

Billboard®

AUGUST 28, 1971 • \$1.25
 A BILLBOARD PUBLICATION
 SEVENTY-SEVENTH YEAR
 The International
 Music-Record-Tape
 Newsweekly

CARTRIDGE TV PAGE 26

HOT 100 PAGE 60

TOP LP'S PAGES 62, 64

FTC Brief Seeks Action To Back Discrete System

By CLAUDE HALL

CHICAGO—A brief has been filed with the FTC and a protest move made by a faction of

WB Singles Aid Action on LP's

LOS ANGELES—Warners-Reprise is releasing singles from albums after the LP's have been in the market as an adjunct to singles cut exclusively in that format.

Of a recent release of 20 singles, eight were culled from all
(Continued on page 4)

"discrete" quadrasonic advocates, led by James Gabbert and Brad Miller, opened a Thursday (19) session of the Fourth Annual Billboard Radio Programming Forum.

The brief calls upon the Federal Trades Commission to require matrix quadrasonic albums and radio broadcasts to state certain information.

On matrix product, the brief requires the words: "This recording was electronically reprocessed to simulate quadrasonic four-channel sound."
(Continued on page 10)

June in Japan: 6% Output Hike, Sales Increase 7%

By BEN OKANO

Billboard Japan/Music Lobo Staff Member

TOKYO—The number of records produced in Japan during June increased by 6 percent, announced the Japanese Phonogram Record Association, and sales were up 7 percent.

The actual total of records produced was 10,022,000 which brought in 5.690 billion yen (\$15,761,300) and although this

is an improvement over the May figures, the result is lower than the figures for April.

Association officials stated that this is because there was not one major hit among Japanese singles during the period.

Previously, sales figures for foreign records in Japan grew
(Continued on page 10)

Capitol Lops Field Mgrs.; Tower Takes Command

By ELIOT TIEGEL

LOS ANGELES—In a move designed to "shorten lines of communication," Capitol has reorganized its marketing organi-

zation with district sales managers and district promotion managers all reporting directly to their national chieftains here.

Previously, district sales managers reported to four division sales managers. Under the plan developed by Brown Meggs, the marketing vice president, the position of division sales manager has been abolished with the men either being reassigned or terminated.

The naming of two national managers, Marvin Beisel as the sales manager and John Stanton in promotion, are a major ingredient in Meggs' plan.
(Continued on page 4)

'Godspell' Solo Caster on Chart

NEW YORK—Original cast albums of Broadway and off Broadway musical shows are lacking the chart potency of a year ago. Bell Records president Larry Utall puts this down to a "taste gap between legitimate musical fare and
(Continued on page 66)

Nixon Economy Move: Chaos, Care, Confidence

By RADCLIFFE JOE

NEW YORK—President Nixon's new regulations on wage and price controls, along with the new 10 percent surtax on imported goods, have thrown music industry software dealers on the East Coast into confusion.

Top executives of key companies in this end of the business readily admit that they do not
(Continued on page 66)

By JOHN SIPPEL

LOS ANGELES—The nation's biggest mass merchandisers see the Nixon wage-and-price freeze bolstering a sagging economy and eventually upgrading consumer spending.

John Kaplan, vice president of marketing of the Handleman Co., Detroit, said, "I feel that such measures should have been taken a long time ago." The
(Continued on page 66)

By MILDRED HALL

WASHINGTON—As this city's record-tape dealers and wholesalers see it, consumer buys of records and tapes should go up as a result of the new economic policies price freeze at least for the 90-day period in which the consumer faces no price hike.

On imported recordings and the transistor items sold in most retail outlets, they believe canny shoppers will buy the product that came in before the 10 percent import tax went into effect.

In general, dealers find consumers are less tense and more optimistic about buying in view of the hold action on the heretofore totally unchecked inflation. They believe that record sales will not be particularly affected.
(Continued on page 66)

Folk Revival in U.K. Via 5 Indie Labels, 50 Fests

By IAN DOVE

NEW YORK—The U.K. is experiencing a major revival of British contemporary folk music, reflected in the fact that (apart from the major companies) there are five independent labels more or less devoted to the music and that over 50 folk festivals will be held throughout Britain during 1971.

Outlining this, Jo Lustig, U.S.-born manager of Pentangle, and Ralph McTell—currently in the U.S. completing details of McTell's debut U.S. tour—said: "British folk artists, apart from finding steady work in over 500 folk clubs in the U.K., are also major concert attractions. This
(Continued on page 8)

Emphasis on blank tape this week in the Tape Cartridge section



Way to move, James. And moving is what James Brown is all about... he never stops. Whether it be the way his records fly up on the charts, or his famous stage performance, he is in constant motion, transmitting a level of energy no man or machine could possibly match. His latest single, "Hot Pants" is already a million seller and the album titled "Hot Pants" and containing the original hit, (Polydor PD 4054; 8F 4054, CF 4054) is making the same meteoric rise. P.S. Let's not forget his latest chart bustin' Polydor single "Make It Funky" (PD2 14088).
 (Advertisement)

American Airlines Books Live Act

By LAURA DENI

LAS VEGAS—Live entertainment by a name performer has been contracted for the first time by an airline. American Airlines will introduce live entertainment in the air Thursday (26) when Frank Sinatra Jr., backed by nine men, plays four 20-minute shows in the coach lounge of a 747 as it flies to New York from Los Angeles.

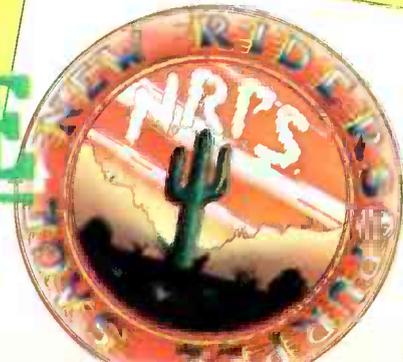
Sinatra has written a song called "Night Sky" in honor of the event. Tino Barsie, Sinatra's manager, arranged the deal. The singer closes at the Frontier at 3 a.m. and then drives to Los Angeles, where he will board the morning flight.

He will also feature material from his forthcoming Daybreak LP, "Spice." All the musicians will be paid, with an option which could have them doing additional shows on other American flights.

Sinatra and associates will return the next day to Los Angeles as passengers, not entertainers. From there Sinatra goes to Hawaii for seven days and then to Sydney, Australia, for three weeks. Then he will come back to Los Angeles to record his second Daybreak LP, which may have "Night Sky" in it.
 (Advertisement)

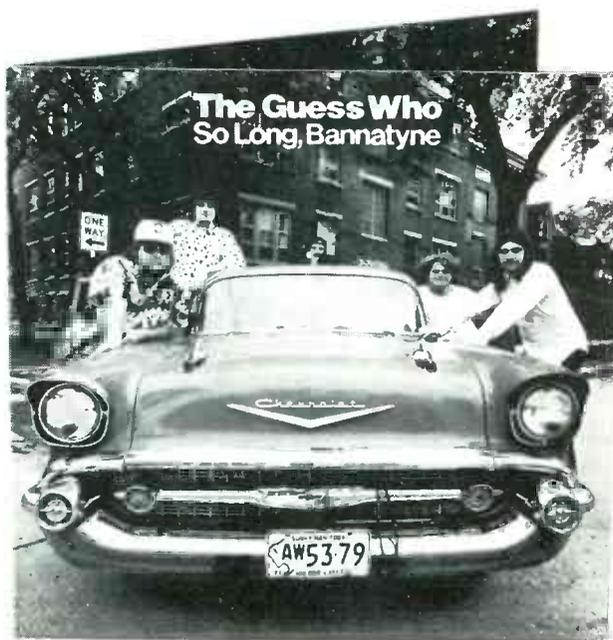
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A New Group and a New Album. On Columbia Records and Tapes





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Cashbox 68●,
Record World 53●

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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.

RCA Records and Tapes

FIND Program Starts Oct. 1; Field Men Assist Dealers

LOS ANGELES—FIND Service International will begin service to participating dealers Oct. 1. The delay of service to dealers resulted from the heavy amount of additional inventory which had to be included in the first FIND catalog. FIND has concluded agreements with Ampex, Capitol, Columbia, the Kinney group, MCA, RCA, ABC-Dunhill, Buddah, Kama Sutra, Disneyland/Vista, A&M, Everest, Musicor, Bell and Howell, Polydor/DGG and many others.

FIND's warehouse in Terre Haute, Ind., is completed with over 1,200 bins and 40,000 square feet of space to handle dealers' orders. Terre Haute was chosen because of its central geographical location and its proximity to the nucleus of major Midwest record manufacturing and tape duplicating plants.

FIND's warehouse will comprise over 16,000 titles and 40,000 products (expanded to configurations). Over the next few weeks, FIND's inventory will include over 20,000 titles. Final product projections will be in excess of 65,000 products in different configurations.

U.K. Exporters: Wait and See

LONDON—Nixon's 10 percent import tax has aroused a "wait and see" attitude among British record exporters who are not unduly concerned with tax consequences.

Decca's American subsidiary, London Records, will particularly feel the result of the new tax, Bill Townsley, director said.

Probably the biggest single exporter of British records, Townsley said this week it had not been possible to calculate the effect of the tax. "Obviously, this is something we do not welcome."

Henry Watson of the company's export department said he was looking into the situation but had no idea what difference it would make to overseas business.

An EMI spokesman for the firm's exports department said effects of the tax were being studied, although he did not think the tax would make much difference to business.

4 Singles For Anthem

LOS ANGELES—Four singles mark the debut of Anthem Records, Ted Feigin and Lee Lasseff's new label, as they phase out their first venture, White Whale Records.

United Artists distributes the new line, whose first efforts are The Dillard's "It's About Time" produced by Richard Podolor; Sam Kapu's "Never Say Goodbye" produced by Ed Brown and John DeMarco; Ranji's "Give a Little Laughter" produced by Eddie Reeves and the Tax Deduction's "Road Runner."

The Sam Kapu effort is a product of Hana-Ho Records, which Anthem is distributing through its UA affiliation. Anthem's first LP will be by Liz Damon and the Orient Express.

Cap to Distribute Blue Book Records

LOS ANGELES — Blue Book Records, Buck Owens' Bakersfield-based label, will be distributed by Capitol. Owens himself has just resigned with the label and was its leading performer. Blue Book will record established as well as new artists.

FIND's first quarterly catalog is being completed by computer print-out and will reach FIND dealers about Oct. 1. It will contain over 45,000 items. The quarterly will be supplemented by monthly additions and new releases weekly within the pages of Billboard.

Dealers will get FIND kits around Oct. 1. They include: Special Order desk units; customer order forms; posters, window decals, complete instructions for processing customer orders and the first quarterly catalog.

Over 2,000 dealers have confirmed that they will participate. FIND's introductory offer period ends Sept. 1.

The first of a national network of FIND field representatives, Miles Killoch, is currently working with Midwestern dealers, explaining FIND procedures and signing up new dealers.

John Read of EMI Denies Cap Rumors

LONDON — John Read, chief executive officer of EMI, dispelled rumors concerning Capitol Records and its current management.

In an exclusive statement to Billboard, Read emphatically denied the rumors that EMI had been considering the sale of Capitol.

"It has never entered our minds," Read said. "We are more determined than ever before to bring back Capitol to the position it has long enjoyed in the U.S. market."

"EMI is unique among the world's companies, and we are determined to have Capitol hold the same unique position in the U.S.," Read said. "The U.S. market, No. 1 in the world, is far too important to EMI to do anything else but to assure the fact that

London Plans Meetings for Fall Launch

NEW YORK—London Records is planning two days of internal staff meetings, Sept. 13-14, as the first step in launching the company's fall album releases.

Herb Goldfarb, vice-president, sales and marketing, said this method bypassed the traditional sales convention approach.

London executives would now work out major new marketing approaches in a series of seminars which would include New York sales and promotion staff men as

(Continued on page 55)

Phoenix House 'Fest of Life' Set

NEW YORK—Members of the music industry will contribute their time, talent and money to an anti-drug "Festival of Life" Aug. 22, sponsored by the Phoenix House Foundation Inc.

Phoenix House, the nation's largest therapeutic community program for drug-free treatment of drug abusers, received the aid of recording artist Janis Ian, Velvet Underground, Mitch Ryder, Jackie Lomax, Kenny Rankin, BGR, Pride, Jacob's Ladder, 300 Years, Andy Kim, Jerome McMurray, Danny Cassidy, Orchestra Cologne,

SONY CORP. FIRST INCREASE

NEW YORK—The Sony Corp., of America has become the first major consumer electronics products importer to raise selling prices on some of its products following the announcement of President Nixon's 10 percent import surtax.

Although other major importers have not yet announced similar price increases, it is expected that the Sony move will trigger a trend in this direction.

Columbia Moves Into Dolby With Cassettes

NEW YORK—Columbia Records is dolbying all its prerecorded cassettes. The move which began with the firm's August releases,

Capitol is the leading company in America.

"Capitol has had some problems during the last 12 months, but thanks to Bhaskar Menon and his restructured executive echelon, Capitol is now on its way to achieving our goals."

"The EMI board is extremely pleased with Menon's outstanding performance. His U.S. work permit was granted two and a half months ago, and EMI has no plans whatsoever to recruit a replacement. Rumors to the contrary are ludicrous."

Bowen Trims Operations Of Amos Prod., Records

LOS ANGELES—Amos Productions and Amos Records have been adjusted to realistic sizes following recent tight money months.

President Jimmy Bowen, the sole producer with the production company, is splitting his time between a select number of outside clients and new artists for his own record label.

Bowen has trimmed the Amos Records roster from 15 names to Dave Ellingson, his wife, Kim Carnes, and Keith Green. He is producing all three.

Bowen's independent production deals are with Dean Martin, Sammy Davis Jr., Kenny Rogers and the First Edition and Duane Eddy.

The two-year-old record label is distributed by Bell, with Bruce Hinton as president and head of the production company.

Amos Engineering, a sideline activity of Amos Productions, was phased out as a result of the recession, Bowen explains.

Nikki, JAMA and Elaine White in staging a 12-hour-long festival at Hart Island.

Ovation Instruments, division of Kaman Corp., lent the foundation its outdoor-indoor sound system for the day-long event.

These performers plus local tal-

ent staged the musical entertainment for 15,000 audience which represented a cross section of industry, unions, city agencies, former addicts and citizens.

The program stressed the disastrous effect of drug abuse on American society and Phoenix House's 14 branch rehabilitation program.

It was a day, said Dr. Mitchell S. Rosenthal, director, which proved that thousands of New Yorkers could enjoy an exciting day "without the need to use either drugs or alcohol." No drugs including marijuana were permitted in the event.

For More Late News See Page 66

Japan Nixon Reaction —Disappointment, Anger

By MALCOLM DAVIS

TOKYO—Japanese reaction to President Nixon's announcement ranges from disappointment to anger. Naturally export-related businesses such as automotive and electronics are experiencing rough sledding in Tokyo stock exchange and overall stock market picture is down, but government and banks continue to support the dollar.

Predictions here indicate the im-

mediate crisis will soon pass. Software makers agree that no direct effects will be seen in local record tape market. Warner/Pioneer executive T. Aoyago said the effect may even be favorable if the Japanese economy is forced downward, the Japanese may shun more expensive forms of entertainment for home oriented forms.

Although major broadcast sponsors, for example Matsushita and other electronic makers, may cut advertising causing a cut in television appearances for local artists.

JASRAC Executive Paul Mano says the dollar "devaluation" is to the Japanese advantage when paying royalties overseas.

Importers of foreign talent see a rise in transportation and accommodation costs but also see a rise in value of the yen earned. CBS/Sony's Tatsuya Nozaki said company commission on a half-million dollars annual sold on imported records to armed forces exchanges will be hurt but that regular CBS/Sony business will not be affected.

Since there is almost no export of Japanese software to U.S. record companies are not worried. Real concern by all electronics hardware makers has been expressed.

Sony, Panasonic, Hitachi, Sanyo, Sharp, Sansui, Teac, Akai and other television, radio, tape and stereo manufacturers are gravely worried. Most say they can continue to compete on the basis of high quality but that surcharge of 10 percent is bound to cut their sales in the U.S.

Government and industry leaders, who have been developing plans to raise export prices of color televisions and other hardware to obviate further dumping charges, have now abandoned plans and will attempt to sell at non-dumping but market-will-bear prices.

Confusion over contracts now in negotiation, goods in transit and goods on long range consignment is high.

Overall, the economy of Japanese closely tied to export—wages, cost of living, and capital growth are keyed to continued favorable balance of trade—therefore is uncertainty and fear over Japan's continues over health and affluence.

Big 3, Glasers In Distrib Deal

NEW YORK — An agreement for music print and distribution rights for all copyrights in the catalogs of Glaser Brothers Music Inc., G. B. Music Inc. and Glaco Publications Inc.; has been negotiated by the Big 3 Music Corp.

The long-term agreement was made by Allen Stanton, Big 3 executive vice president and general manager, with Tompall, Chuck and Jim Glaser.

The first project under the agreement has already been launched for August release. A John Hartford Songbook, featuring "Gentle On My Mind," "California Earthquake," "Today," "A Simple Thing as Love" and "Housing Project," will be published.

Musitime Program Railroad Music

NEW YORK—National Musitime Corporation will program passenger audio entertainment for AMTRAK's first entertainment turbo entertainment-equipped train. They will provide six channels of music. AMTRAK was formerly Penn Central Railroad.

Miami Talent Heading North

By SARA LANE

MIAMI—In the world of entertainment, summertime in Miami means depression time. Interest in show business and the music entertainment comes to a screeching halt. Hotel men and club owners, waking only long enough to shrug "well, we'll wait till winter" or to bemoan the loss of revenue in their establishments. They feel they've tried all the ways to create business and there's no way left to go. They'll wait until the season begins anew as it does each year. Major hotel rooms shut down. Miami musicians and singers head North for greener pastures where work in Northern resorts provides a continuity in income.

The Coconut Grove Playhouse, Miami's outstanding legitimate theater, had until this year, followed the lead of other entertainment houses and succumbed to the path of least resistance. They, too, shuttered for the summer. This year on June 8, a startling announcement was issued. The Playhouse would remain open on weekends and was inaugurating a new policy which had never been tried before. A concert series was being started,

booking a variety of top name acts in the music industry.

The new concept has completely revitalized an ordinarily dormant Miami entertainment scene, according to Charles Cinamon, public relations director for Eddie Bracken Ventures of Florida, Inc., owners of the theater.

"We may not be the only legitimate theater in the country to put on a summer concert series, but I venture to say, we must be one of the most successful," he said. "I feel we've found the key to open the doors to a tremendously successful summer. Community reception has been beyond our wildest dreams. On several occasions, we have had to

turn away potential customers. All I can say is that we have found the remedy for an ailing summer season."

The concept for a summer music series was one which Gerald T. Arthur, president of Eddie Bracken Ventures, and Charles Cinamon had entertained for several years. They firmly believed that such a series would stimulate community interest in the playhouse. This year they had the opportunity to put their theories into practice. And, the payoff has been extremely rewarding. With several complete sellouts of the 1,230 seats in the theater, the summer has been financially lucrative. It has also

(Continued on page 55)

Rites Held for King Curtis —1,000 Attend Funeral

NEW YORK — Atlantic Records closed down for the day to allow personnel to attend the funeral Aug. 17 of Atlantic artist saxophonist King Curtis (Ousley)

at St. Peter's Lutheran Church here. The service was also attended by executives from many other record companies.

Curtis died from knife wounds the previous Saturday.

Aretha Franklin, with whom Curtis and his group the King Pins worked, sang and arranged the vocal part of the service, which included Stevie Wonder, supported by Cissy Houston, Brook Benton, Arthur Prysock, Sweethearts of Soul and Tender Loving Care. The King Pins played Curtis' best known composition, "Soul Serenade," during the service and was directed by drummer Bernard Purdie. The sermon was preached by Rev. Jesse Jackson and the whole service was supervised by jazz pastor, The Rev. John G. Gensel. Other Atlantic group artists attending included Delaney and Bonnie Bramlett, Duane Allman and Herbie Mann.

Over 1,000 paid their last respects to Curtis the day before the funeral. Fort Worth-born, Curtis was a member of the Lionel Hampton band in the mid fifties before making his first New York record date, backing up Mickey and Sylvia. He became musical director of the Alan Freed stage shows and was also one of the busiest session musicians in New York, playing three and even four

(Continued on page 66)

Cap Trims Field Mgrs. in Reshuffle

• Continued from page 1

Meggs, Capitol's president Bhashar Menon, plus members of the restructured marketing team met in Chicago Saturday (21) with the 15 district sales managers and 25 district promotion men to explain the new marketing structure and concept.

For Menon, it marked the first time he has met with the field force and it was his first address to them on this topic.

Under the new setup, the district sales managers report to Beisel, who operates under the aegis of sales-promotion vice president John Jossey.

Similarly, district promotion managers report directly to their own man in the Tower, Stanton, rather than reporting to district sales managers.

Faster National Hookup

Meggs calls the field-headquarters linkup "a more direct, immediate way of getting more direction action in the field."

How is this accomplished? "People responsible for their individual markets can come to the national man in charge of that function for the whole country. There is no interim step, no loss in translation of what they want. It's shorter,

quicker and accomplishes clear lines of accountability as well as authority."

Meggs developed this plan to fulfill his belief in two requirements for running a marketing operation. There is the day-to-day operation and a long-range planning operation. To handle daily sales and promotion, he has built a team of Beisel, Stanton and Pete Goyak, the director of sales administration.

This team frees Meggs, Jossey and Bill Burkhalter, director of market research, to spend time on the "highest level of planning" in such areas as pricing, returns and exchange privileges and whether or not to maintain the company's 15 sales offices. (Ten years ago the label had 28 locations.)

Involved in the elimination of the four division sales manager's posts are Marv Griffith, who was transferred in Los Angeles over to Merco as marketing vice president; Don Zimmerman, shifted from the N.Y. divisional post to the title of national accounts manager; Chicago-based Herb Heldt, who has been terminated, and Atlanta-based Tom Beckwith, who is being reassigned in a field sales position.

Studio Track

By BOB GLASSENBERG

Counterpart Creative Studios has opened a 16-track recording studio in Cincinnati.

The studio has facilities for quadrasonic mixdown and mastering, a monaural master and 2, 3, 4, 8 and 16-track stereo master. Electrodyne Corp., a division of MCA Technology, designed and built the audio control console, which has 24 individual inputs, 4 echo send and returns and 16 main program inputs.

The console also provides a unique stereo and monaural mixdown facilities, according to Shad O'Shea, president of the recording studio company. "Any portion of the program material from all 16 tracks can be mixed into the two output channels," he said. "All 16 tracks can be mixed and panned into the two output channels."

Complementing Electrodyne's console are Scully 16-8-4-2 track and monaural tape recorders, McIntosh power amplifiers for monitoring tape and playback, JBL monitor speakers, and 16 microphones from Neumann, Telefunken, Sennheiser, AKG, RCA and Electrovoice. Electrodyne has engineered all of the individual components into a recording system, O'Shea said.

Counterpart Creative Studios also offers services in sound effects, duplication, demo recording, background voices and studio musicians, instruments, overdubbing, arranging and pressing.

O'Shea said the studio has produced records for RCA, Capitol, Mercury, Columbia, Chess, among others.

"The hardest thing for me as a lyricist is getting the song recorded and then being able to hear the lyrics," said Ruth Batchelor, whose current tune, written for the theme of the movie "Love Machine," which was sung by Dionne Warwick, Scepter recording artist. "I find it quite difficult hearing the words from some of the pop groups around today. And I feel this is a pet peeve of many people who write lyrics," said Miss Batchelor.

Batchelor has been writing lyrics for quite some time. I couldn't pin her down as to the length—something to do with disclosing her age. But she is a young lady in any man's book.

"Right now, I have an album of dirty women's liberation poems recorded and I am trying to sell the master. I don't know who will buy it because the last company I recorded for folded," she laughed. The title of the album is "A Quarter for the Ladies Room." But she has written tunes for other artists, such as Elvis Presley, The Partridge Family, Carmen McRae and Mel Torme. She has had no high

school or college education and says her only formal training was a book of Mother Goose Nursery Rhymes. In fact, she wrote most of the lyrics to the tunes on the television special "Whose Afraid of Mother Goose" with Sherman Edwards.

Batchelor also had her own record company at one time. It was called Hip Records and she said that at the time the word Hip meant something. Now that almost dates her. The only tune ever to come out of Hip Records was about Elizabeth Taylor. "The label was distributed by Atlantic Records and were they ever afraid to release that one," she said.

"I find it difficult to work with composers," she said. "Relying on another human being for things which one can do alone, songwriting in my case, is really no good. I feel that things are best when I do it all myself." Miss Batchelor has used composers off and on throughout her career, however. "It is important to find the right marriage between a lyricist and composer and I think the ones I have liked best are the ones I've never seen. I wrote lyrics to Louis Bonfa's 'Black Orpheus,' and they really worked. The same thing with the theme from 'Stagecoach.' I never saw Jerry Goldsmith but I sang him the lyrics on the telephone and he said they were great."

The key for Miss Batchelor is the time factor. "I work best under pressure, like four hours' notice. I like to tell a complete story with my lyrics, and I feel that a good writer can make lyrics fit to every situation. Of course there are differences like the lyric length, but the lyrics must be understood by as many people as possible."

"There's just no other way to do it," she said. And I owe it all to "I'd Like to Miss My High School Graduation," the first tune she wrote, for Phil Spector.

Fedco Audio Labs recorded Dion at the Bitter End with Phil Gernhard producing. The Judy Collins concert in Saratoga, N.Y., Aug. 10, was also handled by Fedco.

★ ★ ★

The Village Recorders, West Los Angeles, is hosting Jesse Davis, producing himself for Atlantic Records and featuring Dr. John; Joe Zagrin and Ed Michel with a new B.B. King LP for ABC Records; Redbone in for Epic Records; Atlantic artist April Lawton; Bobby Hart for Warner Bros., and Canned Heat with Skip Taylor for UA.

★ ★ ★

Richard Miller and Ed Ochs cut basic tracks on Brent Titcombe at A&R Studios. Ed Stapansky and (Continued on page 55)

WB Singles Aiding LP's

• Continued from page 1

bums already available to the public. The singles are generally made from tracks being played by certain important radio stations, explains Don Schmitzerle, Reprise's general manager.

"Ron Saul, the national promotion director, has a kind of informal network in his mind and if they're playing the same cut from an album, he tells me and we consider putting out the single," Schmitzerle said.

The effect of the single coming after the LP has been issued can be amazing, Schmitzerle points out. James Taylor's first LP, "Sweet Baby James," had sold around 250,000 copies, according to the executive, when the single, "Fire and Rain," was extracted. The result: the LP went over 1 million.

"Rather than release a single which is not tied to an album, we might as well bring out a single from an album which helps sell the album."

Singles without an LP are used as the means of introducing a new artist. "We are not doing one to the exclusion of the other," Schmitzerle explains.

If there is unanimous reaction among the artist, his producer and

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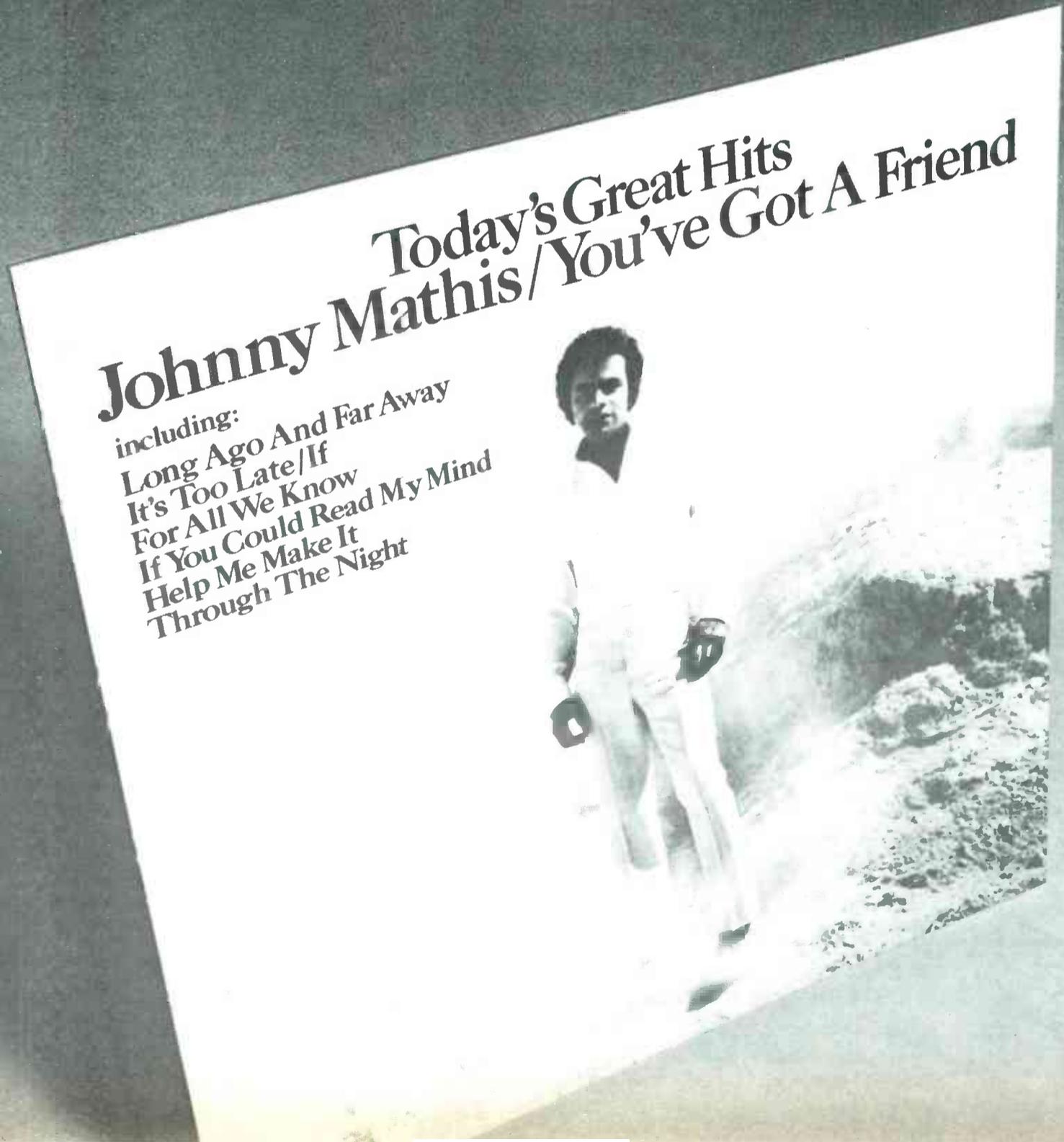
NICK BALSAMO, left, president of Echo Sound Studios, Levittown, and Herb Rooney, president of Propeller Productions, congratulate each other after Rooney signed an exclusive contract with Echo Sound for all future recording dates by the production company. The Firebolts were the first group to operate in the studio under the new agreement. Upcoming sessions with the Exciters will keep the ball rolling.

Mathis sings James Taylor: A new single and a beautiful reading of "Long Ago and Far Away."

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Released from Johnny's brand new album, which features his unique interpretations of the songs of James Taylor, Carole King, Kris Kristofferson, Lennon/McCartney and several other of today's great hit songwriters.

On Columbia Records



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Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069
 Area Code 213, 273-1555 Cable: BILLBOARD NEWYORK
 N.Y. Telex—Billboy 620523
 Publisher: HAL COOK Associate Publisher: LEE ZHITO



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Subscription rates payable in advance. One year, \$35 in U. S. A. (except Alaska, Hawaii and Puerto Rico) and Canada, or \$75 by airmail. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing offices. Copyright 1971 by Billboard Publications, Inc. The company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware Reporter, Merchandising Week, Record Mirror, Record & Tape Retailer, Vend, World Radio Television Handbook, American Artist, High Fidelity, Modern Photography, Photo Weekly. Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214. Area Code 513, 381-6450.



Vol. 83 No. 35

NARAS Gives Disk Course

LOS ANGELES — Forty-two high school students and eight teachers last week attended the local NARAS chapter's week-long course on music and disks. Using A&M's studio A as the classroom, the students discussed different topics each day.

A&M co-owner Jerry Moss and personal manager Ken Fritz launched the series on Monday by discussing new talent. Contracts were then drawn up by Jay Cooper and Lee Young, with Jerry Fuller next discussing independent producers and their roles with labels.

On Tuesday, the spotlight centered on selecting material. Paul Williams and Roger Nichols brought in five dubs. Pat Williams and Mike Post were given the assignment to arrange the material for a recording session to be held the next day.

At that time, vocalist Tom Baylor cut the material (the musicians' union allowed the session so long as the tapes were erased). Mike Post conducted the studio band; Hal Davis acted as producer, with Larry Levine and Dick Bogart among the engineers on the "date." On Thursday the students toured RCA's pressing plant. On Friday Danny Davis, Pat Pipolo and Bud Dain spoke on promotion, and Joel Friedman discussed sales and distribution. Electronic music composer Ruth White spoke on video-cassettes and the Moog synthesizer.

UA Revives Blues Catalog

LOS ANGELES—United Artists Records is bringing back into the catalog its Legendary Masters collectors' blues line, formulated in 1967 by Bob "Bear" Hite of Canned Heat.

Legendary Masters reissues will be packaged as two-record sets with in-depth booklet histories of each artist's career. In addition, the line is bringing out packages of early rock figures Fats Domino, Rick Nelson, Jan and Dean and Eddie Cochran with extensive notes assigned to writers from the underground music press, said Marty Cerf of United Artists product development group.

BMI Suing Texas Club

NEW YORK—Action for copyright infringement has been instituted by BMI and several of its affiliated publishers in U.S. District Court against Yvonne Byrom.

The suit alleges that Miss Byrom, operator of Yvonne's Club in Beaumont, Tex., violated the U.S. Copyright Act when their copyrighted songs were purportedly performed without authorization at the club. Plaintiffs seek statutory damages together with attorneys' fees and court costs.

Songs involved in the action include "Am I That Easy to Forget," published by Four Star Sales Co.; "Big Mamou," Peer International Corp., and "Honky Tonk," W&K Publishing Corp. and Islip Music Publishing Co.

Symbion Label Set, Distribution Talks

ROCHESTER, N.Y. — Former A&M artist Robert M. Case has formed Symbion Records as a division of his recently organized Symbion Music. Initial release is a single by Case, "If You Would Stay."

Case talking with several labels regarding distribution.

Executive Turntable

Decca Records vice president, Milt Gabler has left the company following the MCA move to the West Coast. He plans to revive the Commodore Records label and continue to produce Bert Kaempfert product. Gabler joined Decca in 1941 and had his first hit with the company with Louis Jordan's "Choo Choo Ch'Boogie." He produced Bill Haley's "Rock Around The Clock" Louis Armstrong, Mills Brothers, Bing Crosby, Billie Holiday, Bert Kaempfert and many more.

★ ★ ★

Peter Siegel named a&r director, Polydor Inc. He was formerly head of East Coast studio facilities, Elektra and also formed Burmese Records. Vic Perrotti and Jay Wright join Polydor's promotion staff. Perrotti is Mid West promotion manager—he was previously promotion manager for Mid West Distributors, Cleveland. Wright, formerly with Columbia Records, will handle national promotion, r&b product for Polydor.



SIEGEL



KRUGMAN



DEVITO

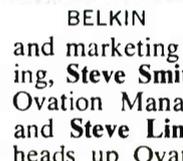


BOTHWELL

Don DeVito named to the newly created position of associate director, popular album merchandising, Columbia Records. He was formerly product manager, popular albums. Murray Krugman appointed product manager, popular albums, Columbia Records. Barbara Bothwell named manager, East Coast publicity for Columbia and Epic Custom labels. She joined Columbia as chief writer.

★ ★ ★

Eddie Levine has resigned as vice president, sales Map City Records. . . . Herbert A. Belkin named director, New York operations, Capitol Industries. He was responsible for business affairs, Eastern operations for the company. . . . Harris Dudelson named domestic sales manager, Buena Vista, Walt Disney subsidiary He was previously Western division sales manager. . . . Ron Steele named president, a&r and technical development, Ovation Records, Bud Doty named sales and marketing manager, Bill Chaloner, head of Ovation publishing, Steve Smith, director of advertising, John King, director of Ovation Management, Rick Myers, director, Ovation Printing and Steve Lindblad as company controller. Henry Strezelecki heads up Ovation's Nashville office.



BELKIN

Carol Russin named administrator, Gregar Records. She was formerly with Shelby Singleton's office in New York. . . . She will also handle international affairs for Gregar. . . . Song-writer Sonny Curtis joins Warner Bros. Music. . . . Nate Podoloff, operator of the New Haven Arena, Conn., re-elected president of Arenas International. . . . Jerry Baker named director, marketing, Cypress Communications Corp., Los Angeles. . . . Richard D. Boucher, vice president, named general manager, information media group, Memorex Corp. . . . Richard Stover returns to Superscope Education Products Division as general manager.

★ ★ ★

Jack Daniels appointed director, video cassette market development, Visual Information Systems. He was previously director, sales, for CBS EVR. . . . Richard A. Harper elected vice president, television, Cannon Releasing Corp., New York. . . . J. D. Strand joins distributor sales division's field staff as assistant to division sales manager, Nortronics Inc.

★ ★ ★

Ed Praeger, formerly a vice president at Ponder & Best, has been appointed vice president of Universal Tape Co., a division of El Mar Plastics. Barry Burlingame has been named personnel assistant at United Artists Records. Cheryl Crutsinger has been appointed professional manager of Green Apple Music Co.'s publishing companies. Ed Koeppe, operations vice president of Audio Magnetics, has left.

★ ★ ★

John Hoernle promoted at Capitol to art director. He was previously on its design staff, joining the company in 1967. He replaces Marvin Schwartz, now assigned to other art duties within the company. . . . Vern Couples promoted from general manager to vice president, general manager of Musical Isle of America. He has been with the operation four years. . . . Jeffrey Richards joins the music department of Jay Bernstein, Los Angeles PR firm.

★ ★ ★

Marvin Beisel, formerly Capitol's national album director, promoted to national sales manager. He joined the label in 1955 as a salesman, and had been the company's European marketing director in London before taking up his last post in June. . . . Don Zimmerman named national accounts manager for Capitol in New York. He was formerly the New York division sales

(Continued on page 66)
 AUGUST 28, 1971, BILLBOARD

INCREDIBLE, BUT TRUE

The ABC/Dunhill Singles Story



INTER-OFFICE MEMO

TO: Marv Helfer, Barry Gross, Dennis Lavinthal,
Julie Zimman, Howard Stark, Marty Kupps,
Larry Saul, Ron Granger

FROM: Jay Lasker

WE HAVE SO MANY GREAT SINGLES SELLING AND
BREAKING... AND I KNOW ALL OF YOU ARE RUN-
NING HARD ALL OVER THE COUNTRY. I WANT TO
MAKE SURE EVERYONE IS AWARE OF OUR SINGLE
RECORD BONANZA!
HERE'S THE LIST OF THE BIG ONES.

Dunhill:
*4287--Annabella--Hamilton, Joe Frank & Reynolds
*4283--Ride with Me--Steppenwolf
*4282--Liar--Three Dog Night
*4279--Sooner or Later--The Grass Roots

ABC:
**11310--Ghetto Woman--B. B. King
*11308--Feel So Bad--Ray Charles
*11307--Stagger Lee--Tommy Roe
*11306--Chirpy, Chirpy, Cheep--Mac & Katie Kissoon

Tangerine:
*TRC 1017--Here I Go Again--The Raelettes
**TRC 1019--Dust My Broom--Ike & Tina Turner

*Already on the National charts
**Will hit the charts within 2 weeks

P.S. Keep after Jay Cunniff, Pat McCoy, Richard Taub,
Bob Schwartz, Marty Singer, Bob McKenzie, Herb Rosen,
Mickey Wallach, Sue Mezich and all the other guys & gals.

P.P.S. Let's all thank the producers: Steve Barri,
Richie Podolor, Ed Michel, Joe Zagarino & Ray Charles.
P.P.P.S. Just heard the new Gayle McCormick single...
Color it GOLD... WOW!

ASCAP & Pubs Sue 3 in Copyright Infringement

NEW YORK—Three separate suits for copyright infringement have been filed by ASCAP and its affiliated publishers in U.S. District courts.

One suit involves Russell-Cason Music, Liza Music Corp., General Music Publishing Co. which charge the Lodge Steak House of Webster, Mass., of performing copyrighted songs at the establishment without authorization.

The two other suits with similar charges were filed by Michael H. Goldsen, Inc.; Colgems Music Corp., Chappell & Co., and Stein & Van Stock, Inc., against the Di Martino Bar & Lounge in New Orleans, and Edwin H. Morris & Co., Warner Bros., Inc., and Robbins Music Corp. against Town Pump in Clifton Springs, N.Y.

In all three suits the plaintiffs asked the court to restrain the defendants from publicly performing the songs and to award statutory damages with court costs and attorneys' fees.

Songs involved in the cases include "Little Green Apples" by Bobby Russell, "Around the World" by Victor Young and Harold Adamson, "I Left My Heart in San Francisco" by Douglass Cross and George Cory, "Ten-

derly" by Jack Lawrence and Walter Gross, "Days of Wine and Roses" by Henry Mancini and Johnny Mercer, "Ebb Tide" by Robert Maxwell, "As Time Goes By" by Herman Hupfield, "Moonlight in Vermont" by John Blackburn and Karl Suesdorf, "The Look of Love" by Burt Bacharach and Hal David, "The Lady Is a Tramp" by Lorenz Hart and Richard Rodgers, and "For Once in My Life" by Ronald Miller and Orlando Murden.

Folk Revival in U.K. Via 5 Indie Labels, 50 Fests

• Continued from page 1

is apparent also in their chart record sales, though not necessarily in chart activity.

Lustig finds there is no equivalent chain of clubs for his artists to work in the U.S. McTell's tour, starting in September, includes dates at clubs such as the Troubadour, Los Angeles, and the Bitter End in New York, with appearances in Boston, Detroit, Chicago and Philadelphia set in between.

McTell, as a solo attraction, filled London's Royal Festival Hall and yet had never had a record in a U.K. chart, said Lustig. Similarly, Reprise artists, Pentangle, who started on the U.K. folk circuit, sold out the Royal Albert Hall without having even released an album.

Lustig points out that independent companies, such as Topic, Transatlantic and Argo, heavily committed to U.K. folk, have been joined by newer companies such as

'Penguin' Singles On Buddah, De-Lite

NEW YORK — A widespread dance craze has prompted the release of "The Penguin" by Kool and the Gang on De-Lite Records. Another single on the Buddah label, "Do the Penguin" by the Brass Rail, has also been released.

'SUPERSTAR' TRO LIFTED

NEW YORK—A temporary restraining order against the Original American Touring Co., which is performing selections from "Jesus Christ Superstar," has been lifted.

The order was lifted by Judge Lawrence W. Pierce, who found "serious doubt as to the plaintiffs' ability to demonstrate probability of success on the merits" of the case.

Betty Sperber, manager, said the company has resumed its national tour. The Robert Stigwood Organization applied for the restraining order.

Trailer and Village Thing. Apart from this, major U.K. companies are also eyeing the market—Lustig himself has signed a production deal with CBS for folk artists. First three acts involved are COB, Therapy and Anne Briggs.

Working initially with Pentangle, Lustig was able to build up "a mailing list of 7,000, mostly by advertising in my concert programs. I can now get 50 percent of the box office sold in advance through this listing, and mailing to the clubs in folk magazines. The audience is loyal and committed to the music."

For the major folk events in the U.K. the audiences are invariably large, says Lustig—10,000 for this year's Cambridge Festival and 50,000 for Lincoln's one-day affair.

"Material is no longer either American imitation or concerned with folk dancing and the spinster image. It has firm contemporary appeal which is shown by the number of groups that also attract the rock audience—Fairport, Dando Shaft, Matthews Southern Comfort—now broken up into two groups—Sandy Denny and Steeleye Span," says Lustig. "However, American artists such as Stefan Grossman and Tom Paxton are accepted and work very regularly in the market, either doing club or concert dates.

"It's a pity that no such chain of clubs really exists in America because in the U.K. you already have the basis of an audience. After personal appearances you can build an artist into a lasting record act."

Lustig is tying in Ralph McTell's U.S. tour with the release of his first Paramount album, "You Well-Meaning Brought Me Here," which was produced by Elton John producer Gus Dudgeon.

Graham Pitches Mendes Group

LOS ANGELES — Brasil 77's first single under its new image and sound, "So Many People," and the band's first LP, "Paris Tropical," showcasing the enlarged group, are being promoted by Don Graham during a major market trip.

Graham, who became partner with Mendes in the Mendes/Graham Association last May, is visiting trade contacts in New York, Philadelphia, Detroit and Chicago to go into details about the new sound change and direction.

"So Many People" was written by Paul Williams and Roger Nichols. The "Tropical" LP is slated for a September release.

While Graham is working with distributors, racks, one-stops and broadcasters, Mendes and associates are doing concerts. They have just concluded engagements at Kings Castle, Nev., and will be going into Caesars Palace, Las Vegas, in September.

Aretha, Marvin Gaye Win Top NATRA 1971 Awards

CHICAGO — Aretha Franklin and Marvin Gaye led the 1971 awards presented by the National Association of Television and Radio Announcers (NATRA) here recently. Gaye was here to receive his award.

Awards included female vocalist, Miss Franklin; male vocalist, Gaye; female vocal group, Honey Cones; male vocal group, Jackson Five; mixed group, Gladys Knight and the Pips; most promising male vocalist, Bill Withers; most promising female vocalist, Jean Knight; most promising group, Undisputed Truth; spoken word: Last Poets.

Also given were comedy artist, Flip Wilson; producer, Holland, Dozier and Holland; blues singer, B. B. King; instrumental group, Booker T. and the MG's; duo, Ike and Tina; instrumental album, "Melting Pot"; promotion man of the year, Cecil Holmes; record company of the year, Motown; Man of the year (outside industry), Arthur Fletcher (assistant U. S. Secretary of Labor and a NATRA speaker); woman of the year, Angela Davis; record executive of the year, Henry Allen; NATRA president's personal award, Chester Higgins, Jr.; record of the year, "What's Going On," Marvin Gaye; album, "What's Going On"; major market air personality, George Woods; secondary market air personality, Tall Paul White; human relations award, Dick Gregory; Dave Dixon distinguished service

award, Eddie Holland; Martin Luther King award, Charles Evers; NATRA's international humanitarian award, Jesse Jackson, Southern Christian Leadership Conference and Operation Breadbasket.

IMC Dissolved; Poncher, Loeb in Separate Firms

LOS ANGELES — Three-year-old International Management Combine has been dissolved by its owners, Lenny Poncher and Bill Loeb.

Poncher will continue his management operations with composer-arranger Dave Axelrod, producer Neely Plumb and singer Pat Upton. He will also work as a partner in J&H Western, representative of home electronics manufacturers.

Loeb is setting up a management firm in Beverly Hills. He will work with Pat Buttram, Rose-Marie, Rosemary Clooney, Jack Bailey, Pam Brittan, Don DeFore, Kathy Garver, Marty Ingels, Mort Sahl, Paul Smith and Los Camperos.

One of IMC's acts, Rockin' Foo, has been placed with Decca. Les Brown Jr. is the group's drummer and Skip Taylor is co-producer. The band debut LP was distributed by GRT.

Poncher is also seeking to place masters cut by IMC's label, Hobbit Records. There are six unreleased projects available for sales and marketing. He will also continue with Miss Pat Sherran in administrating IMC's publishing companies.

ITA to Meet On Surtax On Aug. 25

NEW YORK — The International Tape Association (ITA) has called an emergency meeting to discuss the effects of President Nixon's new 10 percent import surtax, and other ramifications of the economic emergency regulations, on the tape industry.

The meeting scheduled for Wednesday (25) at the Plaza Hotel is open to all tape traders—whether or not they are members of the ITA—directly or indirectly affected by the President's ruling.

According to Larry Finley, executive director of the ITA, the meeting will seek to dispense with the hysteria created by the declaration, and try to hammer out solutions which would operate in the best interest of importer, distributor, dealer and consumer alike.

Finley stressed that his organizations would not try to find loopholes in the ruling in an effort to avoid paying the tax, but would work towards restoring the emotional equilibrium of the industry, so badly shaken by recent events.

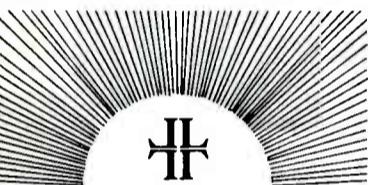
Findings of the meeting would be forwarded to the Washington offices of Secretary of the Treasury, John Connally, along with the ITA's suggesting for smooth and acceptable implementation of the tax.

Further details on the meeting can be obtained from Finley at (212) TR-5757.

CBS Gets Option On Hi-Fi Chain

NEW YORK—Columbia Broadcasting System has been granted an option to acquire for cash the assets of Pacific Electronics, Emeryville, Calif., a privately-owned company which operates nine stores selling high-fidelity components and accessories in California.

CBS has the right to exercise its option in January 1972. An agreement in principle on the acquisition was made in March, 1971.



SENSATIONAL SUMMER OF '71

LYNN ANDERSON sings JOE SOUTH'S "HOW CAN I UNLOVE YOU," a 1-2 punch on Columbia Records.

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The Biggest Hot Streak on England's Singles Charts Belongs to...

**Anyone who's been in the record business over
three days knows that every three days a new
single is #1 in England. And that means an ad
to tell you DJs to play it.**

It's got a little tiring.

**But...T.Rex is on it's third successive #1 single
in England. So, for T.Rex, it's bigger than a
four-day fad.**

**T.Rex, as they say in England, has the hottest
singles streak in the last two years.**

**Two years...that's worth talking about.
Which is precisely why Reprise Records has
taken this expensive ad to tell you of T.Rex'
current (and third) #1 single—**

Bang a Gong

**Get It On
(REP 1032)**

**Don't you think it's time you put a little T.Rex
in your kilowatts?**

Nixon Surcharge Triggers Market Gains; Sony Is Hit

LOS ANGELES—The recent display of renewed investor enthusiasm on the heels of President Nixon's broad-gauged assault on the nation's economic ills has sent a number of stocks barreling ahead to impressive gains.

On the other hand, uncertainty over the future course of foreign imports, notably consumer electronics, has sent many investors (and companies) to the sidelines to hedge on their future.

For example:

President Nixon's new economic policy triggered a Wall Street buying spree that set new records Monday (16) to 16 as the second most active stock on the NYSE and Superscope fell 3 3/8 on the same day. Sony had 124,500 shares traded at 14 1/4, then another 80,000 traded at 16. Superscope had 25,000 shares traded at 15 1/4.

However, both Sony and Superscope suffered major drops because of the new 10 percent import surcharge. Sony fell 3 points Monday (16) to 16 as the second most active stock on the NYSE and Superscope fell 3 3/8 on the same day. Sony had 124,500 shares traded at 14 1/4, then another 80,000 traded at 16. Superscope had 25,000 shares traded at 15 1/4.

(Consumer electronic imports will be subject to a temporary surcharge of 10 percent and is applied to dutiable imports not under quantitative restraints. Its obvious purpose is to strengthen the U.S. balance-of-trade position by discouraging purchases of foreign products. The 90-day surcharge period will run until Nov. 12.)

The Japanese stock market, fearing revaluation of the yen, suffered its worst day in history. The Tokyo Dow Jones industrial average plunged 210 points. The Tokyo Exchange Market reacted with increased selling of electronic and other stocks which depend heavily on exports to the U.S.

(Dealers and distributors of Japanese imported goods in the U.S. feared the 10 percent import surcharge would severely hit Japanese exports to this country. Many are making plans to pass along the 10 percent surcharge to the American consumer—eventually.)

President Nixon made it clear that the surcharge would be removed when the foreign currency

values are realigned so they're more favorable to American goods.

The Japanese are under pressure to bargain with the U.S. for a more equitable currency exchange rate; to revalue its currency upward in terms of the dollar—thus in effect devaluing the dollar in relation to the yen. The net effect would be to boost American exports and expand employment in the U.S. while lessening the price competition from foreign goods.

Japanese electronic manufacturers are among those expecting dire consequences from the 10 percent surcharge. A consensus opinion among American arms of Japanese companies (Panasonic, Akai America, Sony, Teac, Hitachi, among others) revealed the following:

("The measures taken were unavoidable and understandable in light of the emergency the U.S. faced. But we have no other choice but add 10 percent (the surcharge) on to the consumer—eventually.")

Admitting a lack of clarity on (Continued on page 22)

Final ABKCO Earnings Wait Case Results

NEW YORK — Revenues for ABKCO Industries Inc. for the nine-month period ended June 30 equalled \$7,111,000 and earnings totalled \$559,000 or 44 cents per share.

In an unaudited statement of operations, ABKCO shows a drop as compared with the same period last year with \$9,415,000 in revenues and \$1,197,000 or 95 cents per share in earnings.

However, final announcement of revenues and earnings are pending result of two court cases, the company reported. Pending is a case concerning the assets of Beatles & Co., in which ABKCO is not a party to the proceedings, although the results may affect the company.

The other case involves action taken by Rolling Stones in New York State Supreme Court against ABKCO, various subsidiaries and officers. No complaint has yet been served.

Discrete Backers in FTC Move for Aid

Continued from page 1

Broadcasters using matrix systems will be required to state "the program just heard was electronically processed for broadcast to simulate quadraphonic four-channel sound," if the FTC acts in favor of the brief.

Miller, president of Mobile Fidelity Productions, said that he would never put out any matrix product. Gabbert, owner of KIOI-FM, San Francisco, said that any radio station could convert to one-station discrete quadraphonic sound for approximately \$500.

In an early morning session, program directors and general managers elected an ad hoc committee to direct the birth of a new programming society.

Named to the committee were Ted Randal of the Ted Randal Report, chairman; Big Wilson, pro-

gram director, WPGC, Washington; Greg Dean, previously program director, KEYN, Wichita; Doug Cox, manager, KPPC-FM, Los Angeles, and Russ Barnett, program director, KMPC, Los Angeles. The committee will seek members for a steering committee and form the steering committee within 60 days.

The purpose of the society, as moved by the entire attendees, "to raise the professional status of programming and programmers in broadcasting."

In a late evening session, John Kay of Steppenwolf said that Woodstock stood out as one of the few events of something good being created in the music industry. Music, he said, had partially managed to overcome all boundaries and there was more good music today. But there was also a stalemate in quality.

He said the economic recession coincided with a depression in the record industry. He also spoke of weaknesses in FM programming, lack of enthusiasm, direction and energy.

Felix Calavere of the New Rascals said that there were two basic audiences today—people who have no where else to go and people who come out to concerts searching for something, perhaps God, perhaps peace and tranquility.

Yarrow Speech
Peter Yarrow, in a stimulating speech, said that music is no longer entertainment; it was part of our active lives, he said. He felt that concerts were a reflection of (Continued on page 55)

Goody Sales Increase 19%

MASPETH, N.Y. — First half sales for Sam Goody, Inc., a chain of home entertainment stores, increased 19 percent during the six-month period ending June 30.

Sales for the period were \$11,785,597 as compared to \$9,876,860 for a comparable period one year ago.

Figures (which are subject to audit and year-end adjustments) puts net income at \$105,449 or 15 cents per share.

Sam Goody, president, attributed the climb to "closer control of overhead and operating procedures" introduced at the beginning of the year. Goody now operates 10 stores and plans for another in Livingston, N.J.

