

Salute to Johnny Mathis

See center section

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EDITORIAL

Need for Festival

Confronted with the outer excesses of the Youth Culture, the Newport Jazz Festival crumbled and fell. By surrendering quickly, George Wein and the Festival people consider they averted a greater catastrophe than property damage and a few busts.

But Newport's closing is a catastrophe and not merely for the jazz world. Aged 18, Newport is probably the last remaining big East Coast festival and now joins the long list of events trashed either by people power or civic fright. The fact that Newport was an old established institution and not directly youth-oriented makes it doubly sad.

Perhaps now is the time to resurrect the appeal made last year by Stan Gortikov, then president of Capitol Records, for a fact-finding committee to be established to assure the preservation and future of the Festival—rock or otherwise. The Festival as such is one of the most effective meeting places for artist and consumer, Gortikov said.

Rightly so. Must we lose it?

Philips Bows Videocassette System in Europe on Jan. 1

By MICHAEL WAY

PARIS—Philips will put its VCR videocassette recording system on the European market on Jan. 1. A Philips spokesman announced at the French unveiling of the system that full production would begin at the firm's Vienna factories in September.

First revealed at the Billboard International Music Industry Conference at Majorca in 1970, VCR will be shown to the public for the first time at the Berlin Television Show in late August. It will also be presented at Amsterdam's Firato show later.

Studio P/R Slates Wide Expansion

By MIKE GROSS

NEW YORK—Studio P/R, an Indiana-based music print company, will be expanding into the pop music trade as well as diversifying into other entertainment and educational areas. Already under way are two other

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Philips has now signed manufacturing license deals with AEG Telefunken, Grundig, Blaupunkt, Nordmende, SABA and Loewe Opta for Germany, Zanussi in Italy, Studer (Revox) Linco in Switzerland, and Thorn Electrical Industries in Britain.

The firm would not, however, reveal the size of the

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Name Acts Urged to Return To Scale to Save Showcases

LOS ANGELES—Established record acts were called upon to save the nation's artist showcases by booking their performances at scale prices. The call for a return to scale was made by Rik Gunnell, president of Rik Gunnell Management here and partner in the Robert Stigwood Organisation.

"Most of the clubs and showcases are closing their doors,"

PD's Snub Promotion Men After Hype Bombardment

By CLAUDE HALL

LOS ANGELES—Many program directors, hit by a bombardment of promotion activity from the industry, are "curbing" record promotion men. The har-

1-Stop Manager Rips Disk Cos.

By EARL PAIGE

MINNEAPOLIS—There's so much singles product, much of it good, that some outstanding releases are being passed over by jukebox programmers. Moreover, charges Acme One-Stop's Larry Rugemer here, labels are burning out artists because they do not allow a single to build to its true potential before releasing another.

Rugemer, himself a former entertainer and who has watched Acme triple its volume in the 10 years he's been with the firm, believes part of the release logjam problem derives from ignorance about the jukebox singles market.

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assment is usually in the form of a barrage of promotion activity—often on an individual record. Program directors report visits and telephone calls, and being flooded by local promotion men, regional promotion men, national promotion men, representatives of music publishers, the independent record producer, and often the artist himself and/or his personal promotion man. The tight playlist on most Top 40 major market

and medium market stations, combined with a soft economic situation, has placed an intense pressure on these promotion executives, many program directors feel. But the tight playlist seems to be here to stay and program directors believe that the "curbing" will be a creeping problem the record industry has to face.

WOKY, Milwaukee, is still banning telephone calls from all

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Soul Artists of U.S. Stirring West Africa

By PAUL ACKERMAN

MEMPHIS—The countries of West Africa are opening up to American soul artists. Africa's hunger for American soul entertainment was pinpointed recently to Don Dortch, vice president of Bettye Berger's Continental Artists, who accompanied Stax Records' artist Rufus Thomas to Monrovia, Liberia, for a command performance before King Tubman of Liberia, as well as for four theater dates and two nightclub dates.

Thomas' performances in Liberia were so successful that Dortch is arranging tours there

for several other artists in Continental's stable. William Bell, who records for Stax, is set to appear in Liberia July 23-26.

(Continued on page 8)

Bell Goes U.K. Chart Hunting

By BOB GLASSENBERG

NEW YORK—Bell Records has acquired for U.S. distribution four of the Top 10 records on the U.K.'s Record Retailer charts. "There is an in-

(Continued on page 8)

Europe Security Risk: Knight

By IAN DOVE

NEW YORK—Security is becoming a major headache in planning European tours for U.S. rock groups, said Terry Knight, manager of Grand Funk Railroad. Knight recently returned from a European tour with the Capitol Records group.

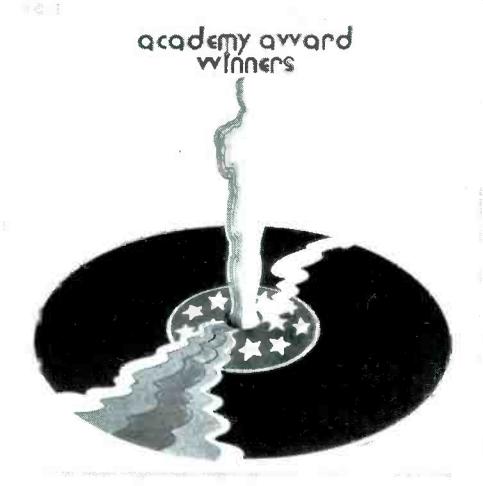
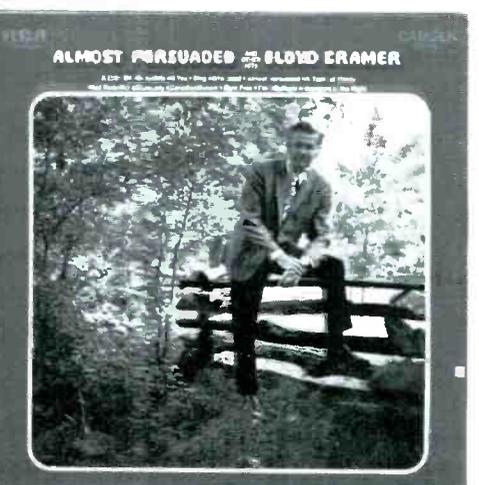
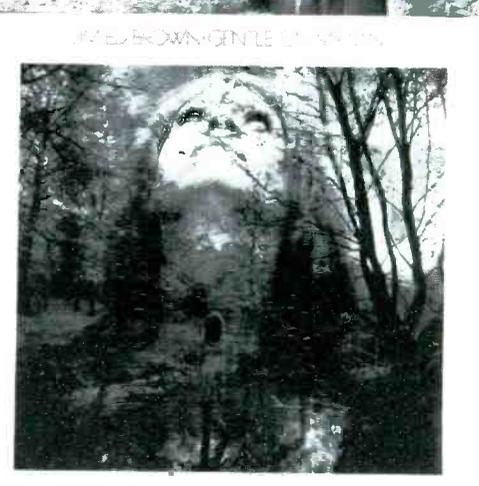
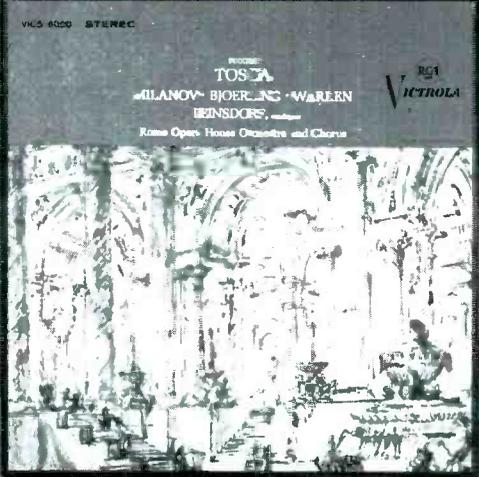
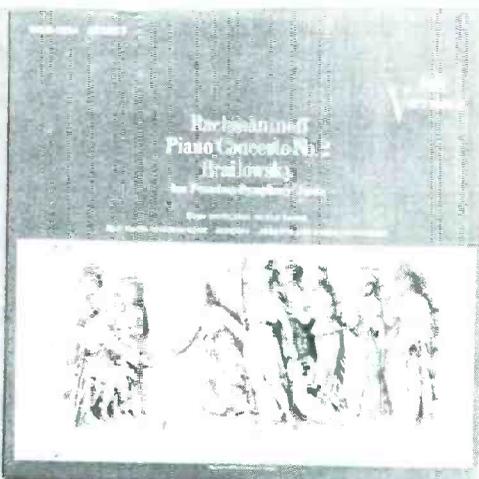
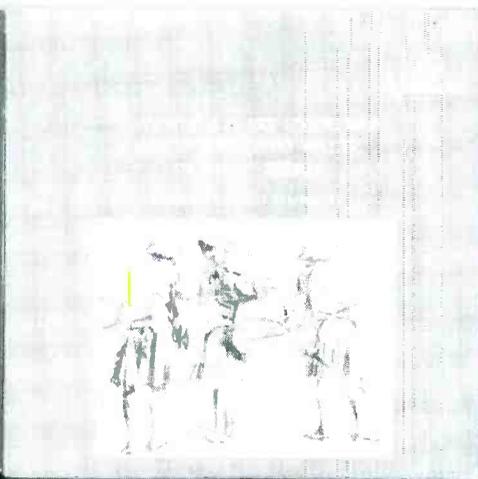
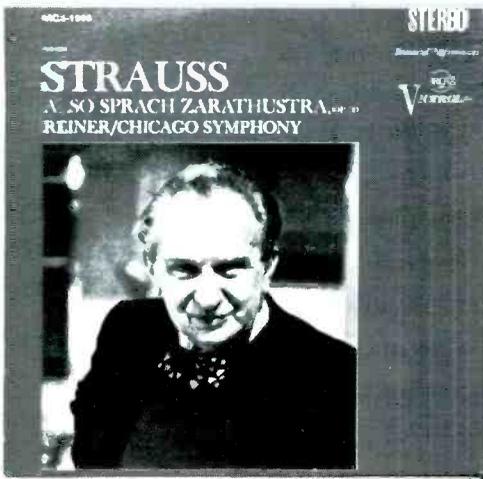
In Milan, 1,000 police battled with 5,000 young people at the Grand Funk concert—both Knight and the group were tear-gassed. The confrontation included firing police rifles over the heads of the

(Continued on page 58)

(Advertisement)

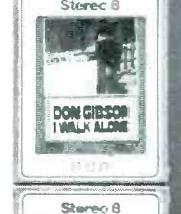
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Satchmo Dies at 71; Causes Disk Flurry

NEW YORK — Major companies are releasing Louis Armstrong product following his death on July 6 at age 71 in New York. RCA Records has an immediate release, "Louis Armstrong, July 4, 1900 — July 6, 1971" and Columbia is issuing "The Definitive Louis Armstrong" as part of their John Hammond Masterpieces reissue series, which has been in preparation for several months.

Both are double-album sets. RCA's has Armstrong recorded between 1932 and 1956, none currently available. CBS' set features Armstrong in the 1920's in various settings, from accompanying blues artists to big band. Some material has never been made available in the U.S. even on 78 rpm disks.

Daniel Louis Armstrong, New Orleans-born, had a full, documented recording career. On March 31, 1923 he recorded his first solo (on cornet) with King Oliver's Creole Jazz Band on Paramount. The title was "Chimes Blues." His last albums were made in 1970 for Flying Dutchman ("Louis Armstrong and Friends") and Avco Embassy ("Louis Country And Western Armstrong"). Between these dates there are some 1500 recorded examples of Arm-

strong's work, many of which have been issued, reissued, repackaged and anthologized all over the world.

In the 1920's (particularly in 1925-1927 when he started his Hot Five and Seven series of recordings in Chicago) Armstrong was the true musical revolutionary, extending the boundaries and adding to the vocabulary of jazz in the same way that Charlie Parker and Ornette Coleman did decades later. His masterpieces

(Continued on page 10)

Radio Forum Session May Be 'Peace' Table

CHICAGO—Record promotion men and radio program directors are expected to reach a level of harmony and understanding here Aug. 19-21 during the fourth annual Billboard Radio Programming Forum at the Hotels Ambassador. In fact, program directors, air personalities and general managers will attend a special series of morning sessions tailored to the needs of the promotion man on Aug. 19.

The morning sessions Aug. 19 will be devoted strictly to the problems of record promotion and record promotion men. Speakers for these three unique sessions will be announced in the near future. However, the structure of the sessions will give everyone attending a chance to participate in the topics. As in the past, the Forum is organized by one of the world's leading educational consulting firms—James O. Rice Associates.

Another opportunity for personal discussions between radio and record personnel will occur during the special rap sessions. At least 18 of the leading record labels in the nation have been invited to participate in these individual one-on-one rap sessions and will have their leading promotion executives on hand at booths. Some of the record firms will be distributing new product; others have indicated they will have record artists on hand to rap with radio men attending the Forum.

Davis, Pryor at Beacon Theatre

NEW YORK—Bow Wow Productions, headed by Jean Clarke with Helen Rothbaum production coordinator will begin a series of weekly concerts at the Beacon Theatre, located at 72d and Broadway, Tuesday and Wednesday (20-21). Miles Davis, Richard Pryor and an unannounced artist will appear at the premiere of the new musical entertainment venture.

"We hope to create an atmosphere in Central Manhattan which will draw from and introduce multi-ethnic talents in the areas of jazz, soul, pop, Latin, and all other credible musical idioms," said Miss Clarke.

The series will start with four pilot concerts to be held during the week followed by a continuous weekend series of concerts featuring two shows each evening.

SQ Disk Getting Big Initial Response, Columbia Claims

NEW YORK—Columbia Records reports that since its introduction of the SQ disk at Billboard's IMIC meeting in Montreux, Switzerland, in late May, the system has met with unprecedented initial success. Its acceptance, Columbia said, was further underscored in subsequent SQ presentations in Tokyo and at the recent CES gathering in Chicago. A feature of each presentation was an A/B comparison of the SQ disk to a master studio tape.

Columbia said that it has been exploring the concept of quadrasonic sound since 1968 and believes it is the medium of the future for both the recording industry and the music-listening consumer. Columbia added that it has deliberately withheld release of quadrasonic product until an optimum disk system fully compatible with existing home stereo phonographs could be introduced. The company added, "CBS Laboratories developed a discrete modulation-type disk system in 1969 but soon came to realize it was impossible to make it equal in quality to the present LP stereo disk. Columbia immediately turned its attention to a matrix system resulting in the

breakthrough of the SQ record."

Columbia said that in contrast to the modulation-type disk system currently under development in Japan, Columbia SQ disk is identical to existing stereo records in recording level. Columbia added, "It requires no expensive, extended-range playback cartridge and sounds as good or better than any stereo record when played on a stereo phonograph. In contrast to a modulation disk, Columbia pointed out, SQ can be broadcast on both AM and FM radio stations.

Columbia also said that in order to limit confusion in both hardware and software areas, it feels strongly that the advantages of quadrasonic sound can be made available simultaneously to the total market on both disk and tape formats as soon as possible. In addition to the SQ disk, Columbia will release quadrasonic tapes consistent with the mode previously introduced.

Columbia is expanding its SQ presentation schedule so that meetings are now being planned for both Coasts culminating with its International Convention in Los Angeles, July 21-25.

Aborted Newport Jazz Hits Record Companies

By IAN DOVE

NEWPORT, R.I.—Record companies were hard hit by the enforced closing of this year's Newport Jazz Festival—and insist that the Festival continue in some form next year.

Atlantic Records had planned extensive recording at the Festival and only managed to get Roberta Flack on tape. CBS was using the Festival to give promotional impetus to their new

acts, Soft Machine, Weather Report and Chase plus an important Miles Davis appearance.

Atlantic vice president Nesuhi Ertegun—also on the Festival's board of advisors—said the company had taken two 16-track machines to Newport plus a full producing team of Jerry Wexler, Joel Dorn, Tom Dowd and himself. They had expected album product from Aretha Franklin, Roberta Flack, Herbie Mann, Roland Kirk, Donny Hathaway, the Allman Brothers, and King Curtis. Miss Franklin, set to headline a Sunday afternoon concert, had prepared new material, said Ertegun, and was "heartbroken" by the Festival cancellation.

"The Newport Festival performs a very important service to jazz and jazz sales," commented Ertegun. "It has been very important for us because we have been especially active in this area and have been very lucky and successful since I recorded Ray Charles live at Newport in the early Fifties and introduced him to a jazz audience for the first time.

"Newport is the biggest-name jazz event of the year and it is terribly important that George Wein continues it in some form." Ertegun has been connected with the Festival for 16 years.

Arranged Fete

Atlantic's advertising and public relations vice president Bob (Continued on page 58)

Costa Goes 'Sensuous'

NEW YORK — Don Costa is planning to release a series of instrumental albums each labeled with the word "Sensuous" in the title. The first album in the project will be titled "The Sensuous Strings" and is scheduled for release late in July. All albums in the "Sensuous Series" will be released on the DCP label and will be distributed and marketed by MGM Records.

Future albums in the series will include "The Sensuous Brass," "The Sensuous Voices" and "The Sensuous Sax."

Western Merchandisers Uses NCR Computer on Purchases

AMARILLO, Tex. — Western Merchandisers has instituted a computerized method of record and tape purchasing in an effort to eliminate the guesswork involved in conventional methods of buying.

The company which covers a five-state area, and makes an estimated 2,500 changes on its purchasing list every week, has installed an NCR Century 100 computer to keep abreast of the changes on the pop charts, account for the time it takes to process purchase orders and shipments after they are written, and at the same time avoid the problem of overstocking.

According to Sam Marmaduke, president of the giant distribution complex, each Friday evening or Saturday morning, teams of the company's employees, using a computer printed listing of the recordings in stock the previous week, take a physical inventory of the stock on hand in the company's home offices, and in its

Houston branch. "This list," he said, "provides the artist, title, manufacturer, vendor, and retail price for each recording, and leaves room for the current count to be entered.

"The information on the computer-produced report is this extensive because the same lists are also used to price the merchandise." (Continued on page 10)

Farrell Renews Big 3 Music Pact

NEW YORK—The Wes Farrell Organization and Big 3 Music Corp., have renewed their agreement for the Big 3 to print and distribute music editions of copyrights from the Farrell Organization's catalogs. The Farrell Organization catalogs contains such songs as "Knock Three Times," "Your Husband My Wife," "Blessed Is the Rain," and "Candida," among others.

RCA Links Q-Disk Entry To Discrete, Compatibility

NEW YORK — RCA Records' entry into the 4-channel disk field will depend on the development of a "4-discrete" channel phonograph record which will be capable of compatibility playback on existing stereo phonographs.

In response to queries concerning 4-channel phonograph records, Rocco Laginestra, president of RCA Records, said: "RCA Records introduced four-channel sound with four discrete channels with Q-8 cartridge tapes, and thereby established what it considers the ideal system now sought by the industry for phonograph records.

"RCA Records has not seen fit to offer a four-channel sound system for records that has less artistic and technical performance capabilities than does the Q-8 tape system. In addition, RCA Records feels that any four-channel record should be fully capable of total compatibility with existing stereo

phonograph players. The two conditions have been thus far only by the 'discrete' four-channel system such as has been demonstrated by the Victor Co. of Japan, Ltd.

"The '4-matrix' channel sound system announced by CBS as the S-Q System is capable of compatibility but is not 'discrete.' RCA Records will continue to note with great interest public response to the other systems as they are introduced. In the meantime, it will continue to develop its engineering effort to develop a '4-discrete' channel phonograph record which will be capable of compatibility playback on existing stereo phonograph players."

