. Jean Madeira's Klytaemnestra, one of the most deprived of roles, also was the height of effectiveness.

Baritone Thomas Stewart was an excellent Orest with Miss Nilsson's Recognition Scene with him one of the opera's highlights. He also was boosted by DGG as was conductor Karl Boehm. Boehm's Richard Strauss interpretations justly have their place in contemporary musical history. He was flawless, as usual. Robert Nagy sang Aeith.

FRED KIRBY

Vienna Unit, ORF Contract

VIENNA—The Vienna Philharmonic signed a six-year exclusive contract with the Austrian Radio and Television (ORF). ORF engaged the orchestra for more than 20 concert TV recordings. The nine Mahler symphonies will be performed for the ORF under the baton of Leonard Bernstein. Bernstein will also conduct the concert recordings of the four Brahms symphonies. All these concerts will be recorded on color film and in stereo.

UNITEL Co. has the rights for the international distributing of these films.

Markevitch on Baton Mark

NEW YORK—Igor Markevitch, conducting two of his specialties, was in fine form as he led the American Symphony in Tchaikovsky's "Symphony No. 6 (Pathétique)" and Stravinsky's "The Rite of Spring" at Philharmonic Hall Feb. 23.

The Stravinsky was especially effective as Markevitch knowingly and deliberately conducted. He has recorded the work for Angel, while his many Philips recordings include the six Tchaikovsky symphonies.

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.

- WHAT'S GOING ON . . . Marvin Gaye, Tamla (Motown)
- WHAT IS LIFE . . . George Harrison, Apple
- BLUE MONEY . . . Van Morrison, Warner Bros.
- YOU'RE ALL I NEED TO GET BY . . . Aretha Franklin, Atlantic
- NO LOVE AT ALL . . . B.J. Thomas, Scepter
- WILD WORLD . . . Cat Stevens, A&M
- ANOTHER DAY/OH WOMAN OH WHY WHY WHY . . . Paul McCartney, Apple
- LOVE'S LINES, ANGLES & RHYMES . . . Fifth Dimension, Bell
- DREAM BABY (How Long Must I Dream) . . . Glen Campbell, Capitol
- SIT YOURSELF DOWN . . . Stephen Stills, Atlantic
- JOY TO THE WORLD . . . Three Dog Night, Dunhill
- WHERE DID THEY GO, LORD/RAGS TO RICHES . . . Elvis Presley, RCA
- WE CAN WORK IT OUT . . . Stevie Wonder, Tamla (Motown)
- TIMOTHY . . . Buays, Scepter

ACTION Records

NATIONAL BREAKOUTS

ALBUMS

- JOHNNY MATHIS . . . Love Story, Columbia C 30499
- CONWAY TWITTY & LORETTA LYNN . . . We Only Make Believe, Decca DL 75251
- FIFTH DIMENSION . . . Loves Lines, Angles & Rhymes, Bell 6060
- DIFFERENT STROKES . . . Various Artists, Columbia AS 12
- DAVE MASON & CASS ELLIOT . . . Blue Thumb BTS 8825 (Capitol)
- JOHNNY WINTER AND . . . Live, Columbia C 30475
- NO, NO, NANETTE . . . Original Cast, Columbia S 30563
- FACES . . . Long Player, Warner Bros. WS 1897
- MIKE CURB CONGREGATION . . . Burning Bridges and Other Great Motion Picture Themes, MGM SE 4761

SINGLES

- DREAM BABY (How Long Must I Dream) . . . Glen Campbell, Capitol 3062 (Combine, BMI)
- SIT YOURSELF DOWN . . . Stephen Stills, Atlantic 2790 (Goldhill, BMI)
- JOY TO THE WORLD . . . Three Dog Night, Dunhill 4272 (Lady Jane, BMI)
- WHERE DID THEY GO, LORD/RAGS TO RICHES . . . Elvis Presley, RCA 47-9980 (Presley/Blue Crest, BMI/Saunders, ASCAP)
- WE CAN WORK IT OUT . . . Stevie Wonder, Tamla 54202 (Motown) (Maclen, BMI)

REGIONAL BREAKOUTS

SINGLES

- WHO DO YOU LOVE . . . Tam Rush, Elektra 45718 (Arc, BMI) (Washington)
- CHIRPY CHIRPY CHEEP CHEEP . . . Lolly Stott, Mercury 40695 (Alfiere S.I.R.E., ASCAP) (Seattle)
- TEDDY BEAR . . . Reggie Gardener, Capitol 3042 (Cherry C/Saico, BMI) (Houston)
- BECAUSE IT'S TIME . . . McKendree Spring, Decca 32773 (Duchess, BMI) (New Orleans)
- TREAT HER LIKE A LADY . . . Cornelius & Sister Rose, United Artists 50721 (Stage Door, BMI) (Seattle)
- I DON'T KNOW HOW TO LOVE HIM . . . Kimberly's Happy Tiger 572 (Leeds, ASCAP) (Minneapolis-St. Paul)

ALBUMS

- SIR LORD BALTIMORE . . . Mercury SR 61328 (New York)
- LONNIE SMITH . . . Drives, Blue Note BST 84351 (Detroit)
- GLASS HARP . . . Decca DL 75261 (Cleveland)

Bubbling Under The HOT 100

- 101. TOAST AND MARMALADE FOR TEA . . . Tin Tin, Atco 6794
- 102. I DON'T KNOW HOW TO LOVE HIM . . . Kimberleys, Happy Tiger 572
- 103. ANYTIME SUNSHINE . . . Crazy Paving, Kapp 2117
- 104. CHIRPY CHIRPY CHEEP CHEEP . . . Lolly Stott, Mercury 40695
- 105. WHO DO YOU LOVE . . . Tam Rush, Elektra 45718
- 106. RIGHT ON THE TIP OF MY TONGUE . . . Brenda & the Tebulations, Top & Bottom 407
- 107. BEGINNING TO FEEL THE PAIN . . . Mac Davis, Columbia 4-45302
- 108. I CAN'T HELP IT . . . Moments, Stang 5020
- 109. COULD I FORGET YOU . . . Tyrone Davis, Dakar 623
- 110. NICKEL SONG . . . New Seekers, Elektra 45719
- 111. I BELIEVE IN MUSIC . . . Brian Love, A&R 505 (Mercury)
- 112. HEY DOES SOMEBODY CARE . . . God's Children, Uni 55266
- 113. TREAT HER LIKE A LADY . . . Cornelius Brothers, United Artists 50721
- 114. BECAUSE IT'S TIME . . . McKendree Spring, Decca 32773
- 115. LOVE STORY . . . Tony Bennett, Columbia 4-45316
- 116. I'M GIRL SCOUTIN' . . . Intruders, Gamble 4009
- 117. HERE COMES THE SUN . . . Richie Havens, Stormy Forest 656
- 118. ADRIENNE . . . Tommy James, Roulette 7100
- 119. GET YOUR LIE STRAIGHT . . . Bill Coday, Galaxy 777
- 120. TOO MANY LOVERS . . . Shack, Volt 4051
- 121. WHEN YOU TOOK YOUR LOVE FROM ME . . . O. V. Wright, Back Beat 620 (Duke/Peacock)
- 122. A STRANGER IN MY PLACE . . . Anne Murray, Capitol 3059
- 123. ARMS OF A FOOL . . . Mel Tillis, MGM 14211
- 124. MELTING POT . . . Booker T. & the MG's, Stax 0082
- 125. THE PROMISED LAND . . . Freddy Weller, Columbia 4-45276
- 126. I WON'T MENTION IT AGAIN . . . Ray Price, Columbia 4-45329
- 127. GIRLS OF THE CITY . . . Esquires, Lamar 1001
- 128. BOOTY BUTT . . . Ray Charles Orchestra, TRC 1015

(Continued on page 58)

From The Music Capitals of the World

DOMESTIC

• Continued from page 28

CINCINNATI

The Cincinnati Symphony Orchestra's Open-Door Series, which premiered last season under the direction of Resident Conductor Erich Kunzel, brings the Alvin Ailey American Dance Theater to Music Hall Sunday evening (21), as the third of a four-concert series. . . . Texas Bill Strength spent two days here last week, plugging his new Starday release, a parody on one of Tex Ritter's big ones of a few seasons back. Strength stopped here en route from Nashville to Minneapolis, where he continues to spin country, platters while appearing as a regular at the Flame, popular country music nitery.

Lawrence J. Hayes, president of John Hayes, Inc., Dayton, Ohio, promotion firm which recently took over the Public Theater in East Dayton, has the Amboy Dukes playing there March 12, with If set for March 27. Hayes reports a fair measure of box-office play there

recently with Brownsville Station and Hammer, Free and Livingston Taylor. Upcoming bookings for the Hayes firm include Three Dog Night at Cincinnati Gardens, March 27; Neil Diamond at Hara Arena, Dayton, March 28, and Vets' Memorial, Columbus, Ohio, April 4; Grand Funk Railroad, Hara Arena, Dayton, April 29, and John Mayall at Music Hall, Cincinnati, May 5.

The Lookout House, Covington, Ky., now operating on a new show policy, has the Casinos set for three weeks, beginning March 15, to be followed for a like period by the Four Aces, April 5, and the Kim Brothers, April 29.

Kenny Price, host of WLW-T's "Midwestern Hayride," whose single, "The Sheriff of Boone County," on RCA Victor, is riding high on the major trade charts, spent last weekend in Nashville to polish off a new ballad. Price returned here recently from California, where he played eight dates in 12 days.

BILL SACHS

International News Reports

U.K. Record Sales for '70 to Reach New Peak

• Continued from page 1

\$96 million target will be easily exceeded.

Prospects for a record breaking December are certainly encouraging, based on manufacturers figures for November. At \$11,371,200 they were the highest ever recorded, almost \$1,800,000 better than October and a whopping 26 percent increase in November 1969. And home sales were ahead by 28 per-

cent over the corresponding month in 1969, with exports forging ahead by an encouraging 10 percent.

During November 11,109,000 records were pressed, 5 percent more than a year earlier. Interestingly in the 11-month period, when production was up by 7 percent, singles made a 4 percent improvement over 1969, with albums ahead by 10 percent.

If the \$96 million mark is reached, it will not only be the biggest improvement in turnover since the boom years of 1964, when sales climbed by nearly \$9.6 million to \$61,444,000, but it will be the biggest percentage increase of all time.

Stones' LP on Decca, Ltd.

LONDON—A compilation Rolling Stones album, including four tracks not previously released in Britain but available in Europe is being rush released by British Decca at the end of this week.

Titled, "Stone Age," it coincides with the start of the Stones' U.K. tour and, in addition to special press promotion on the album, there will be an additional emphasis on it in the cities on the tour itinerary.

Additionally, during this month, Decca is offering a special 10 percent discount to dealers stocking any of the group's 12 albums or cassettes.

Release of "Stone Age" will not affect plans for the Rolling Stones own label, expected to be available in mid-April, according to label manager Trevor Churchill.

Philips' Sonic Line to Debut

LONDON—Philips' new Sonic low-price tape line will be launched on March 12 with the release of 26 Fontana Special albums and four items from the Sun catalog. Included in the issue, comprising 23 pop and seven classical cassettes, are tapes by Julie Felix, Harry Secombe, Shirley Bassey, Dave Dee, Dozy, Beaky, Mick and Tich, Ray McVay, Louis Armstrong, Don Costa and the Ramsey Lewis Trio.

The four Sun albums are "Original Golden Hits Vol. I," by Jerry Lee Lewis, "Original Sound of Roy Orbison," Johnny Cash's "Original Golden Hits Vol. I" and the Carl Perkins LP "Blue Suede Shoes."

The tapes will be priced at \$4.20 (pop) and \$4.56 (classical) and will be identified by a yellow flash across the front of the inlay card.

The new line is being heavily publicized at Philips trade shows this month with a special promotion film featuring disk jockey Alan Freeman.

Reed Sets Up Operation in U.K. to Include Pub, Label

LONDON—Writer Les Reed is setting up his own autonomous record and publishing operation in the U.K. Although no name for the new company has been fixed, it will embrace Reed's Chapter One label, the forthcoming RAM Records and his several music publishing companies.

Reed has decided not to renew his writers' contract with Donna Music, serviced by the Francis Day and Hunter group and plans for Reed to acquire full control of the copyrights in Donna have been shelved for the time being.

Reed has been associated with Donna for nearly eight years and although his writers' contract,

Record Merchandisers Acquires Twelvegrades

LONDON — Record Merchandisers has acquired Syad Ali's Twelvegrades company, plus the total stock of deletions and cut-outs, estimated to be in excess of one million albums, and all associated rack outlets. Deal was completed last week between Ali and Ian Miles, managing director of the rack company, following negotiations dating back to November.

Value of the sale is not disclosed, but a cash payment in the six-figure bracket is rumored. Under the agreement, Ali will withdraw completely as a rack operator for five years.

He will, however, retain his wholesaling interests via his Keith Prowse ownership and the seven shops which he acquired at the time of his KP purchase last year. It is understood that Ali has discontinued negotiations to take over the Birmingham wholesalers H. R. Taylor.

The Twelvegrades purchase comes at a critical time for Record Merchandisers, whose dominance of rackjobbing in the U.K. is threatened by likely competition

Scandia Produces Promotion Disk

HELSINKI — Union Oils, the Finnish representative for Texaco, has asked Scandia Musiikki to produce a promotion disk for their "Change to Texaco" campaign, which was launched in January. Union Oils order was for 40,000 singles, one of the highest pressings for Finland.

The disk features known Finnish songs and has no actual sales message. A competition offers transistor radios, cassette players, etc.

which expired at the end of October will not be renewed. Francis Day and Hunter will continue to service the Donna company till the end of the contract.

Reed's writing activities will now be divided between Hushabe Music, which Carlin subpublishes for the U.K. and which controls songs written by Reed with Geoff Stephens, Ram Music with Barry Mason and Donna which will continue to have a stake in songs written with John Worsley.

On the recording front, Reed who is currently recording a double album for Chapter One featuring 24 of his hits, will enter the progressive music market with the new label.



MRS. MONIQUE I. PEER, far right, president of the Peer Southern Organization, attended the recent 25th anniversary celebrations of SAC, Mexico's performing rights society and the opening of the society's new headquarters in Mexico City. Left to right, Jose Sabra Marroquin, president of the vigilance committee, Louis Echeverria, president of the republic of Mexico, Mrs. Consuelo Velazquez, president of SACM, Alberto Dominquez, vice president, SACM and Mrs. Peer.

PRICE HIKE IN AUSTRIA

VIENNA—The Austrian association of the record producers has increased prices for records.

The price for a single record climbed from \$1.40 to \$1.52 and the pop albums from \$6 to \$6.40. Classical LP's rose from \$6.80 to \$7.20. Most of the record companies, particularly the bigger firms, are in the Cartel Association.

from the Pickwick International budget operation.

However, with deletions regarded as an important price-leading item in any rack venture, Record Merchandisers now finds itself in a strong position, having not only a first refusal on all deleted product from participating com-

(Continued on page 54)

New Taxes Hurting Int'l Talent in Sweden

STOCKHOLM—There will not be so many international artists coming to Sweden in 1971 because it will be more expensive for Swedish promoters to get foreign music and artists. Taxes on the gross salary are up, and STIM (the composer's association) wants to raise their fee from two to 10 percent on the ticket prices.

Last year taxes rose, and there were protests from the Swedish Broadcasting Corporation, and concert promoters all over the country. Now taxes will rise again.

Knud Torgjornsen of Scandinavian Booking Agency (one of

the biggest artist agencies in Sweden) says that if STIM wants more money he cannot promote any artists at all in Sweden. He stated that artists booked in for the spring will now tour elsewhere.

The Scandinavian Booking Agency had a tour planned for John Mayall in Sweden in April. Now Mayall goes to Finland instead. A planned tour with Ella Fitzgerald and Count Basie has been cancelled. Jethro Tull was booked for a short tour and also a longer one. The long one was canceled. The Band and Led Zeppelin were booked for Sweden in April, but now they go to other European countries. "We don't care about Sweden," says Knud Torbjornsen of SBA. "Germany and France are from now on more interesting for us."

Artist-Tjanst, with promoter Eddie Larsson, who has been Sweden's biggest importer of talent, has stopped booking. "It's no use," he said. "Instead we will continue to sell local dance groups. We dominate that market, and the risks are very small."

Siv Eriksson of CPA will continue to arrange concerts. She believes that strong names can help even in this peculiar situation. Sven Lindholm of Sonet Concertbureau said that "because

(Continued on page 54)

Spector, Harrison In Abbey Road

LONDON — Phil Spector, U.S. producer more recently associated with the Beatles, is back in London doing sessions at EMI's Abbey Road studio—recording his wife, Ronnie, formerly with the Ronettes.

George Harrison is reportedly writing several songs for Ronnie Spector; under production is "Try Some, Buy Some," to be released as a single by Apple. It will be Mrs. Spector's first appearance as a solo artist. Musicians working on the session include Leon Russell and Klaus Voorman.

Webb to PSO For S. America

NEW YORK — Jimmy Webb's Publishing firm, Canopy Music, is now represented throughout South and Central America, Spain and Portugal by the Peer-Southern Organization.

The agreement was announced jointly by Mrs. Monique I. Peer, president of Peer-Southern and Webb.

U.K., Irish Euro Songs

LONDON—RCA-U.K. will release Clodagh Rodgers' British entry in the Eurovision song contest as a maxi single this week. The song is "Jack In the Box" written by John Worsley and David Myers and published by Southern Music.

For the third successive year a Northern Ireland girl, Angela Farrell, has been chosen to represent this year's host country Eire in the song contest at the Gaiety Theatre, Dublin, on April 3. She won the Irish National Song Contest singing "One Day Love." Miss Farrell was virtually unknown in the South until the contest.

"One Day Love," will be issued on Rex, the label owned by Dublin distributors, Irish Record Factors, part of the Decca group, which recently signed Miss Farrell to a three-year deal. It will be recorded next week at Decca's West Hampstead studios, London, under the supervision of Dick Rowe. Lardizabal worked for ABS-CBN. Former Villar artist Sylvia La Torre won the award as Outstanding Performer in a nondramatic role. She also works for ABS-CBN. Musical arranger Leopoldo Silos who works for Villar Records was chosen best musical director for the TV program "Awitan Kita." The CAT Awards are given annually by the CCMM (Citizens Council for Mass Media.) . . . The original soundtrack recording of the film "On a Clear Day You Can See Forever" with Barbra Streisand topped the batch of 13 LP's issued by Mareco.

Villar Records issued three more LP's of organist Rely Coloma, "Shadows of the Night," "No Other Love" and "Here Comes the Sun." OSKAR SALAZAR

Kinney's Loch In N.Y. & L.A.

NEW YORK — Siegfried E. Loch, newly appointed managing director of the new company to be formed by Kinney Music Co. of Hamburg, arrived in the U.S. last week to visit with the Kinney labels: Atlantic, Warner Bros., and Elektra, whose recordings he will be distributing in Germany.

Loch spent several days in New York at Atlantic Records, where he met with Atlantic executive vice-president Nesuhi Ertegun, who is also the director of international operations for the Kinney labels.

During the next two weeks Loch will meet with Warner Bros./Reprise executives in Los Angeles, and Elektra Records officials upon his return to New York.

Price Increases In Philippines

MANILA—The difficult year now being felt in the Philippines is more so after Philippine President Ferdinand E. Marcos announced the increase in the price of many commodities due to the increase in the price of crude oil made by the Middle East suppliers. The President expects prices to go up within three or four months. The consensus is that the increases would be as much as 15 percent.

Record producers and manufacturers will have to jack up the wholesale price of records and finally after 20 years. Record industry executives predict that the bulk of business will be less than that of last year, not only because the buying public will have less buying power with the Philippine peso but because the industry will be paralyzed by strike demonstrations and school crises.

This will be further aggravated by the Constitutional Convention in June and the local elections November, as these will cause social unrest.

From The Music Capitals of the World

LONDON

Following the departure of executive marketing director **Dick Butcher**, Music for Pleasure, the budget record affiliate of EMI has reorganized its sales and marketing divisions. **David Finch**, previously personal assistant to EMI Group director **Records Len Wood**, has been moved to MFM in a marketing capacity. His post has been filled by **Rupert Perry**, previously with Radio Luxembourg's Louvigny Music firm. . . . First releases on Mojo, the new label handled by Polydor, will be singles by **Bobby Byrd**, **Vicki Anderson** and the **JB's**. All three records are from the U.S. King label. . . . W.B. Music has formed Kenthouse Music with arranger **Johnny Harris**. First copyright is the score from **Anne Heywood's** new film, "I Want What I Want." . . . EMI Films and Theaters has purchased the Prince of Wales theater. The theater will not be converted into a cinema but kept for live performances.

The recently formed Music Sales Co. has secured rights to the Northern Songs and Lawrence Wright catalogs. Deal was concluded by ATV-Kirshner's **Geoff Heath** with Music Sales executives **Bob Wise** and **Peter Foss**. Music Sales will also take over the Welbeck Music catalog when its present deal with Leeds expires. . . . Liberty/UA has signed the group **If**, who previously recorded for Island. Contract is for the world with the exception of the U.S., Canada and Japan where Capitol has recording rights to the group.

Sandy Denny and **Richard Thompson** have re-signed their writers' contract with Warlock Music for three years. **Alan Taylor** has signed with Warlock for three years. Warlock, which recently placed its catalog with **Stig Anderson** for the Scandinavian territories, has formed Rockbottom Music with independent producer **Tony Cox**. . . . A national chain of rock theaters is being planned by former cinema director **Leslie Elliott**, whose first step is to acquire London's King's Cross Odeon cinema. . . . Classical guitarist **John Williams** has signed a recording contract with Fly, although at the same time he will continue to record for CBS. Williams' first Fly album, "Changes" will be issued next month. . . . Shapiro Bernstein has acquired U.K. rights to the U.S. act, **Farquahr**. Through the deal the company acquires all tracks on the group's new Elektra album. . . . **Sheila Parkinson**, a former public relations officer in South Africa for the Teal company, has moved to London to operate the London office, previously handled by **Ray Walters**. . . . **Ken Howard** and **Alan Blaikley** have formed an audio-visual offshoot, Video Supplement in association with **Mark Edwards** of Eye-mark. **PHILIP PALMER**

DUBLIN

Dublin group **Thin Lizzy** cut an album for March release on British Decca (previously they recorded for EMI), mostly using material by lead singer **Philip Lynott**. . . . **Mike Kent**, of Waterford's February Twine group, plays bass on a couple of tracks on **Gilbert O'Sullivan's** first LP, which will be out on MAM shortly. Distributors are Irish Record Factors. . . . Cork group **Chapter Five** will appear in Germany shortly. . . . BBC Radio One disk jockey **Tommy Vance** guested at new Dublin discotheque **Seezers**. . . . **Anna McGoldrick** and **Ray Lynam** and the **Hillbillies** were on RTE's "Palace of Varieties." . . . **Joe Dolan's** programme in Telefis Eireann's new series, "Six of One" included guests, fellow Drifters accordionist **Seamus Shannon** and trumpeter **Frankie McDonald**. Shannon has his own solo LP, "Sounds Traditional," out on Pye. . . . For their "Six of One"

shows, **Billy Brown** will have members of the **Freshmen** and **Muriel Day** as special guests, while **Dana** will take part in the **Dickie Rock** edition.