Market Quotations

As of Closing, Thursday, Aug. 19, 1971

| NAME | 1971 | | Week's Vol. in 100's | Week's High | Week's Low | Week's Close | Net Change |
|------------------------|---------|---------|----------------------|-------------|------------|--------------|------------|
| | High | Low | | | | | |
| Admiral | 21 | 8 | 1226 | 19 | 15 1/8 | 18 1/4 | + 2 1/4 |
| A&E Plastic Pak Co. | 127 1/2 | 6 | 114 | 67 1/8 | 6 1/4 | — | - 1/4 |
| Amer. Auto. Vending | 10 1/2 | 67 1/8 | 125 | 10 1/4 | 8 1/2 | 9 1/4 | + 3/4 |
| ABC | 48 | 25 | 1037 | 44 7/8 | 40 1/2 | 44 7/8 | + 4 |
| Ampex | 25 3/8 | 137 1/8 | 5372 | 17 5/8 | 15 1/8 | 15 3/4 | + 1/8 |
| Automatic Radio | 14 1/4 | 6 1/4 | 326 | 9 3/4 | 7 | 8 1/8 | + 7/8 |
| ARA | 147 1/2 | 117 | 459 | 147 1/2 | 136 7/8 | 147 | + 10 1/4 |
| Avco Corp. | 18 | 12 1/8 | 697 | 14 5/8 | 13 1/4 | 13 1/2 | - 1/8 |
| Avnet | 15 5/8 | 8 1/4 | 1481 | 13 3/4 | 11 5/8 | 12 3/8 | + 3/4 |
| Capitol Ind. | 21 7/8 | 8 7/8 | 165 | 10 7/8 | 9 3/4 | 9 7/8 | - 5/8 |
| Certron | 8 3/8 | 3 | 278 | 4 5/8 | 3 3/4 | 4 1/4 | + 3/8 |
| CBS | 49 3/4 | 30 1/8 | 1602 | 49 3/4 | 45 1/4 | 49 1/8 | + 3 3/4 |
| Columbia Pictures | 17 3/8 | 10 | 385 | 11 1/2 | 10 | 10 1/8 | Unch. |
| Craig Corp. | 9 | 3 1/2 | 300 | 4 3/4 | 3 1/2 | 4 3/8 | - 3/8 |
| Creative Management | 17 3/4 | 7 5/8 | 68 | 10 | 9 | 9 1/2 | + 3/8 |
| Disney, Walt | 128 7/8 | 77 | 1281 | 112 1/4 | 102 | 106 3/8 | + 1 3/8 |
| EMI | 5 1/8 | 3 | 236 | 3 5/8 | 3 1/4 | 3 1/4 | - 1/8 |
| General Electric | 62 7/8 | 52 7/8 | 10,356 | 62 | 55 1/2 | 60 7/8 | + 4 1/2 |
| Gulf + Western | 31 | 19 | 2915 | 28 7/8 | 25 5/8 | 28 1/2 | + 2 1/4 |
| Hammond Corp. | 137 1/8 | 8 5/8 | 323 | 11 | 9 7/8 | 10 | + 1/8 |
| Handleman | 47 | 35 | 172 | 41 3/8 | 36 1/2 | 38 | + 3/4 |
| Harvey Group | 87 1/8 | 3 3/4 | 108 | 6 1/2 | 4 3/8 | 6 | + 2 1/8 |
| ITT | 67 3/8 | 49 | 4766 | 59 | 55 5/8 | 57 5/8 | + 1 |
| Interstate United | 13 1/2 | 7 5/8 | 345 | 10 3/8 | 8 | 9 7/8 | + 1 7/8 |
| Kinney Services | 39 3/8 | 28 1/4 | 1463 | 33 3/8 | 31 1/2 | 31 3/8 | + 1/2 |
| Mackie | 14 5/8 | 8 3/8 | 295 | 11 3/4 | 9 5/8 | 10 7/8 | + 7/8 |
| Mattel, Inc. | 52 1/4 | 29 | 3068 | 34 5/8 | 30 1/2 | 28 | - 4 |
| MCA | 30 | 21 3/8 | 203 | 24 1/2 | 23 1/8 | 23 5/8 | - 1/8 |
| MGM | 26 7/8 | 15 1/2 | 217 | 22 | 20 1/2 | 21 3/8 | + 1 3/8 |
| Metromedia | 30 7/8 | 17 3/8 | 617 | 29 3/4 | 25 7/8 | 28 3/4 | + 2 3/8 |
| 3M (Minn.Mining&Mfg.) | 123 7/8 | 95 1/4 | 1656 | 123 3/4 | 117 3/4 | 120 3/4 | + 3 1/2 |
| Motorola | 89 3/4 | 51 1/2 | 2073 | 89 | 77 3/4 | 84 3/4 | + 6 5/8 |
| No. Amer. Philips | 31 7/8 | 21 7/8 | 742 | 26 | 21 7/8 | 23 | - 1 1/2 |
| Pickwick International | 37 3/8 | 32 | 193 | 34 | 32 | 32 3/4 | + 1/2 |
| RCA | 40 3/4 | 26 | 6198 | 37 3/4 | 32 1/4 | 35 1/4 | + 2 1/2 |
| Servmat | 36 1/4 | 25 1/2 | 613 | 36 1/4 | 31 7/8 | 35 1/2 | + 3 5/8 |
| Superscope | 32 5/8 | 14 1/4 | 1529 | 20 1/2 | 14 1/4 | 17 3/4 | - 2 3/4 |
| Tandy Corp. | 38 | 25 1/2 | 3677 | 37 | 32 | 32 3/4 | - 3 |
| Telex | 22 3/8 | 12 3/8 | 3944 | 15 5/8 | 13 3/8 | 14 1/2 | + 7/8 |
| Tenna Corp. | 11 1/2 | 5 3/8 | 550 | 7 3/4 | 5 3/4 | 6 3/4 | + 7/8 |
| Transamerica | 19 | 15 1/4 | 2908 | 17 7/8 | 16 | 17 1/4 | + 7/8 |
| Transcontinental | 11 | 5 7/8 | 1122 | 7 1/2 | 6 | 6 1/2 | Unch. |
| Triangle | 22 3/4 | 14 3/8 | 59 | 16 | 15 1/4 | 15 3/8 | - 1/4 |
| 20th Century-Fox | 15 7/8 | 8 5/8 | 658 | 11 1/2 | 10 | 10 1/8 | - 1/4 |
| Vendo | 17 1/2 | 11 3/4 | 117 | 14 7/8 | 12 7/8 | 14 | + 7/8 |
| Viewlex | 10 3/4 | 6 1/8 | 262 | 7 | 6 1/4 | 6 5/8 | Unch. |
| Wurlitzer | 17 1/2 | 10 1/8 | 87 | 15 1/2 | 13 1/2 | 15 1/4 | + 2 |
| Zenith | 54 7/8 | 36 3/8 | 1470 | 51 7/8 | 45 3/8 | 49 1/8 | + 3 5/8 |

As of Closing, Thursday, Aug. 19, 1971

| OVER THE COUNTER* | Week's | | | OVER THE COUNTER* | Week's | | |
|---------------------|--------|--------|--------|----------------------|--------|--------|--------|
| | High | Low | *Close | | High | Low | *Close |
| ABKCO Ind. | 5 1/2 | 5 1/4 | 5 1/4 | Josephson, Marvin | 7 3/8 | 7 1/4 | 7 3/8 |
| Amer. Prod. Bureau | 3 1/2 | 3 1/4 | 3 1/2 | Mills Music | 13 1/2 | 13 1/4 | 13 1/2 |
| Bally Mfg. Corp. | 27 1/4 | 23 3/8 | 27 3/4 | NMC | 87 1/8 | 6 5/8 | 87 1/8 |
| Data Packaging | 8 3/8 | 8 1/2 | 8 3/8 | Perception Ventures | 4 7/8 | 4 1/4 | 4 1/2 |
| GRT Corp. | 3 3/8 | 2 7/8 | 3 3/8 | Robins Ind. | — | — | 3 1/4 |
| Gates Learjet | 5 | 4 3/8 | 4 1/2 | Recoton | 4 3/4 | 4 1/2 | 4 1/2 |
| Goody, Sam | 7 3/4 | 6 3/4 | 7 3/4 | Schwartz Bros. | 6 1/2 | 6 | 6 1/2 |
| Integrity-UTS | 5 1/2 | 5 | 5 1/8 | Teletronics Int. | 3 1/2 | 3 1/4 | 3 1/2 |
| Kirshner Entertain. | 5 1/4 | 5 1/8 | 5 1/8 | United Record & Tape | 4 5/8 | 4 1/4 | 4 5/8 |
| Koss Electronics | 5 1/4 | 5 | 5 1/4 | All Tapes | 3 | — | 3 |

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

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

Insiders Report

Creative Management — Alvin Rush sold 2,000 shares, leaving him 6,808. L.M. Lewis exercised option to buy 526 shares, giving him 2,500.

Walt Disney Prods.—W.H. Anderson sold 4,000 shares, leaving him 15,132 shares held personally, and 2,968 as W.H.A. Enterprises, Inc. J.W. Fowler sold 1,000 shares, leaving him 4,721. S. Colin sold 500 shares, leaving him 4,500. R.A. Nunis bought 500 shares of Class A common, giving him 2,570 Class A shares.

General Electric—H. Cross exercised option to buy 2,898 shares, giving him 4,280. Also exercising option to buy were: W.D. Dance 1,270 shares, giving him 3,990; R.H. Jones 2,898 shares, giving him 10,146; and F.G. Ruling 2,296 shares, giving him 9,728.

Gulf & Western—F.V. Rogers sold 2,000 shares, leaving him 5,710. E.W. Kelley, trading as Prairie, Inc., sold 1,200 warrants, leaving 3,175 warrants held by Prairie, Inc., and 8,150 held personally by Kelley.

Harvey Group—B.H. Green sold 14,400 shares, leaving him 7,155 held personally and 5,000 shares held by wife.

Mackie Co.—B. Goldman sold 1,000 shares, leaving him 104,174 shares held personally and 2,880 as custodian.

Mattel—T.M. Horwith sold 2,000 shares, leaving him 500.

Metromedia—J.H. Manges sold 3,000 shares, leaving him 2,500.

Motorola—J.A. Torrence exercised option to buy 1,900 shares, giving him this amount. J.C. Haenichen bought 2,200 shares of Class A Common, giving him this amount of Class A.

Tandy Corp. — L.E. Dempsey sold 3,500, leaving him 32,766.

Tenna Corp. — E.T.K. Chow bought 6,000 shares, giving him this amount. A. Rivero sold 3,000 shares, leaving him 8,658.

June in Japan: Output Hiked

Continued from page 1

fast and caught up with the sales figures for local productions, says the Association, but this trend declined in June. An Association theory is that during June many U.S. artists, such as Chicago and Burt Bacharach, made personal appearances in Japan and consumers preferred to attend their concerts rather than purchase disks.

The sales figures breakdown: 6,503 million singles produced, accounting for 1,793,420,000 yen (\$4,967,000); 4,362,000 albums were produced, bringing in sales figures of 3,863,600,000 yen (\$10,702,000). Foreign records totalled 2,290,000, resulting in 2,629,040,000 yen (\$7,282,000), while Japanese originals amounted to 7,220,000 produced and 3,006,340,000 yen (\$8,328,000).

Capitol Industries Reports \$8 Million Losses for '71

LOS ANGELES—Capitol Industries (Capitol Records and Audio Devices) reported an \$8,092,000 loss (\$1.75 on 4,623,000 average shares) for fiscal 1971.

This compares to net income of \$8,715,000 (\$1.91 on 4,563,000 average shares) in fiscal 1970. Sales in the 1971 fiscal period ended June 30 were \$143,055,000 as compared to sales of \$178,119,000 the year before, a 20 percent decrease.

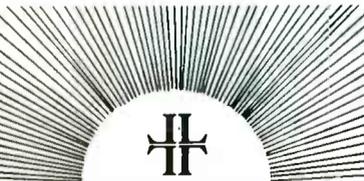
The report confirmed an earlier statement by Bhaskar Menon, newly appointed president of Capitol Industries (Billboard, July 31), expecting a substantial loss for the year based on preliminary unaudited figures.

At that time, Menon said sales problems adversely affected the profit performance of all areas of the company's operation. Sales losses were particularly sharp in the fourth quarter, he said, when they fell 40 percent from the \$38 million in sales a year ago.)

Year-end figures reflect not only operating losses, but adjustments accentuated by the need to make extraordinary provisions for artist and production contracts that are now considered unprofitable," Menon said earlier.

(Capitol Industries also took substantial inventory write-offs at Merco, while margins at Audio Devices declined with the "continued price deterioration in the tape industry.")

EMI, which owns about 70 percent of Capitol Industries, reacted to Capitol's financial announcement by deciding to limit the 1971 common stock dividend to the profit earned. It also revealed depressed earnings for the fiscal year ended June 30 will not be enough to cover the 17 1/2 percent common stock dividend which was paid last year.



SENSATIONAL SUMMER OF '71

B. J. THOMAS

"THE MIGHTY CLOUDS OF JOY"

Just part of our summer!

OUSLEY, KING CURTIS:

We mourn the loss of our cherished friend and valued artist King Curtis. His life was devoted to his music. We will always miss him.

Atlantic Recording Corporation

The Blank Tape Market Today



Processing the tape before slitting: a key step in making blank tape.



Finished goods create an eye-catching pattern.

Blank Tape Barrelling Ahead to New Vistas Sparked by Technical Advances

By Bruce Weber

As many will attest, the market direction for blank tape seems up, up and away. The controversy over the coating concepts (gamma ferric vs. chromium dioxide) and grades (cheapies vs. quality) isn't likely to persuade dealers to keep them off their shelves nor consumers from purchasing product.

With casual nonchalance, many of the major blank tape producers are shrugging off the general economic slowdown that has been vexing other phases of the tape industry.

It is indeed a bull market for them, and it could well climb to record highs before the year is over. That's the overwhelming consensus right now in most companies flirting with blank tape.

Executives, who were cautiously optimistic about the outlook for continued gains just a few months ago, are downright gleeful now.

Why?

Because the recession has had little impact on their own business pace. So unanimously optimistic are the industry's majors that a consensus opinion from Ampex, Norelco, Audio Magnetics, 3M, BASF and Maxell best sums up the state of the business:

"We don't see any reason to pull in our horns. We in blank tape, the majors at least, have been pretty recession-proof."

Sales figures from blank tape manufacturers lend support to that statement. Most companies immersed in blank tape or, at least, diversified firms with blank tape divisions, have outperformed the tape industry in general.

This is not to say that all blank tape producers have escaped the business doldrums. Some, like Certron, which diversified into the music and rack jobbing-dis-

tribution areas, were adversely affected by the recession. Others were too small to survive the industry financial shakeout.

Business Booming

To prove the marketplace is burgeoning for blank tape, Ed Smulders, manager of Norelco's cassette department, said:

"We expect an industry-wide blank tape market in cassettes of 90 million units this year, an 18-20 percent gain over 1970. The cassette market is likely to expand 18 percent annually for the next five years, with blanks remaining at about the same proportion of the total. This means by 1976 the industry will have a blank cassette market of over 220 million units with retail value at approximately \$350 million."

Norelco indicates a total cassette (blank and prerecorded) market of 116 million units in 1971, of which 90 million will be blank. Figures for 1972 (projected) are even more impressive, with blanks achieving 108 million units sold out of a total cassette market (including prerecorded) of 142 million.

Jim Lantz, sales manager of consumer products for Ampex's magnetic tape division, sees the market this way:

"Blank cassettes represented about \$70 million at retail in the U.S. last year and will be about \$85 million this year. The industry figure will climb to more than \$100 million, conservatively speaking, in 1972, and even higher and at a faster pace beyond that point. Blank tape will enjoy a 15 to 20 percent gain over the next five years."

Ray Allen, sales vice president of Audio Magnetics, stated:

"Blank tape, including the non-entertainment application, could account for sales of about \$450 million by 1975 at

manufacturer prices for blank, unrecorded cassettes."

On an international level—Audio markets its products in more than 70 nations—Allen said, "The European market today is where the U.S. market was three years ago. By 1975 the market in Europe could reach \$300 million in both blank and prerecorded."

"The worldwide cassette explosion is just beginning, especially in new markets for blank tape, like education, business, government, industry."

On the theory that a healthy economy—at least for blank tape producers—is bound to heighten sales even more, a few companies have been quick to introduce revolutionary tape products. A few more, seeing the bullish atmosphere in blank tape, have joined the industry, like Memorex and Gillette.

Catching the eye of industry executives are the following revolutionary developments:

—A new particle called Cobaloy that will permit more than three times as much information to be crammed onto a roll of magnetic tape as currently used particles allow.

—A new high energy tape aimed at cassettes for the consumer market, where cutting down recording speed means using less tape and, therefore, reducing the expense.

Minnesota Mining & Manufacturing Co. (3M) announced its high energy tape which will permit audio (and video) recorders to operate at slow speeds without any loss in quality.

The new tape contains a small amount of cobalt in each particle of the iron oxide coating that retains the coded magnetic impulses, said Daniel E. Denham,

general manager of the magnetics division.

"The high energy tape could be used to gain twice the playing time or to reduce the size of the cassette itself," he said.

In another development, Graham Magnetics introduced Cobaloy, which could affect audio cassettes and home video recorders.

500% Greater Density

Cobaloy permits recording at densities of up to five times those now possible with tape embodying iron oxide particles. Containing Cobalt and other still-secret components, Cobaloy is also far superior to less commonly used existing particles. According to George A. Jagers, president of Graham Magnetics, the new tape could lengthen the one-hour playing time of audio cassettes now available to four or five hours with no change in cassette dimension. Or the cassettes could be reduced in size and still play an hour.

Also opening new vistas for quality blank tape is chromium dioxide, a formula with the potential of greatly improving high frequency response of any tape recorder modified to accommodate it. In short, chromium appears to have a dramatic advantage in helping cassettes achieve high quality sound because of better high frequency and noise specifications than any iron oxide tape.

Oftentimes the tape (software) industry has been notoriously slow-starting in jumping on an innovation, and so it is not particularly ominous that tape manufacturers have huffed and puffed and accomplished very little, until this year.

Now, the blank tape manufacturers are having far-reaching effect on the dimension of tape.

Wide rolls of tape in their precision slit condition. The end result is a hot moving product.



If you could only sell one type of cassette that's the type we'd make.

But you can sell four types and that's what we make. So we have a type of cassette for every type of customer you may have. Which means you'll find Norelco expertise in every category of tape—from speech to symphony. And, it also affords you a chance to entice more of your customers to trade up in Norelco quality.

The Challenger: This high-quality, budget-priced cassette will really appeal to students and other people interested in voice recording.



The Norelco 100: Here is a good value in an all-round cassette with a lifetime guarantee, for your customers who enjoy recording but don't really need the greatest of tape. It's great for recording background music, lectures, etc.

The Norelco 200: This is the famous Norelco cassette that is the standard of the industry. It's a low-noise cassette that's perfect for fine music recording. It has a lifetime guarantee and is the cassette most of your customers will ask for.

The Norelco 300: For those select customers who demand the very best, give them the Norelco 300. It's our best cassette, with extended frequency and dynamic range. And those with good equipment, who really know sound, will love it. Of course, this semiprofessional tape comes with a lifetime guarantee.

LIMITED TIME ONLY!
4 BIG DEALS FOR EXTRA PROFIT!
CALL YOUR NORELCO REP. TODAY



Cassettes by the people who introduced them. *Norelco*[®]

North American Philips Corporation, New York, N.Y.
Marketed by: Home Entertainment Products Division, New York, N.Y.; Herman H. Smith, Inc., Brooklyn, N.Y.; Mercury Record Productions Inc., Chicago, Ill.; North American Philips Lighting Corporation, Hightstown, N.J.

The Blank Tape Market Today

Tape Makers Protect Market From 'Cheapies'

LOS ANGELES — For blank tape manufacturers, happiness is getting rid of "cheapies."

And after several years of trying, most blank tape producers agree: Retailers, buyers and con-

sumers are snubbing poor quality tape and quick-buck tape manufacturers.

Although "cheapies" are still around, and many agree there always will be some market for

them, there is optimism that they are fading from the market.

Shopping for cassettes is a bewildering experience for many cassette recorder owners.

First, there is a wide range of

cassettes available ranging in quality from poor to excellent. And, because cassettes are sealed, few people see the critical inner mechanisms that determine the performance quality of the cassette.

In expensive or poorly manufactured cassettes wear out quickly, result in poor recording and playback service, and can damage record/playback heads of cassette equipment.

What are blank tape manufacturers doing to curtail cheap cassettes?

Ampex, for example, offers several guideposts, including the following:

—Is the tape guided around stationary posts, or, better, is it guided by rotating posts anchored by lubricated metal pins?

—Is tape pressure against the heads accomplished by a sponge, which becomes rigid and inflexible after a few uses, or by a metal spring, which assures constant tape-to-head contact for long periods of use?

—Is the tape pressure pad in sections causing uneven winding of tape on the hubs, or does the cassette have a one-piece pressure pad for a smooth tape pack?

—Can you view the tape through unguarded slots in the cassette shell or through a large plastic-protected window which keeps out dust and other foreign particles?

—Does the tape itself provide good recording and playback characteristics?

Another manufacturer, Audio Magnetics, is educating buyers, retailers and consumers on the dangers of incompatible cassettes.

"The lack of stringent cassette standards represents a significant threat to the industry," believes a spokesman for the company. "A greater awareness of the situation is needed to prevent a bad problem from deteriorating."

The company believes poor quality cassettes come in two forms: Oversized parts produced by overzealous companies eager to make a quick buck (in some cases, the entire cassette is oversized), and poor quality cassettes that fail during prolonged use and are incapable of optimum performance.

To combat the first situation (oversized parts), Audio is educating buyers on how to detect incompatible cassettes by providing dealers with templates with the exact North American Philips dimensions. Cassettes out of specifications will not pass through the templates (hence the buyer can detect substandard merchandise).

The company feels the answer to the second problem (poor quality) is to explain the function, purpose, design and makeup of the cassette.

Paul B. Nelson Jr., vice president and general manager of North American Philips' home entertainment products division, said:

"Our collective reputation among consumers is being damaged by the shoddy cassettes being produced by opportunistic fast-buck operators."

Wesley A. Estabrook, president of Audio Devices, said:

"Not enough is being done to stamp out cheap cassettes. Companies are doing a lot of talking about eliminating bad product, but few are taking concrete steps to provide the industry with acceptable goods."

Sony, too, is alarmed at the amount of poor quality tape flooding the market. The company is trying to educate consumers with the slogan, "You really can't afford to save money on bargain tapes."

Many believe the industry should establish a standard or grading system on all tape. "If the tape is graded subpar," one executive feels, "at least the consumer knows by reading the label that this brand of tape is budget rather than quality."

The spokesman from Audio Magnetics said, "If tape manufacturers fail to heed new industry standards, retail boycotts and warnings by equipment producers, they may be beset with a new problem: consumer desertion."

From Sony:

(Continued on page 19)

**"I just said
send me samples
of what you've got
in audio tape."**

Sorry about that. But how could he know that Ampex carries a full line of everything in audio from Mastering to to consumer. Like our complete line of low noise Mastering tapes—1/4" to 2" formats, standard or back-coated for smoother handling at all speeds and for better tape pack.

Like our full line of Duplicator reels and pancakes. The 150 mil, for example, is backcoated to handle better in the cassette package and to provide cleaner running and better handling at high duplicator speeds.

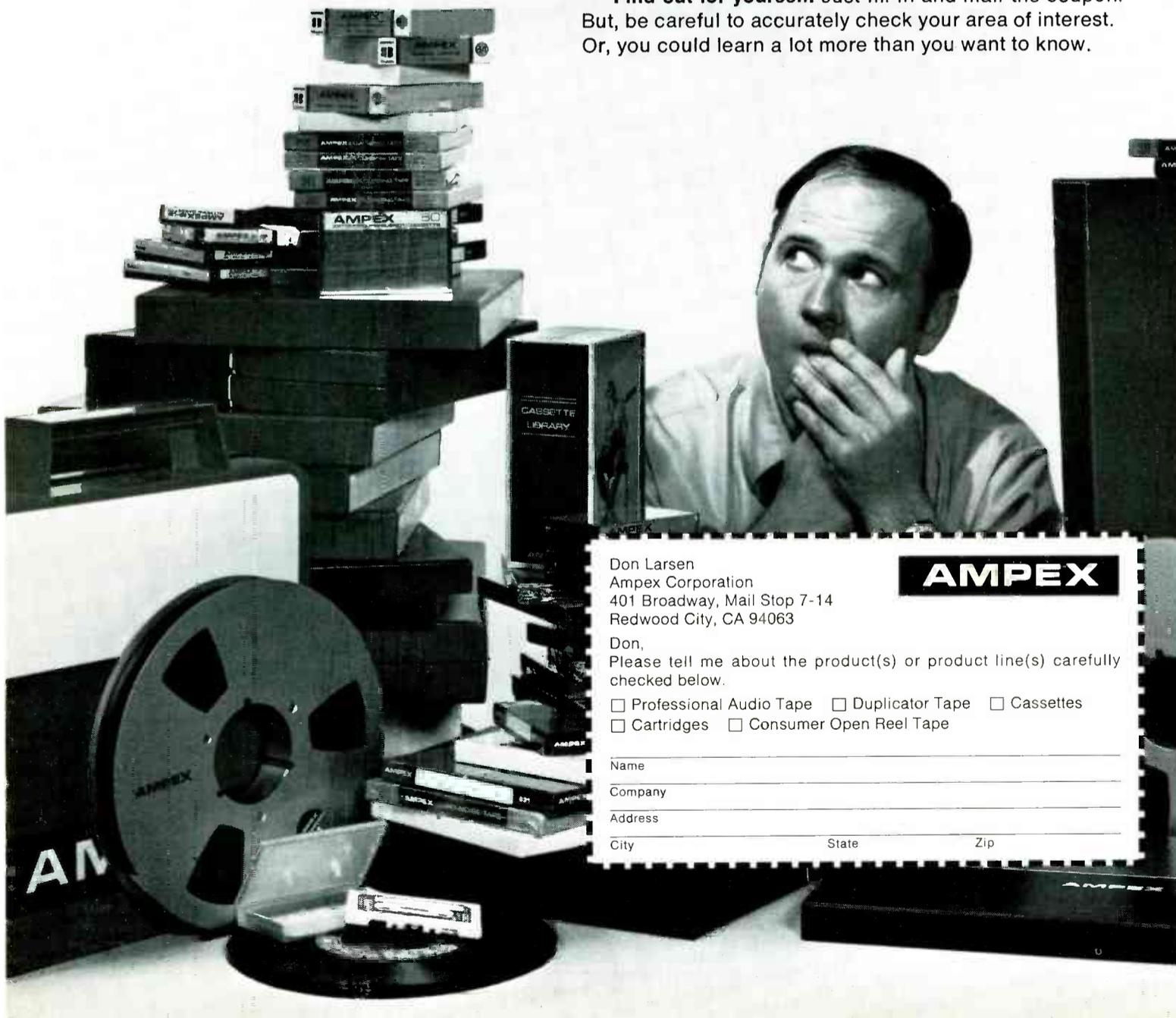
Lube tape from Ampex is cartridge proven for long life in any plastics configuration. Available soon in 75 gauge 9200 ft. pancakes for the new Quad sound requirements.

Open reel Duplicator tape? Naturally Ampex has it—in pancakes up to 7200 feet.

Oh, in case we forgot to mention it, Ampex offers a complete line of cassettes (Standard, Extended Frequency and Chromium Dioxide), cartridges in 3 playing lengths and 22 configurations of open reel tape—all backed with complete merchandising packages to serve the consumer market.

A lot of product? No more than you should expect from the people who pioneered tape recording. And whose expertise in one field carries over to magnify its inventiveness and leadership in others.

Find out for yourself. Just fill in and mail the coupon. But, be careful to accurately check your area of interest. Or, you could learn a lot more than you want to know.



Don Larsen
Ampex Corporation
401 Broadway, Mail Stop 7-14
Redwood City, CA 94063

AMPEX

Don,
Please tell me about the product(s) or product line(s) carefully checked below.

- Professional Audio Tape Duplicator Tape Cassettes
 Cartridges Consumer Open Reel Tape

Name _____
Company _____
Address _____
City _____ State _____ Zip _____

The Blank Tape Market Today

Accessory Mfrs. Studying High Energy Tape

By RADCLIFFE JOE

NEW YORK — Accessory producers around the country, though beefing up marketing and merchandising strategies for low cost blank tapes in which they specialize, are casting watchful eyes on the growth of high energy and chromium dioxide products which could eventually pose a threat to their thriving industry.

The major accessory companies, Le-Bo, Recoton, Robins, Cassette Magnetics, though stressing that there is tremendous volume sales of low cost blank loaded cassette and 8-track tapes, and that this volume is increasing as the market spreads out into educational and industrial areas, also disclose that they are studying closely the development of the new high energy tape market, and may eventually move into that area if it becomes necessary to do so.

The companies insist, however, that the recent spiralling growth of high energy product has in no way hurt sales of their low cost lines, but rather has helped it. Jack Friedland of Robins Industries pointed out, "these recent innovations in blank tapes have gone a long way towards raising the standards of the tape industry, and making it more acceptable to the consumer grown skeptical by poor, shoddily manufactured product."

Still, the Robins official said his company was giving the new high end lines careful consideration with a view of getting in on the action. "There is every possibility," he said, "that we will eventually market a line of high-end blank cassettes, and when we do it would most likely be chromium dioxide."

Friedland could not say when the company's entry into the high end cassette market would be announced. He stressed however, that if and when it does get into it, prices would be kept as competitive as they now are for the company's budget line.

Meanwhile, the company which has just emerged successfully from a long siege with the depressed economy, is moving heavily into the industrial and educational blank tape markets with a line titled, "Lecture." According to Friedland, this line which is available in lengths of 10, 20, and 45 minutes playing time, is finding wide acceptance in these new markets.

Companion to the "Lecture" line is Robins "Brand 5" cassettes which are geared primarily to the consumer market, and are available in playing times of 30, 60, 90 and 120 minutes.

Robins has also moved into the blank 8-track market with cartridges available in playing times of 32, 40, 64, 70 and 80 minutes, and, according to Friedland, although the line is not as fast a seller as the cassettes, yet, with the increasing availability of 8-track recorders there is a growing demand for it.

At present Robins' blank tapes account for better than 30 and 40 percent of the company's overall business. About 10 percent of this is done through private labeling. Friedland attributes the company's increasing success in the blank tape business to its stringent cost control methods which allows it to offer good quality product at competitive prices.

The Recoton Corp. is another major accessory manufacturer that is closely following the growth of high energy blank tapes. Robert Borchardt, general manager of the company, said that although no fixed date for a definite move has been made, his firm does have plans to get in on the high energy tape movement.

He continued, "We are not rushing this move as the market volume for blanks is still in low-cost cassettes. Borchardt also agreed that the recent thrust of high energy tapes along with their accompanying merchandising pro-

grams have helped, rather than hindered the growth of the budget cassette.

At present, Recoton markets a

line of low cost cassettes ranging in playing time from 30 minutes through 60, 90 and 120 minutes. The product is merchandised in a

number of eye-catching packages including blister-packs, cardboard boxes, and plastic cases. The company has also introduced a line of

8-track blanks which, according to Borchardt are moving well despite the fact that they are ham-

(Continued on page 55)



WHILE OTHERS FAIL, WE **PLAY**

Poor Nero. He was happy fiddling while Rome burned, but how much happier he would have been had he been able to preserve his performance for posterity. But then he didn't have a TDK Super Dynamic cassette — and with any other brand he still would not have been sure, what with jamming and stretching of tape, not to speak of the quality of reproduction

Like anything man-made, a cassette can fail now and then. The trouble is, most cassettes fail more often than other things. If you're lucky, it's only a matter of wavering pitch, the sound getting fuzzy, or scratchiness coming up.

When you're not that "lucky," everything you had recorded may be destroyed in a moment. You go from violins to violence in one step; and the one doing a burn is you.

When that happens, there's only one thing of which you can be sure:

you are not using a TDK cassette. There are literally dozens of safeguard features and control checkpoints that go into a TDK cassette to make it the superior product it is. When you've got the



world's best cassette tape going for you — exclusive Super Dynamic

formulation, with its superior frequency response, output level and dynamic range, plus extremely low noise and distortion — you don't waste all that. You put it into the best cassette anyone can devise.

When it comes to reliability or fidelity, TDK wouldn't string you along. That's why we **PLAY** while others fail.



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Retailers Use Blank Tape as Price Leader

LOS ANGELES—Advice to the retailer who is looking for ways of increasing sales: Promote blank tape.

Many local and regional dealers, including mass merchandisers and specialty locations, are using blank cassettes as leader items. Others are building promotions around blank tape, like offering players loaded with blanks.

Dealers have found many ways

and methods to take part in the blank tape boom. For example:

Stereo Hi-Fi Discount Warehouse is selling 3M Scotch cassettes at low, low prices, like a C-60 at \$1.12 (regular \$2.65); a C-90 at \$1.79 (regular \$4) and a C-120 at \$2.46 (regular \$5.35).

Scotch tapes are featured at Wallichs Music City, an eight-store chain in Southern California and Arizona, "at the lowest

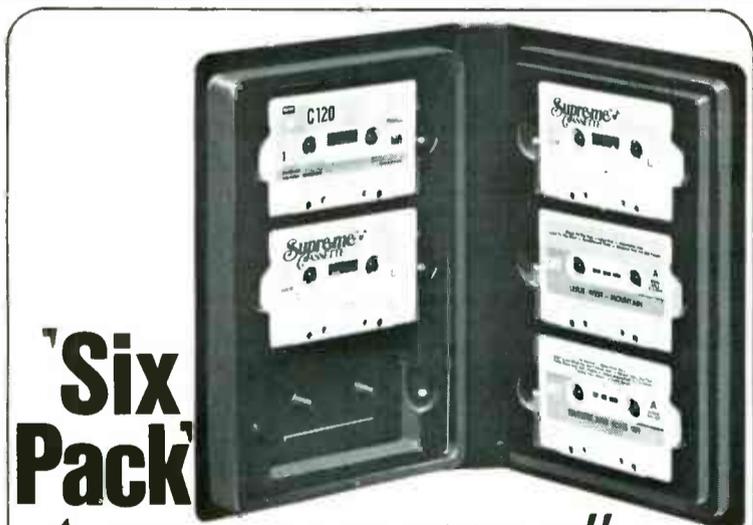
(Continued on page 18)



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Ampex's Lantz Formula for Blank Tape Success: 'No Stone Unturned'

SAN FRANCISCO—Like a few tips on how to successfully run a blank tape division?

—Educate your dealers and distributors to the industry and to the product.

—Have a full line of product in all configurations, time lengths and oxides.

—Search out and develop new areas of distribution, and always stay in front of trends.

—Always have a bagful of "grass-roots" promotions, merchandising tools and specials for retailers and consumers.

There are others, but Jim Lantz, sales manager of consumer products for Ampex's magnetic tape division, feels a few commandments can go a long way.

Ampex does have a full product line, including chromium dioxide blanks, it does have a flock of special promotions, it is pursuing new distribution patterns in specialty outlets, and it constantly alerts dealers to trends.

For example:

Although the market for chromium tapes is small, Lantz is particularly pleased to have it in the line. "Benefits to the listener include a cleaner sound with greater fidelity at the high frequencies," Lantz said. "Chromium tapes, when used with recorders outfitted with the proper electrical bias and equalization, provide a higher signal output than gamma ferric oxide tapes."

Lantz considers chromium-coated tapes an audiophile item—"it's really an under-5 percent market"—but sees it becoming a significant new market as equipment manufacturers offer more models capable of using it.

On that theory, Ampex is introducing its 363 series, which has a virtually flat frequency response, and will be available in 60 and 90-minute versions. List prices are \$3.95 for a C-60 and \$5.25 for a C-90. (In addition to the 363 series, the Ampex line of blank cassettes include the 362 series of extended frequency tapes and the 361 series of standard tapes.)

Some New Changes Promised

And while Lantz welcomes chromium tape to his product catalog, he doesn't believe technology will stop on trying to develop better tape coatings. "Chromium dioxide tapes are not the final answer. We do see something on the horizon though, something compatible with equipment on the market. It boils down to research and development and the engineers."

Until a future development surfaces, however, Lantz sees the low noise, extended range cassette as his prime marketing thrust.

Ampex is making a major effort to introduce consumers to its line of extended frequency cassettes, series 362, in 60 and 90-minute lengths. It lists at \$2.95 for a C-60 and \$3.95 for a C-90. According to the company, the 362 series has a virtually flat frequency response at up to 10,000 cycles and has a new tape formula which features smaller, more densely packed particles of gamma ferric oxide.

(The special formula provides more magnetic particles per unit area, exposing more particles to the recording head and resulting in higher output and a broader band of audible frequency, said the company.)

To woo dealers and consumers to the Ampex way, Lantz claims the backbone of any blank cassette program is promotions. As a result, he is innovating merchandising concepts and developing promotions to promote product, like:

—A four-pack dealer special which includes three standard C-60 cassettes at regular price and one C-60 extended frequency tape free.



AMPEX is marketing its first chromium dioxide blank cassette tape for consumer audio use in the fall.

—A national series of 30 and 60-second radio spots, including time on underground stations in major markets.

—Print ads in consumer and trade publications offering free cassettes with the purchase of product.

Company Auxiliaries

Lantz also realizes he has an advantage in promotion and merchandising that competitors lack: sister divisions in consumer equipment and in prerecorded tape.

"We're moving more and more into divisional promotions with Ampex Stereo Tapes, the prerecorded wing, and the equipment division," he said.

One promotion earns a dealer six C-60 blank cassettes with the purchase of four different cassette recorders. Another, tied in with Ampex Stereo Tapes, offers two prerecorded cassettes with four C-60 blanks. Lantz attempts to have at least three major promotions a season, but frequently drops in more as trends and seasonal buying habits happen.

The promotional and merchandising battle lines are drawn, Lantz admits, "because consumers and retailers are more sophisticated, more aware and are willing to spend more money for improved tape."

"Cheap tape is becoming less and less of a factor in the marketplace," Lantz stated. "Even most manufacturers realize the pitfalls in producing poor quality tape and are trying to upgrade their product."

"Unfortunately, there will be room for cheapies, but the shake-out (of poor quality product) is happening and dealers are turning away from the quick buck," he said.

"Dealers and consumers have learned about the product, and the improvement in cassette equip-

ment has also assisted in upgrading the configuration."

Lantz admits there always will be greedy retailers and quick buck manufacturers to wave the cheap tape banner. But more are turning away from short-term gain in favor of long-range sales.

Blank Boom Continues

They obviously see the blank tape sales boom continuing and growing. Blank cassettes represented about \$70 million at retail in the U.S. last year and will be about \$85 million this year, according to Lantz. He sees the industry figure climbing to more than \$100 million, conservatively speaking, in 1972, and even higher and at a faster rate beyond that point.

"Of course, blank tape will grow as equipment grows," he said, "and blank cassettes will enjoy a 15 to 20 percent gain over the next five years."

Lending support to estimated figures are new markets for blank tape: education, business, industry. "The non-entertainment application of blank tape is just beginning," Lantz said.

Ampex offers a heavy-duty classroom cassette, series 291 Educational Cassette, and produces a full line of product for use in education, industry, government and specialty fields.

To discover new fields for tape, Lantz is always pursuing new distribution avenues. He wants to investigate college and student campus stores, supermarkets, automotive chain stores, drug outlets and other specialty locations.

Lantz feels that mass merchandising locations sell about 40 percent of the blank tape, while music, hi-fi and TV-appliance stores combine for another 40 percent. The remaining 20 percent falls into specialty locations, including photo stores which account for about 6 percent.

"There's plenty of action in the blank field," Lantz said, "and a lot of it is in the specialty stores."

Lantz also feels that retailers (consumers, too) are turning away from private label cassettes in fa-

(Continued on page 18)



BLANK CASSETTES are being used in many non-entertainment areas, including business, education, industry and sales training.

AUDIO DEVICES DEVICES OUTSIGHT TAPE PACKET

GLENBROOK, Conn.—How do like your blank tape? With fruits or vegetables or flowers or Zodiac signs? Audio Devices' marketing strategy for its line of cartridge, cassette and open reel tapes centers around packaging which incorporates these off-beat designs.

There are no blank boxes for the blank tape. The startling designs have given the product a contemporary, off-beat appearance on dealers' shelves.

All the printed information is on a removable film wrap, which when taken off, leaves the package free and clear of any advertising. So the box becomes a design in itself.

The line of 30, 60, 90 and 120-minute cassettes are boxed in flower laden cases. The 32, 40, 64 and 80 minute cartridges are boxed in fruit and vegetable patterned cases. The open reel line spots the signs of the Zodiac.



While our competitors are busy breaking glasses



we're breaking records...

SALES RECORDS! We're selling more Compact Cassettes than both of our glass shattering competitors combined...and that's where it's at.

Audio Cassettes® are the choice of 9 out of 10 of America's largest retailers.* And those retailers know that the value and the profits are built in. So when you combine good profits, good performance, with a life-time guarantee, you get the leader...Audio Cassettes.

Remember, it all depends on whether you want to sweep up broken glass or clean up at the cash register.

*as listed in Fortune Magazine



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4 NAP Divisions to Market Five New Norelco Blank Cassette Lines

NEW YORK—The Goliath of the cassette, North American Philips, is very serious about cornering the blank tape market in the U.S.

They have developed five new Norelco cassette tape lines to be marketed by all divisions or subsidiaries of North American Philips Corp.: Home Entertainment Products Division, Mercury Record Corp., North American Philips Lighting Corp. and Herman H. Smith, Inc.

"This represents a significant departure in corporate marketing strategy for cassette tapes," stated Paul Nelson Jr., vice president of the home entertainment products division. "Instead of marketing

products under individual Philips brand names," he said, "all will market blanks under the Norelco Cassette Department."

Said Edward Smulders, manager of the cassette department: "Formation of the new cassette department means we are aiming at establishing for Norelco a prominence in software comparable to that which we have gained in equipment."

Why the concentration on software?

"We foresee the cassette market expanding at the rate of 18 percent annually for the next five years," Smulders said. "The 1971 cassette software market in the U.S., including both blank and

prerecorded, will amount to 120 million units with a retail value of \$280 million.

"Of the total, blank cassettes will account for the lion's share, some 80 percent or 95 million units with a retail value of \$165 million," he observed.

"Blank cassettes will remain at about the same proportion of the total. This means that by 1976 the industry will have a blank cassette market of over 220 million units with a retail value approaching \$350 million," Smulders said. The Norelco lines, 100, 200, 300, 400 (chromium dioxide) and Challenger, have been designed to meet different usage as well as merchandising requirements.

The budget-priced Challenger and the 100 are suitable for voice recording, background music and spoken word. More exacting music reproduction needs are met by the 200, while the 300 is designed for semiprofessional recording on higher quality equipment. The 100, 200 and 300 grades carry a lifetime guarantee and the Challenger is guaranteed for 90 days.

Challenger and 100 series cassettes come in 60, 90 and 120-

(Continued on page 21)



NORELCO has introduced five cassette tape lines, including a chromium dioxide series, in a marketing effort to corner the blank business in the U.S.

Accessory Mfrs. Study High Energy Tape

Continued from page 15

pered by the lack of available equipment.

Borchardt, who estimates that blank tapes account for something in excess of 10 percent of his company's business, disclosed that Recoton is doing an increasing amount of business in the educational market, and agrees that it is an area of tremendous potential.

Le-Bo Industries is another major accessory company that is keeping close tabs on the growth of the new high end blank tape market, and Leslie Bokor, president of the company said, "We are carefully investigating the feasibility of getting into this area." Whether or not the company does add a line of high energy blanks to its already comprehensive catalog of blank loaded cassettes and cartridges, will depend to a large extent on the market demands, and the economic feasibility of getting into it.

Meanwhile, like many of its competitors, the company is spending a great deal of time and energy on upgrading its available products, and maintaining its reputa-

Col Family Nabs 18 Graphic Awards

NEW YORK —The American Institute of Graphic Arts has bestowed 18 certificates of Excellence on Columbia and Epic/Columbia Custom labels for outstanding album covers.

The covers will be included in the "Covers '71," show opening here in October. Six classical and 12 pop covers were chosen by the institute to receive awards.

tion as a company with an unparalleled delivery system.

Bokor could not give an accurate estimate of the size of his company's involvement in the blank tape market, but he disclosed that it was significant.

In addition to marketing a complete line of blank tapes under the Le-Bo name, the company is also involved in private label packaging of blanks for more than 12 companies.

"This is a very important market for us," said Bokor, "and we intend to stay with it and help develop it to its fullest potential."

Cassette Magnetics Corp., which private labels blank cassettes and cartridges for many of the major chain stores including Woolworth's, Grants and Newbury's, did not discount the possibility of getting into high energy tapes, but said it had no immediate plans for entering into such a venture.

Speaking for the company, Bernard Cohen, director of marketing said, "It would not be in our best interest at present."

Cohen said his company is doing a tremendous volume of business in budget tapes at consumer and industrial and educational levels, and added that he did not expect to be hurt by the spiraling growth of high end product as they appealed to an entirely different type of consumer.

The company which merchandises its tapes in specially designed color-coded racks, intends to concentrate on developing the budget market, with special emphasis on its own "CMC" brand line. Special attention is also being paid to the firm's recently introduced line of blank loaded 8-track cartridges, and open reel tapes, both of which are regular sellers.

Use as Price Leader

Continued from page 16

prices available," but the store doesn't mention the price giveaway.

It does mention Memorex's "glass shattering" low noise, high output tape, including a chromium dioxide C-60 tape at \$2.60 (regular \$3.95). Other specials include a C-30 at \$1.55, a C-60 at \$1.85, a C-90 at \$2.75 and a C-120 at \$3.65.

Wallich is also advertising giveaway values on BASF and TDK product. Purchase two BASF C-60 tapes and receive one free, purchase one C-90 and receive another free, and purchase one C-120 and receive a second free. It is offering one bottle of tape head cleaner with the purchase of four TDK cassettes.

Under its own label, Wallich has a C-60 selling at 49 cents and a C-60 three-pack at \$1.19.

An audiophile store, Pacific Stereo, a nine-store chain, is pushing Sony's regular \$1.89 C-60 cassette for 99 cents, while an appliance and home entertainment discount store, King of the Valley, is offering "cassette and reel blank tape" for \$1.19.

Even specialty chains are getting into the act. Clark Drugs is promoting a C-60 Ampex blank for 99 cents and an unnamed brand C-60 in a self-mailer for 49 cents. It does state the 49-cent cassette is "finest quality DuPont Mylar recording tape." Thrifty Drug and Discount Stores is plugging a C-60 blank for 64 cents.

Among the mass merchandisers, Sears is promoting a Saturday-only sale in its camera department of a C-60 three-pack for \$1.88 and a Saturday-Sunday sale in its stationery department of the same item at \$1.88. K-Mart, a division of S.S. Kresge Co., is offering a C-60 three-pack at \$1.23.

In short, it's a blank tape market.

'No Stone Unturned'

Continued from page 16

vor of more recognizable brand names.

"Brand identification is becoming more important to the retailer," he feels. "The trend started about six months ago and more manufacturers are turning to marketing their own brand."

Whatever the brand, though, Lantz is sure the blank tape boom is just beginning. "And we haven't even discussed the foreign tape market."

BASF 'Enjoying' '71; '72 Evokes Big Grin

BEDFORD, Mass. — To Tom Dempsey, marketing and sales vice president of BASF Systems, the year continues to be "most enjoyable."

Here's why:

—Tape sales to music-tape duplicators are increasing.

—Blank cassette sales continue to grow at about a 20 percent yearly rate.

—8-track blank sales continue to surprise even the most die-hard cassette producers.

—Dealers are more educated to better-grade quality tape.

—The non-entertainment application of blank tape is booming.

—It has introduced two new blank tape lines: a chromium dioxide line and a series of intermediate-priced gamma ferric oxide tapes.

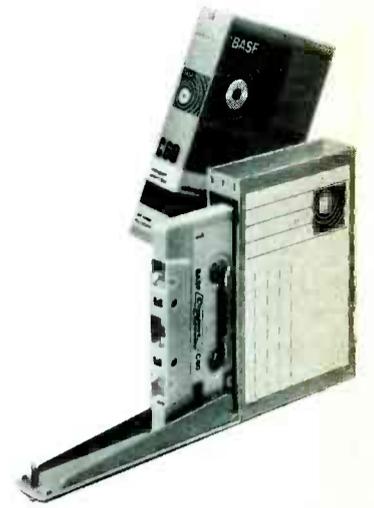
Other than those six reasons, "things are about the same," Dempsey said.

He is confident the economy is emerging from the doldrums and the final months of this year could act as a springboard for happier times in 1972.

20 Percent Up for '72

BASF is projecting another 20 percent growth gain for the blank tape industry next year and sees the prerecorded tape business increasing. "We're getting sales action for tape from the music duplicators and that gives us a bullish posture," Dempsey said. "It means that prerecorded tape is moving to the consumer, not merely filling pipelines."

In specialty marketing areas, too, there is a notable business gain, according to Dempsey.



BASF expects blank cassette tape to continue its growth pattern by increasing about 20 percent in 1972 from gains made this year.

BASF is gearing for a tape explosion in the educational market with increased participation and production of cassettes to that field.

It now offers reel-to-reel and blank cassettes to the A/V market in 5- and 7-inch reels and 30, 90 and 120-minute lengths.

What also has Dempsey pleased is a new attitude by equipment manufacturers in upgrading cassette product. "Player manufacturers, especially those producing cassette units, have to concentrate more in the high-end spectrum,"

(Continued on page 21)

Tonus Develops, Markets 'Suitcase' Synthesizer Unit

BOSTON—Tonus Inc. has developed a portable synthesizer that fits into a suitcase and can be used either as a solo instrument or as an additional keyboard, sitting atop any existing organ or piano.

The unit—ARP Model 2600—which was previewed last June at the convention of the National Association of Music Manufacturers, carries a retail price tag of \$2,490, and is aimed primarily at performing musicians and home users interested in creating realistic and expressive instrumental voices, supplementing the tone re-

sources of organs, electric pianos and other conventional instruments.

The unit is already being used in schools and by performing musicians including The Who, Sea Train, and Procol Harum. Tonus is working on a special promotion program to develop the home market.

The company, which expects to sell more than \$1 million in synthesizers this year, has been building synthesizers for the professional market for nearly three years. Price tags on studio models range from \$5,000 to \$20,000.

WB Distrib Sues L.A. Rack

LOS ANGELES — Warner Bros.-Elektra-Atlantic Distributing Corp. here has filed suit against SL Rack, Inc., a rack jobber and one-stop here which went through bankruptcy proceedings earlier this year, and its former executives Dennis Fromin and Steven A. Libman. The superior court filing states that Fromin induced the distributing firm to extend credit to SL Nov. 1, 1969, by signing a personal guarantee of \$25,000 for the firm's billing for the period of Nov. 10, 1969, through May 15, 1970. The suit alleges that SL's purchases during that period were \$42,211.87.

On July 1, 1970, another conditional guarantee for all present and future obligations of SL" was signed, it's alleged. During the period covered in the second personal guarantee, July 1 through Oct. 31, 1970, SL billing amounted to \$133,435.89. Suit charges that \$126,654.44 of that delinquency is still owed.

In addition, the suit asks payment of \$1,000,000 in damages, charging that the defendants were guilty of scheming to defraud when

they presented the distributing company with an application for credit Oct. 30, 1969. Suit alleges that the balance sheet, part of the new account data presented with the application, was fraudulent.

Robins Acquires Fairchild Sound

NEW YORK—Robins Industries has acquired Fairchild Sound Equipment Corp., manufacturer of standard and custom components and systems for the broadcasting and professional audio industries. Terms of the transaction were not disclosed. Robins, a publicly held company, is a manufacturer of prime magnetic tape, cassettes and a variety of cassette, cartridge, tape-recorder, hi-fi and data processing accessories.

According to Herman D. Post, president of Robins, Fairchild will be operated as a wholly owned subsidiary. Operations will be headed by George Alexandrovich, vice president, and David Bain, sales manager.

Audio Magnetics Continuing Its 'Up, Up and Away' Quality Plan

LOS ANGELES — It isn't a secret that many forward thinking blank tape manufacturers are working to upgrade their product to new highs.

As blank cassettes become a more hi-fi oriented product, more tape producers are doing more things to meet the challenges of improving product.

Audio Magnetics, for example, has made a series of moves to improve its position in the industry, like:

—Introduced its own brand line of audiophile tape to the consumer field.

—Introduced a premium line of tapes to the educational market.

—Introduced a blank videotape to the consumer and educational fields using a new coating process on its half-inch tape.

—Expanded its sales base to include specialty locations in education, military, etc.

—Broadened its international division to include manufacturing facilities in Canada, Portugal, Mexico and Gardena, Calif., and opened a sales-marketing headquarters in Switzerland.

—Established an export division to handle its business to more than 70 nations.

—Received patents on its cassette liners to improve product. The patents cover anti-friction liners.

"One of our more important developments," according to Ray Allen, sales vice president, "has been our entry into the field with a QHF (quadrasonic high frequency) line.

"Mass merchandising chains have recognized the need for high-end blank cassettes and have opened a new market for the QHF series," he said.

The new line is low noise, high-density tape with a polyester base available in both cassette and open reel configurations in 5 and 7-inch reels and 30, 60, 90 and 120-minute lengths. "Mass merchandisers recognized the need for a high quality tape," Allen said, "so we developed our series to meet their needs. It has helped find a new avenue for our products in specialty locations." The line is being readied for the world market.

Allen believes the reason for initial acceptance of the stepped-up line is "because people who started out with low-cost recorders have moved up to better equipment and have concurrently moved up to the QHF line."

The need for improved product has spilled over to the educational field, too, claims Hal Sander, director of educational products.

Audio Magnetics is offering a premium line of blank cassettes and a step-up line of open reel products to the A/V field. These products are in addition to the A/V Educator series of standard blank cassettes.

According to Allen, the professional quality QHF line has several distinct features, like:

Cassettes are sealed with five self-tapping Philips head screws, enabling the cassette to be opened

'Cheapies' Protection

• Continued from page 14

"Bargain tapes contain little if any lubricants and can cause serious head abrasion. The heads become pitted and tear the oxide from the tape. Then this oxide builds up into a gummy film, first causing loss of high frequencies and eventually deterioration of sound.

"Not only are the heads ruined, but the capstan, pinch-roller and tape guides are contaminated as well."

If the industry doesn't police itself, many believe, the government will do it. In this era of consumer protection it doesn't take too much for public outcry to involve the government.

for editing or repair; the pressure pad is of beryllium copper and rabbit felt; the tape oxide is impregnated with a silicone lubricant; plastic windows are sonically welded, and the hubs and clips are Delrin self-lubricating plastic designed to provide permanent leader/hub interlock.

The idler roller is one-piece Delrin double-flanged, while the stainless-steel pins are silicone-lubricated. The polyester liners are coated with a special graphite and silicone formulation and are curved to prevent the tape from winding unevenly and jamming.



AUDIO MAGNETICS has introduced a line of quadrasonic high frequency cassettes in an effort to make blank tape a more hi-fi oriented product.

Memorex Vaunting Chro-Dio Qualities

SAN FRANCISCO—The controversy over the value of chromium dioxide tape isn't likely to persuade Memorex from carrying the banner for it among blank tape manufacturers.

They are generally enthusiastic about it and are leading the parade for its mass consumer acceptance, although it makes different demands in terms of bias and equalization.

(Chromium dioxide presents a special case both because the difference separating them from the iron oxide formulations are wider than those separating the iron groups themselves, and because of divergent approaches from one recorder manufacturer to another on the handling of bias and equalization for chromium dioxide.)

It all started about two years ago when DuPont Corp. introduced a new tape called chromium dioxide, a unique tape formula with the potential of greatly improving high frequency response of any tape recorder modified to accommodate it.

It was radically different sort of tape, this Crolyn, than any iron oxide tape, and it opened new vistas for hard-pressed cassette manufacturers.

The commitment on chromium dioxide is carried by Memorex, the first licensee from DuPont to manufacturer that formulation on all kinds of tape.

According to E.D. Daniel, one of the original founders of Memorex and technical director of the company's consumer products division, the most striking advantage of chromium is its ability to outperform ferric oxides at high frequencies.

Adapted Specially for Cassette This makes it particularly suited to slow speed audio applications, such as cassette, where the losses at high audio frequencies are normally very severe, Daniel said.

Secondary advantages of chromium dioxide are in terms of print-through and recorded signal

(Continued on page 21)

RECOTON
AMPEX
SCOTCH
NORESCO
BASF
VICTOR
STANLEY
EBC
HITACHI
HELEN
NEUSHAFFER
TDK
CAPITOL
FINE-TONE
EVEREADY
GOYA
MALLORY
PICKERING
AMBERG
GARRARD
LUVAN
GUSDCRF
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RECORD RACKS
TV TABLES
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TAPE CASES
TAPE HOME STORAGE

TURNABLES
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8 TRACK PLAYERS
8 TRACK DECKS
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REEL TO REEL
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Ampex Salesmen Exchange Productive Tapes

SAN FRANCISCO — Ampex salesmen, domestic and international, are utilizing their own company's blank tape and cassette players for two-way internal communications.

The company's field force is now participating in a "talk-back" sales program initiated by William Taylor, the division sales development director. Each salesman, plus division

and district management personnel, have a Micro 9 cassette recorder with a cigarette lighter adapter for their cars plus a number of blank C-60 tapes.

Field personnel receive what has

been classified as a verbal newsletter on policy, sales programs and other related information on one side of a cassette. The fieldmen, in turn, record their responses on the other side and mail

them to Redwood City, Calif.

Cassettes, covering such topics as selling and price resistance, have received more than 60 percent response from salesmen.

Salesmen, in turn, have been offering specific accounts of their own problems and solutions, often recording customers' specific problems and requests. Field managers are starting to comment on these field case histories.