Suit Vs BMI Is Dismissed

NEW YORK—A suit filed in 1953 by 33 songwriters seeking to have BMI separated from its broadcast ownership and to collect \$150 million in damages has officially come to an end. Judge Sidney Sugarman of the U.S. Southern District Court signed an order June 23 dismissing the suit with prejudice and without payment of costs by the defendants.

The suit was brought by Arthur Schwartz and 32 other ASCAP members who banded together under the label of Songwriters of America. They charged that the broadcasters conspired to keep all but BMI music off the air, damaging them and other writers to the extent of \$50 million. They asked for treble damages of \$150 million under the antitrust laws.

ACKERMAN OUT OF HOSPITAL

NEW YORK—Paul Ackerman, Billboard music editor, was discharged July 9 from the Baptist Memorial Hospital, Memphis.

Ackerman was stricken with a heart attack about six weeks ago while attending the Memphis Music convention.

RIAA Cites 47 LP's, 21 Singles in Half Yr.

NEW YORK—The Recording Industry Association of America certified 47 LP's and 21 singles for gold awards during the first half of 1971. For the same period last year, 46 albums and 27 singles received awards.

Gold Records were given to the following singles: "Groove Me," King Floyd (Chimneyville); "Gypsy Woman," Brian Hyland (Uni); "Rose Garden," Lynn Anderson (Columbia); "One Bad Apple," the Osmonds (MGM); "Precious, Precious," Jackie Moore (Atlantic); "Doesn't Somebody Want to Be Wanted," the Partridge Family (Bell); "Don't Let the Green Grass Fool You," Wilson Pickett (Atlantic); "She's a Lady," Tom Jones (Parrot); "Amos Mose," Jerry Reed (RCA); "Lonely Days," Bee Gees (A&M); "Joy to the World," Three Dog Night (Dunhill); "For All We Know," the Carpenters (A&M).

Also, "The Battle Hymn of Lt. Calley," Terry Nelson (Plantation); "Help Me Make It Through the Night," Sammi Smith (Mega); "Put Your Hand in the Hand," the Ocean (Kama Sutra); "Proud Mary," Ike & Tina Turner (Liberty); "Bride Over Troubled Water," Aretha Franklin (Atlantic); "Want Ads," Honey Cone (Hot Wax); "Stay Awhile," the Bells (Polydor); "Don't Knock My Love," Wilson Pickett (Atlantic); "Indian Reservation," Paul Revere and the Raiders (Columbia).

Album Awards went to: "I Who Have Nothing," Tom Jones (Parrot); "Taproot Manuscript," Neil Diamond (Uni); "Plastic Ono Band," John Lennon (Apple); "Love Story," Soundtrack (Paramount); "Chicago III," Chicago (Columbia); "The Worst of Jefferson Airplane," Jefferson Airplane (RCA); "Elton John," Elton John (Uni); "On Stage February 1970," Elvis Presley (RCA); "Charley Pride's 10th Album," Charley Pride (RCA); "Just Plain Charley," Charley Pride (RCA); "Charley Pride in Person," Charley Pride (RCA); "Pearl," Janis Joplin (Columbia); "For the Good Times," Ray Price (Columbia); "The Fighting Side of Me," Merle Haggard and the Strangers (Capitol).

Also, "Have You Ever Seen the Rain," Creedence Clearwater Revival (Fantasy); "Gary Puckett and the Union Gap's Greatest Hits," Gary Puckett and the Union Gap (Columbia); "Tumbleweed Connection," Elton John (Uni); "Love Story," Andy Williams (Columbia); "Rose Garden," Lynn Anderson (Columbia); "Up to Date," the Partridge Family (Bell); "The Cry of Love," Jimi Hendrix (Reprise); "Woodstock II," Woodstock (Coffin); "Friends," Elton John (Paramount); "Whales & Nightingales," Judy Collins (Elektra).

Also, "If I Could Only Remember My Name," David Crosby (Atlantic); "Naturally," Three Dog Night (Dunhill); "Steppenwolf 7," Steppenwolf (Dunhill); "Golden Biscuits," Three Dog Night (Dunhill); "Steppenwolf Gold," Steppenwolf (Dunhill); "Greatest Hits," Herb Alpert and the Tijuana Brass (A&M); "Four-Way Street," Crosby, Stills, Nash & Young (Atlantic); "Stoney End," Barbra Streisand (Columbia); "Survival," Grand Funk Railroad (Capitol); "Mud Slide Slim and the Blue Horizon," James Taylor (Warner); "Greatest Hits," Barbra Streisand (Columbia); "Paranoid," Black Sabbath (Warner); "Sticky Fingers," Rolling Stones (Rolling Stones); "Tea for the Tillerman," Cat Stevens (A&M).

Also, "Sweetheart," Engelbert Humperdinck (Parrot); "Nantucket Sleigh Ride," Mountain (Windfall); "Love's Lines, Angles and Rhymes," Fifth Dimension (Bell); "Ram," Paul and Linda McCartney (Apple); "Carpenters," the Carpenters (A&M); "Tapestry," Carole King (A&M/Ode); "Black Sabbath," Black Sabbath (Warner); "If You Could Read My Mind," Gordon Lightfoot (Warner-Reprise); "The Best of the Guess Who," the Guess Who (RCA); "Hawaii 5-0," the Ventures (UA/Liberty).



DISNEYLAND / Vista Records is offering a selection of point of sale display units to dealers. The Halloween browser box in orange and black, the Disneyland floor merchandiser which holds 60 12-inch and 75 7-inch records, the "Pinocchio" browser tied to the re-release of the picture, and the "Scandalous John" browser plugging the soundtrack album.

Morrison, of Doors, Dies Of Heart Attack in Paris

NEW YORK — Jim Morrison, lead singer and songwriter of the Doors, died in Paris July 4 of a heart attack. He was 27 years old. He had been living there for the past six months.

The Doors have been with Elektra Records for the group's entire existence spanning five years and beginning with "Light My Fire." They had made eight albums and their ninth featuring the best music of the Doors, is currently in the planning stages for fall release. The group's live performances, always with Morrison in the spotlight, had reached to the heights of contemporary musical theatre for audiences all over the world. Morrison will probably be best

remembered for his songwriting ability and spectacular stage presence above all else.

Jac Holzman, president of Elektra Records, said of Morrison's death. "Jim was able to sustain a bemused and detached perspective on his aura, his art and his stardom. His exciting qualities as a performer and writer are universally known to a fascinated public for whom Jim was always news.

"Jim admired those people who stretched their lives to the fullest, who lived out on the edge of experience. He possessed special insight into people, their lives and into the dark corners of human existence.

"But beyond his public image, he was a friend to many and those of us at Elektra who worked with him and the Doors so closely over the past five years will remember him as one of the kindest and most thoughtful people we have known. He is already missed," added Holzman.

Morrison was buried in Paris July 8.

GRT Tapes in Deal With 5 Cos.

LOS ANGELES—GRT Music Tapes has signed licensing agreements with five record companies including Lizard, Dore, Attarack, Cartwheel and American International. GRT will distribute 8-track cartridge and cassettes in the U.S. and Canada.

SG-Col Releases 2 Oldies

LOS ANGELES—Screen Gems-Columbia Music has released two albums of oldies strictly for airplay. Danny Davis, vice president and director of national exploitation of the publishing firm, said the main purpose of the two al-

bums, containing a total of 28 tunes, is to "keep these copyrights alive." The two albums contain such songs as "Hey, Girl" by Freddie Scott, "Hi-De-Ho" by the Blood, Sweat & Tears, "Loco-Motion" by Little Eva, "Walking in the Rain" by the Ronettes, and "We Gotta Get Out of This Place" by the Animals.

Titles of the LP's are "Barry Mann and Cynthia Weil: Solid Gold" and "Gerry Goffin and Carole King: Solid Gold." Each album is devoted to tunes by those writing teams. "David said radio stations and air personalities are welcome to write for copies."

Shavers Dies at 53; Jazz Writer And Trumpeter

NEW YORK—Charlie Shavers, composer-trumpeter, died July 8 in the Bronx after a short illness. He was 53 years old.

Shaver's warm, mellow trumpet style won him popularity as a jazz instrumentalist. He won fame as an arranger and trumpet soloist in the John Kirby Sextet from 1938 to 1944. He also played with Tiny Bradshaw, Lucky Millinder and Raymond Scott. He toured as a featured soloist with Tommy Dorsey's orchestra from 1945 to 1949 and later rejoined it on several occasions in the 1950's and 1960's. He also led his own groups and was heard occasionally with Benny Goodman. He had toured with the Jazz at the Philharmonic unit in the U.S. and Europe.

As a composer, Shavers is best known for "Undecided" and "Pastel Blue."

Surviving are his widow and his mother.

Laine & Miller Form Companies

LOS ANGELES—Frankie Laine and Roger Miller have formed separate production companies here. Laine's company, formed in conjunction with Ray Barr and Carol Kaye, is called Coda Productions, Inc. and the first project is a new (Continued on page 58)

Studio Track

By BOB GLASSENBERG

Recording studios are located in a lot of off-beat places. Robert Meltesen's Natural Sound is situated in a chicken house on his farm outside Racine, Wis. Meltesen's business is growing to the extent that he is considering a larger studio, probably in the city. His little studio here is replete with tapes from dozens of artists such as Lionel Hampton, Guy Lombardo, Buddy Rich, Wanda Jackson, Sergio Mendez—acts he has set up sound systems for, mainly, and recorded just because this is his business.

Lionel Hampton's producer, Chuck McClendon, likes Meltesen's sound so much that he wants the band to be recorded for release, the former hobbyist who started tinkering around in this wall-to-wall carpeted hen house in 1950 told Billboard's Earl Paige.

Meltesen is also heavily into recording gospel groups. Many come to Racine from all over the country. Since he has his own label and does album cover art work and photography, Meltesen offers a complete package. An Oklahoma group, Living Sound, had him make up 2,500 LP's for \$2,400 and made enough on the sale of them at \$5 to pay for an African tour this summer. Meltesen records gospel groups in two Racine churches.

Natural Sound's studio is basically two-track. He uses an Ampex AG 440-2, an Ampex 4460 recorder, a Crown CX844 recorder with 4-channel capability and has a portable console made up of an Altec Lansing equalizer (9061-A), a Shure echo mixer, a Fairchild 658-A reverberation unit and a Crown D-40 amplifier.

All in all there is \$15,000 worth of equipment, most of it hand-crafted and assembled by Meltesen and his engineer consultant Lloyd Dissmore, who has a long background in audio engineering.

The pride of Meltesen's setup right now are his Crown IC-150 pre-amplifier and Crown D-150 amp, which he and Lloyd claim can go as far as 150 db down. They can furnish specifications and have charted the unbelievable flat response at every step of the way.

Meltesen's theory is to isolate each incidence of sound. Therefore, he has gone to elaborate lengths to build equipment for channeling sound direct from instruments into the recorder equipment. Although he uses as many as 17 microphones for some jobs, and boasts of Neuman U67s, Telefunken U47s, Altec M30s and AKG's C24s and 451Es, it's apparent that he doesn't trust mikes if he can come direct.

He prefers to come out of an instrument by way of a "Y" linking, sending the signal direct to a Shure transformer and at the same time direct to the musician's PA system. He then comes out of the Shure transformer "backwards" into the microphone input of the Ampex mixer, instead of into the line input.

Custom work is another Natural Sound specialty. He offers all kinds of disk mastering and services. He makes cassettes and 8-track recordings. One interesting specialty is the recording and photographing of a wedding ceremony, resulting in a memorable sight and sound album.

Meltesen is also into recording many organists in the area such as Barney Gugel, Erv Johnson, Jim Merrick and many more.

A very busy man, this Meltesen, who said the quiet solitude out on the farm in that hen house is just the right work environment for him.

Criteria Recording Studios, Miami, is hosting Capricorn Record artists Bethlehem Asylum for overdubbing and mixing sessions. . . . Dr. John the Night Tripper, also known as Mack Rabanek, has just

completed his new LP, "The Sun, the Moon, and the Herbs." . . . Dion was in for Warner Bros. Records with Phil Gernardt producing. . . . Those Funky Nassau people, the Beginning of the End, were in for another session with Chuck Kirkpatrick engineering. . . and the Game, a Stereo Dimensions Records group, has also booked studio time.

The next album from Country Joe McDonald, after "War, War, War," on Vanguard Records, is entitled "The Life and Times of Country Joe and the Fish from Haight Ashbury to Woodstock." It will be a double record set comprised of one-half unreleased material, some of it live Fillmore engagements. The other half is real studio stuff.

The next Joan Baez LP, due out sometime in July or early August, will be a two and one-half LP set. The one-half will be a seven-inch, 33 1/3-rpm record made in Nashville with members of Area Code 615 and the Memphis Brass. The other real LP's will contain eight original Baez tunes plus songs penned by Stevie Wonder, Lennon/McCartney, and Jesse Winchester among others. Norbert Putnam produced it with the help of Miss Baez, Kris Kristoferson and Jack Lathrop. The single being shipped will be the Band's "The Night They Drove Old Dixie Down," a live cut with a cast of thousands. Oh yes, the name of the LP is "Blessed Art . . ."

Lathrop is also working on a new Larry Coryell LP for Vanguard which was recorded live at the Village Gate in January. On the session were Harry Wilkinson, drums, and Marvin Bronson, bass. And at the Vanguard Studios is Keith Sykes who will also have a new LP out shortly.

The Heider Studios in San Francisco have been quite busy of late. Jane Martin, the traffic manager, tells me that the Jefferson Airplane is completing their last LP for RCA at the studios now. The Grateful Dead have also been in to mix a live LP which will contain parts of shows from across the country. Jerry Garcia is also doing a solo LP with Bob Matthews producing and engineering. Van Morrison has been dropping by and experimenting in the studio but not really putting an LP together to Jane's knowledge. And Brewer and Shipley have been in producing their next Kama Sutra LP with Steve Barncard engineering. Also recording an LP is Mike Finnegan, ex-Jerry Hahn Brotherhood organist, recording an LP for RCA with his group, Mike Finnegan and Friends. Finally, Creedence Clearwater Revival will be in in August to do some LP work.

SHORT TAKES: Artists recently in Poppi Recording Studios, Hollywood, include Tom Scott, A&M Records artist; Randy Neuman, Warner Bros.; Shirley Jones for Bell Records; and Nancy Sinatra with Lee Hazlewood on a new album. . . . Delaney and Bonnie at the Village Recorder for a 29-hour marathon session in the West Los Angeles studio; also in was former Iron Butterflyer Lee Dorman who now has his own group. . . . Charlie Grean in Sound Exchange, New York City, sessions with Leonard Nimoy as well as a single for Grean's own Ranwood label with Steve Katz as engineer. . . . Duke Ellington at National Recording. . . . Robert Case at the Earle Jerris Studio, Rush, N.Y., producing himself for his own Symbion label. Jerris is morning air personality at WROC, Rochester. . . . De & El Recording Corp. President Elliott Blaine mastering a second single release by Crazy Hair and His Player Piano Roll Gang at Echo Sound Studios, Levittown, N.Y.

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FEATURE STORIES IN NEWSWEEK,
ESQUIRE, VOGUE, AND
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AND ARTICLES IN ROLLING STONE
AND THE VILLAGE VOICE,
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Vol. 83 No. 29

Purcell Opens Foreign Front

NEW YORK — Jerry Purcell, GWP Records president, has established foreign distribution for his label and set up a personal appearance tour for GWP artist Sarofeen during a recent 10-day trip to Switzerland, Germany and England.

Pye Records will distribute product in England for GWP, Purcell said. Sarofeen's "Susan Jane" will be the first single release to be followed by her "Sarofeen and Smoke" album.

Her personal appearance tour in England has been set for late July and is being arranged by Dave McAleer, Pye U.S. coordinator, and Ann Ivel, Pye promotion director.

UA to Release 'Fiddler' LP

LOS ANGELES — The soundtrack LP for "Fiddler on the Roof" will be released in September by UA Records. President Mike Stewart said UA will launch its most extensive advertising, merchandising and exploitation campaign to back the album.

The film will be premiered in New York Nov. 3 and stars Topol, Norma Crane, Molly Picon, Leonard Frey and Paul Mann. The music was written by Jerry Bock with lyrics by Sheldon Harnick.

Polydor Is Sued By ABC Records

LOS ANGELES — ABC Records, Grand Award Record Co. and Westminster Records Co. have filed suit against Deutsche Grammophon and Polydor Records of Canada, alleging breach of contract covering the Canadian distribution of the ABC, Westminster and Grand Award lines. Suit was filed in Superior Court of New York.

The plaintiffs seek \$67,500 damages and other sums they claim are due under a recently terminated distribution agreement with the defendants.

Mother Mountain, MCA Sign Deal

LOS ANGELES — Mother Mountain Music, independent record production firm operated by Dennis Hopper, has signed a contract to produce product for MCA Records, Uni, Decca, and Kapp labels. Hopper's High Mountain music publishing activities will be handled by MCA's publishing wings.

Joe Sutton, vice president of artist acquisitions and development for MCA, concluded the deal. First product will be an album featuring Miki St. Clair. Hopper has been active in the motion picture industry.

Col Studio Open To 'Public' Clients

NEW YORK — Columbia Records is opening its 30th Street Studio to outside clients. The studio has gone through a series of major overhauls and now includes a 36-position input console featuring simultaneous 16-track, quadraphonic, stereophonic and monaural recording. The built-in capability of the tape recorders includes sync-locking of two 16-track machines. When and if regular 16-tracks prove insufficient, Dolby units are available.

Young 11-State Tour

CHICAGO — Country artist Faron Young will make personal appearances in 11 states during July, which is designated Faron Young month by Mercury Records.

Executive Turntable

Tom Bonetti, vice president and general manager of GRT Music Tapes, appointed president of the same division. He will headquarter in the company's Los Angeles office.



SCHUSTER



COHN



ELLIS



ROSNER

Arnold Maxim named general manager, Edwin H. Morris, working extensively with foreign writers and producers. He was formerly president of MGM Records. . . . Irwin Schuster named managing director, Screen Gems-Columbia Music and will move his base of operations from New York to London, mid August. He was previously vice president, director of professional activities for the company.

Larry Cohn moves from New York to the West Coast as director, a&r, West Coast, based in San Francisco, for Epic Records. Since 1968 he has been director of Epic a&r in New York. Don Ellis named to head the East Coast Epic a&r department. He has been director, Epic merchandising.

David Rosner resigned as music manager, Dick James Music, New York. . . . Joseph E. Zynczak, house counsel for Buddah Records, named vice president for the label. He was previously associated with MGM Records and Kendor Music Co. . . . Sol Greenberg named director, national sales, MGM Record Corp. He was formerly national single sales manager with the label. Norm Goodwin appointed sales manager, national accounts, for MGM. He held the same position with Capitol Records.

Ken Buttice named Midwest promotion representative with Bell Records. He was formerly handling promotion for Atlantic in the Detroit area. . . . Luther Rodgers Redding, brother of the late Otis Redding, joins Paragon Agency, (formerly Walden Artists and Promotions), Macon, Ga. as an agent. Redding was formerly road manager with Clarence Carter.



BELTRAN



KIERNAN



DUMONT



LOURIE

G. A. (Gil) Beltran named managing director of RCA's Record division, RCA SA Electronics, the company's Brazilian subsidiary, replacing David W. Jones, who now heads up RCA's Australian subsidiary.