Led Zeppelin play Irish dates in Dublin (March 5) and Belfast (6). **T. Rex** play here in March at Cork (1), Dublin (2) and Belfast (3). . . . **Bill Rice** and the **Ventures'** sixth single couples "Gone on the Other Hand" with "Judy." . . . **Dublin Corporation** is the new name for the **Pacific Showband** during their current six-month stint in Canadian clubs.

Demesne issued eight new albums on the Hallmark label. Among them are **Robin Hall** and **Jimmy McGregor's** "Glasgow Street Songs," "Best of Top of the Pops 1970," "Motown Hits," "Revived 45's" and the **Jubilee Stompers'** "Reggae Tight." . . . **Dermot Hegarty** and the **Plainsmen's** follow-up to "Twenty One Years" (which won a silver disk for sales of 50,000 copies) is out on the Release label. Title is "I'll Be There." . . . For Irish (but not U.K.) release, reverse of **George Harrison's** "My Sweet Lord" is the same as in the U.S.—"Isn't It a Pity." . . . **Joe Dolan** presented disk jockey **Jimmy Savile** with the New Spotlight magazine favorite international disk jockey award on BBC's "Top of the Pops." Because poll winners **Joe Dolan** and the **Tremeloes** will not be available beforehand, the New Spotlight annual pollwinners' concert will be held in May. . . . Promoter **Hugh Hardy** bringing the following acts in, in the next few months: **Temperance Seven** (April 28-May 2), **Bobby Bare** (March 17-April 4), **Chubby Checker** (April 11-25) and **Bill Haley** (May 23-30). . . . **Larry Cunningham** and his **Country Blueboys** play Carnegie Hall, March 15-16. The band will also fly to Canada for radio and TV work. Also on the Carnegie Hall concerts will be **Anne Byrne**, **Paddy Roche** and **Jesse Owens**. The Blueboys' latest single, a maxi, is "Pride of the West" and will be issued in the U.S. to coincide with their visit.

Jim O'Connor and the **Nevada's** follow-up to "Christmastime in Innisfree" is a revival of "Take Good Care of Her." . . . **Luke Kelly** and the **Dubliners'** "Scorn Not His Simplicity" has been adopted as the theme song of the Mentally Handicapped Association of Ireland during their current fund-raising campaign. It was written by **Bill Martin** and **Phil Coulter** and was originally included on the group's Tribune album, "Revolution." . . . EMI Ireland will in future handle distribution of B&C. . . . Polydor now minus Elektra, will distribute MGM and Verve. Among the first MGM albums are the tracks of "Kelly's Heroes" and "Ryan's Daughter." . . . Irish Record Factors have the tracks of "Sunflower" (Avco Embassy) and "Darling Lili" (RCA). . . . **Mervyn Solomon's** M and M issued **Anthony Armstrong-Jones'** "Sweet Caroline." . . . "Catch My Soul," an updating of Shakespeare's "Othello," produced by **Jack Good**, is out on Polydor.

KEN STEWART

AMSTERDAM

Philips has released the seldom recorded "Ein Heldenleben" with the **Concertgebouw** orchestra, directed by **Bernard Haitink**, with **Herman Krebbers**, solo violin. . . . Another special release is Paganini's Third concerto for violin, with the **London Symphony**, directed by **Alexander Gibson** with **Henryk Szeryng** as soloist. The work was taken from original 100-year-old manuscripts. . . . Following a series of "goodbye" concerts, Philips has released for the local market an album by Dutch soprano, **Gre Brouwenstein**. . . . **Tom Jones** set for two concerts, March 13, in the Carre Theater, Amsterdam,

promoted by **Lou Van Rees**. . . . Dutch group **Ekspektion** booked for six Swedish concerts this month, following their Swedish tour with the **Swedish National Symphony** orchestra that included a concert at Stockholm's Royal Opera House. . . . **Sandra** and **Adres** returned from appearing in the international song festival, Malaga, Spain. . . . **Astrud Gilberto** was in Holland for television work.

Leon Russell appeared on Dutch television, station VPRO-TV, the **Band** has been contracted by **Barry Visser** from Mojo Productions for concerts in Amsterdam (June 5) and Rotterdam (June 6). . . . **Inelco** rush-released **Henry Mancini's** "Love Story" single, following the film's premiere. . . . **Glenn Miller** orchestra performed in Amsterdam. . . . **Inelco** is preparing a special promotion campaign for "Darling Lili" film and the company also tied in with the Amsterdam Auto Show to promote their RCA and MCA Stereo 8 and cartridge catalogs. . . . Phonogram, via an agreement with **Jad-Cayman Productions**, acquired the Dutch rights for the **Johnny Nash** catalog.

Ariola Benelux mounted a special promotion campaign for the **Ude Jurgens** product following his concert tour of Holland and one-hour television show. . . . **Travelers** on the first flight of the second KLM 747 jet to Vienna will be offered a specially produced operetta album by **Robert Stolz** as part of an Ariola promotion. . . . **Negram** group, **Tee Set**, given a gold disk award for "Sje Likes Weeds." . . . Elektra's **Tom Paxton** visited Holland for promotion performances. . . . **Negram** to release **Shelby Singleton** Corp.'s SSS International and the Sun label in Holland following a deal made by **Negram** managing director, **Hans Kellerman**, and **Singleton** Corp. exec, **Nobel Bell**. **Negram** also gained the Festival label for Holland. . . . **George Baker Selection** given a gold disk award for their single, "Dear Ann." . . . **Boyema** instituted a heavy progressive rock campaign built around **Quicksilver Messenger Service**, **Grand Funk Railroad**, **Joy of Cooking**, **Three Dog Night**, **King Crimson**, **John Lee Hooker**. Special sample albums were produced featuring local talent, **CCC**, **Brainbox**, **Opus** and **Sweet Smoke**. . . . Philips artist **Sandra Reemer** represented Holland at the **Vina Del Mar** festival, Chile. **Lenny Kuhr** represented France at the event.

A Phonogram campaign centered on six Vertigo albums including **Manfred Mann's Chapter Three**, **Warhorse**, **Patto**, **Beggar's Opera**, **Gentle Giant** and **Graham Bond**. . . . **Louis Van Dyke**, **Chris Hinze**, **Bojoura**, the **Revells**, all local acts, were heavily promoted by CBS/Artone. **Hinze's** album will be released in the U.S. by CBS. . . . **Tony Gourvish**, manager of U.K. group, **Family**, in Holland to set up a Dutch tour for the group. . . . Budget version of "Jesus Christ Superstar" on **Allegro** given strong promotion by **Negram**.

Ariola-Eurodisc Benelux will distribute U.K. label, **President**. . . . Over 100 new songs were received for the National TV Song Contest, to be judged by **Saskia** and **Serge**, plus a special jury. The duo represent Holland in the Eurovision Song Contest. . . . **Russ Mackie** set up provisional headquarters in Amsterdam to coordinate promotion for **Brother Records** throughout Europe. He is the label's communications director. . . . Philips announced at the Amsterdam Auto Show that the percentage of car radio owners had risen from 25 percent to 40 percent of the total number of automobile owners in the last two years. There are 2.8 million cars in Holland. In 1975 the figure will be 60 percent of the total, predicts Philips. Car cassettes have increased five times over the 1968 figure, the company stated.

Boyema's Billy Jones for concerts in Venezuela, Curacao, Aruba and Surinam. . . . Jazz saxophonist **Dexter Gordon** has his first Catfish album released, a live date in an Amsterdam club. . . . Polydor has issued a special Musicassette Hitparade—the first Dutch company to do so. . . . **Dureco**

group, **Corry and De Rekels**, received two platinum awards for their two albums and a gold award for the single, "Huilen Is Voor Jou Te Laat," which was 41 weeks on the national charts. . . . **Oscar Harris** and the **Twinkle Stars** in South America for a six-week tour. . . . CBS group, the **Shuffles**, set for a South African tour later this year. . . . **Musiek Express** poll had **Melanie** the most popular international artist in Holland, with **Joe Cocker** the most popular singer. **BAS HAGEMAN**

BERLIN

German group, **Birth Control** will tour the U.K. in May, announce **Hansa**. . . . **Erick Silvester** will represent Germany with "Sheila" at the Acapulco Festival, April 27-May 3, which has now been moved to Mexico City. . . . Following world release of **Hansa** group, **Prince Danny** and the **Turks'** "Singing A La" it will now be released in Germany. . . . Frankfurt agency **Lippmann** and **Rau** presented the **Glenn Miller** orchestra in seven cities, including Vienna, March 3-12.

Political rock band, **Floh De Cologne** will present their rock opera, "Profitgeier" in nine cities, presented by **Lippmann** and **Rau**. Tickets are set at a very low \$1.08. . . . Rumanian artist **Luminiza**, Sopot Festival winner, will be produced for **Hansa** by **Thomas Meisel** and **Deiter Zimmermann**. The first single is "Wo Finde Ich Liebe?" (Where Do I Find Love?) . . . Singer **Alfie Khan** is considering television offers from Spain, Holland and the U.K. . . . **Rex Gildo** was the most programmed artist on West German TV in 1970 with 19 performances. . . . **Berlin Philharmonic**, directed by **Karajan**, appears in May at the Wiesbaden Festival, which will also include the Bolshoi Ballet. **WALTER MALLIN**

HAMBURG

U.K. No. 1 hit "Grandad" launched here by **Teledac** as "Daddy" with **Manuela**. . . . **Reiner Schoene's** first album, "Blues Faces" on Decca likely to be released in the U.K., Canada, U.S., Australia and South Africa. . . . DGG has issued **Carl Orff's** "Cattulli Carmina" with **Eugene Jochum**. . . . Polydor's Antenna PR company mounted a promotion on "USA Union" to coincide with **John Mayall's** fourth German tour. . . . Phonogram has set up a **Juliett Greco** tour involving Graz, Vienna, Munich, Hanover, Frankfurt, Berlin and Hamburg, March 7-16. . . . **Wiener Philharmonic** toured West Germany, conducted by **Leonard Bernstein**. . . . Silver Gull popularity award, voted for by readers of the **Hamburg Abendblatt**, was given to **Dr. Hans Schmidt-Isserstedt**, conductor of the NDR Symphony orchestra. . . . **Olivia Molina** represents West Germany at the Golden Hart festival, Brosov, Rumania. . . . **Miguel Rios** set for an April 28 concert, organized by the **Funke Agency**. . . . Ticket prices for **Tom Jones** at the Deutsches Museum, Munich, March 14 will be "100 percent cheaper," stated **Funke Agency**, from between \$4.08 and \$13.6. . . . **Facio Santillan's** concerts are all sold out on his current tour. . . . **Adamo** will repeat performances in four Swiss and six German cities March 23-April 5. In Berlin, two extra concerts have been set, April 4-5. . . . **Bernhard Conz**, Bielefeld general music director, takes over the "Ballet Opera L'Orfeo" by **Monteverdi** at the Salzburg Festival. . . . **Metronome** has launched a \$5.45 guitar tuition album, taught by **Prof. Karl Scheit**. . . . **Sheila's** first single, "And Then the War Is Over" following her split from the **McKinley Sisters**, produced by **Les Humphries**, will be issued in 17 countries. **WALTER MALLIN**

Boyema's Billy Jones for concerts in Venezuela, Curacao, Aruba and Surinam. . . . Jazz saxophonist **Dexter Gordon** has his first Catfish album released, a live date in an Amsterdam club. . . . Polydor has issued a special Musicassette Hitparade—the first Dutch company to do so. . . . **Dureco**

VIENNA

At the Eurovision Song Contest in Dublin on April 3, Austria will participate for the first time in two years. The Austrian Television Co. (ORF) will send **Marianne Mendt** (EMI/Columbia). . . . In February WM-Produktion re-

leased the single "John von Johnston" by **Wolfgang** as a follow-up to his hit "Abraham." . . . **Freddy Quinn** (Polydor) is in Vienna in the Renaissance theater starring in the musical "Der Junge von St. Pauli," a success in Germany. . . . In the series "Voices of the World," **Jethro Tull** appeared in concert in Vienna. . . . Polydor has released a new Priester-Package for the musicassettes.

For the Easter Festival in Salzburg, April 3-12, which is organized by conductor **Herbert von Karajan** all 19,000 tickets are sold out. At the festival **Karajan** will present the opera "Fidelio" by **Beethoven** and six concerts. . . . The **Vienna Philharmonic Orchestra** will record this year for Decca, CBS and DGG under conductors **Bernstein**, **Boehm**, **Karajan** and **Solti**. . . . The U.S. opera singer **Susan Wold** who came from Minnesota, performs in "The Telephone" by **Menotti** in the Vienna Kammeroper. . . . **Jascha Horenstein** will conduct the Fifth Symphony by **Marcel Rubin** with the **BBC-Orchestra**. All English radio stations will broadcast this concert. **MANFRED SCHREIBER**

STOCKHOLM

Polydor held a press party at the Hotel Carlton, Stockholm, for their acts **John Mayall**, and **Elliott Randall**. . . . Scan Disc promoting German group **The Rattles** here. . . . **Amigo Records** has received the rights to release **Byg Records** in Sweden. . . . San Francisco Records has been introduced in Sweden by **Metronome**. . . . Brazilian singer **Jair Rodrigues** and his group **Origins Do Samba** (Philips) appeared on the Swedish TV. . . . **Traffic** (Island), **Mott** the **Hoople** (Island) and **Cat Stevens** (Island) appeared in concert. . . . **Grammofon AB** Electra are introducing the **RCA Dynaflex** record in Sweden.

CBS-Cupol has gained the Swedish release rights for **MPS Records**, with the labels **Saba**, **Center**, **Top Five** and **Prestige**. . . . **November** (Sonet goes to Holland on tour April 14-18. . . . **Spark Records** has signed Swedish-Norwegian singer **Leo Eide**. . . . **Johnny Nash** (Polar) is in Sweden to make a film with actress **Christina Scollin**, appear on TV. **Polar Records** released three albums and two singles by **Nash**. . . . Chile group **Quilapayun** (Odeon) visited Sweden for concerts. . . . **Fontana** has signed the new Swedish duo **Ann & Beren**.

Metronome has gained the Swedish representation of **Amplex Records**. . . . **Polar Records** has **Bang Records** for the Swedish market. . . . The film "Johnny Cash, the Man, His World, His Music," closed after only one week.

MANILA

Record industry people winning **CAT Awards** (Citizens Awards for Television) included **Pilgeora** artist **Pilita Corrales**, placed on the roll of honor for her musical program "An Evening with Pilita" (ABS-CEN). The musical program "That Young Image," hosted by **Dyna** artist **Jeanne Young**, was chosen "Outstanding Teenage Program." The late **Joey Lardizabal**, singer and songwriter, was chosen "outstanding performer in a non-dramatic role." **Lardizabal** worked for **ABS-CBN**. Former **Villar** artist **Sylvia La Torre** won the award as Outstanding Performer in a non-dramatic Role. She also works for **ABS-CBN**. Musical arranger **Leopoldo Silos** who works for **Villar Records** was chosen best musical director for the TV program "Awitan Kita." The **CAT Awards** are given annually by the **CCMM** (Citizens Council for Mass Media). . . . The original soundtrack recording of the film "On a Clear Day You Can See Forever," with **Barbra Streisand**, topped the batch of 13 LP's issued by **Mareco**.

Villar Records issued three more LP's of organist **Relly Coloma**, "Shadows of the Night," "No Other Love" and "Here Comes the Sun." **OSKAR SALAZAR**

GRT Canada Hosts National Sales Meet

TORONTO — GRT of Canada Ltd. hosted its first national sales meeting for the year, and company executives reported great enthusiasm for its latest signings and projects.

Ross Reynolds, president of GRT, announced the signing of a distribution deal with Rock 'n' Roll Records (see separate story), and with Recoton Accessories. The latter's Bob Bouchard was on hand to present the line.

GRT's marketing manager, Ed LaBuick, introduced new singles product by Everyday People (who scored with their first single, "You

Make Me Wonder"), Ronnie Hawkins (an original composition entitled "Patricia"), Alive 'n' Kickin', Tommy James and Pot Liqueur. LaBuick also revealed that a second Atlantic-produced Ronnie Hawkins album would be available within two weeks.

Another important release is the debut LP by Toronto singer Beverly Glenn Copeland. Miss Copeland's album is a Dr Music Production.

New tape releases included titles by Kris Kristofferson, Liz Damon's Orient Express and Bobby Bloom. LaBuick made special mention of the broadening sales on the Terry Bush single, "Do You Know What You're Doing?" and the promotion tie-in with the Council on Drug Abuse. In addition, a special pre-pack tape offer was introduced at a suggested list price of \$29.95.

LaBuick also conducted a complete catalog review of GRT singles and albums, in preparation for the anticipated improvement in spring record sales.

Conspiracy Cuts LP in Church

TORONTO—The Perth County Conspiracy (Columbia) last week taped a live album at a Toronto church. Toronto Sound's Terry Brown utilized the facilities of Thundersculpture Studios, which moved most of its 16-track equipment to the church for the sessions. Columbia's a&r director John Williams directed the sessions.

Stampeders to Polydor in U.S.

TORONTO — Music World Creation's Stampeders have been signed to Polydor in the U.S. The trio, scoring nationally in Canada with "Carry Me," will be released in more than 40 countries by Polydor.

SUMMUS BOWS —3 DISKS OUT

TORONTO—Summus Records is the latest addition to Canada's growing number of independent labels. Formed last month as a division of Summus Communications Ltd., the label has already had three releases.

The first was "Sokie's Song," the theme of North Ontario's Muskoka Winter Carnival, by Danny Smith, formerly of the Motherlode. The second release also had a topical nature. It features the nationally known Canadian country music artist Stompin' Tom Connors, performing "The Snowmobile Song." The third single, billed as Canada's first reggae disk, is "Soul Bird." Summus is making separate distribution deals on each production.

Spring Promos For Finnlevy

HELSINKI—Finnlevy is currently involved in planning of three big campaigns that will take place in March and April.

The "Classical Top 20" campaign will feature Finnlevy's best selling classical albums on DGG, Decca, CBS and Philips.

The "Progressive" campaign is built around CBS and Vertigo labels and Finnlevy's newly created "heavy image" via domestic pop product. A special Vertigo tour from England is planned and the CBS-produced film "Sound of the Seventies" featuring It's a Beautiful Day, Taj Mahal, Santana, Flog and Johnny and Edgar Winter will be presented on Finnish TV on April 4.

April will also mean the launching of a Stax campaign, a label Finnlevy is now representing via recent European reshuffle from EMI to Polydor/DGG.

Polydor Pushes Gregorash Disk

MONTREAL—Polydor is rush-releasing a new Joey Gregorash single, "Jodie." The side was recently cut in Memphis with producer Ron Capone at the Stax studios. The song was written by Gregorash and his lyricist, Norm Lampe.

Polydor's Allan Katz said that MGM in the U.S. planned an immediate release to follow on the regional U.S. action on the "Tomorrow Tomorrow" single by Gregorash.

Finnish Computer Instrument Made

HELSINKI — Finnish student Erkki Kurenemi has invented a new instrument—Dimi Computer Instrument. Dimi is an instrument which can be plugged into a computer, that in turn will play it. Dimi itself has an ability to "remember" played notes as a computer does.

Erkki Kurenemi revealed that there has already been a number of overseas inquiries concerning Dimi, specially from the U.K. and Sweden. The first produced example cost \$4,500, but the unit price has since dropped because of recently started serial production.

New Record Prod Company

STOCKHOLM—Former Karusell/Polydor producer Curt Peterson has formed his own record and production company — Curt Peterson Prod'n AB. The record label will be Sabina Records.

He intends to work abroad in Germany, France and the U.K., but will still continue to produce records for Karusell/Polydor on a freelance basis.

TVR Project Offers 2-Pronged Service

LONDON—Recording a concert for a live album and taping the same date on video as a promotional film for the participating groups is the basis of a new industry service being formulated for record companies by Television Recordings (TVR) and its associated firm, Intersound recording studios.

Behind the project is Intersound sales manager John Butcher who feels that because filming with video is so much cheaper than using conventional methods, the package could be financially very attractive to artists and recording organizations.

For the project, Butcher plans to utilize Intersound's 8-track unit and TVR's portable video facilities.

The idea has already been used by Emerson, Lake and Palmer who hired TVR and Intersound to record and videotape the group's appearance at the Lyceum just

before Christmas. It cost the band around \$12,000. An album of the concert is due to be shortly released by Island.

Several record companies have been showing interest in the comparative cheapness of making video films. TVR recently made a film for Warner Brothers of the company's Curved Air band, which has been extensively used for field promotion.

German Firm, Dutch Office

AMSTERDAM — Eriksound Ltd., with offices in Germany and Denmark, will open in March a branch office in Amsterdam at Symphonyhouse, Vondelstraat 90 (Tel. 187972). Eriksound is a young European firm specializing in rackjobbing of 8-track cartridges and various hardware items.

Managing director Erik Schoenland said that his firm is planning to move its headquarters (now in Germany) to the Amsterdam office within a short time.

The firm is handling more than 2,500 titles on the Polydor, Decca, Telefunken, CBS, Barclay, Atlantic, Liberty, SMS, RCA, Ariola, Pye, Reprise, A&M, WB and Vogue labels and on its own label, Eriksound.

New Taxes Hurting

• *Continued from page 52*

of the company's involvement in the record industry, they can keep costs down. They are connected with the Sonet label and book the label's artists. American groups don't take so much in fees in Sweden. They count on it as plain marketing," said Lindholm.

Buys Twelvegrades

• *Continued from page 52*

panies, but having effectively blocked the country's other main source of this type of material.

In addition, RM gains in the region of a further 200 racks, Twelvegrades having installations in certain Marley Tile stores, Fine Fare supermarkets and the Bass-Charrington bar chain.

Musidisc Europe Opens New Center Near Paris

PARIS—Following the purchase of the independent company Festival late 1970, Musidisc Europe, run by Philippe Thomas, is shortly to open a new commercial and distribution center at Puteaux, on the outskirts of Paris.

Forecasting a \$5 million turnover for 1971, Thomas said he had paid some \$650,000 for assets, catalog and artists' contracts in last Nov. 20th's takeover of Festival.