To launch the two-way talk dialog, Taylor asked members of management to record a short discourse on their areas of concern. Taylor then duplicated the information onto an open-reel recorder and added music and his own comments on sales policies.

A number of Ampex salesmen report that the program has helped increase their sales efforts by upwards of 50 percent, the company claims.

Overseas sales personnel use the blank tape to maintain their own verbal contact with the sales factotums in California, exchanging data on new products, market surveys, policy changes, price resistance, sales techniques and projections of their areas.

"The program has not only enhanced our sales records," claims Brian Trankle, national sales manager, "but it has helped improve sales morale and enthusiasm by building a rapport between sales personnel and management."

International salesmen "have largely overcome communication difficulties which are inherently weak due to great distances and traveling costs," boasts Eugene Hellar, the international tape development manager.

Taylor decided to initiate the cassette program after realizing that increasing the number of seminars, sales conference and nationwide or overseas phone calls would prove quite costly.

The company advises not playing the tapes while driving in heavy traffic. Salesman Larry Haynie, for example, feels that the program has helped him since it allows him to "hear" how other men solved problems similar to all.

The program's advantages include: freeing executive, secretarial and clerical personnel; eliminating the possibility of overlooking key sales points; helping create sales communications; helping eliminate indifference to sales communications; and providing the salesman with something he can play for customers which explains programs and policies.

The tapes are seen as turning non-productive time into learning time.

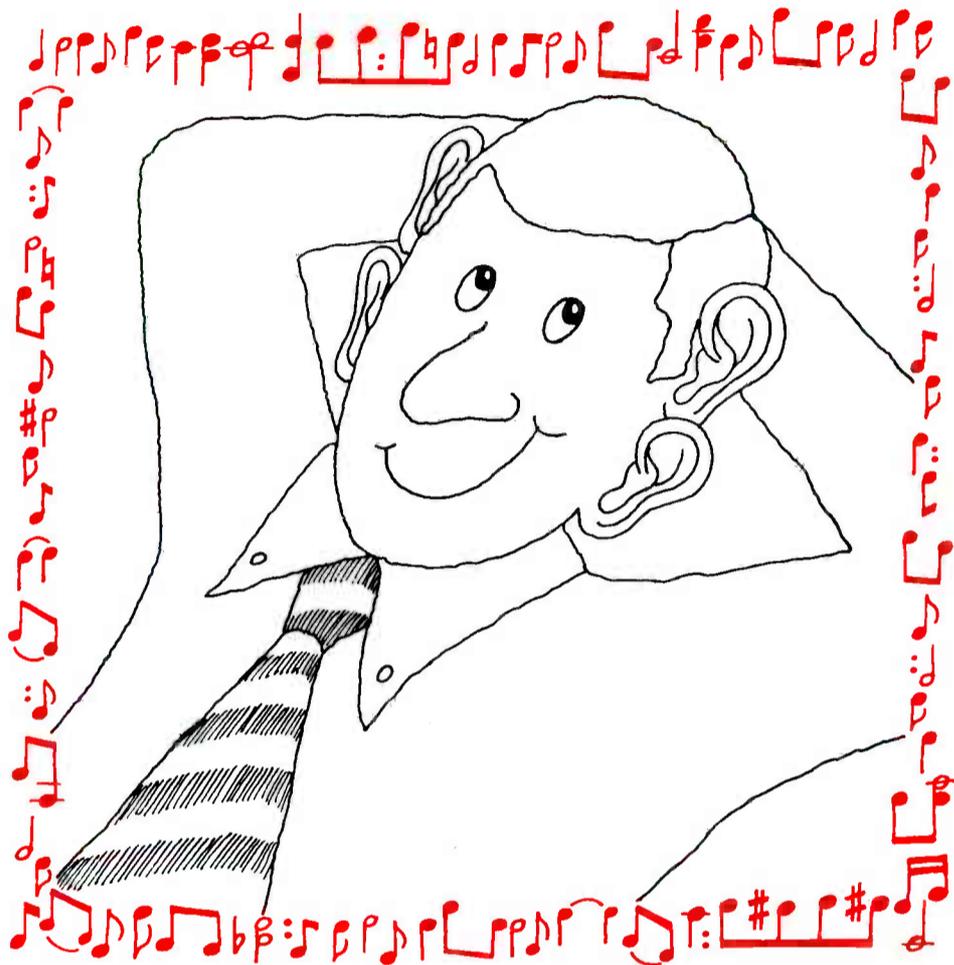
A specially built studio was created in Redwood City for duplication of the in-house messages. The master program is duplicated at Ampex's computer training department in Culver City, Calif., and sent to the field from there.

Since the field force sells audio, video, computer and instrumentation tape products, the verbal newsletters are designed to keep the salesmen updated on the firm's changing product line.



STUDENT RECORDS classroom lecture on portable cassette recorder. Lecture is later played back for detailed study.

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It's another first for Billboard, as we explore in-depth the Quadrasonic story where it's heading and who's affected. The story everyone in the business has been waiting to read.

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LOS ANGELES, Calif. 90069
9000 Sunset Boulevard
Area Code 213,
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3M's 'High Energy' Cobalt Tape Line Offers Higher Quality at Lower Speed

ST. PAUL — Oftentimes the tape software industry has been notoriously low-starting in jumping on an innovation, and so it is not particularly ominous that blank tape manufacturers have huffed and puffed and accomplished very little. Until now.

Minnesota Mining & Manufacturing Co. (3M) has decided to alter the status quo by introducing a new, revolutionary product—"high-energy" tape which may have far-reaching effect on the dimension of tape.

The new "high-energy" tape will permit audio (and video) recorders to operate at slow speeds without any loss in quality. It is aimed at cassettes for the consumer market, where cutting down recording

speed means using less tape and, therefore, reducing cost.

The improvement in cassette tapes themselves, since 1945, when J. Herbert Orr returned from Europe with a bag containing the first oxide formulation, gives the configuration a future.

In short, if cassettes are to fulfill their promise, the industry must eliminate poor quality tape, the Frankenstein monster of the industry, and emphasize special formulation and high-density tapes to improve the basic performance of the cassette recorder.

Which brings 3M to the case for quality tape. The "high-energy" tape contains a small amount of cobalt in each particle of the iron oxide coating that retains the

coded magnetic impulses, according to Daniel E. Denham, general manager of the magnetic products division.

The first use of the new product will be in master and duplicate tapes for various commercial video purposes. It will be priced from 10 to 15 percent higher than 3M's standard video tape. The "high-energy" tape "could be used to gain twice the playing time or to reduce the size of the cassette itself," Denham said.

Several industry spokesmen who have tested 3M's tape admit that it is much better than the average ferric oxide formulation, improving signal-to-noise ratio by three decibels or more. Some argue that it cannot match the three kilohertz jump in frequency offered by chromium dioxide when used with equipment especially designed for it with bias switches.

3M counters by saying that "high-energy" and chromium dioxide offer the same increase in frequency response, but chromium dioxide costs more and is more abrasive to the delicate pickup mechanisms on playing heads.

The significance of 3M's "high-energy" tape is outlined by Denham:

"What was needed was an oxide which could provide a meaningful increase in output so that a greater signal-to-noise ratio could be provided. The greater output was achieved through an increase in the magnetic properties of coercive force and remanence, in turn accomplished by introducing a small amount of cobalt into each particle of oxide.

"This is done in a manner that allows the control of the resultant coercive force to a predetermined level," he said. "The product in which these new oxides are used are referred to as high-energy tapes because of the higher output that can be derived by the proper application of this new recording medium."

Denham admits that "3M has tapes in the lab that beat high-energy hands down. But this one is ready right now."

He said: "The most astounding part is that all the advantages of increased output, improved frequency response and broadened dynamic range can be realized on existing recorders without modifications.

"The three to five dB increase in dynamic range is quite noticeable, to even the casual listener. When the playback level is set so that the program material sounds as loud as the competitive cassette, tape noise has dropped a dramatic five dB."

Dolby+Chro-Dio Tape To Bulwark Cassettes

• Continued from page 19

stability. Print-through is considerably lower than that of the best low noise, ferric oxide tapes, he said. Greater stability is obtained because recorded signals resist change through either mechanical working of the tape or through shelf storage.

Daniel feels that chromium dioxide cassettes have the following advantages compared with low noise ferric oxide cassettes:

- A substantially improved high frequency response. The response is 6 to 10 dB higher at 10 KHz and 8 to 12 dB higher at 15 KHz.

- The undistorted output at low frequencies is 1 to 3 dB better.

- Print-through is 4 to 8 dB less and the stability of high frequency signals is insured.

- The particles of chromium dioxide are as small as the smallest low-noise ferric oxide particles, but considerably more needle shaped.

- It is inherently some 30 percent more magnetic, a fact that stems from its being the one truly ferromagnetic oxide.

- The particles are single crystals rather than being made of many crystals as is the case in ferric oxide. Also they are free from defects common to all ferric oxides, such as porosity and the formation of branches.

(Because of its higher coercivity, chromium dioxide needs approximately 40 percent more bias to achieve optimum performance. Therefore, it should be used only on specially designed equipment. On conventional equipment, chromium would be "under-biased." Moreover, although chromium dioxide is easy to erase if the equipment is designed to do so, only some of the equipment designed for ferric oxide will erase it completely.)

Equipment manufacturers have for some time recognized the opportunity that chromium dioxide affords in upgrading the performance specifications of their equipment.

A handful of player producers are marketing cassette recorders specially designed for chromium dioxide cassettes. The general practice is to provide a switch which allows their equipment to be used for either chromium dioxide or ferric oxide by adjusting the bias and equalization.

Daniel doesn't feel the question is either Dolby or chromium dioxide. "They're not competitors. The Dolby noise suppression system does just what its name suggests. Chromium dioxide can help reduce noise. Its main attribute is to enhance the quality of the recorded program."

"The two are complementary and the use of a Dolby (type B) system will improve the already high performance obtainable with chromium dioxide alone," he said.

"For this reason much of the equipment, designed specifically for chromium dioxide, has a Dolby system included."

Daniel also doesn't believe chromium dioxide causes excessive head wear.

"Some of the very early chromium dioxide tapes were found to be highly abrasive when used on high speed rotating head video equipment," he said. "Since that time many changes and improvements have been made in chromium dioxide formulations.

"These changes have solved the head wear problem even at the high head-to-tape speed of the video recorders, let alone at the low speeds of audio recorders."

"Today's chromium dioxide tape is no more abrasive than many of the ferric oxide audio tapes on the market."

Robert Berkovitz, executive of Dolby Labs, called the development of chromium dioxide tape, along with the widespread availability of a low-cost, effective noise reduction system, the breakthrough required for cassette tapes.

Berkovitz said these two developments "will make the cassette at last the universal tape medium for home use which the industry has awaited since tape recording began."

Many feel that forces in favor of chromium dioxide are fighting for a small portion of the tape market, but many also feel that if cassettes are to become a true high fidelity medium it must take the high (quality) road.

New Norelco Blank Cassette Lines

• Continued from page 18

minute lengths. The 200 series comes in a C-30, while the high-end 300 comes in 60 and 90-minute lengths.

The chromium dioxide line, series 400, will be offered in 60 and 90-minute lengths. Admittedly a very small market, the chromium-coated tapes will be offered, "because there is enough equipment in the field to warrant a line," Smulders said. He doesn't feel it will dominate the market, but more manufacturers are interested in improving the quality of cassette, "and there's room, however small, for high-end blank tape."

The future of chromium cassettes, he feels, will depend largely on product development (more cassette recorders with bias switches), promotion and merchandising. "But before chromium becomes an accepted standard in the marketplace," he said, "there may be new technical breakthroughs in blank tape itself."

Smulders observed that the different cassette grades have been

developed to satisfy a broadening and segmented market. It's apparent that a need has arisen for more than one grade of quality cassette," he said.

Norelco repeated its previous warning that the cassette medium's continued expansion was being inhibited by the experiences of thousands of consumers who have been disillusioned by shoddy, inferior software.

"When hardware fails to function because a cassette's dimensions deviate from the standard; because leader adhesive 'bleeds' and jams several layers of tape together; because inaccurately slit tape fails to track properly; because magnetic coatings lack uniformity, the consumer's tendency to jump to conclusions about the whole industry is regrettable but understandable," Smulders said.

As blank cassettes achieve notable gains, Smulders also reports that cheap tape is being gradually phased out of many stores. "Dealers are carrying major name brands and not worrying about cheapies," he said.

MAXELL TO DISTRIBUTE CHRO-DIO CASSETTES

NEW YORK—Maxell Corp. of America will market a line of chromium dioxide blank cassettes this year.

The new line initially will be packaged by Maxell, using product from the DuPont Co., according to a Maxell spokesman. Eventually, the source said, the new chromium-coated line and the regular Ultra Dynamic (high energy) series will be manufactured at Maxell's plant in Japan.

In preparing for the tape expansion, Maxell's parent company, Hitachi, has opened the first of four tape plants at Hoyote, Japan.

Maxell, which introduced its cassette line in the U.S. less than a year ago, has also marketed an 8-track blank line.

In an effort to build the U.S. for high energy tapes, Maxell has embarked on a nationwide education program for dealers and consumers. The program centers around training seminars discussing tape formulations, pricing, quality vs. cheapies, among other topics.

The company also plans to market product to the educational and industrial fields.

BASF 'Enjoying '71; '72 Evokes Big Grin

• Continued from page 18

he said. "Consumers are becoming disenchanted with cheap cassette equipment and poor quality tape."

Hindering cassette growth, though, is cheap, inferior brand tape, according to the executive. "It destroys the consumer's confidence in the product, and once you lose a customer, it's most difficult to restore his belief in the product."

Dempsey believes there's a market for everything, including inferior tape. "But it should be labeled as such. Perhaps a tape grading system is necessary for consumer protection."

Tape itself has made great strides. To that end BASF has introduced its chromium dioxide blank cassette tapes. The line will be distributed in 30, 60 and 90-minute lengths through its regular distribution channels.

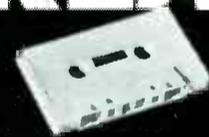
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Tape Cartridge

'Growing Pains' Nettling Japan Record/Tape Mart

TOKYO — Prerecorded tape sales are steadily advancing in Japan via non-music dealer sales channels, posing a threat to the existing structure of the record manufacturer-record retailer pattern.

Tape production last year totaled 17,951,804 cartridges, a 50 percent increase over 1969. Although cassette production is only a fraction of cartridge, it is growing fast. Over 2,147,340 cassettes were produced in 1970, a 2.64-fold increase over 1969, and 1971 totals will probably break 3.2 million units. Open-reel sales are gaining, but slowly when compared to the growth of open-reel equipment sales.

The large sales of cartridge tapes in the automotive market is indicative of the waning strength of the established record retail structure. The approximately 7,000 record shops throughout Japan have suddenly found themselves in competition with the much larger sales network created by tape distributors who utilize Japan's more than 20,000 service stations, 5,000 car repair shops, 3,000 accessory and parts dealers and 4,000 automobile showrooms, etc., to reach their car-oriented customers.

Music Gross Spirals

While maintaining a broad selection of titles and related problems of stock control, a few instances of tape piracy and several outbreaks of small "price wars," are still causing the tape industry headaches. The overall tape field,

however, is advancing at a rate far exceeding what little progress has been achieved by the established record retail shop field in developing new customers.

Last year the music-tape industry racked up about \$83 million in sales and a 30 to 40 percent growth rate is being maintained this year to push year-end totals well above the \$100 million level.

Most of Japan's 12 major record manufacturing companies have been giving increased attention to their tape output to the marked displeasure of record shop owners.

Mounting tension between the manufacturers and the various record retailer organizations may eventually force a drastic change in the direct manufacturer-dealer relationship which has, till recently, been honored by dealers and makers alike as the only "respectable" form of moving product in Japan.

The fact that record dealers do almost no self-promotion or advertising and the fact that they take what some makers call unfair advantage of the liberal merchandise return privilege (up to 30 percent in some cases) is becoming increasingly irksome to makers.

Talk of "industry-wide rack-jobbing" and other modern distribution/sales techniques is being heard among record manufacturing circles, especially among the newer and/or smaller of Japan's dozen leading firms. Most record manufacturers have privately ex-

(Continued on page 24)

Nixon Surcharge Triggers Electronics—Discharges

• Continued from page 10

the new economic policies, most foreign businessmen, nevertheless, vehemently rejected the President's moves. The negative comments, for the most part, came from Japan and Germany, where the surcharge will be a "heavy blow."

In short, Japan expects the U.S. import surcharge and other economic

measures will have a deflationary effect on the Japanese economy as a whole. Many Japanese businessmen are screaming.

Japan, and other countries involved in heavy exporting to the U.S., generally resist the idea of revaluing their currencies. They believe that such a move (revaluing) discourages exports, encourages imports and can lead to a recession.

The 10 percent surcharge on imports goes into effect on goods entering the country or withdrawn from warehouses in the U.S. after midnight Aug. 15.

The suddenness of the action by President Nixon left many executives scurrying around trying to find some answers. The consensus was that it's too early to tell the effect of the import surcharge tax.

One thing is clear, however. Many importers say they are considering cancelling planned promotions, advertising and the like on foreign goods. They are also planning to pink-slip personnel.

Most agree prices on consumer electronics will rise, but not immediately, and most delay further comment until they can resolve the "confusion as to what all this means."

A consensus opinion among industry executives is this: "President Nixon established a price freeze and then he puts on a 10 percent surcharge. That's an increased cost, and that's got to be passed on to the consumer."

Apparently, retailers, distributors, wholesalers, etc., will be permitted to pass the added (surcharge) tax on to consumers, "if it is a price increase due to the surcharge and not a profit increase," according to a spokesman at the White House.

The intention is to divert spending to domestic goods and produce more jobs in the U.S., as well as helping the balance of payments not by sending dollars abroad.

Another worry for American manufacturers, distributors, retailers, wholesalers and importers is the effect of the import surcharge on goods ordered long ago, but tied up on the Pacific Coast dock strike.

American companies operating in Mexico will also feel the pinch, although not quite as badly. American companies with plants in Mexico, like Lear Jet, are involved in the 10 percent surcharge tax, but will pay only the duty on the labor and overhead in Mexico.

In short, duties apply to the added value of the product assembled in Mexico. U.C. companies escape the increased surcharge if they ship component parts to Mexico for assembly there. The component parts must be of U.S. manufacture.

If the component parts being shipped to Mexico are from Japan, an official said, a company must then pay the additional surcharge (or 10 percent) in addition to regular duty.

PIRACY RULINGS NIP SUPPLY

CHICAGO—The value of definitive laws against tape piracy and the proper enforcement of those laws was illustrated recently in the New York City area when Fred W. Mezanko & Sons, 110 Albany St., New Brunswick, N.J., ran an ad there. Copy in the ad, placed in the financial section, read:

8 Track Tape Buyers

Due to the recent enforcement of New York's anti-bootleg tape law we will no longer supply our New York City distributors.

To service accounts in New Jersey, Connecticut and the other 47 states where performance duplication is still permitted, we will make available our inventory of over 100,000 tapes to volume buyers only (500 minimum order).

THE ATC POWER PLAY (Juicy Details)

Most people don't know AC from DC and they could care less about the 10-to-one voltage ratio between their car and their home. Some things work in the car and some in the home, that's all.

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Too bad.

The ABC's of ATC are Advanced Technological Concepts, a company which not only knows the difference between Alternating and Direct Current, but also knows how to extract the latter from the former with a series of high-styled little boxes.

INS AND OUTS

The innards of these boxes — which also reduce house voltage by 90% — are their business. The outwards of these boxes are your business (and pleasure). Because of their solid state design, you'll hear nary

a hum from ATC's elegantly-clad power sources. But what you can't hear isn't nearly as intriguing as what you can hear.

THE GO-BETWEENS

Known to intimates as converters, these devices go between auto stereos (or radios or communications equipment) and domestic wall sockets, enabling the house dweller to enjoy the sounds that move him without moving. More briefly (but less elegantly), he gets two stereos (or whatever) for the cost of one-plus-a-reasonably-priced-ATC-converter.

LIVING ROOM PIONEERS

ATC pioneered the design and manufacture of these 117 volt AC-12 volt DC power supplies, which ATC produces in its own factory. Their frontier is now your back yard (or living room, den or even store display) with the emergence of these reliable UL-approved converters.

ATC Is for People With Wheels and Ears.

HP 123 Home Power Converter

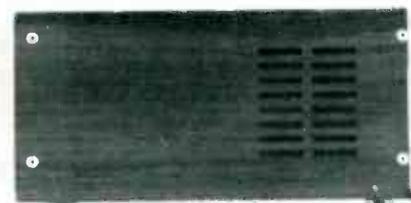
Provides no-hum operation through its sophisticated solid state circuit design. Simulated walnut finish cabinet with deluxe rocker switch and pilot light.

HP 125 Home Power Converter

Husky big brother to the HP 123, the rugged HP 125 easily handles power demands of 5 amps constant and 10 amp surges.

HP 123-S Home Power Converter

For the economy-minded — electronically identical to the HP 123 model, less power switch and monitor light. Black exterior panel finish.



Distributor and Dealer inquiries to this dynamic company are invited at ATC's big new address:
ADVANCED TECHNOLOGICAL CONCEPTS, INC., 2040 COTNER AVE., LOS ANGELES, CALIF. 90025. (213) 879-1863

Muntz Waits for Larger 4-Channel Mart Potential

By ELIOT TIEGEL

LOS ANGELES — The Muntz Stereo Corp. has taken a hands-off policy regarding four-channel equipment. The company has one

auto model which its Clarion supplier in Japan has developed, but it plans holding back until quadrasonic sound is about 15-20 per-

cent of tape sales, relates executive vice president Perry Winokur. Winokur claims that existing quadrasonic tape equipment is not

selling. Young people comprise a high percentage of the unemployed in this country, Winokur points out, thus they don't have the mon-

ey to spend on the high-speed quadrasonic machines.

And, he claims, they look upon four-channel as a gimmick. It doesn't deliver what it promises, he claims. People hear with two ears; they understand two-channel stereo, not four-channel, because people "don't have four ears."

The company feels that the creators of prerecorded music have the most to gain by boosting quadrasonic sound. The additional cost of the equipment negates the public's going in for the machines.

There is some display of quadrasonic equipment, Winokur notes, but it's not selling at retail. A number of Muntz's dealers have expressed the opinion that the public is not yet ready for four-channel sound.

Muntz prefers not to introduce its own car quadrasonic unit because if it did, it could "muddy the situation." The company does not want to reveal which quadrasonic system it favors, discrete or matrix. The company is not concerned with the home entertainment field, choosing rather to stay in close touch with the car market. "We're directly related to the automotive industry," Winokur says. "Anything we would do in the home entertainment field would be a secondary version."

The executive says today's youngsters are very aware of quality. "They're more sophisticated and very knowledgeable. You cou-

(Continued on page 27)



A Chicago dealer thought that the best way to keep peace in the family was to offer a 'his' and 'hers' cassette music system.



So, we gave him the Concord F-140 Stereo Cassette Recorder with Endmatic.® At home it can be hooked into 'his' hi-fi set-up. At the beach, 'her' recorder operates on batteries as a complete, self-contained stereo system. It has high power stereo amplifiers and acoustically matched speakers with built-in stereo sound deflectors. It has two VU meters, 3-digit tape counter, plus head-phone jack. And Endmatic provides complete automatic shutoff at the end of the cassette. At \$99.79 this dealer will be bringing peace to more Chicago families. Concord division, Benjamin Electronic Sound Corp., Farmingdale, New York 11735/a subsidiary of Instrument Systems Corp.



CONCORD "We're making better things for your customers to listen to...because we listened to you!"

8-Track Tapes Do 1/3 WB \$\$

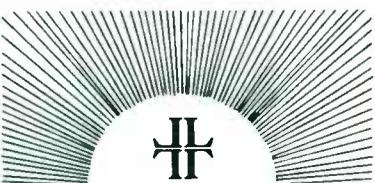
LOS ANGELES — Prerecorded 8-track tape continues to be an essential part of the overall sales picture at many record companies.

To prove it, Warner Bros.-Reprise released its weekly top 10 album sellers and noted the percentage of tapes to albums sold. Eight-track sales accounted for an average of 34.6 percent overall.

For example, tape sales accounted for 33.8 percent of total sales for Jethro Tull's "Aqualung" album.

Top product:
1. Jethro Tull, "Aqualung" (33.8 percent); 2. Black Sabbath, "Paranoid" (49.4 percent); 3. James Taylor, "Mudslide Slim and the Blue Horizon" (33.9 percent); 4. Jonie Mitchell, "Blue" (23.3 percent); 5. James Taylor, "Sweet Baby James" (25.3 percent); 6. Kenny Rogers and the First Edition, "Greatest Hits" (56.5 percent); 7. Black Sabbath, "Black Sabbath" (39.4 percent); 8. Neil Young, "After the Goldrush" (27.5 percent); 9. John Baldry, "It Ain't Easy" (18.4 percent), and 10. Alice Cooper, "Love It to Death" (38.8 percent).

The percentage figures after the album indicates the percentage of tapes to albums sold.



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Hot off the "Indian Reservation" **THE RAIDERS** follow their million seller with the great **JOE SOUTH** song "BIRDS OF A FEATHER"

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The new "TriplePlay" P-590: Stereo 8 track tape player with AM-FM-Multiplex. Built in 3-way power supply — car battery/110 AC-DC/flashlight batteries. Slide controls, pushbutton program selection with lighted program indicator.

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(602) 294-4661, Tucson, Arizona

*As with any great star's performance, it's smart to make an early reservation — first delivery scheduled in mid-October!

Tape Cartridge

International Tape

MILAN—Phonogram is releasing prerecorded cassettes in tin cans. First repertoire to receive the unusual packaging are Polydor and Vertigo.

LONDON—Radiomobile is introducing two 8-track home players. . . . **United Artists Records** is offering up to 10 percent extra discount on prerecorded tape on top of the usual 28 percent margin. Retailers placing minimum orders will earn the following extra discounts: 15 tapes—2.5 percent; 25 tapes—5 percent; 50 tapes—7.5 percent; 75 tapes—10 percent. The month-long promotion has one qualification: Dealers must order product from UA, not EMI and Ampex, which also distribute UA tapes. . . . **Precision** has launched a line of prerecorded tapes for tourists. It has teamed with **Shell Oil** to produce the guided tours. Shell is servicing garages and filling stations, while Precision is distributing to music locations. . . . **Precision** is expanding its field sales force to service non-record stores. . . . **Currys**, a chain of electronics stores, is cutting prices on cassette equipment, including units from **Philips, Hitachi, Sanyo**, among others. . . . **Hellermann Data Packaging**, owned by **Bowthorpe Holdings and Data Packaging**, has completed the second phase of a plant expansion program with the opening of a moulding facility. The company supplies blank loaded cassettes and cartridges to several UK duplicators, including Precision, CBS and EMI. . . . **Musitapes** has signed **Castles of Leicester** to distribute the company's line of equipment.

Japan Record/Tape Mart

• Continued from page 22

pressed interest in talking with anyone, foreigners included, who can advise them in setting up such rack-jobbing or other new sales systems.

Also, there is evidence of increasing support for schemes to

expand the cooperation record makers now give to book dealers, stationery stores, appliance dealers, direct mail record club plans, etc., in efforts to quicken their now-moderate thrust into that 60 to 70 percent of Japan's 100 million-plus population who do not now buy tapes and records.

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**OVERLAND
PRODUCTS**

AUGUST 28, 1971, BILLBOARD

TOP Billboard Tape Cartridges

(Based on Best Selling LP's)

| This Week | Last Week | Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.) |
|-----------|-----------|--|
| 1 | 1 | TAPESTRY Carole King, Ode '70 (A&M) (8T 77009; CS 77009) |
| 2 | 2 | RAM Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375) |
| 3 | 3 | MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561) |
| 4 | 9 | EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609) |
| 5 | 5 | CARPENTERS A&M (8T 3502; CS 3502) |
| 6 | 12 | WHO'S NEXT Who, Decca (6-9182; C73-9182) |
| 7 | 7 | AQUALUNG Jethro Tull, Reprise (M8 2035; M5 2035) |
| 8 | 30 | EVERY GOOD BOY DESERVES FAVOUR Moody Blues, Threshold (M24805; M24605) |
| 9 | 4 | JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-6000; 13-6000) |
| 10 | 10 | B S & T 4 Blood, Sweat & Tears, Columbia (CA 30590; CT 30590) |
| 11 | 6 | WHAT'S GOING ON Marvin Gaye, Tamla (T81310; M75310) |
| 12 | 8 | STICKY FINGERS Rolling Stones, Rolling Stones (M859100; M559100) |
| 13 | 11 | STEPHEN STILLS II Atlantic (Ampex M87206; M57206) |
| 14 | 17 | ALLMAN BROTHERS BAND AT FILLMORE EAST Capricorn (Ampex M82-802; M52-802) |
| 15 | 13 | L.A. WOMAN Doors, Elektra (ETB 5011; TC5 5011) |
| 16 | 15 | POEMS, PRAYERS & PROMISES John Denver, RCA Victor (P85 1711; PK 1711) |
| 17 | 18 | ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic (Ampex M87205; M57205) |
| 18 | 14 | 4-WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902) |
| 19 | 16 | TARKUS Emerson, Lake & Palmer (Ampex M89900; M59900) |
| 20 | 21 | DONNY OSMOND ALBUM MGM (GRT 84782; 54782) |
| 21 | 20 | TEA FOR THE TILLERMAN Cat Stevens, A&M (8T 4280; CS 4280) |
| 22 | 23 | PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887) |
| 23 | — | SHAFT Soundtrack/Isaac Hayes, Enterprise (EN8-2-50002; ENC 2-50002) |
| 24 | 26 | GOLDEN BISQUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT & Ampex 85098; 55098) |
| 25 | 25 | WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists (X04018; XC7018) |
| 26 | 19 | BLUE Joni Mitchell, Reprise (Ampex M82038; M52038) |
| 27 | 24 | UP TO DATE Partridge Family, Bell (Ampex 86059; 56059) |
| 28 | 28 | CHICAGO TRANSIT AUTHORITY Columbia (1810 0726; 1610 0854) |
| 29 | 38 | THE SILVER TONGUED DEVIL & I Kris Kristofferson, Monument (GRT 830679/530679) |
| 30 | 33 | ONE WORLD Rare Earth, Rare Earth (R-8-1520; R-75520) |
| 31 | 31 | INDIAN RESERVATION Raiders, Columbia (CT 30768; CA 30768) |
| 32 | 29 | SURVIVAL Grand Funk Railroad, Capitol (8XW 764; 4XW 764) |
| 33 | 27 | BEST OF Guess Who, RCA Victor (P85 1710; PK 1710) |
| 34 | 32 | HOMEMADE Osmonds, MGM (GRT 84770; 54770) |
| 35 | 22 | CHASE Epic (EA 30472) |
| 36 | 34 | CLOSE TO YOU/ONE LESS BELL TO ANSWER Burt Bacharach, A&M (8T 3501; CS 3501) |
| 37 | 35 | THE SKY'S THE LIMIT Temptations, Gordy (G81957; G75957) |
| 38 | 36 | SONGS FOR BEGINNERS Graham Nash, Atlantic (Ampex M87204; M57204) |
| 39 | 42 | ABRAXAS Santana, Columbia (CA 30130; CT 30130) |
| 40 | 41 | CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271) |
| 41 | 45 | CHICAGO III Columbia (C2A 30110; C2T 30110) |
| 42 | 39 | SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843) |
| 43 | 43 | 5th Lee Michaels, A&M (BT 4302; CS 4302) |
| 44 | 40 | CURTIS LIVE Curtis Mayfield, Curtom (88008; 58008) |
| 45 | — | PAUL AND Paul Stookey, Warner Bros. (M-81912; M-51912) |
| 46 | 46 | NATURALLY Three Dog Night, Dunhill (GRT & Ampex 85088; 55088) |
| 47 | 44 | MAYBE TOMORROW Jackson 5, Motown (81735; 75735) |
| 48 | 37 | THIRDS James Gang, ABC/Dunhill (GRT & Ampex 8721; 5721) |
| 49 | 48 | IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul (S-8-1731; Cassette not available) |
| 50 | 50 | I'M JUST ME Charley Pride, RCA (P85 1772; PK 1772) |

Billboard SPECIAL SURVEY For Week Ending 8/28/71

Sony Bowling Quadrasonic 8-Track Home & Car Units

LOS ANGELES — Sony/Superscope has its representative car four-channel 8-track player. It also has a four-channel tape deck for the home market.

But the automotive market, which has been the most dynamic in terms of expanding the growth of tape cartridge equipment, is very slow in catching onto the excitement of four-channel sound, claims Sony/Superscope's G. T. Thalberg.

The four-channel industry is being held back because a number of the large auto manufacturers are not committing themselves to four-channel 8-track as OEM equipment. "So it's certainly a major factor in deterring early sales," Thalberg says.

Sony/Superscope announced its entry into four-channel 8-track equipment at the recent Consumer Electronics Show in Chicago. The two quadrasonic units are regular inventory items. Initial reaction from reps and dealers has been good to the idea of four-channel players, Thalberg says, adding: "You always have good reaction with a new product."

Quantities of the units unfortunately are tied up by the seven-week-old dock strike. So, like other hardware firms, Superscope has been affected in its efforts to fill the market lines with quadrasonic units.

Superscope calls its four-channel machines "quadradiad." The car model is the TC-84; the home deck the 248-D. Both have the same \$149.95 price.

The car unit has four individual level controls—a feature some other manufacturers do not have—plus master volume and tone controls. There is also an illuminated channel indicator and front panel protective padding with recessed controls. The open reel playback deck has automatic and manual track selection and an automatic shut-off switch.

'Freeze' Affects Dock Strikes

LOS ANGELES — President Nixon's price-wage-rent freeze policy could postpone the longshoremen's West Coast dock strike threatened for Sept. 30.

The President has asked unions to cooperate and delay strikes and walkouts during the temporary 90-day economic freeze program.

Because of the Nixon Administration's 90-day policy, striking members cannot receive an increase now even if a settlement is reached.

A spokesman for the 15,000-member International Longshoremen's and Warehousemen's Union, which is striking Pacific Coast ports in California, Oregon and Washington, said the union may

(Continued on page 27)



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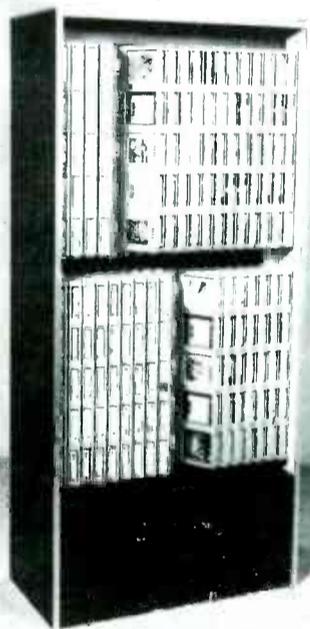
Tape Happenings

Maxell Corp. of America has appointed four manufacturers representatives: **Elrep Sales Co.**, Atlanta; **Paragram Sales Co.**, Virginia; **GDS Marketing**, Hollywood, Calif.; and **John Tsekediris**, Washington, D.C. . . . **Cartwright and Bean**, Atlanta, has been named manufacturers representatives for **Norelco's** cassette tape recorders in Georgia and Alabama.

American Tape Corp., Chicago, has appointed four sales representatives: **D-B Associates**, Atlanta; **Klivans Enterprises**, Akron, Ohio; **Electronic Marketing Co.**, Plymouth, Mich.; and **Edward Fine &**

(Continued on page 27)

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

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Cartridge TV

EVR Equipment Deliberated By FCC

CBS Develops 2-Inch Videotape for Film CTV

By RADCLIFFE JOE

NEW YORK—The CBS Electronic Video Recording Division has been restricted temporarily by the Federal Communications Commission from further shipment of its EVR teleplayers until an official waiver declaring the unit free from harmful radiation pollution has been issued by that federal agency.

The FCC has just given Motorola the green light to ship its teleplayer which plays the CBS EVR film cartridge material.

Need for the waiver developed as a result of the FCC's decision to hold industry hearings on the problems of governmental regulations and, without the waiver, shipments of units could be tied up in governmental red tape until final and binding statements on regulation and standards are issued.

According to Robert Brockway, president of CBS EVR, the move by the FCC is little more than a formality as the Commission's laboratory tests on the unit have already proved them free of such hazards.

Meanwhile, in a specially convened conference held at the CBS Broadcast Center here last Tuesday (17), EVR screened its first CTV cassette made from a two-inch videotape master. EVR has previously worked with film.

Apollo Special

The program, a 25-minute commemorative special titled "A Ride On the Moon: Flight of Apollo 15," also marked the official commercial operation of the EVR Electronic Beam Recorder. Located at the

firm's Rockleigh, N. J., processing plant, the recorder is reportedly capable of high-speed color duplication of EVR cassettes from videotape masters with little loss of resolution.

Program content of this first cassette is a direct result of recent negotiations between EVR and its sister organizations, CBS News, CBS-TV and Cinema Center Films. The "Flight of Apollo 15," an original program shot by CBS-TV, is expected to pave the way for similar projects in the future which will relate to the home and educational CTV markets.

Five hundred cassettes were duplicated initially and will be made available to public libraries and other educational organizations interested in the scientific appeal of

the exploration. List price on the cassettes will be \$34.95.

A number of CBS News executives responsible for the moon coverage cassette were among those attending the conference, including: Bill Leonard, vice president and director of CBS News Programming; Robert J. Wussler, director of special events for CBS News, and Joseph P. Bellon, director of research, development and production for the news operation.

While CBS officials acknowledge that the FCC action on the player is only a temporary situation, they were highly pleased with the development of using videotape with the special thin film used in the EVR cartridges.

W. German Giants Gird for CTV Start

By WALTER MALLIN

HAMBURG—West Germany is preparing for the audio/visual era through involvements by major political parties, book and newspaper publishers and hardware firms. And when the cartridge television industry does arrive, it is predicted that the new industry will have to spend around half a billion marks to promote itself and get people into the habit of viewing alternate television.

Special committees and joint workshops founded by political parties, publishing houses, tourist entrepreneurs or industries all point the way to the CTV era.

The largest political party, CDU-CSU (Christian Democrat Union) recently set up a Committee for Cassette Television, while the German Farmers' Assn. has founded a study group called Audiovision-Agriculture.

According to president H. O. Vetter of the German Trade Union, plans concerning CTV "are on the way." The Young Socialists' Party Group is working on a media book, aimed at a "specific explanation on the contents of cassettes."

Fifteen West German newspaper publishers, the Studio Hamburg (belonging mainly to the NDR radio/TV station), and the Swiss publishing house of Ringier & Co., A.G., have formed a joint Allmedia Fernseh-Allianz Produktions GmbH & Co. And publisher

Axel Springer's cassette offshoot, Ullstein AV, is producing material exclusively for the big mail order firm Quelle, while his chief competitor, Neckermann, is exclusively contracted to Philips. Philips is also in collaboration with the giant publishing house of Westermann, in Brunswick.

Siemens and Philips have agreements with Polyphon and Polytel. Guetersloh publishing giant Bertelsmann has linked up with publishers Gruner & Jahr of Hamburg to establish the Videophon Company.

Electronics concern Robert Bosch of Stuttgart is in close cooperation with the Frankfurt firm of Industrie und Verkehr. Both have founded the Videothek at Wiesbaden. Furthermore, they are collaborating in a "workshop of systems" with school book publishers Ernst Klett of Stuttgart, and Leybold-Heraeus.

Bosch represents CBS' EVR system, which is allied not only with Imperial Chemical Industries but with Ciba-Geigy. The Swiss chemical giant is tie up, via one of its offshoots, with book publisher Editions Rencontre (which belongs to the International Publishers' Audiovisual Assn., located in Zurich). The West German partner of IPA is Bertelsmann, one of five large participating publishers.

According to opinions expressed by experts, the new industry will have to spend a minimum of half a

billion marks in order to persuade television viewers of the advantages of "TV a la carte," as the news magazine "Der Spiegel" calls it.

The strongest brake put on the wheels of the CTV bandwagon thus far is the confusion and uncertainty about the respective systems on the market. Among current problems are the fact that Bell & Howell film cassettes cannot be used in players compatible with the Kodak system; Sony's magnetic tape cassettes aren't compatible with Philips recorders—and vice versa.

AEG-Telefunken-Decca's color video disk, to be premiered in August at the Berlin's International radio/TV exhibition will have 12 minutes' playing time. The hardware will be on the market next year at a retail price of 1,000DM (\$270), while software product (per one-hour program) will sell at about 10DM (\$2.70).

UA CTV Head Probing Field For Decision

NEW YORK—United Artists' brand-new director of videocassettes, Pierre Weiss, is investigating the cartridge television field before committing his company to any specific plan of action.

Weiss is conferring with officials of the various hardware systems like CBS, Sony, Philips, Avco and introducing himself as UA's new division head.

He was formerly president of UA Television which offered films from the parent's library to TV stations. His background includes 20 years with Ziv-TV and UA-TV.

Weiss, in formulating a position on CTV, is considering attending the Berlin-based International Radio & TV Exhibition, Aug. 27-Sept. 5, where Teldec's color video disk is scheduled for public demonstration.

The Teldec video disk holds a fascination for Weiss because of its potential to produce low cost copies, very much cheaper than \$30 videocassettes.

Although he has seen a number of working CTV systems, Weiss is not as concerned about whether the systems work, but rather about the price the public will pay for an attachment player to hook up to an existing color TV set. He is concerned about the public then having to lay out additional cash for the cartridges.

(According to NBC's research department, there are around 29.7 million American households which own a color TV set, representing around 48.2 percent of all TV households in the country.)

Ski Magazine Joins VRC To Promote Ski Resorts

WESTPORT, Conn.—The Videorecord Corp. of America, in a special agreement with Ski Magazine, will offer a free videocassette player and programs to major ski lodges around the nation.

Although details of the agreement have not yet been made public, it is understood that both the VRC and Ski Magazine will defray cost of the project by soliciting advertising from manufacturers and distributors of ski and ski-related products. Ski Magazine's advertisers are among those expected to be asked to participate in the venture.

The advertising spots, which are expected to be similar in format to regular television commercials, will either be tagged on at the end of intervals, to create "intermission" breaks.

Programs are expected to cover all aspects of the entertainment of each complete program or be placed in between at carefully selected intervals, to create "intermission" breaks.

Video Disks Eyed For Mid-1973 Sales

NEW YORK—Monochrome and color video disks will be marketed by AEG-Telefunken by mid-1973. Three turntable players will range in cost from \$120 to \$350, depending on whether they are manual or automatic.

Playing time for a disk is 12 minutes. The first demonstration of the color video disk in America is slated for around the end of the year.

VRC and Ski Magazine are selling the project as the world's first Ski-TV Network, and stress in a special brochure to ski lodge operators that it will be an ideal traffic builder for guests.

New CTV at Berlin Electronics Show

BERLIN—The Philips Corp. will debut a new cartridge television unit with both playback and record capabilities at the International Radio & Television exhibition which opens here on Aug. 27 and runs until Sept. 5. Philips first made its appearance on the cartridge TV scene at the second International Music Industry Conference held in Majorca last year, with a play only system.

Another new cartridge TV product which will receive its first public showing at the Exhibition is a color version of the AEG-Telefunken videodisk. The innovation will be a companion to the black and white version debuted here more than a year ago, has been in the works for some time.

The IRTE which will be spread over 950,000 square feet of space, has attracted more than 250 exhibitors from 15 countries. Included among them are many of the major competitors in the CTV race including Matsushita, Norde Mende, Toshiba, Hitachi, Bosch, Grundig, Magnavox, Lowe Opta, Siemens and Sharp.

Raw tape manufacturers will also be displaying their wares. Among them will be BASF, Agfa-Gavaert and the 3M Co., of America.

JAPANESE VIDEO CITY TO SELECT CTV SHOWS

By MALCOLM DAVIS

TOKYO—A large-scale community video information system to serve 1,000 households in an all-new "video town" is planned by the Japanese Government for a suburb of Tokyo by 1975.

The Japanese Ministry of International Trade and Industry (MITI) has revealed plans for the project which will provide multiple community service data including entertainment, medical, educational and news programming to resident subscribers of the experimental town. The project is budgeted at around 10,000 million yen (approx. \$27.8 million).

A large section of the existing Tama New Town in the Southwestern suburb of Tokyo will be developed beginning in fiscal 1972. Some 1,000 homes will be built and interconnected by a form of cable antenna television with the information and control center to be designed by MITI.

The planned video information system will be of a two-way type, with subscribers able to transmit their needs and requests to the center directly via "videophone" over the cable. The cable to be used will have extremely wide capabilities, able to carry several hundred watts of power and the equivalent of as many as 100 channels for normal television broadcasting.

On request from subscribers, the system will re-broadcast television programs, news and facsimile newspapers and study materials. The computer-controlled center will be able to give automatic diagnosis of sicknesses based on information received from the subscriber and will operate remote-controlled medical appliances to serve little children, the ailing and the aged.

PHILIPS BOWS \$600 VCR UNIT AND \$29 CASSETTE

LONDON—Philips demonstrated its videocassette system for the first time in London Aug. 18 at a conference of British journalists preparatory to launching the system in the UK in the early autumn.

At the conference, Philips revealed its marketing plans for the VCR and the exact costs of both hardware and software. In the race to get the first cartridge TV system into the marketplace, Philips will be very close behind leader EVR, which launched its photographic film-based system last month.

The VCR cartridge provides up to 60 minutes of uninterrupted programming time. The machines will be available in both PAL and SECAM versions—the two European color television standards—and among other electrical manufacturers which have already decided to adopt the Philips format are AEG/Telefunken, Germany; Thorn Electrical Industries, England; Industrie A. Zanussi, Italy; and Willi Studer, Switzerland.

A special feature of the Philips VCR is a built-in timer which switches the record circuit on at a pre-arranged time so that a recording can be made during the user's absence.

The unit is expected to retail for around \$600 while software will probably be priced at about \$29 a cassette.

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Dock Strikes' Hardware Holdup Affected by 'Freeze'

• Continued from page 25

switch its demands from wages to other benefits—if a settlement can be reached before the three-month freeze is over.

Bargaining between the union and management in the dock strike, which has closed down 24 Pacific Coast ports since July 1, has centered on wages, pensions, welfare and jurisdiction.

Muntz Biding Time

• Continued from page 23

ple that with vast unemployment and they're not buying.

"Quality, price and dependability add up to value, and young people are just not rushing to buy a new concept. We don't feel this is the time for us to be pioneering." (This last statement falls in line with a similar company policy expressed in the past by president Barney Phillips, who prefers not to be the innovator, but rather to develop products once markets develop and needs exist.)

Muntz likes to think in terms of taking technology and coupling AM-FM and 8-track into a unit which fits into a dashboard. Notes Winokur: "That's where the action's at. The kids can understand that. They see the value there."

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—A Distraught Teenager

Talent

Rock and Film Roll Past 'Woodstock'

By NAT FREEDLAND

NEW YORK — Hollywood's moviemakers continue to experiment with rock music in films, as a pair of entertaining new pictures, Warner Bros.' "Medicine Ball Caravan" and Columbia's "Silver Tongued Devil," further explore effectively some recent genres showing good box office returns.

"Medicine Ball Caravan" might be called a staged documentary about a rock tour, a film species obviously derived from "Mad Dogs and Englishmen" by way of "Woodstock." But there aren't any superstars in this caravan. "Medicine Ball's" story gimmick is that a group of 154 hippies are put in buses out of San Francisco and sent across country with a French cinema verite camera team to

Plaza Hotel Adds Laugh, Pop Acts

NEW YORK—The Hotel Plaza's Persian room will add pop and country performers to the supper club's standard fare for its upcoming entertainment season beginning Oct. 4 with Robert Goulet. In addition to solo artists, shows comprising two or more headliners will also be featured.

Comedian Myron Cohen will star with Bobbi Martin, Stiller & Meara with Lola Falan, while Carol Lawrence, Frankie Laine, Dusty Springfield and John Rowles are scheduled in subsequent weeks. Entertainment at the Persian Room is under the supervision of pro-

"meet the straight" and organize open-air concerts.

There are excellent concert sets, photographed with the kind of lyrical free-form camera work we've come to expect in this kind of film, by B.B. King (the only non-Kinney artist), Doug Kershaw and Alice Cooper, with well-coordinated soundtrack contributions by the Youngbloods and Delaney & Bonnie. Sal Valentino and Stoneground are also seen, though not as strikingly.

Between the musical performances, the film shows healthily freaky young people bathing nude, sharing joints, painting the buses psychedelic and rapping about the hip ethos with varying degrees of coherence. "Medicine Ball Caravan" is only 90 minutes long and surprisingly well-paced, considering the limited dramatic variety of the material being dealt with. But it soon becomes clear to the open-minded viewer that what's being shown on the screen in "Medicine Ball" is not a realistically complete picture of the counter-culture, but rather an evocation of the Eden that life presumably would become if we all lived truly as love children. Not overly pretentious, part cinema concert-part hippie travelogue, "Medicine Ball" is a quite likeable film.

"Silver Tongued Devil" stars Kris Kristofferson in his film debut as a has-been rock star turned "grass" dealer and trying to get out of this scene so he can make a musical comeback. The title was originally "Dealer," but a last minute change was made to take advantage of Kristofferson's current hit album on the Monument label, which also provides most of the soundtrack.

Kristofferson shows a very strong and definite screen presence, and actually make the polished professional actors he's playing against seem phoney in comparison to his minimal style. Interestingly, the backstage rock scenes come across more genuine than the drug culture sequences. Sir Doug Sahm, of Mercury's Sir Douglas Quintet, is right-on accurate and funny as a musician-client of dealer Kristofferson who has sold out to the teenybopper market. Doug's oily manager and hangers-on are all amusingly true-to-life.

James Taylor and Beach Boy Dennis Wilson haven't exactly broken box-office records with their straight acting leads in "Two Lane Blacktop," but maybe the more straightforward action-mystery approach of "Silver Tongued Devil" will fare better with this season's youth audience.

Signings

Gary Wright, former lead of Spooky Tooth, to Bob Schward's Thruppence Ltd. for representation in the U.S. and Canada. A tour is in the wind for late fall. Wright's new A&M album is "Footprints." . . . Australia's **Daddy Cool** to Warner Bros. in the U.S. . . . **Tom Sparks** to A&M with "Walkin' Down a Country Road." **Rick Keefe** produced for Seattle West Recording Corp. . . . **Nancy Sinatra** to Sharr Enterprises for representation in all fields.

Cotillion's **Bobby Lance** and **NRBQ** to SAS, Sidney Seidenberg's management firm. . . . The **Louis Brothers**, a duo, to MGM with "Take Bonnie Fae Away."

Paul Rothchild will produce the **Everly Brothers'** first for RCA. **Boz Scaggs** and his group to Schiffman-Larson for personal management in L.A. . . . **Mixed Blood**, **Billy Mitchell**, **Mokie, J.J. & R.O.B.** and **For Soul's Sake** to Sun, Moon and Stars, Los Angeles production company. . . . **Vicky Starr**, c&w singer from Paisley, Scotland, to Talent Finders, Inc., N.Y., for representation.

Madison, a singer, to Musicanza Corp. for recording and personal management. . . . **Sid Myers** to Hare Records in Shreveport, La., with "Pawns of War" b-w "Anybody - Somebody - Nobody," produced by **John Rowe**.

Polymers Children, formerly on Musicor, to Laurie Records. Carl Strube will produce for Critique Record Productions in Portland, Maine. Also signed to Critique are soul singer **LaVerne Grady** and c&w artist **Gary Meister**. . . . **Laura Nyro** to David Geffen's Asylum label.

Mothers to Tour Europe

LOS ANGELES — Near-final dates have been set for Frank Zappa's late fall European tour with the Mothers of Invention.

Zappa's tour opens with two concerts in Sweden; Nov. 19, Stockholm and Nov. 20, Aarhaus. Then it's Copenhagen Nov. 21 and on to Germany; Nov. 23, Dusseldorf; Nov. 24 Berlin; Nov. 26, Hamburg; Nov. 27, Rotterdam, Holland; Nov. 28, Frankfurt; Nov. 30, Vienna.

In December the Mothers play Munich, Dec. 1; Milan, Dec. 3; Montreaux, Dec. 4; Paris, Dec. 5; Lyons, Dec. 6; Brussels, Dec. 8; Glasgow, Dec. 10; Liverpool, Dec. 11; Bristol, Dec. 13; Birmingham, Dec. 15; London, Dec. 17-18, and Manchester, Dec. 20.

Talent In Action

OSIBISA

Whisky A-Go-Go, Los Angeles

Afro-rock-jazz is here in its penultimate free-form. The only thing that can keep Osibisa from becoming an utter smash this autumn is if their music proves too offbeat for mass airplay. And this possible bottleneck can be gotten around with a lot of concert package appearances, because a band this exciting in person has got to spark much word-of-mouth record sales from satisfied customers. Face it, if the Uni labels could get his with Hugh Masekela, prexy Mike Maitland can do it again for his superb personal discovery.

To specifics: Osibisa is made up of seven African and West Indian emigres to England. There are guitars, horns and keyboard—plus whoever's not playing the riff pounds along on some of the group's arsenal of Afro drums. The total effect is what Mongo Santamaria's "Watermelon Man" group might sound like with all of Olantunji's drummers sitting in, plus the Blood, Sweat & Tears brass and Jimi Hendrix's guitar. Resulting sound doesn't have to be overly amplified, yet it's a monster.

Osibisa is at the Whisky with a fellow Reb Foster-managed act Stoneface, a new-wave nine-man band with horns, girl vocalist and congas that shows signs of getting it all together.

Accent is put on second syllable in Osibisa and the name means "rhythm" in a tribal dialect. The band is a really wild-looking bunch of dudes in their combination of African and mod garb. They do a lot more eyeball-popping and toothy grinning than U.S. rock audiences are used to, but it comes across as a genuine African bag, rather than Tomming.

NAT FREEDLAND

RUTH COPELAND

Bitter End, New York

With the death of Janis Joplin and Gracie Slick slowed down, a void has been left for a star female vocalist. There are many contenders, not least among them is Ruth Copeland, Invictus Records artist, who made her New York debut here.

It would be unfair to compare her to either Joplin or Slick, but she bears a marked resemblance in performing style to both. Miss Copeland is a singer all her own. While singing she writhes in a style neither Joplin nor Slick ever had. Her voice agonizingly slides up and down the lyrics of such songs as "Long Time, Wrong Place" and "Playing With Fire."

However, she showed some weaknesses in her repertoire with "The Medal." A somewhat contrived Johnny-goes-to-war-and-doesn't-come-back song, Miss Copeland has a rough time selling the lyrics which have been echoed in other songs and other places thousands of times.

Despite such material, Miss Copeland proved she can take a good song like "Gimme Shelter," her latest single release, and create a high intensity performance with it.

Some may be bothered by the artist's Joplinsque movements of her Slick-ish beauty, but Miss Copeland retains a style all her own. In time, as she sheds the affectations of other artists and emphasizes her own style, Miss Copeland will not be hindered with comparisons. And with more exposure, she may fill the gap that has been left open all too long.

DARRELL LEO

WOODY HERMAN'S BIG BAND

Donte's, N. Hollywood

Relaxed, vital, and into a new groove with a fine young band, Woody Herman provided good, healing sounds for the ear with exciting new arrangements for the sounds of today. Woody's band now records for Fantasy, and his new sound has racked up a string of big bookings starting off at Sonny and Bill McKay's showcase jazz club in North Hollywood.

Woody is a true leader, giving the band its disciplined freedom that brings forth enthusiastic audience response, sparked by piano-organist Alan Broadbent, Tony Klatka's arrangements, the biting sax of Sal Mistico, and the driving beat of drummer Vince Lateano. Herman's band currently stars on trumpets: Forrest Duchtel, Charlie Davis, Tony Klatka, Bill Stapleton and Bill Byrne; trombones: Bob Burgess, Rick Stepton, Don Switzer; tenor sax: Frank Tiberi, Steve Lederer, Sal Mistico; baritone sax: Tom Anastas; drums: Vince Lateano; Fender bass: Peter Marshall; Fender piano: Alan Broadbent.

Everything was tasty, but several outstanding treats for the listener were Alan Broadbent's interpretation of the great Johnny Mercer-Harold Arlen "Blues in the Night." It moved into five different musical areas, each surpassing the previous mood. "Love in Silent Amber," written by Broadbent and tinted by Bobby Burgess' big trombone, and a new "Variations on a Scene," also penned by Broadbent and commissioned for a performance by Woody's band with the Dallas Symphony this fall, both showed the timelessness of the tunes, old and new, in the musical atmosphere of this cooking band. The

(Continued on page 30)

MISSISSIPPI FRED McDOWELL TOM EVERETT

Gaslight II, New York

No one wanted the blues master to leave the stage but he had to give way to the other artists. "They have to be heard. You know they got a right," Mississippi Fred McDowell explained. And anyone who had seen the Arhoolie Records artist's set should consider themselves lucky, for they had been treated to a blues giant who had lived it a lifetime and played it for the better part of three decades.