John M. Kiernan joins RCA Records as manager merchandising, popular music. He was formerly national sales manager, Project 3 Records and was associated with Kapp and Decca Records. . . . Fred Dumont named director, classical division, Polydor Records, marketing their import labels DGG and Archive. He was formerly national sales and promotion manager, Angel Records for 15 years. . . . Fran Lourie named director of publicity and artist relations, classical division, Mercury Records. She was previously with Sheldon Soffer Management and the Lincoln Center for Performing Arts, New York.

Murray Baker has resigned as general professional manager, Edward B. Marks Music Corp.

Edward C. Khoury named executive vice president, Merco Enterprises Inc. He was formerly vice president and controller, Capitol Industries Inc., parent firm of Merco. . . . Laura Cowan named production coordinator, Televideo, New York. She was formerly production assistant, Handel Films Corp., Los Angeles. . . . Paul Van Orden appointed manager, marketing, General Electric's recently formed Audio Electronics Products Department. . . . George F. Wiemann named executive vice president, treasurer, Teco Inc.

Vince Vecchione, who headed Belle Wood Corp., will be a consultant to Viewlex, parent company of Belle Wood, after the closing of the subsidiary. Art Connolly, Belle Wood marketing vice president, has left.

Sam Trust has left Capitol Music where he was head of the publishing company. . . . Charles Balderas upped at Muntz Stereo Corp. of America to international division vice president. He was formerly marketing director. . . . Tony Martell has relinquished his post of vice president, marketing director for MCA Records and will instead work out of New York on the marketing of Decca's line of phonographs, tape decks, radios and musical instruments.

Two Hits. One Single:



Music, Rain Drenches DC., Va.

By MILDRED HALL



TOP STUDIO and freelance musicians gathered recently at Le Martiniq for the first "New York NARAS Jam Session and Social Get-Together" which drew more than 150 Record Academy members and guests. Pictured above are pianist Hall Schaeffer, trumpeter Joe Newman, guitarist Toots Thielmans, pianist Dick Hyman, who organized the event, and drummer Bill Lavorgna.

WASHINGTON—For the three-day Glorious Fourth weekend in the Capital, music poured out over the parks and the Mall and the P Street Beach, and from the \$3 million Filene National Center for the Performing Arts, celebrating its opening at Wolf Trap Farm, in nearby Virginia. Rain also poured down on all.

The range in musical genre and cost of admission went from free park performances of grassroots folk and rock, to Van Cliburn, and symphony for the paying customers at the new Filene Center on its 117 acres, both the donation of Mrs. Jouett Shouse, the Capitol's leading patroness of the performing arts in symphony and ballet categories.

Unhappily, at the P. Street Beach, the same variety of vociferous and disruptive crowds who smashed the Newport Jazz Festival were on hand here to harry a free performance by the National Theater's departing cast of "Hair," given as part of the National Summer in the Parks Program.

Since the "Hair" concert was not a case of no-show by a big star, false promises by a crooked promoter, or high prices outraging the alleged music lovers, the sad conclusion seems to be that outdoor rock performances have generated a rabble segment that comes not to listen but to seize the stage and freak out.

Perhaps the happiest musical moments were found by the lucky kids and the tourists who flocked to the annual Festival of American Folklife on the Mall. At a whole series of musical workshops, they could hear and talk to the

likes of John Hartford, composer-guitarist, Earl Scruggs and his two sons. There was bluegrass and country and soul, banjo and fiddle and mandolin—the real thing, the source and root-music so often recycled to lend individuality to top recording groups in the commercial field.

The usual no-shows and acoustics troubles marred the Mall's scheduled evening "Roots of Rock" concert, and a downpour delayed it. But there was plenty to enjoy, and the no-shows all had good excuses with illness accounting for the absence of Canned Heat, John

Lee Hooker and Washington guitarist Roy Buchanan.

At the very opposite end of the social and musical scale of "Hair" and the folk-rock, was the grand and much heralded opening of the Filene Center—although there, too, VIP's in black tie and in evening gowns were drenched.

There were no disruptions and many standing ovations during performances of the first three days of formal concerts, starring Van Cliburn, Lorin Hollander, pianist and Itzhak Perlman, violinist, backed by the National Symphony Orchestra.

Behavior was also fine during the establishment style July 4 show, starting with a free and military flavored afternoon concert by the Air Force band and chorus, and ending in fireworks. Between was a concert by the Center's own Academy Orchestra, a 110 piece symphony assembled—only about a week or so before the performance—from winners of nationwide auditions for gifted young musicians.

Committee to Aid Jefferson In NATRA Bid

NEW YORK—A campaign committee composed of record label executives and radio personalities has been formed to back Al Jefferson's bid for the presidency of NATRA.

Chairman of the campaign committee is Phil Colbert, operations vice president, New York Sound Recording Co. His committee members are: Henry Allen, Atlantic Records vice president; Al Bell, Stax Records vice president; Jimmy Bishop, WDAS, Philadelphia vice president; John Butler, New York Sound Record Co. president; Frankie Crocker, WLIB program director; Ernie Durham, WJR, Detroit; Ron Granger, Tangerine Records vice president and general manager, and Morris Levy, Roulette Records president.

Also, Nate McCalla, Roulette Records executive vice president; Eddie Morrison, WGRT, Chicago, program director; Joe Robinson, All-Platinum Records president; Bob Rogers, WLLE, Raleigh program director; Andy Stroud, Stroud Productions president; Jeff Troy, WWRL, New York; Hy Weiss, Viewex Corp., and George Woods, WDAS, Philadelphia.

Jefferson is a veteran of 18 years in radio, and currently combines his duties as program director of Baltimore's WWIN with an afternoon disk jockey show five days a week.

Trustees Elected By L.A. NARAS

LOS ANGELES — The local NARAS chapter has elected four national trustees and six alternates to the national board.

They include Jerry Moss, Paul Weston, Mike Post, Lee Young as national trustees. The alternates include Jerry Fuller, Ralph Grierson, Earle Hagen, Dave Weichman, Ruth White and Christopher Whorf.

Ford Records Files Brief, Fights Trademark Appeal

NEW YORK—A brief was filed in behalf of Ford Records last week with the U.S. Court of Customs and Patent Appeals seeking to have an appeal by the Ford Motor Co. set aside. The automobile manufacturer had previously appealed a ruling by the Trademark Trial and Appeals Board which had found in favor of granting a trademark to the record company.

Attorneys for the record company, Royall, Koegel and Wells, cited more than 30 cases to support their argument for the dismissal.

Ford Records, which was founded in 1958, applied for a trademark in June, 1964. The automobile manufacturer immediately opposed the application claiming they were also in the record business.

Arguing in behalf of Ford Records, attorneys Loren C. Berry and John J. Sheehy contended from the evidence set forth by the motor car company that they made records only to be used in conjunction with the sales program for their dealers.

The attorneys also stated in the

brief that although the Ford Motor Co. has "spent large sums of money in advertising, no monies have been expended promoting the sale of records and tapes."

The brief stated that whatever emphasis may have been placed upon the car company's "stereo tape cartridge player (manufactured by an unrelated company under the trade name of "Lear Jet" and only offered since 1965) was geared toward promotion of

(Continued on page 10)

Bell on U.K. Chart Hunt

• Continued from page 1

ternational criss-cross whereby the records that make the top of the charts in England can make the charts here and vice versa," said Larry Uttal, Bell Records president.

Records involved in the deal include Mungo Jerry on Pye Records in the U.K. The entire Pye catalog was acquired by Bell a few weeks ago. Also involved are independent master and distribution deals with

Blue Mink on Regal Zonophone Records (a division of Philips); the Sweet on RCA Victor, U.K., and Peter Noone, Rak Records. Both Mungo Jerry and Blue Mink have been released in the U.S. The Sweet is running with a single here also on the Bell label. Consequently, their new single will not be released until late July or early August, depending upon response to the current Sweet single.

Peter Noone's single also will be released by late July, Uttal said.

"I believe that this is a sophistication of the way I originally began in the music business," Uttal commented. "I used to acquire masters in the U.S. that were happening in one location and distribute them on a national basis. My basic theory of acquisition has remained the same except that now I am going overseas to pick up the happening records and releasing them in the U.S."

Bell Records' group Dawn also has a top 10 tune in the U.K., which further reinforces Uttal's theory of criss-cross hits.

Soul Artists of U.S. Stirring West Africa

• Continued from page 1

and Carla Thomas, who also records for Stax, will appear there in September following appearances in Germany.

Dortch, who was in Liberia with Thomas June 23-27, said that the people in Liberia "are very up on American music particularly funky r&b-type material like the Bill Black Combo's, Sam & Dave's and Otis Redding's, among others." Dortch said he was surprised at the amount of recordings available in Liberia that had been recorded in Memphis. Of the two radio stations there, Dortch reported that one plays r&b and the other programs gospel.

Three-Hour Rehearsal

Before Thomas made his public appearances in Liberia, he went

into a three-hour rehearsal with five musicians from local bands. The musicians (two guitars, a bass, drums, and a tenor sax) had been rehearsing with each other before Thomas' arrival using Thomas' Stax recordings as a guide. Dortch said, "They had a real funky sound."

Thomas' first show was for President Tubman and his cabinet. The theater dates were scaled at 75 cents to \$5. The price structure was designed to allow the most people to attend the shows.

Thomas told President Tubman that the command performance was the highpoint of his career. During the performance, Thomas illustrated the dances he created. Among them were "Walking the Dog," "The Funky Chicken" and "The Push and Pull."

Galco, New Pa. Label, Formed

NEW YORK—Galco Records, a new label based in Newtown Square, Pa., will produce for the MOR, country, rhythm & blues, and jazz fields. The label recently signed Damian and Co. and released the group's first single, "My Love is 'Unknown/There's No Horizon."

Ed Coletta, a composer and head of Entertainment Enterprises, a personal management company, is president of the label. Jim Gallagher is vice president.

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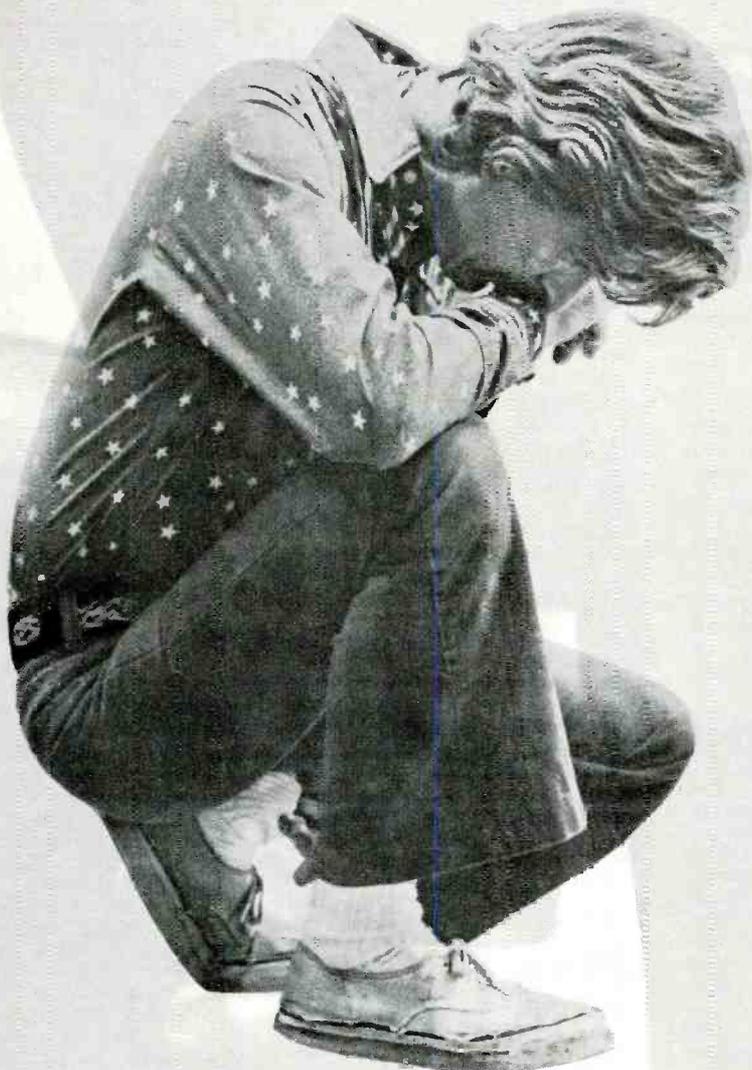
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Ampex, Certron Announce Net Losses for Fiscal '70

LOS ANGELES—Reflecting a downward trend in the national economy, Ampex and Certron announced losses.

Ampex reported a net loss of \$12,005,000, or \$1.10 a share, for the fiscal year ended May 2. This compares with restated net earnings of \$11,265,000, or \$1.04 a share, for fiscal 1970.

Sales for the latest fiscal year were down 7 percent to \$290,860,000 from restated \$313,580,000 a year earlier. Average number of shares was 10,875,000 compared with 10,845,781.

Certron reported a loss for the six months ended April 30, 1971 of \$994,198. Of this amount, \$635,000 was applicable to the first quarter ended Jan. 31, 1971 and \$359,198 to the second quarter of the fiscal year.

The decision to discontinue its record rack jobbing business resulted in a loss for the six months ended April 30, 1971 of \$3,939,583. Consequently, total loss for the first six months was \$4,933,781, or \$1.73 a share, compared with a profit for the same period last year of \$832,000, or 30 cents a share.

William E. Roberts, Ampex chairman, said significant cost reductions and organizational streamlining had been accomplished during the past year. The red "bottom line" is attributable to a decision to write off previously de-

ferred engineering costs and re-value downward other assets.

Roberts said fiscal 1972 will be profitable with the resumption of sales growth.

Edwin R. Gamson, Certron president, said the decision to discontinue its rack jobbing business was because of the "high overhead and low margin inherent in this type of business."

The company has instituted a cost-cutting program (eliminating its record division in Nashville) and entered into a security agreement covering equipment owned by Certron. Gamson expects a return to profitable operations by the fourth quarter.

ALL SHOOK UP? MEDICAL FACT

SAN DIEGO—"All Shook Up" may turn out to be more than just a song, according to a scientific study now under way by Dr. Reginald Bickford at the University of California School of Medicine here. His studies indicate everyone may be twitching to "environmental stimuli" of rock music without realizing it. Under a \$38,000 research grant from the U.S. Department of Health, Education and Welfare, Bickford has found hidden reflexes—muscular twitches—in the body which react to sound and light. These twitches are so small, he said, that they can only be detected by computer.

Satchmo Dies at 71; Causes Disk Flurry

• Continued from page 3

from this period ("Potato Head Blues," "Cornet Chop Suey," etc.) are as secure today.

Up to this time jazz was essentially a folk music. Armstrong, the first virtuoso soloist, gave it new dimension. Pianist Sammy Price said: "He emancipated the jazz musician." In the Seventies Miles

Davis said: "You can't play anything on the horn that Louis hasn't played."

There was also Armstrong the entertainer, loved by the public at large for "Hello, Dolly!" and the gravel voiced extension of his trumpet that was his singing. He appeared in 37 films (mostly brief playing appearances) recorded with everybody from Bing Crosby, Ella Fitzgerald, and Duke Ellington. He toured the world, all the time successful, including U.S. State Dept. tours which earned him the title "Ambassador Satch."

As entertainer and artist, Louis Armstrong was a fulfilled man, and earned the rewards of his dedication. As Duke Ellington put it: "He was the epitome of jazz and always will be. He is what I call an American standard, an American original."

Studio/PR in Expansion

• Continued from page 1

divisions, Media Vision, an audio-visual outlet geared for industrial education, and Studio Instruments, a musical instrument sales division.

Sam Trust, who has resigned as head of Beechwood Music, Capitol Records' Publishing outlet, has joined Studio P/R as a partner and will spark the expansion and diversification move from a newly set up West Coast base. (Jim Houston is founder and head of Studio P/R.)

Trust plans not only to build a pop catalog for Studio P/R, but to enter copyright management and record production. Also planned is record packaging for Studio P/R's already existing national distribution system.

Additional personnel and writers for Studio P/R's West Coast operation will be announced shortly. The West Coast offices have been established at 3817 West Olive, Burbank, Calif.

While at Capitol, Trust moved

Ford Suit

• Continued from page 8

this item as an accessory to the car and hence toward the ultimate sale of the car, not the accessory.

The record company further claimed that revenues received by the automobile company were never from the sale of record or tapes.

Jazz Grant Program Gets \$30G More From U.S. Arts

WASHINGTON—The National Endowment for the Arts has expanded its jazz grants program to a total of \$50,000 for 51 individuals and organizations, up from the December total of \$20,000 for 30 grants. Funds to schools and colleges generally require match-

ing, but those to students and composers do not.

Grants range from a low of \$400 to a high of \$2,000 in the expansion of the jazz program which has been small in dollars but impressive in results, according to Nancy Hanks, chairman of the arts endowment.

The listing of grants draws attention to government generosity in giving New York drummer Stephen A. Reid \$750 to carry on his successful drum instruction and free concerts for New York's ghetto children. The starting grant in December for this project was only \$250.

Current donations appear to generate miracles of financial wizardry among recipients. A gift of only \$1,140 to the New York Hot Jazz Society Inc. (which the group must match out of its own pocket) funds no less than eight outdoor jazz programs in four boroughs of New York, which are free to the public and feature well-known jazz musicians.

Matching grants for colleges, schools and students of music are similarly modest, regardless of the talent involved. A grant of \$1,000 was given the Carnegie-Mellon University of Pittsburgh, to present Stan Kenton and his orchestra in a residence workshop. The sum of \$500 went to a blind voice major, Henry C. Butler, New Orleans, to travel and study with Cannonball Adderley this month.

Grants (non-matched) for the furtherance of new works and completing works in progress, included one for \$1,350 to commission arrangements of 20 Bessie Smith songs by pianist-composer Albert Dailey for performance by vocalist Ruth M. Brisbane, New York. Alvin G. Cohn of New York, composer-arranger-instrumentalist, received \$2,000 "to compose a minimum of six new works for 16-piece jazz ensemble."

Kantner LP Gets Hugo Nomination

NEW YORK—Paul Kantner's "Blows Against the Empire," LP on RCA Records, has been nominated for the Hugo, an award for science fiction writing.

Kantner, a member of Jefferson Airplane and head of the Jefferson Starship which performed on the record, also conceived and wrote the story for the record. The LP concerns the visions of Kantner and his children of the future who commandeer a starship to escape the horrors of the planet Earth.

Winners of the Hugo award will be announced at the 29th annual Science Fiction Convention in Boston, Sept. 3-6 at the Sheraton Hotel.

Pacific Studio, Deal With Just Us Prod

SAN FRANCISCO — Just Us Productions, a personal management firm, and Pacific Record Studios have concluded an agreement whereby all San Francisco-based acts under the direction of the management firm will utilize the 16-track Pacific studios. The studios are located in San Mateo and owned by Paul Curcio.

Mike Gruber, president of Just Us, is currently negotiating a similar agreement with a studio located in Los Angeles. Artists using the Pacific Studios include Tucky Buzard, Help and Ken Lauber.