Some of Festival's staff would be absorbed into the enlarged Musidisc which up to present has concentrated on budget classic, popular and jazz albums for outlet to supermarkets, chain stores and large department stores.

Under the new setup, the Festival label would be kept for full-price albums, and Musidisc for budget. Festival will, in fact, provide Musidisc with its first major local production facility. Among artists retained from the label are Andre Verchuren, one of France's biggest-selling accordionists, Los Incas and Jacques Bodoin. There remains also a large number of recordings made by actress-singer Marie Laforet on Festival prior to her change to CBS-France.

However, two labels from the Festival stable have parted—Deesse going to CBS and Mouloudji to Disc'Az. Also involved in the deal

was the acquisition of Fantasia Publishing. The company represents on its American label the U.S. firm MPS, and from Jan. 1, the Los Angeles label Arhoolie. Fantasia was Musidisc's first venture into publishing, Thomas added.

The firm, which claims to be the third French independent after Barclay and Vogue, has tripled its turnover in three years. It is in part distributed by the Hachette book publishing firm's record outlet Sonopresse, which concentrates on supermarkets and major chain stores.

Musidisc's major success of 1970 was with Creedence Clearwater, the album "Pendulum" selling 52,000 copies in two weeks before Christmas, Thomas said. The firm also signed Roland Douatte's Collegium Musicum de Paris, was planning to record all Satie's works, and had three Charlie Mingus albums—so far unpublished—ready for release. The Mingus set was recorded live in Paris back in 1964.

Douatte's Collegium is Musidisc's first venture in classical recording, although the company has a classical catalog of some 250 titles, many from the Belair label.

Musidisc, who currently employs a personnel of 45, is now located at 96, rue de la Republique, 92-Puteaux.

Canada Executive Turntable

Ed Eperson appointed national sales manager of Trans World Record Corp. Eperson has had 10 years experience in record sales. Trans World is an independent record company working out of Montreal.

Jury Krytiuk has resigned his position with Canadian Music Sales to form three new companies of which he will be president.

The companies are Boot Records, Morning Music (CAPAC) and Skinners Pond Music (BMI). Boot will be distributed by London and has already signed Stompin' Tom Connors, Stevedore Steve, Humphrey and the Dumptrucks, the Gleasonaires, Barbara Gryfe, Tara Showband and Mark Altman. Initial releases are expected later this month.

Krytiuk arrived in Toronto from Saskatchewan in 1969 to take over as manager of Dominion Records, a division of Canadian Music Sales.

From The Music Capitals of the World

TORONTO

Several strong Canadian singles issued—Cat's "Honey in the Sky," the Poppy Family's "I Was Wondering," "A Stranger in My Place," by Anne Murray, Mashmakhan's "Children of the Sun," "Glory Glory" by Smile, Crowbar's "Oh What a Feeling," . . . Matthew Southern Comfort's "Woodstock" counts as Canadian. . . . CMUM-FM has played John Lennon's classic, "Working Class Hero," without beeping the four-letter words. New Chilliwack single is "Sundown" from the group's recent album. . . . Nimbus 9 producers, Jack Richardson and Bob Ezrin, are cutting Paramount's Detroit featuring Mitch Ryder next month. Richardson also just completed an album with Capitol's Pepper Tree.

Nimbus 9 has formed Trillium Music, Inc., an ASCAP affiliate in the U.S. . . . John Brower, one

London Mounts Pitch on 'Kris'

TORONTO — London Records' Glen Russell is mounting a strong promotional push behind the first Canadian appearance by Monument's songwriter-singer, Kris Kristofferson. The artist is appearing at the Riverboat Coffee House on March 9-16.

of the instigators of the ill-fated Toronto Peace Festival, reported to be moving to New Orleans. . . . Toronto Sound's Terry Brown and wife Linda celebrated the birth this week of their first daughter—Emma. . . . Grand Funk Railroad playing Ottawa next month, with promoter Marty Onrot.

CHED music director Wayne Bryant flew into Calgary Friday (19) to attend the Crowbar concert in Calgary. . . . Ronnie Hawkins to have a new album out in March; a single also expected. . . . Teegarden and VanWinkle had to cancel a Toronto recording session after a riding accident. . . . The new album and single by Joey Gregorash were recorded in Memphis. It's the first time we can recall a Canadian cutting at Stax. . . . Some early FM play on the Mediart's Spencer Davis-Peter Jameson album, "It's Been So Long." . . . Yorkville has signed an "all options exercised \$250,000 production deal" with Buddhakama Sutra for a new Toronto group, Ocean. The group has a hit in some markets with "Put Your Hand in the Hand." . . . Executive officers for the 1971-72 period at Radio CHSR, Fredericton, N.B., announced this week—director, William Akerley; station manager, Mike Inman; business manager, Hugh Calder; program director, Peter Downie, and chief engineer, Ron Stewart.

RITCHIE YORKE

B. Wright & Canyon Set for String of Fairs and Rodeos

NEW YORK—Beverly Wright and San Canyon, country-styled vocalist and foursome has been set for its first dates, a string of livestock shows and rodeos with Doug McClure, of TV's "The Men From Shiloh," and Lorne Greene and Mike Landon of TV's "Bonanza."

Currently playing the South with Doug McClure, the group goes into rehearsal with Lorne Greene on March 11 preparatory to engagements March 17-20 at Lub-

bock, Tex., followed by Shreveport, La. Tentatively set are additional dates in May with McClure and Mike Landon.

Joe Csida is personal manager for the group, and has been coordinating the efforts of two agencies, which share representation. William Morris handles the group for all fields with the exception of fairs and rodeos. Chartwell Artists, Ltd. handles the group for fairs and rodeos. The group is working on material for recording.

TV, Phono, Tape Unit Sales Register a Hot 4th Quarter

NEW YORK—Total U.S. fourth quarter sales of television, phonographs and tape equipment in 1970 exceeded sales in the same quarter of 1969. This strong fourth

Newly Bought Studio Being Used by WB

LOS ANGELES—Warner Bros. has begun using its recently acquired Amigo recording studio in North Hollywood for dubbings and mastering. The facility was acquired from Ed Silvers, who also sold WB his Viva and Bravo labels. Silvers is now head of Warner Bros. Music.

WB plans to construct its own studio-executive offices complex on the northeastern corner of the film lot, with the groundbreaking estimated around June. It will take 15-18 months for the building to be completed.

In the meantime, WB uses a number of studios around town, principally Western. Atlantic Records, another of the Kinney family of labels, plans moving into Kinney's new offices in the Esso building in New York, where there will also be studio facilities. Atlantic's Broadway offices have recording capabilities.

Elektra, the third of the Kinney labels, has just completed its new executive offices-studio addition here, which gives it two recording rooms.

Mediarts Gets 'Dream' Track

LOS ANGELES—Mediarts Records has acquired rights to the soundtrack of "The American Dream," a film produced by Dennis Hopper. Featured on the album will be John Buck Wilkins, Gene Clark, John Manning, the Hello People and Chris Sikeliianos singing compositions written especially for the film.



RONNIE SPECTOR, third from left, takes a break during a first recording session for Apple Records at Abbey Road Studios in London with, left to right, Joe Narchini, Apple representative; George Harrison, who wrote first song, "Try Some, Buy Some," her husband Phil Spector, producer; Mal Evans, of Apple; and Klaus Voorman, bassist.

MARCH 13, 1971, BILLBOARD

From The Music Capitals of the World

DETROIT

Brownsville Station, who have picked up a large audience in the southern states as well as in their home state of Michigan, go into their Detroit studios next week to begin work on a second album for Warner Bros.-Reprise. . . . This city has seen a rebirth in jazz interest in the past six months. Up until September of last year the Keyboard Lounge was the only major jazz outlet, now the Strata Gallery and IBO have opened up. Such notables as Herbie Hancock, Archie Shepp and Rashann Roland Kirk have visited the city. Strata Gallery is considering Tuesday and Wednesday nights as regular rock-jazz evenings. The club is investigating other fields. Pork, an avant-garde jazz group from Ann Arbor will appear at the club along with a light show and Gorilla Theater Friday-Sunday (12-14). CIQ will join in on the festivities. . . . Peter Andrews, manager of SRC, has been appointed Events Director for the University of Michigan in Ann Arbor. This is the first time a non-student has held such a position at any university. Andrews' first presentation is the Ike and Tina Turner Revue Friday (12). . . . Grand Funk Railroad will appear at the Cobo Hall April 30, their first appearance here in over a year. . . . Into the Eastown Theater during March are Cactus, J. Gells Band, Fleetwood Mac, Badfinger, Mountain, Johnny Winter, Eric Burdon and War, Humble Pie and more. The Magic Veil Light Show is at all performances. . . . Ten After After headline at Cobo Hall April 18. . . . Gordon Lightfoot a visitor to Eastern Michigan University in Ypsilanti Friday (12).

MICHAEL P. GORMLEY

HONOLULU

It looks like a musically busy spring in Hawaii, with a wide range of disk acts heading to Honolulu. The Guess Who did a one-nighter at the Honolulu International Center Arena Feb. 14, and John Sebastian soloed Sunday (21) in the Arena. Other talent on tap: B. J. Thomas, March 17 and 18, Arena; Johnny Cash, March 19, Waikiki Shell; Bobby Goldsboro, March 19, Arena; the Carpenters, March 20 and 21, Arena; James Taylor, March 28, Arena; Carlos Montoya, April 3 and 4, Honolulu Concert Hall; Ravi Shankar, April 25, Honolulu Concert Hall; Burt Bacharach, April 27, Arena; Ray Charles, one week starting May 19, Cinerama Reef Towers' Polynesian Palace, and The Supremes, one week starting May 27, Cinerama Polynesian Palace.

One promoter is also dicker for a March Arena date for Smokey Robinson & the Miracles, and another is considering Arlo Guthrie for a couple of nights in the Honolulu Concert Hall. . . . Ernie Freeman, who has produced many a hit, was in town recently huddling with the Society of Seven, Uni Records act. He waxed "We Can Make It Girl" and "Hard to Be Without You."

The Fred Thompson II—featuring Thompson on guitar and Doug O'Brien on banjo—are performing at the Waikiki Holiday Inn. . . . Hong Kong singer Rebecca Pan did a weeklong special, "A Night in Hong Kong," at the Kahala Hilton's Muile Restaurant and has stayed on through Wednesday (27), performing in the hotel's Muile Lounge with the Paul Conrad Trio. . . . California of Hawaii is the rock combo at Alice's Restaurant discotheque. . . . Canoise is back at JB's discotheque.

Count Basie's one-nighter Feb. 11 at the Hilton Hawaiian Village Coral Ballroom drew about 1,000. . . . John Rowles is readying his return to the Flamingo Hotel in Las Vegas. WAYNE HARADA

CINCINNATI

The 10th annual Ohio Valley Jazz Festival, produced by George Wein in association with Dino Santangelo, local promoter, is set for the new Riverfront Stadium July 30-31. Last year's fest at Crosley Field attracted 26,500 fans in two days. Greyhound bus excursions, offering transportation, hotel accommodations and tickets, will be offered this year from Cleveland, Columbus and Dayton, Ohio; Lexington and Louisville, Ky., and Indianapolis.

Station WCKY, operating strictly on a good-music format, tossed a goodwill cocktail bash at the studios Tuesday (16) for area record company reps, with Bob Mitchell, general manager; Bruce Still, P.D., and Dave Howe, music director, serving as hosts. On deck for the event were Lou Munson, Liberty-UA; Tom Amann, RCA; Bill Kelly, Mike Rizk, Ted Cohen, Jack Lameier and Norm Finkelstein; Columbia-CBS; Danny Engel; Lowery Music; Lee Fogel, MCA; Al Klayman, Supreme Distributors; Jim Yates, A&I Distributors; Bud Walters, Supreme and A&I; Dale Stevens, PR and adman; Harry Carlson, Fraternity Records; Bill Sachs, Billboard; Julie Godsey, free-lancer; Bob Lipka, Warner Bros., Elektra and Atlanta, and Bev Hall, Polydor. Conspicuous by their absence were Greg Kimmelman, Capitol, and Larry Blackwell, Summit Distributing.

BILL SACHS

PHOENIX

Elektra's Judy Collins' Phoenix concert at Grady Gammage Auditorium of Arizona State University takes place Wednesday (3). . . . Morton Gould is guest conductor of the Phoenix Symphony Orchestra March 15 at Grady Gammage and March 16 at Alhambra High School auditorium. . . . The Relatives group opened at Del Webb's TowneHouse. . . . Jeff Woodhouse's Dixieland Jazz Band has been held over at Bourbon Street East. . . . Songstress Judy Branch is in the spotlight at the Ramada Inn East. . . . Vic Caesar is toplined at the Colony Steak House Club through Saturday (27).

Monument's Rusty Draper headlines a 10-day stint at the Phoenix Playboy Club. . . . Charley Owens' Ink Spots set up for a nine-week winter season run at Paul Shank's French Quarter in the Safari Hotel, Scottsdale. . . . The Orford Quartet from Canada brings its chamber music to Grady Gammage Auditorium as part of ASU's Chamber Music Series on Sunday (28). . . . The Montana String Quartet is in for a March 19 performance at Phoenix College's Campus Auditorium. . . . Dave McCann's Trio is headlined at the Pinnacle Peak Patio. . . . The Toy Company's

brand of rock is on tap at Mr. Lucky's. . . . Jimmy Dean with The Imperials and Jo Anne Castle concertized at Buster Bonoff's Phoenix Star Theater.

PHIL STRASSBERG

LAS VEGAS

Reuvaun is back home after recording his latest RCA album "A Song of Joy," which will be released Monday (1). . . . Candid photos of Bobby Darin were shot at the hotel for the album cover of his upcoming Motown release.

Beverlee & Sidro with the Sneakers, who appear at the Frontier will record "You're My Man Again" and "3 Times 4 Tomorrow," guitar solo both written by Sidro. . . . While Mac Davis was appearing at the Sahara, Kenny Rogers recorded "Poem for My Lady" written by Davis.

Frederick Hymes, local artist, recently released his own composition "Time Ain't Gonna Do Me No Favor," on his Fab-Vegas label. . . . Ernie Menehune, appearing at Caesars Palace, recorded his sixth album "Round the Town," on the Road Runner label. . . . RCA artist Waylon Jennings, appearing at the Landmark, has a new album "The Baker" and a new single "Don't Let the Sun Set on You in Tulsa."

A \$36,000 advertising program has been cancelled by the Department of Economic Development. The deal involved having the production company which is headed by former Gov. Paul Laxalt's brother, John, produce promotional films for closed-circuit television showing in five Las Vegas hotels owned by Howard Hughes.

Julius Moorman, violinist in Tropicana's Gourmet Room is in Sunrise Hospital. . . . Billy Barty, who suffered a heart attack while appearing in the Aladdin's "Funny Farm," has been transferred to Glendale Hospital, Glendale, Calif.

Debbie Reynolds has changed hotels and will open March 9 at the Desert Inn. . . . Another new Desert Inn signing is Sam Butera & The Witnesses. Prima's long term pact with the Sands ended Feb. 3. . . . Phil Ford and Mimi Hines changed hotels and opened a two-week run at the Sahara.

Jack Eglash, musical director at the Sahara, has been commuting daily to Los Angeles for recording of the ABC special "Stand Up and Cheer." Eglash was named musical conductor for the hour-long "Johnny Mann TV Show." "Plimpton! Did You Hear the One About . . . ?" is the title for his comic debut on a nightclub stage which was shot at Caesars Palace for ABC. Woody Allen, Milton Berle, Phyllis Diller, David Frye, Phil Silvers and Jonathan Winters appear on the show as coaches. The show airs March 31.

LAURA DENI



BILLY TAYLOR, right, and ASCAP lyricist Irving Caesar, lyricist of Broadway revival of "No, No Nanette," recorded on Columbia Records, meet after a recent taping of the "David Frost Show." Taylor is music director of the Frost show. The cast of the Broadway revival appears on the show Wednesday (3).

HITS OF THE WORLD

BRITAIN

(Courtesy Record Retailer)

*Denotes local origin

(ONLY 40 POSITIONS BECAUSE OF POSTAL STRIKE)

This Week	Last Week	Title	Artist
1	7	BABY JUMP	Mungo Jerry (Dawn) Our Music (Barry Murray)
2	1	MY SWEET LORD	George Harrison (Apple)—Harrisons (Harrison/Spector)
3	2	PUSHBIKE SONG	*Mixtures (Polydor)—Leon Henry/Carlin (David MacKay)
4	24	ANOTHER DAY	Paul McCartney (Apple)—McCartney/Macien (Paul McCartney)
5	4	IT'S IMPOSSIBLE	Perry Como (RCA)—Sunbury (Ernie Altschuler)
6	3	RESURRECTION SHUFFLE	Ashton, Gardner & Dyke (Capitol)—Edwards Coletta (Tony Ashton)
7	6	AMAZING GRACE	Judy Collins (Elektra)—Harmony (Mark Abramson)
8	5	STONED LOVE	Supremes (Tamla-Motown)—Jobete/Carlin (Frank Wilson)
9	11	SWEET CAROLINE	Neil Diamond (Uni)—KPM (Tom Catalano/Neil Diamond)
10	23	ROSE GARDEN	Lynn Anderson (CBS)—Chappell (Glen Sutton)
11	15	FORGET ME NOT	Martha Reeves & the Vandellas (Tamla-Motown)—Jobete/Carlin (Norman Whitfield)
12	22	TOMORROW NIGHT	Atomic Rooster (B&C)—Essex (Atomic Rooster)
13	8	YOUR SONG	Elton John (DJM)—DJM (Gus Dudgeon)
14	14	RUPERT	Jackie Lee (Pye) ATV/Kirshner (Len Beadle)
15	13	COME AROUND HERE I'M THE ONE YOU NEED	S. Robinson (Tamla-Motown)—Jobete/Carlin
16	10	NO MATTER WHAT	Badfinger (Apple)—Apple (Mal)

17	31	HOT LOVE	Tyrannosaurus Rex (Fly)—Essex Int'l (Tony Visconti)
18	12	GRANDAD	Clive Dunn (Columbia)—In Music/Dolmyn (Ray Cameron/Clive Dunn)
19	20	EVERYTHING'S TUESDAY	Chairmen of the Board (Invictus)—KPM (Holland/Dozier/Holland)
20	9	CANDIDA	Dawn (Bell) Carlin (Tokens/Appell)
21	28	WHO PUTS THE LIGHTS OUT	Dana (Rex)—Ryan (Bill Landis)
22	19	CHESTNUT MARE	Byrds (CBS)—April (Melcher/Bickson)
23	18	I THINK I LOVE YOU	Partridge Family (Bell)—Screen Gems (Wes Farrell)
24	17	APEMAN	Kinks (Pye)—Carlin (Raymond Douglas Davies)
25	16	SHE'S A LADY	Tom Jones (Decca)—Mam (Gordon Mills)
26	—	I WILL DRINK THE WINE	Frank Sinatra (Reprise)—Ryan (Don Costa)
27	29	ROSE GARDEN	New World (Rak)—Lowery (Mike Hurst)
28	21	IT'S THE SAME OLD STORY	Weathermen (Charisma)—Jobete/Carlin (Jonathan King)
29	39	STRANGE KIND OF WOMAN	Deep Purple (Harvest)—H.E.C./Feldman (Deep Purple)
30	25	SUNNY HONEY GIRL	Cliff Richard (Columbia)—Cookaway
31	32	MY WAY	Frank Sinatra (Reprise)—Don Coste—Shapiro-Bernstein
32	38	SONG OF MY LIFE	Petula Clark (Pye)—Warner Bros. (Claude Wolfe)
33	33	STONEY END	Barbra Streisand (CBS)—Tuna Fish (Richard Perry)
34	30	I'LL BE THERE	Jackson Five (Tamla/Motown)—Jobete/Carlin (Hal Davis)
35	—	YOU DON'T HAVE TO SAY YOU LOVE ME	Elvis Presley (RCA)—Feldman
36	—	COULD'VE BEEN A LADY	Hot Chocolate (Rak)—Rak (Mickie Most)

37	27	LAS VEGAS	Tony Christie (MCA)—Intune (City Hall Production)
38	26	RIDE A WHITE SWAN	*T. Rex (Fly)—Essex Int'l (Tony Visconti)
39	37	WALKING	C.C.S. (Rak)—Donovan (Mickie Most)
40	35	YOU'RE READY NOW	Frankie Valli (Philips)—KPM (Bob Crewe)

JAPAN

(Courtesy Music Labo, Ltd.)