He accompanied his vocals with Stella, a Gibson electric guitar, slightly amplified, and Jim Tutunjian on Fender bass. The set was pure blues, smooth and clean, as McDowell allowed his fingers to float across Stella's frets augmenting a strong vocal blues style which McDowell could truly call his own. "My Babe," "Baby Please Don't Go," "Good Morn' Lil' Schoolgirl," and "You Got to Move," had everyone foot stomping and drifting at the same time. The man has lived his music.

Also appearing was Tom Everett, RCA Records artist. Everett, playing a 12-string guitar and accompanied by a three-man back-up, ran through several pop country tunes from his new LP, "Porchlight On in Oregon." "Excitation Revire," "Theresa," and "Bad Dreams," featured a good vocal effort on Everett's part and a very tight group. But Everett does not have the total control of his voice as yet. His style, somewhat akin to Roy Orbison's vocal style, really showed when he sang Orbison's "It's Over." Everett sits on the threshold of a fine career, and his group is more than adequate. There will be more heard from this RCA artist in the future.

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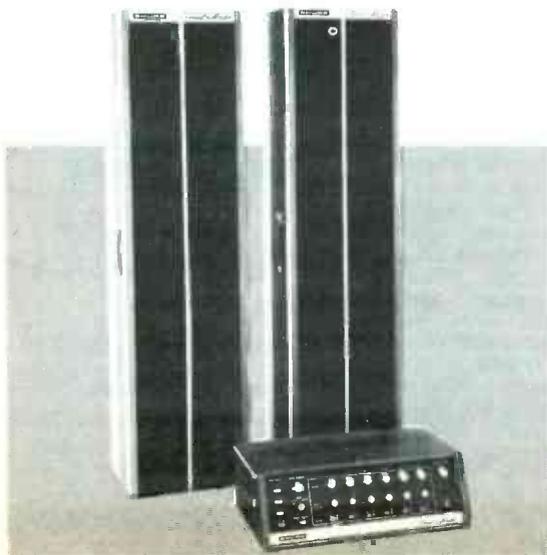
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DONOVAN, left, chats with Mo Ostin, president of Warner Bros. Records, about his new alliance with the WB label.



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Dates include Friday (27) at the Forum, Inglewood, Calif.; Saturday (28) at the Salt Palace, Salt Lake City; and Sunday (29) at the Sports Arena, San Diego. They then return to London for sessions on a second LP. . . . **Rare Earth**, Motown rock group, joins **Sly & the Family Stone** at Madison Square Garden, Sept. 8-9-10 and again at the Los Angeles Forum, Sept. 30 & Oct. 1. . . . **Dave Crawford** and **Brad Shapiro**, Atlantic soul producers who hit gold with **Wilson Pickett's** "Don't Knock My Love," are touting a new singer named **Gene Viale**. He's white and has sung with **James Cleveland**. . . . The Film Factory of Hollywood will produce a featurette of Motown's **Lodi** group performing their new single "Happiness." Film Factory's **Gene Weed** will produce at California's Magic Mountain. . . . **Threshold's Moody Blues** are lining up a fall tour of the U.S. to start in Seattle in late September. The tour, which will cover the South, Southwest and West Coast, will run through mid-October. An East Coast tour for the **Moodys** is in the planning stages for next spring. . . . **Ivan Mogull Music Corp.** has recently published and released a song folio titled "Charley Pride's Favorite Inspiration Hymns," which include songs recorded by **Charley Pride** in his RCA album "Did You Think to Pray." . . . A third **Faces** LP is set for release in late October on Warner Bros. . . . **Laff Records' Leroy & Skillet** and **La Wanda** are appearing at the Village Gate till Sept. 12. . . . **Blue Note's Grant Green** gigs at the Revilot Club, Buffalo, Monday (30) to Sept. 6. Dates coincide with the release of his new LP, "Visions." . . . **Octave's Erroll Garner** set to play the Allegheny County Fair, Pa., on Sept. 5. . . . The London production of "Godspell" started rehearsals last week. . . . **Bourne Co.** announced the passing of **Costabile Monzillo**, who was associated with Bourne for more than half a century and the music firm's editor emeritus. . . . Sub-publishing rights to "Funky Nassau," recorded by **Alston's Beginning of the End** group, have been acquired by **Ivan Mogull** for his firms in Spain, Portugal, Brazil, Mexico and Scandinavia. . . . **Gemini's "Woman I Love"** single, acquired by Mercury from Westpark, was produced by **Jimmy Duncan**. . . . **Eddy Arnold** has been signed for two weeks at Harrah's in Lake Tahoe, Nev., starting Sept. 30. **ED OCHS**

LOS ANGELES

A&M threw a soundstage lunch for **Jack Daugherty**, the **Carpenters'** producer, and his "Class of 1971" big band album. Again as per trend, there was no live show, just the record played on speakers.

. . . Motown passing out ornate gold-leafed matchbooks to remind us "Gold Records Are Our Business." . . . This week's **Daddy Cool** hype comes from **Jay Bernstein**, fourth PR firm to be involved with the No. 1 Aussie artists since their U.S. arrival this month. Group has signed with Warner Bros. . . . More Aussies, the **New Seekers**, also back stateside for a tour showing off their new personnel, kicked off at Disneyland.

Roger Kellaway penned **George Balanchine's** latest avant romp for the NYC Ballet, catchy title is "Pamigg." . . . **Tom Wilson** left the presidency of Concert 376 to form a new Toronto rock management company, **WBM**. . . . **Gary McPike** out of **Reb Foster Associates** to form **McPike Productions**. He's recording **Captain America** at **Wally Heider's**. . . . **Peter Asher** has **Kate Taylor** back in the studio for her second **Cotillion** LP. . . . **Poco's** new single is "Railroad Days," of their "From the Inside" album. . . . According to a letter they sent in, "JOR Records is concentrating a big promotion on its new artists, the **Paisley Patterns**."

Steve Lawrence film debuts in **Mike Frankovich's** "Stand Up and Be Counted," a women's lib comedy to be directed by **Jackie Cooper**. . . . War scores **Robert Culp's** "The Grove." . . . **Jack Warner** importing the hit Broadway cast for his filmization of "1776" musical. . . . **Louis Bellson** to co-produce "Wonderful World of Music." . . . **Gil Melle** goes from "Andromeda Strain" score to "The Organization," third **Virgil Tibbs** detective for **Sidney Poitier**, electronic sounds to be featured. . . . **Freddie King** opens Public TV's "Boboquivari" ethnic music series.

Kai Winding's four-trombone combo gets three weeks at the Century Plaza's **Hong Kong Bar** starting Monday (30) due to smash response at two Sunday afternoon gigs. . . . **Oliver** to Chicago's **Mr. Kelly's**. . . . **Fairport Convention** at Finland International Rock Festival. . . . **Ocen** to play Utah U benefit for low income students. . . . **John Klemmer** group at **Hermosa Beach Lighthouse**. . . . **Capitol's Leo Kottke, Joy of Cooking** and **Persuasions** freebie concert at Boston Sept. 8. . . . It's **Manuel** at the La Fiesta in old Juarez.

Blood, Sweat & Tears will play Asia, Africa and Europe in January and February before taking up their U.S. concertizing for 1972. . . . **Sweathog** joins **Black Sabbath** package. . . . **Rob Heller Enterprises** setting **Johnny Otis** campus dates. . . . **Sonny Charles** ex-Checkmate and author of **Elvis's** latest, "I'm Leavin'," set for P.J.'s Oct. 7-16. **NAT FREEDLAND**

Talent In Action

• Continued from page 28

college circuit and sophisticated jazz showcases could make it happen all over again. **HAL COOK**

PROCOL HARUM SPENCER DAVIS & PETER JAMESON, FANNY

Santa Monica Civic Theater
Santa Monica, Calif.

There's something new about Procol Harum, they're playing their solemn songs in a relatively raunchy rock format, with wailing guitar and semi-pyrotechnic drums. With the group's increased beat consciousness, they no longer sound as if they escaped from a funeral parlor organ gig. Singer-pianist **Gary Brooker** has actually turned out a couple of melodies that don't sound like yet another exact copy of "Whiter Shade of Pale." And lyricist **Keith Reid** is occasionally able to shake himself loose from his death grip on strict iambic pentameter.

Although Procol Harum is one of the most repetitive of significance-rock groups, they proved to have strong Southern California teenie appeal, filling Santa Monica Civic for two nights with a crowd that acted as if it was more into Grand Funk—but kept yelling for specific album cuts and applauding first notes of intros.

An unusually muddy sound system, credited to **Tycobrahe**, hampered Harum and really bogged down the bill's opener, **Fanny**, who played one of their likeably unpretentious and musicianly sets but got smothered in mushy PA.

But there was no distortion on the acoustic guitar duo of **Spencer Davis & Peter Jameson**, who made pretty music like an **Incredible String Band** without the pretentiousness and should be lauded for keeping their cool through much grass- and -wine-stoked audience boorishness. **NAT FREEDLAND**

SOUTHERN COMFORT

Main Point, Bryn Mawr, Pa.

When Southern Comfort were a backing group, they were distinguished from all other backing groups by brilliantly tasteful arrangements, smooth, gentle three-voice harmonies, and the superb playing of pedal-steel guitarist **Gordon Huntley**. And now, what? They've still got the harmonies. They've still got **Huntley**. And they've got something new: an illustrious past.

It took the Decca group a while to pull themselves together on their first night at the Main Point. It was beginning to seem as if their past excellence had been all a miracle of record production (which, indeed, most of it had). But after a while they did start listening to each other and sounding like a band. They clicked together on a medley of "Fresh Brown Eggs" and a great bluegrass spoof of "Woodstock." (It's nice to have a sense of humor about your illustrious past.)

There are, however, no singers in the group. The harmonies hide the fact well enough, but the solo voices are quite ragged. When they're not singing together, and when **Huntley's** pedal steel is drowned out by the percussion (the Main Point's sound system is eccentric at best) then Southern Comfort are, disappointingly, just another competent rock group. They would do well to take a serious look backwards.

NANCY ERLICH

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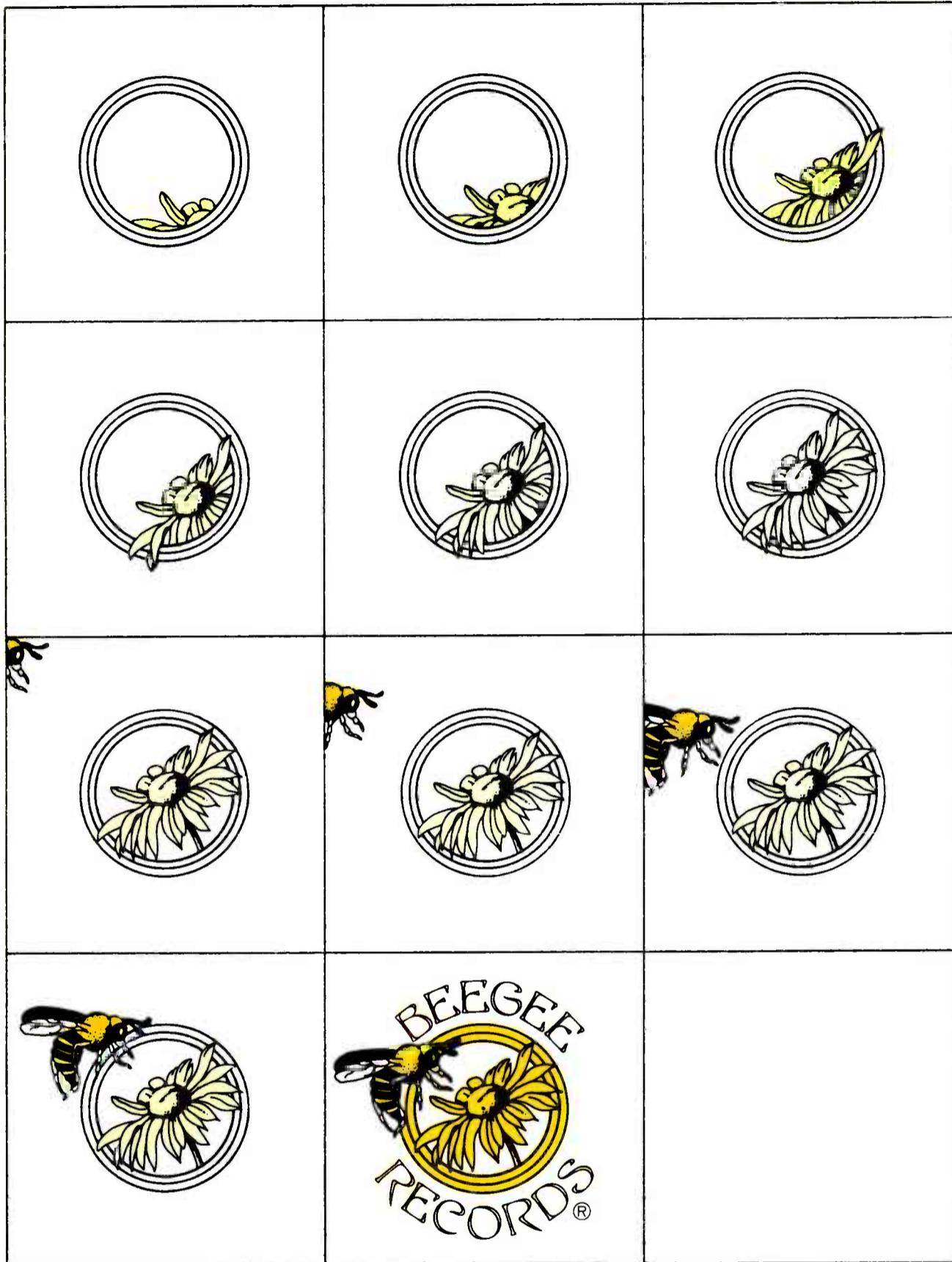
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Radio-TV programming

KCBN Zooms in Reno Rating; PD: 'Rocks in Adult Manner'

RENO—Very few Top 40 radio stations today enjoy the commanding lead that KCBN has here. Armed with an accurate and in-depth knowledge of the market, program director Dave Price has built a giant such as existed in the late '50's. "The music tastes of Reno are unique," he said. "The town is basically a middle class town and a little square in its music tastes. The most popular types of music are a combination of big band rock and folk rock. All of the clubs in town key to the tourist, but we key our programming to Renoites. The town is a young town and we aim at the 18-35 year old."

Recent audience surveys of the market have shown the station with almost double the number of listeners 18-24 of any other station in town and leading in 25-34 age listeners. At night, the station often has above 40 percent of the audience.

"We try to rock in an adult manner," Price said.

The station is also rare in having a woman manager—Lorraine Walker. She was responsible for

switching to a rock format in 1965 and created considerable stir in doing so. Price joined the station in 1967 as music director and became program director a year later. His air staff includes Bobby Magic, Robert Lamont, himself, Chuck Harper, Phil Harvey, Chris Mitchell, and Dale Scott.

The air personalities are encouraged "to be personalities," Price said. They operate from a playlist of 30 singles and about two dozen albums to pick from. Ordinarily, the station airs three LP cuts an hour. Price believes there's a trend toward stronger community involvement in the market and "we're now cutting down on the actual number of records played per hour in order to talk about things in the community. I used to think that anything other than records was a tuneout factor. But I'm finding now that people will stay tuned and are looking for us to initiate projects and discussions."

KCBN limits commercials; it is sold out.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

The New York May/June Pulse is rather interesting. WABC came in like a winner with 16 between 6-10 a.m.; 13 from 10 a.m.-3 p.m.; 17 from 3-7 p.m.; and 15 from 7-midnight. It should be noted that the RICK-SKLAR-masterminded station had 13, 11, 18, and 12 in those periods in a previous Pulse book. WOR-FM was third in the market with 13 between 10 a.m.-3 p.m., second with an 8 from 3-7 p.m. and second again with 10 from 7-midnight. WWDJ hasn't scored yet, to any extent, but it's still too early to tell what effect the station will have in the market. WCBS-FM obviously isn't doing any better at the moment under program director Les Turpin than it had under ex-program director Gus Gossert. WNEW-FM out-performed its AM affiliate WNEW with 2, 4, 4, and 6, while WNEW had 6, 5, 3, and 1. However, both of these figures reflect the situation prior to WNEW-FM losing Rosko and Zacherle and WNEW gaining the services of Gary McDowell. I expect the big battle in New York to be between WNEW and WABC; at least, such a battle is interesting to speculate upon. Some people tell me that WWDJ sounds fairly good. You can take it for granted that Kent Burkhardt's new burden will achieve less than his habitual No. 2 ranking, because New York is not the market that Cincinnati and Atlanta were and there's wonder if small town radio will work.

WRIF-FM, Detroit, the ABC owned and operated station, ran the first of four free concerts during the summer on July 11. The show, held at Oakland University, outside of the motor city, attracted 5,000, who heard the Grease Band and three local groups, Brat, Up and Guardian Angel. Bill Lochridge, station manager, said that there were no incidents. Security was handled by two campus policemen and a local group, the Psychedelic Rangers. A team of aids for drug abuse was also on hand but there was no call for them.

Added to the line-up at the station was Barbara Holiday, the first woman air personality at the station. She's on Tuesday through Saturday 3-7 a.m. and Sundays 5-9 p.m.

"He So Fine" by Jody Miller is a pop Top 40 hit. Epic Records chief Ron Alexenberg is the man to talk to about the record and his phone number is (212) 765-4321. The record is bigger than the devil in the country field and it deserves heavy Top 40 airplay. Call him if you'd like to get a copy of the record and listen to it yourself. It has the Claudius Seal of Approval. . . . Bob Adair has resigned at WELW-FM, Cleveland, and Walt Lahmon will program the new country music format of the station. . . . KIKS, P.O. Box 190, Sulphur, La. 70663, needs MOR records, according to program director Griff Griffith. . . . Peter Tripp, wherever you are, please call me at (213) 273-1555. Better yet, call Joe Bogart at WMCA, New York; he needs to talk to you.

WHYY seems to be doing something good in Montgomery, Ala. In the April/May ARB, the Top 40 station had 16.5 to lead the market 6 a.m.-midnight. WBAM had 14.3, WCOV had 14.3, WRMA had 10.4, and WAPX had 10. In the important demographics—18 to 49 years old—the station also leads with 23 to second-ranked WCOV's 17.4. . . . Don Kennedy is the new program director of KASH, Eugene, Ore., and he needs some Top 40 air personalities with first tickets. Station is moving into new facilities with new equipment and Don will be revamping the format somewhat and putting on a new jingles package. He was recently program director of KALE, Richland, Wash. If you can't reach him via KASH, call KALE. He'll pay about \$700. Gary Page has been promoted to program director of KALE and Frank Montibeller is the new general manager.

Phil Christy is out at WNTN, Newton, Mass., and seeking a progressive rock programming job in New England area. Ah, to be rich enough to dictate terms like that. . . . Mike Sommers, 31, married, and with a first ticket, is out of KPLS, Santa Rosa, Calif. Three years in last job. Call him at 707-544-3916 if you have an opening for a stable man. . . . Paul Drew rides again! In the April/May Pulse for San Fran-

(Continued on page 36)

'American Top 40' From Barter to \$\$\$

LOS ANGELES — The graveyards of radio are paved with the tombstones of syndicators and the truth is that very few syndicators really make money. After almost two years, Watermark, Inc., is dropping its barter system approach to its syndicated "American Top 40" and will be charging for it. Previously, the weekly three-hour special counting down the top 40 best-selling singles in the nation, had been distributed free on an exclusive basis to major-market radio stations. Small market stations had to defray costs of the show. By Oct. 1, all stations will be paying a nominal charge for the show, based on their rate card. Some 140 stations are using the show to date.

Syndicating the special has been no easy job. For one thing, there's a natural reluctance on the part of program directors to accept outside programming, which the special represents. But, by far the biggest problem was in trying to sell the show on a national basis.

Watermark, a small group of aggressive radio people, was formed in January 1969 out of the energy left over from the Miami Pop Music Festival. The firm didn't really take shape until about July 1969 when Ron Jacobs left his position as program director of KHJ, Los Angeles, to join the organization. There's really no leader in the group. Tom Rounds said he became president because "I had the suit." Jacobs is head of Increase Records, a subsidiary, and also produced "The Elvis Presley Story," a 12-hour documentary which will be shipped Aug. 25. Thomas P. Driscoll is chairman of the board.

"Advertising executives are constantly complaining about the lack of creativity in radio, but they're also unwilling to support real creative radio. We had been trying to create a sponsorship situation for 'American Top 40' but the very thing that advertisers do all of the time in television—Sup-

port an entire program—they were unwilling to do for radio," Rounds said. He spoke of having invested \$250,000 trying to make the weekly special work strictly as a barter-type show. "And we came close."

The other factor Watermark had to contend with was the reluctance of program directors to let anything outside their own domain influence their station. Rounds remarked that he once felt the same way when he was programming KFRC, San Francisco, "and had been trained to generate 150 hours of programming a week and was overworked and underpaid like most program

directors. But program directors feel responsible for keeping a radio station on the air and making it sound good and they feel like they're copping out if they take someone else's programming."

We've had to turn that whole prejudice around . . . many times, I came close to giving up. I guess that "The History of Rock and Roll," created by Bill Drake, paved a lot of the way for syndicated programming.

Another handicap was in convincing radio stations to pay for "American Top 40." The stations had not considered the show as "a super sales vehicle, but as a super programming item," Rounds said. Yet, "several small stations have been having to go out and generate the kind of enthusiasm with clients we have here in the office for the show. And 90 percent of them renew right along — and they've been paying for the show almost from the beginning. Casey Kasem, who hosts the show, gets fan mail sent to the stations . . . he's a 'local' deejay in markets like Wichita and Tulsa." He spoke of the manager of KLBK, La Grande, Ore., holding a party to introduce the show to local teenagers and advertising clients and selling it out on the spot.

As it is, "American Top 40 is alive and well and currently breaking even as a weekly special. The feeling is that the show will be a substantial money-maker for Watermark in the near future." And "The Elvis Presley Story" documentary has already been purchased by 107 stations and is still growing. More specials of this nature may be forthcoming. So, in spite of the pitfalls of syndication, Watermark seems set. As for "American Top 40," Rounds felt the show was already an institution. For another thing, it's a full-time job for a staff of almost a dozen people, since Watermark does its own duplicating and shipping.

THE RATINGS GAME

Watermark's "American Top 40" show has increased ratings an average of 40.35 percent among 31 stations surveyed by ARB in April/May 1971. It's estimated that the three-hour weekly special is heard by approximately a million Americans in countries overseas via the American Forces Radio-Television Service whose 466 outlets carry a version of the show. The show upped ratings 100 percent at KNUZ, Houston, over a previous ARB. KELL, Tulsa, experienced a ratings increase of 324 percent. WFLI, Chattanooga, showed ratings were up 29 percent in the show's time period. At KJOY, Stockton, Calif., ratings were up 126 percent. At WMEX, Boston, ratings were up 62.3 percent during the show's time slot.



TOM ROUNDS, president of Watermark, left, puts another station on the "American Top 40" map in the early growth stages of the show. Today, pins blackout most of the map. The show is also big overseas. Stu Hillner, operations manager of the show, looks on at right.



CASEY KASEM, who has just been selected as the 1972 spokesman on radio-TV for Chevrolet, pauses deep in thought while engineer Bill Hergonson waits on cue at the controls. Kasem hosts the weekly special, which is based on Billboard's charts.



Duplicating for 140-plus stations is no simple chore. Here, Ron Manly guides five high-speed duplicating machines located at the Watermark headquarters.



AUTHOR JERRY HOPKINS, center, expounds on his script for Watermark's "The Elvis Presley Story." Tom Rounds is at left, Increase Records president Ron Jacobs, who also produced the Presley 12-hour documentary, is at right.

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New NATRA Chief Bodes Optimism

CHICAGO—If Cleveland radio personality Curtis Shaw accomplishes all that he hopes to, there will be some dramatic changes in the organization that just elected him president. It may even cease to be known as the National Association of Television and Radio Announcers (NATRA). It might be headquartered in Washington, D.C.

But Shaw, who worked his way up from disk jockey to talk show host and WABQ operations manager, is realist enough to know that no one man can change the national organization of black radio-TV personalities.

Still, the evidence of a changing NATRA is everywhere apparent. After all, it has just elected a man whose campaign motto was "We have failed to communicate."

Thus, it's not surprising that one of Shaw's goals is to move NATRA's headquarters from here to Washington. "We must be where we can know what the Federal Communications Commission (FCC) and other governmental agencies are doing. I would hope that in a year we can be in Washington."

Shaw said he would also like to see NATRA's executive director working full-time for the organization. "I have discussed this with Lucky (Cordell, general manager of WVON-Chicago and NATRA's salaried director) and he agrees with the philosophy of having a full-time director."

The Clevelander, who took his campaign across the country and executed an aggressive mail solicitation for support, wants first to obtain funding for NATRA so that its dependence upon the record companies can be eliminated.

"I have a proposal for obtaining this funding. It is ready, all bound, and it's been ready since May." Thus, a comment from another NATRA presidential candidate on election night is probably significant. Chuck Scruggs, operations manager KDJIA, Oakland, said of Shaw: "He did his homework."

In the few meetings open to the press here, Shaw demonstrated his awareness of NATRA's deep prob-

lems. During the stormy opening meeting, he went to the front to examine the constitution, his expression more than anything he said, registering the incredulity of this 16-year-old organization still debating its bylaws.

In another meeting, he described black radio as "the most problem-ridden industry segment you could imagine." He spoke of apathy, of how many in black radio "fear responsibility." He said: "NATRA must brain a new breed of employer-executive."

This same meeting heard Cordell tell how the WVON executive's outlook changed remarkably after leaving the air. Shaw added that he too had left the air as a disk jockey and now as talk show host must make himself knowledgeable about housing and all the problems of urban blacks.

"NATRA must also learn about housing. Our whole awareness of the problems of the urban black community must be broadened." He said NATRA must build a membership much broader than one just embracing disk jockeys. "We have to be a voice for newsmen, sports announcers, salesmen, everyone connected with black radio and television."

The slight-built NATRA president, whose crisp near-perfect grammar caused some to comment that he was "too slick, sharp, but just not ready for NATRA," experienced the frustration of the convention where scheduled events seldom began on time and often not at all. Shaw's own birthday party, aggressively produced by Shaw himself and scheduled for 10 p.m. on the eve of election day, was nearly two hours late in starting.

He was philosophical about the tardiness that plagues NATRA's events. "The President's inaugural ball didn't start on time—so what are we talking about?" Still, Shaw had been ready at 10 p.m. His remark wasn't so much an apology as it was a pragmatic awareness of NATRA's confusion.

Shaw's pragmatism is matched perfectly by that of Cordell's who probably as much as anyone, including the new president, recognizes the stifling influences NATRA must overcome.

That NATRA is changing and moving ahead is at least apparent by the fact that most events this year did come off.

Equally healthy is NATRA's own recognition of its problems, of the bone-weary fatigue that sets in because of the syndrome of

late, late label hospitality suite activity and a dragged-out awards show that left everybody too groggy for a final convention event. This was to have been a look at NATRA by the business press—the first time for such a seminar and one more healthy sign of change.

"We are trapped in a financial situation because these suites are a large part of our fund-raising efforts," Cordell told one early-morning audience or no more than a dozen delegates where a Memphis disk jockey asked why so few attend meetings. "Many of us have had no sleep in two days." He went on to explain that perhaps NATRA can find some other path to financial solvency and promised the young delegate that "this room will be packed this afternoon."

Only NATRA members were allowed in the election meeting. Full members voted to exclude all others. But the meeting resulted in not only a new president for NATRA, but a new kind of president. That, no matter what else went down at NATRA, has to be a unanimous opinion.



KEN DRAPER, left, president of Programming db, confers with Pat West, newly appointed director of campus syndication on plans for a fully operational campus radio network by the fall of 1973. West will headquarter in Chicago and has begun work on syndicating a 13-week campus radio show with Ron Briton as air personality for fall release.

NATRA's '71 Convention Sparks Soul Searching in Black Radio

By EARL PAIGE

CHICAGO—The finger-popping, too-talkative black air personality hooing up on his own ego trip is fading in black radio. But the change is gradual. And it's all part of the upgrading of blacks in television and radio that was the central theme of the National Association of Television and Radio Announcers (NATRA) convention.

More and more, younger blacks particularly, are referring to themselves as something other than a "disk jockey." This implies a change in black over-the-air communications and many of these changes were discussed during the second workshop session here at the annual convention last week.

Thus, the session touched on a variety of subjects from gospel programming and the "marriage" of pop and soul to the changing air personality and sales.

Essentially, experts here urged blacks in radio-TV to reevaluate their goals, gain a new perspective if possible, and have more self-

confidence. Later, in a well-received luncheon speech, WVON, Chicago, vice president Bernadine C. Washington told the entire delegation that it is woman's "determination" that is helping her get ahead in communications.

Interestingly enough, it was also a woman, Kitty Broady, WEBB, Baltimore, who introduced the question of personalities fading that was referred to time and again during the second day seminar.

"How can we urge announcers to talk on the bridge and get out before the lyrics begin?" she asked.

Bill Summers, vice president and general manager, WLOU, Louisville, said it is the responsibility of the program director, but Miss Broady countered by saying that "even program directors talk too much" over records being aired.

The session, which typically started slow (though probably 75 delegates eventually arrived) allowed several a crack at the topic. Jerry Boulding, national program

director of the Sonderling chain, said the program director must be a "super coach" because many personalities believe talking made them famous. "If they abuse the format, explain the problem. Teach them the difference between a non-restrictive clause and a parenthetical expression. Explain that sometimes saying nothing is also important," Boulding added.

Stature Over Money

Retiring NATRA president Alvin Dixon, WPAX, Montgomery, Ala., said it's unbelievable but that many announcers are more interested in the "popularity aspects" than money. "They just want to be on that breeze, they're not interested in advancing, not interested in going into sales."

This led to a personal revelation by NATRA executive director Lucky Cordell, who said it was the toughest decision in his 18 years of radio when he decided to leave the microphone.

Ironically, Cordell dramatized the change in black radio by explaining that while now it is regarded as advancing to go into sales, when he started the air personality had to sell his own time slots.

"I left Gary, Ind., and \$150 a week where I was selling time to be on the air to come to Chicago where there was no guarantee but a percentage. In 60 days I was up to \$200 a week and the sky was the limit. Then they raised me and froze my salary."

"Many may not remember Al Benson, but he was a pioneer in this former system (where announcers sold their own shows). He legitimately earned a quarter of a million in one year."

Cordell said he was challenged by the late Leonard Chess, founder of WVON. "At first, I could not think about eventually leaving the microphone. Finally one day, Mr. Chess asked me how many 50-year-old disk jockeys I knew. When I took that thought home my mind was made up very quickly."

The NATRA director, now WVON general manager, said management is "another land." Since going into management he receives invitations to functions "never extended me when I was a deejay." He said one must adopt new thinking, stop seeing things in terms of one person, but in terms of "the total picture—when the whole thing is yours."

(Continued on page 36)

Fostering Creativity Firms Ratings

EL PASO—"A hell of a lot of radio men with tremendous potential are being prostituted," according to Ray Potter, national program director of the Walton radio chain. Headquartering here, Potter has under his wing such stations as KELP, El Paso Top 40 station; KDJW and KDJW-FM, Amarillo; KBUY and KBUY-FM, Fort Worth, and KIKX, Tucson Top 40 station.

"Creativity has been stifled among most air personalities. Some program directors, when they find a creative man, feel that they must be able to control him on the air. The job of the program director is to help an air personality develop creativity; to lead him in the direction of his potential. For instance, a man might be more creative in production than he is on the air; this could be developed and be more a valuable asset to the radio station."

"The program director of today simply can't work with people, and that's why it's so difficult to find decent general managers out of the ranks of programming. Too many program directors are concentrating on the music and the format of their stations, and not upon the men who play that music and build that format."

"Everyone occasionally pushes

a panic button. As a program director, your job is to ride it out with them. And, with new men, it takes time for a deejay to settle down and develop a rapport in the market. And he has to have a chance to do this. But most of all, he has to have a program director who's willing to work with him. Jonathan Fricke, operations director of KDJW, Amarillo, is good about that. His staff works hard for him."

Training Program

"The ideal situation would be to develop more of a camaraderie among the air personalities at a station . . . a training program, of sorts."

Creativity takes many forms . . . it has no bounds. But one of the things that listeners appreciate on the air is knowing what to expect next from an air personality. When you find a program director who rules his station with an iron hand, he's hurting himself, his station and the listener.

"Today, almost anything creative is outstanding in comparison to what most air personalities are doing on the air."

A national program director, besides living almost constantly with an airplane ticket in his pocket, is constantly faced with problems, he feels. At the moment,

Potter is concentrating on Fort Worth, where he hopes to accent local news on the country music station and create some consistency. "The mortality rate has been almost higher than life insurance at the station," he said, but this he intends to solve. With both country music and Top 40 stations under his direction, he admitted that it was difficult to handle different formats as a national program director, "but not really that much of a difference since both formats follow almost the same type of programming clock these days. As far as formats are concerned, we feel that those are the money formats. Thank God, they aren't all MOR stations."

In El Paso, he said, the station is trying to build a stronger demographic base and mostly achieving this through the placement of records during different parts of the day . . . "like by not playing a Chambers Brothers record in the morning. It's all a matter of learning the traffic flow of a city, then programming the station by it." In Tucson, KIKX is now programming solid oldies. "We have a hell of an oldies library and we're playing the hell out of it." But he spoke of changing things there "in the vein of Top 40." The

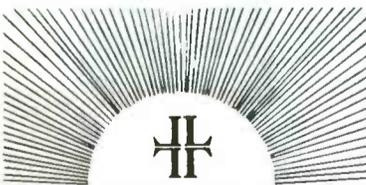
(Continued on page 36)

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- UNCLE ALBERT/ADMIRAL HALSEY . . . Paul & Linda McCartney, Apple
- AIN'T NO SUNSHINE . . . Bill Withers, Sussex (Buddah)
- I JUST WANT TO CELEBRATE . . . Rare Earth, Rare Earth (Motown)
- I WOKE UP IN LOVE THIS MORNING . . . Partridge Family, Bell
- BANGLA DESH . . . George Harrison, Apple
- THE NIGHT THEY DROVE OLD DIXIE DOWN . . . Joan Baez, Vanguard
- MAGGIE MAY/REASON TO BELIEVE . . . Rod Stewart, Mercury
- STORY IN YOUR EYES . . . Moody Blues, Threshold (London)
- WEDDING SONG (There Is Love) . . . Paul Stookey, Warner Bros.
- IF YOU REALLY LOVE ME . . . Stevie Wonder, Tamla (Motown)
- SWEET CITY WOMAN . . . Stampeders, Bell
- MAKE IT FUNKY (Part 1) . . . James Brown, Polydor
- SO FAR AWAY . . . Carole King, Ode '70 (A&M)
- ANNABELLA . . . Hamilton, Joe Frank & Reynolds, Dunhill
- CALL ME NAME, I'LL BE THERE . . . Wilson Pickett, Atlantic

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- MAKE IT FUNKY (Part 1) . . . James Brown, Polydor 14088 (Dynatone, BMI)

ALBUMS

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- TEN YEARS AFTER . . . A Space in Time, Columbia KC 30801
- DELLS . . . Freedom Means, Cadet CA 50004 (Chess/Janus)

REGIONAL BREAKOUTS

SINGLES

- CAN YOU GET TO THAT . . . Funkadelic, Westbound 185 (Chess/Janus) (Bridgeport, BMI) (Detroit)

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202. JERRY LEE LEWIS . . . Touching Home, Mercury SR 61343
203. PHAROAH SANDERS . . . Thembi, Impulse AS 9206 (ABC/Dunhill)
204. MC 5 . . . High Time, Atlantic SD 8285
205. LINK WRAY . . . Polydor 24-4064
206. BUOYS . . . Timothy, Scepter SPS 24001
207. ROY CLARK . . . The Incredible, Dot DOS 25990
208. SONNY JAMES . . . The Sensational, Capitol ST 804
209. JACK BRUCE . . . Harmony Row, Atco SD 33-365
210. PETE SEEGER . . . Rainbow Race, Columbia 30739
211. McGUINNESS FLINT . . . Happy Birthday, Ruthie Baby, Capitol ST 794
212. CLIMAX BLUES BAND . . . Sire SI 4901 (Polydor)
213. CARLA THOMAS . . . Love Means, Stax STS 2044
214. STATLER BROTHERS . . . Pictures of Moments to Remember, Mercury SR 61349
215. JEANNIE C. RILEY . . . Greatest Hits, Plantation PLP 13 (SSS Int'l)
216. PERSUASIONS . . . We Came to Play, Capitol ST 791
217. KINGSWAY YOUTH OPERA COMPANY . . . Excerpts From the Rock Opera "Jesus Christ, Superstar," Deram DES 18060 (London)
218. EDWIN BIRDSONG . . . What It Is, Polydor 24-4071
219. BUTTERFIELD BLUES BAND . . . Sometimes I Just Feel Like Smilin', Elektra EKS 75013
220. SMOKE RISE . . . Survival of St. Joan, Paramount PAS 9000

Bubbling Under The HOT 100

101. SUPERSTAR . . . Carpenters, A&M 1289
 102. CAREY . . . Joni Mitchell, Reprise 1029
 103. HE'D RATHER HAVE THE RAIN . . . Heaven Bound w/Toni Scotti, Sunflower 14284 (MGM)
 104. GOOD ENOUGH TO BE YOUR WIFE . . . Jeannie C. Riley, Plantation 75 (SSS Int'l)
 105. SONG FOR YOU . . . Jaye P. Morgan, Beverly Hills 9367
 106. SUMMER SIDE OF LIFE . . . Gordon Lightfoot, Reprise 1035
 107. (HOLY MOSES) EVERYTHING'S COMING UP ROSES . . . Jack Wild, Buddah 241
 108. WE'RE FRIENDS BY DAY (And Lovers by Night) . . . Whatnauts, Stang 5031 (All Platinum)
 109. 1 2 3 4 . . . Lucky Peterson Blues Band, Today 1503 (Perception)
- AUGUST 28, 1971, BILLBOARD

New LP/Tape Releases

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

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

| POPULAR | |
|---|--|
| ARTIST, Title | Config., Label, No., List Price |
| A | |
| AARONS & ACKLEY | (LP) Capitol ST 813 \$5.98 |
| ASH, WISHBONE | Pilgrimage (LP) Decca DL 75295 \$4.98 |
| ASHTON, GARDNER & DYKE | The Last Rebel (8T) Capitol 8XT 827 \$6.98 |
| B | |
| BARNES, RICHARD | (LP) Capitol ST 817 \$5.98 |
| BARRON, BILL, QUARTET | Motivation (LP) Savoy 12303 \$5.98 |
| BLACK'S, BILL, COMBO | The Memphis Scene (LP) Mega M31-1008 \$4.98 |
| BOOMERANG | (LP) RCA Victor LSP 4577 \$5.98 (8T) PBS 1823 \$6.98 |
| BRONCO | Ace of Sunlight (LP) Capitol SMAS 9309 \$5.98 |
| BROWN, PHYLLIS | (LP) Barnaby Z 30824 \$4.98 |
| C | |
| CLAY, TOM | What the World Needs Now Is Love (LP) Mowest MW 103-L \$5.98 |
| COLEMAN, GLORIA, LTD. | Sings and Swings Organ (LP) Mainstream MRL 322 \$4.98 |
| CONNIFF, RAY | Great Contemporary Instrumental Hits (LP) Columbia C 30755 \$5.98 (8T) CA 30755 \$6.98 |
| D | |
| DAVIS, SKEETER | Love Takes a Lot of My Time (LP) RCA Victor LSP 4557 \$5.98 (8T) PBS 1771 \$6.95 |
| DONALDSON, LOU | Ha' Mercy (LP) Cadet 2CA 1 60007 \$9.96 |
| SIR DOUGLAS QUINTET | The Return of Doug Saldana (LP) Philips PHS 600-353 \$4.98 |
| E | |
| EARTH QUAKE | (LP) A&M SP 4308 \$4.98 |
| EAST OF EDEN | (LP) Harvest SW 806 \$4.98 |
| F | |
| FUZZ | (LP) Calla SC 2001 \$4.98 |
| G | |
| GILLESPIE, DIZZY, & THE MITCHELL RUFF DUO | (LP) Mainstream MRL 325 \$4.98 |

| POPULAR | |
|--|--|
| ARTIST, Title | Config., Label, No., List Price |
| H | |
| HAGGARD, MERLE, & THE STRANGERS | Someday We'll Look Back (LP) Capitol ST 835 \$5.98 |
| HOPKINS, LIGHTNIN' | Dirty Blues (LP) Mainstream MRL 326 \$4.98 |
| HULME, DONALD, WITH THE MARTY GOLD ORCH. | Sounds Impossible (LP) Audio Fidelity AFSD 6243 \$4.98 |
| I | |
| IF 3 | (LP) Capitol SMAS 820 \$5.98 (8T) 8XT 820 \$6.98 |
| J | |
| JAMES, TOMMY | Christian of the World (LP) Roulette SR 3001 \$4.98 |
| JO MAMA | J Is for Jump (LP) Atlantic SD 8288 \$4.98 |
| JONES, GEORGE | Sings Leon Payne From the Country Hall of Fame (LP) Musicor MS 3204 \$4.98 |
| K | |
| KING, MORGANA | A Taste of Honey (LP) Mainstream MRL 321 \$4.98 |
| KNIGHT, JEAN | Mr. Big Stuff (LP) Stax STS 2045 \$4.98 |
| L | |
| LINDSAY, MARK | You've Got a Friend (LP) Columbia C 39735 \$5.98 (8T) CT 30735 \$6.98 (CA) CA 30735 \$6.98 |
| LONDON FOG | (LP) Pompeii SD 6011 \$4.98 |
| LOUDERMILK, JOHN D. | Vol. 1—Eloree (LP) Warner Bros. WS 1922 \$4.98 |
| LOVING SOUNDS | Come Into My Life (LP) Murbo MCS 6022 \$4.79 |
| LUCIFER | Black Mass (LP) UNI 73111 \$4.98 |
| M | |
| McLAUGHLIN, MAHAVISHNU JOHN | My Goal's Beyond (LP) Douglas Z 30766 \$5.98 (8T) ZA 30766 \$6.98 |
| MASHMAKHAN | The Family (LP) Epic E 30813 \$4.98 |
| MAYFIELD, PERCY | And Then Some (LP) RCA Victor LSP 4558 \$5.98 |
| MORTIMER, AZIE | Feeling of Jazz (LP) Bethlehem BS 10006 \$4.98 |
| THE MOVE | Message From the Country (LP) Capitol ST 811 \$5.98 |

| POPULAR | |
|------------------------------------|--|
| ARTIST, Title | Config., Label, No., List Price |
| N | |
| NEWMAN, RANDY — LIVE | (LP) Reprise RS 6459 \$4.98 |
| NEW YORK PRO MUSICA | Medieval Roots (LP) Decca DL 79438 \$4.98 |
| NIX, DON | Living by the Days (LP) Elektra EKS 74101 \$5.98 |
| NOW SINGERS | Let's Fall in Love (LP) Murbo MCS 6021 \$4.79 |
| O | |
| OLSSON'S NIGEL DRUM ORCH. & CHORUS | (LP) UNI 73113 \$4.98 |
| OTIS, SHUGGIE | Freedom Flight (LP) Epic E 30752 \$4.98 |
| P | |
| PARRISH, PAUL | Songs (LP) Warner Bros. 1930 \$4.98 |
| PIERCE, CHARLES | Recorded Live at Bimbo's, San Francisco (LP) Blue Thumb BTS 30 \$5.98 |
| R | |
| RAYE, SUSAN | Pitty, Pitter (LP) Capitol ST 807 \$5.98 (8T) 8XT 807 \$6.98 (CA) 4XT 807 \$6.98 |
| RED, SONNY | (LP) Mainstream MRL 324 \$4.98 |
| ROUND, JONATHAN | (LP) Westbound WB 2008 \$4.98 |
| RUSSELL, JOHNNY | Mr. & Mrs. Untrue (LP) RCA Victor LSP 4588 \$5.98 |
| S | |
| SCOTT, SHIRLEY | Mystical Lady (LP) Cadet CA 50009 \$4.98 |
| SIMSON, JOHN | We Can Be Everything (LP) Perception PLP 16 \$4.98 |
| SOUNDTRACK | Dusty & Sweets McGee (LP) Warner Bros. WS 1936 \$4.98 |
| SOUNDTRACK | LeMans (LP) Columbia S 30891 \$4.98 |
| STEVENS', RAY, GREATEST HITS | (LP) Barnaby Z 30770 \$5.98 (8T) ZA 30770 \$6.98 (CA) ZT 30770 \$6.98 |
| STORCH, JEREMY | 40 Miles Past Woodstock (LP) RCA Victor LSP 4541 \$5.98 (8T) PBS 1757 \$6.98 |
| T | |
| TAYLOR, ALLAN | Sometimes (LP) United Artists UAS 5529 \$4.98 |
| TEN YEARS AFTER | A Space in Time (LP) Columbia C 30801 \$4.98 |
| TILLIS, MEL, GREATEST HITS VOL. 2 | (LP) Kapp KS 3653 \$4.98 |
| TWITTY, CONWAY | I Wonder What She'll Think About My Leaving (LP) Decca DL 75292 \$4.98 |
| V | |
| VARIOUS ARTISTS | Echoes of a Rock Era/The Early Years (LP) Roulette RE 111 (2 LP's) \$9.96 |
| VARIOUS ARTISTS | Echoes of a Rock Era/The Middle Years (LP) Roulette RE 112 (2 LP's) \$9.96 |

| CLASSICAL | |
|--|---|
| ARTIST, Title | Config., Label, No., List Price |
| VARIOUS ARTISTS | |
| Echoes of a Rock Era/The Later Years | (LP) Roulette RE 113 (2 LP's) \$9.96 |
| VARIOUS ARTISTS | |
| Great Motion Picture Themes | (LP) Angel S 36813 \$5.98 |
| W | |
| WHO | Who's Next (LP) Decca DL 79182 \$4.98 |
| WILLIAMS, ROGER | Summer of '42 (LP) Kapp KS 3650 \$4.98 |
| Y | |
| YOUNG, DAVID | (LP) Mainstream MRL 323 \$4.98 |
| CLASSICAL | |
| D | |
| "DEATH IN VENICE" AND OTHER GREAT MOTION PICTURE THEMES | Cliburn/Ormandy/Fiedler/Leinsdorf/Reiner (LP) RCA Red Seal LSC 3224 \$5.98 (8T) RBS 1203 \$6.95 (CA) PK 1203 \$6.95 |
| E | |
| EMERSON, RALPH WALDO | Read by Archibald MacLeish (LP) Caedmon TC 1359 \$6.50 |
| EMERSON, RALPH WALDO: ESSAY ON EDUCATION & SELF-RELIANCE | Read by Archibald MacLeish (LP) Caedmon TC 1358 \$6.50 |
| G | |
| GOLDEN AGE "AIDA" | Caruso/Gadski/Homer/Amato (LP) RCA Victorla VIC \$2.98 |
| H | |
| HANDEL: ARIODANTE | Various Artists/Vienna Volkoper Orch./Vienna Academy Chorus (Simon) (LP) RCA Red Seal LSC 6200 (3 LP's) \$17.94 |
| LORRAINE HANSBERRY: TO BE YOUNG, GIFTED AND BLACK | Various Artists/Meniroff (LP) Caedmon TRS 342 \$6.50 |
| P | |
| PLATO: THE APOLOGY | Read by Ralph Richardson (LP) TC 2050 \$14.00 |
| S | |
| SHORT STORIES OF EDGAR ALLEN POE, VOL. VI | Read by Martin Donegan (LP) CMS CMS 626 \$5.95 |
| SHORT STORIES OF EDGAR ALLEN POE, VOL. VII | Read by Martin Donegan (LP) CMS CMS 630 \$5.95 |
| T | |
| STUDS TERKEL | Hard Times (LP) Caedmon TC 2048 (2 LP's) \$14.00 |
| DYLAN THOMAS READS THE POETRY OF WILLIAM BUTLER YEATS AND OTHERS | (LP) Caedmon TC 1353 \$6.50 |
| TREASURY OF GREEK MYTHOLOGY/ECHOES & NARCISUS AND OTHERS | Read by Ugo Toppo (LP) CMH CMS 625 \$5.95 |
| V | |
| VICTORIAN POETRY | Read by Max Adrian-Claire Bloom-Alan Howard (LP) Caedmon TC 3004 (3 LP's) \$20.50 |

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

| POPULAR | | CLASSICAL | |
|---------------------|---------------|-----------------------------------|----------------|
| Name of Artist | Name of Album | Name of Composer & Title of Album | Name of Artist |
| (LP) Label & Number | Price | (LP) Label & Number | Price |
| (8T) Number | Price | (8T) Number | Price |
| (CA) Number | Price | (CA) Number | Price |
| (OR) Number | Price | (OR) Number | Price |

Please send information to Helen Wirth, Billboard, 165 West 46th St., New York, N.Y. 10036.



WINK MARTINDALE, air personality on KMPC, Los Angeles, raps with Engelbert Humperdinck, right, during his noon-3 p.m. show, which keyed on Humperdinck's career and records.

The charts tell the story —
Billboard
has
THE CHARTS

RADIO-TV mart

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

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

POSITIONS WANTED

Young, draft exempt, with 3rd class ticket. (Currently studying for 1st class.) Professionally trained, with great personality, loves people. Will suit any station's need. I have plenty of desire and ability. Will work on the air or behind the scenes. Will relocate! Money no object! I'm perfect for small station. Will come for interview anywhere in Northeast U.S. Jim Roberts, 916 West Airy St., Norristown, Pa. 19401. (215) 275-2683. au28

5 years' experience, 25, college grad, looking for medium or small market job in the West. Have been Program Director and Music Director in Top 40 and MOR. On-air experience also includes country and underground. Very good at programming music. Prefer progressive MOR, but also like country and rock. Box 421, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. au28

AVAILABLE: Hardworking black air personality with over two (2) years in the Buffalo, N.Y., market. Excellent references, age 25, married, good voice, production, and news (only if necessary). If interested, call after 5 p.m. 716-881-9709 or write Frederick C. Gordon, 718 Ashland, Buffalo, N.Y. se4

My two-year affair with Contemporary MOR has come to an end. Take heed: I, Ken Sebring, think ROCK is where it's at. Coming from Contemporary MOR, I naturally don't have a rock air check, but I do have a studio monster of how the Ken Sebring thing might sound with a few stops pulled. Plus an award-winning super-production spot. Just ask for it. I'm 23 with 3rd and married. Med. to lg. market. 2915 Mayflower Dr., Lynchburg, Va. 24501. (703) 846-8763. Anywhere, now. se4

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

Due to a mutual agreement between the general manager and myself, my tenure at KPLS in Santa Rosa, Calif., will end Sept. 1, 1971. I have been with this organization for almost 3 years, 2 of those years in the capacity of Program Director. This was my second job in radio and this is where I learned the business. Being a family man, I consider myself stable and my past record speaks for itself. I am looking for a position with a station that wants a man who can get along with people, take direction, and be a professional announcer and contribute to the growth of the station in ANY facet of the business. I can work any format and am willing to do so. The music isn't that important to me. If music is what made a station successful, then you might as well put a transmitter on your phonograph. I am 31 years old and have a first-class ticket, and I am interested in any station anywhere in the U.S.A. I'm ready to move to any market that offers opportunity to a sincere individual. My present employer is aware of this ad and may be contacted as a reference. Please address all inquiries to Mike Sommers, 527 McFall Ct., Santa Rosa, Calif. 95404, or call (707) 544-3916. se4

POSITIONS OPEN

Afternoon Drive "Cooker" . . . exciting, but not a screamer. No losers, floaters, users, flakes, or prima donnas need apply. Best Top 40 in Southern California. Must do heavy production and be ready to work hard. 27th Nat. Mkt. First ticket desired. Tape and resume to Doug Collins, Coordination Director, KFXM, 666 Fairway Drive, San Bernardino, Calif. 92408. au28

Top 40 station in major Canadian market has openings for air personalities and newsmen. Excellent opportunity, stability, good pay, fringes. Send complete resume, audition tape, photo and references to Box 6617, Vancouver, B.C., Canada. au28

Wanted: Newsmen and 1st phone D.J. Must be stable, experienced pro. Black or other minority group applicants are welcome. If you qualify, salary is no problem. Enclose tape, ptx and resume to Box 420, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. au28

SUPER STARS NEEDED — Major radio group in the nation's top markets is interested in hearing from personalities who feel they have the talent, drive and professional attitude to compete among the very best. Successful major or medium market track record is a must. We have the facilities and the resources to provide the stage for you to achieve the super-star status you know you're capable of. Regardless of the format you're in, if you can communicate creatively on the air, tell us all about yourself. If you're an already established super star seeking new worlds to conquer, we'd like to hear from you, too. Send a tape of the best that's in you and full particulars in confidence to Box 419, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. An equal opportunity employer. 9/4

KNBR 50 kw. MOR needs a DJ personality. Send tape/resume/photo to Mike Button, Pgm. Mgr. KNBR, San Francisco, Calif. 94102. Equal opportunity employer M/F. au28

Rock and M.O.R. air men. Looking for a job where your ideas and talent will be appreciated? Want good pay in a happy, progressive atmosphere? Lines, bits, or T&T; but pros only. If you're good I need you. Send tape, resume and pic to P.O. Box 2831, Uptown Station, Nashville, Tenn. 37219. se18

NEWSMAN—Must be able to gather and write news as well as have a good delivery. Immediate opening in heavy medium market with good chain operation. Box 423, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. se4

Immediate opening for bright morning radio personality in Top Market of Southern Florida. Send tape and complete resume immediately to Box 422, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. se4

Letters To The Editor

Dear Editor,

I've been reading Vox Jox for longer than I remember, I think. Many times I have considered mentioning something that really "bugs" me . . . but have always decided not to bother you with the problem. However, I see my name (assumed by some other youngster, I guess) in your column again!

I have been broadcasting some 17 years. I was a real, honest-to-goodness Teenage Disk Jockey . . . beginning back in 1954 when "Hearts" were "Made of Stone."

In the summer of 1959, "The Dan Diamond Show" moved to WNOE in New Orleans, pulling some of this city's highest ratings (Pulse and Hooper) until I resigned in the spring of 1963. I was in Mobile, Ala., as program director of WABB for a year. Then, it was "The Dan Diamond Show" on WTIJ for one year. And, finally, I was once again back in the fold here at WNOE, where I am now in charge of WNOE-FM.

During those years I served on the board of directors and as vice president of our J. Daniel Diamond Studios of New Orleans and Biloxi, Miss. We were very active in the deep south with productions of shows, records and special events. Several of our products were reviewed by Billboard and given very good writings. (And I still appreciate it!)

Point is . . . Dan Diamond is my name! And I think any young man starting out in this most competitive business of ours today should know that it is absolutely essential that he create an image for himself that is solely his own. He should strive for his very own unique identity . . . and, of necessity, he must begin with an original name! Or, at least, a name that is not already established! And . . . why not his own? Yet, if he doesn't like the name his parents gave him, let him choose one other than mine or some other old-timer.

If you can help clue in the newcomers, we Ol' Pros around the nation will certainly be in your debt. I know I'm sure getting tired of having people say, "Hey, I hear you're going to Denver!" Or . . . whatever . . .

Dan Diamond
Mgr. of programming operations
WNOE-FM
New Orleans

Dear Editor,

Delighted with the nice spread your staff gave us in Billboard July 10. There were a couple of misquotes (our rating lead isn't as big as was printed—but our share was correct); however, I thought that overall it gave an excellent picture of the KMBY approach. Hope it helps some other broadcasters . . . and I hope it jolts some record companies into putting out stereo singles for the consumers (and jolts them into stopping cheating the consumer—and the broadcaster—with cheap styrene singles, instead of the much more durable vinyl).

Eric G. Norberg
Program Director
KMBY
Monterey, Calif.

Dear Editor,

I was glad to see WFIL's George Michaels give credit to Philadelphia's hard-working promotion men, but I would like to differ with him on the subject of college promotion efforts of A&M's Bill Harper. During my five years at WXDT, Drexel University, we have been serviced well by Bill. Just to set the record straight, Bill Harper ranks among the best.