Market Quotations

As of Closing, Thursday, July 8, 1971

NAME	1971 High	1971 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	21	8	398	203/8	19	193/4	+ 3/8
A&E Plastic Pak Co.	127/8	73/8	79	77/8	73/8	71/2	- 1/2
ABC	48	25	262	45 1/2	44 1/2	45 3/8	+ 3/8
Amer. Auto. Vending	101/2	67/8	55	91/8	85/8	9	+ 1/4
Ampex	253/8	161/2	704	19 1/2	18 3/8	18 1/2	- 3/4
Automatic Radio	14 1/4	7 7/8	34	9 1/4	8 5/8	8 5/8	- 3/4
ARA	142 1/2	117	129	142	137 1/2	141	+ 1
Avco Corp.	18	12 1/8	395	13 5/8	13	13 3/8	- 1/4
Avnet	157/8	81/4	362	13 1/4	12 3/4	13	+ 1/4
Capitol Ind.	21 7/8	10 7/8	118	11 5/8	11 1/8	11 1/4	- 1/4
Certron	8 3/8	4 5/8	162	5	4 5/8	4 3/4	- 1/4
CBS	47 1/2	30 1/8	1225	45 1/8	44 1/4	44 1/4	- 1
Columbia Pictures	17 3/4	10 1/4	215	12	11 1/4	11 1/4	- 1/2
Craig Corp.	9	4 5/8	43	4 7/8	4 5/8	4 5/8	- 1/8
Creative Management	17 3/4	8 3/4	55	11	10 1/8	11	+ 1/2
Disney, Walt	128 7/8	77	508	118 1/2	112	116	+ 3 3/4
EMI	5 1/8	3 3/4	137	3 7/8	3 3/4	3 7/8	Unch.
General Electric	62 1/2	46 1/2	1779	61 5/8	60 3/8	61 1/2	+ 5/8
Gulf + Western	31	19	583	29 3/8	28 1/8	28 5/8	- 1/8
Hammond Corp.	137/8	9 1/2	100	10 5/8	10 1/8	10 3/8	Unch.
Handleman	47	35 1/8	264	40	39 3/8	39 3/8	- 1/8
Harvey Group	8 7/8	5 1/2	27	6 7/8	6 1/4	6 1/4	- 1/4
ITT	66 3/4	49	2830	62 7/8	61 3/8	62 7/8	+ 3/4
Interstate United	13 1/2	8	561	9 1/2	8 1/2	9 1/2	+ 1
Kinney Services	39 3/8	28 1/4	1263	35 3/4	34 1/8	34 1/8	- 3/8
Macke	14 5/8	8 3/8	191	9 3/8	9 1/8	9 3/8	+ 1/8
Mattel, Inc.	52 1/4	35 1/4	685	39 1/4	35 3/4	38 3/4	+ 1 5/8
MCA	30	21 3/8	80	25 3/8	23 3/4	25	+ 7/8
MGM	24 3/4	15 1/2	108	22 1/2	20 1/4	22	+ 1 1/2
Metromedia	30 7/8	17 3/8	516	30 7/8	28 1/2	29 7/8	+ 1 3/8
3M	123 7/8	95 1/8	1141	120 1/2	117	117	- 4
Motorola	89 3/4	51 1/2	481	82 7/8	80 3/8	82 1/2	+ 1 1/2
No. Amer. Philips	31 7/8	23	115	28 1/2	26 3/8	27 3/8	+ 1 1/2
Pickwick International	55	38	46	55	53	55	+ 2 3/8
RCA	40 3/4	26	5740	36 1/8	33 1/2	34 1/2	- 1 3/4
Servmat	34	25 1/2	476	33	31	33	+ 1 1/8
Superscope	32 5/8	19 7/8	698	25 1/4	22 1/4	24 1/4	- 1/8
Tandy Corp.	75 5/8	51	109	75 1/4	72 1/2	75	+ 2 5/8
Telex	22 3/8	13 3/4	1156	16 5/8	15 1/4	16	+ 3/8
Tenna Corp.	11 1/2	6	188	7 3/8	6	7 1/8	+ 7/8
Transamerica	19	15 1/4	2465	17 5/8	16 1/2	17 1/2	+ 3/8
Transcontinental	11	6 1/2	306	8	7 1/2	7 5/8	- 1/8
Triangle	22 3/4	14 3/8	65	16 3/4	16	16 5/8	+ 3/8
20th Century Fox	15 7/8	8 5/8	847	11 1/2	9 3/4	11	+ 1
Vendo	17 1/2	12 3/4	33	13 5/8	13 1/8	13 1/2	+ 1/8
Viewlex	10 3/4	7 1/8	169	7 3/4	7 1/8	7 1/2	- 1/8
Wurlitzer	17 1/2	10 1/8	26	16 3/8	15 3/4	15 3/4	- 5/8
Zenith	54 7/8	36 3/8	1020	53 3/8	50	51 1/8	- 1 3/4

As of Closing, Thursday, July 8, 1971

OVER THE COUNTER*	Week's High	Week's Low	Week's *Close	OVER THE COUNTER*	Week's High	Week's Low	Week's *Close
ABKCO Ind.	7	6 1/4	6 3/4	Kirshner Entertain.	6 7/8	5 3/4	6 5/8
Amer. Prog. Bureau	4 1/2	4	4	Koss Electronics	5 1/2	4 3/8	5 1/2
Bally Mfg. Corp.	29 1/2	26	29 1/2	Mills Music	15 1/4	15	15
Data Packaging	8 7/8	6 1/8	8 3/8	NMC	9 3/8	7 3/4	8
Gates Learjet	6 1/2	5 3/4	6 3/8	Perception Ventures	6 3/4	5 1/4	5 1/4
GRT Corp.	3 3/4	3 1/2	3 3/8	Recoton	6	4 1/2	5 3/4
Goody, Sam	9 1/2	8 3/8	8 1/2	Schwartz Bros.	6 1/2	5 1/8	6 1/2
Integrity-Uts	6	4 7/8	6	Teletronics Int.	3 7/8	3 1/2	3 3/4
Josephson, Marvin	8 1/2	8	8	United Record & Tape	5 1/4	4	4

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

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

Western Merchandisers Uses NCR Computer on Purchases

• Continued from page 3

dise in the shopping department," he explained.

Marmaduke continued, "Current stock information is key-punched from the report and ready to be entered into the computer

on Monday morning, updating all the data that is stored in the computer's high capacity disk files."

The Western Merchandisers executive also explained that data covering new purchases, take from purchase orders is also entered in the computer, producing a new title file that identifies the vendor, artist and class, the retail price and dealer's cost.

The merging of these files creates the company's weekly Buying Register. Western Merchandisers also plans to computerize its invoicing system, accounts department and payroll operations.

De-Lite Records Chiefs to Europe On License Tour

NEW YORK—Fred Fioto and Harry Finfer, president and vice president of De-Lite Records, will leave for Europe on Sunday (18) to set up foreign licenses on both the De-Lite and Red-Lite labels, as well as to scout foreign product and talent for U.S. release. Included in their itinerary are London, Paris, Madrid, Rome, Milan, Stockholm and Hamburg.

De-Lite has issued a single by its best selling artist, Kool and the Gang. The disk couples "Hot Pea Soup" with "Lucky for Me." The single will be followed by two album releases later in the month. The LP's are "Live at PJs" and "The Best of Kool and the Gang."

De-Lite Records moved to larger headquarters at 200 West 57th St.

Mazur Sets Up Studio Operation

NEW YORK — Ruby Mazur, former art director of Paramount Records, has formed his own studio with the assistance of Steve Alterwien, former art director of Circus Magazine. The new studio operation will be called The Art Department.

It will be a complete service of staff artists, photographers and writers, will design album covers, trade and consumer advertising, book jackets and promotional material for record labels. The Art Department will be located at 138 West 17th St.

45 RPM SALE

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Carole King.

While obviously a diary and a ledger of sales figures can account for a superficial view of Carole King's career, the real story lies in the wealth of her songs. She is responsible for some of the most memorable melodies in popular music, the force behind the growing up of a lot of us. We have been moved for a dozen years by Carole King, yet as she steps out on stage as her own woman, she is only now really beginning to reach us.



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Program Director
WFIL Radio
Philadelphia, Pennsylvania

Greg L. Dean

Program Director
KEYN-FM & AM Radio
Wichita, Kansas

John Detz

General Manager
WABX Radio (Century Broadcasting)
Detroit, Michigan

James Gabbert

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Tape Cartridge

New Major Management Shift at Ampex in U.K.

By RICHARD ROBSON

LONDON—There has been another major management reshuffle at Ampex Stereo Tapes English headquarters. According to official sources, both general manager Lee Cross and market planning man-

ager Bertie Eccles have resigned, and financial director, Eric Bowler has been moved to Ampex' electronics division at Reading. It is also reported that the already de-

pleted field sales force has been cut in half.

The news comes within five days of Ampex learning of its failure to secure tape rights to the valuable Kinney catalog, and amid speculation in the industry about AST's future in the U.K.

The coveted Kinney catalog has been captured by Precision Tapes, which finalized a two-year exclusive tape rights deal at the recent International Music Industry Conference in Montreux, Switzerland. (See separate story.)

Lee Cross' departure from AST comes after a mere seven months of his appointment as head of the company in Europe. His appointment had followed the resignation, for health reasons, of Gerry Hall. Cross, who had formerly been manager of Asia/Hong Kong operations for Ampex International, was widely regarded as being a trouble shooter specially chosen from the backbone of a new management structure in this country.

Cross has already left Yarmouth Place offices and his plans are not known. For the time being, the company will be headed by general manager, product, Stanley West. **Joined in 1969**

Bertie Eccles joined the company in 1969 when AST was launched in Europe. Prior to his appointment, Eccles worked for University Recordings which was the first company to introduce the 8-track cartridge system in the U.K. His future plans are also uncertain although it seems possible he will return to the wine trade in which he worked for many years before joining University Recording.

The U.S.-based Ampex Corp. suffered a substantial loss last year, and the slow growth of the cassette and cartridge market in Europe was generally regarded as

(Continued on page 33)

VIEWLEX MOVES TO AID CLOSED BELLE WOOD

HOLBROOK, N.Y.—Viewlex, parent company of shuttered Belle Wood, manufacturer of 8-track players, has made two decisions regarding its now closed subsidiary:

—It will keep more than 60 warranty stations open to honor repair commitments of Belle Wood product.

—It has sold a large portion of Belle Wood's inventory to California Auto Radio (CAR), Downey, Calif.

Distributors and dealers have been altered that Viewlex has a large inventory of parts in its warehouse to fulfill warranty cards, and that Belle Wood's marketing and distribution plant in Deerfield, Ill., will be closed this week. (Billboard, July 10.)

According to Monroe Abrams, executive vice president of Viewlex, "Belle Wood was not consistent with our (Viewlex) policies of profits and return on investment. That's why we closed it. Belle Wood did not go bankrupt."

For California Auto Radio, which acquired a large quantity of Belle Wood's auto 8-track stereo decks, it was the second acquisition of a major line.

It recently purchased the assets of the Gibbs Special Products Corp., Janesville, Wis., from the Hammond Organ Corp., the parent of Gibbs. (Billboard, May 22.)

Muntz Back Marketing 8-Track Worldwide

By ELIOT TIEGEL

LOS ANGELES — The Muntz Stereo Corp. of America has activated its overseas department after one year's inactivity with the emphasis on 8-track car players.

"It is our feeling that the Muntz name is known throughout the world and we have not capitalized on it," admits Barney Phillips, the firm's president.

The "new" international department will zero in on Europe and South America to develop new leads and also pick up whatever business it can off its previous international division's efforts which were headed by Ron Gordon, who is no longer with the company.

Under that old arrangement, Gordon's firm, Multi-National, acted as Muntz's international de-

partment and secured orders for players which Muntz shipped.

Under the new arrangement, Muntz has complete control of all overseas sales and the emphasis will be pushing the Muntz by Clarion equipment tie up. Clarion is fast becoming Muntz's chief equipment supplier and the first five units offered for the overseas market are by that Japanese supplier.

They include the 881 mini 8-track with IC circuitry and vertical tracking. It carries a U.S. list of \$54.95. That unit and two others boasts a modular design which was developed by Clarion and Toshiba to miniaturize the machine's circuitry.

The other IC circuit units are the 886 mini 8 (\$69.95) with a digital indicator and the capacity to accept an AM radio adapter and a cassette adapter, and the 607 8-track with AM radio and the capability to accept the FM and cassette adapters. It fits in the dash of European and American cars and has an American list of \$99.95.

The two remaining models under the plan are the 884 8-track with FM radio (\$109) and the C170 4 and 8-track compatible (\$89).

International division head Charlie Balderas will be traveling to Europe and South America to develop the sales and manufacturing programs.

"We are looking for joint ventures, where we participate in the manufacturing and sales," Phillips explains. "In South America, for example, you cannot import a completed unit."

Muntz is working with Muntz Auto Stereo in Mexico City in a

(Continued on page 47)

International Tape Market

ITALY—Ampex Italiana and Shell Italiana have announced the signing of an exclusive agreement for the distribution of prerecorded 8-track cartridge and cassette tapes through Shell service stations in Italy. Ampex is making about 250 cartridges and 500 cassette titles available in both Italian and International repertoire.

LONDON—A. J. Jacques and Co. has gained exclusive distribution rights in the UK to Clarion's line of player equipment. The Japanese-based company is making about 10 8-track auto units available and several accessories, including a cartridge to cassette converter and a speaker unit designed to fit into the arm rest of a car.

RCA is releasing more than 80 prerecorded cassette titles. The cassettes will be imported from RCA's Rome duplicating plant, while the remainder will be manufactured in the UK by Tape Duplicating and Decca. In conjunction with the release, RCA is offering dealers a counter or wall rack merchandiser which holds up to 100 tapes with a minimum order of 150 titles. Dealers ordering the minimum number of tapes and who don't want the rack will receive an extra 10 percent discount. . . . United Artists' first tape campaign aimed specifically at the auto market will be launched this month to support the label's "Music on the Move" cartridge and cassette series.

Pye's hardware division has introduced its first home stereo cassette system, model 9116, featuring radio and record player. It is also offering a portable cassette player. . . . A new addition to the Japanese Nivico equipment line is a cassette portable. Denham and Morley distributes Nivico in the UK. . . . National Panasonic has introduced a cassette recorder, model RQ-226S. . . . Software manufacturers will exhibit for the first time at this year's Motor Show Oct. 20-30. . . . Precision is offering free to dealers a 50-second film clip to advertise his store at a local cinema. . . . Another move to answer the dealer's plea for more margin on the tape has been initiated by Polydor with the introduction of a cassette pack at an additional 7½ percent discount. As retailers buying Sound Seller packs already qualify for 28 percent discount, the new plan enables them to stock tapes with a total margin of 35½ percent, only one percent less than most record companies offer on their full-price LP product.

NO MORE LOST SALES

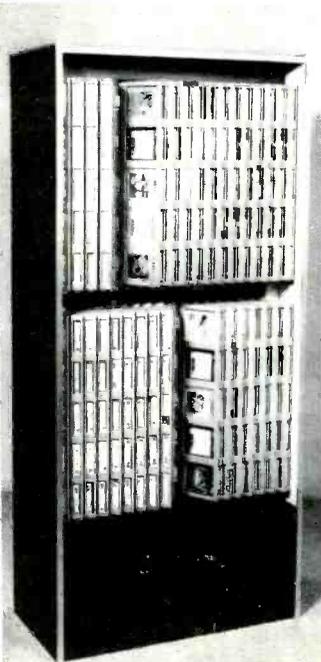
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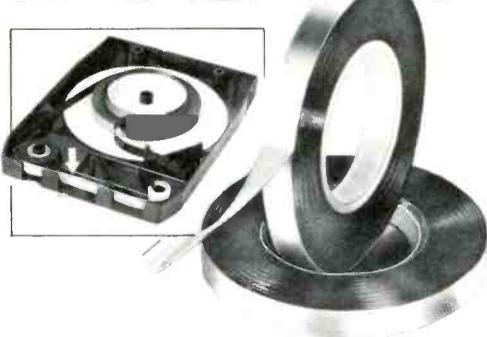
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8-Track Units Resume From Automatic Radio

MELROSE, Mass.—Automatic Radio has re-entered the 8-track auto, home and portable markets with a flourish.

It introduced new lines in each 8-track category at the Consumer Electronics Show last week with plans to launch each in the fall.

The product breakdown: The High-Performance auto stereo line consists of six models, including a straight 8-track, Charger Mach I CRM-5010, at \$79.95; 8-track with hideaway controls, Charger Mach II CRK-5015, \$89.95; 8-track with mileage-minder dial, Spoiler Mach I SRM-5021, \$79.95; 8-track with FM multiplex radio, Spoiler Mach II SRX-5025 \$129.95; 8-track with pedestal base, Tach Mach I TAK-5030, \$89.95; and 8-track with FM multiplex radio, Tach Mach II TKX-5035 \$129.95. A home power supply lists at \$27.95.

The line is packaged in a styrofoam carrying case in a variety of colors. A dual mount speaker kit, model SK-650, is available in blue, yellow, magenta and black.

Features include an adjustable pedestal base to allow either under-dash or floor/console mounting. A disconnect in the pedestal allows removal of the player for storage in the car's trunk or home and an adjustable mounting base allows floor or console mounting.

The 100 8-track auto stereo series:

Model Sprite 100 at \$54.95; Rover 101, \$59.95; Boss 102 with fast forward, \$72.95; Opus 103 with FM multiplex radio, \$109.95 and the Grand Boss 104 with FM multiplex radio, \$129.95.

The portable stereo 8-track line: Model PSM-2456 with shoulder strap and built-in AC at \$59.95; PSR-2467 same as PSM-2456 but

Budget Tape By American

CHICAGO—A new line of pre-recorded budget cartridges and cassettes is being introduced by American Tape Corp., New York. The line ranges from \$1.98 to \$2.49.

The company has acquired the assets of Radiant Cassette Cartridge Corp. of New England (nee Webster Records) and Continental Records. American Tape Corp. has a duplicating plant in Des Plaines, Ill.

Initial product includes a tape version of "Jesus Christ Superstar" at \$1.98 and \$2.49, and a specially recording of "Sesame Street" at 99 cents.

Foreign licensees include Bani-max in Australia and England, Basart in Holland and Riccordi in Italy, according to Doris Gabor, chairman and chief administrative officer of Amer. Robert L. Ford is president and chief operating officer.

Gabor is planning on top distribution for the software line.

ITA Forms Unit 4-Channel

CHICAGO—The International Tape Association (ITA) has formed a new working committee to recommend standards for all areas of quadrasonic sound. The committee includes members of the organization whose interest is in equipment, recording and duplication area of the four channel concept.

Meanwhile, eight additions to the ITA roster of members bring the over-all membership to 111. The latest include the Videorecord Corp. of America, Dow Corning, DuPont Corp., Alps-Motorol of Japan, Arco Systems, Inc., Electrographic Corp., Ovations, Inc., and Audio Magnetics Corp. of Canada.

JULY 17, 1971, BILLBOARD

Concord 'Right On' Despite Pending Ownership Change

LOS ANGELES—Negotiations are continuing between Ehrenreich Photo Optical Corp. and Instruments Systems Corp. over the sale

of Concord Electronics, a division of Ehrenreich. Instruments Systems, New York, is the parent company of Benjamin

Electronic Sound Corp. Concord, acquired by Ehrenreich Photo more than two years ago, distributes audio and video tape recorders and home entertainment systems.

While acquisition discussions are under way in New York, Concord is continuing to operate in Los Angeles after introducing a new line (Continued on page 43)

Maxell offers the most valuable franchise in the magnetic tape industry

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Maxell blank cassette tapes are the highest in quality. A product of today's most advanced technology. Assuring superior performance. And consistent sound delivery. Valuable in winning and keeping customers.

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Become a Maxell dealer with this entire package and watch your sales and profits move. And by acting before August 15, 1971, we'll give you your choice of a man's or lady's Seiko watch. A precision timepiece from the largest-selling jewelry ever watch company in the world. Our way of saying "welcome" to the Maxell family. For more details, please write or give us a call. You'll be glad you did.