*Denotes local origin

This Week	Last Week	Title	Artist
1	—	HANAYOME	*Norihiko Hashida & the Climax (Express)—G.C.M.
2	—	SHIRETOKO RYOJO	*Tokiko Kato (Grammophon)
3	—	BOKYO	*Shinichi Mori (Victor)—Watanabe
4	—	YUKI GA FURU (TOMB LA NEIGE)	Salvatore Adamo (Odeon)—Toshiba
5	—	KYOTO BOJO	*Yuko Nagisa (Toshiba)—Taiyo/U.A.
6	—	MY SWEET LORD	George Harrison (Apple)—Folster
7	—	ONNA NO IJI	*Sachiko Nishida (Grammophon)—Nichion
8	—	SHE SOLD ME MAGIC	Lou Christie (Columbia)
9	—	SEASONS	Earth & Fire (Polydor)—Aberbach
10	—	IMMIGRANT SONG	Led Zeppelin (Atlantic)—Taiyo/Superhype
11	—	AS THE YEARS GO BY	Mashmakhan (CBS/Sony)—April
12	—	BLACK MAGIC WOMAN	Santana (CBS/Sony)—Folster
13	—	DAISHOBU	*Kiyoko Suizenji (Crown)—Chown
14	—	ONNA NO ASA	*Kenichi Mikawa (Crown)—Crown
15	—	MEMAI	*Mari Henmi (Pioneer)—Watanabe
16	—	DAREKASAN TO DAREKASAN	*Drifters (Toshiba)—Watanabe
17	—	LOVE ME WITH ALL YOUR HEART	Engelbert Humperdinck (London)—Folster
18	—	IKIGAI	*Saori Yuki (Express)—All Staff
19	—	ILL ES ISTIBLEMEMP	Sylvie Vartan (RCA)

20	—	SUBETE O AISHITE	Hiroshi Uchiyamada & the Cool Five (RCA)—Watanabe
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MEXICO

This Week Last Week

1	1	MY SWEET LORD	(Mi dulce Senor)—George Harrison (Apple)
2	2	YELLOW RIVER	(Rio Amarillo)—Christie (Epic)
3	6	REFLECTIONS OF MY LIFE	(Reflexiones de mi vida)—Marmalade (London)
4	3	CANDIDA	Dawn (Capitol)
5	—	NASTY SEX	Revolucion de Emiliano Zapata (Polydor)
6	7	PUNTE DE PIEDRA	Los Chicanos (RCA)
7	5	BABY, I GOT NEWS FOR YOU	(Nena, tengo noticias para ti)—Mardi Gras (Gamma)
8	10	VOLVERAS	Estele Nunez (RCA)
9	8	CUANDO LOS HUARACHES SE ACABEN	Los Baby's (Peerless)
10	—	JUGO DE PINA	Los Andinos (Peerless)

SPAIN

(Courtesy of El Musical)

*Denotes local origin

This Week	Last Week	Title	Artist
1	4	MY SWEET LORD	George Harrison (Odeon)—Musica del Sur
2	1	CANDIDA	Dawn (Odeon)—Fontana
3	3	SAN ANTON	*Andres do Barro (RCA)—RCA
4	2	TE QUIERO, TE QUIERO	*Nino Bravo (Fonogram)—Sagitario
5	7	SAN BERNARDINO	Christie (CBS)—Grupo Editorial Armonico
6	—	CHIRPY CHIRPY, CHEEP	CHEEP—Middle of the Road (RCA)—Fontana
7	—	SHE'S COMING BACK	Alfie Khan (Poplandia-RCA)—Symphyat
8	5	SONAR, BAILAR Y CANTAR	*Los Pop Tops (Movieplay)—Symphyat

9	—	FIESTA	*Juan Manuel Serrat (Zafiro)—Zafiro
10	8	SINFONIA NO. 40 DE MOZART	*Waldo de los Rios (Hispavox)—Hispavox

SWEDEN

(Courtesy Radio Sweden)

This Week	Last Week	Title	Artist
1	—	MY SWEET LORD	George Harrison (Apple)—Essex
2	—	SOLDIER BLUE	Buffy Sainte-Marie (Vanguard)—Nordiska
3	—	ALL THINGS MUST PASS (LP)	George Harrison (Apple)—Essex
4	—	CANDIDA	Dawn (Bell)
5	—	CHICAGO III (LP)	Chicago (CBS)
6	—	ELVIS COUNTRY (LP)	Elvis Presley (RCA)
7	—	I HEAR YOU KNOCKING	Dave Edmunds' Rockpile (MCA)—Felix Stahl
8	—	PENDULUM (LP)	Creedence Clearwater Revival (Liberty)—Palace
9	—	BRUDMARSCH FRAN DELSBO	Trio Me Bumba (Columbia)—Imudico
10	—	LOOK WHAT THEY'VE DONE TO MY SONG, MA	New Seekers (Philips)—Sonora

SWITZERLAND

(Courtesy Radio Switzerland)

This Week	Last Week	Title	Artist
1	2	BUTTERFLY	Danyel Gerard (CBS)
2	1	MY SWEET LORD	George Harrison (Apple)
3	4	MOTHER	John Lennon (Apple)
4	3	I HEAR YOU KNOCKING	Dave Edmunds' Rockpile (Mam)
5	6	IMMIGRANT SONG	Led Zeppelin (Atlantic)
6	7	HEY TONIGHT	Creedence Clearwater Revival (Fantasy)
7	5	HIER IST EIN MENSCH	Peter Alexander (Ariola)
8	8	APEMAN	Kinks (Pye)
9	9	COMME J'AI TOUJOURS ENVIE D'AIMER	Marc Hamilton (Carrere/Philips)
10	—	KNOCK THREE TIMES	Dawn (Bell)

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Talent In Action

• Continued from page 28

JOHN ROWLES

Flamingo, Las Vegas

John Rowles made his debut as a headliner Feb. 25 with a four-week engagement. The big-voiced baritone seemed nervous at first, but as the show progressed he relaxed and gave a winning performance.

His style is Tom Jones without the movement. Capable of singing both the soft, melodic oldies and the latest rock numbers, he was at his best with "Everything Is Beautiful" and a medley of "Does Anybody Really Know What Time It Is," "River Deep" and "Proud Mary."

During the show he accepted leis from three Hawaiian ladies and shook hands with the audience. Rowles is assisted on stage during a rock medley by The Secrets, Janice Singleton, Maxine Green and Marquenta Tinsley. Performing at opposite ends of the stage their tatty costumes and hand gesturing detracted from Rowles. Backing him off stage through "The Grass Is Greener," "It's a Great Life" and "Welcome to My World." The Secrets were most effective.

The throaty voice singer either has a slight accent or garbles his words. At times he sounded like Walter Brennan which could easily be eliminated. The show was produced by Don Costa and Dick Palombi was musical conductor.

LAURA DENI

ELEPHANT'S MEMORY, EDWIN BIRDSONG, ROY AYERS UBIQUITY

Village Gate, New York

A blend of music and a lyric common theme seemed to be the bill for the show on Feb. 23. Elephant's Memory, one of the truly believable groups emerging today, is a people's movement band. Lyrically, the music deals with changes and conceptions in today's society. Musically, there is a blend of old rock 'n roll traditions with the newer, harder sounds. Totally, the group's energy engulfs the audience in sounds and movements that are definitely genuine. Among the tunes played were "She's Just Naturally Band," about a truly liberated woman; "Mongoose," their new single; "Skyscraper Commando," and several tunes from their Metromedia Records album including "Damn," and a blend of "All Power to the People," perfectly segued with

"Peace Now." Elephant's Memory can somehow use every phrase of the revolution without making them clichés—a great feat for any contemporary group.

Edwin Birdsong sang, and accompanied himself on the Fender organ. He, too, sounded quite sincere and filling the room with just his voice and instrument. Birdsong sang of getting beat by the system, the love of God, and what it is like to grow up poor. While the songs at times were desolate, Birdsong always seemed to carry them well. "You Can't Take My Pride," "It's Hard to Move When It's Your Move" and "My Mother, Father, Sister and My Brother," were standouts. Birdsong will have his career made with good exposure.

Roy Ayers Ubiquity, featuring Terry Whitaker, piano; Jerry Griffin, drums, and Clint Houston, bass, behind Ayers exquisite vibes, led off the evening. The group offered a taste of instrumental freedom and versatility through the idiom of electric jazz.

BOB GLASSENBERG

SMALL FACES, WILDERNESS ROAD

Auditorium Theater, Chicago

If audience reaction here is any indication, Rod Stewart & Small Faces' exhaustive U. S. tour will be triumphant despite some problems. After having their instruments stolen just prior to a recent Fillmore East appearance, Stewart contracted laryngitis, forcing cancellation of a much-awaited Syndrome appearance Feb. 19. A second appearance rescheduled eight nights later was also called off but Auditorium set Feb. 26 made everything right.

Warmed up by the entertaining set of Wilderness Road, the audience didn't even want to hear Stewart's apologies. "I would have given my right arm to be there," he tried to begin. When the obvious impatience to hear more Small Faces music swelled from the packed seats, he said: "We'll play as long as you want us to." Instant ovation.

Wilderness Road, who perform well enough in folk and rock numbers, specialize in a devastating parody of religious revivals using a lighted cross that descends during one number. It was just the right introduction for the entertaining antics of Stewart who prances back and forth behind his band like a master chef making sure everything is cooking—it was

EARL PAIGE

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

Billboard Album Reviews

Continued



POP
RITA COOLIDGE—
A&M SP 4291 (S)

Rita Coolidge, long a name from the background (Cocker, Delaney and Bonnie) finally gets into the limelight, backed herself by the incestuous old firm, Leon Russell, Steve Stills, Ry Cooder, Graham Nash, Booker T., Duck Dunn and so on. Rita attacks the soul singing with aplomb and confidence, sounding well at home with "Born Under a Bad Sign," and Van Morrison's "Crazy Love."



POP
STRAWBS—
Just a Collection of Antiques and Curios.
A&M SP 4288 (S)

This album, the first for the Strawbs in some time, is an inventive winner, mixing contemporary pop and traditional English sounds. A message of today is "Martin Luther King's Dream," while "Temperament of Mind" is an almost-classical instrumental. The title song is part of an "Antique Suite" by Dave Cousins of the group, who wrote most of the topnotch material.



CLASSICAL
MOZART: SYMPHONIES
Nos. 35, 39, 40, 41—
Cleveland Orch. (Szell).
Columbia MG 30368 (S)

At the special low price for the two LP set, this album of award winning Mozart composition as interpreted by the late George Szell and his Cleveland Orchestra, is a buy that should not be missed by any collector of recorded classical music. It is a stupendous piece of work which flows and harmonizes from start to finish. Truly a brilliant recording.



CLASSICAL
BEETHOVEN: MOONLIGHT, PATHETIQUE, APPASSIONATA SONATAS—Artur Rubinstein.
RCA Red Seal LSC 4001 (S)

This is not simply another recording of three much-recorded sonatas, for Rubinstein's individual approach and reading is unique. He makes the selections breathtakingly spirited and presents them in humanistic terms which will give all listeners many joyous moments.



CLASSICAL
HOVHANNESS: AND GOD CREATED WHALES—Andre Kostelanetz Orch.
Columbia M 30390 (S)

Alan Hovhanness' salute to the singing humpback whales is an exciting listening experience and Andre Kostelanetz, in this, the first recording of the work, gives it its due with an illustrious orchestra reading. Kostelanetz enriches the disk with readings from Sibelius' "The Tempest," Glinka's "Spanish Dances," Kurt Weill's "Mack the Knife" and Skalkottas' Greek dances.

SPECIAL MERIT PICKS

★★★★ 4 STAR ★★★★★

SOUNDTRACK

SOUNDTRACK—Waterloo. Paramount PAS 6003 (S)
Nino Rota has composed some inspiring martial music for the track of "Waterloo." It's a big picture and the music matches the scope of its theme. The themes have an entity of their own and some, like the "Scottish March" and the "Waterloo Waltz," are highly spinnable.

POPULAR

SAINT JACQUES—GRT GRT 30005 (S)
The soft moods of country and folk with a good blend of guitars sets the tone of this album. St. Jacques is extraordinary at combining sounds to reflect the lyrics. Most of the songs carry some type of message or description with them and these three young men sing with much compassion and awareness. "Rubies," "Recollections of a Lost Childhood," and "She's Beautiful" are among the best cuts here.

BRIAN AUGER'S OBLIVION EXPRESS—

RCA Victor LSP 4462 (S)
Brian Auger ranks with rock's best keyboard wizards, and his new group features more of Auger's patented tight, jazz-flavored excursions, enhanced by strong support from Barry Dean on bass, Robbie McIntosh on drum and Jim Mullen on lead guitar. Outstanding is the heavyweight title track, plus "On the Road," John McLaughlin's "Dragon Song" and "The Light." Vocals split the disk with instrumentals, and all the action comes hard and fast and strong in all departments.

BOZ SCRAGGS—

Moments. Columbia C 30454 (S)
Boz Scraggs, singer-guitarist formerly with Steve Miller, really arrives on Columbia on the crest of Glyn Johns' full, tasteful production and the diverse talents of Scraggs' refined rock combo. Scraggs borrows styles from a half dozen major rock sources and reworks them to please, often hitting some peaks of production, music and vocals on "We Were Always Sweethearts," "Alone, Alone" and "We Been Away." A single could break this disk in a big way.

STANLEY PAUL, HIS PIANO & ORCH.—

The Jet Set Goes Country. GRT GRT 30006 (S)
The piano star of Chicago's Pump Room brings his classy, tasty touch to a group of some of the best of country music, in this LP debut for the label. Among the standout numbers performed by the favorite of the Jet Set are "Almost Persuaded," "Stand By Your Man," and "Snowbird."

POSSUM—

Capitol ST 648 (S)
This new country rock foursome on Capitol has a good treatment of material in the mellow Los Angeles style. The positive sound in "Ain't Enough of Me," "Quite a Little Bit," and "Mr. Money" could bring them to FM with impact. A single from the album will launch them in a good pop career. The songs are solid and stand up under repeated listening and the LP has great potential for giant sales.

DANIEL MOORE—

Dunhill DS 50094 (S)
A combination of country, gospel, blues and rock give this LP a good potential market. Moore has put together good background vocals to complement his own fine voice and the instrumentation is very up-tempo, good time music. Among the best, most energetic cuts on the album are "(That's What I Like) In My Woman," "One More River to Cross," and "Funky Music."

HIGH TREASON—

Abbott ABS 1209 (S)
Here's a solid group, strong instrumentally, that bears watching. This album offers much. Especially notable are the last two cuts, "The Witch" and the extended "Fallin' Back." The latter is an instrumental high point with good lyrics, while the former hits on all counts. "Leo" is another fine number.

More Album
Reviews on
Page 60

POPULAR ★★★★★

WELCOME TO GOOSE CREEK—Capitol ST 690 (S)
POTTER ST. CLOUD—Mediarts 41-7 (S)
MUSIC—Eleuthera ELS 3601 (S)
ROGER KELLAWAY CELLO QUARTET—A&M SP 3034 (S)
VAN DER GRAAF GENERATOR—H to He Who Am the Only One. Dunhill DS 50097 (S)
VARIOUS ARTISTS—The MCA Sound Conspiracy. Uni 734837 (S)
HOLLINS & STARR—Sidewalks Talking. Ovation OV/14-07 (S)
HATE KILLS—Paramount PAS 5031 (S)
SAROFEEEN & SMOKE—Do It. GWP ST 2029 (S)

LOW PRICE POPULAR ★★★★★

MOBY GRAPE—Omaha. Harmony KH 30392 (S)
JIM NABORS—Somewhere My Love. Harmony KH 30398 (S)
101 STRINGS—The Soul of Spain, Alshire S 5225 (S)

ORIGINAL CAST ★★★★★

ORIGINAL JAPANESE CAST—Hair. RCA Victor LSO 1170 (S)

CLASSICAL ★★★★★

DANZI / STAMITZ / REICHA: MUSIC FOR WINDS—Winds of the Berlin Philharmonic. DGG 2530 077 (S)

COUNTRY ★★★★★

JIM RICHARDS—For You. Princess PR 1105 (S)

COMEDY ★★★★★

THE CREDIBILITY GAP PRESENTS WOOD-SCHTICK AND MORE—Capitol ST 681 (S)

ALBUM REVIEWS

BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	14
2	4	MILES DAVIS AT FILLMORE Columbia G 30038	15
3	2	BITCHES BREW Miles Davis, Columbia GP 26	45
4	3	CHAPTER TWO Roberta Flack, Atlantic SD 1569	27
5	10	SUGAR Stanley Turrentine, CTI CTI 6005	5
6	11	THE PRICE YOU GOT TO PAY TO BE FREE Cannonball Adderley, Capitol SWBB 631	3
7	9	OLD SOCKS, NEW SHOES... NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	18
8	18	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	47
9	14	BRIDGE OVER TROUBLED WATER Paul Desmond, A&M 3032	17
10	—	TJADER Cal Tjader, Fantasy 8406	1
11	20	GULA MATARI Quincy Jones, A&M SP 3030	31
12	6	THEM CHANGES Ramsey Lewis, Cadet LPS 844	20
13	13	PTAH THE EL DAUD Alice Coltrane, Impulse AS 9196	3
14	5	DON ELLIS AT FILLMORE Columbia G 30243	19
15	—	DRIVES Lonnie Smith, Blue Note BST 84351	1
16	—	THE OTHER SIDE OF JIMMY SMITH MGM SE 4709	1
17	19	SOUL LIBERATION Rusty Bryant, Prestige PR 7798	2
18	17	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	87
19	12	STILLNESS Sergio Mendes & Brasil '66, A&M SP 4284	6
20	8	STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007	5

Billboard SPECIAL SURVEY For Week Ending 3/13/71

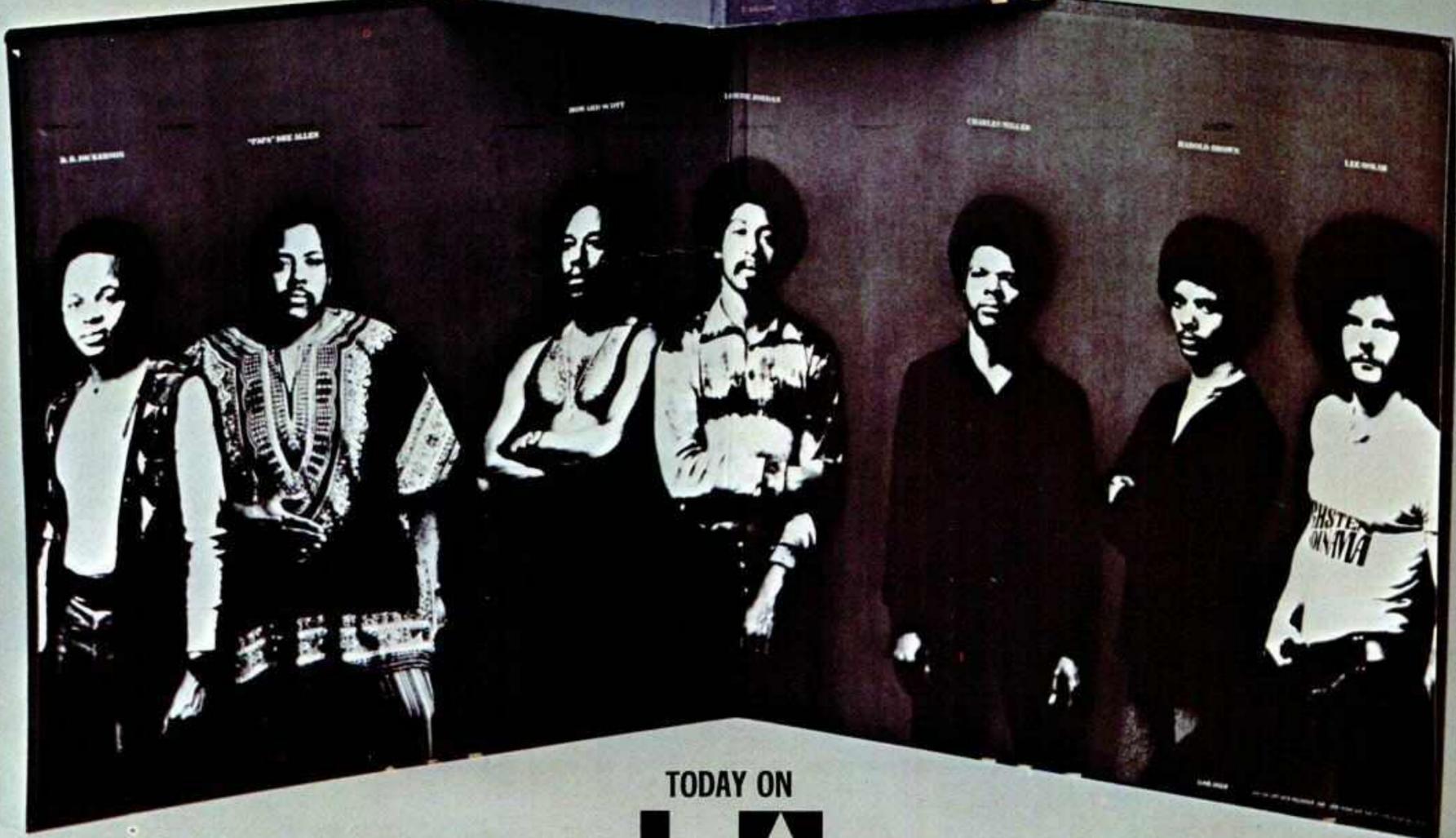
Bubbling Under The TOP LP's

Continued from page 51

201. TOM RUSH . . . Classic Rush, Elektra EKS 74062
202. BENNY GOODMAN TODAY . . . London Phase 4 SPB 21
203. IMPRESSIONS . . . 16 Greatest Hits, ABC ABCS 515
204. JIMI HENDRIX & LONNIE YOUNGBLOOD . . . Two Great Experiences/Together, Maple 6004
205. ISLEY BROTHERS & JIMI HENDRIX . . . In the Beginning, Buddah TNS 3007
206. JOHN ROWLES . . . Cheryl Moana Marie, Kapp KS 3637
207. KOOL & THE GANG . . . Live at the Sex Machine, De-Lite DE 2008
208. CAT STEVENS . . . Mona Bone Jakon, A&M SP 4260
209. PAUL DESMOND . . . Bridge Over Troubled Water, A&M SP 3032
210. DION . . . You're Not Alone, Warner Bros. WS 1872
211. RASCALS . . . Search & Nearness, Atlantic SD 8276
212. 100 PROOF AGED IN SOUL . . . Somebody's Been Sleeping, Hot Wax HA 704 (Buddah)
213. STANLEY TURRENTINE . . . Sugar, CTI 6005
214. ENOCH LIGHT & THE LIGHT BRIGADE . . . Big Band Hits of the 30's, Project 3 PR 5049
215. ROD MCKUEN . . . Pastorale, Warner Bros. 2WS 1894
216. IF2 . . . Capitol SW 676
217. CROW . . . Mosaic, Amaret ST 5009
218. JIM REEVES WRITES YOU A RECORD . . . RCA Victor LSP 4475
219. PETULA CLARK . . . Warm & Tender, Warner Bros. WS 1885
220. McDONALD & GILES . . . Cotillion SD 9042
221. NASHVILLE STRING BAND . . . Identified, RCA Victor LSP 4472
222. AL DE LORY . . . Love Story, Capitol ST 677
223. STAPLE SINGERS . . . Staple Singers, Stax STS 2034
224. WISHBONE ASH . . . Decca DL 75249
225. ROGER WILLIAMS . . . Golden Hits, Vol. 2, Kapp KS 3638

MARCH 13, 1971, BILLBOARD

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Billboard Album Reviews

MARCH 13, 1971



SOUNDTRACK
ELTON JOHN—
Friends.
 Paramount PAS 6004 (S)

With his two Uni albums already in the top ten, Elton John blesses Paramount with his golden touch and a magnificent soundtrack to the forthcoming film, "Friends." The Taupin-John songwriting-singing combination is superlative, as is the production, which puts John's soft-rock meditations together with equally beautiful orchestrations. The movie opens March 25.



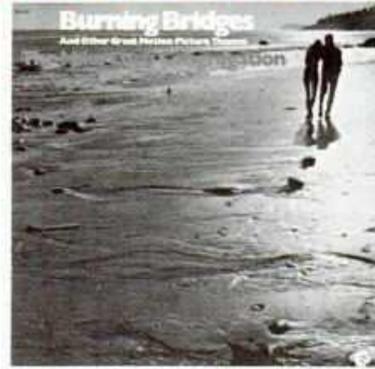
POP
5th DIMENSION—
Love's Lines, Angles and Rhymes.
 Bell BELL 6060 (S)

The 5th Dimension is still making musical waves. Lots of it. In this new album, the group weaves a scintillating blend of soul, rock and pop around such tunes as Laura Nyro's "Time and Love," Paul McCartney's "Every Night" and Nilsson's "The Rainmaker."