Jim Bugno
WXDT
Philadelphia

NATRA's '71 Convention Sparks Soul Searching

• Continued from page 34

Both campaigning candidates for NATRA presidency offered ideas. Curtis Shaw, WABQ, Cleveland, said another facet of advancing into management is that "we can effect changes. Black radio must be the most problem-ridden industry there is." Thus, by being part of management, the former personality can seek higher wages for staff and other upgrading.

Candidate Al Jefferson, WWIN, Baltimore, however, said the lure of higher positions (and salaries) must be weighed against the announcer's feeling of commitment to his community. He said he was offered a \$25,000 program director position in another city but "I didn't want to sacrifice my commitment to the black community in Baltimore, though I will probably never make \$25,000 there."

Summers said NATRA should invite more people in management to its conventions. "We have had too few. One was here once and no one talked to him. Others were never asked back."

In the portion devoted to

changes in black radio, several agreed that soul stations now have significant audiences of white listeners, particularly young people. "We're playing music now we wouldn't have dreamed of playing five years ago," Cordell said. "Today, you often can't tell the difference when you first dial WLS, WCFL or WVON."

Cordell offered, as one barometer of this change, his own 14- and 16-year-old daughters. "They pick their own records from what I bring home. I hear them playing strictly pop things and I know they're getting ideas from listening to stations other than WVON. I'm happy now because the ratio of soul is three out of four, but if this ratio becomes two out of four, I'll be concerned. I don't want to be at war with a 50,000-watt giant."

Jefferson said he prefers to think of his station not as an r&b station but as a "black, good music" outlet. "I want to give the listener a complete black music experience. We recently programmed a Billy Eckstine album

(Continued on page 39)

Vox Jox

• Continued from page 32

cisco, KFRC had 11.6 a.m.-midnight; KGO had 10, KSFO 9, KABL 8 and KYA 7. KFRC had 10 from 6-10 a.m. to rank second behind KGO, 8 from 10 a.m.-3 p.m. to rank third behind KGO and KABL; 15 from 3-7 p.m. to lead the market; and goes to a 9 from 7-midnight to rank behind KSFO and KGO. Against baseball, I'd say that KFRC does fairly well. One thing that is difficult to understand is the strength KSAN-FM had with 18-24 age women in the evening hours. Most progressive rock stations suffer in these demographics. But KSAN-FM, from 3-7 p.m., for instance, is second behind KFRC in women 18-24 and does extremely well, though far behind KFRC, in women 25-34. Same goes for most of the day. Between 10 a.m.-3 p.m., KFRC has an 88 in men 18-24, KSJO-FM (what in hell are they doing in this rating?) has 84, KIOI-FM has 82, and KSAN-FM has 69, while KYA has only 50. In women, 18-24 years of age, KFRC has a hefty 93 in this time period and KSAN-FM is second with 72. Yep, there's something strange about them San Francisco women.

Charlie Tuna, KHJ, Los Angeles morning air personality, is going to be featured in an Italian TV documentary airing Oct. 7 on all stations of the RAI national Italian TV network. I just wonder how Italy will take to Tuna. Greatest comment I ever heard about Tuna was made by Dan Clayton, program director of KRIZ, Phoenix, who said he kept listening to Tuna every time he was in Los Angeles because he expected him to burn out at any moment. . . . Dick Saint has joined KHJ, Los Angeles, as a swing shift and 9 a.m.-3 p.m. Sunday air personality. Saint had been program director of KRLA, Los Angeles, until recently. . . . Bill Craig is the new program director of KERN, Bakersfield, Calif. He'd been program director of KDON, Salinas, Calif. Former KERN program director John Sherman reportedly headed for the state of Washington, KERN needs a good mid-day personality who "has a good head for music and I'll be more than happy to listen to anybody and everybody's tape," says Craig. Lineup at KERN now includes CRAIG 6-10

a.m.; Johnny Mitchell 3-7 p.m.; Neil Scott 7-midnight; Steve St. John all-night, with Ken Stevens and Dick Parker handling weekend chores.

Just read in Dick Reus' report that Bob Canada is out at WORD, Spartanburg, where he was program director. A pity. He's a damned good man. . . . Ken Brown drops a note to say he's now at KVOW, Riverton, Wyo. . . . Mike Daniels writes that KOBO, 700 Onstott Rd., Yuba City, Calif. 95991, needs better Top 40 record service. The station uses a Drake-style approach and the lineup includes Jerry Mack, Tom Head, Daniels, Dave Camper and weekend man Gary Clark. Head is the program director. . . . Alan Morris has been appointed to the new position of assistant manager of creative services for Group W productions. He'll headquarter in New York. He'd been with "The Mike Douglas Show," which originates in Philadelphia. Among the shows Morris will be working on are "The David Frost Revue," "Tom Smothers' Organic Prime Time/Space Ride," "The Street People," "Norman Corwin Presents," and "Electric Impressions."

Fostering Creativity

• Continued from page 34

greatest use of oldies, he said, was that you "can disrupt listening patterns in the market with oldies."

Depends on Staff

Potter said that as a national program director, "I don't pretend to know all the answers, but I'm fortunate to be working with some good people and I'm learning."

Potter got his start in radio in Ruidoso, N.M., on the station then known as KYAP, and felt he learned some good basics there at the age of 15 while he did an afternoon show, swept up, and got "rid of my Texas accent." His job included a 12-hour Sunday stint without lunch break. After stints in Grants and Albuquerque and another year in Ruidoso, he worked at KGRT, Las Cruces, while going to college. He'd intended to enter sales until signing up with John B. Walton "to coordinate the programming" of his stations.

when answering ads . . .

Say You Saw It in Billboard

Classical Music

Fall 71 Album Campaign, Set by DGG; Boulez Debut

NEW YORK—A four-color catalog will be shipped to distributors and dealers to coincide with DGG's fall promotion campaign, "71 Of The Best." The catalog includes listing of the 71 albums involved, content listing, color photographs of album covers and artists.

DGG will promote the release through consumer magazine advertising and will offer incentive discounts to the distributor in conjunction with the overall program. The discount will be extended to the entire DGG catalog and August releases, with only a few specially priced items and limited editions included. The discount offer lasts until Sept. 17.

Dealer cooperative ad mats are available, listing disks included in the promotion.

The company's heavy August release of 11 items, including two new opera recordings of Wagner's "Parisfal" and Strauss' "Salome," will also be included in the "71 Of The Best" promotion.

The "Parisfal" release, a five-record, boxed set, with libretto and translation, is Pierre Boulez' conducting debut for DGG. It features the Bayreuth Festival orchestra, with Thomas Stewart, Gwyneth Jones and James King.

"Salome" is a two-record set, with libretto, and is taken from the Hamburg State Opera production of 1970, with the Hamburg State Opera, conducted by Karl Bohm. It features Gwyneth Jones and Dietrich Fischer-Dieskau. Copyrights for the Strauss work have now expired and it is no longer necessary to pay grand dramatic rights which, thinks DGG, should appeal to radio station programmers.

Also featured in the August release is "Brahms: Symphony No. 2 in D Major," Berlin Philharmonic,

conducted by Claudio Abbado, "Mendelssohn: Scotch Symphony and Hebrides Overture" and "Bizet's Carmen Suite No. 1," "L'Arlesienne Suites Nos. 1 and 2" both by the Berlin Philharmonic conducted by Herbert Von Karajan.

"Dvorak: Symphony No. 7 (2) in D Major," Berlin Philharmonic, conducted by Rafael Kubelik; "Brahms' Piano Quartet No. 1 in G Minor" Emil Gilels, Amadeus Quartet; an album of Spanish guitar music by guitarist Narciso Yetes, "Scriabin's Psychedelic Piano Sonatas Nos. 4-10," a double album by Roberto Szidon.

Geza Anda, conducting the Camarata Academica of the Salzburg Mozarteum from piano, is featured on a specialty priced 12-disk edition, with library box and brochure, of Mozart's complete piano concertos. Included is "Concerto No. 21" which achieved commercial success last year as the "Elvira Madigan" theme.

2 Top Intl Awards To 'Ancient Voices'

NEW YORK—George Crumb's "Ancient Voices of Children" on Nonesuch Records has won two international awards.

The International Rostrum of Composers (UNESCO), Paris, voted it the most distinguished among the 89 works heard at its May 1971 session. Music representatives of radio stations from 34 countries took part in the International Music Council's conference, designed to promote the exchange of contemporary music between nations. The rostrum was presided over by conductor Pierre Colombo, representative of the Swiss Radio and member of the executive committee of the Council.

Last week, the American International Music Fund announced that "Ancient Voices of Children" has received the Koussevitzky International Recording Award for 1971. The purpose of the Koussevitzky Award is to honor living composers of all nations for excellence of works "of symphonic scope" released for the first time on commercial recordings, as well as to encourage performing and recording organizations to make available such works on records.

The cycle of songs is performed on Nonesuch's album (released in May) by Jan DeGaetani, Michael

Munich Opera Tours Japan

TOKYO—The Bayerische Staatsoper of Munich, West Germany, otherwise known as the Munich Opera, will perform in Japan for the first time in September, 1974, according to Guenther Rennert, general-director of the opera theater, recently in Tokyo to make preliminary arrangements for the tour.

According to Rennert, among the operas to be performed for Japanese audiences will be Mozart's "Marriage of Figaro," and "Don Giovanni," Wagner's "Die Meistersinger von Nurnberg," and R. Strauss' "Der Rosenkavalier." He indicated that other operas would also be included.

Soprano Anneliese Rothenberger will make her first Japan visit in 1973 and German baritone Hermann Prey is scheduled to make his third visit here next year, having just completed a successful performance tour throughout Japan this summer.

Dash, and the Contemporary Chamber Ensemble conducted by Arthur Weisberg.

Composed in 1970 to an Elizabeth Sprague Coolidge Foundation commission, "Ancient Voices" was premiered by the same artists at the 14th Festival of Chamber Music at the Library of Congress, Washington, D.C., Oct. 31, 1970. It was recorded for Nonesuch shortly afterward, under a Ford Foundation Recording-Publication Program grant in cooperation with the C.F. Peters Corp., publisher of the music.

Nor-Disc in Mahler Push

OSLO—Tieing in with the film "Death in Venice," Nor-Disc has started a campaign to promote the music of Gustav Mahler recorded on DGG, especially the music featured in the film. Later this year, a special Mahler collection will be offered at a reduced price. This is being released as part of the DGG subscription campaign.

Nor-Disc is working on its classical repertoire which features such various slogans such as "Beethoven Is Pop," "Haydn Is Pop," "Mozart Is Pop," etc. The more popular themes by these composers are advertised. Beethoven's 9th, Mozart's 40th and the piano concerto No. 21 ("Elvira Madigan") are advertised in connection with their original versions.

BOOK REVIEW

Brahms' Works For Solo Piano On Dover Pubs

NEW YORK—Record and book shop dealers should stock up on three music books for piano just issued by Dover Publications. The books will not only be welcomed by the classical pianist but by all who are involved in the instruction and study of the keyboard.

The volumes are Johannes Brahms: Complete Sonatas and Variations for Solo Piano; Johannes Brahms: Complete Transcriptions, Cadenzas and Exercises for Solo Piano; Johannes Brahms: Complete Shorter Works for Solo Piano. Noteheads have been reproduced in a size large enough to be read easily at the keyboard. Margins and spaces between staves are generous, permitting insertion of written notes, fingerings, analysis, etc.

The music was reproduced directly from a Vienna edition. All in all, an all-purpose and vital release. R.S.

DGG to Release LP Cut in Moscow

HAMBURG—Deutsche Grammophon is releasing a live recording, cut in the concert hall of the Moscow Conservatoire in June, 1970, of Brahms' "No. 2 Piano Concerto Op. 83."

Soloist is John Lill, first-prize winner of the Tchaikovsky Competition in Moscow in 1970. Lill won from among 67 entrants of 22 countries.

The Great Radio/TV Orchestra is conducted by Gennadi Rozhdestvenski.

Classical Calendar

Los Angeles Philharmonic music director Zubin Mehta to mark 10th year with orchestra by conducting 14 programs in 22 weeks of orchestra's 1971-72 winter season in Music Center Pavilion, Los Angeles. Beethoven's "Consecration of the House" Overture to be first music to be heard in concert hall of new John F. Kennedy Center in Washington. Opening night is Sept. 9. Resident orchestra is National Symphony Orchestra, directed by Antal Dorati.

The San Antonio Symphony Orchestra has discontinued its Thursday night performances at the HemisPlaza Theatre. Saturday

night performances will continue to be held, beginning Oct. 6.

The Cleveland Orchestra is planning a two-day festival as a post-season finale to the fourth season of Blossom Music Center. Dates for the festival are Sept. 17 and 18. Celebration includes picnics, polkas and wine and cheese tasting. Louis Lane will conduct the Cleveland on both dates.

The new symbol has been selected of the Montreal Symphony Orchestra. Author of the winning project is Daniel Gagnon, graphic designer from Montreal. The orchestra held a contest for entries.

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 (Dist. Label) (Pub., Lic.) | Weeks On Chart |
|-----------|----------|----|----|--|----------------|
| | 1 | 2 | 3 | | |
| 1 | 2 | 3 | 7 | BEGINNINGS Chicago, Columbia 4-45417 (Aurelius, BMI) | 8 |
| 2 | 1 | 1 | 1 | IF NOT FOR YOU Olivia Newton-John, Uni 55281 (MCA) (Big Sky, ASCAP) | 11 |
| 3 | 4 | 7 | 13 | WHERE YOU LEAD Barbra Streisand, Columbia 4-45414 (Screen Gems-Columbia, BMI) | 6 |
| 4 | 3 | 2 | 3 | I'M LEAVIN' Elvis Presley, RCA 47-9998 (Presley/Oren, BMI) | 7 |
| 5 | 5 | 4 | 4 | HOW CAN YOU MEND A BROKEN HEART Bee Gees, Atco 6824 (Casserole/Warner/Tamerlane, BMI) | 10 |
| 6 | 7 | 10 | 12 | DRAGGIN' THE LINE Tommy James, Roulette 7103 (Big Seven, BMI) | 11 |
| 7 | 16 | 24 | 30 | SPANISH HARLEM Aretha Franklin, Atlantic 2817 (Progressive Trio, BMI) | 4 |
| 8 | 6 | 6 | 9 | RINGS Cymarron, Entrance 7500 (CBS) (Unart, BMI) | 10 |
| 9 | 15 | 29 | 40 | THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez, Vanguard 35138 (Canaan, ASCAP) | 4 |
| 10 | 8 | 8 | 11 | MIGHTY CLOUDS OF JOY B.J. Thomas, Scepter 12320 (Low-Sal, BMI) | 10 |
| 11 | 11 | 14 | 20 | RIDERS ON THE STORM Doors, Elektra 45738 (Doors, ASCAP) | 8 |
| 12 | 12 | 27 | 35 | CHIRPY CHIRPY CHEEP CHEEP Mac & Katie Kasson, ABC 11306 (Intersongs-U.S.A., ASCAP) | 5 |
| 13 | 13 | 23 | 32 | WEDDING SONG (There Is Love) Paul Stookey, Warner Bros. 7511 (Songbirds of Paradise, ASCAP) | 5 |
| 14 | 14 | 19 | 27 | CRAZY LOVE Helen Reddy, Capitol 3138 (Warner Bros./Vanian, ASCAP) | 5 |
| 15 | 27 | 28 | — | AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI) | 3 |
| 16 | 20 | 36 | 39 | WHERE EVIL GROWS Poppy Family, London 148 (Gone Fishin', BMI) | 4 |
| 17 | 32 | 33 | — | GO AWAY LITTLE GIRL Donny Osmond, MGM 14285 (Screen Gems-Columbia, BMI) | 3 |
| 18 | 17 | 17 | 15 | TAKE ME HOME, COUNTRY ROADS John Denver with Fat City, RCA 74-0445 (Cherry Lane, ASCAP) | 18 |
| 19 | 10 | 5 | 2 | YOU'VE GOT A FRIEND James Taylor, Warner Bros. 7498 (Screen Gems-Columbia, BMI) | 10 |
| 20 | 23 | 38 | — | ALL DAY MUSIC War, United Artists 50815 (Far-Out, ASCAP) | 3 |
| 21 | 19 | 15 | 19 | COME BACK HOME Bobby Goldsboro, United Artists 50807 (Detail, BMI) | 7 |
| 22 | — | — | — | ANOTHER TIME, ANOTHER PLACE Engelbert Humperdinck, Parrot 40065 (London) (MCA, ASCAP) | 1 |
| 23 | — | — | — | ALL MY TRIALS Ray Stevens, Barnaby 2039 (CBS) (Ahab, BMI) | 1 |
| 24 | 25 | 25 | 22 | SATURDAY MORNING CONFUSION Bobby Russell, United Artists 50788 (Pix Russ, ASCAP) | 12 |
| 25 | 21 | 12 | 10 | MOON SHADOW Cat Stevens, A&M 1265 (Irving, BMI) | 8 |
| 26 | 28 | 32 | 38 | I'D RATHER BE SORRY Ray Price, Columbia 4-45425 (Buckhorn, BMI) | 4 |
| 27 | 30 | 39 | — | SWEET CITY WOMAN Stampeders, Bell 45-120 (Corral, BMI) | 3 |
| 28 | 29 | 40 | — | AMANDA Dionne Warwick, Scepter 12326 (Screen Gems-Columbia, BMI) | 3 |
| 29 | 9 | 9 | 6 | HE'S SO FINE Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI) | 12 |
| 30 | 31 | 31 | 33 | CALIFORNIA ON MY MIND Morning Mist, Event 206 (Polydor) (J.W.T., ASCAP) | 5 |
| 31 | — | — | — | A SONG FOR YOU Andy Williams, Columbia 4-45434 (Skyhill, BMI) | 1 |
| 32 | 38 | — | — | UNCLE ALBERT/ADMIRAL HALSEY Paul & Linda McCartney, Apple 6279 (MacLen/McCartney, BMI) | 2 |
| 33 | 34 | — | — | K-JEE Nite-Liters, RCA 74-0461 (Rutri, BMI) | 2 |
| 34 | 35 | 35 | 37 | MERCY MERCY ME (The Ecology) Marvin Gaye, Tamla 54207 (Motown) (Jobete, BMI) | 4 |
| 35 | 18 | 18 | 16 | NEVER ENDING SONG OF LOVE Delaney & Bonnie & Friends, Atco 6804 (Metric, BMI) | 12 |
| 36 | — | — | — | LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) Kris Kristofferson, Monument 8525 (Skyhill, BMI) | 1 |
| 37 | 40 | — | — | WE GOT A DREAM Ocean, Kama Sutra 529 (Buddah) (Maribus, BMI) | 2 |
| 38 | 39 | — | — | MY DAYS OF LOVING YOU Perry Como, RCA 74-0518 (Roncom, ASCAP) | 2 |
| 39 | — | — | — | I WOKE UP IN LOVE THIS MORNING Partridge Family Starring Shirley Jones & Featuring David Cassidy, Bell 45-130 (Screen Gems-Columbia, BMI) | 1 |
| 40 | — | — | — | HOW CAN I UNLOVE YOU Lynn Anderson, Columbia 4-45429 (Lowery, BMI) | 1 |

Billboard SPECIAL SURVEY For Week Ending 8/28/71

Soul Sauce



**BEST NEW RECORD
OF THE WEEK:**
**"Give the Baby
Anything"**
JOE TEX
(Dial)

By ED OCHS

SOUL SLICES: Atlantic Records closed its doors last Wednesday (18) for King Curtis. He was near to all at Atlantic. . . . Spreading from Richmond to Philly is Gil Scott-Heron's "The Revolution Will Not Be Televised," with its first good grip after six months out. . . . New Eighth Day on Invictus: "You've Got to Crawl." . . . Clarence Carter, Atlantic soul star whose "Slipped & Tripped" is taking off, last week opened his Future Stars Records and publishing for business with Hersey Taylor's "We're Gonna Run Out of Time." "I'm really excited," said Clarence from Mobile. "I've never run away from a challenge, because I feel I can make a success out of anything I'm involved with." Atlantic has put a "wait & see" on Clarence's venture, though he's ready with Mitilda Jones' "Let Me Make You Happy" for Future Stars, while Clarence has leased Margie Alexander to Atlantic with "Can I Be Your Main Thing" and produced Arthur Conley's last one. "I'm going to do whatever I have to do to make my records heard," said Carter, who also tips us that wife Candi Staton's new one will be "Where Were You When I Needed You." . . . Clarence's old partner, Calvin Scott is 20,000 copies into his first Stax effort, "Shame on the Family Name." His first LP, "I'm Not Blind I Just Can't See," is set for release in mid-September. . . . CKLW in Detroit is breaking Lou Rawls' "Natural Man" on MGM. . . . Word has it that Paul Williams has been replaced by a dynamite Richard Street in the Temptations lineup. Motown will launch Williams on a solo career, which along with David Ruffin and Eddie Kendricks spots more original Temps outside the group than in. . . . Stax's latest singles burst finds Little Milton on the label "If That Ain't A Reason," produced & co-written by Don Davis, and the latest from Shack, "It's Good to Be Careful." Stax's also cookin' with the Soul Children's "Got to Get Away From It All," Albert King's "Everybody Want to Go to Heaven," Tommy Tate's "I Remember" on Koko, and Ilana's "Where Would You Be Today" on Volt, a Van McCoy-Joe Cobb production. Let us also mention the muscle in Johnny Taylor and Rufus. . . . Big show at the Apollo till Tuesday (24): Smokey & the Miracles, Edwin Starr, Undisputed Truth and Nite-Liters. . . . New Bobby Byrd: "Hot Pants, I'm Coming," on Polydor. . . . Jimmy Lewis joins Buddah with "String Bean." . . . Breakouts: Pickett, Persuaders, Denise LaSalle, Laura Lee, Moments, Stevie Wonder, Dells, Rufus Thomas, James Brown, Johnny Taylor, War, Jr. Walker, Honey Cone, Parliament, Lucky Peterson.

ON THE HOTLINE: Album Happenings: David Porter, "Victim of the Joke" (Enterprise); Margie Joseph, "Phase II" (Volt); James Brown, "Hot Pants" (Polydor); King Curtis, "Live at Fillmore West" (Atco); Percy Mayfield, "Blues and Then Some" (RCA); Moms Mabley & Pigmeat Markham, "Laugh Time" (Chess); Johnny Hammond, "Breakout" (Kudu); Shuggie Otis, "Freedom Flight" (Epic); Ralfi Pagan, "With Love (Fania); J.J. Johnson, "Man and Boy" (Sussex); Main Ingredient, "Black Seeds" (RCA); Etta James, (Continued on page 39)

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BEST SELLING Soul Singles

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

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart | This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|--|----------------|
| 1 | 6 | SPANISH HARLEM Aretha Franklin, Atlantic 2817 (Progressive Trio, BMI) | 4 | 26 | 43 | TAKE ME GIRL, I'M READY Jr. Walker & the All Stars, Soul 35084 (Motown) (Jobete, BMI) | 3 |
| 2 | 2 | SMILING FACES SOMETIMES Undisputed Truth, Gordy 7180 (Motown) (Jobete, BMI) | 10 | 27 | — | CALL MY NAME, I'LL BE THERE Wilson Pickett, Atlantic 2824 (Walden, ASCAP) | 1 |
| 3 | 4 | WHATCHA SEE IS WHATCHA GET Dramatics, Volt 4058 (Groovesville, BMI) | 9 | 28 | 23 | BRING THE BOYS HOME Freda Payne, Invictus 9092 (Capitol) (Gold Forever, BMI) | 13 |
| 4 | 1 | MERCY MERCY ME (The Ecology) Marvin Gaye, Tamla 54207 (Motown) (Jobete, BMI) | 9 | 29 | 34 | GOTTA GET OVER THE HUMP Simtec & Wylie, Mister Chand 2004 (Mercury) (Cachand/Tecbob, BMI) | 6 |
| 5 | 19 | BREAKDOWN (Part 1) Rufus Thomas, Stax 2098 (East/Memphis, BMI) | 3 | 30 | 35 | BREAKDOWN Parliament, Invictus 9095 (Capitol) (Gold Forever, BMI) | 4 |
| 6 | 5 | HOT PANTS, Pt. 1 (She Got to Use What She Got to Get What She Wants) James Brown, People 2501 (Starday/King) (Cried, BMI) | 8 | 31 | 33 | LUCKY ME Moments, Stang 5031 (All Platinum) (Gambi, BMI) | 3 |
| 7 | 7 | TIRED OF BEING ALONE Al Green, Hi 2194 (London) (Jec, BMI) | 8 | 32 | 24 | CRAZY ABOUT THE LA LA LA Smokey Robinson & the Miracles, Tamla 54206 (Motown) (Jobete, BMI) | 7 |
| 8 | 8 | AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI) | 8 | 33 | 29 | IT'S SUMMER Temptations, Gordy 7109 (Motown) (Jobete, BMI) | 6 |
| 9 | 9 | I LIKES TO DO IT People's Choice, Phil-L.A. of Soul 349 (Jamie/Guyden) (Dandelion, BMI) | 9 | 34 | 17 | WE ARE NEIGHBORS Chi-Lites, Brunswick 55455 (Hog, ASCAP) | 7 |
| 10 | 16 | STICK-UP Honey Cone, Hot Wax 7106 (Buddah) (Gold Forever, BMI) | 3 | 35 | 47 | GOT TO HAVE YOUR LOVING King Floyd, Chimneyville 439 (Cotillion) (Malaco/Alotta/Roffignac, BMI) | 4 |
| 11 | 3 | MAYBE TOMORROW Jackson 5, Motown 1186 (Jobete, BMI) | 6 | 36 | 40 | SHE'S ALL I'VE GOT Freddie North, Mankind 12004 (Nashboro) (Williams/Excellence, BMI) | 2 |
| 12 | 38 | IF YOU REALLY LOVE ME Stevie Wonder, Tamla 54208 (Motown) (Jobete, BMI) | 2 | 37 | 49 | A PART OF YOU Brenda & the Tabulations, Top & Bottom 408 (Jamie/Guyden) (One Eye Soul/McCoy, BMI) | 2 |
| 13 | 20 | THE LOVE WE HAD Dells, Cadet 5683 (Chess/Janus) (Chappell/Butler, ASCAP) | 4 | 38 | 36 | CHICKEN HEADS Bobby Rush, Galaxy 778 (Standby, BMI) | 8 |
| 14 | 12 | YOU'RE THE ONE FOR ME Joe Simon, Spring 115 (Polydor) (Gaucho/Unichappell, BMI) | 7 | 39 | 39 | (UNTIL THEN) I'LL SUFFER Barbara Lynn, Atlantic 2912 (Crazy Cajun, BMI) | 5 |
| 15 | 14 | LOVE THE ONE YOU'RE WITH Isley Brothers, T-Neck 930 (Buddah) (Gold Hill, BMI) | 11 | 40 | 41 | MAKE IT WITH YOU Ralfi Pagan, Wand 11236 (Scepter) (Screen Gems-Columbia, BMI) | 8 |
| 16 | 10 | MR. BIG STUFF Jean Knight, Stax 0088 (Malaco/Carallo, BMI) | 15 | 41 | 42 | WE'RE FRIENDS BY DAY (And Lovers By Night) Whattnauts, Stang 5030 (All Platinum) (Gambi, BMI) | 4 |
| 17 | 18 | K-JEE Nite-Liters, RCA Victor 74-0461 (Rutri, BMI) | 9 | 42 | 48 | 1-2-3-4 Lucky Peterson Blues Band, Today 1503 (Perception) Catalyst, BMI) | 2 |
| 18 | 21 | WEAR THIS RING (With Love) Detroit Emeralds, Westbound 181 (Chess/Janus) (Bridgeport, BMI) | 6 | 43 | 32 | WHAT THE WORLD NEEDS NOW IS LOVE/ABRAHAM, MARTIN & JOHN Tom Clay, MoWest 5002 (Motown) (Blue Seas/Jac, ASCAP/Rozniq, ASCAP) | 4 |
| 19 | 27 | THIN LINE BETWEEN LOVE & HATE Persuaders, Atco 6822 (Cotillion/Win or Lose, BMI) | 3 | 44 | 45 | I LOVE THE WAY YOU LOVE Betty Wright, Alston 4594 (Atco) (Sherlyn, BMI) | 5 |
| 20 | 13 | YOU'VE GOT A FRIEND Roberta Flack and Donny Hathaway, Atlantic 2808 (Screen Gems-Columbia, BMI) | 12 | 45 | 46 | FUNKY L.A. Paul Humphrey & His Cool Aid Chemists, Lizard 1009 (Lizard, BMI) | 4 |
| 21 | 15 | IT'S THE REAL THING, Pt. 1 Electric Express, Linc 1001 (Cotillion) (Cotillion/Parmar, BMI) | 7 | 46 | — | HIJACKIN' LOVE Johnnie Taylor, Stax 0096 (Groovesville, BMI) | 1 |
| 22 | 30 | WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax 7105 (Buddah) (Gold Forever, BMI) | 4 | 47 | — | MAKE IT FUNKY Pt. 1 James Brown, Polydor 14088 (Dynatone, BMI) | 1 |
| 23 | 11 | YOU'VE GOT TO EARN IT Staple Singers, Stax 0093 (Jobete, BMI) | 9 | 48 | 50 | ALL DAY MUSIC/GET DOWN War, United Artists 50815 (Far-Out, ASCAP/Far-Out, ASCAP) | 2 |
| 24 | 31 | TRAPPED BY A THING CALLED LOVE Denise LaSalle, Westbound 182 (Chess/Janus) (Ordena/Bridgeport, BMI) | 2 | 49 | — | A NICKEL & A NAIL O.V. Wright, Back Beat 622 (Don, BMI) | 1 |
| 25 | 25 | SLIPPED, TRIPPED & FELL IN LOVE Clarence Carter, Atlantic 2818 (Fame, BMI) | 3 | 50 | — | A NATURAL MAN Lou Rawls, MGM 14262 (Beresofsky-Hebb Unltd., BMI) | 1 |

Bee Gees Tour 20 Cities in U.S.

NEW YORK — Atco's Bee Gees, whose "How Can You Mend a Broken Heart" has been No. 1 on the Hot 100 for three weeks, arrived in this country Saturday (28) to begin a five-week 20-city U. S. tour in Nashville's Municipal Auditorium.

Bee Gees Barry, Robin and Maurice Gibb with drummer Geoff Bridgeford, follow up their Nashville date with feature East Coast engagements at Philadelphia's Spectrum, Tuesday (31): Steel Pier, Atlantic City, Sept. 2-3, and New York's Philharmonic Hall, Sept. 13. The tour coincides with the release of their latest Atco album, "Trafalgar."

Sharing the bill will be another Atco, British and Robert Stigwood Organisation group, Tin Tin.



DAVID PORTER, left, singer-songwriter, whose second Enterprise album, "Victim of the Joke," has just been released, listens to Rufus Thomas' description of an African doll's garb. Thomas ventured to Africa last July for concerts in Monrovia, Liberia. His latest dance disk is "Breakdown."

Billboard SPECIAL SURVEY For Week Ending 8/28/71

BEST SELLING
Soul LP's

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

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) | Weeks on Chart | This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) | Weeks on Chart |
|-----------|-----------|---|----------------|-----------|-----------|---|----------------|
| 1 | 1 | WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown) | 11 | 26 | 28 | ALL BY MYSELF Eddie Kendricks, Tamla TS 310 (Motown) | 16 |
| 2 | 2 | ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic SD 7205 | 13 | 27 | 27 | WHERE I'M COMING FROM Stevie Wonder, Tamla TS 308 (Motown) | 17 |
| 3 | 13 | SHAFT Soundtrack/Isaac Hayes, Enterprise ENS 2-5002 (Stax/Volt) | 3 | 28 | 42 | TRUTH IS ON ITS WAY Nikki Giovanni & the New York Community Choir, Right On RR 05001 | 2 |
| 4 | 4 | IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul SS 731 (Motown) | 15 | 29 | 45 | FREEDOM MEANS Dells, Cadet CA 50004 (Chess/Janus) | 3 |
| 5 | 3 | THE SKY'S THE LIMIT Temptations, Gordy GS 957 (Motown) | 15 | 30 | 22 | TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014 (Stax/Volt) | 38 |
| 6 | 8 | JUST AS I AM Bill Withers, Sussex SBXS 7006 (Buddah) | 12 | 31 | 29 | VOLCANIC ACTION OF MY SOUL Ray Charles, ABC ABCS 726 | 13 |
| 7 | 7 | WHAT YOU HEAR IS WHAT YOU GET/ LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists UAS 9953 | 7 | 32 | 21 | SWEET REPLIES Honey Cone, Hot Wax HA 706 (Buddah) | 10 |
| 8 | 5 | MAYBE TOMORROW Jackson 5, Motown MS 735 | 18 | 33 | 32 | WE CAME TO PLAY Persuasions, Capitol ST 791 | 4 |
| 9 | 6 | CURTIS LIVE Curtis Mayfield, Curtom CRS 8008 (Buddah) | 14 | 34 | 35 | (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754170 | 4 |
| 10 | 40 | 'MR. BIG STUFF' Jean Knight, Stax STS 2045 | 2 | 35 | 30 | LIVE AT FILLMORE WEST King Curtis, Atco SD 33-359 | 3 |
| 11 | 11 | SURRENDER Diana Ross, Motown MS 723 | 4 | 36 | 25 | MELTING POT Booker T. & the MG's, Stax STS 3001 | 33 |
| 12 | 12 | UNDISPUTED TRUTH Gordy G 955L (Motown) | 6 | 37 | 37 | MORNING, NOON & THE NITE-LITERS Nite-Liters, RCA LSP 4493 | 5 |
| 13 | 16 | RAINBOW FUNK Jr. Walker & the All Stars, Soul S 732L (Motown) | 5 | 38 | 34 | EXPOSED Valerie Simpson, Tamla TS 311 (Motown) | 6 |
| 14 | 18 | THEM CHANGES Buddy Miles, Mercury SR 61280 | 33 | 39 | 36 | TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954 (Motown) | 44 |
| 15 | 15 | SWEET SWEETBACK'S BAADASSS SONG Soundtrack, Stax STS 2043 | 12 | 40 | 38 | EARTH, WIND & FIRE Warner Bros. WS 1905 | 15 |
| 16 | 14 | SECOND MOVEMENT Eddie Harris & Les McCann, Atlantic SD 1583 | 12 | 41 | 39 | LOVEJOY Albert King, Stax STS 2040 | 9 |
| 17 | 9 | CHAPTER TWO Roberta Flack, Atlantic SD 1569 | 52 | 42 | 43 | SAN FRANCISCO Bobby Hutcherson, Blue Note BST 84362 (United Artists) | 7 |
| 18 | 19 | CONTACT Freda Payne, Invictus SMAS 7307 (Capitol) | 11 | 43 | 41 | KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008 | 28 |
| 19 | 31 | MAGGOT BRAIN Funkadelic, Westbound WB 2007 (Chess/Janus) | 4 | 44 | 33 | BEST OF WILSON PICKETT, VOL. 2 Atlantic SD 8290 | 15 |
| 20 | 10 | DONNY HATHAWAY Atco SD 33-360 | 16 | 45 | 44 | WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650 | 40 |
| 21 | 17 | OSIBISA Decca DL 75285 (MCA) | 8 | 46 | — | INVOLVED Edwin Starr, Gordy GS 956L | 1 |
| 22 | 20 | BEST OF TWO WORLDS Soul Children, Stax STS 2043 | 5 | 47 | 47 | MESSAGE TO THE PEOPLE Buddy Miles, Mercury SRM 1-608 | 20 |
| 23 | 26 | BREAKOUT Johnny Hammond, Kudu KU-01 (CTI) | 5 | 48 | — | 8th DAY Invictus SMAS 7306 (Capitol) | 1 |
| 24 | 24 | ONE WORLD Rare Earth, Rare Earth RS 520 (Motown) | 5 | 49 | 49 | B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723 | 26 |
| 25 | 23 | TOUCH Supremes, Motown MS 737 | 10 | 50 | 50 | WITH LOVE Ralfi Pagan, Fania 397 | 2 |

Soul Sauce

• Continued from page 38

"Peaches" Cadet); Edwin Hawkins Singers, "Children Get Together" (Buddah); Lorraine Hansberry, "To Be Young, Gifted & Black" (Caedmon); The Fuzz, (Calla); Wanda Robinson, "Black Ivory" (Perception); Jerry Butler, "Sagittarius Movement" (Mercury); Rashaan Roland Kirk, "Natural Black Inventions" Atlantic; Freddie Hubbard, "Sing Me A Song of Songmy" (Atlantic); Kimberly Briggs, "Passing Clouds" (Fantasy). . . . WLIB's Joe Bostic emcees the giant gospel show coming to Madison Square Garden, Sept. 12, featuring among others: Brook Benton, Chambers Bros., Mahalia Jackson, Shirley Caesar and James Cleveland. . . . Stax has signed the Valdons from Minneapolis. . . . Carl Hall, newly signed to Atlantic with Jerry Ragavoy producing, will solo in Leonard Bernstein's "Mass," Sept. 6-19 at the opening of the Kennedy Memorial Cultural Center in Washington. . . . From Grant Green's new Blue Note album, "Visions," comes the single, "Does Anybody Really Know What Time It Is." Grant's "Sookie Sookie" was the first jazz single to be released by the label in years. . . . Allen Toussaint has signed with Reprise. . . . Soul Sauce picks & plays: Ollie Nightengale, "I'll Take Care of You" (Memphis); Winfield Parker, "S.O.S." (Spring); Newcomers, "Pin the Tail on the Donkey" (Stax); Bobby Womack, "Communication" (UA); Jr. Walker, "Right On Brothers and Sisters" (Soul); Vicki Anderson, "Too Tough For Mr. Big Stuff" (Brownstone); Jean Knight, "Don't Talk About Jody" (Stax); David Porter, "If I Give It Up" (Enterprise); Bunny Sigler, "Everybody Needs Good Lovin'" (Philly Int'l); Main Events, "Girl, I Want You to Remember" (UA); Barons Ltd., "Gypsy Read Your Cards" (Chimneyville); Billy West, "Nothing But A Devil" (Invictus); Garland Green, "Just My Way of Loving You" (Cotillion); Glass House, "Look What We've Done to Love" (Invictus); Ponderosa Twins Plus One, "You Send Me" (Horoscope); Carolyn Hall, "Spend My Whole Life" (Ampex); Rena Scott, "Just Can't Forget That Boy" (Epic); Krystal Generation, "Wanted Dead or Alive" (Mr. Chand); Four Tops, "MacArthur Park" (Motown); McKinley Jackson & Politicians, "Love Machine, Pt. 1" (Hot Wax); Peaches, "In My Heart" (Mercury); Patti Austin, "Black California" (Columbia); Jeanie Greene, "Only the Children Know" (Elektra); Gloria Walker, "My Precious Love" (People); Black Ivory, "Don't Turn Around" (Today); Brenda & the Tabs, "A Part of You" (Top & Bottom); Eddie Floyd, "Blood Is Thicker Than Water" (Stax); Carla Thomas, "What Is Love" (Stax); Johnny Hammond, "It's Too Late" (Kudu); Cal Green, "Revolution Rap-Pt. 1" (Mutt & Jeff); Hearts of Stone, "You Gotta Sacrifice" (V.I.P.); Roy C, "I Wasn't There" (Alaga); Honey & the Bees, "Gonna Take A Miracle" (Josie); Joe Tex, "Papa's Dream" (Dial); Temptations, "Exception to the Rule" (Gordy); Funkadelic, "Can You Get to That" (Westbound). . . . Buddy Lowe at Muff & Jeff Records reads Soul Sauce. Do you?



RASPUTIN'S STASH, Atlantic's latest do-it-all soul band from Chicago, winds up sessions on their first album at Miami's Criteria Recording Studios. Seventh from left are producers Andy Pappas, Ron Albert and Howie Albert.



KING CURTIS, saxophone in tow, listens to John Lennon describe where he should blow some soul during Curtis' last weeks when superstardom was so near. His "Live at Fillmore West" album on Atco was recorded at the same time as Aretha Franklin's, who Curtis and band backed many times, and who offered to sing at his funeral.

Soul Searching in Black Radio

• Continued from page 36

and young kids called to say, 'Hey, that's decent.'

There was general agreement that a lot of dial spinning goes on. Summers said black stations often fail to play "material by black artists who are doing some of the most beautiful things in pop music."

Kae Williams, WCAM, Camden, N.J., a panelist along with Summers, Dixon and Cordell, said the emergence of blues points up another part of the cross-over of black and white music. "B.B. King is making more money than he ever made in his life. He recently broke the all-time attendance record at the Play House in the Park in Philadelphia."

Gospel Shows Covered

The inexorable changes in black radio are reflected as well in gospel programming, the panel

agreed. Summers regretted that an early gospel seminar had not come off and said gospel is often given short shrift by radio management who feel it does not "build numbers."

But he pointed out that the heavy gospel station WVOL, Nashville, is No. 2 rated even though not ideally located in the market. He said gospel programming has been successful at WERD, Atlanta, and that an all-gospel station in Louisville even allows spots for beer and products never associated with a gospel station.

Jefferson pointed out that gospel programming can be made exciting. "You have to format it. Give gospel singles a number. Pick the gospel LP of the week."

Cordell said some contests are "too far out" (an example, a recent Hot Pants contest at WVON) for gospel, but that special contests should be cut for gospel

shows. It was also pointed out that there are degrees of religious formats so that some products otherwise thought taboo can be advertised on certain formatted gospel programs.

Much of the session was devoted to sales. Many delegates said young people aspiring to be deejays would often better be directed into news, sales and other non-air functions.

One highlight of the session came when Dixon gave examples of how NATRA has upgraded salaries at various stations. He cited Memphis where he spent four days. "They had a list of demands with a news car at the top. I said let's alter these demands, let's put salaries at the top." He said this demand then occupied most of the negotiation time, but that the station did raise salaries—some as much as \$100 a week."

Country Music

Porter Wagoner Show to Solo in Smaller Markets

By BILL WILLIAMS

NASHVILLE — Effective next January 1, the Porter Wagoner Roadshow will no longer work in package shows with other acts, and will concentrate on the smaller, secondary markets to move away from "saturation."

This major change in policy, a complete departure from the recent past, is an admitted gamble for Wagoner and for Top Billing, Inc., his booking agency.

Wagoner, however, feels that package shows have hurt him. He has his own self-contained unit, including Dolly Parton, the Wagonmasters and comedian Speck Rhoades. He feels a package show

restricts the exposure of his own group, and deprives the audience of a polished, professional act.

Misbehavior Hurts

Perhaps even more important is the feeling Wagoner has held for some time that certain other groups or individuals have lessened the overall quality of the performance. It is no secret that he has refused outright to appear with certain acts because of their conduct offstage and on. A "strictly business" performer, Wagoner has spoken out in disgust at acts who appear slovenly, or who insult the audience, or get themselves in-

involved in problems in clubs or in alleys

Tandy Rice, president of Top Billing, agrees with Wagoner that certain metropolitan areas are oversaturated with country packages and that secondary markets have been neglected. Unable to afford the prices demanded by the huge packages, they simply have quit booking.

Now Wagoner proposes to return to the high school auditoriums, the fire-halls, and wherever else old country audiences gathered and to forego the massive production sites in the major cities.

The decision comes at a time when Wagoner's roadshow is one of the most heavily booked country attractions anywhere. His television series, syndicated and produced by Show-Biz, Inc., is the most widely circulated show of its type. It has been shown in more than 200 markets for more than a decade. His RCA recordings have long been high on that label's list, as have those of Miss Parton. Their duets also are top sellers.

The decision was made among Wagoner, Rice and Don Warden, the artists' administrative assistant and road manager.

"Ours always has been a family show," Wagoner said, "... and I believe that whatever happens on stage reflects on us, even if we

(Continued on page 42)

Rev. J.R. Snow Firms Country Music Holy Land Pilgrimage

NASHVILLE — A group of country music artists and their families, headed by Rev. Jimmy Rodgers Snow, will make a pilgrimage to the Holy Land to be baptized in the Jordan River.

The Reverend Snow, one-time country music performer and son of RCA's Hank Snow, now heads his own church in the suburb of Madison. His wife is the daughter of Decca's Wilma Lee and Stoney Cooper. She, too, is a former singer.

The entourage will include RCA's Connie Smith, songwriter-performer; Dallas Frasier and his wife; Ray Cash, father of Johnny Cash; Carlene and Joe Simkins, daugh-

ter and son-in-law of Carl Smith and June Carter Cash; Rosie Nix, daughter of Mrs. Cash; Laurie Davis, daughter of publisher Don Davis and singer Anita Carter; Joe Ann Ingle, sister of Johnny Cash; Mr. and Mrs. Wayne Walker, and Dottie Lee, wife of publisher Larry Lee and daughter of old-time radio performers Radio Dot and Smokey.

There will be no entertaining, no recording on the trip, which is being carried out for strictly religious purposes. In addition to the mass baptism, there will be a prayer meeting in the Garden of Gethsemane and a camp-out on the banks of the Sea of Galilee.

Country Music Club To Open in Denver

DENVER — A plush supper club, catering exclusively to country music, is under construction here. The Black Gold Club is expected to open in September under the ownership of Roy Glen Brookins.

The exterior of the club will be steel with baked-on gold enamel and black trim. The exterior front walls will be finished in natural rock. The club will have a large dining room and main nightclub, with raised bandstand. Capacity will be 350.

"We plan to bring in nationally

known Nashville and country bands once a month, and we will have a country house band every night," Brookins said.

He also is seeking to get the Sheriff's Department and other county officials to accept a plan to keep the music going two hours past the closing of the bar. Denver allows nightclubs to lock liquor cabinets and remain open for two hours to serve coffee and food. This reduces the chances that people with too much to drink will be forced to leave and drive home.

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

In the charts, heading for No. 1
Someone Stepped In—Webb Pierce (Decca)

Coming Back Caroline—Ronnie Rogers (Rice)
For the Good Times—Toni Lee Wright (Nu-Tcp)
Let Us Pray—Rich Wagner (Missile)
Good Morning Sunshine—Paul Coleman (Pinnett)
Love—The Live Wires (REF)
Cowboy Sweetheart—Ginny Baker (Nashville)
Hello Little Rock—Wynn Stewart (Capitol)
A Brand New Me—Dale Ward (Dot)

ALBUM OF THE WEEK:
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For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Start Today; SEND YOUR RECORDS FOR REVIEW TO: Brite-Star Promotions, 228 16th Avenue South, Nashville, Tenn. 37203. (615) 244-4064.

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Waylon Jennings
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Exclusively
on RCA Records

Published by
TREE Publishing Co., Inc.

OCTOBER IS COUNTRY MUSIC MONTH

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 8/28/71

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

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart | This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart |
|-----------|-----------|---|----------------|-----------|-----------|--|----------------|
| 1 | 2 | GOOD LOVIN' (Makes It Right) Tammy Wynette, Epic 5-10759 (CBS) (Algee, BMI) | 7 | 38 | 38 | LOSER'S COCKTAIL Dick Curless, Capitol 3105 (Champion, BMI) | 5 |
| 2 | 3 | THE YEAR THAT CLAYTON DELANEY DIED Tom T. Hall, Mercury 73221 (Newkeys, BMI) | 8 | 39 | 39 | ONE NIGHT OF LOVE Johnny Duncan, Columbia 4-45418 (Pi-Gem, BMI) | 6 |
| 3 | 1 | I'M JUST ME Charley Pride, RCA Victor 47-9996 (Tree, BMI) | 10 | 40 | 40 | I GO A WOMAN Bob Luman, Epic 5-10755 (CBS) (Hill & Range, BMI) | 7 |
| 4 | 6 | EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI) | 8 | 41 | 63 | IF THIS IS OUR LAST TIME Brenda Lee, Decca 32838 (MCA) (Blue Crest, BMI) | 4 |
| 5 | 4 | WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca 32842 (MCA) (Blue Book, BMI) | 7 | 42 | 34 | JUST ONE TIME Connie Smith, RCA Victor 47-9981 (Acuff-Rose, BMI) | 17 |
| 6 | 5 | SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol 3112 (Blue Book, BMI) | 9 | 43 | 35 | MOUNTAIN OF LOVE Bobby G. Rice, Royal American 32 (Wren, BMI) | 15 |
| 7 | 7 | GOOD ENOUGH TO BE YOUR WIFE Jeannie C. Riley, Plantation 75 (SSS Int'l.) (Belwin-Mills, ASCAP) | 9 | 44 | 44 | PENCIL MARKS ON THE WALL Henson Cargill, Mega 615-0030 (Free Verse, ASCAP) | 7 |
| 8 | 11 | QUITS Bill Anderson, Decca 32850 (MCA) (Stallion, BMI) | 6 | 45 | 47 | LOVE'S OLD SONG Barbara Fairchild, Columbia 4-45422 (Duchess, BMI) | 4 |
| 9 | 15 | PITTY, PITTY, PATTERN Susan Raye, Capitol 3129 (Blue Book, BMI) | 7 | 46 | 31 | SINGING IN VIETNAM TALKING BLUES Johnny Cash, Columbia 4-45393 (House of Cash, BMI) | 10 |
| 10 | 8 | BRIGHT LIGHTS, BIG CITY Sonny James, Capitol 3114 (Conrad, BMI) | 11 | 47 | 37 | I CAN'T GO ON LOVING YOU Roy Drusky, Mercury 73212 (Moss-Rose, BMI) | 9 |
| 11 | 19 | YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca 32851 (MCA) (Sure-Fire, BMI) | 5 | 48 | 68 | FLY AWAY AGAIN Dave Dudley, Mercury 73225 (Addell, BMI) | 2 |
| 12 | 10 | INDIAN LAKE Freddie Weller, Columbia 4-45388 (Pocketful of Tunes, BMI) | 12 | 49 | 41 | WELCOME TO MY WORLD Eddy Arnold, RCA 47-9993 (Tuckahoe/Neilrae, BMI) | 9 |
| 13 | 17 | WHEN HE WALKS ON YOU (Like You Walked On Me) Jerry Lee Lewis, Mercury 73227 (Blue Crest/Hill & Range, BMI) | 6 | 50 | 56 | BACK THEN Wanda Jackson, Capitol 3143 (Duchess, BMI) | 4 |
| 14 | 13 | HE'S SO FINE Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI) | 12 | 51 | — | BE A LITTLE QUIETER Porter Wagoner, RCA 48-1007 (Owepar, BMI) | 1 |
| 15 | 30 | I'D RATHER BE SORRY Ray Price, Columbia 4-45425 (Buckhorn, BMI) | 4 | 52 | 52 | PLEDGING MY LOVE Kitty Wells, Decca 32840 (MCA) (Wemar/Lion, BMI) | 6 |
| 16 | 9 | THE PHILADELPHIA FILLIES Del Reeves, United Artists 50802 (Milene, ASCAP) | 8 | 53 | 53 | TAKE ME HOME, COUNTRY ROADS John Denver with Fat City, RCA Victor 74-0445 (Cherry Lane, ASCAP) | 10 |
| 17 | 12 | TREAT HIM RIGHT Barbara Mandrell, Columbia 4-45391 (Don, BMI) | 11 | 54 | 50 | HAPPY ANNIVERSARY Roy Rogers, Capitol 3117 (Forrest Hills, BMI) | 10 |
| 18 | 18 | MY BLUE TEARS Dolly Parton, RCA 47-9999 (Owepar, BMI) | 7 | 55 | 65 | IT'S A SIN TO TELL A LIE Slim Whitman, United Artists 50806 (Bregman, Vocco, Conn, ASCAP) | 3 |
| 19 | 16 | DREAM LOVER Billy "Crash" Craddock, Cartwheel 196 (Hudson Bay/Hill & Range/Screen Gems-Columbia, BMI) | 11 | 56 | 58 | CONGRATULATIONS (You Sure Made a Man Out of Him) Arlene Harden, Columbia 4-45420 (Crosskeys, ASCAP) | 5 |
| 20 | 21 | HERE I GO AGAIN Bobby Wright, Decca 32851 (MCA) (Contention, SESAC) | 8 | 57 | 59 | PICTURES Statler Brothers, Mercury 73229 (House of Cash, BMI) | 2 |
| 21 | 29 | BRAND NEW MISTER ME Mel Tillis & the Statesiders, MGM 14275 (Sawgrass, BMI) | 5 | 58 | 60 | LOVE TAKES A LOT OF MY TIME Skeeter Davis, RCA 47-9997 (Crestmoor, BMI) | 7 |
| 22 | 22 | DON'T LET HIM MAKE A MEMORY OUT OF ME Billy Walker, MGM 14268 (Hill & Range/S-P-R, BMI) | 6 | 59 | 55 | IF I HAD YOU Bobby Lewis, United Artists 50791 (Passkey, BMI) | 5 |
| 23 | 27 | LEAVIN' & SAYIN' GOODBYE Faron Young, Mercury 73220 (Tree, BMI) | 4 | 60 | 61 | THE CHOKIN' KIND Diana Trask, Dot 17384 (Paramount) (Wilderness, BMI) | 5 |
| 24 | 25 | SATURDAY MORNING CONFUSION Bobby Russell, United Artists 50788 (Pix Russ, ASCAP) | 8 | 61 | 51 | YOU WERE ON MY MIND Bobby Penn, 50 States 1A (Accusound) (Wiltmark & Sons, ASCAP) | 9 |
| 25 | 20 | RIGHT WON'T TOUCH A HAND George Jones, Musicor 1440 (Glad, BMI) | 12 | 62 | 62 | IF YOU THINK IT'S ALL RIGHT Johnny Carver, Epic 5-10760 (CBS) (Green Grass, BMI) | 3 |
| 26 | 26 | THE LAST TIME I SAW HER Glen Campbell, Capitol 3213 (Warner-Tamerlane, BMI) | 9 | 63 | 64 | SHE CRIED Roy Clark, Dot 17386 (Paramount) (Tree, BMI) | 3 |
| 27 | 14 | THE RIGHT COMBINATION Porter Wagoner & Dolly Parton, RCA Victor 47-9994 (Owepar, BMI) | 10 | 64 | 67 | COUNTRY GIRL WITH HOT PANTS ON Leona Williams, Hickory 1606 (Milene, ASCAP) | 2 |
| 28 | 28 | I'M GONNA WRITE A SONG Tommy Cash, Epic 5-10756 (CBS) (Flagship, BMI) | 8 | 65 | 71 | AFTER ALL THEY USED TO BELONG TO ME Hank Williams Jr., MGM 14277 (Williams, Jr., BMI) | 2 |
| 29 | 46 | LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) Roger Miller, Mercury 73230 (Combine, BMI) | 4 | 66 | 66 | I'D RATHER BE SORRY Patti Page, Mercury 73222 (Buckhorn, BMI) | 3 |
| 30 | 23 | NASHVILLE David Houston, Epic 5-10748 (CBS) (Tree, BMI) | 12 | 67 | — | THE NIGHT MISS NANCY ANN'S HOTEL FOR SINGLE GIRLS BURNED DOWN Tex Williams, Monument 8503 (CBS) (House of Cash, BMI) | 1 |
| 31 | 36 | MARK OF A HEEL Hank Thompson, Dot 17385 (Paramount) (Central Songs, BMI) | 7 | 68 | — | THE TWO OF US TOGETHER Don Gibson & Sue Thompson, Hickory 1607 (Acuff-Rose, BMI) | 1 |
| 32 | 24 | TAKE MY HAND Mel Tillis & Sherry Bryce, MGM 14255 (Sawgrass, BMI) | 13 | 69 | 75 | THE MORNING AFTER Jerry Wallace, Decca 32859 (MCA) (4 Star, BMI) | 2 |
| 33 | 33 | THERE MUST BE MORE TO LIFE (Than Growing Old)/FIRE HYDRANT #79 Jack Blanchard & Misty Morgan, Mega 615-0031 (Hall-Clement/Birdwalk, BMI)/Hall-Clement/Birdwalk, BMI | 6 | 70 | 70 | I WILL DRINK YOUR WINE Buddy Alan, Capitol 3146 (Blue Book, BMI) | 2 |
| 34 | 32 | SHE DON'T MAKE ME CRY David Rodgers, Columbia 4-45383 (Tomake, ASCAP) | 14 | 71 | — | I WANNA BE LOVED COMPLETELY Warner Mack, Decca 32858 (MCA) (Pageboy, SESAC) | 1 |
| 35 | 69 | HOW CAN I UNLOVE YOU Lynn Anderson, Columbia 4-45429 (Lowery, BMI) | 2 | 72 | 73 | MR. & MRS. UNTRUE Johnny Russell, RCA Victor 48-1000 (Pocketful of Tunes, BMI) | 2 |
| 36 | 48 | I DON'T KNOW YOU (Anymore) Tommy Overstreet, Dot 17387 (Paramount) (Shenandoah/Terrace, ASCAP) | 3 | 73 | — | THE CUTE LITTLE WAITRESS Stoney Edwards, Capitol 3131 (Central Songs, BMI) | 1 |
| 37 | 57 | CEDARTOWN, GEORGIA Waylon Jennings, RCA Victor 48-1003 (Tree, BMI) | 4 | 74 | 74 | WILL YOU LOVE ME TOMORROW Linda K. Lance, Royal American 35 (Screen Gems-Columbia, BMI) | 2 |
| | | | | 75 | — | RINGS Tompall & the Glaser Brothers, MGM 14291 (Unart, BMI) | 1 |

"No Need to Worry"

4-45431

Johnny Cash & June Carter's new single. It's a beautiful gospel number, laced with country finery only Johnny and June could weave.