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Certron Exits Distrib and Diskery

CHICAGO—Certron is phasing out of its record and rack jobbing operations to concentrate on blank tape.

It recently closed its record company in Nashville and plans to phase out of its rack-distributing

company in Texas, according to a company spokesman.

To put the emphasis on blank tape, Certron has introduced a line of chromium dioxide blank cassettes in 60 and 90-minute lengths.

The line will be offered in new

packaging, featuring redesigned graphics and a Philips-style plastic box, said Bob McClure, marketing manager.

In addition to the chromium tape line, it plans to introduce a
(Continued on page 47)

Equipment Mfrs Show Units at CES

CHICAGO—While most equipment manufacturers introduced new tape players well in front of the Consumer Electronics Show,

several waited for the show itself before showing off new models.

NORELCO introduced three cassette recorders and a cassette/record/playback deck incorporating the recently developed Philips Dynamic Noise Limiter system.

Model 3170 at \$219.95 is an AC/battery stereo cassette system with FM-AM receiver, detachable speakers, automatic record level, automatic frequency control and a switchable bias filter; model 2000 at \$109.95 is a stereo cassette record/playback deck which permits use of the HP 200 headphones without separate amplifier; model 1420 at \$54.95 is a step-up version of the Carry-Corder 150, a portable monaural recorder/player; and model 2100, a stereo record/playback deck out-fitted with the noise suppression circuit.

BENJAMIN introduced a 10-cassette changer deck, model Benjamin-Starr-Lenco RAC-10, which can play or record up to 10 cassettes in sequence or play/record playback deck outfitted with the only one side from each cassette. It features an automatic rejection of improperly inserted cassettes and a frequency response of 40 to 10,000 Hz plus or minus 1 db. It lists at \$249.50.

B&B IMPORT-EXPORT introduced a portable 8-track two-piece player with AC/DC, model B-877, at \$54.95; and model B-287 a portable cassette AC/DC tape recorder with a remote microphone, C-30 cassette, carrying case and earphone at \$29.95.

BSR McDONALD introduced an 8-track record/playback deck, model RD85, at \$49.95.

FISHER RADIO introduced model President 4 console at \$3,500, featuring a 4-channel reel-to-reel tape recorder, the CP-100 4-channel, 8-track player, automatic turntable and eight loudspeakers; model Executive 4 features a cassette system and a 4-channel 8-track player, eight speakers, automatic turntable and a 4-channel AM-FM stereo tuner at \$1,995; model Philharmonic 4 is a 200-watt console with a 4-channel AM-FM stereo tuner, 4-channel 8-track player, automatic turntable and six speakers at \$899.95; model Squire 4 has a 4-channel AM-FM stereo receiver, 4-channel 8-track player and automatic turntable at \$995.

MORSE ELECTRO PRODUCTS offered an 8-track player/recorder deck at \$189; model T1115 radio-tape unit with two speakers at \$149; three portable tape-radio models in the \$69 to \$119 retail range; and an 8-track recorder with radio, mini changer, two speakers and a stand at \$169.95.

Yamaha to Player Mart

CHICAGO — Yamaha International is entering the tape player market in the fall when it introduces several cassette decks.

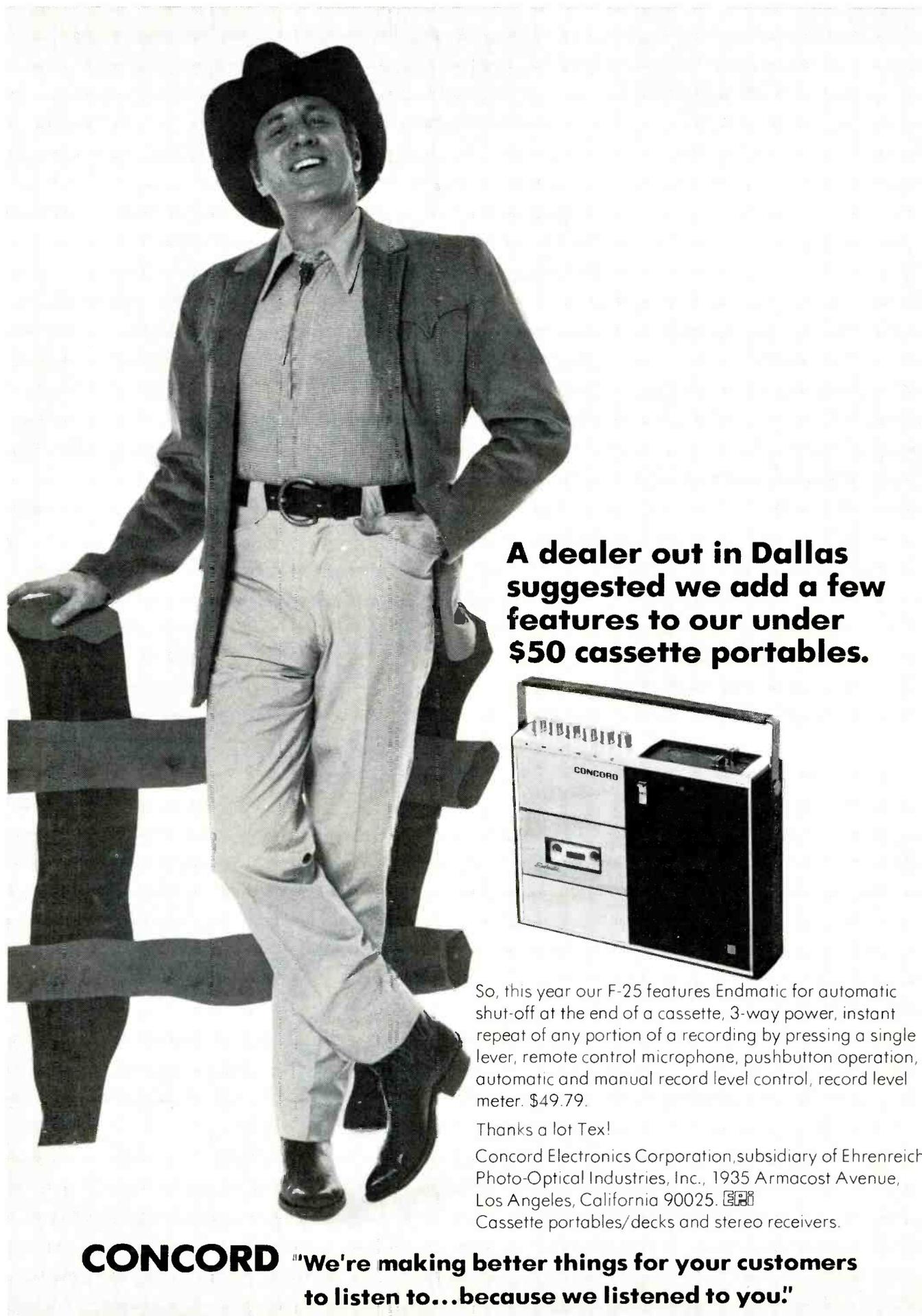
The audio products will be in the medium to high-end price range and will be aimed at the audiophile market. The units will be built for Yamaha by its parent company in Japan, Nippon Gakki, but marketed under the Yamaha brand name in the U.S.

Distribution will be through hi fi stores, department outlets and through dealers now carrying Yamaha's recreational products, including guitars, sporting goods, cycles, etc.

The company recently opened new corporate facilities in Buena Park, Calif., which consist of a 43,000-square-foot headquarters building and a 125,000-square-foot warehouse and service facility.

According to a company spokesman, Yamaha is working on several cassette models and is study-

(Continued on page 43)



A dealer out in Dallas suggested we add a few features to our under \$50 cassette portables.

So, this year our F-25 features Endmatic for automatic shut-off at the end of a cassette, 3-way power, instant repeat of any portion of a recording by pressing a single lever, remote control microphone, pushbutton operation, automatic and manual record level control, record level meter. \$49.79.

Thanks a lot Tex!

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Cassette portables/decks and stereo receivers.

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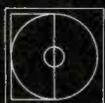
WHO'S NEXT



The Who's next is here. A dynamite new single, "Won't Get Fooled Again", and a national tour beginning in late July. Not bad for openers.

"Won't Get Fooled Again" 732846
b/w "I Don't Even Know Myself"

The Who, Another member of the MCA Sound Conspiracy



Decca Records & Tapes

©MCA Records, Inc. 1971

Tape Cartridge

DuPont Cuts Tapes Substrates \$\$

WILMINGTON, Del.—The DuPont Corp. has dropped the prices on several of its tape substrates by between 10 and 20 percent. The price cut will significantly reduce the cost of its "Mylar" polyester film base used in the manufacture of chromium dioxide and iron oxide magnetic tapes.

This is the second major price cut instituted by the company in the last six months. The first was in January when the company decided to make certain types of its "Mylar" polyester base available in commercial quantities.

According to Robert Rogers of

the DuPont Co., the price cuts have been made possible by greater production efficiencies and a resulting downward trend in prices. It is expected that the reductions would result in a saving for manufacturers of blank loaded magnetic cassette tapes who use the DuPont substrates.

Rogers feels it could also result in a leveling off of prices on the new chromium dioxide tapes, but scotched speculation that a chromium dioxide cassette listed at 69 cents was a distinct possibility.

Although DuPont is optimistic about over-all industry response

to its price cuts, major blank tape manufacturers in the nation were less enthusiastic.

A spokesman at Ampex said he doubted whether the saving would mean anything to the consumer. He pointed out that with spiraling royalty and production costs in the tape industry, the DuPont cuts may help to pick up some of the slack, and balance things out a bit, but would do little else.

Norelco admitted buying some of its substrates from local manufacturers, but said it was still too early to give a definitive opinion as to whether or not any price cuts could be passed on to the consumer in the form of cheaper cassettes.

Meanwhile, two other major producers of tape substrates, the Celanese Corp. and the 3M Co., have said that they are closely studying the DuPont price cuts. There is no immediate indication that they would make similar moves.

Tape Units Widen Lead Over Phonos: Ampex

CHICAGO — Tape recorders are continuing to widen their lead over record players in the competition for consumer entertainment dollars, according to figures released by the consumer equipment division of the Ampex Corp.

Lawrence R. Pugh, marketing manager of the division, estimated that consumers will buy nearly twice as many tape recorders and players as phonograph this year. He said that approximately 11.6 million tape units will be sold in this country before the end of 1971, as compared to an estimated six million phonographs which will be bought by consumers over the same period.

"This," said Pugh, "is an increase of 10 percent in tape recorder unit sales over 1970." He added that phonograph sales had been decreasing by about 150,000 a year for the past four years.

UDC Gets Rights To 'Nanette' LP

NEW YORK—The De & El Recording Corp. and United Artists Distributing Corp. have signed an agreement giving UDC manufacturing and distribution rights to De & El's best selling album, "No, No, Nanette," by Crazy Hair and His Player Roll Piano Gang. UDC already handles national distribution and sales on the disk version of the album.

The agreement reached between Elliot Blaine, president of De & El Recording, and Charles Bratnober, head of UDC's stereo tape division, also gives the latter company tape manufacturing and distribution rights to all future product from De & El.

Tape versions of "No, No, Nanette" in both cassette and 8-track configurations will be available on the consumer market within two weeks.

The Ampex executive cited the increasing availability of cartridge and cassette units as the prime reason for the strong growth of tape recorders.

Pugh said that the sales of cassette recorders and players will exceed those of phonographs for the first time this year, and also predicts that they will double the sales of 8-track units.

He said the reasons for the more rapid growth of cassette sales over cartridge sales are its size, greater convenience, greater reliability, ease of recording, availability of practical cassette changers, and the growing acceptance of more automobile players and player/recorders.

Pugh continued, "We have noted an interesting trend towards the coupling of cassette and open reel decks in home installation to provide greater flexibility in music listening and recording. We are also seeing a trend towards multiple tape recorder ownership."

He added, "Families may own an open reel recorder for high fidelity listening, a cassette unit for more general listening and recording, and a portable cassette unit for music or recording on the go. Other families have a cartridge or cassette player in the car and a compatible unit at home for greater use of their tape libraries."

Pugh said that business and educational uses of cassette equipment are also growing. He pointed out that more companies are using cassette players and recorders for communications and training, and schools and students are discovering the many uses of cassette recorders.

Looking at the 8-track market Pugh said that new tape formulations and 8-track recording capabilities have helped to strengthen the format. With the advent of 4-channel sound working as a plus factor in this area.

Tape Happenings

Major Electronics, New York, has introduced a line of audio products, including an 8-track player with AM-FM/FM radio, model 770, and a component system with an 8-track deck, model MO-822, at \$99.95. . . . Stereo Centers, retail stereo and tape stores, has filed a bankruptcy petition in Federal Court in Tampa, Fla. . . . GC Electronics, New York, has introduced two cassette tape splicers: model 30-652, a manual unit, at \$2.95, and model 30-650, a semi-automatic unit, at \$4.95. . . . Ampex Stereo Tapes has named Jeff Schillen, eastern regional tape specialist, as "Tape Specialist of the Year," and Charles Stewart "Regional Manager of the Year."

GRT Music Tapes had its biggest single shipping day in history recently—more than 62,000 tapes, according to the company. . . . EMI, London, (Continued on page 20)

A&M Alleges Tape Piracy in L.A. Suit

LOS ANGELES—A&M records has filed suit against a group of Southern California retailers in superior court here, seeking to enjoin them from duplicating, advertising and selling recorded performances by the label's artists on tape. Defendants include: Perino's Liquor and Deli; Auto Stereo Center; Foothill Stereo Tape; Stereo-Center of Azusa; Stereo Car Tape; Tape Mates; Auto Stereo; National Stereo Inc.; Licorice Pizza; Universal Tape Center and Tape Odyssey, Whittier. In its complaint, A&M states that it spent \$2.3 million to advertise recordings by its artists in its overall catalog from Oct. 1, 1967, to the present. The record company seeks \$100,000 damages and an accounting from the defendants.

FIRMS MEDIATE PATENT HASSEL

TECUMSEH, Mich.—Faraday and Bell & Howell have settled their patent infringement case out of court.

Faraday had contended that Bell & Howell was infringing on a patent describing the formula for lubricating magnetic tape (No. 2,804,401) owned by Faraday.

The settlement allows Bell & Howell to continue tape production in exchange for a cash payment to Faraday. (Faraday recently gained a court decision in a patent infringement suit against Audio Devices and the Audiotape Corp., both subsidiaries of Capitol Industries.)

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	3	STICKY FINGERS Rolling Stones, Rolling Stones (M859100; M559100)
3	5	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-6000; 13-6000)
4	2	CARPENTERS A&M (8T 3502; CS 3502)
5	4	RAM Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375)
6	6	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561)
7	7	AQUALUNG Jethro Tull, Reprise (M8 2035; M5 2035)
8	10	WHAT'S GOING ON Marvin Gaye, Tamla (T81310; M75310)
9	20	TARKUS Emerson, Lake & Palmer (Ampex M89900; M59900)
10	9	4-WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
11	8	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic (Ampex M87205; M57205)
12	13	EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
13	12	UP TO DATE Partridge Family, Bell (Ampex 86059; 56059)
14	—	B S & T 4 Blood, Sweat & Tears, Columbia (CA 30590; CT 30590)
15	15	SONGS FOR BEGINNERS Graham Nash, Atlantic (Ampex M87204; M57204)
16	14	SURVIVAL Grand Funk Railroad, Capitol (8XW 764; 4XW 764)
17	18	LEON RUSSELL & THE SHELTER PEOPLE Shelter (Capitol) (8XW 8903; 4XW 8903)
18	19	CLOSE TO YOU/ONE LESS BELL TO ANSWER Burt Bacharach, A&M (8T 3501; CS 3501)
19	40	BLUE Joni Mitchell, Reprise (Ampex M82038; M52038)
20	25	POEMS, PRAYERS & PROMISES John Denver, RCA Victor (P85 1711; PK 1711)
21	16	GOLDEN BISQUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT & Ampex 85088; 55088)
22	32	INDIAN RESERVATION Raiders, Columbia (CT 30768; CA 30768)
23	17	TEA FOR THE TILLERMAN Cat Stevens, A&M (8T 4280; CS 4280)
24	24	HOMEMADE Osmonds, MGM (GRT 84770; 54770)
25	28	CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271)
26	26	CURTIS LIVE Curtis Mayfield, Curtom (88008; 58008)
27	21	BEST OF Guess Who, RCA Victor (P85 1710; PK 1710)
28	11	11-17-70 Elton John, Uni (8-93105; 2-93105)
29	31	CHASE Epic (EA 30472)
30	27	NATURALLY Three Dog Night, Dunhill (GRT & Ampex 85088; 55088)
31	29	MAYBE TOMORROW Jackson 5, Motown (81735; 75735)
32	23	THE SKY'S THE LIMIT Temptations, Gordy (G81957; G75957)
33	33	LOVE LETTERS FROM ELVIS Elvis Presley, RCA Victor (P85 1748; PK 1748)
34	35	CARLY SIMON Elektra (ETB 4082; TCS 4082)
35	36	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
36	22	L.A. WOMAN Doors, Elektra (ETB 5011; TCS 5011)
37	30	THIRDS James Gang, ABC/Dunhill (GRT & Ampex 8721; 5721)
38	37	THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050)
39	34	TOM JONES SINGS SHE'S A LADY Parrot (M79846; M77646)
40	38	SUMMER SIDE OF LIFE Capitol (Ampex 8xt 765; 4xt 765)
41	44	SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843)
42	43	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
43	46	CHAPTER TWO Roberta Flack, Atlantic (Ampex M81569; M51569)
44	42	CHICAGO III Columbia (CA 30110; CT 30110)
45	—	DONNY OSMOND ALBUM MGM (GRT 84782; 54782)
46	—	FIRST PULL UP THEN PULL DOWN Electric Hot Tuna, RCA Victor (T85 1762; PK 1762)
47	47	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA (P85 1705; PK 1705)
48	50	EMERSON, LAKE & PALMER Cotillion (Ampex M89040; M59040)
49	39	PEARL Janis Joplin, Columbia (CA 30322; CT 30322)
50	48	HANGING IN THERE Hudson & Landry, Dore (GRT 324; 324)