POP
JOHNNY MATHIS—
Love Story.
 Columbia C 30499 (S)

Johnny Mathis, stays with the sound and the mood of the day. In this package, he's right on top of the current hits and he takes 'em on in his own warm and inimitable manner. "Love Story," "My Sweet Lord," "Rose Garden" and "It's Impossible" are among the songs he takes in his stride.



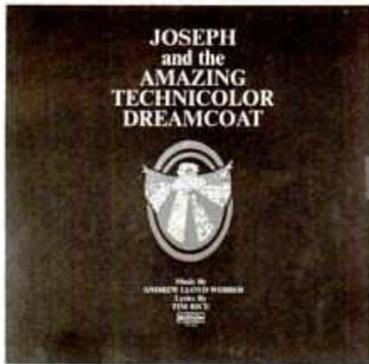
POP
MIKE CURB CONGREGATION—
Burning Bridges and Other Great Motion Picture Themes.
 MGM SE 4761 (S)

This hot package, with a spotlight on the long running Hot 100 chart winner, "Burning Bridges," should prove a heavy LP chart item. Along with the hit, the Mike Curb Congregation offers top treatments to "Love Story," "Sweet Gingerbread Man," "Let It Be," and the country hit, "All for the Love of Sunshine," to name a few. Dynamite sales entry.



POP
DAVID CROSBY—
If I Could Only Remember My Name.
 Atlantic SD 7203 (S)

David Crosby follows Messrs. Stills and Young of CSN&Y into the solo spotlight, and his matchless credentials from the Byrds mark this thrust a natural venture for this fine performer. Warm, breezy rhythms flow from Crosby's musical soul, and in his turn as director of CSN&Y successful acoustic sound, creates his own moods.



POP
JOSEPH CONSORTIUM—
Joseph and the Amazing Technicolor Dreamcoat.
 Scepter SCE 12308 (S)

The earlier work of the "Jesus Christ, Superstar" composers, Andrew Lloyd Weber and Tim Rice should create the same sales and chart action as their current million seller LP. The production work, arrangements, and performances are outstanding in this rock opera based upon the Bible story of Joseph and his coat of many colors. Super packaging, also.



POP
JOHNNY WINTER AND—
Live.
 Columbia C 30475 (S)

The electrifying Johnny Winter's back again, this time in a live recap of some of his most fast and furious freak-outs. His fourth album and second with And features "Good Morning Little School Girl," "Jumpin' Jack Flash," "Johnny B. Goode" and a rock 'n' roll medley that roar and rage with Winter's high-voltage volleys of guitar and vocals. Playing opposite Winter is Rick Derringer.



POP
T-REX—
Ride a White Swan.
 Reprise RS 6440 (S)

Tyrannosaurus Rex, now called T-Rex, had a hit in "Ride a White Swan." In the duo's first album for Reprise, this hit is included as are 14 other topnotch cuts displaying the unusual voice of Marc Bolan plus Mickey Finn. The material has an English folk feel, but is contemporary. "Is It Love?" and "Seagull Woman" are among the other superior numbers.



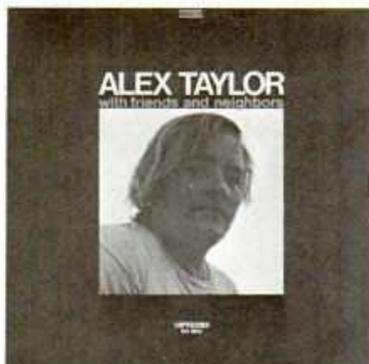
POP
FACES—
Long Player.
 Warner Bros. WS 1892 (S)

The funky-rock of Faces is excellently delineated here. The group is forceful and lively and Rod Stewart's lead vocal sparks the way through many energetic cuts. Willie Broonzy's "I Feel So Good" and Paul McCartney's "Maybe I'm Amazed" are especially interesting cuts.



POP
KATE TAYLOR—
Sister Kate.
 Cotillion SD 9045

This is quite a collection of talent. Supporting musicians include Merry Clayton, Carole King, Linda Ronstadt, James Taylor, Danny Kootch, and John Hartford. Peter Asher's production is brilliant. To all this Kate adds a tasteful selection of material (songs by several Taylors, Carole King, John/Taupin) and a simple, honest vocal line, sure to please thoughtful listeners.



POP
ALEX TAYLOR—
With Friends and Neighbors.
 Capricorn SD 860 (S)

The eldest Taylor, aided by some excellent musicians like Scott Boyer and brother James, offers a listenable blend of country-blues-rock. Alex' voice is understatement which beautifully complements the other musical instruments. "Night Owl," "Baby Ruth," and "Take Out Some Insurance" are among the best cuts in this auspicious debut LP.



POP
CCS—
Whole Lotta Love.
 RAK 30559 (S)

The British group rode the Hot 100 chart with the title tune of this debut package on the Mickie Most label, handled by CBS. Along with the hit, to insure heavy sales for the album, the group are a standout with their treatment of the Stones' classic, "Satisfaction," and their unique treatment of "Wade in the Water." Should prove a big chart item.



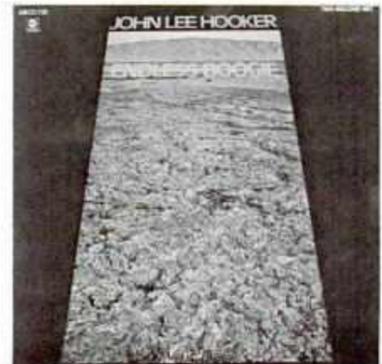
POP
SHAWN PHILLIPS—
Second Contribution.
 A&M SP 4282 (S)

Phillips' second LP for A&M is almost operatic in feeling, one song flowing into the next with easy continuity. The musical background is lush; but it is Phillips' expressive voice with its tremendous range of feeling and technique that merits the attention of radio programmers and record buyers. While the whole LP is a musical unit, "The Ballad of Casey Diers" and "Song for Mr. C" are commercial entries.



LOW-PRICE POP
ELVIS PRESLEY—
Elvis.
 RCA Camden CALX 2472 (M)

Here's another reissue bargain that shows Presley in top form. He's a belter, a tender balladeer and a "soul brother," depending on the song. "I Believe," "We Call on Him," "Sing You Children" are examples of religious-tied tunes he excels in.



BLUES
JOHN LEE HOOKER—
Endless Boogie.
 ABC AB CD 720 (S)

Hooker is going the route common to most authentic bluesmen these days—getting himself recorded with young, white dedicated musicians, getting a modern feeling without copping out on his own style. Endless boogie is about right for this for Hooker never moves outside of his dark, satanic blues approach and people like Steve Miller, Mel Brown move it along with him.



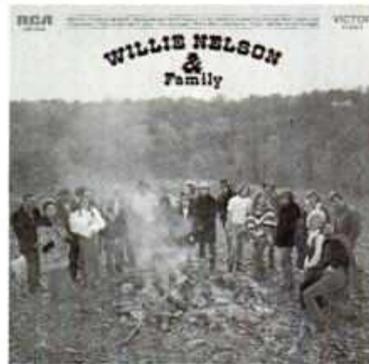
COUNTRY
THE BEST OF ROY CLARK—
 Dot DOS 25986 (S)

Thanks to his appeal on TV's "Hee Haw" Clark has reemerged as an important country artist and his latest LP reviews his recent successes. Included are the top 40 hit "Yesterday When I Was Young," and such country smashes as "Right Or Left at Oak Street," "I Never Picked Cotton," and "Thank God and Greyhound." Clark's popularity should help this LP cross over to the Pop LP's chart.



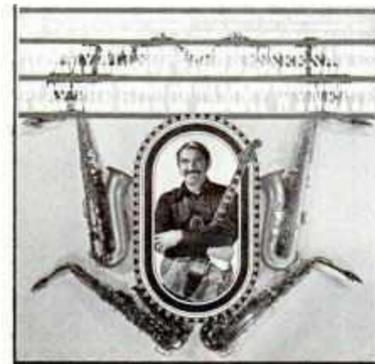
COUNTRY
WYNN STEWART—
Baby, It's Yours.
 Capitol ST 687 (S)

Stewart has a sure fire winner in this exceptional package of top material. He's at his best with Kris Kristofferson's "For the Good Times," Tom T. Hall's "Do It to Someone You Love," and Dale Noe's "High Heaven." Certain to prove an important programmer and chart item.



COUNTRY
WILLIE NELSON & FAMILY—
 RCA Victor LSP 4489 (S)

There's much pop appeal in this top country program with exceptional Nelson performances on such greats as "I'm So Lonesome I Could Cry," and James Taylor's "Fire and Rain." Other standouts include his reading of Harlan Howard's "Yours Love" and his own "I'm a Memory" and "I Can Cry Again." Strong package.



COUNTRY
TOMMY ALLSUP & THE TENNESSEE SAXES—
Play the Hits of Tammy Wynette.
 GRT GRT 20004 (S)

The blending of Tommy Allsup's guitar and the rich sound of the Tennessee Saxes on country songs popularized by Tammy Wynette is a concept that will catch on in the country market and attract some pop play as well. The songs, like "Stand By Your Man," "I Don't Wanna Play House" and "Run, Woman, Run," are sure fire.

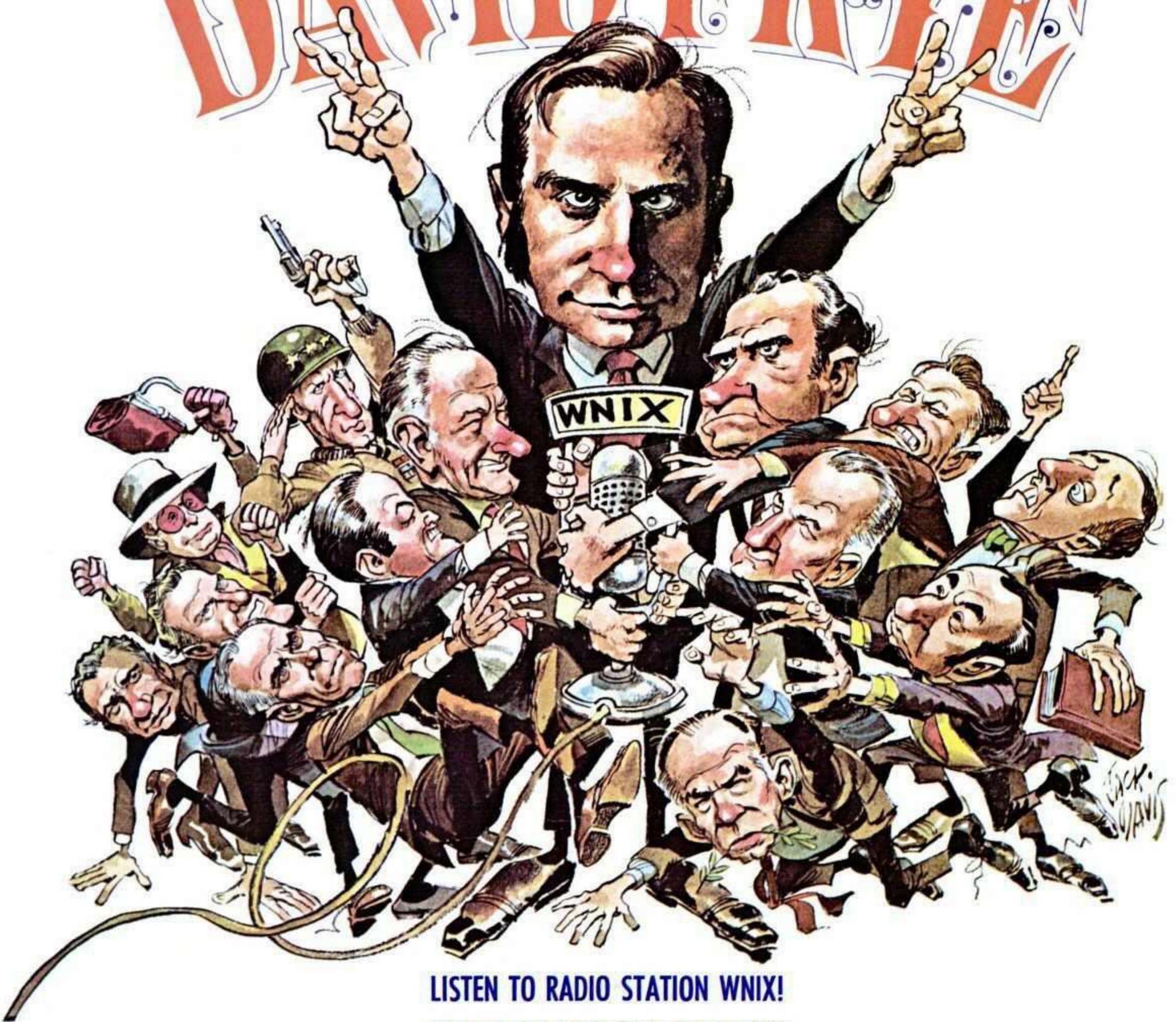


CLASSICAL
BEETHOVEN: THE FIVE PIANO CONCERTOS—
 Fleisher/Cleveland Orch. (Szell).
 Columbia M4X 30052

Offered in a special price, this four-LP set is quite a bargain. Szell shows here once again why he was one of the foremost of Beethoven conductors. His conducting is detailed, honest, original and always knowledgeable. Fleisher's performing is meticulous and direct throughout. An excellent package.

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DAVID FRYE



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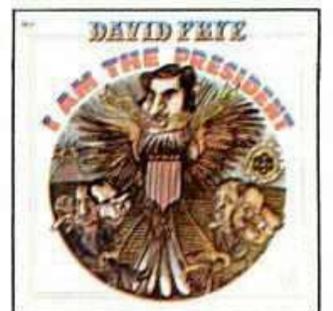
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HEAR DICK NIXON SING HIS WINNING NEW SINGLE "MY WAY" HIS WAY!



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PRODUCED AND DIRECTED BY MARK ABRAMSON.



AND OF COURSE THE ALBUM THAT SET THE PRECEDENT: DAVID FRYE'S "I AM THE PRESIDENT," EKS-75006

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Outrageous conversations with
Tricky Dick, Spiro, L.B.J., Hubert, Strom, Rocky, Ronald, Bill Buckley, John Lindsay and Mayor Daley.

SUPERSHRINK WILL SEE YOU NOW.

Alen Robin, the creator of "Welcome To The LBJ Ranch" has turned psychiatrist. In his new role as SUPERSHRINK, he probes the minds (such as they are) of America's most popular politicians.

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The top fifty college markets coast-to-coast. (radio and print)

Underground newspapers, including:

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Los Angeles Free Press

Rolling Stone

Fusion, Boston

Quicksilver Times, Washington

Underground radio stations, including:

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WCBS-FM, New York

KMET-FM, Los Angeles

KSAN-FM, San Francisco

WBCN-FM, Boston

WLS-FM, Chicago

WMMR-FM, Philadelphia

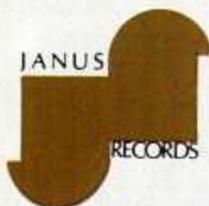


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Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

135

LAST WEEK

100

*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

DAWN—I PLAY AND SING (2:21)

(Prod. Tokens & Dave Appell) (Writers: Levine-Brown) (Pocketful of Tunes/Saturday, BMI)—Their "Candida" went top 10, followed by their No. 1 million seller "Knock Three Times." This infectious swinger will fast make it three in a row. Flip: "Get Out From Where We Are" (2:06) (Tridem, ASCAP). Bell 970

*DIONNE WARWICK—WHO GETS THE GUY (3:17)

(Prod. Burt Bacharach-Hal David) (Writers: Bacharach-David) (Blue Seas/J. C., ASCAP)—Time is right for this clever Hal David lyric and Bacharach rhythm that will put her back in the Top 20 as a "I'll Never Fall In Love Again." Super performance in a sure fire topper for the recent "Green Grass Starts to Grow." Flip: (No Information Available). Scepter 12309

*KENNY ROGERS and the FIRST EDITION—SOMEONE WHO CARES (2:34)

(Prod. Jimmy Bowen & Kenny Rogers) (Writer: Harvey) (Beechwood, BMI)—

The Alex Harvey ballad beauty, from the film "Fools," is a heavy change of pace for Rogers and the Edition which will encompass the Easy Listening chart as well as a smash Hot 100 item. One of their finest performances. Flip: (No Information Available). Reprise 0999

*ANDY KIM—I WISH I WERE (3:23)

(Prod. Jeff Barry) (Writers: Barry-Kim) (Heiress, BMI)—Kim follows his Top 20 winner "Be My Baby" with a driving folk ballad beauty penned by Kim and Jeff Barry, a clever change for him that will ride the Hot 100 and pick up MOR audience as well. Wild production. Flip: "Walkin' My La De La" (3:15) (Unart/Joachim, BMI). Steed 731

*BREAD—IF (2:53)

(Prod. David Gates) (Writer: Gates) (Screen Gems-Columbia, BMI)—Follow-up to "Let Your Love Go" is another top David Gates ballad with more of the sales and chart potency of the recent hit. Exceptional performance and arrangement, a la "Make It With You." Flip: "Take Comfort" (3:32) (Olde Grog, BMI). Elektra 45720

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

*ELTON JOHN—FRIENDS (2:22)

(Prod. Gus Dudgeon) (Writers: John-Taupin) (James, BMI)—Title ballad of the forthcoming film is delivered in another exceptional John performance that will fast spiral the Hot 100 and Easy Listening charts. Flip: "Honey Roll" (2:57) (James, BMI). Uni 55277

WAR—LONELY FEELIN' (3:37)

(Prod. Jerry Goldstein) (Writer: War) (Far Out, ASCAP)—Eric Burdon's group, minus Burdon, make a heavy debut on the U.A. label with this blockbuster rhythm item. It's a mover from start to finish and will prove a Hot 100 winner. Loaded with discotheque appeal. Flip: "Sun Oh Sun" (4:05) (Far Out, ASCAP). United Artists 50746

FRIJID PINK—MUSIC FOR THE PEOPLE (2:52)

(Prod. Pink Messina) (Writers: Vinny Testa) (Writers: Thompson-Beaudry) (Knip Unlimited, BMI)—Group follows "Heartbreak Hotel" with an infectious sing-a-long rocker with more of the sales appeal of another "Sing a Song for Freedom." Strong entry. Flip: "Sloony" (3:35) (Knip Unlimited, BMI). Parrot 355

POCO—C'MON (2:21)

(Prod. Jim Messina) (Writer: Furay) (Little Dickens, ASCAP)—Culled from their current chart riding LP "Deliverin'," group has a sure fire Hot 100 item in this wild rocker that should hit with solid sales impact. Flip: (No Information Available). Epic 5-10714

*POPPY FAMILY—I WAS WONDERING (2:41)

(Prod. Terry Jacks) (Writer: Jacks) (Gone Fishin' BMI)—The Canadian group

comes up with another top rock ballad penned by Terry Jacks and performed by Susan Jacks. Long time between releases, but this one offers the sales and chart potential of last year's "That's Where I Went Wrong." Flip: "Where Evil Grows" (2:49) (Gone Fishin', BMI). London 148

COWSILLS—ON MY SIDE (2:28)

(Prod. Bob & Barry Cowsill) (Writers: Wachtel-Pulver) (Cowsill, BMI)—The Cowsills return to the disk scene with a move to the London label and a heavy rhythm item that will bring them back to the Hot 100 rapidly. Loaded with Top 40 appeal. Flip: "There is No Child" (2:28) (Cowsill, BMI). London 149

BUFFY SAINTE-MARIE—SHE USED TO WANNA BE A BALLERINA (2:15)

(Prod. Buffy Sainte-Marie & Jack Nietzsche) (Writer: Saint-Marie) (Caleb, ASCAP)—Title tune of her new LP is one of her most commercial singles ever. Driving rhythm item, with a clever lyric idea, introduces a new disk sound for the top performer that will put her through Top 40 and Hot 100. Flip: (No Information Available). Vanguard 35127

TUANE AND ROSE MARY—WHEN SOMETHING IS WRONG WITH MY BABY (3:17)

(Prod. Hal Blaine) (Writers: Porter-Hayes) (East/Memphis/Pronto, BMI)—New duo out of the Los Angeles area makes a potent debut on RCA with a fine updating of the Porter-Hayes blues rock ballad. With traces of the Peaches and Herb sound, duet should hit big first time out. Flip: "Growing Thing" (2:30) (Mandeville, BMI). RCA 74-0441

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

DEREK & THE DOMINOS—Layla (2:43) (Prod. Tom Dowd & the Dominos) (Writers: Clapton-Gordon) (Casseroles, BMI)—Following their recent "Bell Bottom Blues" Hot 100 item, the group comes on strong with another rocker that should top that success. Penned by Eric Clapton and Jim Gordon. Atco 6809

DION—Close to It All (3:15) (Prod. Phil Gernhard) (Writer: Safka) (Kama Ripa/Amelanie, ASCAP)—Culled from his current LP "You're Not Alone," Dion turns in a sensitive reading of Melaine's moving ballad, and it should carry him even higher than his "Your Own Back Yard" hit of last year. Warner Bros. 7469.