A new song that says a lot about country music today. And tomorrow.

On Columbia Records



Nashville Scene

Red Sovine and the **Willis Brothers**, the last of the country acts on the Starday label, have finally departed and signed with Chart Records. Both had been with Starday since it was predominately a country firm. . . . **Bobby Lord** confides that he is considering commuting to Nashville from Jensen Beach, Fla., to start another TV syndicated show. He had one of the early ones, gave it up when he went into the Outdoor Resorts business, and now is interested again, although his business is doing well. . . . **The Calhoun Twins**, who have done considerable construction development in the Bahamas, are considering giving that up to devote full time to music. . . . **Red Lane** and his wife, Penny,

and **Grant and Lorene Turner**, all of Nashville, have taken up flying. . . . The second season of the **Stu Phillips "Music Place"** show starts screening Aug. 31 in Louisville. It did unusually well the first time around. . . . **Barbara Mandrell** of Columbia now is accompanied by her two sisters and her father on all dates. It's an extremely talented family, instrumentally and vocally. . . . **Skeeter Davis**, after her recent appearance on the "Opry," did a benefit show at the Market Place, Nashville, a teen-age coffee house sponsored by the Presbyterian Church. She not only rapped with them, but introduced many to country music, and they liked it. Helping her out were **Dave Lee, Gene Sloan, Bobby Thompson** and **Buddy Spiker**. . . . **Billy Cole** tells a sad story. He had just signed with Starday when things stopped out there. Then he was to sign as a writer for Sunberry-Dunbar when **Jim Owen**, who negotiated the contract, was dropped. Now he's looking again. . . . **George Hamilton IV** and the Numbers have been touring Canada's Maritime Provinces. After an appearance at the Canadian National Exhibition, they move on to Cape Breton and Newfoundland. His third album of Canadian songs, cut in Toronto last spring, is doing well in Canada, and the joined with **Faron Young** and **Billy Deaton** in a new publishing venture. In the last 30 days, Pitts has had songs recorded by **Conway Twitty** and **Jerry Lee Lewis**. He also has written chart songs for **Jody Miller, Jeanie Sealy, Ray Pillow** and **Tammy Wynette**. . . . Radio Station WAME in Charlotte got a "smile" fad going. Governor

Bob Scott and Mayor **John Belk** issued official proclamations to that effect. The country station carried out a big promotion to keep people grinning. . . . To straighten out an unforgivable error, we called **Jim Hill** Jim Hall in a recent column note. Hill is the capable and understanding program director of KLUR, Wichita Falls. . . . **Glen Campbell** and **Joanie Mosby** were selected as "Best in the West" by KBBQ in Burbank. They were honored as two of the big names in country music who live and work on the West Coast. The next two scheduled were **Tex Williams** and **Ray Whitley**. . . . The **Kenny Brent Show**, with **Donna Harris**, played single released from the album is rated number one in that nation. . . . **Porter Wagoner**, who has resumed song writing after 18 years, has written both sides of his new single and all of his own album. He also has formed an honorary society commemorating the 20th anniversary of his Wagonmasters. Those to be inducted will include ones who have contributed much to country music. First recipient was Tennessee Governor **Winfield Dunn**. . . . Still on the subject of Wagoner, his show will play to an audience of more than 20,000 in Indianapolis on Aug. 30th. It's a repeat performance for the city's youth recreation program, and he's back by request of Mayor Lugar. . . . After a string of one-nighters all over the country, Columbia's **David Rogers** has a two-week stint at Hurley's Tavern in Chester, Pa. . . . Nashville studios stay busy. **Jack Clement** has hosted sessions for Dot, Capitol, Heartwarming. (Continued on page 44)

Wagoner Show to Smaller Markets

• Continued from page 40

left the auditorium an hour ago." Wagoner was particularly incensed when, at a recent show, another performer exchanged insults with the audience and threw in some abusive language. The same was true when another performer, who shared a package show, became involved in a fist fight backstage.

Flack Aid Offered

Wagoner also announced that a complete publicity service has been designed exclusively for him to assist all local buyers in their promotion of the show. This, too, is revolutionary in the country field. This service was designed by Paul W. Soelberg, who is publicist and public relations manager for Wagoner, Miss Parton and the various enterprises of music industry executive Jack Clement.

Warden, who helped form the Wagonmasters 20 years ago, said the Porter Wagoner show would

expand. "We'll be able to give the audience more of Porter, Dolly, their duets, Buck Trent, Mack Magaha, Speck Rhodes and all the rest of the Wagonmasters."

Plans for this change have been in the works for a number of weeks, and Rice has juggled all of the 1972 bookings accordingly.



PRODUCER SCOTTY TURNER and singer Del Reeves relax at Woodland Studios after completion of Del's "Philadelphia Fillies" album for U-A.

T.W. Perkins in Fatal Accident

MEMPHIS — Thomas Wayne Perkins, chief studio engineer for Audio Recorders of Nashville and brother of the late Luther Perkins, was killed in a head-on automobile collision near here.

Perkins was returning to Nashville from a recording session when the collision occurred.

Luther Perkins, a long-time member of the Johnny Cash entourage, died in a home fire more than a year ago.



LIZ ANDERSON signs an Epic recording contract under the guidance of her son-in-law, Glenn Sutton, who will produce the talented writer-artist.

SENSATIONAL SUMMER OF '71

FERLIN HUSKY has a country hit. "OPEN UP THE BOOK" and take a look on **CAPITOL RECORDS**.

In case you haven't heard...
"HAVEN'T YOU HEARD?"

By James Allen

is going to be heard!...

loud and strong all across the country!

On Ace Of Hearts Records
 Produced by Jan Crutchfield

Song Published by TREE Publishing Co., Inc.



Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 8/21/71

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

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 1 | I'M JUST ME Charley Pride, RCA Victor 47-9996 (Tree, BMI) | 9 |
| 2 | 3 | GOOD ENOUGH TO BE YOUR WIFE Jeannie C. Riley, Plantation 75 (SSS Int'l.) (Belwin-Mills, ASCAP) | 6 |
| 3 | 6 | THE YEAR THAT CLAYTON DELANEY DIED Tom T. Hall, Mercury 73221 (Newkeys, BMI) | 7 |
| 4 | 4 | WONDER WHY SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca 32842 (MCA) (Blue Book, BMI) | 6 |
| 5 | 2 | SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol 3112 (Blue Book, BMI) | 8 |
| 6 | 10 | EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI) | 7 |
| 7 | 13 | GOOD ENOUGH TO BE YOUR WIFE Jeannie C. Riley, Plantation 75 (SSS Int'l.) (Belwin-Mills, ASCAP) | 8 |
| 8 | 7 | BRIGHT LIGHTS, BIG CITY Sonny James, Capitol 3114 (Conrad, BMI) | 10 |
| 9 | 9 | THE PHILADELPHIA FILLIES Del Reeves, United Artists 50802 (Milene, ASCAP) | 7 |
| 10 | 8 | INDIAN LAKE Freddy Weller, Columbia 4-45388 (Pocketful of Tunes, BMI) | 11 |
| 11 | 17 | QUITS Bill Anderson, Decca 32850 (MCA) (Stallion, BMI) | 5 |
| 12 | 12 | TREAT HIM RIGHT Barbara Mandrell, Columbia 4-45391 (Don, BMI) | 9 |
| 13 | 11 | HE'S SO FINE Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI) | 11 |
| 14 | 14 | THE RIGHT COMBINATION Porter Wagoner & Dolly Parton, RCA Victor 47-9994 (Owepar, BMI) | 9 |
| 15 | 19 | PITTY, PITTY, PATTERN Susan Raye, Capitol 3129 (Blue Book, BMI) | 6 |
| 16 | 5 | DREAM LOVER Bill Anderson, Decca 32850 (MCA) (Stallion, BMI) | 10 |
| 17 | 20 | WHEN HE WALKS ON YOU (Like You Walked On Me) Jerry Lee Lewis, Mercury 73227 (Blue Crest/Hill & Range, BMI) | 5 |
| 18 | 21 | DOLLY PARTON Dolly Parton, RCA 47-9999 (Owepar, BMI) | 6 |
| 19 | 22 | YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca 32851 (MCA) (Sure-Fire, BMI) | 4 |
| 20 | 16 | RIGHT WON'T TOUCH A HAND George Jones, Musicor 1440 (Glad, BMI) | 11 |
| 21 | 23 | HERE I GO AGAIN Bobby Wright, Decca 32851 (MCA) (Sure-Fire, BMI) | 7 |
| 22 | 24 | DON'T LET HIM MAKE A MEMORY OUT OF ME Billy Walker, MGM 14268 (Hill & Range/S-P-R, BMI) | 5 |
| 23 | 18 | NASHVILLE David Houston, Epic 5-10748 (CBS) (Tree, BMI) | 11 |
| 24 | 15 | TAKE MY HAND Mel Tillis & Sherry Bryce, MGM 14255 (Sawgrass, BMI) | 12 |
| 25 | 35 | SATURDAY MORNING CONFUSION Bobby Russell, United Artists 50788 (Pix Russ, ASCAP) | 7 |
| 26 | 33 | THE LAST TIME I SAW HER Tamerlane, BMI | 8 |
| 27 | 29 | LEAVIN' & SAYIN' GOODBYE Faron Young, Mercury 73220 (Tree, BMI) | 3 |
| 28 | 34 | I'M GONNA WRITE A SONG (Flagship, BMI) | 7 |
| 29 | 42 | BRAND NEW MISTER ME Mel Tillis & the Statesiders, MGM 14275 (Sawgrass, BMI) | 4 |
| 30 | 37 | I'D RATHER BE SORRY Ray Price, Columbia 4-45425 (Buckhorn, BMI) | 3 |
| 31 | 26 | SINGING IN VIETNAM TALKING BLUES Johnny Cash, Columbia 4-45393 (House of Cash, BMI) | 9 |
| 32 | 30 | SHE DON'T MAKE ME CRY David Rodgers, Columbia 4-45383 (Tomake, ASCAP) | 13 |
| 33 | 46 | THERE MUST BE MORE TO LIFE (Than Growing Old)/FIRE HYDRANT #79 Jack Blanchard & Misty Morgan, Mega 615-0031 (Hall-Clement/Birdwalk, BMI/Hall-Clement/Birdwalk, BMI) | 5 |
| 34 | 25 | JUST ONE TIME Connie Smith, RCA Victor 47-9981 (Acuff-Rose, BMI) | 16 |
| 35 | 28 | MOUNTAIN OF LOVE Bobby G. Rice, Royal American 32 (Wren, BMI) | 14 |
| 36 | 45 | MARY (Central Songs, BMI) | 6 |
| 37 | 40 | I CAN'T GO ON LOVING YOU Roy Drusky, Mercury 73212 (Moss-Rose, BMI) | 8 |

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 38 | 52 | LOSER'S COCKTAIL Dick Curless, Capitol 3105 (Champion, BMI) | 4 |
| 39 | 53 | ONE NIGHT OF LOVE Johnny Duncan, Columbia 4-45418 (Pi-Gem, BMI) | 5 |
| 40 | 49 | I GOT A WOMAN Bob Luman, Epic 5-10755 (CBS) (Hill & Range, BMI) | 6 |
| 41 | 41 | WELCOME TO MY WORLD Eddy Arnold, RCA 47-9993 (Tuckahoe/Neilrae, BMI) | 8 |
| 42 | 31 | RUBY (Are You Mad) Buck Owens & His Buckaroos, Capitol 3096 (Acuff-Rose, BMI) | 17 |
| 43 | 36 | JOY TO THE WORLD Murray Kellum, Epic 5-10741 (CBS) (Lady Jane, BMI) | 10 |
| 44 | 55 | PENCIL MARKS ON THE WALL Henson Cargill, Mega 615-0030 (Free Verse, ASCAP) | 6 |
| 45 | 58 | LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) Roger Miller, Mercury 73230 (Combine, BMI) | 3 |
| 46 | 61 | PLEASE DON'T TELL ME HOW THE STORY ENDS Bobby Bare, Mercury 73203 (Combine, BMI) | 15 |
| 47 | 62 | IF I HAD YOU Bobby Lewis, United Artists 50791 (Passkey, BMI) | 4 |
| 48 | 63 | BACK THEN Wanda Jackson, Capitol 3143 (Duchess, BMI) | 3 |
| 49 | 64 | CELEBRATIONS Arlene Harden, Columbia (Crosskeys, ASCAP) | 4 |
| 50 | 65 | PICTURES Stellar Brothers, Mercury 73229 (House of Cash, BMI) | 1 |
| 51 | 66 | THE CHOKIN' KIND Diana Trask, Dot 17384 (Paramount) (Wilderness, BMI) | 4 |
| 52 | 67 | IF YOU THINK IT'S ALL RIGHT Johnny Carver, Epic 5-10760 (CBS) (Green Grass, BMI) | 2 |
| 53 | 68 | IF THIS IS OUR LAST TIME Brenda Lee, Decca 32838 (MCA) (Blue Crest, BMI) | 3 |
| 54 | 69 | SHE CRIED Roy Clark, Dot 17386 (Paramount) (Tree, BMI) | 2 |
| 55 | 70 | I'D RATHER BE SORRY Patti Page, Mercury 73222 (Buckhorn, BMI) | 2 |
| 56 | 71 | FLY AWAY AGAIN Dave Dudley, Mercury 73225 (Addell, BMI) | 1 |
| 57 | 72 | I WILL DRINK YOUR WINE Buddy Alan, Capitol 3146 (Blue Book, BMI) | 1 |
| 58 | 73 | AFTER ALL THEY USED TO BELONG TO ME Hank Williams Jr., MGM 14277 (Williams, Jr., BMI) | 1 |
| 59 | 74 | A WOMAN LEFT LONELY Charlie Rich, Epic 5-10745 (CBS) (Equinox/Dan Penn/Central Star, BMI) | 2 |
| 60 | 75 | MR. & MRS. UNTRUE Johnny Russell, RCA Victor 48-1000 (Pocketful of Tunes, BMI) | 1 |
| 61 | 76 | WILL YOU LOVE ME TOMORROW Linda K. Lance, Royal American 35 (Screen Gems-Columbia, BMI) | 1 |
| 62 | 77 | THE MORNING AFTER Jerry Wallace, Decca 32859 (MCA) (4 Star, BMI) | 1 |

Giants From Mercury Take Over Country!

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Mercury, Philips, Fontana, Smash, Vertigo,
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A Product of Mercury Record Productions, Inc.
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A North American Philips Company.



Nashville Scene

• Continued from page 42

Word, Fraternity, Kavel Productions, Barnaby, Mega, Jamie, Electra and the McCann Erikson agency in the past week or so. Music City Records had in **Glen Campbell**, for radio tape syndication, and **Tommy James**. Woodland hosted, day and night for many sessions, the **Nitty Gritty Dirt Band** and all of the Nashville artists involved. . . . **Roy Rogers** has joined the ranks of those coming to Nashville for the Oct. 9-10 Music City Pro-Celebrity Golf Tournament. . . . **Danny Davis** and the Nashville Brass are readying tours for both England and the Orient next year. They are being coordinated by RCA and Buddy Lee Attractions. . . . **Bill Anderson**, Decca's onetime professional baseball player, met an old "hero" of his in **Gene Autry** while appearing in a Milwaukee Brewers uniform during the warmup of a game at Anaheim, Calif. The two exchanged mutual admiration phrases. Autry is one of the individuals named in his recent song, "Where Have All the Heroes Gone?" . . . Two more markets have been added to the telecast list of the "Buck Owens Ranch Show." The half-hour color series will start in September on KTVH, Hutchinson-Wichita, Kan., and KSLA, Shreveport, La. . . . **Larry Alger** of Luray, Va., was named best male vocalist at the Lake Whipoorwill National Country Music Talent Contest. . . . **George Jones** and **Tammy Wynette** join **Loretta Lynn**, **Roy Acuff**, **Jack Greene**, **Jeanne Sealy**, **Patsy Sled**, **Harold Morrison** and the **Jones Boys** at the Minnesota State Fair Sept. 1. Then George and Tammy fly to Goose Bay, Labrador, to perform for the military. . . . Songwriter **Clyde Pitts** has the Denver radio KLAK company picnic a week ago. . . . **Randy King** has just released a single on the Rival label. It was produced in Nashville by **Bill Goodwin**, and was written by **Dottie West**. . . . **Gladys Hart** has announced the reopening of C&W Record Promotions at 1263 S. Zenobia, Denver, Colo., 80219. . . . **Bill Clossy** has left the **Sounds Unlimited** group, and has been replaced by **Larry Dunham**. Clossy will form his own band. The group currently is appearing at the Senators Supper Club, Springfield, Ill. . . . **Chaw Mank**, who has boosted country music for more than 45 years, offers the Blue Boy record by **Dick Bruning** of "I Saw Jim Reeves Up There" to any disk jockey who needs it. He's a long-time songwriter, who has a current record on the Rebel label. Chaw belongs to more than 265 fan clubs and runs 22 of them. He can be reached at Drawer No. 30, Staunton, Ill. 62088. . . . **The Sound Generation**, 28-member instrumental-vocal group currently appearing with Minnie Pearl at the Fremont Hotel in Las Vegas, has been set by the Interior Department to headline one of its "This Country" television specials. . . . **O.B. McClinton**, the new country act with Stax in Memphis, is off on his second promotional tour with **Chuck Chellman**. This one takes them to St. Louis, Kansas City, Denver, Seattle, San Francisco, Sacramento, San Diego and Los Angeles. . . . The publishing companies of Daydan Music (ASCAP) and Lawday Music (BMI) have activated expansion into exclusive quarters in suburban Nashville. **Danny Davis** is president of both firms. He has named **Elaine Allison** to head up the entire operation. . . . Dot Records has put out a new release which is topical and controversial, called "Ride the Bus." It features a new group called The Brood. The song is reportedly a child's approach to the subject of busing school youngsters, produced by **Jim Fogel** and **Dick Kent**.

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 8/28/71

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

| This Week | Last Week | TITLE—Artist, Label & Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 3 | YOU'RE MY MAN Lynn Anderson, Columbia C 30793 | 6 |
| 2 | 2 | I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510 | 12 |
| 3 | 1 | I'M JUST ME Charley Pride, RCA LSP 4560 | 7 |
| 4 | 5 | HAG Merle Haggard, Capitol ST 735 | 20 |
| 5 | 6 | WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor LSP 4506 | 18 |
| 6 | 4 | A MAN IN BLACK Johnny Cash, Columbia C 30440 | 11 |
| 7 | 15 | THE SENSATIONAL SONNY JAMES Capitol ST 804 | 4 |
| 8 | 9 | ROSE GARDEN Lynn Anderson, Columbia C 30411 | 36 |
| 9 | 12 | RUBY Buck Owens & His Buckaroos, Capitol ST 795 | 7 |
| 10 | 10 | POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4499 | 9 |
| 11 | 7 | BEST OF PORTER WAGONER & DOLLY PARTON RCA LSP 4556 | 5 |
| 12 | 11 | HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca DL 75276 (MCA) | 17 |
| 13 | 13 | TOUCHING HOME Jerry Lee Lewis, Mercury SR 61343 | 10 |
| 14 | 8 | I WANNA BE FREE Loretta Lynn, Decca DL 75282 (MCA) | 12 |
| 15 | 17 | THE LAST TIME I SAW HER Glen Campbell, Capitol SW 733 | 5 |
| 16 | 14 | THE INCREDIBLE ROY CLARK Dot DOS 25990 (Paramount) | 7 |
| 17 | 16 | MARTY ROBBINS' GREATEST HITS, VOL. 3 Columbia C 30571 | 17 |
| 18 | 19 | WELCOME TO MY WORLD Eddy Arnold, RCA LSP 4570 | 5 |
| 19 | 18 | DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513 | 19 |
| 20 | 20 | SOMETHING SPECIAL Jim Reeves, RCA LSP 4528 | 9 |
| 21 | 21 | MISSISSIPPI TALKIN' Jerry Clower from Yazoo City, Decca DL 75286 (MCA) | 10 |
| 22 | 23 | JEANNIE C. RILEY'S GREATEST HITS Plantation PLP 13 (SSS Int'l) | 7 |
| 23 | 25 | LEAVIN' AND SAYIN' GOODBYE Faron Young, Mercury SR 61354 | 3 |
| 24 | 24 | GLEN CAMPBELL'S GREATEST HITS Capitol SW 752 | 21 |
| 25 | 22 | FOR THE GOOD TIMES Ray Price, Columbia KC 30160 | 52 |
| 26 | 31 | LONESOME Sammi Smith, Mega M31-1007 | 3 |
| 27 | 29 | WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic E 30685 (CBS) | 15 |
| 28 | 28 | LOVE LETTERS FROM ELVIS Elvis Presley, RCA LSP 4530 | 8 |
| 29 | 30 | FROM ME TO YOU Charley Pride, RCA Victor LSP 4468 | 31 |
| 30 | 36 | I'VE GOT A RIGHT TO CRY Hank Williams Jr., MGM SE 4774 | 2 |
| 31 | 26 | NEXT TIME I FALL IN LOVE (I Won't) Hank Thompson, Dot DOS 25991 (Paramount) | 8 |
| 32 | 37 | PICTURES OF MOMENTS TO REMEMBER Statler Bros., Mercury SR 61349 | 2 |
| 33 | 35 | GWEN (Congratulations) Tommy Overstreet, Dot DOS 25992 (Paramount) | 6 |
| 34 | 32 | JUST ONE TIME Connie Smith, RCA LSP 4534 | 9 |
| 35 | 27 | CALIFORNIA GRAPEVINE Freddie Hart, Capitol ST 593 | 6 |
| 36 | — | HE'S SO FINE Jody Miller, Epic E 30659 (CBS) | 1 |
| 37 | — | HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000 | 26 |
| 38 | 34 | HONKY TONKIN' Merle Haggard's Strangers & Friends, Capitol ST 796 | 7 |
| 39 | 41 | WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251 (MCA) | 27 |
| 40 | 33 | ALWAYS REMEMBER Bill Anderson, Decca DL 75275 (MCA) | 16 |
| 41 | — | LAWANDA LINDSAY'S GREATEST HITS, VOL. 1 Chart CHS 1048 | 1 |
| 42 | 38 | BEST OF ROY CLARK Dot DOS 25986 (Paramount) | 23 |
| 43 | 39 | I'D RATHER BE SORRY Patti Page, Mercury SR 61344 | 3 |
| 44 | 43 | COMIN' ON COUNTRY Dick Curless, Capitol ST 792 | 3 |
| 45 | 44 | MONSTERS Jerry Lee Lewis, Sun 124 (SSS Int'l) | 3 |

DON'T

Overlook These Two Great Hits!

"DON'T HANG NO HALOS ON ME"

Chart-5138



Connie Eaton

"DON'T PULL YOUR LOVE"

Chart-5137



Mike Eaton

DON'T

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GREATEST HITS ALBUM BECAME THE FIRST
ALBUM BY A FEMALE COUNTRY ARTIST
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It contains all of the hits that came along since her Greatest Hits album was released.

And, as you can see, there have been a lot of them. Including, for the first time on any album, "The Wonders You Perform." And her latest Number One, "Good Lovin' (Makes It Right)."

This is an album for every Tammy Wynette fan.

And, as you saw by the sales of her first Greatest Hits album, there are a lot of them.

The First Lady presents her second albumful of Greatest Hits. On Epic Records and Tapes.

Jukebox programming

LOS ANGELES

Mixed Jukebox Effect From Heat to Close Topless Bars

By NAT FREEDLAND

LOS ANGELES — There is mixed reaction here on whether the new national trend towards increased police pressure on topless-bottomless live sex bars is having adverse effects on the jukebox industry.

Reaction was both mixed and guarded along operator row on West Pico Blvd. here. The main consensus seemed to be that really heavyweight legitimate operators weren't involved in topless in any big way, so a closedown of sex-action bars would have no large effect on the industry.

"There have been a lot of topless-type bars in the Los Angeles area and most of them use jukebox music," says George Muraoka of A.C.A. Sales and Services, one of the city's most active firms. "But few of these joints have their boxes on a standard 50-50 split with the operators. They're serviced by these marginal companies that operate out of their hip pockets and might offer a jukebox at a flat rate as low as \$15 a week. Or the bars might buy their own used box and not

(Continued on page 48)

KANSAS

Fight Jukebox Tax

By BEVERLY BAUMER

LAWRENCE, Kan. — Jukebox operators in this state, already successful in helping to enact a new break-in law, are studying possible legislation they can introduce to make jukeboxes and other coin-operated equipment exempt from state sales tax.

The action was voted on at the recent meeting of the Kansas Amusement and Music Association (KAMA). KAMA earlier, in conjunction with the state's tobacco distributors organization, successfully pushed through a bill making break-ins a Class A misdemeanor.

The action on sales tax is a reflection of concern in many other states, most notably Wisconsin (Billboard, Aug. 14). As with Wisconsin, where certain coin-operated devices are exempt, coin-operated laundries here are not subject to sales tax.

Named to a committee to study the sales tax project were A.L. Ptacek, of Bird Music Co., Manhattan; Harlan Wingrave, Emporia Music Service, Inc., Emporia; Gus Prell, Prell Sales Co., Bremen, Kan.

The KAMA session was held at John Emick's cabin on Lone Star Lake. A social gathering, including a frog hunt, preceded the business meeting.

Guest speakers were Illinoisans Les Montooth, president, Music Operators of America (MOA), and Fred Granger, executive vice president of MOA.

Granger stressed the multiple benefits of trade associations.

"Every organization has some individuals who do not contribute, but the important thing is that here in Kansas you have an organization going, whether there are five or 50 persons in it."

He said legislators are influenced more by organizations than

by individual appeals, because they frequently don't know the size and strength of the group involved.

"MOA has great success in getting suggested royalties cut down to \$8 per box. This was something the opposition can't understand even today."

He again stressed the importance of group representation, adding that local, state and federal governments are increasingly aggressive in their search for more income.

"Every form of government is looking for money and will go after anyone who will hold still for it."

Montooth devoted his talk to some basic operating procedures he follows in jukebox programming.

Montooth, introduced by Granger as one of the most successful jukebox operators in the nation, has confirmed his long-term operation solely to jukeboxes.

"We in the jukebox business are strictly in a service business and that's all we are in. It's the kind of service you give that keeps you in business," Montooth told the group.

He urged that personnel take good care of machines, keeping them clean and presentable, and that the physical position of machines be reviewed for maximum play, suggesting they be moved once a year.

"You can never reach perfection, but you can always improve. The tavern owner is supposed to be a specialist. Well, you be a specialist, too, and do things that will get the machine to take in more business."

KAMA's next business date was tentatively set for Nov. 6-7 at Wichita, with secretary-treasurer Ron Cazel as host.

Jukebox Album Catalogs Grow Despite Critics

ENGLEWOOD, N.J.—It's obvious that those jukebox programmers now using Little LP's are using them in heavy quantity. Both producers of jukebox albums are reporting brisk sales, despite consistent reports from programmers who still do not like albums.

"I know there are still programmers who are afraid to go back into albums because they fear the supply will again dwindle," said Bernie Yudkofsky, Gold Mor Dist. here, who just released four RCA LP's (see Potpourri). "But this is silly. I've been releasing product for nearly two years and plan to stay in the program." Gold Mor has 30 titles.

Although Yudkofsky's philosophy differs from that of Richard Prutting of Little LP's Unlimited in suburban Chicago, Prutting also claims ever increasing sales. He will release six more LP's in the next two weeks bringing Unlimited's catalog to 62 titles. Prutting earlier released several albums from RCA.

Because Little LP's are not returnable, both men must play a very careful game. Selecting what cuts from 12-in. albums to include on the 7-in. mini versions is tricky, Yudkofsky said. For example, he did not choose some of the most popular Glenn Miller and Artie Shaw tunes because they are widely available as oldie singles.

(Continued on page 48)

Dallas One-Stop Stocks Huge Quantity of Oldies

By BENN OLLMAN

DALLAS—The big play on oldies and special material such as jazz and polka is proof that not all jukebox product is found on the charts or reflected in radio play. Thus, the prime factor in a one-stop's success is in-depth inventory of both new and old phonograph records, according to Alta Hayes, in charge of Big State disk operation here.

Supplying Texas' jukebox operators with the latest chart hits is no problem; it's the stock of coin luring oldies and standards for immediate shipment that gives the firm an edge.

Big State's biweekly mailers go out to operators with a complete listing of new singles releases plus oldies in stock that are stirring up interest. According to Miss Hayes, "Our oldies catalog is not basically different in appearance from others we've seen. But it is considered more complete than any of the others. And we work hard at getting out all orders it generates the same day they are received."

Walk in sales still account for a hefty portion of Big State's operator volume. Operators are encouraged to stop in regularly to audition disks.

"Ordering jukebox records exclusively from sales charts or location request sheets is not always the smartest thing to do, we tell our customers. Many money-making jukebox records have never received air play, and route programmers would miss them if they weren't exposed to them in our place. We make it simple for them by keeping several phonographs

and plenty of sample records around for auditioning."

Most location requests for oldies, according to Miss Hayes, are for western and country style vocals. "Big bands and instrumentals in the oldies department don't amount to much around here."

Ponder Freeze On 25c Pricing, New Jukeboxes

CHICAGO—Jukebox programmers and operators still in the process of changing from three to two for a quarter play are pondering the effects of the President's price freeze. Meanwhile, the only new 1972 jukebox released — Seeburg's Starfire 160-selection—is being held at last year's price, according to a check of some distributors.

"Where operators are changing price with a new jukebox, there would probably be no problem," said Les Montooth, Peoria, Ill. "It might be different if there is no new jukebox involved." Montooth, though, like countless of other operators has long since gone to two for a quarter.

"I really haven't considered it," said Wesley Lawson, Winter Haven. "But I think the freeze could have an effect." Many operators checked said they are sounding out locations as to how any play price change in the immediate future looks.

Coin Machine World

TEX. COMMISSION

The jukebox operating industry in Texas, the subject of controversial investigations, widespread media coverage and new regulatory laws chiefly prohibiting financial control of taverns, will now be regulated by a newly formed Texas Vending Commission. Three members are in the industry.

Named commission chairman was Raymond B. Williams, Wurlitzer distributor and president of Commercial Music Co., Dallas. Williams' term as chairman is two of his six-year tenure.

Other members: Gilbert G. Seelmeyer, manager B & B Vending, El Paso; L. C. Butler, president, Gulf Coast Dist. Co., Houston; Representative Jack Morgan, San Antonio banker Don Edmondson and ex-legislator and past president of the Texas Association of Broadcasters Gene Hendry.

The bill creating the commission passed by a voice vote after much discussion. Dallas Representative Dick Reed questioned the \$377,400 annual appropriation including \$25,000 for the commission director's salary. Bill sponsor Representative Carl Parker described the commission's task as a "tough job" and estimated that adequate enforcement of the law would add additional revenue of \$1 million annually.

MD. VENDORS

Reelected president of the Maryland Automatic Merchandising Council: Charles R. Greasley, Dairy Products Vending, Baltimore, and vice president Henry Topper, Coca-Cola Bottling, Baltimore; new treasurer: John A. Barnett, Macke-Baltimore; counsel secretary: John J. Zei, National Automatic Merchandising Association eastern manager.

Programmer's Potpourri

Also: Formula 3: "Nessuno, Nessuno/Eppur Mi Son Scordato Di Te (ZN 50117)"; Ricchi E. Poveri: "Addio Mamma, Addio Papa/Limpido Fiume Del Sud (ZA 50190)"; Rosalino: "Il Gigante E La Bambina/Strade Su Strade (ZT 7012)"; Edoardo Vianello: "E Brave Maria!/Caro Amico (ZA 50185)"; Santo & Johnny: "Love Story/When We Grow Up (PA/CAN 7046)"; I Dik Dik: "Vendo Casa/Paura (SRL 10638)"; Milva: "La Pianura / La Nostra Storia D'Amore (SRL 10641)"; Toni Del Monaco: "Lacrime Di Clown/La Guerre Del Cuore (SRL 10642)"; Pascal: "All' Ombro/Ciao Bambina (SRL 10645)"; Romina Power: "Que Sera' Sera'/Due Occhi Chiari (COO6 17749)."

On a Lazy Summer Afternoon in Kansas



KANSAS JUKEBOX operators seem far removed from tax problems in this series of pictures taken at the recent Kansas Amusement and Music Association (photos numbered from left). (1) Music Operators of America executive vice president Fred Granger (Chicago) displays hidden talent. (2) Mrs. Fred Granger (left) and Mrs. Harlan Wingrave

(3) MOA president Les Montooth (Peoria, Ill.) and host John Emick (right) (4) Granger, Harlan Wingrave and one-stop owner LeRoy Davidson (left to right) (5) Lou Ptacek and Wingrave (right) in frog hunting clothes.

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L. A. Topless-Bottomless Bars

• Continued from page 46

do much about keeping their programming up to date."

This last comment was seconded by Paul A. Laymon, of Laymon, Inc., a jukebox sales firm, who said purchases were noticeably down since topless bars began cutting back.

Dave Solish, owner of Coin-A-

Tune, another large Los Angeles firm, said, "We haven't lost any locations because of topless shut-downs. My understanding is that some operators were actually the secret owners of topless bars. And because of the illicit nature of some of these businesses it's all arranged with no figures showing, in jukeboxes or any other area of supply."



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Large selection of billiard cloth, balls and cue sticks—
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Jukebox Album Catalogs Grow

• Continued from page 46

"But I couldn't pass up 'I'm Getting Sentimental Over You' by Tommy Dorsey or 'Take the 'A' Train' by Duke Ellington."

Jukebox programmers traditionally grumble about albums that contain singles already on boxes or already past their play potential. Still, a big single is often needed in the 7-in. package to attract play appeal, thus posing a dilemma for Yudkofsky and Prutting.

Yudkofsky and Prutting differ on the effect of exact covers for jukebox albums. Yudkofsky believes it helps to duplicate the original 12-in. cover. This extra effort is subject to criticism because recent jukebox models do not have windows for displaying albums.

"I may be wrong, but my information is that at least 50 percent of the jukeboxes on the street still have display windows," he said. "One-stops tell me that programmers like the original cover."

Prutting, on the other hand, opts for a less expensive cover, though one that can be displayed if need be. "My recorder quantities don't have to be so high and my reorder time is shortened," he said. "When I first got into this, the one-stops told me they wanted the product even if it came in a paper sack."

As can be deduced by the difference in the two firm's catalogs Yudkofsky maintains a more conservative release pattern. "Why should I do what was done years ago when the Little LP program was ruined—why should I flood the market?" he said.

On the other hand, Prutting claims he just cannot keep up with demand and has been stretching his releases from four to a high of eight (Billboard, July 10). "I still am releasing only what I believe is important product," he said.

One consolation is that Little LP's have not inched up in price as have singles this summer. Generally, one-stops charge around \$1.50, although prices vary by region. Neither producer will mention a suggested list price.

MOA 1-STOP BID

CHICAGO — One-stops may have an added reason to visit Music Operators of America (MOA) this year since the Country Music Association (CA) is scheduled to conduct a seminar on programming country product. In any event, MOA continues its push for one-stop participation.

A new mailing just went out encouraging one-stops to consider exhibiting and outlining the services and privileges of MOA membership. MOA's convention here at the Sherman House Hotel is Oct. 15-17.

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|--|---------|
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What's Playing?

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

Albuquerque, N.M.; Teen Location

Mary Roth, programmer;
Delores Anaya, assistant;
Servomation of New Mexico



Current releases:
"He's So Fine," Jody Miller, Epic 10734;
"I Hear Those Church Bells Ringing," Dusk, Bell 990;
"Riders on the Storm," Doors, Elektra 45738.

Alton, Ill.; Easy Listening Location

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



Current releases:
"Don't Get Around Much Anymore/County Line," Papa Joe's Music Box, Papa Joe 705;
"I'd Rather Be Sorry," Ray Price, Columbia 45425;
"Easy Loving," Freddie Hart, Capitol 3115.

Cadillac, Mich.; Easy Listening Location

Bill Bryan, programmer;
Bryan Bros. Music Co.



Current releases:
"How Can You Mend a Broken Heart," Bee Gees, Atco 6824;
"Take Me Home, Country Roads," John Denver, RCA 0445;
"Never Ending Song of Love," Delaney, Bonnie & Friends, Atco 6804.
Oldies:
"Memories Are Made of This," Dean Martin;
"Spanish Eyes," Al Martino.

Chattanooga, Tenn.; Country Location

Lloyd Smalley, programmer;
Chattanooga Coin Machine Co.



Current releases:
"Take Me Home, Country Roads," John Denver, RCA 0445;
"Easy Loving," Freddie Hart, Capitol 3115;
"Good Lovin' (Makes It Right)," Tammy Wynette, Epic 5-10759.
Oldies:
"Help Me Make It Through the Night," Sammi Smith;
"For the Good Times," Ray Price.

Chicago; Soul Location

Moses Proffit, operator;
John Strong, programmer;
South Central Novelty Co.



Current releases:
"Spanish Harlem," Aretha Franklin, Atlantic 2817;
"If You Really Love Me," Stevie Wonder, Tamla 54208;
"Trapped by a Thing Called Love," Denise LaSalle, Westbound 182.

Fargo, N.D.; Country Location

Jack Peabody, programmer;
United Music Co.



Current releases:
"I'm Just Me," Charley Pride, RCA 47-9996;
"Quits," Bill Anderson, Decca 32850;
"We've Got Something in Common," Don Wright & Sandra Lynn, Big Bend BB-1000.
Oldies:
"Restless River," Bob Becker, Music Town MT-026;
"You're My Man," Lynn Anderson, Columbia 4-45356.

Haddonfield, N.J.; Country Location

Harry Witsen, operator;
Sarabelle Humphries, programmer;
Cannon Coin Machine Co.



Current releases:
"I'd Rather Be Sorry," Ray Price, Columbia 45425;
"Leavin' & Sayin' Goodbye," Faron Young, Mercury 73220;
"When You're Hot, You're Hot," Jerry Reed, RCA 9976.

Lafayette, La.; Soul Location

Wilbur Menard, programmer;
Gerald's Amusement Machines



Current releases:
"Easy Loving," Freddie Hart, Capitol 3115;
"Draggin' the Line," Tommy James, Roulette 7103;
"Sweet Hitch-Hiker," Creedence Clearwater Revival, Fantasy 665.
Oldies:
"Baby I'm for Real," The Originals, Soul 57161.

North Bend, Neb.; Teen Location

Ed Kort, operator;
Lois Reginbald, programmer;
Kort Amusement Co.



Current releases:
"Sweet Hitch-Hiker," Creedence Clearwater Revival, Fantasy 665;
"Go Away Little Girl," Donny Osmond, MGM 14285;
"Never Ending Song of Love," Delaney & Bonnie & Friends, Atco 6804.

Robinson, Ill.; Country Location

Alleta Hanks, programmer;
Hanks Music & Vending



Current releases:
"Brand New Mister Me," Mel Tillis & the Statesiders, MGM 14275;
"Take Me Home, Country Roads," John Denver with Fat City, RCA 0445;
"How Can I Unlove You," Lynn Anderson, Columbia 45429;
"Easy Loving," Freddie Hart, Capitol 3115.

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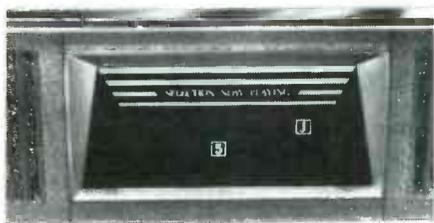
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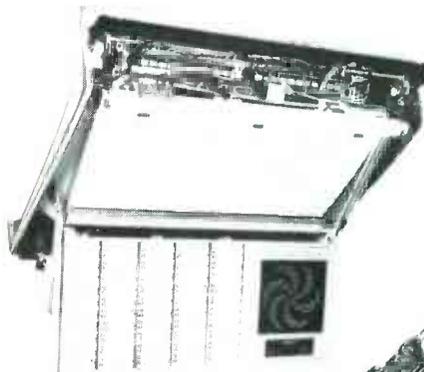
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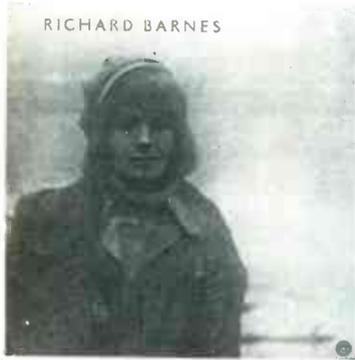
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Album Reviews Continued



RICHARD BARNES
Capitol ST 817

Although Barnes is a new name here, he should soon be very well known. This album debut is an outstanding collection of first-rate material from the pens of Paul Simon, Rod McKuen, Nilsson and Elton John, to name a few, and includes items such as "Homeward Bound," "Your Song," "Take My Hand for a Little While" and his British hits, "Take to the Mountains" and "Go North." Barnes should soon prove a favorite with buyers and programmers alike.



BRONCO
Ace of Sunlight.
Capitol SMAS 9309

Britain's Bronco may well be England's answer to the Grateful Dead, and singer Jess Rodden is a good part of the reason why Bronco develops a relationship with their audiences that Dead fans would understand. A most natural flow of countrified rock flares to a point of tightness, rhythm and excitement in "Amber Moon," "Woman" and "Joys and Fears" that can only be described as the sound of brotherhood.



WALLY WHYTON
Leave Them a Flower.
Amsterdam AM 12010

Wally Whyton, British folk singer and composer of the popular conservation song, "Leave Them a Flower," makes a dramatic U.S. debut with this album of songs that touches on almost every aspect of everyday life. Included here are "Leave Them a Flower," Dylan's, "Baby Blue" and Woody Guthrie's "1913 Massacre."



JOHNNY RUSSELL
Mr. & Mrs. Untrue.
RCA LSP 4588

Johnny Russell had a chart winner with his "Mr. & Mrs. Untrue," and this album follow-up including that hit should follow the same successful route. Along with that hit, he turns in top-notch performances of other recent and current hits such as "Sweet Thang," "Just One Time," "Act Naturally" and "The Year Clayton Delaney Died." Top programming fare.



MOM MABLEY & PIGMEAT MARKHAM
Laugh Time.
Chess 2CH-60000

Moms Mabley is becoming better known through her single hits but she shares half the record with Markham doing routines that made her famous. A solid repackaging. It also has early Markham doing his celebrated Judge series and one cut on "The Draft Board."



VICTOR BRUNO
Heavy! Dore LP 325

Movie actor, Victor Bruno, emerges in this recording as a poetic with with enormous potential. Many of his lines, with a built-in Shakespearean appeal will go down as classics. The album pokes candid and good-natured fun at the millions of people around the world with a weight problem, and goes a long way towards helping to minimize the day-to-day embarrassment experienced by fat people.

SPECIAL MERIT PICKS

SOUNDTRACK

SOUNDTRACK—Dusty & Sweets McGee. Warner Bros. WS 1936

This soundtrack's point of interest is its mixture of oldies but goodies and recent hits, all of them original hit performances: among them are Del Shannon's "Runaway," the Mar- cels' "Blue Moon," Little Eva's "Locomotion," and, more recently, the Blues Image's "Ride, Captain Ride," Jake Holmes' "So Close," and Van Morrison's "Into the Mystic."

POP

SOUNDTRACK—LeMans. Columbia S 30891

French composer Michel Legrand, who has been responsible for the scores to such films as "Play Dirty," "Ice Station Zebra" and "Summer of '42," is once more at his creative best with the score from LeMans. His music captures the drama and excitement of the grueling 24-hour endurance test, and puts the listener into the picture with a number of professionally done special effects.

THIS IS JOHN GARY—RCA Victor VPS 6041 (2 LPs)

During his run on the RCA label, Gary produced numerous hit packages. This group of top performances, a two-record set at a low price, is a must for his followers. A strong programming LP, the standout cuts include "If Ever I Would Leave You," "Yours," "Sunrise Sunset" and "I'll Be Seeing You."

SIR DOUGLAS QUINTET—The Return of Doug Saldana. Philips PHS 600-353

Doug Salm, the tockin' Sir Douglas, gets back to his hometown of San Antonio, Tex., with members of the Quintet to cook Chicanos-style with old friends from San Antonio's West Side. Rock 'n' roll, country-rock, city blues and just plain good-time music are Salm's far-flung field, and the fun is fine listening and contagious on "Me and My Destiny," "Stoned Faces Don't Lie" and "Wasted Days."

MASHMAKHAN—The Family. Epic E 30813

Mashmakhan blends unusual harmonies that perhaps only producer David Briggs could bring into focus, which he does in addition to cleaning up the group's general musical profile. Canadian pop-rock group Mashmakhan hit with "As Years Go By," and return here without a single in better shape. Rock is the fare and fresh on "The Family," "Children Laughing" and 10-minute "Mr Tree." Briggs regears Mashmakhan for positive, progressive rockers and the results are sparkling.

THE MOVE—Message From the Country. Capitol ST 811

The gist of the Move lies in their total sound, which has been unique enough to attract many critical ears while remaining somewhat too unique for listeners who can't quite place the sound. Within the depths of the LP's full, but formidable production is a rock gourmet's banquet of elements and sound, including nice classical touches on cello and oboe built around a core of clean, hard rock. "Words of Aaron" and "Don't Mess Me Up" are fine. Try it.

NIGEL OLSSON'S DRUM ORCHESTRA AND CHORUS—Uni 73113

Nigel Olsson, Elton John's drummer LP debut is a pleasant enough pop-rock offering. Caleb Quayle's guitar and keyboard work is distinctive, as Olsson's vocal along with Kathi McDonald's punch up an average array of tunes. Spirit's "Nature's Way," "Long Way to Go" and the single, "Some Sweet Day," are some of the moments.

SKID ROW—34 Hours. Epic E 30913

Skid Row's first album made much noise in hard rock circles, won some solid reviews, and paved the way for the "34 Hours" it took to record this new LP, once again featuring the hard stuff and the originality of these Irish rockers. Gary Moore's guitar and vocals are distinctive, and Nollaig Bridgeman and Brush Shiels power new zonkers like "Night of the Warm Witch," "Mar" and "The Love Story." These heavy lads will travel far! "Lonesome Still" with accordion is real neat.

BOOMERANG—RCA LSP 4577

Boomerang, like Cactus, have Vanilla Fudge in common, and if that sounds like a hard rock recipe to remember, Boomerang is hard rock to blow away memory, as Fudge singer-organist Mark Stein powers this new group in a bruising, battering set of heavy rock. Teen guitarist Richard Rameriz feeds the fires of "Juke It," "Mockingbird" and "The Peddler," the group keep some of the Fudge's sound alive and rocky.

More Album
Reviews on
Page 57

EARTH QUAKE—A&M SP 430

Earth Quake is a tight, thumping quartet from the Bay Area of San Francisco which draws its inspiration from staples like the Kinks, Mayall, Pickett, Muddy Waters and Yardbirds. They play what they like to call IBM or involuntary body movement rock, and at their best Earth Quake can shake, rattle and roll with anybody, deliver clear lyrics and stomp instrumentally. "Tumbleweed" and "Look Out Your Window" introduce this exciting and refreshing new rock force.

SHUGGIE OTIS—Freedom Flight. Epic E 30752

Shuggie Otis' latest may be a portrait of a young Jimi Hendrix as a rock-soul guitarist. Young Otis not only absorbs the influences of Hendrix, Buddy Miles and rock artists, but harbors a marvelous affinity for blues and r&b, which he croons with the youthfulness of a Stevie Wonder. Shuggie's still growing, and "Me and My Woman," "Someone's Always Singing" and "Purple" ring out with his new maturity.

PHYLLIS BROWN—Barnaby Z 30824

Miss Brown is a newcomer to the music scene, and this initial album outing has all the earmarks of making her a star. She has a fine voice and her choice of material is exceptional, as evidenced by her performances of "Beginning Now," "You Without Me," "Another Time" and "Anybody Else." There's a good balance between the rhythm and slower items, and this should have no difficulty proving a top programmer with sales following right behind.

DICK JURGENS & HIS ORCHESTRA—Here's That Band Again Today. Amsterdam AM 12011

The first Jurgens album sold surprisingly well and as Jurgens is currently embarking on a long trek of one-nighters, sales of this album should also be increased. The mixture is old ("Marie," "Sweet Georgia Brown") and new ("Love Story," "Raindrops Keep Falling") and the band with singers Ray McIntosh, Eddie Sutton, Harry Cool in good voice. Progressive nostalgia, perhaps.

COUNTRY

MEL TILLIS' GREATEST HITS, VOL. 2—Kapp KS 3653

Although Tillis is no longer with the label, this collection of some of his finest performances make this an album that will surely be picked up by his many fans. Included are top Tillis treatments of "Games People Play," "One More Drink," "She'll Be Hanging 'Round Somewhere" and "Crazy Arms."

SOUL

ETTA JAMES—"Peaches." Chess 2CH 60004

There are those who consider Etta James as one of the finest soul singers of the sixties, and had it not been for a lack of consistency and direction Etta might be up there with Aretha Franklin. Still, she did add a few sparkling performances to the heyday of r&b, and "Lovin' You More Everyday," "Tell Mama," "Something's Got a Hold on Me" and "Stop the Wedding" jump from her greatest hit to fill in the mass audience and perhaps kick off a new career for one of soul's toughest ladies.

PERCY MAYFIELD—Blues—And Then Some. RCA LSP 4558

Percy Mayfield is a fine singer and songwriter who has kept the blues tradition and modernized it for Ray Charles and those who favor the sounds of B.B. King. Mayfield is nowhere near new to the blues, so it's just a matter of time till audiences turn as sophisticated as Mayfield. Each disk takes him a little closer, and "Right on Young Americans," "Contact Me" and "The Devil Made Me Do It" should waste no further time on introductions. All-star musicians complete this superb outing.

JAZZ

DAVE BRUBECK TRIO, GERRY MULLIGAN & THE CINCINNATI SYMPHONY ORCHESTRA—Brubeck/Mulligan/Cincinnati. Decca DL 710181

The Cincinnati Symphony Orchestra makes a habit of pairing itself with jazz people and this collaboration with Brubeck and baritone saxophonist Mulligan is the latest in the line. The music is all Brubeck's, including a long suite, "Elementals." But the cut to probably get the most attention is Brubeck's salute to fellow pianist Duke Ellington, "The Duke" which weaves symphonic strands among Duke's music.

RUSTY BRYANT—Fire Eater. Prestige 10014
Rusty Bryant on tenor saxophone has a simple organ-led group in back of him and has four long cuts that allow him to extend himself. The bag he's into is jazz crossed with some r&b which should extend his audience. Soulful jazz by any standards.

ESOTERIC CIRCLE—Flying Dutchman FC 10125

From out of Scandinavia comes the Esoteric Circle, a quartet of jazz musicians dedicated to innovative and exciting sounds in a basic jazz format. The group, created in the mould of their avant-garde American counterparts, are not restricted by what are considered normal and acceptable boundaries of expression. As a result they have managed to create that added dimension of sound so often found lacking among conventional artists.

PETE FOUNTAIN—New Orleans All Stars. Everest ES 257

Recorded in 1957 these cuts show a simpler, less chart-oriented Fountain. The music is Dixieland standards ("South Rampart Street Parade," "Jazz Me Blues," "When the Saints Go Marchin' In") all delivered with a sprightly drive. Solid unadorned Dixieland jazz and Fountain's later fame should aid sales.

FOLK

THE SEASONS OF PEACE—Biograph BLB 12033

This is the music of the Beers Family and relatives and is group folk singing that is the opposite of the slick commercial folk group singalongs. Material moves from traditional material to original material such as "The Peace Carol" and "The Seasons of Peace." The latter was performed at the White House Thanksgiving before Pres. Nixon by the group and is a fine anti (any) war song that could appeal to FM programmers.

BLUES

LIGHTNING HOPKINS—Dirty Blues. Mainstream MRL 326

Early recordings done by the blues master, showing Hopkins in a variety of moods, moving from the dark somber blues to light hearted, literally foot tapping, instrumentals. Unlike many blues singers, Hopkins liked to tell stories in his lyrics and several examples are here contained. Recorded in 1950 and 1951 on portable gear, it is very fine Hopkins and ranks with the best available.

GERTRUDE 'MA' RAINEY—Queen of the Blues. Biograph BLP 12032

Ma Rainey continues to be released on album, evidence of increased interest in the roots of today's blues boom. The 16 cuts on this album were all remastered from the original Paramount 78 rpm's and the first side (which has the blues singer with Lovie Austin's Blues Serenaders and Tommy Ladden, on cornet) was recorded in December 1923 and are her first recordings. The album's title, "Queen of the Blues," is not unmerited.

ATI Planning 3-Act Parcel

NEW YORK — Deep Purple, Fleetwood Mac and a third act to be announced have been packaged by American Talent International for a four-week U.S. tour through primary and secondary markets beginning Oct. 22. Another Faces tour with Savoy Brown has been set for early October.

Deep Purple's new album, "Fireball," was released last week on Warner Bros., Reprise is readying a Fleetwood Mac LP for September, and Epic will repack two Fleetwood Mac albums under the title "Black Magic Woman," just prior to the October tour.

ALBUM REVIEWS

BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

AARONS & ACKLEY—Capitol ST 813
BILL BLACK'S COMBO—The Memphis Scene. Mega M31-1008
WARM DUST—Peace for Our Time. Uni 73109
LUCIFER—Black Mass. Uni 73111
MORGANA KING—A Taste of Honey. Mainstream MRL 321
DEANNA DURBIN—Decca DL 75289
DONALD HULME WITH THE MARGY GOLD ORCHESTRA—Sounds Impossible. Audio Fidelity AFSD 6243
GLORIA COLEMAN LTD.—Sings and Swings Organ. Mainstream MRL 322
EAST OF EDEN—Harvest SW 806 (Capitol)

JAZZ ★★★★★

MELVIN SPARKS—Spark Plug. Prestige 10016
DAVID YOUNG—Mainstream MRL 323

CLASSICAL ★★★★★

LAURINDO ALMEIDA—Spanish Guitar Recital. Everest 3287
RENATA TERRAGO—Three Centuries of Spanish Guitar Music. Everest 3304
STRAUSS WALTZES—Josef Krips Conducting the Vienna Philharmonic Orchestra. Everest 3309
NEW YORK PRO MUSICA—Medieval Roots. Decca DL 79438

COMEDY ★★★★★

CHARLES PIERCE—Recorded Live at Bimbo's San Francisco. Blue Thumb BTS 30

DOCUMENTARY ★★★★★

VARIOUS ARTISTS—Never Again. Amsterdam AM 12002

GRT Canada Unveils Fall, Winter Product

TORONTO—GRT of Canada this week introduced its fall and winter product at a sales meeting marked by a solid attendance of distributors and promotion men from across the country. As well as a lineup of foreign product, GRT president Ross Reynolds unveiled new Canadian releases.

GRT is rush-releasing a new single by the nationally known group, Doctor Music, to tie in simultaneously with the U.S. release of the disk by Bell. Title of the song is "One More Mountain to Climb." Doctor Music realized a

national hit with its first single, "Try a Little Harder."

Beverly Glenn Copeland has a new single called "Hold Together," which will be released in the fall, along with a single by Terry Bush and the debut album by Everyday People.

The Flower Travelling Band, Japanese group now living in Toronto, has an album to be issued within four weeks. It will include the recent hit single, "Satori."

Reynolds also outlined details of an album of modern interpretations of Bach compositions by veteran Toronto horn musician, Moe Koffman. The album will also feature prominent session players such as Don Thompson and Terry Clark.

The two-day sales meeting also included individual promotion, production control, credit and sales get-togethers. Marketing manager Ed LaBuick chaired the meeting and also introduced Bob Borchardt, vice president of Recoton Industries in the U.S.

The meeting concluded with an awards dinner and GRT's Rock '71 concert featuring Doctor Music, the Flower Travelling Band, and Gina and Joshua.

Distributors represented at the meeting included Emerson Sales, Laurel Records, Canadian Assemblies, Joy Records, A.A. Murphy & Sons, and London Records. Promotion people present included Bruce Davidsen, Lorne Horning, Gail McGregor and Glen Gore Smith.

The GRT distributors also met with the editors of Grapevine magazine, the Canadian rock paper which is to be distributed to record stores through these outlets.