Billboard SPECIAL SURVEY For Week Ending 7/17/71

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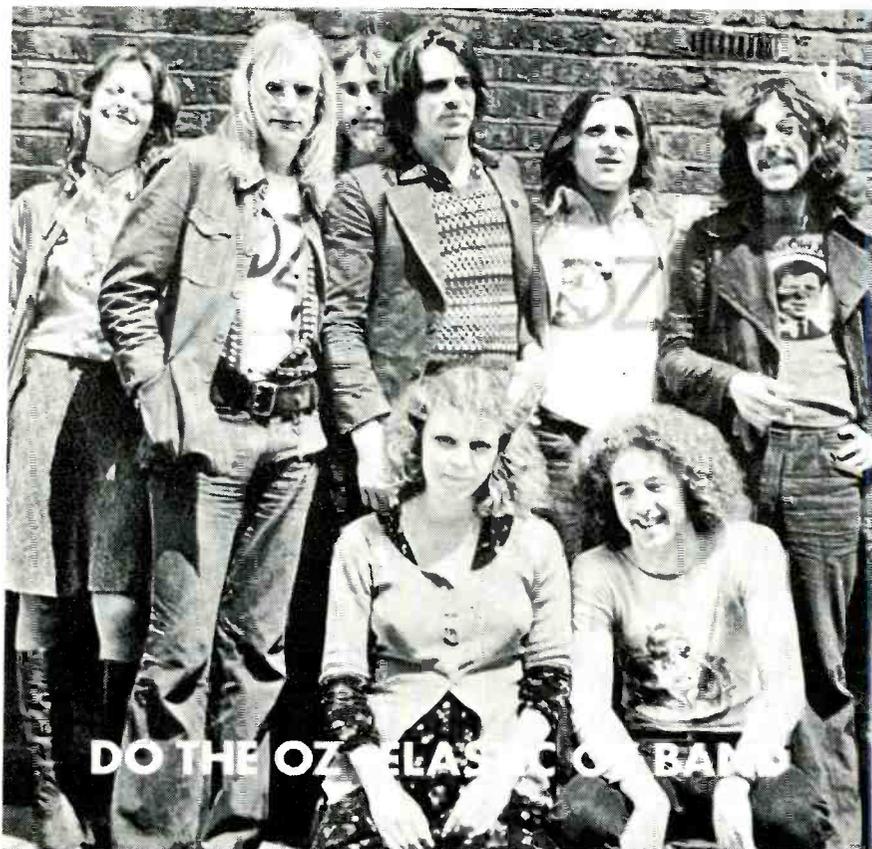
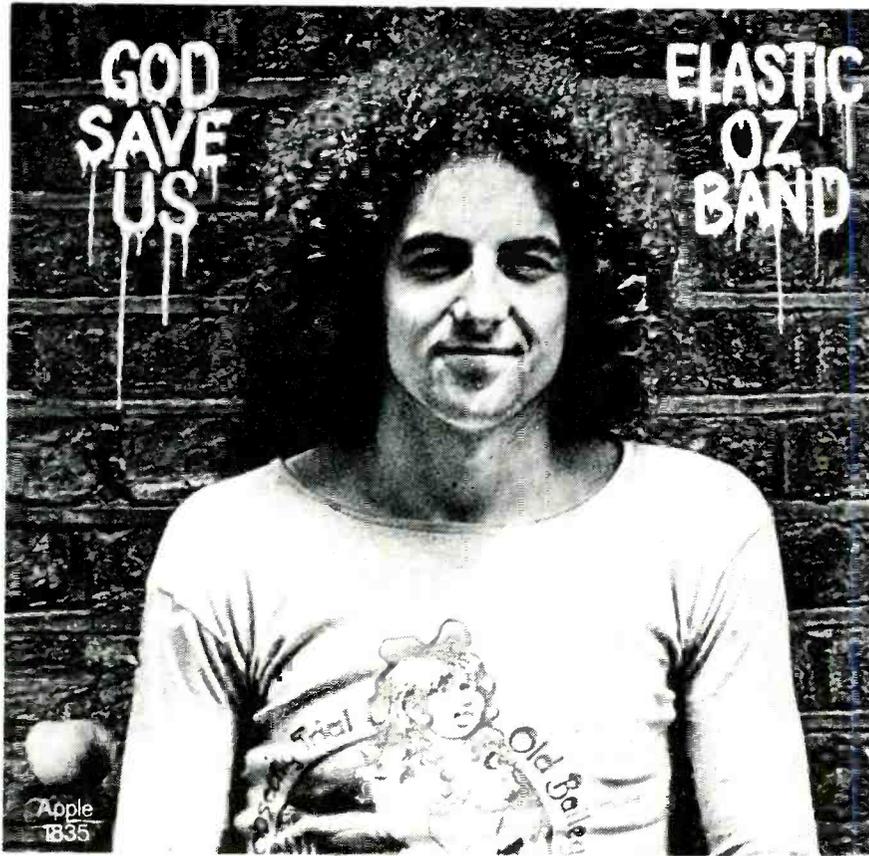
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GOD SAVE OZ

Written by Lennon/Ono

Produced by John, Yoko, Mal Evans
and Phil Spector

APPLE 1835

Tape Happenings

• Continued from page 18

ettes will be available to non-record outlets through **Ampex Stereo Tapes**, which already handles EMI's 8-track product. . . . **Arrowtaps**, a London-based photographic accessories distributor which markets the Arrow sound line of budget tapes, is introducing a second low price tape line known as **International Artists**. . . . **Teldec**, Hamburg, is releasing a three-pack cassette, containing four sym-

phonies. . . . **Stereo Music Systems**, Zug, Switzerland, a rack jobbing and cartridge exchange company, has signed agreements with **AMAG**, distributors in Switzerland of Volkswagen cars, and **Shell** (Switzerland) for the distribution of Stereo Music Systems hardware and cartridges. . . . **Auto Stereo-Anlagen**, Frankfurt, rack jobbing company, has signed a distribution agreement with **EREF Electronics of Scandinavia** for distribution of tape product.

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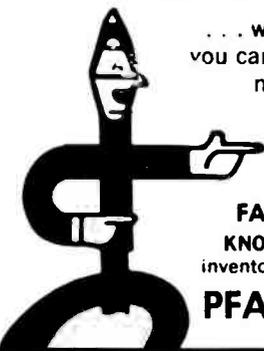
Multi-million dollar Amex corporation seeks additional material to supplement spoken-word catalog for newly-created Educational Products Division. Professionally produced and recorded tape masters needed in self-enrichment, education, languages, literature, drama, current events, children's areas, on licensing, royalty, or outright purchase basis to be marketed through unique, consumer distribution channels.

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Equipment Sales Outpacing Others

CHICAGO — Tape equipment sales are outpacing other consumer electronics items, delegates were told at the Consumer Electronics Show (CES) marketing seminar, but most of the big questions tossed at the panel concerned Japanese imports.

Other items: how manufacturers can help retailers, the government (Federal Trade Commission) agency focus on retailers, the avalanche of consumerism laws and bills, the growth of, or decline of, independent retailers and selling service as a merchandisable commodity.

While the graph lines on charts explained by CES' Jack Wayman showed slightly downward directions for television, radios and phonographs, tape equipment sales shot right out the top at the 15 million unit mark attained in 1970.

However, tape equipment sales are sporadic. One graph shows a rise to over 190,000 units in March of this year and a plunge to 130,000 units the next month. If last year is a guide, the rise should come again this month.

Magnavox president George Fezell, who fielded many questions, said today's biggest problem "is finding time to think and plan." He said one reason companies such as Sears have grown is that they have 10- and 15-year plans.

Luskin's, Inc.'s Jack Luskin set the mood early in the morning by calling the CES the "Tokyo Electronics Show." He asked why American manufacturers are not as innovative as Japanese firms. "Video tape is the most exciting thing on the horizon, yet I've still to see the first piece to be developed by an American company."

Another highlight came when a delegate attacked Jack Pearce of the government's Office of Consumer Affairs. The somewhat dry

subject of consumerism was punctuated when the man screamed: "We sell useful goods, why don't you do something about the people selling dope?" Pearce quietly explained that the Attorney General's office was attacking that problem.

Poor parts availability was another item that sparked the session. Philco-Ford consumer affairs vice president Armin E. Allen, also on Electronics Industries Association's consumer affairs council, said his firm would "have to go back to the drawing board" after a show of hands revealed that no one is satisfied with the parts programs. Allen's firm has just set up special depots for parts.

Servicing apparently was of little interest to the majority of delegates and one commented on how this final session was sparsely attended. However, Servideo's Murray M. Frankel offered many valuable tips to retailers and service departments.

He regards service as a "merchandisable commodity." More dealers should offer service contracts and work out service charge programs with neighboring stores. One good tip: when placing an order for a part, carbon the customer with the broken set or player so that the customer knows the dealer is trying.

The point of Japanese products was again introduced with Dubuque, Iowa dealer Jim Renier said he understood Japanese products "give very little trouble." Frankel agreed, offering that some Japanese firms ship parts on memo, selecting the ones they know are most likely to sustain failure. "They know best," he said.

But it was Fezell, who in a long explanation, answered the dealer who said he is worried about the Japanese encroachment.

He said the trend to Japanese dominance of the electronics business started in the days of transistor radios and continued when components came into prominence. "I could list the many advantages of the Japanese manufacturers, but it would take too long. They enjoyed low labor costs. Another factor is engineering costs. The cost of middle management engineering in Japan was one-third to one-sixth what it was over here. Then, the Japanese government offered assistance adding up to a lot of advantages not available to U.S. manufacturers."

But he said he expects "a wash-out of many brands" seen here at CES this year. "We saw it happening the early black and white television days when at one time there were something like 150 manufacturers."

Someone asked about fair trade and Fezell said speaking for his company, fair trade would be "vigorously pushed." Earlier, said he favored an 80 to 85 percent manufacturer sponsored co-op advertised formula.

In terms of legislation affecting electronics dealers, the panel ticked off four main areas: warranties, class action complaints, consumer protection and product safety. EIA's committee on consumer affairs will meet with a similar one formed by the National Appliance and Radio-TV Dealers Association in order to formulate a unified approach to the consumerism bills stacking up in every legislature and in Congress.

Several panelists said that independent retailers would grow stronger but that there will be fewer of them. "The marginal independent will disappear," said M. B. Cooper, Jackson, Miss. Bernard (Continued on page 47)

Cartridge TV: Get the whole picture

The cartridge TV industry is growing fast, changing fast. Keep pace. Get the whole picture from industry experts who attended the First International Cartridge TV, Videocassette & Video Disc Conference at Cannes. A set of 9 soft-cover booklets including speeches, discussions on marketing potential . . . legal aspects . . . equipment developments . . . creative programming . . . distribution patterns. Order now.

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| 2—THE PRINCIPLE SYSTEMS, Part II—Gazenbeek, Philips; Schiering, Telefunken; Hofberg, London Records; Saint-Germain, Kodak. | _____ |
| 3—JAPANESE DEVELOPMENTS—Takagi, Mainichi Broadcasting; Nagacka, Matsushita; Yamakawa and Nakano, Sony; Ishida, Pony Inc. | _____ |
| 4—THE CARTRIDGE TV MARKET—Thomas, Thames TV; Hoehne, Videothek GmbH; Paisner, Time Inc.; Hilford, Columbia Pictures; Neuschwander, Publicis S.A.; Polad, Librairie Hachette; Favrod, Les Editions Rencontre. | _____ |
| 5—CREATIVE PROGRAMMING—Guber, Columbia Pictures; Bonnier, Bonnier Group; Kalsner, Marathon International; Kleiman, Teletronics; Thomas, Thames TV. | _____ |
| 6—EDUCATION & INDUSTRIAL TRAINING MARKETS—Ryder, Inner London Education Authority; Thomas, Thames, TV; Lollos, National Talent Service. | _____ |
| 7—THE LEGAL ASPECTS—Nimmer, UCLA; Tournier, SACEM; Van Vught, International Editors Union; Ellwyn, Ellwyn, & Kron; de Freitas, Performing Rights Society. | _____ |
| 8—DISTRIBUTION PATTERNS—Lollos, National Talent Service; Grant, Rank Audio Visual; Ishida, Pony Inc.; Neretin, Merchandising Week; Ferris, Arthur D. Little; Denham, 3M Co. | _____ |
| 9—CONFERENCE SUMMARY & CONCLUSIONS—Bernhart, ORTF; Roberts, Roberts & Associates; Littleford, Billboard Publications; Charpy, Group Hachette; Gortikov, Capitol Industries; Teulings, International Publishers Audiovisual Assn. | _____ |

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Cartridge TV

Avco Film Varied

Cartrivision Film Library Offers Pick of 850 at \$3

NEW YORK—Cartrivision has secured over 850 films for its CTV library. They will be rented at \$3 in red-coded packages for home viewing.

There are 207 feature length movies from eight suppliers, including United Artists Corp., American International Pictures, Avco Embassy Pictures, Lion International Films, Russ Meyer Productions, Sovfoto Films and the Grove Press.

These films comprise around 25 percent of the total catalog. They have earned 27 Oscars plus eight Academy Award nominations, seven New York Film Critic Awards and eight British Academy Awards.

The library also includes films which have won 11 awards from the National Board of Review and four accolades from the Cannes Film Festival.

The remaining 75 percent of the catalog, constituting 643 titles, covers specific instructional, cultural, sports, music and entertainment subjects.

Music shows will have light shows, set

to the sounds of Mozart, Beethoven, Haydn, Bach and Handel.

In the children's action-adventure field, "The Terrific Adventures of the Terrible Ten" will be offered for the first time in America. The films feature 10 Australian children and have never been seen in America before.

Avco and Motorola have been the two leading American hardware companies also building up a programming library through license arrangements with the suppliers.

Avco talks about having contemporary music films with stereo sound capability for which a stereo sound system will be required. The cartridges will be offered in quarter, half-hour, one-hour and two-hour formats. Blank videotape cartridges will also be offered in a yellow label package. These can be used for recordings by the set's owner, either off the air or of original programming material.

Avco has not yet announced who will sell the prerecorded programs or the blank tapes.

Videotapers Skittish Over Oxides' Future

By ELIOT TIEGEL

LOS ANGELES—The videotape field is falling in line with the audio tape field in one respect: lines are being drawn for and against chromium dioxide.

The high cost of chromium dioxide particles has caused some industry sources to shy away from using this material in both video and audio tape.

Avco, which is responsible for developing the Cartrivision 1/2-inch videotape system, has now ruled out the use of chromium dioxide tapes "because of their increased costs which would have to be passed on to the consumer."

Avco's engineers also point to chromium dioxide's "high abrasion factor, which significantly affects the life of magnetic tape heads and shortens equipment life." Avco also makes the significant point that chromium dioxide is not adaptable to its recently announced high speed duplicating system using a bifilar method for contact printing.

So it is aligned with iron oxide tape as the source for its closed cartridge blank

videotape. Iron oxide is also the way Audio Magnetics is going with its recently announced videotape line. Iron oxide offers the public a more economical product, Audio believes.

And if CTV is to develop to where it is financially within the grasp of the mass home market, blank tape must be economically priced. Audio's videotape department has developed a coating process for iron oxide which gives it stronger characteristics, but at the iron oxide price.

There are around 20 blank tape manufacturers involved in blank videotape. While some have done a major business in broadcasting and for national governmental usage, they are all looking at the home market as the honeypot of success. But the question seems to be iron oxide or chromium dioxide?

Will the public pay \$30 for a blank videotape? The iron oxide advocates feel they won't and that the cost of the blank tape can be reduced so that people will be encouraged to buy blank videotape.

EVR Units & Software Perk UK CTV

By RICHARD ROBSON, Record & Tape Retailer

LONDON — Two significant moves have been made to move the cartridge television concept further along in England. Rank Bush Murphy will be making its first shipments of EVR units next month, and the newly formed Video Cassettes company will be taping National Theatre productions.

Rank Bush Murphy is the U.K. licensee for the EVR Partnership, and Video Cassettes is the joint software form owned by Associated Television here and the American Broadcasting Co. in the United States.

Production of the teleplayers at Rank's Plymouth factory was due to have started earlier this year, but was held up while changes were made to the unit's circuitry.

Rank has to date received orders for nearly 500 machines, mainly from industrial firms and educational authorities. The play-

ers retail at \$864. Initially, Rank will be supplying the units direct to customers, but plans are already under way to set up a nationwide distribution network which will eventually ship players to electrical retailers.

In preparation for the official launch of the system, which follows 12 months of intensive drum beating by EVR, the partnership has compiled an initial software catalog of over 300 titles. Only educational material for schools, medical colleges and management and industrial training centers is available at present. EVR estimates it will be 1973 before the company will be producing entertainment cassettes.

Few items in the current catalog have been produced specifically for cartridge TV. There will be no color cassettes until the end of this year. EVR's Basildon, Es-

sex, plant will only be able to process black and white film.

The programs can be purchased outright for between \$48 and \$96, depending on running time, or rented for around \$3.

Although it will be at least two years before EVR makes any serious thrust into the home, the firm has signed a deal with 20th Century-Fox for the transfer of 1,000 feature films onto cassette.

Comments Robert Heron, EVR's program director: "The aim is to make television-viewing independent of all regular broadcast timetables."

EVR will be the first cartridge TV company to market its system in the U.K. and Europe, which must give the firm a distinct edge over its three main competitors—Philips, Ampex and Sony.

In announcing the deal to program National Theatre productions

for CTV, Sir Lew Grade, deputy chairman and chief executive officer of ATV, indicated he hoped to produce three of the shows.

He reveals that each film will cost about \$600,000 to make "but we've still got to make an arrangement with Equity, the actor's union." Work on the first cassette will start early next year.

"My aim is to bring the theater into people's homes," he says. "I am confident that this new activity will make a valuable contribution to exports and an important

contribution to group profits."

Video Cassettes was set up in February when Grade described cartridge TV as the "biggest potential I can see in leisure." The firm says it is not planning to transfer any television productions onto cassette—they will all be new projects.

ATV will sell or rent cassettes in the U.K. through local centers, including the branches of British Relay Wireless, in which it has a major holding, or even through re-

(Continued on page 30)

Avant Composer-Artist Sets CTV Firm

LOS ANGELES — Electronic music composer Ruth White has formed a film company for cartridge television properties. Her first four efforts comprise a 16-minute EVR cartridge for Motorola called "Garden of Delight for Kids No. 1" and include "Hush Little Baby," "Hickory Dickory Dock," "Space Trip" and "Adventures in Underland."

Miss White anticipates expanding each of these films into a series for the CTV medium. Her

background includes four years of playing the Moog (she bought the third one on the Coast from Robert Moog) and 15 years in the educational recording field, the latter through Rhythms Productions, and two Limelight albums.

She says she is pulling elements from her two worlds for the CTV market, producing educational, entertaining films.

On "Hush Little Baby" she changed the words of the Southern folk song and worked with artist

Gary Lund who did the animation. For "Hickory Dickory Dock," she worked with artist John Wilson who did the drawings for the animation. On "Space Trip" the short utilizes live action, special effects, and paintings. "Adventures in Underland" uses stop action and was done with Cascade Productions, a local commercials house. The two companies are planning to develop this particular story into an expanded adventure.

Miss White has a project on the drawing boards to use quadrasonic sound in a CTV film, using pop music names. This film will run the length of a single record. "There are ways to marry the record industry to the film industry," she says, using means which haven't been used, like quadrasonic sound and sophisticated visual techniques which are tossed at us on TV."

Cartridge television films had better be on a par production-wise with the things we see now free on television, she emphasizes.

Although she has been using a synthesizer on her first CTV films, Miss White doesn't believe all music has to be far out. She does plan to create visuals for an LP she recorded for Limelight in 1967 called "Seven Trumps From the Tarot Cards." She also recorded the LP, "Flower of Evil" for that same Mercury subsidiary.

"That's one end of the spectrum," she says. "Hickory Dickory Dock" is another."

Avco Rounding Out Full CTV Mart Cycle

LOS ANGELES—Avco is creating an institutional version of its Cartrivision videotape system. Systems will be offered for use by business, educational and commercial communities for job training and management orientation programs. These kinds of specialty programs can be viewed in place of classroom instruction with reviewing at home at the owner's leisure.

When Avco introduced its Cartrivision concept last year, its thrust was toward the home entertainment market. However, the company has not yet gotten any production models into the pipeline, so its move into the industrial

area gives it conceptual coverage of all applications.

CBS' EVR film system has been plugging away at the industrial and educational markets for the past year.

Akai's 1/4-inch videotape system has been promoted as a do-it-yourself aid for business and consumer use. So, too, has Ampex's 1/2-inch Instavideo system.

Sony, which has been offering professionally priced (\$1,000-\$2,000) video equipment, will gear its CTV product toward the home market.

The Philips unit is a home-oriented product as are players from Panasonic and several other Japanese manufacturers.

SAG AND AFTRA HUDDLE OVER CTV UNION FEES

LOS ANGELES—The American Federation of Television and Radio Artists (AFTRA) and the Screen Actors Guild (SAG), are mapping plans for a united front in setting rates for cartridge television usage.