***ASSOCIATION—P.F. Sloan (3:27)** (Prod. Association & Ray Pohlman) (Writer: Webb) (Canopy, ASCAP)—The infectious Jim Webb rhythm ballad gets a smooth vocal treatment by the Association, and it should prove the one to bring them back to the best selling charts. Warner Bros. 7471

***MICHAEL ALLEN—Hard Loving Loser (3:00)** (Prod. Johnny Harris) (Writer: Farina) (Warner Bros., ASCAP)—The Judy Collins hit of the past, penned by the late Richard Farina, proves a hot commercial Top 40 item for Allen, and should hit heavy in sales. Recorded in England, the performance and production work by Johnny Harris are exceptions. MGM 14231

IF—Your City Is Falling (3:18) (Prod. Lew Futterman) (Writer: Quincy) (Pelew, ASCAP)—Culled from the group's second LP, this intriguing rock ballad is sure to prove an underground winner and move right over to the Top 40 markets. First rate performance and material. Capitol 3068

FEVER TREE—She Comes in Colors (2:50) (Prod. Scott Holzman, Mike Leitz & Vivian Holtzman) (Writer: Lee)—This intriguing rhythm ballad, culled from the group's current LP release, has all the potential to win programming and sales and hit a heavy spot on the Hot 100. Ampex 11013

***LYN CHRISTOPHER—Drummer Man (3:14)** (Writer: Wecht) (Bornwin, BMI)—Infectious beat, clever rhythm material and fine production work make this a hot-contender for both Easy Listening and Hot 100 charts, and should attract much attention for the fine stylist. Avco Embassy 4558

***CAROLYN HESTER—Toronto Underground Railroad (2:46)** (Prod. Dave Blume) (Writer: Sakayama) (Crazy Creek, ASCAP)—The exceptional folkster marks her debut on the label with a smooth rhythm item, in the vein of "Snowbird," and it is loaded with airplay and sales potential. Could prove a big one. Decca 32803

ASHTON, GARDNER & DYKE—Resurrection Shuffle (3:20) (Prod. Ashton, Gardner & Dyke) (Writer: Ashton) (Coletta, ASCAP)—The British smash is released here and it should quickly be riding up the Hot 100. A heavy entry. Capitol 3060

***HEDVA & DAVID—Next Year (B'Shanah Habaah) (2:51)** (Writers: Hirsch-Manor) (April, ASCAP)—The bright Israeli tune featured in the TV commercial "This Is Israel" could really prove a left field programming and sales winner for the talented duo. The TV exposure is a big asset. Project 3 1390

***LOUIS ARMSTRONG—Miller's Cave (3:42)** (Prod. Ivan Mogull & Jack Clement) (Writer: Clement) (Jack, BMI) / **You Can Have Her (4:06)** (Prod. Same) (Writer: Cook) (Harvard/Big Billy, BMI)—Two sides culled from programmers and buyers alike. The unique vocal treatments put the Satchmo's "Country 'n' Western" LP should prove important with artist in a whole new bag. Avco Embassy 4562

U.S. APPLE CORPS—Get High on Jesus (3:12) (Prod. Steve S. Singleton) (Writers: Thomas-Niles) (Kama Sutra, BMI)—The "Jesus Rock" sound continues with this powerful rocker with a positive message, and it should prove the one to bring the group to the best selling charts. SSS International 829

***CASEY KASEM—No Blade of Grass (2:49)** (Writers: Nelius-Carroll) (Feist, ASCAP)—From the film of the same title comes this poignant and moving narrative by the star of the syndicated radio show "American Top 40." It offers much for programming and sales. MGM 14214

***JUPITER SUNSET—Back in the Sun (2:39)** (Prod. Pathe Marconi Rec.) (Writers: Bergman-Canfora-Jourdan)—Beautiful ballad with a fine vocal interpretation has all the potential to prove a left field hit, beginning with the middle-of-the-road stations and then moving right over to Top 40. Much in the vein of "A Whiter Shade of Pale." Juno 5011

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

CONWAY TWITTY—HOW MUCH MORE CAN SHE STAND (2:55)

(Writer: Compton) (Brothers Two, ASCAP)—While his duo with Loretta Lynn continues to climb in the Top 10, Twitty comes up with a powerful ballad performance that will equal his No. 1 "Fifteen Years Ago." Flip: "Just Like a Stranger" (2:38). Decca 32801

JERRY LEE LEWIS—TOUCHING HOME (2:34)

(Prod. Jerry Kennedy) (Writers: Frazier-Owens) (Mill & Range Songs/Blue Crest, BMI)—Lewis will fast top "In Loving Memories" with this strong ballad from the pen of Dallas Frazier and A.L. (Doodle) Owens. A certain Top 10 winner. Flip: "Woman, Woman (Get Out of Our Way)" (3:15) (DeCapo, BMI). Mercury 73192.

FARON YOUNG—STEP ASIDE (2:41)

(Prod. Jerry Kennedy) (Writer: Griff) (Blue Echo, BMI)—Title tune of his new LP, is a top rhythm number, his first release for the year, that will fast-equal his Top 10 item of late last year "Goin' Steady." Flip: "Seems Like I'm Always Leaving" (2:07) (Court of Kings, BMI). Mercury 73191.

TOM T. HALL—ODE TO HALF A POUND OF GROUND ROUND (3:04)

(Prod. Jerry Kennedy) (Writer: Hall) (Newkeys, BMI)—As his Top 20 winner, "100 Children" slips down the chart, Hall has a sure fire sales and chart topper in this clever rhythm novelty. Culled from his current LP, it's another fine Hall performance. Flip: "Pinto the Wonder Horse Is Dead" (2:32) (Newkeys, BMI). Mercury 73189

WAYLON JENNINGS—MISSISSIPPI WOMAN (2:46)

(Prod. Danny Davis) (Writer: Lane) (Tree, BMI)—Red Lane's bluesy rhythm ballad is given a strong going over by Jennings that will climb right up there to top his Top 20 winner "Don't Let the Sun Shine On You in Tulsa." Much pop appeal in this exceptional performance. Flip: "Life Goes On" (2:26) (Wilderness, BMI). RCA 47-9967

JEANNIE C. RILEY—OH, SINGER (3:50)

(Prod. Shelby Singleton) (Writers: Smith-Lewis) (Singleton, BMI)—Consistent seller on the country chart with several pop hits as well, the stylist offers equal potential for both charts with this strong rhythm ballad and potent lyric line. Should hit with impact and move right over to pop. Flip: "I'll Take What's Left of You" (2:32) (Singleton, BMI). Plantation 72

JUNE CARTER CASH—A GOOD MAN (3:15)

(Prod. Johnny Cash) (Writer: Carter) (House of Cash, BMI)—Mrs. Cash wrote this powerful rhythm ballad and turns in an equally powerful performance, produced by none other than Mr. Cash. Will prove a big one. Pop appeal as well. Flip: (No Information Available). Columbia 4-45338

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

- WANDA JACKSON—Glory Hallelujah (Battle Hymn of the Republic) (3:05) (P.D.). CAPITOL 3070
- PEGGY LITTLE—I've Got to Have You (2:01) (Buckhorn, BMI). DOT 17371
- GEORGE KENT—Hitting the Bottle-Missing You (2:36) (Newkeys, BMI). MERCURY 73182
- ERNEST TUBB—One Sweet Hello (2:59) (Blue Book, BMI). DECCA 32800
- JACK RENO—When Strangers Say Goodbye (2:55) (Herston, BMI). TARGET 00113
- JOHNNY WRIGHT—Old Honky Tonk (2:36) (Candan/Rose, BMI). DECCA 32799
- J. DAVID SLOAN—One Toke Over the Line (3:13) (Talking Beaver, BMI). STARDAY 929
- KAY ADAMS—You Better Not Do That (2:30) (Central Songs, BMI). OVATION 1015
- JOHN REEVES—Keep Me In Mind (2:08) (Blue Echo, BMI). ROYAL AMERICAN 29
- ERMA J. FORD—Half a Woman (2:39) (Woodbine, BMI). PRINCESS 1002
- BILLY THOMAS—It Won't Work (2:11) (Stringtown, BMI). K-ARK 1055
- JULIE JONES—Shy Little Country Boy (2:12) (Ace of Spades, BMI). ACE 100
- JIMMY STRICKLAND—To Get to You (2:47) (4 Star, BMI). SOUNCOT 1107

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

CHI-LITES—(For God's Sake) GIVE MORE POWER TO THE PEOPLE (2:25)

(Prod. Eugene Record) (Writer: Record) (Julio-Brian, BMI)—Group follows their Top 10 winner "Are You My Woman" with a powerhouse rhythm ballad loaded with pop potential as well. Strong lyric line in this mover. Flip: "Troubles A' Comin'" (3:17) (Julio-Brian, BMI). Brunswick 55450

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

- LUV BUGS—Mama's Gonna Whip You (3:10) (Dief, BMI). WAND 11234
- SLIM HARPO—Rainin' in My Heart (2:31) (Excellorec, BMI). EXCELLO 2316
- BUCKEYE POLITICIANS—I Wish it Would Rain (3:20) (Jobete, BMI). SCEPTER 12301
- SONNY ROSS—Alakazam (3:12) (Gaucho Music American United/Unichappell on Behalf of Belinda, BMI). EVENT 202 (Polydor)
- MARCELL STRONG—Mumble in My Ear (3:13) (Fame, BMI). FAME 1475 (Capitol)
- CASSIETTA GEORGE—Let's Get Together (2:06) (Madelon, BMI). AUDIO ARTS 60022 (Nashboro Records)
- FOXY—Trouble (2:57) (Hot Shot, BMI). DOUBLE SHOT 153

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	3	ME AND BOBBY McGEE	Janis Joplin (Paul Rothchild), Columbia 4-45314
3	7	FOR ALL WE KNOW	Carpenters (Jack Daugherty), A&M 1243
4	4	JUST MY IMAGINATION (Running Away With Me)	Temptations (Norman Whitfield), Gordy 7105 (Motown)
5	6	SHE'S A LADY	Tom Jones (Gordon Mills), Parrot 40058 (London)
6	2	MAMA'S PEARL	Jackson 5 (The Corporation), Motown 1177
7	12	PROUD MARY	Ike & Tina Turner (Ike Turner), Liberty 56216
8	11	HAVE YOU EVER SEEN THE RAIN	Creedence Clearwater Revival (John Fogerty), Fantasy 655
9	15	DOESN'T SOMEBODY WANT TO BE WANTED	Partridge Family (Wes Farrell), Bell 963
10	5	IF YOU COULD READ MY MIND	Gordon Lightfoot (Lenny Waronker & Joe Wissert), Reprise 0974
11	8	AMOS MOSES	Jerry Reed (Chet Atkins), RCA Victor 47-9904
12	9	MR. BOJANGLES	Nitty Gritty Dirt Band (William E. McEuen), Liberty 56197
13	13	THEME FROM LOVE STORY	Henry Mancini, His Orch. & Chorus (Joe Reisman), RCA 47-9927
14	10	SWEET MARY	Wadsworth Mansion (Jim Calvert & Norman Marzano), Sussex 209 (Buddah)
15	22	HELP ME MAKE IT THROUGH THE NIGHT	Sammi Smith (Jim Malloy), Mega 615-0015
16	23	CRIED LIKE A BABY	Bobby Sherman (Ward Sylvester), Metromedia 206
17	18	DON'T LET THE GREEN GRASS FOOL YOU	Wilson Pickett (Staff), Atlantic 2781
18	29	WHAT'S GOING ON	Marvin Gaye (Marvin Gaye), Tamla 54201 (Motown)
19	27	WHAT IS LIFE	George Harrison (George Harrison & Phil Spector), Apple 1828
20	21	TEMPTATION EYES	Grass Roots (Steve Barri), Dunhill 4263
21	14	KNOCK THREE TIMES ●	Dawn (Tokens & Dave Appell), Bell 938
22	16	ROSE GARDEN ●	Lynn Anderson (Glenn Sutton), Columbia 4-45252
23	24	LOVE STORY (Where Do I Begin)	Andy Williams (Dick Glasser), Columbia 4-45317
24	32	FREE	Chicago (James William Guercio), Columbia 4-45331
25	26	OYE COMO VA	Santana (Fred Catero/Santana), Columbia 4-45330
26	20	I HEAR YOU KNOCKING	Dave Edmunds (Dave Edmunds), MAM 3601 (London)
27	17	WATCHING SCOTTY GROW	Bobby Goldsboro (Bob Montgomery & Bobby Goldsboro), United Artists 50727
28	39	BLUE MONEY	Van Morrison (Van Morrison), Warner Bros. 7462
29	19	AMAZING GRACE	Judy Collins (Mark Abramson), Elektra 45709
30	38	YOU'RE ALL I NEED TO GET BY	Aretha Franklin (Jerry Wexler & Arif Mardin), Atlantic 2787
31	31	THEME FROM LOVE STORY	Francis Lai With His Orchestra (Tom Mack), Paramount 0064
32	45	NO LOVE AT ALL	B. J. Thomas (Buddy Buie & Steve Tyrell), Scepter 12307
33	35	WILD WORLD	Cat Stevens (Paul Samwell-Smith), A&M 1231

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	28	JODY GOT YOUR GIRL AND GONE	Johnnie Taylor (Don Davis), Stax 0085
35	34	BURNING BRIDGES	Mike Curb Congregation (Perry Botkin, Jr.), MGM 14151
36	55	ANOTHER DAY	Paul McCartney (Paul McCartney), Apple 1829
37	30	(Do the) PUSH & PULL (Part I)	Rufus Thomas (Al Bell & Tom Nixon), Stax 0079
38	46	LOVE'S LINES, ANGLES AND RHYMES	5th Dimension (Bones Howe), Bell 965
39	48	ONE TOKE OVER THE LINE	Brewer & Shipley (Nick Gravenites-Good Karma Prod.), Kama Sutra 516 (Buddah)
40	61	SOUL POWER	James Brown (James Brown), King 6368
41	36	D.O.A.	Bloodrock (Terry Knight), Capitol 3009
42	42	COUNTRY ROAD	James Taylor (Peter Asher), Warner Bros. 7460
43	44	CHAIRMAN OF THE BOARD	Chairmen of the Board (Holland-Dozier-Holland), Invictus 9086 (Capitol)
44	49	CHERISH WHAT IS DEAR TO YOU	Freda Payne (Holland-Dozier-Holland), Invictus 9085 (Capitol)
45	51	EIGHTEEN	Alice Cooper (Bob Ezrin & Jack Richardson for Nimbus 9), Warner Bros. 7449
46	37	PRECIOUS PRECIOUS	Jackie Moore (David Crawford), Atlantic 2681
47	40	JUST SEVEN NUMBERS (Can Straighten Out My Life)	Four Tops (Frank Wilson), Motown 1175
48	43	HANG ON TO YOUR LIFE	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0414
49	56	HEAVY MAKES YOU HAPPY	Staple Singers (Al Bell), Stax 0083
50	65	ASK ME NO QUESTIONS	B.B. King (Bill Szymczyk), ABC 11290
51	59	I LOVE YOU FOR ALL SEASONS	Fuzz (Carr-Cee Prod.), Calla 174 (Roulette)
52	67	WHEN THERE'S NO YOU	Engelbert Humperdinck (Gordon Mills), Parrot 40059 (London)
53	—	DREAM BABY (How Long Must I Dream)	Glen Campbell (Al DeLory), Capitol 3062
54	50	YOUR TIME TO CRY	Joe Simon (John Richbourg & Joe Simon), Spring 108 (Polydor)
55	—	SIT YOURSELF DOWN	Stephen Stills (Stephen Stills), Atlantic 2790
56	53	1900 YESTERDAY	Liz Damon's Orient Express (George J. D. Chun), White Whale 368
57	66	AIN'T GOT TIME	Impressions (Curtis Mayfield), Curtom 1957 (Buddah)
58	—	JOY TO THE WORLD	Three Dog Night (Richard Podolor), Dunhill 4272
59	58	BED OF ROSE'S	Statler Brothers (Jerry Kennedy), Mercury 73141
60	—	WHERE DID THEY GO, LORD/RAGS TO RICHES	Elvis Presley, RCA 47-9980
61	70	LONELY TEARDROPS	Brian Hyland (Del Shannon), Uni 55272
62	68	THE MORNING OF OUR LIVES	Arkade (Steve Barri), Dunhill 4268
63	60	SUPERSTAR	Murray Head with the Trinidad Singers (Tim Rice-Andrew Lloyd Webber), Decca 732603
64	75	ANGEL BABY	Dusk (Tokens & Dave Appell), Bell 961
65	80	DO ME RIGHT	Detroit Emeralds (Katauzion Prod), Westbound 172 (Janus)
66	74	AIN'T IT A SAD THING	R. Dean Taylor (R. Dean Taylor), Rare Earth 5023 (Motown)

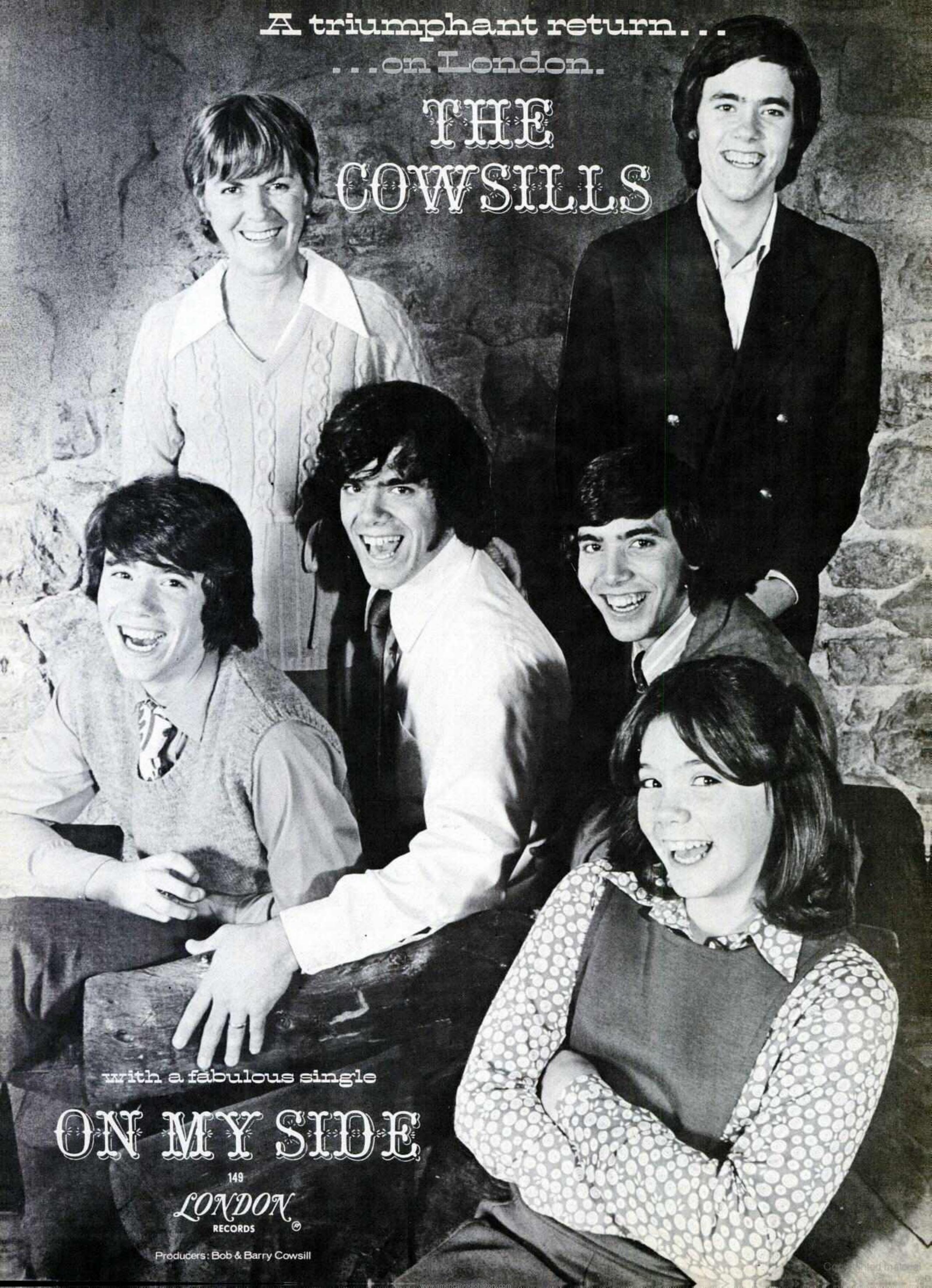
THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	—	WE CAN WORK IT OUT	Stevie Wonder (Stevie Wonder), Tamla 54202 (Motown)
68	69	TRIANGLE OF LOVE (Hey Diddle Diddle)	Presidents (Van McCoy), Sussex 212 (Buddah)
69	78	AFTER THE FIRE IS GONE	Conway Twitty & Loretta Lynn (Owen Bradley), Decca 32776
70	79	DON'T MAKE ME PAY FOR HIS MISTAKE	Z. Z. Hill (Matt Hill & Miles Grayson), Hill 222
71	73	TONGUE IN CHEEK	Sugarloaf (Frank Slay), Liberty 56218
72	72	IF IT'S REAL WHAT I FEEL	Jerry Butler (Gerald Sims & Billy Butler), Mercury 73169
73	95	TIMOTHY	Buoys (Michael Wright), Scepter 12275
74	81	EVERYTHING'S GOOD ABOUT YOU	Lettermen (Al DeLory in Conjunction With Jim Pike & Tony Butala), Capitol 3020
75	—	DON'T CHANGE ON ME	Ray Charles (Joe Adams), ABC/TRC 11291
76	99	STAY AWHILE	Bells (Cliff Edwards), Polydor 15023
77	84	PUSHBIKE SONG	Mixtures (David MacKay), Sire 350 (Polydor)
78	83	WOODSTOCK	Matthews' Southern Comfort (Ian Matthews), Decca 32774
79	82	THE LOOK OF LOVE	Isaac Hayes (Isaac Hayes), Enterprise 9028 (Stax)
80	87	CHICK-A-BOOM	Daddy Dewdrop (Dick Monda and Don Sciarrotta), Sunflower 105 (MGM)
81	88	DIDN'T IT LOOK SO EASY	Stairsteps (Stan Vincent), Buddah 213
82	85	SNOW BLIND FRIEND	Steppenwolf (Richard Podolor), Dunhill 4269
83	—	GIVE IT TO ME	Mob (Jerry Ross Prod.), MGM/Colossus 134
84	89	CELIA OF THE SEALS	Donovan (Donovan), Epic 5-10694 (Columbia)
85	94	I DON'T KNOW HOW TO LOVE HIM	Helen Reddy (Larry Marks), Capitol 3027
86	—	I'D RATHER LOVE YOU	Charley Pride (Jack Clement), RCA 47-9952
87	—	PUT YOUR HAND IN THE HAND	Ocean (Greg Brown), Kama Sutra 519 (Buddah)
88	—	BABY LET ME KISS YOU	King Floyd (E. Walker), Chimneyville 437 (Cotillion)
89	—	HOT PANTS	Salvage (Vance/Pockriss Prod.), Odax 420 (Mercury)
90	90	SPINNING WHEEL (Part I)	James Brown (James Brown Prod.), King 6366
91	92	I PITY THE FOOL	Ann Peebles (Willie Mitchell), Hi 2186 (London)
92	—	LUCKY MAN	Emerson, Lake & Palmer (Greg Lake), Cotillion 44106
93	—	LA. GOODBYE	Ideas of March (Frank Rand & Bob Destocki), Warner Bros. 7466
94	—	BAD WATER	Reellets (Joe Adams), TRC 1014
95	—	LOVE MAKES THE WORLD GO ROUND	Odds & Ends (Martin & Bell), Today 1003 (Perception)
96	—	I CAN'T STOP	Osmond Brothers (Jerry Goldstein), Uni 55276
97	—	COOL AID	Paul Humphrey & His Cool Aid Chemists (Gabriel Mekler), Lizard 1006
98	—	MY HEART IS YOURS	Wilbert Harrison (Toussaint & Sehorn Prod.), SSS International 830
99	—	1927 KANSAS CITY	Mike Reilly (Richard Landis for Sound City Staff Prod.), Paramount 0053
100	100	WHAT ABOUT ME	Quicksilver Messenger Service (Quicksilver Messenger Service), Capitol 3046