Capitol Canada Moves Into Free Concerts

TORONTO—Capitol of Canada has launched an extensive series of free concerts to draw widespread attention to its roster of Canadian acts, including Edward Bear, Pepper Tree, Tommy Graham and Aarons and Ackley.

Capitol will sponsor free concerts at the Canadian National Exhibition on a giant stage outside the Youth Canada Building, starting Aug. 19 and continuing through Sept. 5. The CNE is the largest annual fair in the world, attracting several million visitors.

Capitol will also sponsor a concert to be held at the Forum in Ontario Place on Tuesday, Aug. 31. The lineup includes Edward Bear, Tommy Graham, Pepper Tree and Aarons and Ackley.

Capitol president Arnold Gosewich said the concerts were designed to expose its Canadian talent to the Toronto market at a time when most have active record releases.

Edward Bear is working on a new single, Pepper Tree will have a debut album early in September, Tommy Graham is cutting his new album and Aarons and Ackley have a first album already on the market.

Canada Pubs New Location

TORONTO — Morning Music (U.S.) and Bathurst Music have relocated their Nashville office from the Capitol Records Building to 17th Ave. South, which now houses the newly formed Boot Records (U.S.).

Both publishing companies are subsidiaries of Canadian companies owned by Jury Krytiuk.

Morning, which has U.S. rights to the Canadian ragga hit, "Wishbone" by Jackie Mittoo, also announced that they have negotiated U.S. release of the single on Joe Gibson's Prize label.

Capitol Distrib Yorke Book

TORONTO — Capitol Records (Canada), Ltd., has entered into an agreement with M. G. Hurtig, Ltd., of Edmonton for exclusive record store distribution on Ritchie Yorke's forthcoming book on the Canadian music scene, "Axes Chops and Hot Licks."

M. G. Hurtig is publishing the book on Oct. 22 and Capitol will distribute it to record stores across the country. It will also be available in usual book retail outlets.

The foreword for "Axes Chops and Hot Licks" has been written by Pierre Juneau, chairman of the Canadian Radio-Television Commission.

Film Debut for North's Gibson

TORONTO — True North recording artist Luke Gibson (formerly of Luke and the Apostles) has been signed to appear in Paul Almond's new film, "Journey" which will star Genevieve Bujold.

Gibson will play a dramatic role in the film, says True North president Bernie Finkelstein, and will also sing several original compositions.

Gibson is now working on the film, which is expected to be completed by September. His solo album will also be released in September.

Local Gold Disk For Lighthouse

TORONTO — GRT Records this week applied for a gold disk for Canadian sales on its first Lighthouse album, "One Fine Morning," which has surpassed the 25,000 sales mark. A gold disk is given to any Canadian-produced album which reaches 25,000 units—foreign LP product must hit the 50,000 mark.

"One Fine Morning," which has only been available for two months, is Lighthouse's fourth album—the first three were released by RCA.

"One Fine Morning" attained Canadian gold disk status without significant U.S. chart action. The album has just started to move onto the Top LP chart in the last two weeks. It is available on Stereo Dimension in the U.S.

Bell Sign New Canadian Group

TORONTO — Bell Records in the U.S., following their Stampede release invested again in the Canadian music market with the signing of Doctor Music.

The deal marked the end of bidding from several U.S. companies for an act which has gained much prominence in Canada through appearances on Anne Murray TV specials.

The 16-piece group features many of Canada's best known musicians and singers, including Steve Kennedy, Ken Marco and Wayne Stone (of Motherlode fame), Doug Riley, Don Thompson, Diane Brooks and Terry Black.

Bell this week rush-released the first single under the new deal. The song is "One More Mountain" which was written by Neil Sedaka. The tune comes from Sedaka's soon-to-be-released album, "Emergence." A world exclusive for the song was obtained from ATV-Kirschner Music.

"One More Mountain" was produced by Doug Riley and Terry Brown, in collaboration with Love Productions. It will be simultaneously rush-released in Canada by GRT.

The Bell deal calls for up to two albums per year. It was negotiated by Bell's vice president, Irv Beagle and Terry Brown.

From The Music Capitals of the World

TORONTO

The Joey Gregorash single of "Down by the River" was the winner in a Maple Leaf System re-submittal this week, and is being rush-released by MGM's Lionel label in the U.S. Lionel is already enjoying success with another Canadian single, the Five Man Electrical Band's "Signs." The Gregorash single was originally submitted to the MLS about a month ago.

Ocean play the CNE Aug. 28, and have also been set to appear at the Venice Song Festival in Italy Sept. 16-18 and Milan (19). Randy Bachman in Toronto this week to produce two new groups for WB.

Atomic Rooster is to undertake a comprehensive Canadian tour, with dates in Montreal (4), Quebec City (5), Vancouver (28), Ottawa (Sept. 10) and Toronto (11). The Stampeders have cut a French version of "Sweet City Woman."

Ampex has acquired Canadian distribution rights to the Jubilee label. The deal was set between Jubilee's president, Steve Blaine, and Ampex national marketing manager, Joe Pariselli. Guess Who play Man and His World Aug. 27.

The Bells set to appear on the Johnny Carson TV show Aug. 26. Good reaction to the Stone Hand single of "6218" on Track 4 Records. The Canadian Talent Library has just issued an album by pianist Johnny Arpin, entitled "Barroom to Baroque". Arpin is resident music director at the Waldorf hotel here. No MLS vote this week because of lack of submissions.

Simon Ginsberg of Contempo Services in Montreal has been appointed PD and MD at CKVN Vancouver. The Prime Minister and Mrs. Trudeau attended a special Charlottetown Festival concert featuring Gene MacLellan this week. Can-Base Industries hosted a party for 250 shareholders and friends, marking the acquisition of Herschorn Productions Ltd. of Vancouver. One of the guests was Billy Sherman, former chief executive of WB west coast music operations, who will work with Can-Base as Los Angeles consultant and representative.

London Records hosted a dinner for Mercury artist Chuck Mangione this week, arranged by national promotion manager, Mike Doyle. True North's Murray McLauchlan set to appear on the "Fifth Dimension Special" on CTV Aug. 17. His album, "Songs From the Street," is to be released soon.

Crosstown Bus has a new album, "High Grass" on MCA. Irish Rovers reported to be looking for a new label. Ronnie Hawkins parted company with his latest band this week. The Band and Sea Train into Toronto this weekend for concerts. King Biscuit Boy completed his new album, "Gooduns" this week. RITCHIE YORKE

LONDON

Les Reed has formed another music publishing company with Decca's Burlington firm to publish all the original material written by the acts recording for his new Greenwich Gramophone company label. In the U.K. the new firm will be called Palace-Greenwich and in the U.S. it will be called Felsted-Greenwich. Deal is for a five-year period, dated from the beginning of July. Kennedy Street Enterprises, the agency and management company run by Harvey Lisberg and Danny Betesh from Manchester, is planning to open up a London office soon to handle the promotion of its records and to act as a base for the recently

formed St. Annes Music company.

Record producer Alan Freeman has joined the Kinney Group in the U.K. as director of repertoire development. He will be responsible for strengthening the management and development of the company's MOR material. Freeman who was previously MCA general manager in Australia was also a Pye staff producer in the U.K.

International Entertainment, the concert promotion firm headed by Robert Paterson, has formed a management division. First signing to the new offshoot is Peter Sarstedt who has a new album coming out here on UA in the near future.

Leslie Kong, producer of many West Indian hits, has died of a heart attack at the age of 37. He is survived by a wife and two children. Pye has now concluded a three-year European and U.K. licensing deal for the Nashville-based Electric Fox and House of Fox labels owned by Lelan Rodgers Enterprises. Meanwhile Pye is introducing a new series on the Pye label called Mini Monsters. First release on the series are four tracks by the Kinks. Terry Oates, who is now running the Compass Music Company in London for Larry Shane and Henry Mancini, has concluded his first deal for the firm. Compass will now manage for the world a new publishing company Acorn formed by Colin Johnson of the Acorn agency.

Jacques de Lane Lea, managing director of De Lane Lea Music which controls the recording studio of the same name has been appointed chairman of the company. His appointment coincides with the opening of De Lane Lea's new studio complex at Wembley. Replacing De Lane Lea as managing director is Dave Siddle who has been with the organization for several years and who has played a big part in the designing of the new studio. Siddle started in the recording business as an engineer for Decca and subsequently Landsdowne. Class International has opened a German office headed by Hote Werbe, previously of the German Gig agency. Known as Class International (Germany) the office will operate initially from Reutlingen although future plans include a Hamburg office.

Rondor Music (London) the A and M publishing company here has taken on the representation of Doors Music for the U.K. only. Through the deal, the company has acquired all past material written by the group plus all future material. PHILIP PALMER

AMSTERDAM

German singer Ivan Rebroff will do a charity concert in the Rotterdam Doelen-Concerthall Sept. 14. The band of singer-guitarist-composer Boz Scaggs (CBS) performed at a concert on the local VPRO-TV program "Campus" Aug. 26. The group Bronco did a concert tour through Holland during Aug. 6-15. Amazing Blondel was here from Aug. 11-15. The following artists appeared at the International Hammerveld Jazz Festival, at Roermond: the Stan Getz Quartet, the New Orleans Seven, Nucleus, Wolfgang Dauner Et Cetera, the Bobby Hutcherson-Harold Land Quintet, the Frank Wright Quartet, Charlie Mariano-Chris Hinze, Dizzy Man's Band, the Noah Howard Quartet and the Rien van Stiphout Quartet. The festival was televised by local KRO/TV on Aug. 10. Dutch pop group Q65 has signed an exclusive contract with Polydor-Holland. Gilbert Beaud will play concerts in Holland during the second half of September. Local NCRV/TV will record a program on Sept. 29 featuring Buck Owens.

(Continued on page 53)

★ ★ ★
MY DARLING HELENA (E KYRA)
 MUSIC: MANOS HADJIDAKIS—WORLD COPYRIGHT: BENELUX MUSIC, P.O. BOX 70,
 WEERT (Holland) WORLD HIT BY DUTCH GROUP THE WALKERS ON THE KILLROY LABEL
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 TELSTAR RECORDS, P.O. BOX 70, WEERT (Holland)—PHONE: 35640—TELEX 51285

From The Music Capitals of the World

• Continued from page 52

Susan Raye and Buddy Allen. . . . Dutch boy singer **Heintje** celebrated his 16th birthday recently. He taped a Christmas album in July, in Hamburg, for Polydor. During the course of this month, he was in the studio to record some new songs for his first Anglo-American film, "The Brave Adventures of a Shoemaker's Boy." Shooting of the film takes place in Yugoslavia in September.

Bovema's **Pete Fellerman** reports big sales of the Tamla Motown LP, "Tamla Motown Is Hot, Vol. 2," specially compiled by him for the European market. In six weeks, it has already sold more than 10,000 copies. . . . Bospel Music has acquired sole representation for Holland of the **Ed Kassner** catalog, including material by the **Equals**. Kassner's British label President has been represented in Holland since January this year by Ariola-Eurodisc Benelux. Bospel also acquired the rights of **Jeremy Faith's** "Jesus" on Decca.

Holland-based South African songwriter **Henry Ross** has arranged for the release in South Africa of an African version of the most successful original Dutch song of 1970, "Huilen is voor jou te laat," by **Min Shaw**, on the South African Brigadiers label. The record was released in South Africa under the title of "Trane kom vir jou te laat." . . . Dutch singer **Millie Scott** signed with Ember Records, London. Her Ember debut is "Get High on Jesus" which will be released simultaneously in various countries. . . . In seven weeks, more than 100,000 copies were sold by Dureco of the Dutch cover version of the German song "Manuela" by **Jacques Herb & the Riwis**, on the Elf Provincien label.

BAS HAGEMAN

STOCKHOLM

Osten Warnerbring has moved from Polydor and **Cornelis Vreeswijk** from Metronome. Both artists have joined Philips. . . . **Miriam Makeba** (Sonodisc) is touring Sweden, Aug. 10-29. . . . **Gilbert O'Sullivan** (MAM) visited Sweden for TV appearance during the first week of August. . . . CBS is strongly promoting **Blood, Sweat & Tears'** fourth album, just released here. . . . **Jerry Williams** (Sonet) toured Finland for two weeks, together with **Kisa Magnusson** and the **Dynamite Brass** orchestra. . . . **Contact** (MNW) appeared at the Turku pop festival, in Turku, Finland, Aug. 21. . . . EMI believes it has a new hit here with **Creedence Clearwater Revival's** new single, "Sweet hitch-hiker" (United Artists). Previously CCR material has been issued here on Liberty. . . . German group **Frumpy** will be touring Sweden soon, according to its record company, Philips. . . . Danish singer **Peter Thorup** (Philips) appeared on TV (Channel 2) here Aug. 5. At the same time, Philips released his latest album. . . . Polar Records has issued two singles of the song (and dance), "Yamasuki," in Sweden. One is by the Japanese group **Yamasuki's** and the other by Norwegian group **Dizzie Tunes**. . . . **Stig Andersson** has released "Stop, Look, Listen" by the American group **Stylisticks**, on the Avco Embassy label. . . . **Monica Zetterlund** has moved from Metronome to Odeon. . . . **Alexis Korner** (Metronome) visits Sweden this month for radio and TV appearances. . . . **Roy Harper** (Harvest) visited Sweden recently for a concert appearance in the Kings Garden, Stockholm, plus radio and TV appearances. . . . Odeon has signed Finnish singer, **Reco**. . . . **Eva Mueller** (Philips) received this year's Bellman Award. The award was founded by **Evert Taube & John Lindgren**. . . . Intersound, distributed by CBS-Cupol, has

signed folk singer **Lars Goranson**.

Staf-Fan Atterhall has moved from Sonet to the new Intersound label. . . . **Christians**, which performs religious Swedish songs, has released two albums on the Teatimon label, distributed by Philips.

Metronome has issued an LP by the new Swedish "genius in pop," **Sam Ellison**. . . . Season Svenska AB has now acquired sales rights in Sweden for cartridge product of Warner Bros. and Reprise. . . . Season has commenced marketing a new cassette machine called Musicorder. . . . **Haide Hansson** has moved from EMI to Philips. . . . Sonet and Povel Ramel have combined to manage the affairs of the KnappUpp Record Company. . . . The label has many tapes of recordings by Sweden's leading music hall and cabaret artists. . . . Sweden Music is now representing the Raking Publishing company in Scandinavia. . . . **Tommy Korberg** (Sonet) went to Germany to promote his new single "Fragen uber Fragen." Korberg appeared on TV in Frankfurt and was in Germany between Aug. 16-17. . . . Sonet has taken over Scandinavian representation of the British companies Island, Broze and Chrysalis. **KJELL E. GENBERG**

PARIS

Pathe Marconi is launching a provincial music and literature series, "Souvenirs of Our Provinces," covering all regions of France. The series will be contained in nine albums and will feature leading raconteurs and folk groups. The series follows the company's earlier "Exotissimo" promotion, covering foreign countries, the latest two albums of which feature Trinidad and Morocco. . . . RCA, CBS and Barclay are paying full tribute to the late **Louis Armstrong**. RCA has released a five-volume boxed set of historic recordings made between 1932-1947, plus three other albums on the Black & White label. CBS announce a two-LP Armstrong Memorial package, an eight-album set called "VSOP," the four-album "Armstrong Jazz Party," plus six other recordings. Barclay's new acquisition, MCA, includes the three-volume "The Good Book" the four-album "A Musical Biography of Louis Armstrong," the best-selling "Hello, Dolly" recording, and two volumes, ". . . At Symphony Hall." . . . Two of Riviera's gold-disk winning artists, **Peter Holm** and **David-Alexandre Winter** have new summer releases. Holm's is "For ever" and Winter's "Je Veux Mourir dans Tes Bras." . . . Autumn performances from **Frank Tenot** and **Daniel Filipacchi's** Jazz Magazine Productions: **Ray Charles** (October 1-3) and **Richie Havens** (October 8), both in conjunction with Europe No. 1 radio. . . . Roumanian-born Pipes of Pan player **Gheorghe Zamfir** (Deese—distributed by CBS) to Belgium, Holland and U.K. in November after a season at Paris' Gaitte-Montparnasse theater (September 15-October 30). . . .

MICHAEL WAY

MADRID

Movieplay has released a new LP, by **Joaquin Diaz** containing songs from Sweden, England, the U.S., France, Argentina, Canada, Israel and Spain. It is his fifth album. . . . **Antonita Moreno**, previously with Belter, has signed with Polydor and has recorded a single and an LP just released. Single includes "Yo no Lloromas" (I Am Not Crying Anymore). . . . Philips has released a single by French singer **Johnny Hallyday**—"Oh! ma Jolie Sarah" (Oh! My Pretty Sarah). It is his first Spanish record release in over a year. . . . **Waldo de los Rios** (Hispanovox) has a new album entitled "Mozartmania"—a

followup to his "Sinfonias" LP. A single has been released Serenade No. 13" from the album.

Marfer is rush-releasing a new single by **Creedence Clearwater Revival**—"Sweet Hitch-Hiker." . . . New single by **Miguel Rios** (Hispanovox) features him singing "Unidos" (United) in English based on the "Te Deum" by **M.A. Charpentier**, and also in English, "El Concierto de Aranjuez" (The Wind of Change), by **Joaquin Rodrigo** (lyric: **Rod McKuen**). Both numbers were arranged by **Waldo de los Rios** and were produced by **Rafael Trabuchelli**. . . .

"Carmen," by **Trebol** (CBS) is presently in the Spanish Top 10. The song has been recorded in English and Italian. It will be released in Germany, Holland, Switzerland, Belgium, Italy, USA, Mexico, Argentina, Chile and Peru. . . . Productora de Grabaciones, SA has signed with the U.S. CTI label for distribution in Spain of its Accion label. First LP to be released under the new agreement will be one by **Astrud Gilberto**. . . . **Pino Donaggio** (Hispanovox) is currently touring Spain with his musicians, in order to promote his latest single (sung in Spanish), "Pero Anoche en La Playa" (But Last Night on the Beach). . . . Also expected here for a tour is **The Sweet** (RCA). . . . Belter has given a press party to celebrate the company's releasing the first record on the label by newly-signed **Jaime Morey**. . . . Marfer has single French singer **Daniel Tomey**. His first record includes the No. 2 song at the Sixth Atlantic Festival—"Je Ne Peux la Rayer" (I Can't Forget Her). . . . Following his tour of Russia, Mexico, Argentina and Venezuela, **Raphael** (Hispanovox) is currently recording a new LP with his former musical director **Manuel Alejandro**. . . . **Ricky Shayne** (Poplandia) arrived in Seville on July 30 to appear on the TVE show "Estudio Abieto" (Open studio), during which he sang his Spanish version of "Ginny Come To Me." . . . Italian singer **Tony Renis** (Hispanovox) is in Madrid to appear on TVE's musical program "Siempre en domingo," in order to promote his Spanish-language version of the main title tune from the movie "Anonymous Venetian," composed by **Stelvio Cipriani**. . . .

DOLORES ARACIL

LISBON

Elton John will appear at the International Song Festival of Vilar de Mouros Aug. 8. **Manfred Mann** is also set for the festival which should attract 40,000 people. Other groups included are **Objectivo** and **Pop Five**, singer **Paulo de Carvalho**. . . . Island Records is now being distributed by **Arnaldo Trindade Lda**, who also handle Tamla Motown. Island were previously represented by Philips (Portugal) and the Motown by EMI. . . . The Kinney Record Group is now represented by Radio Triunfo Lda.

JOSE MANUEL NUNES

HAMBURG

Schobert & Black will make a 24-city tour of West Germany between Sept. 10-Nov. 30. The tour is being organized by **Karsten Jahneke**. . . . Following sales of over 150,000 of the LP "Paranoïd," Phonogram has released another album by **Black Sabbath**—"Master of Reality." . . . Sikorski says the Dutch version of "Manuela" has passed the sales figure mark of 100,000. . . . Concert agent **Hans Werner Funke** has signed exclusive contracts with **James Last** and the **Les Humphries Chorus** for tours. . . . Last is to tour England in the fall—playing 12 concerts in all (two in London). The tour will be supported by Polydor Records. . . . DGG has released an album of "El Cimarron," written by **Hans Werner Henze** for a chamber trio and baritone voice. The work was premiered in June 1970 at the Aldeburgh Festival. The recording features **William Pearson**, baritone; **Karlheinz**

(Continued on page 54)

U.K. Labels Into Booking Agencies

LONDON—Transatlantic Records has joined the growing number of record companies which operate agencies with the formation of Mogul, a new operation which will enable the company's acts to be booked directly by the promotion staff.

Commented Nat Joseph, the company's managing director: "We shall operate the agency as an extension to existing services within the company. It will be offering promotional facilities and will mean we will be more intensively booking work for our artists." Mogul will be operated by the promotion staff, headed by Michael McDonagh.

Transatlantic has also formed a new company, headed by writer Stan Kelly, called Transatlantic Sports Promotion. Said Joseph: "We intend to start it functioning in September and it will eventually become involved in a number of activities, such as representing sports personalities and ghost writing." The new company forms part of Transatlantic's diversification into a more general leisure area.

Meanwhile, March and Iron Horse, the two agencies formed by CBS and United Artists, are now operational.

The March agency, headed by Bert Kammerman who was formerly with the CMA agency in the United States, has yet to announce an artist roster although

it is expected to be fully operational within the next few weeks.

Iron Horse presently handles only one band, Hawkwind. Said Martin Davis, United Artists' managing director: "It is going to be a slow, gradual process, but we aim to create an agency which is complementary to our work as a record company. I should anticipate the agency will be fully operative within the next six weeks, by which time we shall have appointed a general manager."

Rock & Religion —London Fest

LONDON — British impresario Russell Hardy is planning a "God's Rhythm International Super-Song Festival" in order to provide an outlet for the current trend to incorporate religious messages in pop songs.

He plans to run the festival in the summer of 1972, inviting participation from foreign acts and songwriters. The winning song will be sung by an all-nations choir at the unveiling of the Ivor Novello memorial in St. Paul's Cathedral next August.

Hardy believes that there is a religious revival in pop music and he invites applicants for participation in the festival to write to him at 36, Campden Hill Gardens, London, W.8.

Paris Publisher Creates Studio-Only Rock Groups

PARIS — Paris publishing house, Rhinoceros Music, is attempting to provide a new stimulus to French pop music by creating two studio-only groups this autumn.

The group — to be named Wood and Golden Trash — will comprise several U.S. and U.K. musicians currently in Paris and will perform on a title-by-title basis. They will have no public future, Rhinoceros' Paul Banes announced.

The firm, which sub-publishes the Harvest groups East of Eden and Grease Band in France, is closely linked with Pathe-Marconi, distributor of the Harvest label. Pathe will have first option on Rhinoceros product, said Banes, who was with the London Immediate label until its closure, mid-1970.

Banes, who works with Rhinoceros founder Frederic Liebovitz, formerly with Tutti, said production by the two new groups would begin this autumn. A team of writers, including Hubert Giraud, Armand Condorat and Michel

Jourdan, was preparing material. Rhinoceros got off the ground mid-1970 with the Jupiter Sunset title "Back in the sun," which scored strongly in East of Eden and Grease Band albums, plus another new group Time Machine.

U.S. Organist's Norwegian LP

OSLO—U.S. organist Webster Lewis' first record to be released under his own name is to be issued on Sonet in Oslo shortly, following a series of live recordings at the Club 7 in the Norwegian capital.

Lewis came to Norway to participate in this year's Kongsberg Jazz Festival. He produced the album himself, together with Bendiksen's Hallvard Kvaale.

For Sonet, he has recorded under the title of Webster Lewis and the Post-Pop Space-Rock-Bebop-Gospel-Tabernacle Chorus & Orchestra, Baby!

Canadian Monaural Pressings Increase Via Reissue Program

OTTAWA—The latest Dominion Bureau of Statistics (DBS) figures show that net shipments

of monaural pressings have almost tripled this year, as compared with the similar period of 1970.

Figures to the end of May show 576,000 mono records were shipped, compared to 209,000 for the same period last year. Reasons for this surprising increase include slowing down of new production and reissue of old material. The Elvis Presley Camden and Louis Armstrong reissues are good examples.

Shipments of singles are down this year from 6,158,000 to 5,791,000. Stereo album production shipments are down fractionally from 8,880,000 to 8,817,000. Total dollar value of all shipments in Canada increased from \$16,033,000 to \$17,010,000.

Tape sales for the year are down to \$5,142,000 from \$5,588,000 last year.

Executive Turntable

Robert Oeges has resigned as managing director of Polydor-Holland. He is succeeded by Fred Haayen, 30, who started his career in the record industry some years ago as manager of Polydor's pop department. Haayen is also co-director of Red Bullet Productions. Oeges plans to remain in the record industry, possibly working abroad.

HITS OF THE WORLD

Billboard

AUSTRALIA

(Courtesy Go-Set)

- This Week**
- 1 EAGLE ROCK—Cool Daddy (Sparmac)
 - 2 I DON'T KNOW HOW TO LOVE HIM—Helen Reddy (Capitol)
 - 3 HOW CAN YOU MEND A BROKEN HEART—Bee Gees (Spin)
 - 4 I.A. INTERNATIONAL AIRPORT—Susan Raye (Capitol)
 - 5 CHICK-A-BOOM—Daddy Dewdrop (Stateside)
 - 6 MOZART SYMPHONY NO. 40—Waldo de los Rios (Hispanovox)
 - 7 I'LL MEET YOU HALFWAY—Partridge Family (Bell)
 - 8 LOVE HER MADLY—Doors (Elektra)
 - 9 SWEET SWEET LOVE—Russell Morris (Columbia)
 - 10 I DID WHAT I DID FOR MARIA—Tony Christie (MCA)

AUSTRIA

- This Week**
- 1 BUTTERFLY—Danyel Gerard (CBS)
 - 2 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)
 - 3 LOVE STORY—Francis Lai (EMI/Columbia)
 - 4 ME AND YOU AND A DOG NAMED BOO—Lobo (Philips)
 - 5 SILVERMOON—Michael Nesmith (RCA)
 - 6 HEY WILLIE—Hollies (Hansa)
 - 7 HOT LOVE—T. Rex (Ariola)
 - 8 MEIN NAME IST HASE—Chris Roberts (Polydor)
 - 9 IT DON'T COME EASY—Ringo Starr (Apple)
 - 10 HEY TONIGHT—Creedence Clearwater Revival (Liberty)

BRITAIN

(Courtesy Record Retailer)

*Denotes local origin

- This Last Week**
- 1 3 I'M STILL WAITING—Diana Ross (Jobete/Carlo)—Tamlam Motown (Deke Richards & Hal Davis)
 - 2 2 NEVER ENDING SONG OF LOVE—New Seekers (United Artists)—Philips (David MacKay)
 - 3 1 GET IT ON—T. Rex (Essex)—Fly (Tony Visconti)
 - 4 4 DEVIL'S ANSWER—Atomic Rooster (G.H. Music/Sunbury)—B&C (Atomic Rooster)
 - 5 5 IN MY OWN WAY—Family (United Artists)—Reprise (Family)
 - 6 13 WHAT ARE YOU DOING SUNDAY—Dawn (Carlin)—Bell (Tokans/Dave Appell)
 - 7 7 TOM-TOM TURN AROUND—New World (Rak)—Chinnichap/Rak (Mickie Most)
 - 8 8 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco)
 - 9 9 WON'T GET FOOLED AGAIN—Who (Fabulous)—Track
 - 10 14 HEARTBREAK HOTEL/HOUND DOG/DON'T BE CRUEL—Elvis Presley (Belwin-Mills)—RCA
 - 11 18 SOLDIER BLUE—Buff Sainte-Marie (Cyril Shane)—RCA (B. Ste. M./Jack Nitzsche)
 - 12 12 LEAP UP & DOWN—St. Cecilia (Polydor)—Jonjo (Jonathan King)
 - 13 6 ME & YOU & A DOG NAMED BOO—Lobo (Philips)—Carlin
 - 14 10 CO-CO—Sweet (RCA)—Chinnichap/Rak (Phil Wainman)
 - 15 27 BANGLA DESH—George Harrison (Apple)—Harrisons
 - 16 17 GET DOWN & GET WITH IT—Slade (Polydor)—Barn (Chas. Chandler)
 - 17 25 LET YOUR YEAH BE YEAH—Pioneers (Island)—Trojan (J. Cliff/S. Crooks)
 - 18 11 MONKEY SPANNER—Dave & Ansel Collins (Technique)—B&C (Winston Riley)
 - 19 26 HEY GIRL DON'T BOTHER ME—Tams (Lowery)—Probe
 - 20 15 BLACK & WHITE—Greyhound (Trojan)—Durham/Essex (Dave Bloxham)
 - 21 19 LA-LA MEANS I LOVE YOU—Delfonics (Carlin)—Bell (Stan & Bell)
 - 22 22 MOVE ON UP—Curtis Mayfield (Carlin)—Buddah (Curtis Mayfield)
 - 23 29 WE WILL—Gilbert O'Sullivan (April/MAM)—MAM (Gordon Mills)
 - 24 32 IT'S TOO LATE—Carole King (Screen Gems/Columbia)—A&M (Lou Adler)
 - 25 16 TONIGHT—Move (Harvest)—Roy Wood/Carlin (Roy Wood/Jeff Lynne)
 - 26 24 WATCHING THE RIVER FLOW—Bob Dylan (B. Feldman)—CBS (Bob Dylan)
 - 27 21 JUST MY IMAGINATION—Temptations (Tamlam-Motown)—Jobete/Carlin (Norman Whitfield)
 - 28 38 WHEN LOVES COMES ROUND AGAIN—Ken Dodd (Melanie)—Columbia (John Burgess)

- 29 20 RIVER DEEP, MOUNTAIN HIGH—Supremes/Four Tops (Tamlam-Motown)—Leiber Stoller (Ashford/Simpson)
- 30 45 BACK STREET LUV—Curved Air (Blue Mountain)—Warner Bros. (Curved Air)
- 31 30 THE BANNER MAN—Blue Mink (Regal Zonophone)—Intune (Blue Mink)
- 32 23 DON'T LET IT DIE—Hurricane Smith (Columbia)—Rak (Norman Smith)
- 33 33 NEVER CAN SAY GOODBYE—Jackson 5 (Jobete/Carlin)—Tamlam-Motown (Hal Davis)
- 34 46 THESE THINGS WILL KEEP ME LOVING YOU—Velvelettes (Jobete/Carlin)—Tamlam-Motown (Fuqua/Bristol)
- 35 — FOR ALL WE KNOW—Shirley Bassey (United Artists)—United Artists
- 36 40 SWEET HITCH HIKER—Creedence Clearwater Revival (Burlington)—United Artists (Creedence)
- 37 — AT THE TOP OF THE STAIRS—Formations (Mojo)—Lowery
- 38 39 KNOCK THREE TIMES—Dawn (Bell)—Carlin (Tokens, Dave Appell)
- 39 — LITTLE DROPS OF SILVER—Gerry Monroe (Chapter One)—Intune
- 40 — DID YOU EVER—Nancy & Lee (Reprise)—London Tree
- 41 31 PIED PIPER—Bob & Marcia (Trojan)—Robbins (Bob Andy)
- 42 48 DADDY DON'T YOU WALK SO FAST—Daniel Boone (Penny Farthing)—Intune
- 43 41 FLYING MACHINE—Cliff Richard (Chappell)—Columbia (Norrie Paramor)
- 44 28 STREET FIGHTING MAN/SURPRISE, SURPRISE/EVERYBODY NEEDS SOMEBODY TO LOVE—Rolling Stones (Decca)—Mirage
- 45 35 WHEN YOU ARE A KING—White Plains (Deram)—Air (Roger Cook/Roger Greenaway)
- 46 37 I DID WHAT I DID FOR MARIA—Tony Christie (MCA)—Intune (Mitch Murray/Peter Callander)
- 47 34 I'M GONNA RUN AWAY FROM YOU—Tami Lynn (Mojo)—Shapiro-Bernstein (Bert Berns)
- 48 49 HELLO BUDDY—Tremeloes (Gale)—CBS (Alan Blakely/Len Hawkes)
- 49 36 HE'S GONNA STEP ON YOU AGAIN—John Kongos (Fly)—Essex Int'l (Gus Dudgeon)
- 50 — NATHAN JONES—Supremes (Tamlam-Motown)—Jobete/Carlin

DENMARK

(Courtesy Danish Group of IFPI)

*Denotes local origin

- This Week**
- 1 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)—Dacapo
 - 2 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Dacapo
 - 3 FUNNY FUNNY—Sweet (RCA)—Winckler
 - 4 MIN MOLLEDMAN—Peter Belli (Polydor)—Sweden
 - 5 LILLE SORTE STAER—Katy Boedter (Polydor)—Dacapo
 - 6 BANK TRE GANGE—Klaus & Servants (RCA)—Dacapo
 - 7 ME AND YOU AND A DOG NAMED BOO—Lobo (Philips)—Stig Anderson
 - 8 DER ER NOGET GALT I DANMARK—John Mogensen (Oktav)—Dacapo
 - 9 I DID WHAT I DID FOR MARIA—Tony Christie (MCA)
 - 9 CO-CO—Sweet (RCA)—Sweden

HOLLAND

(Courtesy Radio Veronica and Bas Mul)

*Denotes local origin

- This Week**
- 1 BORRIQUITO—Peret (Ariola)
 - 2 MANUELA—Jacques Herb & Rivi's (11 Provincien)—Basart
 - 3 ONE WAY WIND—Cats (Imperial)
 - 4 POUR UN FLIRT—Michel Delpech (Barclay)
 - 5 ZOU HET ERG ZIJN LIEVE OPA—Wilma & Vader Abraham (11 Provincien)—Dayglow
 - 6 SWEET HITCH HIKER—Creedence Clearwater Revival (United Artists)
 - 7 RUMBA TAMBAM—Martin Wulms (Delta)—Holland
 - 8 RIDERS ON THE STORM—Doors (Elektra)
 - 9 GET DOWN AND GET WITH IT—Slade (Polydor)—Dayglow
 - 10 CO CO—Sweet (RCA)

JAPAN

(Courtesy Music Labo Co., Ltd.)

*Denotes local origin

- This Week**
- 1 WATASHI NO JOYKAMACHI—Rumiko Koyanagi (Reprise)—Watanabe
 - 2 JYUNANA SAI—Saori Minami (CBS/Sony)—Nichion
 - 3 SARABA KOIBITO—Masaaki Sakai (Columbia)—Nichion
 - 4 SUMMER CREATION—Joan Shepherd (Liberty)—J.C.M.
 - 5 LOVE MELODY—Soundtrack (Polydor)—Intersong

- 6 YOKOHAMA TASOGARE—Hiroshi Itsuki (Minoruphone)—Yomiuri Pack
- 7 KINO KYO ASHITA—Junji Inoue (Philips)—P.M.P.
- 8 SABAKU NO YO NA TOKYO DE—Ayumi Ishida (Columbia)—Geiei
- 9 NATSU NO YUWAKU—Four Leaves (CBS/Sony)—Nihon Television
- 10 MATA AU HI MADE—Kiyohiko Ozaki (Philips)—Ongaku Nichion
- 11 OTOKO—Koji Tsuruta (Victor)
- 12 KIZUDARAKE NO JINSEI—Koji Tsuruta (Victor)
- 13 MANCHURIAN BEAT—Rumi Koyama (Union)—Victor, Watanabe
- 14 SAYONARA O MO ICHIDO—Kiyohiko Ozaki (Philips)—Nichion
- 15 POLYUSHKA-POLYE—Sekigun Gashodan (Shinsekai)
- 16 TENSHI NI NARENAI—Akiko Wada (RCA)—Tokyo
- 17 INDIAN RESERVATION—Raiders (CBS/Sony)—Shinko
- 18 MANCHURIAN BEAT—Ventures (Liberty)—Victor
- 19 AME NO BALLADE—Masayuki Yuhara (Union)—J.C.M.
- 20 BIWAKO SHUKO NO UTA—Tokiko Kato (Polydor)

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

- This Week**
- 1 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Sonora
 - 2 FUNNY FUNNY—Sweet (RCA)—Sonora
 - 3 LADY ROSE—Mungo Jerry (Dawn)—Sweden
 - 4 ER DET UNDERLIGT MAN LENGTER BORT IBLANDT—Gro Anita Schonn (RCA)—Sweden

- 5 BUTTERFLY—Danyel Gerard (CBS)—Bendik
- 6 ROSE GARDEN—Lynn Anderson (CBS)—Sweden
- 7 IT DON'T COME EASY—Ringo Starr (Apple)—Essex
- 8 ME AND YOU AND A DOG NAMED BOO—Lobo (Philips)—Sweden
- 9 CO-CO—Sweet (RCA)—Sweden
- 10 IF NOT FOR YOU—Olivia Newton-John (Polydor)—Air

POLAND

(Courtesy Music Clubs Co-Ordination Council)

*Denotes local origin

- This Week**
- 1 EPIDEMIA EUFORII—Klan (Muza)
 - 2 LUCKY MAN—Emerson, Lake and Palmer (Cotillion)
 - 3 SWIECIE NASZ—Marek Grechuta/Anawa (Muza)
 - 4 SAM SOBIE ZEGLARZEM—Test 5 (RCA)—Atco
 - 5 BROWN SUGAR—Rolling Stones (Rolling Stones)
 - 7 MY FRIEND—Jimi Hendrix (Track)
 - 8 EARLY 1970—Ringo Starr (Apple)
 - 9 EASY RIDER—Jimi Hendrix (Track)
 - 10 HALFMOON—Janis Joplin (Columbia)

SPAIN

(Courtesy of El Musical)

*Denotes local origin

- This Last Week**
- 1 2 FIN DE SEMANA—Los Diablos (EMI)—Ritmo y Melodia
 - 1 HELP—Tony Ronald (Movieplay)—Canciones del Mundo
 - 3 4 BUTTERFLY—Danyel Gerard (CBS)

- 4 6 AHORA SE QUE ME QUIERES—Formula V (Philips-Fonogram)—Fontana
- 5 3 ANOTHER DAY—Paul McCartney (EMI)—EGO
- 6 7 CARMEN—Trebol (CBS)—April
- 7 5 QUE SERA—Jose Feliciano (RCA)—RCA
- 8 8 BROWN SUGAR—Rolling Stones (Hispanovox)—Essex Espanola
- 9 11 BORRIQUITO—Peret (Ariola)
- 10 10 SING, SING BARBARA—Laurent (Opalo-Movieplay)—Kama

SOUTH AFRICA

(Courtesy The Southern African Record Manufacturers and Distributors Assn.)

*Denotes local origin

- This Last Week**
- 1 1 FUNNY FUNNY—Sweet (RCA)—Phil Wainman, Teal
 - 2 — CO CO—Sweet (RCA)—Phil Wainman, Teal
 - 3 — I DID WHAT I DID FOR MARIA—Tony Christie (MCA)—Francis Day, Gallo
 - 4 2 MOZART SYMPHONY NO. 40—Waldo de los Rios (Hispanovox)—Gallo
 - 5 3 LONG DAYS & LONELY NIGHTS—Lincoln (Map)—Angela, GRC
 - 6 8 HOLD ON TO WHAT YOU'VE GOT—Peanut Butter Conspiracy (CBS)—Laetrec/BIEM, GRC
 - 7 4 IT DON'T COME EASY—Ringo Starr (Parlophone)—Essex, EMI
 - 8 6 RAIN RAIN RAIN—Gentle People (RPM)—Witch, RPM
 - 9 10 SEA CRUISE—Johnny Rivers (Liberty)—Laetrec, Teal
 - 10 — BANNER MAN—Blue Mink (Parlophone)—Clan, EMI

Soviet-Czech Talent Trade Deal Being Set

PRAGUE—As a result of talks between the Pragokonzert Agency and the Soviet agency Goskonzert, it has been agreed by both companies that an extensive exchange of talent should take place for the rest of 1971 as well as into the 1972-'73 season.

The talks covered the area of publicity for visiting artists and the question of fees.

Czech artists scheduled to visit the Soviet Union during the second half of this year include, in the pop field, singer M. Chladil and the orchestras of O. Zemans and L. Bezubkas; and, in the sphere of classical music, Ivan Sokol, Nina Hrazuchova, Jela Spitkova, Tatjana Franzova, Alexander Vectomov, Rene Tucek, Vaclav Rabas, Milan Zelenka, Frantisek Rauch, and the City of Prague String Quartet.

The list of Russian artists to visit Czechoslovakia over the same period includes six conductors (among them Gennadij Rozhdestvenski and Emin Kchachaturian), two pianists, nine violinists (including Leonid Kogan), three cellists (including Daniel Shafan), three singers and one harpist.

A comprehensive list of Czech and Slovak artists to tour the Soviet Union during the 1972-'73 season mentions among other names, conductors Ladislav Slovak, Otakar Trhlik and Ludovit Rajter, pianist Ivan Moravec, violinist Josef Suk, cellist Josef Chuchro and several chamber groups and orchestras.

Among Russian artists to perform in Czechoslovakia are conductor Natan Rachlin, violinist Igor Oistrakh, Ludmila Zykina (the best selling Russian folk singer), and the most popular rock group in the USSR, Singing Guitars. The Russians have also agreed to send a representative to next year's Decin Anker Festival.

Pragokonzert has also announced its plans for the 1971-'72 season of the International Tribune concerts—involving young classical artists. Among the participants will be winners of the Long-Thibaud Paris Contest and the Bartok-Liszt Pianists Contest (held in Budapest).

International Tribune of Young Artists concerts will be held under

From The Music Capitals of the World

Continued from page 53

Zoeller, flute; Leo Brouwer, guitar, and Stomu Yamash'ta, percussion. The LP has been released in double-jacket form.

WALTER MALLIN

TOKYO

Warner/Pioneer has released a single by local rock group, Far Out, titled, "Shu Shu," a rock version of a traditional Japanese song, produced by Miki Curtis, with English lyrics by Mike Walker. Lead singer Fumio sings one side in English, the other in Japanese. The group is planning an album for Warner/Pioneer later this year. Meanwhile that label has released the debut LP of another Japanese rock group, Too Much, which is included in Warner/Pioneer's summer promotion "Rock Age" and was produced by Yuya Uchida.

The EMI/Odeon division of Toshiba is singling out the Franck Pourcel version of "Un Banc, Un Arbre, Une Rue," winner of the Eurovision Song Contest, 1971, for radio play to push sales of their newest Pourcel album, "Franck Pourcel et Son Grand Orchestre." . . . Watanabe Productions in their "total management" push for French artist Danyel Gerard arranged television exposure for the singer and his latest song "Butterfly" during his recent visit to Japan. The single, released here on Polydor via Nippon Gramophone instead of the CBS label on which it appears in most other markets, is headed toward the half million sales mark in Gerard's original French version, his Japanese version and the cover in Japanese by the local group Shiro and Bread and Butter will complete work on their Nippon Gramophone album this month

the auspices of the Czech Ministry of Culture. These include guest appearances by the Czech Philharmonic Orchestra.

The opening concert takes place on Oct. 27 in Prague. The season ends on April 10, 1972.

LUBOMIR DORUZKA

for release in October. Nippon Gramophone is participating in a unique promotion of the rock group Pyg this month in Tokyo's Denen Coliseum tournament tennis courts. A contest will be held to elect a "Pyg-Girl" from 15 entries and a live recording will be made at the concert. Pyg is made up of ex-members of the now-disbanded Tigers, Tempters, Spiders and other groups of the mid-1960s. Their first LP for Nippon Gramophone was produced by the rock section of Watanabe Productions. The LP is packaged with the front panel approximately an inch thick and featuring the face of a pig, the nose of which, when pressed, makes a squealing sound via a noisemaker concealed inside. Dealers are giving the package, designed by Norio Hirono, featured bin space. Gramophone says the jacket cost in the area of 70¢, more than twice as much as their usual package.

The European tango band, Malando Orchestra with featured singer Detti Casoli, arrives Sept. 6 on its fourth Japan visit. . . . Warner/Pioneer has a list of approximately 30,000 names of young rock music fans in Japan. The list was compiled through their recent "Rock Age" campaign and contain the names, addresses, ages, sex, school or occupation, and information on the record buying/listening habits, preferences of magazines, radio and tv shows, etc. of those customers who responded to a questionnaire enclosed in each Warner/Pioneer "Rock Age" LP package. The new label's first "Rock Age" campaign ended Aug. 20 and offered various giveaways including a five-for-one free LP, a free ticket to an up-coming live rock music festival (featuring Led Zepplin and, perhaps, the Rolling Stones), etc. The label launched the second stage of their "Rock Age" push on Aug. 21, featuring, as did the first stage, rock product on the Kinney group labels plus local groups such as Far Out, Too Much and others. More than 90 percent of the Warner/Pioneer LP releases since the company began operations in January this year have been included in the "Rock Age" promo.

MALCOLM DAVIS

AUGUST 28, 1971, BILLBOARD

Campus News

By **BOB GLASSENBERG**

The people at **WVVS-FM**, Valdosta State College, Valdosta, Ga., don't play around at all. I received a letter from **Bill Tullis** this week with a complete review of their pick, Barclay James Harvest's "Once Again," on Sire Records. Talk about campus reps, Tullis said that he has already had the campus record stores and other local stores stock up on limited quantities of the LP so that WVVS-FM can test the market for the album. Has anyone else been able to establish this kind of rapport with their local stores? And has anyone ever tried this as a method as an indication of the influence of campus radio? I sure would like to know about it and so would everyone who reads this column.

★ ★ ★

I was in San Francisco recently for an Impulse Records Free Form Music convention. There were underground or free form or whatever word is applicable (probably all of the words) freaks from all over the country. Sure did my heart good. Also had a long talk with **Ridge Evers**, whose been working at the Stanford University's **KZSU-FM**. Its non-commercial but they have sponsors for each hour. He has raised \$4,500 this summer from various sources. His suggestion: Ask sponsors or advertisers to underwrite one hour's music. "What do people want to hear? It certainly isn't commercials," Evers said. "When **KOME-FM**, San Jose, went on the air, they played all music and destroyed every station around. They had few commercials. As soon as they began with a lot of commercials, they became like every other station in the area. The point is, why can't we sell either commercials or subscriptions, depending upon the station's license, for one minute spots in front and behind the hour. One sponsor for one hour. I think this type of sell for the advertiser would be better than plugging away between 15-minute segments or whatever. More music and just a mention of the product is what would really impress people."

Any comments? Drop me a line. Evers, incidentally, will be at Trinity College, WRTC, Hartford, Conn., in the fall.

★ ★ ★

Any station which knows about ESP Records should write to **Nicola** at the Acorn Hill House, Krumerville, N.Y., 12447, and ask for records. If you cannot get into **Sun Ra**, **Albert Ayler**, **Ornette Coleman**, and other free form music at your station, please do not waste her time. Also, if there is no response to your request, write to Nicola at 5 Riverside Drive, New York, New York. But remember, no rip-offs, please, **Bernard Stollman** wants people to hear this music, not just keep it locked up somewhere.

★ ★ ★

KUCI-FM, University of California at Irvine, has moved to new studios and will return to the air as soon as lines can be connected to the transmitter. They have also constructed a new three-element transmitter which will strengthen their signal and increase the station's broadcast range. **David Wolf** is the contact in Irvine, Calif. 92664.

★ ★ ★

Dave Melhado, program director at **WITR**, Rochester Institute of Technology, Rochester, N.Y., called to say that the station would go FM stereo on or around Oct. 1, depending upon their money situation. I hope it will go FM and stereo soon. Rochester is just about the perfect spot for such an operation.

★ ★ ★

Augie Blume's address is Grunt Records, PO Box 31368, San Francisco, Calif. 94131. He has an underground radio list and wants to give it away to anyone who wants it. If that's too far to write, you can write to me for the list or to **Stan Monteiro**, Grunt Records, 1133 Ave. of the Americas, Fifth Floor, New York, N.Y. 10036.

★ ★ ★

The full Campus News section will start soon. If anyone has suggestions for contents of the section, please send them to me. Also, if there are any complaints about the section or the campus scene, send them to: Bob Glassenberg, 165 W. 46th St., New York, N.Y. 10036.

★ ★ ★

This week, Campus News welcomes **WUWW-FM** stereo, The University of Wisconsin, Waukesha, to the column. **Bill Brucklacher**, operations manager, says they alternate educational spot features with progressive rock segments. They are just going stereo so probably many campus reps do not have them on their record lists. Send all product to Brucklacher, WUWW-FM, 1500 Campus Drive, Waukesha, Wis. 53186.

★ ★ ★

"The basis for radio today is the intermeshing of education with entertainment. They should be one in the same," **Dan Bacin**, Triad Radio, Chicago, Ill.

★ ★ ★

Picks and Plays: **WCPR**, Stevens Institute of Technology, **Ron Harris** reporting: "I Don't Need No Doctor," Humble Pie, A&M. . . . **WMUL**, Marshall University, Huntington, W. Va., **Tony Rutherford** reporting: "Riders on the Storm," Doors, Elektra. . . . **WGSU-FM**, State University of New York at Geneseo, **John Davlin** reporting: "Zero Time," (LP), Tonto's Expanding Head Band, Embryo. . . . **WRBB**, Boston University, Boston, Mass., **Lana Woodbury** reporting: "The Wurst of PDQ Bach" (LP), Vanguard. . . . **WSUA**, SUNY Albany, **Eric Lonschein** reporting: "Prelude To . . ." Barbara & Ernie, Cotillion.

★ ★ ★

KALX-FM, University of California, Berkeley, **David Beadle** reporting: "Maybe I'm Wrong," Archies, Kirshner. . . . **KZAG**, Gonzaga University, Spokane, Wash., **Larry Duff** reporting: "Sam Stone," John Prine, Atlantic. . . . **KRWG**, **KRWG-FM**, New Mexico State University, Las Cruces, **Lloyd Covens** reporting: "One Tin Soldier," Road Home, ABC. . . . **KKUP-FM**, De Anza College, Cupertino, Calif., "Live at Fillmore East" (LP), Mothers, Bizzare.

AUGUST 28, 1971, **BILLBOARD**.

Miami Talent Heading North

• Continued from page 4

aided in winter-time subscription sales.

"People who had never come to the theater before are now clamoring for a winter subscription ticket," Cinammon said.

On June 24, the series began with Kreskin, ESP mentalist, followed the next weekend by folk-singer Dave Van Ronk and a zany Miami group called Duck-butter.

"We've tried to book a diversi-

fied group of artists, not all rock and not all jazz, for example. We wanted to reach a cross section of Dade County residents. One weekend we have folk music, the next we may book a jazz group," Cinammon explained.

Jazz Fans

Dave Brubeck and Jerry Mulligan drew out jazz enthusiasts in great numbers at their weekend concert. "An Evening with Erroll Garner" July 16 and 17 was a complete "boiling" sellout, according to Cinammon. A four-performance run of new-wave comic David Steinberg plus folk singer Kate Taylor provided another change of pace. Stepping up the already power-packed line-up Ray Charles was booked for three nights, four performances July 30, 31 and Aug. 1. Another sellout.

Future bookings are Hildegard teamed with political satirist Mort Sahl, Friday (20) and Saturday (21); followed by Ace Trucking

Company and the eight-man unit Goose Creek Symphony. Wrapping up the summer series are Dizzy Gillespie and Ramsey Lewis with three consecutive Labor Day weekend performances, Sept. 3, 4 and 5.

"That," Cinammon stated confidently, "is going to be another sellout."

In between the weekend concerts, the Playhouse is currently offering its only legitimate theater presentation of "Dracula" starring Hurd Hatfield which opened August 3 and will run through Sunday (15).

"We attribute much of our success to the breakdown in lineup and the high calibre acts we have booked," Cinammon explained.

Cinammon also announced the Grove Playhouse will be going into its second concert series starting early in October and running into the pre-Christmas season when the theater will revert back to its legitimate theatrical productions.

Gold Awards

The Doors' Elektra LP, "L.A. Woman," has been awarded a gold record. The award marks the seventh gold album for the Doors.

★ ★ ★

Emerson, Lake and Palmer's first album, entitled "Emerson, Lake and Palmer," has been certified by the RIAA as a gold record for sales over \$1,000,000. This marks the first gold LP for the trio.

★ ★ ★

The Bee Gees have received a gold single for their hit, "Lonely Days," on Atco Records.

★ ★ ★

Blond, Sweat and Tears, Columbia Records artists, have received their fourth gold LP in a row from the RIAA. This gold record is for "B.S. & T. 4," their latest album release.

★ ★ ★

John Denver's RCA single, "Take Me Home, Country Roads," received a gold award. This is his first award as a performer, although his song, "Leaving on a Jet Plane," by Peter, Paul & Mary, also received a gold record.

★ ★ ★

Guess Who, RCA artists, have been awarded a gold record for their LP "The Best of the Guess Who." It was their seventh gold record award.

Studio Track

• Continued from page 4

Dickson Van Winkle engineered. Titcombe, Canadian singer-songwriter "Sing High Sing Low" for **Anne Murray**.

★ ★ ★

At Muscle Shoals Sound Studios, Ala., a **Smith and Smith** LP has been completed. . . . The new **Wilson Pickett** single and album has been recorded. . . . a new single on **J.P. Robinson**. . . . and the **Patterson Singers** have started work on a new LP with **Dave Crawford** and **Brad Shapiro** producing.

★ ★ ★

NEW PLACES AND FACES: Out in the wilds of Madison, Wis., is Full Compass Sound Studios, now ready for business. Equipment includes Ampex 8 and 2-track machines with a 16 input console and room for 25 musicians in their studio. There are four echo systems and the maximum charge for time is \$50 per hour. There are also package plans being developed. Officers at the studios include **Mike Kuehl**, business manager; **Rick Murphy**, studio manager; **Jonathan Lipp**, photography and graphics; and **Will Elmen-dorph**, chief engineer. Don't skip over the photography and graphics part. The studio is also a completely equipped photo and graphic lab and also has its own publishing house and label.

WEA Plans 17 Meets To Bow Fall Product

LOS ANGELES—The Warner-Elektra-Atlantic Distribution Corp. (WEA) has set a series of 17 regional fall product introduction meetings, to be held within the next month, announced Joel Friedman, president of the new Kinney company. Friedman stated that the invitation list is "a lot heavier" on record store clerks than the store owners.

When WEA's Atlanta branch goes into operation, Sept. 1 under Bill Biggs, the Kinney distribution arm will be complete. The other seven branches have been formed since January.

Total WEA staff runs about 350 and each branch has four organizational divisions—sales, promotion, credit and warehousing.

Said Friedman: "Most of the major independent distributors are our friends on a personal level and Warner Bros. is deeply grateful for their pioneering work in giving us a broad base.

"But the business has got to a point where distributors can't control their own markets any more.

"A competitor might phone from halfway across the country to undercut prices to a retail outlet. Bad distributors can drive out good ones this way and the low margin for independents just made conditions too chaotic on the production end. So the Kinney companies felt we had to go into distribution."

Friedman is recruiting sales from among active record store

clerks and there are even a couple of college reps who moved into the company.

"The managers of our eight regional branches are all guys who ran their own distributorships or were second in command at the best distribution companies," said Friedman.

Book Assists Contract-Maker

NEW YORK — "Record and Music Publishing Forms of Agreement in Current Use," is an 859-page book covering all the intricacies of deal-making in the music/record business. It was compiled and edited by Irwin O. Spiegel, director of the Entertainment Law Institute, The Law Center of the University of Southern California, and Jay L. Cooper, a member of the California bar. It is a herculean job and will be of great help to those baffled by the contractual needs of the industry.

The book is priced at \$42.50 and can be obtained from Law-Arts Publishers, Inc., 453 Greenwich St., New York, N.Y. 10013.

London Fall Launch

• Continued from page 3

well as branch executives from the firm's branches in New York, Chicago, Atlanta, Boston, Los Angeles and San Francisco.

A few days after the seminars, the executive team would make a series of product presentations throughout the U.S. to the London distributors.

BACHARACH SETS WARWICKE DEBUT ON WB

LOS ANGELES—Dionne Warwick's debut Warner Bros. LP will be produced by Burt Bacharach, marking his first project for the company. She recently joined the label after a long association with Scepter.

WB is considering putting together a Frank Sinatra package. It would contain material already released, although there are some unreleased Sinatra masters in the can.

The vocalist's catalog has had a resurgence since the announcement of his retirement several months ago.

Discrete Backers

• Continued from page 10

what is going on in the country right now. "A concert is a demonstration of a way of life," he added.

Yarrow thought that radio would have to challenge censorship and that a free exchange of ideas would be fundamental to keeping the audience. He also felt that the myth of the "star" in the record industry was over—"people like Boy Dylan have now become people," he said.