Both unions' executive secretaries, Sanford Wolff of AFTRA and John Dales of SAG, met recently in New York to set up their guidelines for financial remuneration, once the new industry gets going and needs the services of their respective craftsmen.

Since there is hardly any production yet for CTV, the unions have the time with which to establish strong proposals with which to meet producers once that stage of development is established.

On the other hand, the lack of production indicates that CTV can not yet be called a new-found area of financial revenue or employment for this city's entertainment industry. So production companies don't have to worry about meeting union requirements since they aren't hiring union personnel.



Motorola's Chuck Clark displays an EVR cartridge for Los Angeles members of NARAS. Music industry people were given a taste of this cartridge TV system at the luncheon and some background into its potential.

Talent

'Superstar' Concert Version Will Debut in Pittsburgh

NEW YORK — The concert presentation of the rock opera "Jesus Christ—Superstar" will premiere at the Civic Arena, Pittsburgh, on Monday (12). The concert version is being produced by Robert Stigwood in association with MCA Inc. The William Morris Agency is booking the tour, which is already committed through October.

July performances following the Pittsburgh premiere are: Convention Hall, Asbury Park, N.J. (14-15); Convention Hall, Wildwood, N.J. (16-17); Temple University, Ambler, Pa. (18-19-20); Dillion Stadium, Hartford, Conn. (22); Music Pavilion, Suffolk Downs, Boston (23); Festival Field, Newport, R.I. (24); Saratoga Performing Arts Center, Saratoga, N.Y. (26); Civic Center, Baltimore (27); War Memorial Auditorium, Syracuse (28); Cobo Hall, Detroit (30); Public Auditorium, Cleveland (31).

The production is under the

B.J. Thomas Inks First Movie Role

NEW YORK—B.J. Thomas, Scepter Records artist, has been signed to star in his first motion picture "Barkum." The film is about an itinerant singer-writer. The film is directed by Juleen Compton and produced by Bob Register.

Thomas' list of recording hits include "Raindrops Keep Fallin' on My Head," "No Love at All," "Hooked On a Feeling" and "I Just Can't Help Believing."

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Procol Tour Set For U.S., Canada

LOS ANGELES — Procol Harum of A&M Records will begin a tour of the U.S. and Canada on July 30 in Phoenix, Ariz.

When they arrive they will have two additions. Dave Ball will replace Robin Trower as lead guitarist and Matthew Fisher returns on organ. Still with Procol are Gary Brooker, Chris Copping, B.J. Wilson and lyricist Keith Reid.

From Phoenix the group goes to Calgary, Alberta, on Aug. 4; Edmonton, Alberta, Aug. 5; Vancouver, B.C., Aug. 6; Seattle, Wash., Aug. 7-8; Los Angeles, Aug. 10; Dania, Fla., Aug. 13-14; New York, Aug. 16; Reading, Pa., Aug. 18; Montreal, Aug. 20; Albuquerque, N.M., Aug. 28, and El Paso, Aug. 29.

artistic supervision of the composer Andrew Lloyd Weber and lyricist Tim Rice. It will feature a cast of 20 singers, a 32-piece orchestra including a rock band, and will travel with a large retinue of technical personnel.

Featured in the cast will be Yvonne Elliman, who will recreate the role of Mary Magdalene which she portrayed on the Decca recording of the work. The role of Jesus Christ will be played by Jeff Fenholt. Carl Anderson will play the role of Judas Iscariot. Other soloists are Eric Mercury, Alan Martin, Lial Countryman, Bob Bingham and Phil Jethro. Randall's Island is the featured rock band.

2nd Try to Block 'Superstar' Date in Milwaukee Fails

MILWAUKEE—A second effort to block performances from the "Jesus Christ—Superstar" album in Milwaukee failed when the U.S. Eastern District Court of Wisconsin here ruled in favor of Superstar Productions Ltd.

At a hearing on July 1, Federal Judge Myron L. Gordon denied a temporary injunction sought by the Robert Stigwood Group seeking to prevent Superstar Productions Ltd. from staging a performance in the Milwaukee Auditorium on Wednesday (7) of selections from the "Jesus Christ—Superstar" album.

A month earlier the St. Louis-based Superstar Productions Ltd. company overcame the first attempt to halt its performance and played to four sellout houses.

The injunction had been filed against Superstar Productions Ltd., the Milwaukee Auditorium board, and Fred Muth, manager of the

Milwaukee Auditorium Arena.

In denying the temporary restraining order, the judge stated that Superstar Productions Ltd. appears to be authorized through its ASCAP license to perform separate selections of any musical compositions in the ASCAP repertoire. Operas are, however, specifically excluded from the ASCAP license provisions. Superstar Productions Ltd. defense counsel Robert L. Fitzpatrick argued successfully, however, that while ASCAP rules restrict performances of operatic selections without specific permission from copyright holders, "merely calling something an opera doesn't make it one."

According to Fitzpatrick, based on the favorable verdict here in Milwaukee, plans call for a going-ahead with the schedule of "Superstar" performances booked well into August.

From The Music Capitals of the World

DOMESTIC

NEW YORK

Phil Ramone, newly elected president of the New York Chapter of NARAS, succeeded Milt Okun, whose two-year term had expired. Monument's Kris Kristofferson plays the Main Point, Bryn Mawr, Pa., Tuesday (13-Wednesday (14); Newport Folk Festival, R.I. (Friday (16)-Sunday (18), and the Riverboat, Toronto, July 22-July 31.

Capitol's Glen Campbell plays the Greek Theatre, L.A., July 19-July 25, with Jerry Reed and Anne Murray. Campbell's latest LP, "The Last Time I Saw Her," will be released at the same time. Comedian Rodney ("I Don't Get No Respect") Dangerfield has a filmed and recorded TV and radio public service spots for the National Conference of Christians and Jews.

Big Mama Thornton plays the Museum of Modern Art's "Jazz in the Garden" date, Thursday (22); Odetta on Thursday (29). Bell's Julie Budd plays the Michigan State Fair in Chesaning, Mich. Monday (12-Sunday (18). Perception's five-year-old Lucky Peterson appears on the "David Frost Show" Thursday (15), and the "Johnny Carson Show" Wednesday (28). Cotillion's Marion Williams plays the Antibes Jazz Festival in France, Friday (23); Temple Music Festival, Ambler, Pa., Aug. 5, and returns for an extended European tour in October before touring U.S. college campuses in November. Little Richie Johnson Agency will han-

dle national promotion for American Heritage Music Corp.

Erroll Garner has been set for a pair of concerts in Miami Beach at the Coconut Grove Theater, Friday (16)-Saturday (17). Scepter's B.J. Thomas will appear in his first film, "Barkum."

ED OCHS

LOS ANGELES

Special frog buttons are being used to promote concerts by Three Dog Night in Atlanta, Pittsburgh, and Dallas. The frog is for "Jeremiah," mentioned in the opening line of the group's "Joy to the World" single.

Over 70 college representatives attended the ABC/Dunhill college radio conference June 26. Similar conferences will be held on the third Saturday of each month.

Brewer and Shipley are recording in San Francisco. LaMont Johnson of Sun, Moon and Stars Inc., has cut a record for Mainstream. Sweathog will appear at the Whisky a Go Go July 20-25. The Jackson 5's television special, "Goin' Back to Indiana," will be aired on ABC-TV Sept. 19.

McGuinness-Flint's second LP to be released soon. Andy Williams will star in a film featurette, based on his version of "Love Story," to be aired on German television. Blue Note Records to release new LP's by Wayne Shorter and Brother Jack

(Continued on page 24)

Talent In Action

JOHN DENVER

Bitter End, New York

Composer-performer John Denver has finally come into his own with a super hit single and album on RCA, and a club act that delighted the audience at the Bitter End on June 30. Denver is an over-all entertainer, well equipped for the new soft-sell breed of club performer. He won the crowd with an easy-paced group of songs and with his humor, warmth and down-home friendly rapport. He opened brightly with "Sweet Rocky Mountain Paradise" and segued into a fine reading of James Taylor's "Carolina in My Mind." With strong support from guitarist Mike Taylor and bassist Dick Kniss, Denver cleverly paced his show, running the gamut from the biting lyric of a returning Vietnam vet, "Readjustment Blues," to the dream of peace ballad, "Last Night I Had a Dream," to the comedy of "Saturday Night in Toledo." Also a standout was Merle Haggard's "Okie From Muskogee," and naturally his hit songs "Leavin' on a Jet Plane" and "Take Me Home Country Roads." The duo known as Fat City, Taffy and Bill, co-writers of "Take Me Home," opened the bill with ease and then later worked with Denver on the last two songs. Duo is worth watching, they have super potential.

DON OVENS

PAUL GEREMIA, RAUN MacKINNON

Folk City, New York

Paul Geremia suffers from comparison. The Polydor artist is a fine guitar player and skilled, if uninspired, songwriter. He understands the showman's art of choosing an image and creating it on stage, although his choice of the spaced-out folk singer is an unfortunate one. Still, Geremia's real problem is everybody else on the current pop scene. The public has abandoned folk music in favor of more intense and personal media, and beside the poets and prophets who dominate the charts, Geremia's unoriginal folk formulas are bland and dull. So it seemed when he opened at Folk City on July 6.

Saving the show, stealing it, earning encores, was Raun MacKinnon, a lady whose repertoire switches easily and gracefully from folk to pop and back. Several of her songs in her set have the kind of inventive, appealing melodies that are hit records by definition, even before they are recorded. (Some songs are born Top 20.) Miss MacKinnon's piano accompaniments are elegant; her acoustic guitar work intricate and triumphantly flashy. With a little loosening up of her vocal style, Miss MacKinnon would be an ideal pop vocalist, needing only a recording contract and a bit of initial promotion to make her one of the most important lady singers around.

NANCY ERLICH

SOFT MACHINE

Gaslight, New York

Ornette Coleman's presence in the audience was no coincidence—there's mutual admiration between the CBS group and the avant jazzman. It's also apparent in the Machine's work which leans far, far over to the far, far out, recalling the approach of Archie Shepp and Pharaoh Sanders in format (one long set, almost an hour) and Chicago's Association for the Advancement of Creative Musicians (AACM) in approach.

The Machine's set is full of shifting mood and tempo, intense and with much musical variance from a four piece group (alto sax, keyboards, bass, drums), complete

with take offs and put ons. When they lock into a riff the sound takes on almost physical proportions. Apart from some wordless experiments from drummer Robert Wyatt, it's all instrumental.

The opening on July 7 was Soft Machine's first U.S. appearance since they opened Jimi Hendrix concerts three years ago. They have moved a long way down a fresh road (for them) at a time when rock is moving sideways. Music to tap your head to.

IAN DOVE

HOYT AXTON, LEO KOTTKE

Troubadour, Los Angeles

It was one of those totally delightful evenings that come all too infrequently. Hoyt Axton played a beautifully loose and funny set which followed Leo Kottke's show of unparalleled guitar virtuosity.

Axton, known for writing "The Pusher" and "Joy to the World," finally is starting to make public appearances again. And what an act! His voice and his backing group (the Hollywood Living Room Band) were great, but his audience raps between songs nearly stole the show. His music is in the country rock vein for the most part, although there is a bit of everything in his show. His version of "The Pusher" is the definitive one.

There are very few adjectives that can describe Leo Kottke. He is a master of the 12-string guitar and voice is constantly improving too. His material is always strong, with no weak spots. Kottke tunes his guitar a bit too much between songs, but usually he has a funny story or two to tide him over. Descriptions of his playing style are meaningless; he has to be heard to be believed.

GEORGE KNEMEYER

RITA COOLIDGE AND DIXIE FLYERS

Whisky a Go Go, Los Angeles

Why Rita Coolidge was at the Whisky June 30 is a mystery. Her act contained very little rock and no roll; she's more the Troubadour type. In any event, Miss Coolidge was adequate but not outstanding during her set.

Miss Coolidge has a nice voice; not outstanding or gritty, but nice. There seems to be a certain amount of detachment and noninvolvement with the lyrics she is singing, and this prevented a totally satisfying performance. Her songs were borrowed from other people, and perhaps this accounted for the detachment.

The Dixie Flyers, aided by Marc Benno, lent good support to Miss Coolidge although there was something lacking there too. The band just didn't cook like they're capable of. It was a nice evening, though, for the A&M artist Miss Coolidge, but one that will be forgotten eventually.

GEORGE KNEMEYER

ELEPHANT'S MEMORY

Folk City, New York

It wouldn't take a pachyderm to remember Elephant's Memory, a five-piece rock group which opened here with their own unique blend of tempered acid rock, country, jazz rhythm and blues. The Metromedia artists are a group audiences hear and remember. A little reminiscent of the old Jefferson Airplane, Elephant's Memory reflects a brash, spirit, talent and versatility.

Playing to a small audience, they worked through a varied set that included "Spring Valley Arson," "Liberation Special" and "Mongoose," the group's most

(Continued on page 24)

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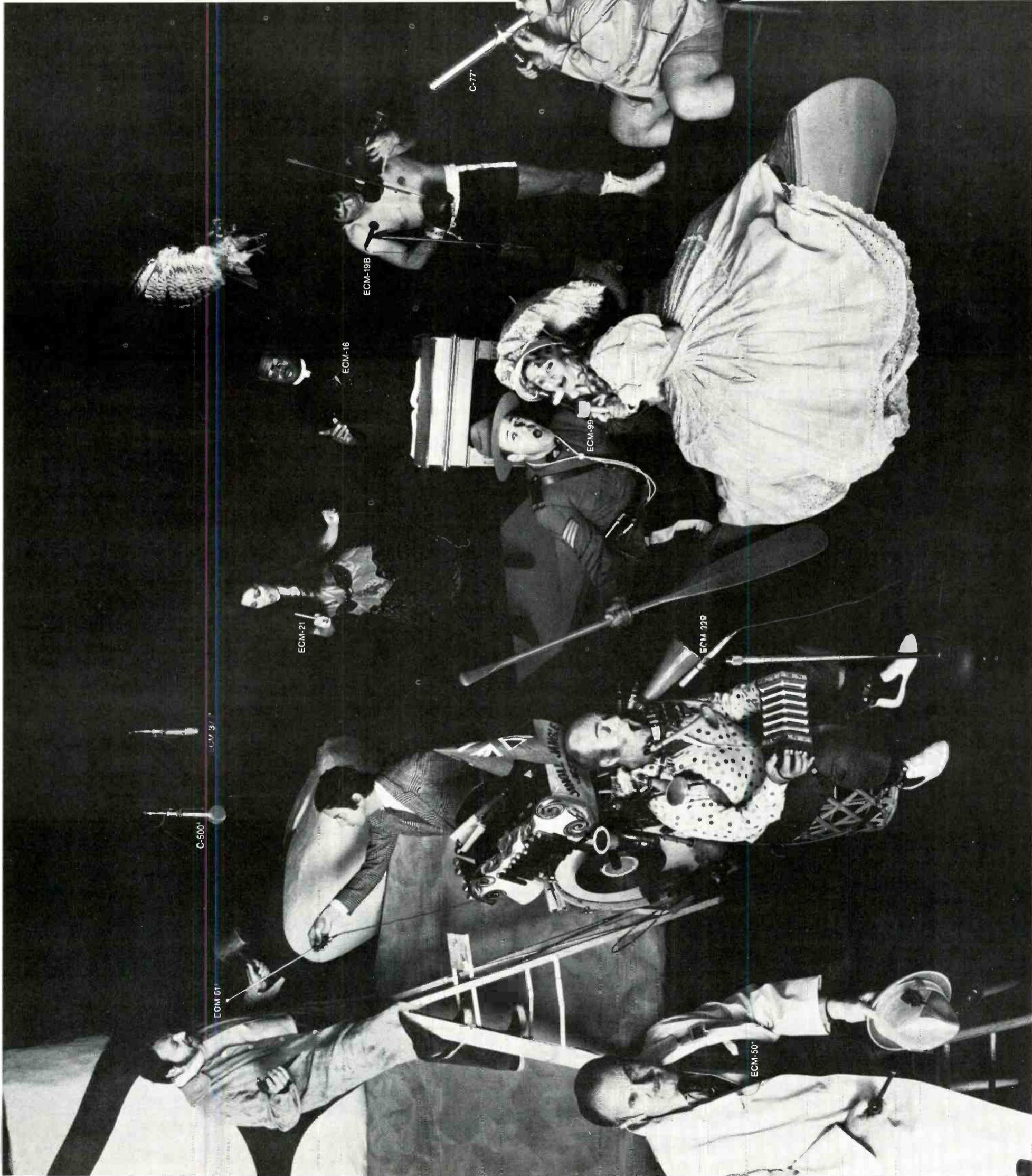
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From The Music Capitals of the World

DOMESTIC

• Continued from page 22

McDuff soon. **Kathi McDonald** has left **Leon Russell's** group to go as a solo act. **Blood, Sweat and Tears** to play country fair dates this summer. The group appears at the Greek Theater in August. During the Greek appearances, BS&T will do a concert at the Chino (Calif.) Men's Institution.

Kate Taylor is out with laryngitis again. Her voice gave out during her Troubadour engagement in late June. **Kyle** has taped a spot for KHJ-TV's "Boss City" show. **Al Kooper** set for several appearances on the East Coast from August through September. He will also sandwich in some recording sessions.

Procol Harum set for Aug. 10-11 at the Santa Monica Civic Auditorium by Concert Associates.

Neil Diamond to appear at the Minnesota State Fair, his only fair date this season. **Jack Jones** begins a three-week engagement at the Century Plaza's Westside Room on Tuesday (13).

Seatrain set for several concert appearances in August and September including guesting with **Three Dog Night** in Atlanta.

Carolyn Stein set for a two-week engagement in El Paso (Tex.) starting Monday (12).

Chase set for 18 concerts in July after dropping from the **Stephen Stills** tour. **Glass Harp** set for a cross country tour.

Al Alexio to headline at the Pfister Hotel in Milwaukee for two weeks beginning July 19.

Allan Taylor set for U.S. tour in July and August.

Jenie Jackson now appearing at the Edmonton Inn in Edmonton, Canada. Four Star Concerts of Arizona, Inc., has set **Mandrill**, **Paul Humphrey**, **Cherokee** and **Corrobboree** for a concert at the Hollywood Paladium July 30.

Heads, Hands and Feet starts its U.S. tour on July 23 in Buffalo, N.Y. **Regis Philbin** is currently appearing at the Play-boy Club.

GEORGE KNEMEYER

MIAMI

At the recent **Steve Miller Blues Band** concert at the amusement park, Criteria Recording Company recorded the two day session on 8-tracks for a forthcoming album of the blues band. Coconut Grove Playhouse will have summer weekend concerts. First to kick-off the new policy is **Dave Van Ronk** and **Duckbuter** (local zany group). **Tory Wynter**, Catylist recording artist, opened at the Club Gigi, Fontainebleau. **Freda Payne** at the Diplomat Hotel. Local group **The Game**, Stereo Dimensions label, are racking up concert successes in the state of Florida. Scheduled for the

group is a tour of New England and upper New York; then back to Criteria Recordings Studios where they'll cut their second album.

Candi Scott, songstress, after a highly successful Doral Beach engagement, now doing a return engagement aboard the cruise ship Boheme. Singing group, the **Ultimates**, now at the Bonfire's Pinto Lounge. The Tack Room at the Diplomat Hotel released July lineup which includes singers **Bobby Breen**, **Ken Chertox**, **Simon Smith**, **Joy Marell**, **Gina Wilson** and **Frank Ciaccimonte**. **Joey Ace** and the **Heads of State** headlining show at the Wreck Bar, Castaways Motel with **Armageddon** and the **Bell Brothers**. **WBUS-FM** to present its own rock show Aug. 1.