HOT 100 A TO Z—(Publisher-Licenses)

After the Fire Is Gone (Twitty Bird, BMI)	69	D.O.A. (Lodgefield, BMI)	41	I Can't Stop (Packerful of Tunes/Goldstein, BMI)	96	Mama's Pearl (Jobete, BMI)	6	Spinning Wheel (Part I) (Blackwood-Boy, BMI)	90
Ain't Got Time (Curtem, BMI)	57	Didn't It Look So Easy (Sleeping Sun/Kama Sutra, BMI)	81	I Don't Know How to Love Him (Leeds, ASCAP)	85	Me and Bobby McGee (Combine, BMI)	2	Story Awhile (Cobart, BMI)	76
Ain't It a Sad Thing (Jobete, BMI)	66	Do Me Right (Bridgeman, BMI)	65	I Hear You Knocking (Travis, BMI)	26	Morning of Our Lives, The (Wingate, ASCAP)	62	Supernatural (Leeds, ASCAP)	43
Amazing Grace (Rocky Mountain Nat'l Park, ASCAP)	29	(Do the) Push & Pull (Part I) (East/Memphis, BMI)	37	I Love You for All Seasons (Ferndiff/JAMF, BMI)	51	Mr. Bojangles (Cotillion/Danel, BMI)	12	Sweet Mary (Kama Sutra/Big Hawk, BMI)	14
Amos Moses (Vector, BMI)	11	I'd Rather Love You (PI-Gems, BMI)	86	I Play the Fool (Lion, BMI)	91	My Heart Is Yours (Frost/Johnware, BMI)	98	Temptation Eyes (Trousdale, BMI)	20
Angel Baby (Pocket Full of Tunes/Saturday, BMI)	64	If It's Real What I Feel (Ice Man, BMI)	72	I'm a Fool (Lion, BMI)	86	1900 Yesterday (Lama, BMI)	56	Theme From Love Story (Henry Mancini)	13
Another Day (McCartney/Maclean, BMI)	36	If You Could Read My Mind (Early Morning, ASCAP)	10	Just Seven Numbers (Can Straighten Out My Life) (Jobete, BMI)	47	No Love at All (Rosebridge/Press, BMI)	32	Theme From Love Story (Francis Lai) (Famous, ASCAP)	31
Ask Me No Questions (Pamco/Sounds of Lucille, BMI)	50	Jody Got Your Girl and Gone (Groovesville, BMI)	34	Knock Three Times (Pocketful of Tunes/Jillbern/Saturday, BMI)	21	Oh Woman Oh Why Why Why (One Bad Apple/Fame, BMI)	36	Timothy (Plus Two, ASCAP)	73
Baby Let Me Kiss You (Malaco/Raffignac, BMI)	88	Lonely Teardrops (Nawrimor, BMI)	58	L.A. Goodbye (Bald Medusa, ASCAP)	93	One Take Over the Line (Talking Beaver, BMI)	36	Tongue in Cheek (Unart, BMI)	71
Bad Water (Unart, BMI)	94	Love of Love, The (Colgems, ASCAP)	79	Love Makes the World Go Round (Jobete, BMI)	95	Oye Como Va (Planetary, ASCAP)	25	Triangle of Love (Hey Diddle Diddle) (Interior/McCoy, BMI)	68
Bed of Rose's (House of Cash, BMI)	59	Love Story (Where Do I Begin) (Famous, ASCAP)	23	Love's Lines, Angles and Rhymes (April, ASCAP)	28	Precious Precious (Cotillion, BMI)	46	Watching Scotty Grow (B-n-B, BMI)	27
Blue Money (Van Jan/WB, ASCAP)	28	Love Story (Where Do I Begin) (Famous, ASCAP)	23	Lucky Man (TRO/Total, BMI)	92	Proud Mary (Jandora, BMI)	77	We Can Work It Out (Motown, BMI)	67
Burning Bridges (Hoslings, BMI)	35	Love Story (Where Do I Begin) (Famous, ASCAP)	23	Mama's Pearl (Jobete, BMI)	6	Pushbike Song (Right Angle, ASCAP)	7	What About Me (Quicksilver, BMI)	100
Celia of the Seals (Peer International, BMI)	84	Love Story (Where Do I Begin) (Famous, ASCAP)	23	Me and Bobby McGee (Combine, BMI)	2	Put Your Hand in the Hand (Beachwood, BMI)	19	What's Life (Harrisons, BMI)	19
Chairman of the Board (Gold Forever, BMI)	43	Love Story (Where Do I Begin) (Famous, ASCAP)	23	Morning of Our Lives, The (Wingate, ASCAP)	62	Rage to Riches (Saunders, ASCAP)	60	When There's No You (Drummer Boy, ASCAP)	52
Chick-a-Boom (Sharmley, ASCAP)	80	Love Story (Where Do I Begin) (Famous, ASCAP)	23	Mr. Bojangles (Cotillion/Danel, BMI)	12	Rose Garden (Lewery, BMI)	22	Wild World (Irrving, BMI)	33
Cool Aid (Wingate, ASCAP)	97	Love Story (Where Do I Begin) (Famous, ASCAP)	23	My Heart Is Yours (Frost/Johnware, BMI)	98	She's a Lady (Spanko, BMI)	5	Woodstock (Siquomb, BMI)	78
Country Road (Blackwood/Country Road, BMI)	42	Love Story (Where Do I Begin) (Famous, ASCAP)	23	My Heart Is Yours (Frost/Johnware, BMI)	98	Sit Yourself Down (Goldhill, BMI)	55	Your Time to Cry (Goucho, BMI)	54
Cried Like a Baby (Alma, ASCAP)	16	Love Story (Where Do I Begin) (Famous, ASCAP)	23	My Heart Is Yours (Frost/Johnware, BMI)	98	Snow Blind Friend (Lady Jane, BMI)	82	Your're All I Need to Get By (Jobete, BMI)	30
		Love Story (Where Do I Begin) (Famous, ASCAP)	23	My Heart Is Yours (Frost/Johnware, BMI)	98	Soul Power (Cried, BMI)	40		

A triumphant return...
...on London.

THE COWSILLS



with a fabulous single

ON MY SIDE

149

LONDON
RECORDS

Producers: Bob & Barry Cowsill



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



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet.)

TOP LP'S

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	JANIS JOPLIN	Pearl Columbia KC 30322	7
2	2	LOVE STORY	Soundtrack Paramount PAS 6002	11
3	3	CHICAGO III	Columbia C2 30110	7
4	4	JESUS CHRIST, SUPERSTAR	Various Artists Decca DXSA 7205	17
5	5	ELTON JOHN	Tumbleweed Connection UNI 73096	8
6	6	SANTANA	Abraxas Columbia KC 30130	23
10	★	ANDY WILLIAMS	Love Story Columbia KC 30497	4
18	★	JIMI HENDRIX	Cry of Love Reprise MS 2034	2
9	9	CREEDENCE CLEARWATER REVIVAL	Pendulum Fantasy 8410	12
10	11	BARBRA STREISAND	Stoney End Columbia KC 30378	4
11	7	GEORGE HARRISON	All Things Must Pass Apple STCH 639	13
12	12	GORDON LIGHTFOOT	If You Could Read My Mind Reprise RS 6392	14
13	13	BLACK SABBATH	Paranoid Warner Bros. WS 1887	4
14	14	OSMONDS	MGM SE 4724	7
15	15	SLY & THE FAMILY STONE	Greatest Hits Epic KE 30325 (Columbia)	19
16	16	THE PARTRIDGE FAMILY ALBUM	Bell 6050	20
17	17	CARPENTERS	Close to You A&M SP 4271	26
18	8	ELTON JOHN	Uni 73090	24
19	19	LYNN ANDERSON	Rose Garden Columbia C 30411	10
20	20	JUDY COLLINS	Whales & Nightingales Elektra EKS 75010	15
27	★	CAT STEVENS	Tea for the Tillerman A&M SP 4280	6
22	22	ELVIS PRESLEY	Elvis Country RCA Victor LSP 4460	8
23	23	MOUNTAIN	Nantucket Sleighride Windfall 5500 (Bell)	6
24	24	ENGELBERT HUMPERDINCK	Sweetheart Parrot XPAS 71043 (London)	4
38	★	THREE DOG NIGHT	Golden Biscuits Dunhill DS 50098	3
26	29	PERRY COMO	It's Impossible RCA Victor LSP 4473	9
27	28	HENRY MANCINI	Mancini Plays the Theme From Love Story RCA Victor LSP 4466	8
28	30	ISAAC HAYES	To Be Continued Enterprise ENS 1014 (Stax/Volt)	15
29	21	GRAND FUNK RAILROAD	Live Album Capitol SWBB 633	15
48	★	IKE & TINA TURNER	Workin' Together Liberty LST 7650	15
31	31	EMERSON, LAKE & PALMER	Cotillion SD 9040	6
32	35	JAMES TAYLOR	Sweet Baby James Warner Bros. WS 1843	53
33	26	BLOODROCK II	Capitol ST 491	19
34	34	RAY PRICE	For the Good Times Columbia C 30106	27
35	33	JEFFERSON AIRPLANE	Worst of RCA Victor LSP 4459	14

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
36	32	JOHN LENNON/PLASTIC ONO BAND	Apple SW 3372	12
43	★	POCO	Deliverin' Epic KE 30209 (Columbia)	6
46	★	B.B. KING	Live at Cook County Jail ABC ABCS 723	4
39	25	STEPHEN STILLS	Atlantic SD 7202	16
52	★	STEPPENWOLF	Gold/Their Great Hits Dunhill DSX 50099	2
41	40	JACKSON 5	Third Album Motown MS 718	25
42	41	LED ZEPPELIN III	Atlantic SD 7201	21
57	★	CHARLEY PRIDE	From Me to You RCA Victor LSP 4468	6
44	44	CURTIS MAYFIELD	Curtis Curton CRS 8005 (Buddah)	24
45	47	ROBERTA FLACK	Chapter Two Atlantic SD 1569	29
46	39	EMITT RHODES	Dunhill DS 50089	14
47	36	BEE GEES	Two Years On Atco SD 33-353	7
48	49	WOODSTOCK	Soundtrack Cotillion SD 3-500	41
60	★	BOOKER T. & THE MGs	Melting Pot Stax STS 2035	5
50	53	NEIL YOUNG	After the Gold Rush Reprise RS 6383	26
51	51	CHICAGO	Columbia KGP 24	57
52	45	FIFTH DIMENSION	Portrait Bell 6045	38
62	★	SAMMI SMITH	Help Me Make It Through the Night Mega M31-1000	5
54	54	CREEDENCE CLEARWATER REVIVAL	Cosmo's Factory Fantasy 8402	34
55	37	PAUL KANTNER & THE JEFFERSON STARSHIP	Blows Against the Empire RCA Victor LSP 4448	13
56	50	DAWN	Candida Bell 6052	13
57	58	KENNY ROGERS & THE FIRST EDITION	Greatest Hits Reprise RS 6437	4
68	★	TEMPTATIONS	Greatest Hits Gordy GS 954 (Motown)	25
59	56	WHO	Tommy Decca DXSW 7205	78
60	42	QUICKSILVER MESSENGER SERVICE	What About Me Capitol SMAS 630	8
86	★	NILSSON	The Point! RCA Victor LSPX 1003	2
62	65	NEIL DIAMOND	Tap Root Manuscript UNI 73092	17
63	61	CHICAGO TRANSIT AUTHORITY	Columbia GP 8	96
64	63	NEIL DIAMOND	Gold UNI 73084	30
65	59	BLACK SABBATH	Warner Bros. WS 1871	29
66	64	JAMES BROWN - Super Bad	King KS 1127	7
67	55	CROSBY, STILLS, NASH & YOUNG	Deja Vu Atlantic SD 7200	50
68	66	GRATEFUL DEAD	American Beauty Warner Bros. WS 1893	14
★	★	JOHNNY MATHIS	Love Story Columbia C 30499	1
70	71	BOB DYLAN	New Morning Columbia KC 30290	18

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
71	67	DEREK & THE DOMINOS	Layla Atco SD 2-704	17
72	75	BILL COSBY	When I Was a Kid UNI 73100	2
73	78	GUESS WHO	Share the Land RCA Victor LSP 4359	22
74	74	NANCY WILSON	Now I'm a Woman Capitol ST 579	16
75	73	SIMON & GARFUNKEL	Bridge Over Troubled Water Columbia KCS 9914	57
76	72	THREE DOG NIGHT	Naturally Dunhill DSX 50088	14
77	70	ELVIS PRESLEY	That's the Way It Is RCA Victor LSP 4445	14
78	69	VAN MORRISON	His Band & the Street Choir Warner Bros. WS 1884	12
79	82	TOM JONES	I (Who Have Nothing) Parrot XPAS 71039 (London)	18
80	88	JAMES BROWN	Sex Machine King KS 7-1115	27
★	★	CONWAY TWITTY & LORETTA LYNN	We Only Make Believe Decca DL 75251	1
82	83	NITTY GRITTY DIRT BAND	Uncle Charlie & His Dog Teddy Liberty LST 7642	15
83	84	BUDDY MILES	We Got to Live Together Mercury SR 61313	18
84	85	MELANIE	The Good Book Buddah BDS 95000	3
85	81	JIMI HENDRIX, BUDDY MILES & BILLY COX	Band of Gypsies Capitol STAO 472	46
104	★	MARGIE JOSEPH MAKES A NEW IMPRESSION	Volt VOS 6012	6
★	★	FIFTH DIMENSION	Love's Lines, Angles & Rhymes Bell 6060	1
88	90	SEA TRAIN	Capitol SMAS 659	7
151	★	JOHN LEE HOOKER/CANNED HEAT	Hooker 'n' Heat Liberty LST 35002	3
90	99	THE SESAME STREET BOOK & RECORD	Original TV Cast Columbia CS 1069	34
91	94	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	27
★	★	DIFFERENT STROKES	Various Artists Columbia AS 12	1
93	96	BREWER & SHIPLEY	Tarkio Kama Sutra KSBS 2024 (Buddah)	2
94	97	JAZZ CRUSADERS	Old Socks, New Shoes . . . New Socks, Old Shoes Chisa CS 804 (Motown)	14
95	87	SANTANA	Columbia CS 9781	79
★	★	DAVE MASON & CASS ELLIOT	Blue Thumb BTS 8825 (Capitol)	1
97	95	JOE COCKER	Mad Dogs & Englishmen A&M SP 6002	28
98	93	DIONNE WARWICK	Very Dionne Scepter SPS 587	14
99	101	FIFTH DIMENSION	Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	44
100	112	NEIL DIAMOND	Do It! Bang 234	3
101	77	DOORS 13	Elektra EKS 74079	13
102	109	JAMES TAYLOR & THE ORIGINAL FLYING MACHINE—1967	Euphoria EST 2 (Jubilee Group)	6
103	103	URIAH HEEP	Salisbury Mercury SR 61319	7
104	108	LORETTA LYNN	Coal Miner's Daughter Decca DL 75253	5
105	113	DAVID PORTER	Into a Real Thing Enterprise ENS 1012 (Stax/Volt)	7

(Continued on page 68)

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

Presenting the world-wide release of José Feliciano's "Shake a Hand." In English, in Spanish, in Italian.

Great things happened in the San Remo Casino the other night.

First, Jose Feliciano sang "Shake a Hand" and took second place in the Festival awards. (Two of our other international artists, Nicola Di Barri and Locio Dalla, were 1st and 3rd.)

At the same time, we released three versions of "Shake a Hand." **English, #74-0452, Spanish, #74-0451, Italian, #74-0450.** (The flip side, "There's No One About," is performed in English only.)

An international release from an international award winner, Jose Feliciano. Just what you'd expect from an international record company.

Producer: Rick Jarrard

RCA Records and Tapes

"Que Sera"

"Shake a Hand"

"Che Sarà"

Billboard **TOP LP'S**

TOP LP'S A-Z (LISTED BY ARTIST)

Continued from page 66

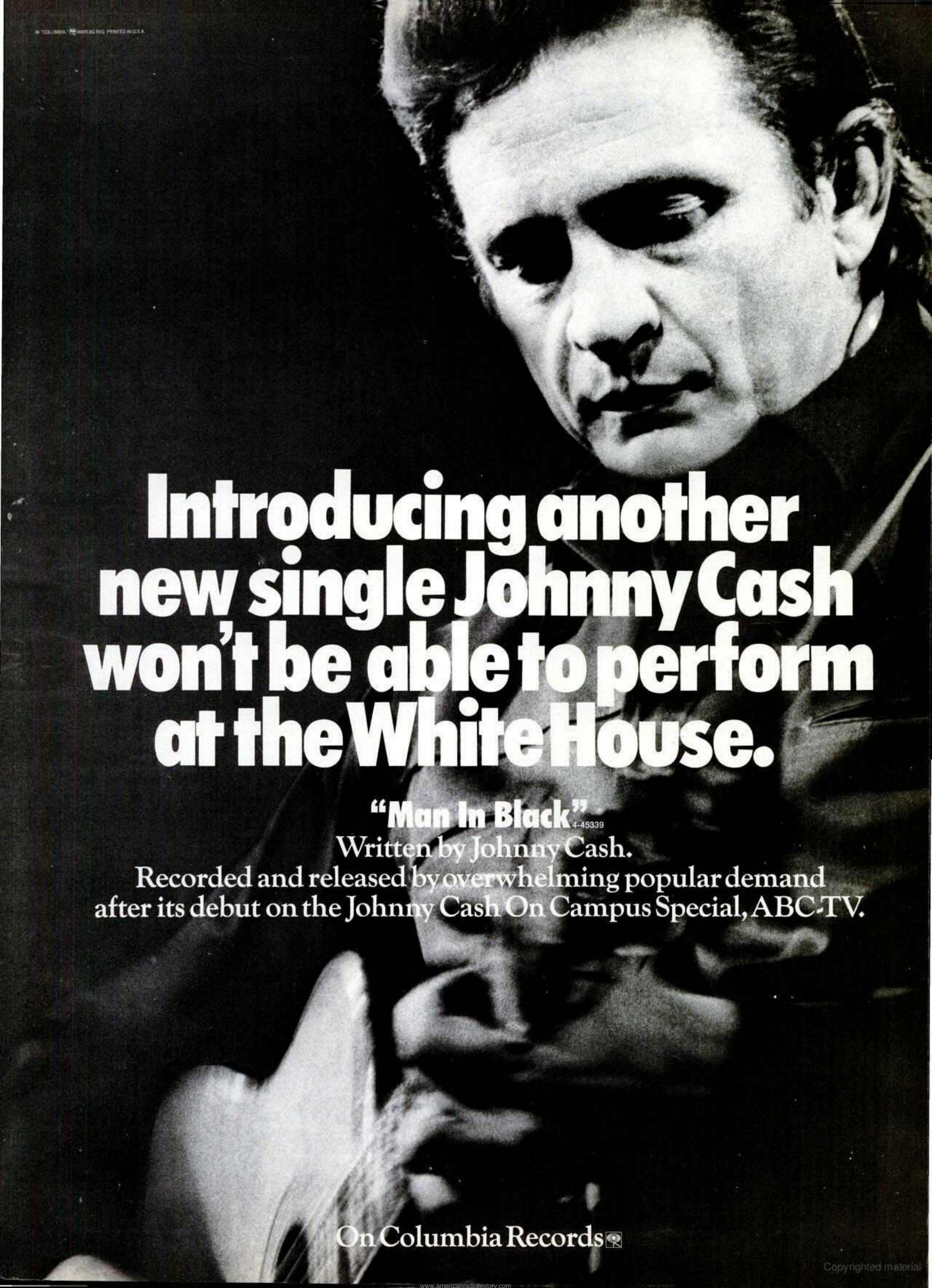
POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	106	BLOOD, SWEAT & TEARS 3	Columbia KS 30090	35
107	110	BUDDY MILES	Them Changes Mercury SR 61280	36
108	91	SPIRIT	Twelve Dreams of Dr. Sardonicus Epic E 30267 (Columbia)	12
109	98	ANNE MURRAY	Snowbird Capitol ST 579	24
110	102	RARE EARTH	Ecology Rare Earth RS 514 (Motown)	36
111	115	SUGARLOAF	Spaceship Earth Liberty LST 11010	5
112	107	BEATLES	Let It Be Apple AR 34001	41
113	114	HENRY MANCINI	Mancini Country RCA Victor LSP 4307	13
★	—	JOHNNY WINTER AND	Live Columbia C 30475	1
115	116	BAR-KAYS	Black Rock Volt VOS 6011	3
116	119	DEAN MARTIN	For the Good Times Reprise RS 6428	3
★	—	NO, NO, NANETTE	Original Cast Columbia S 30563	1
★	130	TONY BENNETT	Love Story Columbia C 30558	2
119	123	PAUL McCARTNEY	McCartney Apple STAO 3363	45
★	—	FACES	Long Player Warner Bros. WS 1897	1
121	89	LAURA NYRO	Christmas & the Beads of Sweat Columbia KC 30259	12
122	92	BUTTERFIELD BLUES BAND	Live Elektra 75-2001	9
★	—	MIKE CURB CONGREGATION	Burning Bridges & Other Great Motion Picture Themes MGM SE 4761	1
124	100	ROLLING STONES	Get Yer Ya-Ya's Out! London NPS 5	22
125	76	COLD BLOOD	Sisyphus San Francisco SD 205 (Atlantic)	8
126	120	JAMES TAYLOR	Apple SKAO 3352	24
127	118	ALLMAN BROTHERS BAND	Idlewild South Atco SD 33-342	21
128	80	TEN YEARS AFTER	Watt Deram DES 18050 (London)	14
129	111	JAMES GANG	Rides Again ABC ABCS 711	34
★	164	JERRY REED	Georgia Sunshine RCA Victor LSP 4391	2
131	143	GRAND FUNK RAILROAD	Closer to Home Capitol SKAO 471	36
132	125	HAIR	Original Cast RCA Victor LOC 1150 (M); LSO 1150 (S)	137
133	136	TED NUGENT & THE AMBOY DUKES	Survival of the Fittest/Live Polydor 24-4035	2
134	124	B.B. KING	Indianola Mississippi Seeds ABC ABCS 713	22
135	134	CROSBY, STILLS & NASH	Atlantic SD 8229	90
136	127	BURT BACHARACH	Make It Easy on Yourself A&M SP 4188	80