A sharp debate had earlier developed between Robert E. Lee, FCC commissioner and Neil Bogart of Buddah Records. As Lee clarified potential censorship of drug lyrics, Bogart commented that Lee said he did not understand the words of songs and "now wants us to print them out. What good would it do?" Yarrow, from the audience, told how the lyrics of "Puff the Magic Dragon" had been misconstrued as a drug song when actually it was innocent. More than 400 attended the three-day forum.

GALLICO SCORES A ROUND ROBIN

COUNTRY SINGLES

**TAMMY
WYNETTE**

No. 1

"GOOD LOVIN'"

(Makes It Right)

Words and Music by Billy Sherrill

Epic 5-10759

COUNTRY ALBUMS

**LYNN
ANDERSON**

No. 1

"YOU'RE MY MAN"

Words and Music by Glenn Sutton

Columbia C-30793

HOT 100

THREE DOG NIGHT

★ "LIAR"

Dunhill 4282

AL GALLICO MUSIC CORPORATION

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(212) 582-1368

Nashville Office

806 16th Ave. So., Nashville, Tenn. 37203

Norris Wilson, Mgr.

Billboard Album Reviews

AUGUST 28, 1971



POP
TEN YEARS AFTER—
A Space in Time.
Columbia C 3C801

Columbia has added to its prestige and profits by luring one of the best English rock & blues bands to its labels. Ten Years After has kept its part of the bargain with one of its most consistently excellent LP's. No throwaway cuts here, but superb instrumental and vocal performances, especially "Here They Come," "I'd Love to Change the World" and "One of These Days," all written by lead Alynwin Lee.



POP
RAY STEVENS' GREATEST HITS—
Barnaby X 30770

All of Stevens hits under one cover spell top sales and a definite chart winner! Among the top performances by the unique and exceptional artist are "Everything Is Beautiful," "Aahh the Arab," "Gitarzan," "Mr. Businessman" and "Bridget the Midget."



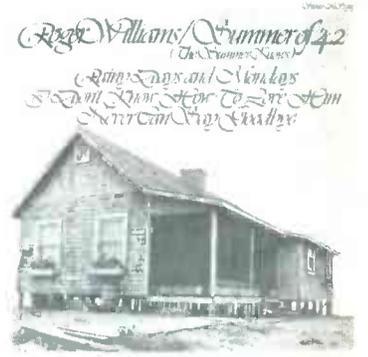
POP
RAY CONNIFF—
Great Contemporary Instrumental Hits.
Columbia C 30755 (S)

Conniff returns to his remarkably successful formula that sold millions of LP's beginning in the '50's: using voice scats to complement lush, rhythm instrumental arrangements. The arrangements are updated, the material more recent, and success should be huge. "Happy Together," "Tijuana Taxi," "Never Can Say Goodbye" and "Taste of Honey" sound like the best cuts.



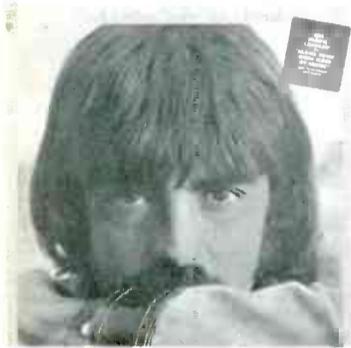
POP
BERT KAEMPFBERT NOW!—
Decca DL 75305

With the accent on rhythm, Kaempfert comes up with another outstanding collection of instrumentals that should win much favor with programmers and buyers alike. His bright treatments of "Put Your Hand in the Hand," "Dream Baby (How Long Must I Dream)" and "Proud Mary" are complemented by a smooth and relaxed "Me and My Shadow."



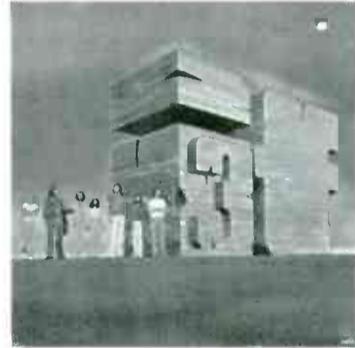
POP
ROGER WILLIAMS—
Summer of '42.
Kapp KS 3650

An outstanding album of beautiful instrumentals as only Roger Williams can play them. The moods created vary, ranging from a smooth, lush treatment of the Bee Gee's hit "How Can You Mend a Broken Heart" to a bright, spirited "I'll Meet You Halfway." Also noteworthy are his fine performances of "Rainy Days and Mondays" and Paul McCartney's "Heart of the Country." Much more here for top programming and sales.



POP
MARK LINDSAY—
You've Got a Friend.
Columbia C 39735

Released in the midst of the his co-starring stint on TV's "Make Your Own Kind of Music," Lindsay's current LP features contemporary standards and lesser known, but interesting, material. Highlights include his recent single, "Been Too Long on the Road," his own "All I Really See Is You," "The Old Man at the Fair" and "Need a Little Time."



POP
IF 3—
Capitol SMAS 820

If's third album of jazz-rock is a more direct statement of their musical values, simpler and funkier than their first two LP's. The result is a deeper, more organic fusion, as If's rhythm section has begun to groove to better developed numbers like "Forgotten Roads" and "Far Beyond." J. W. Hodkinson's vocals really set off a fast and furious burst of jazz-rock that should broaden If's audience to those who feel their music.



POP
WISHBONE ASH—
Pilgrimage.
Decca DL 75295

Wishbone Ash doesn't waste words when an uninhibited flow of jazz-flavored rock will do, but when the British four do voice a song, mellow harmonies soften the tough, traveling instrumentals. The group made a solid dent on the charts with their first LP out of nowhere so that Andy Powell, Ted Turner, Martin Turner and Steve Upton should step up with "Pilgrim," "Alone" and "Where Were You Tomorrow."



POP
WET WILLIE—
Capricorn SD 861

Wet Willie is one hot rock 'n' roll band combining the funk and looseness of the Stones, Jimmy Hall's Jagger-like vocals, plus instrumental variety and flexibility usually reserved for rave groups. Hall's harp, Ricky Hirsh's songs and clean electric guitar and John Anthony's keyboard work make "Have a Good Time," "Rock and Roll Band" and "Fool on You" jumpin' flashes to weigh against the Stones sound.



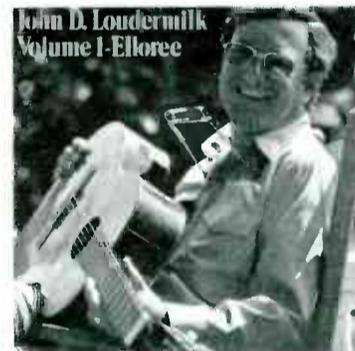
POP
RANDY NEWMAN LIVE—
Reprise RS 6459

Virtuoso performer Randy Newman gets it all together in this album recorded live at the Bitter End East. Captured here in Newman's inimitable style are a number of his more popular compositions including, "Mama Told Me Not to Come," "Lover's Prayer" and "Tickle Me."



POP
ENGLISH GYPSY—
Decca DL 75299

This Gypsy's English, rich with guitars and vocals, and a soft-rock sound more akin to CSN&Y and U.S. groups. No imitations here though, as Gypsy is another band from another land with a breezy manner that gives flight to strings and harmonies on "What Makes a Man a Man," "I Don't Care" and "Turning Wheel." The group's simple changes, clear delivery and cleverness throughout will take the charts by surprise.



POP
JOHN D. LOUDERMILK—
Volume 1—Elloree.
Warner Bros. WS 1922

Loudermilk makes his debut for the label with an exceptional collection of original material that he performs perfectly. "Ricky's Tune," a lively instrumental, opens the album and then Loudermilk takes over with such beautiful performances of "When I Was Nine," "Abilene," "The Jones'" and "Lament of the Cherokee Reservation Indian." Each number offers something to think about while providing good listening.



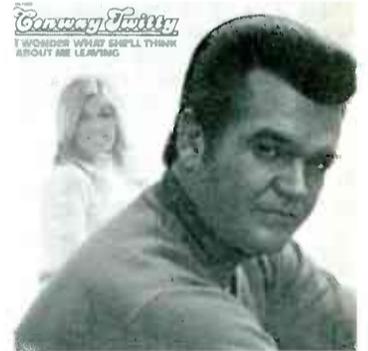
POP
TOM NORTHCOTT—
Upside Downside Uni 73108 (S)

Northcott has been an engaging and entertaining exponent of the softer, lyrically important sound and has produced a delightful LP deserving heavy radio exposure. Among the outstanding cuts are his recent single, "Suzanne," which was a Detroit Breakout, "I Think I'm Gonna Rain Today," "These Are Not My People," and his own "We Will Find Love" and "Crazy Jane."



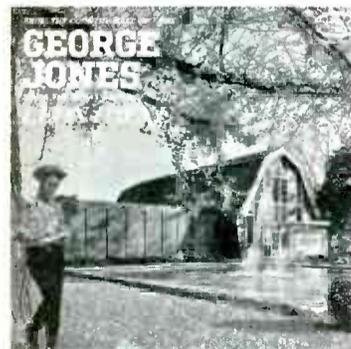
COUNTRY
MERLE HAGGARD & THE STRANGERS—
Someday We'll Look Back.
Capitol ST 835

With his current Top 10 single "Someday We'll Look Back Again" leading off, this latest album outing by Haggard is a sure bet for top sales. He's at his best with a fine program that includes "I'd Rather Be Gone," "The Only Trouble With Me," "One Sweet Hello" and an exceptional "California Cottonfields." Once again, the Strangers provide outstanding back-up performances.



COUNTRY
CONWAY TWITTY—
I Wonder What She'll Think About Me Leaving.
Decca DL 75292

With the title tune of this fine package in the Top 10 of the singles chart, Twitty can't miss with this top program of hits, done Twitty style! Among the standout cuts are "Joy to the World," "Wine Me Up," and the evergreen, "I Fall to Pieces."



COUNTRY
GEORGE JONES—
Sings Leon Payne from the Country Music Hall of Fame.
Musicor MS 3204

Jones salute to composer Payne is a beauty that will result in a top seller LP. He delivers such notable Payne songs as "Blue Side of Lonesome," "Things Have Gone to Pieces," "Lifetime to Regret" and "Take Me." An outstanding package.



COUNTRY
WAYLON JENNINGS—
Cedartown, Georgia.
RCA Victor LSP 4567

Jennings comes up with another winning package that once again points up his unique dynamic style. With the spotlight on his current hit single, "Cedartown, Georgia," other strong performances include his treatments of "The House Song," "Tomorrow Night in Baltimore" and "It's All Over Now."



COUNTRY
SUSAN RAYE—
Pity, Pity, Patter.
Capitol ST 807

Miss Raye rode high on the country and pop charts with her recent "L.A. International Airport" single and album, and she's currently high on the country singles chart with her "Pity, Pity, Patter." That infectious item is the leader here, but Miss Raye also offers her own exceptional treatments of "Motherhood, Apple Pie and the Flag," "Easy Loving" and a beautiful "I'll Be Gone." Top sales item.



COUNTRY
SKEETER DAVIS—
Love Takes a Lot of My Time.
RCA LSP 4557

The title tune took her high on the charts, and this dynamic LP will have equal success on the album chart. Highlights include her top readings of Conway Twitty's "Hello Darlin'," James Taylor's "You've Got a Friend," and a moving performance of "Amazing Grace."



CLASSICAL
VARIOUS ARTISTS—
Great Motion Picture Themes.
Angel S 36813

Angel features some of its most popular artists in this release of recent movie themes based on classical and faces heavy competition of similar packages already on the market. The themes' associations with such films as "Death in Venice," "Five Easy Pieces," "2001" and "Elvira Madigan" enhance the LP's pop potential.

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
79

LAST WEEK
85

*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

LIGHTHOUSE—ONE FINE MORNING (3:16)

(Prod. Jimmy Ienner) (Writer: Prokop) (C.A.M./U.S.A., BMI)—Title tune of the Canadian group's chart LP is a fast-paced, brassy rock swinger loaded with the appeal of a Blood, Sweat & Tears or Chase. Has it to hit hard and fast. Flip: "Little Kind Words" (2:54) (C.A.M./U.S.A., BMI). Evolution 1048 (Stereo Dimension)

CARPENTERS—SUPERSTAR (3:49)

(Prod. Jack Daugherty) (Writers: Russell-Bramlett) (Skyhill/Delbon, BMI)—The carefully picked material and exceptional performances that have kept Karen and Richard in the Top 10 thus far prevail here once again. The Leon Russell-Bonnie Bramlett rock ballad is given a top arrangement and unique vocal workout, with a No. 1 sound! Flip: "Bless the Beasts and Children" (3:08) (Screen Gems-Columbia, BMI). A&M 1289

RAIDERS—BIRDS OF A FEATHER (2:34)

(Prod. Mark Lindsay) (Writer: South) (Lowery, BMI)—The much-recorded Joe South swinger will prove a smash this time out via the Raiders. Hot follow-up to their recent No. 1 winner "Indian Reservation." Flip: "The Turkey" (4:10) (Boom, BMI). Columbia 4-45453

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

8th DAY—YOU'VE GOT TO CRAWL (Before You Walk) (2:40)

(Prod. Greg Perry) (Writers: Bond-Perry-Johnson-Dunbar) (Gold Forever, BMI)—Group's "She's Not Just Another Woman" spiraled them up the Hot 100 and soul charts. The driving blues swinger follow-up offers much the same sales and chart potency. Flip: "It's Instrumental to Be Free" (3:09) (Gold Forever, BMI). Invictus 9098 (Capitol)

BELLS—SWEET SOUNDS OF MUSIC (2:30)

(Prod. Clif Edwards) (Writer: Mills) (White Dove, BMI)—The Canadian group's fourth release is an infectious rock ballad with a strong lyric line and loaded with Top 40 potential. Flip: "She's a Lady" (2:19). Polydor 15029

GARY PUCKETT—GENTLE WOMAN (3:26)

(Prod. Jimmy Bowen) (Writers: Puckett-Rhodes) (Blackwood/Pee Gee, BMI)—Puckett returns to his super heavy selling bag of "woman"-oriented rock ballads and the result should put him up the Hot 100 once again with sales impact. Flip: (No information Available). Columbia 4-45438

JOE SIMON—ALL MY HARD TIMES (2:46)

(Prod. John Richbourg) (Writer: South) (Lowery, BMI)—Simon picks up on a strong piece of rock ballad material penned by Joe South and it's a sure-fire

chart topper for his recent "You're the One for Me." Flip is a bluesy ballad with potential as well. Flip: "Georgia Blue" (2:52) (Cape-Ann, BMI). Spring 118 (Polydor)

RENA SCOTT—I JUST CAN'T FORGET THAT BOY (2:34)

(Prod. George McGregor) (Writer: McGregor) (McGregor/Fleetwood, BMI)—New teen discovery out of the Detroit area is a wild blues rock sound that has all the ingredients to establish her on the Hot 100 and soul charts with sales impact first time out. Flip: (No Information Available). Epic 5-10776 (CBS)

JEREMY FAITH—JESUS (3:35)

(Writers: Darjean-Hamburger) (Burlington, ASCAP)—A smash in France, cut in California by an American and a Frenchman, now released here, this has it to hit hard and fast. Folk rock gospel ballad with a strong lyric line and a fine vocal workout. Flip: Same song performed by St. Matthews Church Choir and Orchestra. London 157

ARKADE—FOOL'S WAY OF LOVING (2:39)

(Prod. Steve Barrie) (Writers: Walsh-Price) (Trousdale, BMI)—Bubblegum swinger is a strong one that will put them back in their selling bag of another "Morning of Our Lives." Flip: (No Information Available). Dunhill 4286

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

CHER—Gypsies, Tramps & Thieves (2:36) (Prod. Snuff Garrett) (Writer: Stone) (Peso, BMI)—She's now a TV hit with the "Sonny & Cher Show," and this offbeat rock ballad with a lyric to match serves as potent material to bring her back to the charts. Kapp 2146 (MCA)

***VIC DANA—The Love in Your Eyes (2:34)** (Prod. Ted Glasser) (Writer: Capps-Marron-Reilich) (Blue Monday, BMI)—Driving rhythm ballad is a hot Top 40 item as well as MOR and it could easily prove a left field smash. Columbia 4-45439

LEON RUSSELL—A Hard Rain's Gonna Fall/Me and Baby Jane (5:10/2:53) (Prod. Denny Cordell & Leon Russell) (Writers: Dylan/Russell) (Warner Bros., ASCAP/Skyhill, BMI)—Two strong sides by Russell. First the Dylan cut from the Russell LP and the flip is an original folk rock ballad, not included in the album. Shelter 7305 (Capitol)

YES—Your Move (2:54) (Prod. Yes & Eddie Offord) (Writer: Anderson) (Cotillion, BMI)—A cut from their current chart LP is a driving off-beat rock ballad with a potent vocal workout. Atlantic 2819

***VOGUES—I'll Be With You (2:44)** (Writer: Randazzo) (Prod. Teddy Randazzo) (Razzle Dazzle, BMI)—Group teams with composer-producer Teddy Randazzo for a big production ballad that should make a hefty Hot 100 and easy listening chart dent. Bell 45-127

***O.C. SMITH—Help Me Make It Through the Night (3:40)** (Prod. Jerry Fuller) (Writer: Kristofferson) (Combine, BMI)—Smith brings his unique style to Kristofferson's hit ballad as he adds a funky beat to it, loaded with programming possibilities that could spring it onto the charts again. Columbia 4-45435

BLOODROCK—Jessica (2:25) (Prod. Terry Knight) (Writer: Nitzinger) (Fancy Space, BMI)—Terry Knight's group comes up with a wild raucous rocker that offers much for Top 40 and FM. Capitol 3161

***JOHNNY MATHIS—Long Ago and Far Away (3:11)** (Prod. Richard Perry) (Writer: Taylor) (Blackwood/Country Road, BMI)—Mathis delivers the James Taylor ballad beauty in top form . . . a programming music with sales potency to put it up the charts. Columbia 4-45415

HOG HEAVEN—If It Feels Good—Do It (3:11) (Prod. Michael Vale) (Writer: Vale) (Big Seven, BMI)—Hard-driving rocker offers much potential for Top 40 and the Hot 100. Roulette 7106

GILBERT O'SULLIVAN—We Will (3:53) (Prod. Gordon Mills) (Writer: O'Sullivan) (MAM, ASCAP)—O'Sullivan, a proven hit maker in England, is currently riding toward the top with this off-beat and compelling ballad material that could make a chart dent here as well. MAM 3613 (London)

FANNY—Charity Ball (2:31) (Prod. Richard Perry) (Writers: Millington-Millington-DeBuhr) (Braintree/Tinkle Tunes, BMI)—The new femme group, with a swinging cut from their recent LP, offers much potential for Top 40, discotheque and the Hot 100. Reprise 1033

LAYING MARTINE—Rub It In (2:26) (Prod. Ray Stevens) (Writer: Martine) (Ahab, BMI)—Infectious bubble gummer well performed by Martine as he debuts on the label with top production work by Ray Stevens. A natural for Top 40. Barnaby 2041 (CBS)

TURNER RICE—When Love Runs Out (3:35) (Prod. Don Carroll) (Writers: Dorff-Masters) (Lowery, BMI)—From the South Carolina, and now Atlanta area, comes a fresh ballad sound that could break through heavy for an easy listening and Top 40 hit. Capitol 3147

ORPHEUS—Big Green Pearl (2:35) (Prod. Alan Lorber) (Writer: Martin) (Interval, BMI)—A cut from their new LP, group comes up with a rocker that could bring them into the Hot 100 via Top 40 and FM. Bell 45-128

LALLY STOTT—Jakaranda (1:55) (Prod. Lally Stott) (Writer: Stott) (Belinda, BMI)—The composer of "Chirpy Chirpy Cheep Cheep" offers more clever and infectious novelty rhythm material that could prove a winner for him via Top 40. Philips 40710 (Mercury)

DAMNATION—Fingers On a Windmill (3:07) (Prod. Eric Stevens) (Writer: Constable) (All Points/United Artists, ASCAP)—Driving rocker, a cut from their LP "Which Is the Justice, Which Is the Thief," could prove a heavy Top 40 item. United Artists 50819

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

SAMMI SMITH—FOR THE KIDS (3:00)

(Prod. Jim Malloy) (Writer: Silverstein) (Evil Eye, BMI)—Shel Silverstein ("A Boy Named Sue") penned this touching ballad beauty and it's performed for all it's worth. A country giant, it will move over pop as well. Flip: "Saunders' Ferry Lane" (3:07) (Two River, ASCAP). Mega 615-0039

GEORGE HAMILTON IV—WEST TEXAS HIGHWAY (2:35)

(Prod. Bob Ferguson) (Writers: Murphey-Castleman) (Wren/Heavy, BMI)—Hamilton follows his "Countryfied" with more delightful country rhythm ballad material that will rapidly take him to the top of the chart. RCA 74-0531

OSBORNE BROTHERS—MUDDY BOTTOM (2:21)

(Writers: Bryant-Bryant) (House of Bryant, BMI)—Infectious rhythm item penned by the Bryants with a top performance by the Osbornes should fast prove a hot chart topper for their earlier "Georgia Piney Woods." Flip: "Beneath Still Waters" (2:47) (Blue Crest, BMI). Decca 32864 (MCA)

DICKEY LEE—NEVER ENDING SONG OF LOVE (2:41)

(Prod. Dickey Lee, Allen Reynolds, Jack Clement) (Writer: Bramlett) (Metric, BMI)—Lee made a hefty chart dent with his recent "Mahogany Pulpit." He follows it with a country reading of the Delanie and Bonnie pop smash and it will put Lee right on top. Flip: "On the Southbound" (2:42) (Jack, BMI). RCA 48-1013

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

CONNIE EATON—Don't Hang No Halos on Me (3:00) (Rose Bridge, BMI). CHART 5138

SHERYL KING—Safe in These Loving Arms of Mine (2:29) (Algee, BMI). COLUMBIA 4-45432

JOHNNY CREDIT—Hello, I'm Johnny Credit (2:49) (Singleton, BMI) Plantation 78

MIKE EATON—Don't Pull Your Love (2:26) (Cents & Pence, BMI). CHART 5137

TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

8th DAY—YOU'VE GOT TO CRAWL (Before You Walk) (See Pop Pick)

JOE SIMON—ALL MY HARD TIMES (See Pop Pick)

RENA SCOTT—I JUST CAN'T FORGET THAT BOY (See Pop Pick)

RASPUTIN'S STASH—YOUR LOVE IS CERTIFIED (2:14) (Writer: Willis) (Cotillion/Nap/Sylheart, BMI)—Heavy debut of the Chicago group is this funky beat soul rocker that has it to spiral the soul chart and move right over with sales impact. Flip: (No Information Available). Cotillion 44132

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

ROY "C"—I Wasn't There (3:00) (Johnson-Hammond, BMI). ALAGA 1007

PATTI AUSTIN—Black California (3:26) (Screen Gems-Columbia, BMI). COLUMBIA 4-45410

STEELERS—You're What's Been Missing From My Life (2:57) (Ensign, BMI). EPIC 5-10073

NEW BIRTH—It's Impossible (3:15) (Sunbury, ASCAP). RCA 74-0520

NEWCOMERS—Pin the Tail on the Donkey (2:59) (East/Memphis, BMI). STAX 0099

AUGUST 28, 1971, BILLBOARD



ATCO IS HOT



TIN TIN
“Is That The Way”

*Produced by Maurice Gibb & Billy Lawrie
for Moby Productions for the Robert Stigwood Organisation
Atco 6821*



THE PERSUADERS
**“Thin Line Between
Love & Hate”**

*Arranged by Richard Poindexter
Strings arranged by Arif Mardin
Produced by the Poindexter Bros.
for Win Or Lose Productions
Atco 6822*



XPAS 71048

"Another Time, Another Place"
A great new LP by Engelbert Humperdinck

(It's also a great new single.)



Produced by Gordon Mills



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



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet.)

POP TOP 100

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 1 | CAROLE KING Tapestry Ode '70 SP 77009 (A&M) | 21 |
| 2 | 2 | PAUL & LINDA McCARTNEY Ram Apple SMAS 3375 | 13 |
| 3 | 3 | JAMES TAYLOR Mud Slide Slim & the Blue Horizon Warner Bros. BS 2561 | 17 |
| ★ | 9 | ROD STEWART Every Picture Tells a Story Mercury SRM 1-609 | 11 |
| 5 | 5 | CARPENTERS A&M SP 3502 | 13 |
| ★ | 12 | WHO Who's Next Decca DL 79182 (MCA) | 3 |
| 7 | 7 | JETHRO TULL Aqualung Reprise MS 2035 | 16 |
| ★ | 30 | MOODY BLUES Every Good Boy Deserves Favour Threshold THS 5 (London) | 2 |
| 9 | 4 | JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA) | 41 |
| 10 | 10 | BLOOD, SWEAT & TEARS B S & T 4 Columbia KC 30590 | 8 |
| 11 | 6 | MARVIN GAYE What's Going On Tamla TS 310 (Motown) | 12 |
| 12 | 8 | ROLLING STONES Sticky Fingers Rolling Stones COC 59100 (Atco) | 15 |
| 13 | 11 | STEPHEN STILLS II Atlantic SD 7206 | 7 |
| ★ | 17 | ALLMAN BROTHERS BAND At Fillmore East Capricorn SD 2-802 (Atco) | 6 |
| 15 | 13 | DOORS L.A. Woman Elektra EKS 75011 | 17 |
| 16 | 15 | JOHN DENVER Poems, Prayers & Promises RCA Victor LSP 4499 | 20 |
| 17 | 18 | ARETHA FRANKLIN Aretha Live at Fillmore West Atlantic SD 7205 | 13 |
| 18 | 14 | CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902 | 19 |
| 19 | 16 | EMERSON, LAKE & PALMER Tarkus Cotillion SD 9900 | 9 |
| ★ | 21 | DONNY OSMOND MGM SE 4782 | 8 |
| 21 | 20 | CAT STEVENS Tea for the Tillerman A&M SP 4280 | 30 |
| 22 | 23 | BLACK SABBATH Paranoid Warner Bros. WS 1887 | 28 |
| ★ | 53 | SHAFT Soundtrack/Isaac Hayes Enterprise ENS 2-5002 (Stax/Volt) | 2 |
| 24 | 26 | THREE DOG NIGHT Golden Biscuits Dunhill DS 50098 | 27 |
| 25 | 25 | IKE & TINA TURNER What You Hear Is What You Get/ Live at Carnegie Hall United Artists UAS 9953 | 8 |
| 26 | 19 | JONI MITCHELL Blue Reprise MS 2038 | 9 |
| 27 | 24 | PARTRIDGE FAMILY Up to Date Bell 6059 | 22 |
| 28 | 28 | CHICAGO TRANSIT AUTHORITY Columbia GP 8 | 120 |
| ★ | 38 | KRIS KRISTOFFERSON The Silver Tongued Devil & I Monument Z 30679 (CBS) | 5 |
| ★ | 33 | RARE EARTH One World Rare Earth RS 520 (Motown) | 7 |
| 31 | 31 | RAIDERS Indian Reservation Columbia C 30768 | 11 |
| 32 | 29 | GRAND FUNK RAILROAD Survival Capitol SW 764 | 18 |
| 33 | 27 | GUESS WHO Best of RCA Victor LSPX 1004 | 20 |
| 34 | 32 | OSMONDS Homemade MGM SE 4770 | 10 |
| 35 | 22 | CHASE Epic E 30472 (CBS) | 17 |

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 36 | 34 | BURT BACHARACH Close to You/One Less Bell to Answer A&M SP 3501 | 11 |
| 37 | 35 | TEMPTATIONS The Sky's the Limit Gordy GS 957 (Motown) | 17 |
| 38 | 36 | GRAHAM NASH Songs for Beginners Atlantic SD 7204 | 11 |
| 39 | 42 | SANTANA Abraxas Columbia KC 30130 | 47 |
| 40 | 41 | CARPENTERS Close to You A&M SP 4271 | 50 |
| 41 | 45 | CHICAGO III Columbia C2 30110 | 31 |
| 42 | 39 | JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843 | 77 |
| 43 | 43 | LEE MICHAELS 5th A&M SP 4302 | 13 |
| 44 | 40 | CURTIS MAYFIELD Curtis Live Curton CRS 8008 (Buddah) | 14 |
| ★ | 97 | PAUL STOOKEY Paul And Warner Bros. WS 1912 | 2 |
| 46 | 46 | THREE DOG NIGHT Naturally Dunhill DS 50088 | 38 |
| 47 | 44 | JACKSON 5 Maybe Tomorrow Motown MS 735 | 18 |
| 48 | 37 | JAMES GANG Thirds ABC/Dunhill ABX 721 | 20 |
| 49 | 48 | GLADYS KNIGHT & THE PIPS If I Were Your Woman Soul SS 731 (Motown) | 16 |
| 50 | 50 | CHARLEY PRIDE I'm Just Me RCA LSP 4560 | 6 |
| ★ | 75 | UNDISPUTED TRUTH Gordy G 955 (Motown) | 6 |
| 52 | 47 | LEON RUSSELL & THE SHELTER PEOPLE Shelter SW 8903 (Capitol) | 14 |
| 53 | 49 | CARLY SIMON Elektra EKS 74082 | 19 |
| ★ | 82 | BILL WITHERS Just as I Am Sussex SXBS 7006 (Buddah) | 10 |
| 55 | 55 | ROBERTA FLACK Chapter Two Atlantic SD 1569 | 53 |
| 56 | 60 | DIANA ROSS Surrender Motown MS 723 | 4 |
| ★ | 184 | DEEP PURPLE Fireball Warner Bros. RS 2564 | 2 |
| 58 | 56 | CHICAGO Columbia KGP 24 | 81 |
| 59 | 52 | BYRDS Byrdsmaniax Columbia KC 30640 | 6 |
| 60 | 65 | VIKKI CARR'S LOVE STORY Columbia C 30662 | 8 |
| 61 | 51 | ELTON JOHN 11-17-70 Uni 93105 (MCA) | 14 |
| 62 | 59 | THE PARTRIDGE FAMILY ALBUM Bell 6050 | 44 |
| 63 | 66 | SLY & THE FAMILY STONE Greatest Hits Epic E 30324 (CBS) | 43 |
| 64 | 64 | STEVIE WONDER Where I'm Coming From Tamla TS 308 (Motown) | 17 |
| ★ | 114 | GUESS WHO So Long, Bannatyne RCA LSP 4574 | 2 |
| 66 | 58 | JANIS JOPLIN Pearl Columbia KC 30322 | 31 |
| 67 | 57 | EDDIE HARRIS & LES McCANN Second Movement Atlantic SD 1583 | 14 |
| ★ | 146 | THE MOTHERS Fillmore East—June 1971 Reprise MS 2042 | 2 |
| 69 | 61 | ELVIS PRESLEY Love Letters From Elvis RCA Victor LSP 4530 | 10 |
| 70 | 54 | HUDSON & LANDRY Hanging in There Dore 324 | 21 |

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 71 | 68 | NEIL YOUNG After the Gold Rush Reprise RS 6383 | 50 |
| ★ | — | ANDY WILLIAMS You've Got a Friend Columbia KC 30797 | 1 |
| 73 | 63 | GORDON LIGHTFOOT Summer Side of Life Reprise RS 2037 | 14 |
| 74 | 62 | ELECTRIC HOT TUNA First Pull Up Then Pull Down RCA Victor LSP 4550 | 10 |
| 75 | 79 | BUDDY MILES Them Changes Mercury SR 61280 | 60 |
| 76 | 67 | OSIBISA Decca DL 75285 (MCA) | 9 |
| 77 | 69 | EMERSON, LAKE & PALMER Cotillion SD 9040 | 30 |
| 78 | 70 | ELVIS PRESLEY C'mon Everybody RCA Camden CAL 2518 | 6 |
| ★ | 96 | GODSPELL Original Cast Bell 1102 | 4 |
| 80 | 72 | TOM JONES SINGS SHE'S A LADY Parrot XPAS 71046 (London) | 15 |
| 81 | 73 | DONNY HATHAWAY Everything Is Everything Atco SD 33-332 | 14 |
| 82 | 74 | ELTON JOHN Tumbleweed Connection Uni 93096 (MCA) | 32 |
| 83 | 85 | JOHN BALDRY It Ain't Easy Warner Bros. WS 1921 | 9 |
| ★ | — | TEN YEARS AFTER A Space in Time Columbia KC 30801 | 1 |
| 85 | 87 | RAY PRICE I Won't Mention It Again Columbia C 30510 | 12 |
| 86 | 86 | JIMI HENDRIX Cry of Love Reprise MS 2034 | 26 |
| 87 | 88 | GLEN CAMPBELL The Last Time I Saw Her Capitol SW 733 | 4 |
| ★ | 199 | JEAN KNIGHT Mr. Big Stuff Stax STS 2045 | 2 |
| ★ | 177 | LONDON HOWLIN' WOLF SESSIONS Chess CH 60008 (Chess/Janus) | 2 |
| 90 | 91 | HENRY MANCINI & HIS CONCERT ORCHESTRA Mancini Concert RCA LSP 4542 | 5 |
| 91 | 78 | GRAND FUNK RAILROAD Live Album Capitol SWBB 633 | 39 |
| 92 | 83 | ALICE COOPER Love It to Death Warner Bros. WS 1883 | 24 |
| ★ | 172 | CHI-LITES (For God's Sake) Give More Power to the People Brunswick BL 754170 | 2 |
| 94 | 98 | ATOMIC ROOSTER Death Walks Behind You Elektra EKS 74094 | 9 |
| ★ | — | DELLS Freedom Means . . . Cadet CA 50004 (Chess/Janus) | 1 |
| 96 | 92 | OSMONDS MGM SE 4724 | 31 |
| 97 | 77 | WALDO DE LOS RIOS Sinfonias United Artists UAS 5802 | 13 |
| 98 | 90 | ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt) | 39 |
| 99 | 105 | LYNN ANDERSON You're My Man Columbia C 30793 | 6 |
| 100 | 100 | JR. WALKER & THE ALL STARS Rainbow Funk Soul S 732 (Motown) | 6 |
| 101 | 101 | MARY TRAVERS Mary Warner Bros. WS 1907 | 20 |
| 102 | 89 | BOOKER T. & THE MG's Melting Pot Stax STS 2035 | 29 |
| 103 | 104 | DONNY HATHAWAY Atco SD 33-360 | 16 |
| 104 | 99 | REDBONE Potlatch Epic E 30109 (CBS) | 13 |
| 105 | 94 | B.B. KING Live at Cook County Jail ABC ABCS 723 | 28 |

(Continued on page 64)



Johnny Rivers'
Newest Single

JOHNNY RIVERS 'THINK HIS NAME' B/W 'PERMANENT CHANGE' #50822



JUST RELEASED
**JOHNNY RIVERS
'HOMEGROWN'**

UAS-5532 Johnny Rivers'
Newest LP on
United Artists
Records and Tapes



• Continued from page 62

POSITIONS 106-200

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 106 | 108 | STEPPENWOLF Gold/Their Greatest Hits Dunhill DSX 50099 | 26 |
| 107 | 103 | ANDY WILLIAMS Love Story Columbia KC 30497 | 28 |
| ★108 | 164 | BOOKER T. & PRISCILLA A&M SP 3504 | 3 |
| 109 | 71 | HAMILTON, JOE FRANK & REYNOLDS Dunhill DS 50103 | 11 |
| 110 | 93 | BREAD Manna Elektra EKS 74086 | 23 |
| 111 | 113 | HELEN REDDY I Don't Know How to Love Him Capitol ST 762 | 13 |
| 112 | 102 | TEMPTATIONS Greatest Hits, Vol. 2 Gordy GS 954 (Motown) | 49 |
| 113 | 121 | HERB ALPERT & THE TIJUANA BRASS Summertime A&M SP 4314 | 6 |
| 114 | 123 | MOODY BLUES On the Threshold of a Dream Deram DES 18025 (London) | 117 |
| 115 | 76 | FREDA PAYNE Contact Invictus SMAS 7307 (Capitol) | 12 |
| 116 | 124 | CHUCK MANGIONE Friends & Love Mercury SRM 2-800 | 9 |
| 117 | 107 | NEIL DIAMOND Tap Root Manuscript Uni 73092 (MCA) | 41 |
| 118 | 118 | BARBRA STREISAND Stoney End Columbia KC 30106 | 28 |
| 119 | 84 | CAROLE KING Writer Ode '70 SP 77006 (A&M) | 18 |
| 120 | 126 | HUMBLE PIE Rock On A&M SP 4301 | 13 |
| 121 | 117 | CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402 | 58 |
| 122 | 125 | GLEN CAMPBELL Greatest Hits Capitol SW 752 | 20 |
| 123 | 111 | CREEDENCE CLEARWATER REVIVAL Pendulum Fantasy 8410 | 36 |
| 124 | 119 | WOODSTOCK Soundtrack Cotillion SD 3-500 | 65 |
| 125 | 130 | SHIRLEY BASSEY Something Else United Artists UAS 6797 | 5 |
| 126 | 131 | SHA NA NA Kama Sutra KSBS 2034 (Buddah) | 4 |
| 127 | 127 | MOODY BLUES A Question of Balance Threshold THS 3 (London) | 51 |
| 128 | 128 | SANTANA Columbia CS 9781 | 103 |
| 129 | 129 | CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200 | 74 |
| 130 | 132 | NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349 | 95 |
| 131 | 135 | FUNKADELIC Maggot Brain Westbound WB 2007 (Chess/Janus) | 3 |
| 132 | 109 | LOVE STORY Soundtrack Paramount PAS 6002 | 35 |
| 133 | 138 | YES ALBUM Atlantic SD 8283 | 9 |
| 134 | 122 | SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914 | 81 |
| 135 | 136 | ELTON JOHN Uni 93090 (MCA) | 48 |
| 136 | 112 | MANDRILL Polydor 24-4050 | 19 |

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 137 | 133 | JAMES GANG Rides Again ABC ABCS 711 | 54 |
| 138 | 148 | ROD STEWART Gasoline Alley Mercury SR 61264 | 43 |
| 139 | 139 | JOE COCKER Mad Dogs & Englishmen A&M SP 6002 | 51 |
| 140 | 141 | PROCOL HARUM Broken Barricades A&M SP 4294 | 17 |
| 141 | 143 | BLACK SABBATH Warner Bros. WS 1871 | 53 |
| 142 | 142 | EDDIE KENDRICKS All By Myself Tamla TS 209 (Motown) | 15 |
| 143 | 144 | BUDDY MILES Message to the People Mercury SRM 1-608 | 21 |
| ★144 | — | ELVIS PRESLEY World Wide Gold Award Hits, Vol. 2 RCA LPM 6402 | 1 |
| 145 | 116 | JOHNNY WINTER AND Live Columbia C 30475 | 25 |
| 146 | 110 | RAY CHARLES Volcanic Action of My Soul ABC ABCS 726 | 14 |
| 147 | 149 | 8th DAY Invictus ST 7306 (Capitol) | 4 |
| 148 | 140 | GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471 | 60 |
| 149 | 95 | LILY TOMLIN This Is a Recording Polydor 24-4055 | 23 |
| 150 | 152 | SWEET SWEETBACK'S BAADASSSS SONG Soundtrack Stax STS 3001 | 9 |
| 151 | 145 | BLOODROCK III Capitol ST 765 | 21 |
| ★152 | 183 | PINK FLOYD Relics Capitol SW 759 | 5 |
| 153 | 106 | JOHNNY CASH A Man in Black Columbia C 30440 | 10 |
| 154 | 155 | MARK-ALMOND Blue Thumb BTS 27 | 13 |
| 155 | 147 | TAJ MAHAL The Real Thing Columbia G 30619 | 12 |
| 156 | 150 | RAY PRICE For the Good Times Columbia C 30106 | 51 |
| 157 | 157 | YOUNGBLOODS Ride the Wind Warner Bros/Raccoon BS 2563 | 6 |
| 158 | 81 | DELANEY & BONNIE & FRIENDS Motel Shot Atco SD 33-358 | 22 |
| ★159 | — | PARTRIDGE FAMILY Lonesome Bell 6064 | 1 |
| 160 | 153 | SUPREMES Touch Motown MS 737 | 10 |
| 161 | 115 | RICHIE HAVENS Alarm Clock Stormy Forest SFS 6005 (MGM) | 34 |
| 162 | 80 | JERRY REED When You're Hot, You're Hot RCA Victor LSP 4506 | 18 |
| 163 | 134 | FORTUNES Here Comes That Rainy Day Feeling Again Capitol ST 809 | 8 |
| 164 | 120 | TOM PAXTON How Come the Sun Reprise RS 6443 | 3 |
| 165 | 165 | LIGHTHOUSE One Fine Morning Evolution 3007 (Stereo Dimension) | 6 |
| 166 | 163 | WHO Tommy Decca DXSW 7205 (MCA) | 102 |
| 167 | 171 | CANNED HEAT CONCERT Recorded Live in Europe United Artists UAS 5509 | 7 |
| 168 | 162 | JACKSON 5 Third Album Motown MS 718 | 49 |

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 169 | 173 | BREWER & SHIPLEY Tarkio Kama Sutra KSBS 2024 (Buddah) | 26 |
| 170 | 161 | CURTIS MAYFIELD Curtis Columbia CRS 8005 (Buddah) | 48 |
| 171 | 176 | JIM NABORS Help Me Make It Through the Night Columbia C 30810 | 5 |
| 172 | 182 | EDGAR WINTER'S WHITE TRASH Epic E 30512 (CBS) | 18 |
| 173 | 137 | JEFFERSON AIRPLANE Worst of RCA Victor LSP 4459 | 38 |
| ★174 | — | TOM CLAY What the World Needs Now Is Love Mowest MW 103-L (Motown) | 1 |
| 175 | 180 | NEIL DIAMOND Gold Uni 73084 (MCA) | 54 |
| 176 | 158 | ASSOCIATION Stop Your Motor Warner Bros. WS 1927 | 3 |
| 177 | 188 | FRIENDS OF DISTINCTION Friends & People RCA LSP 4492 | 4 |
| 178 | 181 | NITE-LITERS Morning, Noon & the Nite-Liters RCA LSP 4493 | 6 |
| 179 | 159 | VALERIE SIMPSON Exposed Tamla TS 311 (Motown) | 5 |
| 180 | 154 | GEORGE HARRISON All Things Must Pass Apple STCH 639 | 37 |
| 181 | — | BOBBY GOLDSBORO Come Back Home United Artists UAS 5516 | 1 |
| 182 | 187 | EDWIN STARR Involved Gordy GS 9561 (Motown) | 5 |
| 183 | 190 | KING CURTIS Live at Fillmore West Atco SD 33-359 | 2 |
| 184 | 193 | GYPSY In the Garden Metromedia KMD 1044 | 4 |
| 185 | 195 | ASHTON, GARDNER & DYKE Capitol ST 563 | 4 |
| 186 | 179 | ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt) | 72 |
| 187 | — | LOVE MACHINE Soundtrack/Dionne Warwick Scepter SPS 595 | 1 |
| 188 | 166 | FIVE MAN ELECTRICAL BAND Signs Lionel LRS 1100 (MGM) | 5 |
| 189 | 194 | SOUNDS OF SUNSHINE Love Means You Never Have to Say You're Sorry Ranwood R 8089 | 3 |
| 190 | 198 | NINA SIMONE Here Comes the Sun RCA LSP 4536 | 2 |
| 191 | 191 | SAMMI SMITH Lonesome Mega M 31-1007 | 2 |
| 192 | 200 | NIKKI GIOVANNI & THE NEW YORK COMMUNITY CHOIR Truth Is on the Way Right On RR 05001 | 2 |
| 193 | — | FLEETWOOD MAC In Chicago Blue Horizon BH 3801 (Polydor) | 5 |
| 194 | 185 | COUNTRY JOE MacDONALD War War War Vanguard VSD 79315 | 4 |
| 195 | — | P G & E Columbia C 30362 | 1 |
| 196 | 168 | LEO KOTTKE Mudlark Capitol ST 682 | 7 |
| 197 | — | AL GREEN Gets Next to You Hi SRL 32062 | 1 |
| 198 | — | PERCY FAITH & HIS ORCHESTRA Black Magic Woman Columbia C 30800 | 4 |
| 199 | — | BLACK OAK ARKANSAS Atco SD 33-354 | 1 |
| 200 | — | JODY MILLER He's So Fine Epic E 30659 (CBS) | 1 |

| | |
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Nixon's Economy Move: Chaos, Care, Confidence

New York

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have a clue as to how the devaluation will affect them, or how they will cope with it if it does.

Meanwhile, dealers and distributors alike are holding the line on current prices, and trying to develop an optimistic overview of the situation despite undercurrents of doubt.

Wally's Stereo Tape City, one of the largest retailers of prerecorded 8-track and cassette tapes in New York City, and producer of the Wally's automotive 8-track player, manufactured in Japan, said he felt that at the equipment level, the entertainment industry would be "ripped-off" by the devaluation.

He pointed out that more than 80 percent of all tape equipment, either components or the finished product are imported into this country, and that it seemed inevitable that with the surcharge, and a possible devaluation of the U.S. dollar abroad, there would have to be a significant price increase in retail tape equipment prices.

He continued, "It is unfortunate for our business that the President's ruling had to come at a time when competition is so keen and general market trends so poor. We are trying to adopt positive attitudes about the situation, but I have the feeling that we'll find ourselves with our backs against the wall."

Wally's low cost 8-track player, developed in Japan especially for the company, is expected to carry a higher price tag as a result of the ruling. "This is unfortunate," said Wally, "for it will defeat the whole purpose of player as a traffic builder for the tape industry, but it does not seem as though we'll have much of an alternative."

Peters Comment

Officials of Peters International, Inc., one of the largest East Coast importers and distributors of records also anticipate a significant price increase in their products as a result of the surcharge, and the growing possibility of a dollar devaluation.

At press time the company was waiting for the outcome of the Geneva meeting by heads of foreign governments on the status of the American dollar abroad. "It is only after we know where the dollar stands that we would be in a position to evaluate the total situation," said James Banthos, the firm's general manager.

In anticipation of a price rise, the company has begun cutting economic corners by shipping in product by sea mail rather than by air freight. "There are other economic measures we are considering putting into effect, in order to minimize the cost rise to our buyers," said Banthos.

Peters International is very concerned about the effect of a dollar devaluation, coupled with a 10 percent surcharge could have on its market. "The question we are asking," said Peters, "is whether the consumer would be willing to pay an additional dollar on an LP record listing for \$5.98."

Peters which represents most of the major international record companies around the world, and buys product from more than 30 international suppliers, is also mulling over the possibility of unfavorable repercussions on the international front. "We are trying not to be pessimistic about the situation," said Banthos, "but things do not look too encouraging at this point."

However, the company has decided to sit tight for another 10 days before adopting any new

Los Angeles

• Continued from page 1

vicious circle of higher wage demands and resultant higher prices has hurt record buying, a luxury item, he said.

"Our business with foreign countries has made them rich at our expense. I'm happy with the 10 percent import tax. It certainly will help the automotive industry. And that will help our entire economy. More U.S. product sales will help greatly. Our fall record and tape planning will not change, except that we will probably do more business than expected," he said. "It will help our phonograph and tape recorder sales of U.S. products unless the foreign manufacturer can absorb the 10 percent tax.

"I also feel that our happier relationship with mainland China will help. Wall Street has certainly shown that they like the Nixon program. And they know where it's at," Kaplan added.

Matt Bentley, recently-appointed president of National Tape Distributors, Milwaukee, was equally optimistic. "I am waiting now for word on what will happen to the price of hardware from foreign countries. If those prices are increased, it may hurt our total sales. Record and tape sales, which make up 60 percent of our business, will increase. We'll watch September through November business closely. The price freeze will allow us to live better with our accounts. The record industry needs the stability price wise that the Nixon program gives. Buyers are continually looking for lower prices. Now with the psychology of the freeze applied, services of advertising, promotion and merchandising will become a big selling point in dealing with our customers.

"They will really be watching service. Imported accessories, as well as hardware, will have to maintain their price, but who will swallow the 10 percent?" he asked.

Amos Heilicher, chief of Heilicher Bros., Minneapolis, said the freeze wouldn't have any "bad effect on retail of records and tapes at all."

Awaits Word

However, the nationwide rack merchandiser of Pickwick International said, he is a Sony distributor, awaiting word on the 10 percent import effect on equipment price. "We wrote hundreds of thousands of dollars worth of orders on the new units in the past couple weeks. All those orders are waiting word on our eventual price of the units," he said.

Heilicher said, "We are in good shape in all our stores and locations. The rack jobber who hasn't been raising his prices is the one who will be hurt. The guy who sold cheap will be paying his dues.

Lou Laventhal, ABC Record & Tape Sales president, based in Seattle, said, he feels no adverse effect will come. He has informed his buyers to continue along the lines of a previously planned fall-buying program.

policies to cope with the economic regulations.

At the King Karol office, the general atmosphere is basically the same. It is tread softly and be prepared for any eventualities. "A spokesman for that organization said that so far it has been business as usual, but the company is watching developments with a wary eye. It would be virtually impossible to say anything definite until the dust has settled on this whole thing," he said.

Washington

• Continued from page 1

fect by the minus element—the wage freeze.

But beyond the 90-day standstill, the word from both business and government is "we'll have to wait and see."

The effects of the 10 percent import tax, which can be passed on to the record-tape customer over and above the "freeze" price, will be felt only lightly by most dealers. Even Washington's import specialist, Dan Danziger of the Disc Shop, believes the general economic program is a good thing, "period."

He plans to absorb most of the tax on his heavy imports inventory at least for the 90 days—except perhaps where the surcharge runs to \$20 on a rare and costly import costing \$200.

Jim Schwartz, who has a wholesale and suburban retail chain operation, and is also president of NARM, feels that record-tape retail sales will continue the upward trend. He feels there is more incentive for consumers on fixed incomes to buy during the stabilized three-month freeze period.

Schwartz also feels the record industry is fortunate in having established variable categories in album prices and can peg special, costlier new product at the \$5.98, \$7.98 or higher levels as it comes out even during the price freeze.

Intown dealer Phil Levine, of Super Music City stores, feels there will be some confusion to the public on imported records that will vary in price during the freeze because of the added import tax. (The tax can be passed on in all or in part depending on whether the importer or wholesaler or retailer wants to absorb it either to hide manufacturer's price, or please the consumer.)

But, in general, he sees little impact on sales of domestic product beyond the existing trends which are good at retail levels.

Help Sales

Eugene Levy, executive vice president of Waxie Maxie's Quality Music Corp., with stores in Washington and suburbs, thinks the economic move will help most retail sales. He looks for "good buying" in the next 90 days. Sales of transistor items carried by most dealers will be more affected, due to U.S. dollar devaluation and the import tax on these largely foreign-made players and radios. "I think we'll be buying American-made in the future and we may even be selling radios to Japan," he said.

On the toughest spot with a large import catalog, is Dan Danziger of the elite Connecticut Avenue Disc Shop. He says he will "keep on ordering foreign product for my customers" but may have to give up absorbing the 10 percent surcharge if the load becomes too heavy after the next 90 days. Many of his records come from countries with higher U.S. import duties already on them and with export duties besides, bringing costs of a \$4 record up to around \$7.

The government notes that the new 10 percent import tax goes on all dutiable product to hit the docks after Aug. 14. All records, tapes and so forth manufactured abroad incur the tax—with one exception.

When U.S.-made parts are shipped to another country (often Mexico or Taiwan) for assembly by foreign labor and then shipped back to the U.S., they incur only a very low "value added" tariff. The new import tax will also be based on the low "value added" amount and not on the whole cost of the incoming product.

Executive Turntable

• Continued from page 6

manager. He joined the label in 1965 as a salesman. Reporting to Beisel are Zimmerman, Fred Sepanlou, national classical sales-promotion manager and the label's 15 district sales managers.

★ ★ ★

Harold Richman, formerly of National Tape, has become national sales manager of Nehi Record Distributing Co., Los Angeles, and reports to Nehi president **Tom Heiman**. . . **Peter E. Puzo** has been named national credit manager, MCA Records. The 10-year veteran was previously with ABC Records, Los Angeles, and prior to that worked at the CBS Records manufacturing plant in Santa Maria, Calif.

★ ★ ★

Earl Horowitz has rejoined Car Tapes as director of sales.

★ ★ ★

Irv Jerome has been appointed sales administration director of tape duplicating at Viewlex.

★ ★ ★

Jim Russo, general sales manager of Automatic Radio, has left.

Evolution Maps TV Phono

NEW YORK—A television exposure campaign for Evolution Records' artists Lighthouse and Steel River has been launched. Loren Becker, president, announced.

Promotional film for each group are being created by Record on Film, an independent film production-distribution company headed by Fred and Jay Warner. Film was shot in the groups' Toronto home base.

The promotional vehicles featuring Steel River's "A Better Road" album and Lighthouse's "One Fine Morning," will be dis-

tributed to over 200 television outlets in the U.S. and Canada. Color copies will also be sent to Evolution's foreign licensees for showing in their territories.

WB Singles Aid LP's

• Continued from page 4

executives of the company, that a certain LP track can be a hot single, then the company moves ahead. Otherwise "it releases the LP and then waits for some kind of a reaction."

Artists on the two labels who have had singles culled from LP's include: The Association's "Bring Yourself Home" (from the LP, "Stop Your Motor"); Rasmussen's "Love Song" (from the LP of the same name); Rosebud's "Reno" (from the LP of the same name); Gordon Lightfoot's "Summer Side of Life" (from the LP of the same title); Fanny's "Charity Ball" (from the LP of the same title); Mary Travers' "The Song Is Love" (from the LP, "Mary"); the Stovall Sisters' "Carey" (from the LP, "Blue").

Of these eight singles, six had the same song on both LP and single.

Artists being released solely on a non-LP-related single include: Nancy Sinatra, Mason Williams, T. Rex, Deep Purple, Charles Wright and the Watts 103d St. Band, Junior Mance, Mary Wells, Daddy Cool, LaBelle, the Kinks, Billy Minsche and Olde Tyme Religion.

'Godspell' Solo Cast LP On Billboard Pop Chart

• Continued from page 1

what goes down among today's record buyers."

Bell's "Godspell" original cast album of the off-Broadway musical is currently the only theater album on Billboard's album chart.

Utall considers that "Godspell's" success is due to subject material and merchandising. "We mounted one of the strongest campaigns ever put behind an original cast album, let alone a low budget off-Broadway production. We did this because we felt that 'Godspell' could stand on its own as an album of good music with mass appeal. In reality, the existence of an off-Broadway show was an added bonus," commented Utall.

"Godspell" is based on the Gospel according to St. Matthew and as such is an ideal vehicle for press, radio and television coverage, which certainly helped in the initial stages."

Bell Records rented the entire theater for one evening for an

invited group of press, disk jockeys, dealers and distributors. They followed this up with a cast party at a nearby restaurant.

"We also concentrated the promotion at a national level taking radio and print advertisements in cities where the show wasn't even appearing in the future," said Utall.

He announced that, by the end of the year, "Godspell" will have several national companies presenting the show in Los Angeles, Boston, Chicago and London. Also San Francisco, Washington and Toronto will play host for the show early next year.

Utall stated that heaviest sales for the album were reported in New York, Los Angeles, Chicago, Detroit, Atlanta, Denver, Cleveland, Hartford and Cincinnati.

Commented Utall: "You cannot put out an original cast album into today's market and wait to get rich. You literally have to consider the music first and then promote a national campaign as you would with any other LP of merit."

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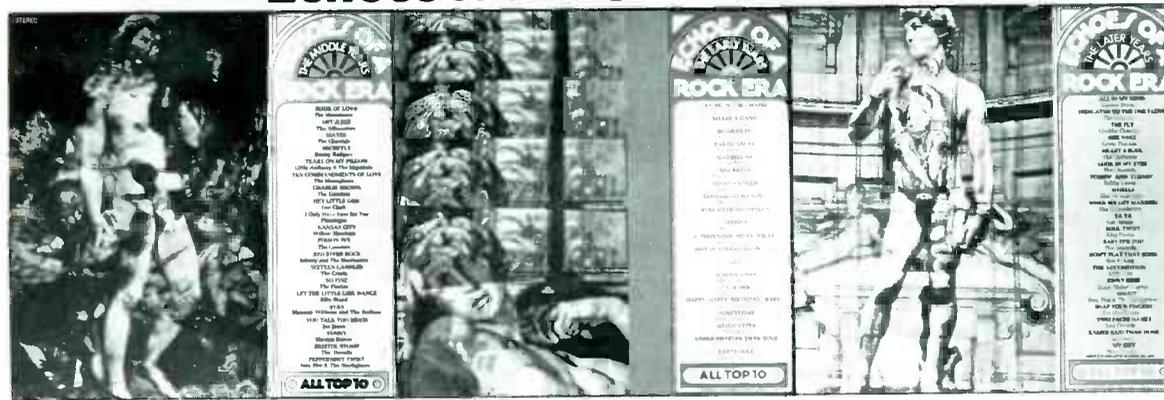
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