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
137	129	RARE EARTH	Get Ready Rare Earth RS 507 (Motown)	66
138	128	BUTCH CASSIDY & THE SUNDANCE KID	Burt Bacharach/Soundtrack A&M SP 4227	68
139	121	ENGELBERT HUMPERDINCK	We Made It Happen Parrot PAS 71038 (London)	36
140	117	CHAIRMEN OF THE BOARD	In Session Invictus SKAO 7304 (Capitol)	16
141	135	BOBBY SHERMAN	With Love, Bobby Metromedia KMD 1032	21
142	142	BEATLES	Abbey Road Apple SO 383	74
143	139	TRAFFIC	John Barleycorn Must Die United Artists UAS 5504	36
144	144	SONG OF NORWAY	Soundtrack ABC ABCS OC 14	8
★	196	BEST OF FERRANTE & TEICHER	United Artists UXS 73	2
146	155	ROGER WILLIAMS	Love Story Kapp KS 3645	2
147	150	JOY OF COOKING	Capitol ST 661	2
148	141	JOHNNY CASH SHOW	Columbia KC 30100	18
149	126	STATLER BROTHERS	Bed of Rose's Mercury SR 61317	7
150	138	CHARLEY PRIDE	10th Album RCA Victor LSP 4367	35
151	147	FLIP WILSON SHOW	Little David LD 2000	11
152	148	GRAND FUNK RAILROAD	Grand Funk Capitol SKAO 406	59
153	145	THREE DOG NIGHT	It Ain't Easy Dunhill DS 50075	46
154	154	ISAAC HAYES	Movement Enterprise ENS 1010 (Stax/Volt)	48
155	131	SLY & THE FAMILY STONE	Stand Epic BN 26456 (Columbia)	99
156	137	ARISTOCATS	Various Artists Disneyland 3995	8
157	153	STEPPENWOLF LIVE	Live Dunhill DS 50075	48
158	122	LED ZEPPELIN II	Atlantic SD 8236	71
159	156	PETER, PAUL & MARY	10 Years Together Warner Bros. BS 2552	39
160	152	BURT BACHARACH	Reach Out A&M SP 4131	48
161	158	RAY CONNIFF	We've Only Just Begun Columbia C 30410	12
162	166	ELVIS PRESLEY	Almost in Love RCA Camden CAS 2440	17
163	163	CREEDENCE CLEARWATER REVIVAL	Green River Fantasy 8393	79
164	157	MELBA MOORE	Look What You're Doing to the Man Mercury SR 61321	4
165	162	JACKSON 5	ABC Motown MS 709	41
166	173	NEIL DIAMOND	Greatest Hits Bang 219	22
167	105	STEPPENWOLF 7	ABC/Dunhill DSX 50090	17
168	170	WHO	Live at Leeds Decca DL 79175	42

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	169	CANNONBALL ADDERLEY QUINTET	The Price You Got to Pay to Be Free Capitol SWBB 636	2
170	174	IRON BUTTERFLY	In-A-Gadda-Da-Vida Atco SD 33-250	139
171	183	RICHIE HAVENS	Alarm Clock Stormy Forest SFS 6005 (MGM)	10
172	178	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	93
173	177	THREE DOG NIGHT	Was Captured Live at the Forum Dunhill DS 50068	68
174	185	McGUINNESS FLINT	Capitol SMAS 625	7
175	165	NEIL YOUNG & CRAZY HORSE	Everybody Knows This Is Nowhere Reprise RS 6349	71
176	179	B.J. THOMAS	Most of All Scepter SPS 578	14
177	186	GRASS ROOTS	More Golden Grass Dunhill DS 50087	13
178	180	JOHN MAYALL	U.S.A. Union Polydor 24-4022	21
179	191	CARPENTERS	Ticket to Ride A&M SP 4205	2
180	184	ESTHER PHILLIPS	Burnin' Atlantic SD 1565	11
181	189	LETTERMEN	Everything's Good About You Capitol ST 634	6
182	133	JIM ED BROWN	Morning RCA Victor LSP 4461	6
183	159	BREAD	On the Waters Elektra EKS 74076	32
184	195	CHAMBERS BROTHERS	New Generation Columbia C 30032	3
185	160	SMOKEY ROBINSON & THE MIRACLES	Tears of a Clown Tamla TS 276 (Motown)	12
186	194	THE OWL & THE PUSSYCAT	Blood, Sweat & Tears/Soundtrack Columbia S 30401	6
187	140	BERT KAEMPFERT	Orange Colored Sky Decca DL 75256	4
188	197	LAST POETS	Right On Juggernaut JUG ST/LP 8802	2
189	79	KINKS	Lola vs. Powerman & the Moneygoround Reprise RS 6423	12
190	199	LIZ DAMON'S ORIENT EXPRESS	White Whale MS 5003	2
191	—	EDDY ARNOLD	Portrait of My Woman RCA Victor LSP 4471	1
192	192	RUNT	Ampex A 10105	6
193	—	PENTANGLE	Cruel Sister Reprise RS 6430	1
194	—	MAMA CASS ELLIOT	Mama's Big Ones Dunhill DS 50093	1
195	—	MICHAEL PARKS	Lost/Found Verve V6 5079	1
196	—	MAIN INGREDIENT	Tasteful Soul RCA Victor LSP 4412	1
197	—	LAWRENCE WELK	Candida Ranwood RLP 8083	10
198	200	TONY JOE WHITE	Warner Bros. WS 1900	2
199	—	PORTER WAGONER & DOLLY PARTON	Two of a Kind RCA Victor LSP 4490	1
200	—	BALLIN' JACK	Columbia C 30344	7

Cannonball Adderley Quintet	169
Allman Brothers Band	127
Lynn Anderson	19
Aristocats	156
Eddy Arnold	191
Burt Bacharach	136, 138, 160
Bailin' Jack	200
Bar-Kays	115
Beasties	112, 142
Bea Gees	47
Tony Bennett	118
Black Sabbath	13, 45
Blood, Sweat & Tears	106
Bloodrock	33
Booker T. & the MGs	49
Bread	183
Brewer & Shipley	93
James Brown	66, 80
Jim Ed Brown	182
Butterfield Blues Band	122
Carpenters	17, 179
Johnny Cash	148
Chairmen of the Board	140
Chambers Brothers	184
Chicago	3, 51, 63
Joe Cocker	97
Cold Blood	125
Judy Collins	20
Perry Como	26
Ray Conniff	161
Bill Cosby	72
Creedence Clearwater Revival	9, 54, 163
Crosby, Stills & Nash	135
Crosby, Stills, Nash & Young	67
Mike Curb Congregation	123
Liz Damon's Orient Express	190
Dawn	56
Derek & the Dominos	71
Neil Diamond	62, 64, 100, 166
Different Strokes	92
Doors	101
Bob Dylan	70
Cass Elliot	194
Emerson, Lake & Palmer	31
Faces	120
Ferrante & Teicher	145
Fifth Dimension	52, 87, 99
Roberta Flack	45
Grand Funk Railroad	29, 131, 152
Grass Roots	177
Grateful Dead	68
Guess Who	73
George Harrison	11
Richie Havens	171
Isaac Hayes	28, 154
Jimi Hendrix	8
Jimi Hendrix, Buddy Miles & Billy Cox	85
John Lee Hooker/Canned Heat	89
Engelbert Humperdinck	24, 139
Iron Butterfly	170
Jackson 5	41, 165
James Gang	129
Jazz Crusaders	94
Jefferson Airplane	35
Jesus Christ, Superstar	4
Elton John	5, 8
Tom Jones	79
Janis Joplin	1
Margie Joseph	86
Joy of Cooking	147
Bert Kaempfert	187
Paul Kantner & the Jefferson Starship	55
B. B. King	38, 134
Kinks	189
Last Poets	188
Led Zeppelin	42, 158
John Lennon/Plastic Ono Band	36
Lettermen	181
Gordon Lightfoot	12
Loretta Lynn	81, 104
Main Ingredient	196
Henry Mancini	27, 113
Dean Martin	116
Dave Mason & Cass Elliot	96
Johnny Mathis	69
John Mayall	178
Curtis Mayfield	44
Paul McCartney	174
McGuinness Flint	171
Melanie	84
Buddy Miles	83, 107
Moody Blues	91, 172
Melba Moore	164
Van Morrison	78
Mountain	23
Anne Murray	109
Nilsson	61
Nitty Gritty Dirt Band	82
Ted Nugent & the Amboy Dukes	133
Laura Nyro	121
Original Cast—Hair	132
No, No, Nanette	117
Original TV Cast—The Sesame Street Book & Record	90
Osmonds	14
Michael Parks	195
Partridge Family	16
Pentangle	193
Peter, Paul & Mary	159
Esther Phillips	180
Poco	37
David Porter	105
Elvis Presley	22, 77, 162
Ray Price	34
Charley Pride	43, 150
Quicksilver Messenger Service	60
Rare Earth	110, 137
Jerry Reed	130
Emitt Rhodes	46
Smokey Robinson & the Miracles	185
Kenny Rogers & the First Edition	57
Rolling Stones	124
Runt	192
Santana	6, 95
Sea Train	88
Bobby Sherman	141
Simon & Garfunkel	75
Sly & the Family Stone	15, 155
Sammi Smith	53
Soundtracks:	
Butch Cassidy & the Sundance Kid	138
Love Story	2
The Owl & the Pussycat	186
Song of Norway	144
Woodstock	48
Spirit	108
Statler Brothers	149
Steppenwolf	40, 157, 167
Cat Stevens	21
Stephen Stills	39
Barbra Streisand	10
Sugarloaf	111
James Taylor	32, 102, 126
Temptations	58
Ten Years After	128
B. J. Thomas	176
Three Dog Night	25, 76, 153, 173
Traffic	143
Ike & Tina Turner	30
Conway Twitty	81
Uriah Heep	103
Porter Wagoner & Dolly Parton	199
Dionne Warwick	98
Lawrence Welk	197
Tony Joe White	198
Who	59, 168
Andy Williams	7
Roger Williams	146
Flip Wilson	151
Nancy Wilson	74
Johnny Winter	114
Neil Young	50, 175



**Introducing another
new single Johnny Cash
won't be able to perform
at the White House.**

"Man In Black"⁴⁻⁴⁵³³⁹

Written by Johnny Cash.

Recorded and released by overwhelming popular demand
after its debut on the Johnny Cash On Campus Special, ABC-TV.

On Columbia Records 

A Triangle Looking for an Angel

LOS ANGELES — Manufacturers think racks don't expose new product; racks claim manufacturers don't provide them with enough information on artist happenings; and artists feel they should be concerned with what happens creatively to their LP's.

This triangular situation emerged from a seminar on the attitudes of creative people toward their role in the merchandising of their art.

Of the artists on the panel (Andy Williams, Jackie DeShannon, Al Martino), the latter expressed the most concern and was lauded for seeing that his product was promoted.

Transcontinental Music Executive Charley Schlang praised Martino for his constant personal interest in the sales of his product. Martino said that Top 40 playlists rule the life of recordings and even raised the question why

racks can't use a middle of the road chart in selling singles of a non-rock nature.

Kid Product

Schlang replied that 45's are a kid product and are geared to beat music. Singles are the least profitable item to sell, Schlang said, and a rack's responsibility is the bottom line. "We give emphasis where the dollars are," Schlang said, "just as the record companies do."

Marv Schlachter, Janus Records president, then wanted to know why singles should be a losing item. "If you're losing money in the handling and shipping then raise the price," he suggested.

Personal manager Gerald Purcell said he felt record companies should get into management for better communications with talent. Polydor's president Jerry Schoenbaum disagreed.

Independent producer Bones

Howe wondered whether people listen to each other and develop meaningful contacts. This gave Schlang an opportunity to note he hadn't been informed of the recent Fifth Dimension appearance on the "Ed Sullivan" TV show, so he couldn't do any tie-in promotions.

NARM Awards 11 Scholarships

LOS ANGELES—Eleven college scholarships were announced for NARM members — a record involvement. A total of \$4,000 per scholarship is involved, with each recipient receiving \$1,000 per academic year.

Three were given at NARM to Carmelo Merlo (mother works for Allentown Record Co.); Joseph Baio (father works for Queens Lithographing), and Michael Babich, (father works for Capitol).

There were three memorial scholarships. An Earl Wolff memorial went to John Reese (father is with Capitol), a Dave Berger memorial sponsored by ABC/Dunhill which went to David Alexander (father is with Columbia), and a Wes Montgomery memorial, sponsored by A&M, which went to Patrick Tiller (whose father works for J. L. Marsh).

The other winners:

Bell Records Scholarship (for a music student); Morey Goldstein (father is with Columbia); Ivy Hill; Curt Foster (father is with Columbia); Leonard Goldenson, sponsored by ABC; Wyona Peerbolte (father is with Amberg File); Godard Liebersohn; Fernando Hernandez (father is with Alpha Distributing); Capitol Records (for a black student); Leon Merchant (who works for Stan's Record Service, Shreveport, La.).

On another level, NARM awarded its presidential plaque to Herb Alpert and Jerry Moss, the two leaders of A&M Records.

AFM Reaches Accord on Spots —Up to Members

NEW YORK — The American Federation of Musicians has reached an agreement on terms of a new contract covering musicians' services for spot announcements on radio and television. The agreement, which is subject to acceptance by affected Federation members in the U.S. and Canada, was negotiated between the AFM and representatives of the Association of National Advertisers, Inc., and the American Association of Advertising Agencies, Inc.

Terms of the pact will not be announced until after the Federation's members, working in this field, have voted on the contract. Results of the vote are expected to be known by the end of this month.

Janus Promo on 'Supershrink'

NEW YORK — Janus Records has launched a drive for their new comedy LP by Alen Robin, "Supershrink." The LP's theme centers on politicians being placed on a psychiatrist's couch. It features edited excerpts from speeches of Nixon, Agnew, Rockefeller, Thurmond, Johnson and other politicians.

The campaign, which involves promotion, advertising and publicity, will concentrate on the college market and several key cities including New York, Los Angeles, San Francisco and Washington.

MUSIC, MUSIC, MUSIC IS ORDER OF THE PARLEY

LOS ANGELES—Major attractions and superstars performed at NARM this year, as the emphasis daily was on music.

On Friday, Capitol presented Bobbie Gentry, the Goosecreek Symphony and Bloodrock. Saturday, Bill Graham filled the Century Plaza's main ballroom with Aretha Franklin, King Curtis and the King Pins and Memphis Horns, Tower of Power and Cold Blood. This late evening show was open to the public.

On Sunday, Diana Ross and the Carpenters drew musical comparisons, Monday, Columbia presented Barbra Streisand, Percy Faith and his 40-piece orchestra and chorus, Ronnie Dyson, Lynn Anderson and Ray Stevens.

On Tuesday, NARM presented Neil Diamond, the Fifth Dimension, Les Brown's orchestra and David Steinberg, the latter a host and presenter of the NARM best-selling awards.

CMA Shows Its Best In Debut at Fete

LOS ANGELES—The Country Music Association, in its first presentation to NARM, featured a film and a live act, and both won accolades from the audience.

Merle Haggard, selected to represent CMA as its "Entertainer of the Year" of 1970, was called back for an encore. His performance covered six of his hits.

The first part of the show was a film presentation for CMA, produced by 1492 Productions of New York, depicting the statistical value of country music. The film, with a story-line and segments of live and taped country shows, also was a hit. Co-directors for CMA were Bill Farr of Columbia Records and

Bill Williams of Billboard. Jo Walker, executive director of CMA and Frank Jones of Columbia in Nashville were co-ordinators. Jones also provided the taped dinner music, taken from the top five country hits of the past five years.

CMA now is planning to make the film available to member stations and others interested in utilizing it for advertisers at a nominal reproduction cost. A brochure accompanying the show, What You Don't Know About Country Music Is Probably Costing You Money, was circulated. It showed the country music share of the record market, showed geographic breakdown and offered other statistical information regarding sales.

Rev. Jackson Cites Need for More Blacks

LOS ANGELES—There ought to be 30 to 40 percent black executives in the record industry, asserted the Rev. Jesse Jackson during the scholarship awards dinner.

"We have been your talent base, but we have not been able to grow. It's your fault you haven't trained a black to come into my community as a rack salesman. This industry needs to prepare for us to live together or we are going to die together as fools."

The Southern Christian Leadership Conference leader said, too, that something was wrong when there weren't as many black executives on the NARM dais as there were on stage performing.

Jackson pointed to black artists

as contributing significantly to the success of many record companies. From 40 to 50 percent of the chart acts are black, Jackson said, "despite attempts to keep black music off the air. We are going to be heard and NARM has to be made aware of our demands and the justice in these demands."

"You have the challenge of not getting trapped in the industry as it is, but as it is going to become. . . . We were ready to be executives and owners before tonight."

"Every major successful record company is in the black community. Juilliard didn't notice Nat Cole. Eastman (School of Music) didn't produce Diana Ross. Your margin of profit is where I live."

NARM Bd. Weighs Manual on How to Ease Freight Problems

LOS ANGELES — The complexities and costs of freight may be eased considerably for NARM members as the result of a freight manual now under consideration by the association's board. This was revealed in a seminar devoted to freight problems. Earl W. Kintner, NARM's general counsel, served as chairman of the session, with Jacob P. Billig, a lawyer and specialist in freight-related problems, explaining how the projected manual could serve NARM's members.

Billig said that many factors enter into the proper computation of freight rates. Among these, he said, was the proper classification of what is being shipped since rates vary from one product to another. Also, Billig outlined the proper procedure to be followed in determining the amount of overcharges, and the methods used in filing claims.

Under consideration, he said, is a manual based upon a com-

puterized rate schedule which takes into consideration the type of product shipped (disks, tapes, cases and equipment) within specific points of destination. Numerous imponderables determine rate structures he said.

Once the board approves, Billig said, the freight manual will be available to members within 90 days.

Ewing Joins Pompeii as Exec

NEW YORK — George Ewing has been brought into the Pompeii Records orbit to handle all foreign rights and distribution for CSM-Pompeii Inc. He'll also work on foreign copyrights and record production in the foreign market.

Ewing will be in New York for the next three or four weeks, then go to Dallas, home base for Pompeii. Pat Morgan heads the Pompeii operation.

Big Co., Big Distrib Are Here to Stay—Schlang

LOS ANGELES—"The big corporations and the big distributors are here to stay and you will have to live with them," asserted Transcontinental Music executive vice president Charley Schlang during a luncheon.

Under questioning from discussion leader Neil Bogart of Buddah Records, Schlang referred to the internal situation within Transcon when it began acquiring major racks. "Transcon bought a lot of companies and a lot of people. Each had his own way of doing business and there were some people who were not willing to take orders," Schlang spoke of "power struggles" within the company, noting that after a "shakedown period" Transcon's operation began to work smoothly.

Bogart, whose label is owned by Viewlex, indicated a feeling that living with a big corporation created a stress on showing profit potential on financial statements.

The luncheon crowd strayed away from the designated topic.

The major record label has to be able to answer questions from artists and managers about what it is doing in the way of mar-

keting and promoting its product, said Capitol's a&r executive, Mickey Kapp. "Big record companies have to establish a healthy dialog within their departments so they are all aware of their problems," Kapp said.

Bill Gallagher, president of Paramount Records, said the independent distributor had become a retailer. "He's a conduit today. The independent is more interested in turns on the racks he owns," Gallagher said, adding: "We should be more concerned with this rather than with conglomerates buying up companies."

Being part of a big corporation provides a feeling of "power," Bogart noted. "But you have to alleviate problems in a shorter amount of time."

Paramount Record's Gene Weiss charged distributors with "snuffing out the lives of new acts because they don't sell or promote them. The money from big corporations helps finance an education for new acts who have never been in the recording studio."

The RIAA, too, came in for criticism. Bogart, among others, charged that the trade body doesn't promote the industry.

Need Price Hikes to Offset Returns' Cost—Prof Doody

LOS ANGELES—The high cost of returns will have to be offset by price increases at the retail level, according to Dr. Alton F. Doody, professor of marketing, Ohio State University. Guiding a session on the mushrooming returns problem, Doody summarized by telling the packed room of distributors and rackjobbers that it was "disturbing" to hear cries of not being able to raise prices. . . . "You may have to raise prices."

"Returns are the nature of the business, perhaps, and low returns are not necessarily the answer. Distributors can no longer sit back commenting that the competition won't let them raise prices

. . . if you can't raise prices, then you'd better get yourself into a new business."

Changes Seen

All wholesaling is in for some drastic and rapid changes in the 70's, he felt. Distributors are verging on "an increasingly diversified market because of the cartridge TV industry," which he spoke of as a "tremendous information explosion."

But regarding returns, he thought it was better to avoid trying to do better what distributor maybe shouldn't do at all. The price situation in the record industry is not unique and there is a formula for increasing prices to take care of the cost of returns, he said. "Returns are something you're going to have to live with."

Someone in the audience asked if any record company had ever tried a no-return policy and somebody else asked: "How do you follow that act? We might as well end the session." Someone commented that perhaps rackjobbers should share the cost of returns.

Lee Howard of All State Record Distributing in Chicago said that the cost of recycling returns is more than he can afford.

Women & Minorities

• Continued from page 15

laws which are inconsistent with Federal statutes are no longer enforceable with regard to equal opportunity. Siegel also advised his listeners that it is a good idea to have a written program spelling out the company's affirmative program with regard to equal opportunity and anti-discrimination.

UBIQUITOUS.



From WRKO, Boston, to KHJ, Los Angeles (and everywhere in between), Glen's new single is on the air and in the minds and hearts of his countrymen. That's not unusual, but in these troubled times, it is heartening news.

DREAM BABY GLEN CAMPBELL

#3062



Capitol
A Capitol Industries Company

13 QUESTIONS

3067



Who am I. I am Seatrain

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

Who am I. I am Seatrain

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

Who am I. I am Seatrain



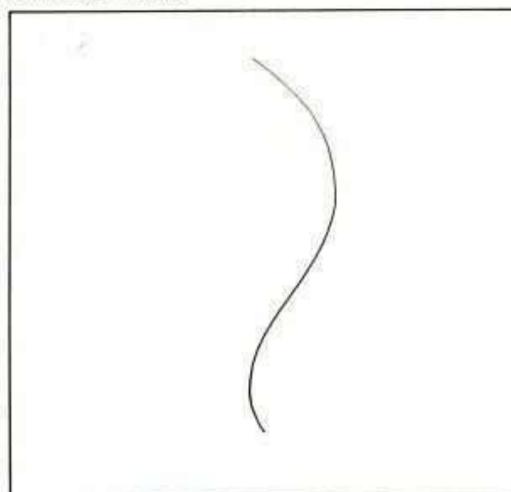
Jim Roberts—Lyricist



Peter Rowan—Lead vocals, guitar



Andy Kulberg—Bass, vocals and flute



Who am I. I am Seatrain



Who am I. I am Seatrain



Who am I. I am Seatrain



Richard Greene—Violin, viola, keyboard and vocals



Lloyd Baskin—Lead vocalist and keyboards



Larry Atamanuik—Drums and percussion

A SINGLE FROM THE SEATRIN ALBUM



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