The **New York Rock Ensemble** coming to Miami Marine Stadium July 23. The **Leon Russell Show** due in town Aug. 20 with **Freddy King** and the **Shelter People**. Jazz organist **Jackie Davis** is the first act to be signed for the World of Disney extravaganza opening in Orlando in October. Davis will be appearing at the Polynesian Lounge. **Scotch on the Rocks**, musical trio, now appearing at the 007 1/2 in the Shelbourne Hotel after a 22-week stint at the Deauville Hotel Musketeer Room. SARA LANE

LAS VEGAS

Frank Sinatra Jr., who hasn't recorded an album since 1965 will have an album released Sept. 1 titled "Spice" on the Daybreak label. The singer, in addition to producing the album, wrote the music and lyrics for three of the album cuts, two of which, "Spice" and "Black Night" are used in his performance currently at the International with sister **Nancy**. KENO radio and local paper, **Panorama**, got together for a two-day Ice Palace rock concert. KENO held a live remote broadcast from 7 to 11 p.m. while **Sweetwater**, Atco recording artists; **Black Oak Arkansas** and **Oliver Walrus** entertained. City fathers, stating that the "high school youths have been overlooked," have proposed a weekly Entertainment Festival for strictly high school students to be held at the Convention Center. Rock groups will provide music for dancing. **Mayor Gragson** expressed hope that Strip entertainers would perform gratis at the concerts. Students would be charged a "reasonable price" with profits used for a community betterment program of youth recreation and park facilities. If plans jell, the first program would be held late this summer. KLUC radio plans an average of two rock concerts a month at the Convention Center.

Wayne Newton substituted for **Jimmy Durante** at the Desert Inn so Durante could appear at the Motion Picture and Television Relief Fund Gala in Hollywood. For the one night, the Desert Inn did just one show. A sell-out one-nighter by Frontier star **Wayne Newton** was racked up at a benefit performance at Sacramento's Memorial Auditorium. The Mormon Church was the beneficiary of \$50,000, from a crowd totalling almost 5,000 persons. Newton performed gratis and declined reimbursement of expenses. The Frontier Hotel has a policy of hosting servicemen from Nellis Air Force Base with a waiver of all minimum charges in the Music Hall show-room.

Homer & Jethro, **Bob Luman** and the **Nashville Sounds** and **Sue Thompson** have been set for two weeks at the Fremont, starting Sept. 10, while the **Ferlin Husky**

Talent

Summerfest '71 July 16-25 to Star Top Acts

MILWAUKEE — Summerfest '71, lakefront annual event, will feature a parade of top name entertainment July 16 through 25. The talent roster will include ranking record artists along with local individual performers and groups. A big hunk of the talent tab is being picked up by local sponsors.

Miller Brewing Co. is sponsoring 10 hours of jazz daily in its Miller High Life Jazz Oasis. Performers signed to appear in the Oasis include the World's Greatest Jazz Band, Don Gibson and his Windy City Gang, the Boll Weevil Jazz Band, the Buddy Montgomery Septet, the Riverboat Ramblers, the Salty Dogs, the Siegel Schwall Blues Band, the Dick Ruedebusch Memorial Band, the Sig Mlonzi Sextet, the George Pritchett Trio and the Jim Robak Orchestra.

Clark Oil Co. has also slated a jazz show featuring Della Reese and Woody Herman July 19.

The Jackson Five will make a Summerfest '71 concert appearance on July 22.

Also due to entertain during the 10-day event are B. B. King, Muddy Waters, the Paul Butterfield Blues Band, Roy Clark, Judy Collins, Doc Severinsen, Jose Feliciano, Bobby Sherman, Sonny James, Jeannie C. Riley, Ray Price, Lynn Anderson, David Steinberg and Blood, Sweat and Tears.

Show will run two weeks beginning Sept. 23. **David Frost**, who opens at the Riviera Aug. 11, had to cancel a one-week tour of the Pacific Northwest because of moved-up time on TV tapings. Frost said the gigs, featuring **Della Reese**, will be done later this year. Over \$70,000 in advance ticket sales had to be refunded.

Flamingo's **Bill Miller** returned from a business trip to Denver. TV producer **Jorn Winther**, director of the recent **Bobby Sherman** special flew in while **Victor Borge** was at the Sahara to discuss a future Borge TV special.

Wayne Cochran and his troupe are now on a cross-country tour of one-nighters. They recorded their first Epic LP the end of June and head back to the Flamingo in late summer.

Hugh Lambert, who produced **Nancy Sinatra's** act at the International and is appearing in it as well, also produced **Abbe Lane's** new act which opened at the Desert Inn June 29.

Roger Williams opened July 3 in the Tropicana's Blue Room. Williams followed **Count Basie** and **Joe Williams**. **Larry Masse**, singer formerly featured in Desert Inn's "Pzazz" has joined the cast of **Funny Farm** now in its sixth month at the Aladdin.

LAURA DENI

CINCINNATI

The Cincinnati Symphony Orchestra, under the direction of resident conductor **Erich Kunzel**, in its second symphonic spectacular of the season at new Riverfront Stadium Monday (5) attracted an estimated 18,000 paid, with ducats scaled at \$3 for adults and \$1 for kiddies. Sponsored by Shillito's, a leading department store here, the program featured a return engagement of piano virtuoso **Van Cliburn** and Bengals football star **Mike Reid** as guest narrator. The initial such event last Labor Day attracted a surprising 24,200 at \$2 for the uprights and \$1 for the knippers. A third such event is planned for Labor Day.

Indian record promoter **Chuck Chellman** and wife **Georgia**

(Continued on page 25)

Talent In Action

• Continued from page 22

successful single to date. They perform with an irreverence to musical convention and are sometimes oblivious to the audience. But they convey a good musical sense and a hard-driving beat as best displayed by "Power Boogie," a return to rock 'n' roll.

The group consists of lead guitarist **Crow**, bassist **Gary Van Scyco**, drummer **Rick Havoc**, saxophonist and lead singer **Stan Bronstein** and organist **Adam Ippolitto**. They will soon be releasing an album on the Metro-media label. And if their performance here is any indication, it should provide heavy impact on the national charts.

MUSIQ

Gaslight, New York

Musiq is a five-man group from Pennsylvania. Musiq played good, hard, loud rock at the Gaslight on June 29. Musiq played good, hard, loud blues too. Musiq also played good, hard, loud jazz. The five musicians that play interesting original compositions; good. These compositions are all played one way; hard. The volume at which they are played is always the same; loud.

Popular music seems to be getting away from the heavy rock era which was initiated just a few years ago. At this time it is difficult to imagine a group like Musiq making it. But with music's rapidly changing scene, who knows.

JAN FLATO

BAND

Central Park, New York

The Band is great. The Capitol Records group demonstrated its "greatness" at the early show in Central Park on June 30.

Garth Hudson displayed amazing digital dexterity and taste on both the organ and piano keyboards. **Levon Helm** (drums), **Richard Manuel** (keyboards), and **Rick Danko** (bass), besides being excellent musicians, blended their voices beautifully all evening and especially on Bob Dylan's "I Shall Be Released." As the group went from one of lead guitarist **Robbie Robertson's** songs to another, it became apparent that they cannot be looked upon separately, for together they are The Band.

JAN FLATO

ROSEBUD, MARION SEGAL

Troubadour, Los Angeles

Two unknowns appeared here July 6, but neither **Rosebud** nor **Marion Segal** will remain in that state very long. Neither act is especially distinctive yet, but show signs of improving with added appearances.

Rosebud is a quintet, led by **Judy Henske** and **Jerry Yester**,

that are more in rock vein than anything else. The music is fine, although some songs still haven't matured yet. The stage presence of the group is good, but **Miss Henske** tends to go overboard with "cheer-leading" after each song. The **Reprise** act is definitely a comer, however. In contrast was **Marion Segal**, a very low key performer. It took a while for her to warm up the audience, although she eventually won them over. Her songs are well constructed and lyrically are on a par with the best. Her backing duo, **Silver Jade**, was sympathetic, although the electric bass was overly loud on several songs. She records for **DJM Records**, distributed by **Bell**.

FLYING BURRITO BROTHERS, CHEROKEE

Aquarius Theatre, Hollywood

The **Flying Burrito Brothers** are just so good. The group is one of the best, if not the best, country rock bands around, and they showed it here June 29. Also on the bill was **Cherokee**, whose only saving grace was some old rock songs at the end of its set.

The **Burritos** do not have much of a stage act. They just let the music roll out. The **Burritos**, **A&M** artists, have added **Al Perkins** on pedal steel guitar recently, and he's just as good as his predecessor, **Sneaky Pete**. To pick a high point of the set is impossible; every song was just a bit better than what came before. The vocals featured tight harmonies and everybody just seemed to have a good time.

Cherokee is a fairly unimpressive group now, but with a few more appearances, the music could get better. The sound is loud rock with horns but without much identity. The old rock songs at the end of the set were pretty good (done without horns; maybe that says something) and showed **Cherokee** can play and sing with authority when it has the right material. The group records for **ABC/Dunhill**.

GEORGE KNEMEYER

Crazy Hair in N.J. Center Date

NEW YORK—**Crazy Hair** and **His Player Piano Roll Gang**, **De & El Records** group, made a live appearance at **Preakness Shopping Center** in **Wayne, N.J.**, on July 1 in conjunction with the center's **Old Fashioned Sidewalk Sale**. **Crazy Hair** balloons were distributed along with special lyric sheets to be used in conjunction with the group's playing selections from its album, "No, No, Nanette."

The group appeared with an original **Woody Truck** on which their player roll piano and other instruments are transported.



MAMA CASS ELLIOT discusses recording projects under a new contract with RCA Records with, left to right, **Dennis Katz**, RCA's vice president of contemporary music; **Rocco Laginestra**, RCA Records' president, and **Mort Hoffman**, division vice president, commercial operations.

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From The Music Capitals of the World

DOMESTIC

• Continued from page 24

stopped off here briefly last week for a visit with the writer and **Harry Carlson**, Fraternity Records president. They were enroute back to Nashville from Pittsburgh. Chuck continues to cover the South and Southeast on both country and pop, while Georgia continues with her own advertising and promotion firm in Music City. . . . **Larry Downing**, bass player with **Bruce Brownfield's** band on WLW-T, resigned July 9 after 17 years with the station.

Mrs. Louise Scholl Rub, mother of **Danny Scholl**, former Broadway singer and entertainer, died here June 30. . . . The First District Court of Appeals last week upheld a lower court decision dismissing a \$554,500 damage suit against Avco Broadcasting brought by **Vivian Della Chiesa**, who for-

Stewart Duo Sets Fall Tour Dates

LOS ANGELES — Jennifer and John Stewart are planning a Fall tour with as many as 70 dates. They completed a one-month tour this spring, which was underwritten by Warner Bros. and Capitol Records, the companies of the respective artists. John Stewart has since joined Warner Bros. Admission prices were \$1 and \$2.

merly headed her own "Vivienne" show on WLW-T. Miss Della Chiesa had claimed that Avco breached her contract when it canceled her afternoon show in August, 1969, assigning her to other duties. Avco argued that Miss Della Chiesa breached her own contract when she failed to appear as directed. Judge Frank M. Gusweiler dismissed the suit last September because he saw no cause for action. . . . **Rusty York's** Jewel Recording Studio last week introduced its new 16-track recording facilities, the first to offer such service locally. **BILL SACHS**

SAN FRANCISCO

Duke Ellington recently received two diplomas in one day—one from his old alma mater, Armstrong High School, and the other, an honorary doctor of music degree from Howard University in Washington, D.C. . . . Twenty-five copies of "Second Sacred Concert," Ellington's current release, were ordered for the Lyndon Johnson Library. . . . Due for fall release is his "Latin American Suite." . . . Also at Fantasy, **Tom Fogerty's** new 3 1/2 stereo single, "Goodbye Median Man," has been released. . . . A special DJ version has gone to FM and college stations containing the full, 6:05 minute song. . . . Commercial version and copies to remaining stations is a 45 divided into two parts. . . . Performing with Fogerty are or-

ganist **Merl Saunders** and drummer **Bill Vitt**.

"Sweet Hitch-Hiker," backed with "Door to Door." . . . Anybody got a name for **Alice Stuart's** group? They'll be playing at Ash Grove Tuesday (13)-Sunday (18) in Los Angeles. Alice is recording her second album at Fantasy now. No title for that, as yet, either. . . . **Clyde McCoy**, daddy of the "wah-wah" jazz sound of the 30's and 40's, opens at the Miyako Hotel in San Francisco on Tuesday (13) for six weeks. . . . McCoy's wife, **Maxine**, formerly Miss Texas, will be with him. . . . **Basin Street West** open weekends only in July; **Wayne Cochran and the C.C. Riders** opened July 9 and play also on Friday (16) and Saturday (17). **Brewer and Shipley** recording at **Wally Heider's**, through Friday (16). . . . The 1971 season of "Pops Specials" under the baton of **Arthur Fiedler** opens at the Civic Auditorium on Tuesday (13) and runs through July 31. . . . Two Pops firsts will be "Russian Night at the Pops," July 29, in which **Leonard Pennario** will perform **Khatchaturian's** Piano Concerto . . . and July 22 will be "Dizzy Gillespie Night at the Pops."

Dizzy Gillespie, scheduled for the San Francisco Art Commission's Thursday (22) presentation of **Arthur Fiedler** with the San Francisco Symphony Orchestra, is one of the two shows that did not sell out in advance. The other one is "Russian Night" on the 29th. Friday's (24) "Broadway Shows" completely sold out; the others, "Gershwin Night," "Movie Night," "Latin Night," "Cole Porter," "Piccadilly Night" and "Old-Timers Night" sold out except for unreserved balcony seats. . . . **Bill Graham**, represented by Cecil Poole, former U.S. attorney now in private practice, awaits court's de-

Signings

Jazz-rock guitarist **John McLaughlin** moves to the Columbia label from Columbia-distributed Douglas Records. . . . MCA and **Elton John** have signed to continue U.S. and Canadian release of the singer's product on Uni. Deal was made through the Dick James Organization in London. . . . The **Stamperders**, Canadian group, to Bell with their new single, "Sweet City Women." . . . Jubilee has signed singer-writer **Michael** to the Euphoria label. **Steve Duboff** produced **Michael's** first LP, "Candlewax," while Jazz & Pop poll winner **Trevor Koehler** handled the arrangements. . . . **Commander Cody and His Lost Planet Airmen** to Paramount. . . . **Alan Gordon Anderson** has signed as a songwriter to Reyerson Music, a division of Vanguard Records. . . . **Janus** has signed soul men **Don Covay** and **Ernie K-Doe**. An LP, "Ernie K-Doe," has just been released. . . . **Timmie Rogers** to Chess with his first single, "Super Soul Brother." **Bob Morgan** of Sound Exchange produced. . . . Singer **Carol Woods** to Ember Records. . . . Veteran **Paul Anka** to Buddah. . . . Singer **Sherri James** to Victrix Productions and Catalyst Management, Ltd., firms headed by **Steve Metz** and **David Lipton**.

cision re licensing for future shows at Winterland. . . . **Norman Greenbaum** is at The Boarding House until Sunday (18). . . . **Vince Guaraldi** opens at El Matador Tuesday (20) and works through July 31.

SHIRLEY LEWIS HARRIS

. . . **North Door Singers**, contemporary group, to **Dick Rubin** for personal management. . . . **Morgana King** to Buddah. . . . Cotillion has signed singer-songwriter **Bobby Lance** with his single "Brother's Keeper." from the LP "First Peace." He penned **Aretha Franklin's** "House That Jack Built."

Singer-composer **Kent Morrill** to Cream Records with his debut LP "The Dream Maker." . . . **Spencer Davis** and **Peter Jameson** have switched over from Mediarts to UA Records, with their first UA LP slated for fall release to tie in with a cross-country tour. . . . **Big Black** back to Uni, with his first single "Diggin' What You're Doin'" to be followed by a similarly named LP.

Michigan Rule Vs. Pirating

DETROIT — The Oakland County Circuit Court of Michigan permanently enjoined all retail tape outlets from the sale of unauthorized duplication of product by the rock group Rare Earth. Michigan has no criminal law against tape piracy and therefore, the decision was based on common law piracy.

The injunction and court action was brought against the Pan American Distributing Co.; Universal Tape Outlet; Stereo City; Muntz Stereo City; Harmony House, and the Lear Jet Corp. It could set a precedent against tape piracy in Michigan.

MOTOWN

IS THE PLACE FOR ME!

STEVIE WONDER

Radio-TV programming

Harassed PD's Curb Record Promotion Men

• Continued from page 1

except a few "friends" in the record industry because phone calls "had reached the point where the music director was spending all of his time on the phone and wasn't able to do his job," said program director George Wilson.

George Wilson, program director, WOKY, Milwaukee, is one of the keynote speakers at the fourth annual Billboard Radio Programming Forum slated Aug. 10-21 at the Hotels Ambassador, Chicago.

Bob Piava, music director, WPOP, Hartford, reported receiving nine telephone calls on one record; several from a record promotion man who "hounded" him to play it.

WEAM program director Mike Michaels, Washington, said that the bombardment of record promotion men had grown so intense that it had "gotten to the point where you can't even go to lunch if you have 20 guys sitting out in the lobby just waiting to see you." Thus, WEAM resorted to limiting visits from local record promotion men only on the first and third Thursday of each month, although Michaels said he'll continue to see national promotion men who give him the courtesy of a phone call for an appointment.

Although alluding to past problems and the fact that some promotion men don't know their product that well or who's buying it, Mike McCormick, program director, WLS, Chicago, said he'd run across some of the best promotion men in the business in Chicago. He felt the younger guys were really getting into what the artists were doing and that some promotion men did, today, know not only more about their product, but how it would fit into a station's format at a particular time. WLS spends at least eight to 10 hours a week talking to record promotion men in person or on the phone, listening to records and making up its weekly playlist. And, as McCormick pointed out: "Hypes are part of the business

... they've been around for many years."

Wilson pinned the reason for harassment tactics on the part of record promotion men on the tight playlist; he felt the tight playlist had made the job of the record promotion man harder than ever before. And apparently so much pressure is being put on record promotion men from upstairs that they're forced to do what they do. If record promotion men knew anything about their business, we'd be happy to talk to them on the phone. "But they all lie through their teeth."

He relented a moment later and stated that music director Tex Meyer sees record promotion men anytime who're willing to visit the station and "I think he talks to a few record men—the guys he thinks are legit. Anyway, through the years you form a friendship with some record men that is more than just a business relationship ... it's very difficult to not talk to the people who're your friends."

The special gripe he has is with record men who phone saying their record is a hit and give details that later turn out to be false. "Everybody hurts because of people like that—radio stations as well as the record industry." Still, he admitted that if he owned a record company and was paying a promotion man a salary and a record wasn't on a specific station, he'd want to know why. "But I think that for the most part promotion men have become delivery boys. This wasn't caused by their own talent or lack of it, but by the short playlist." He pointed out that often the station will receive two and three phone calls from different promotion men on the same record. "And we'll get a phone call from a local promotion man about a record, tell him the details, then get a phone call from the national promotion man checking up on his local man. I just say that if the record industry would eliminate a great deal of the bull and think about how they're using their own time as well as the time of the man they're calling

on, they could do us all a big favor."

WEAM program director Mike Michaels created a stir May 25 when he notified local and national record promotion men about limiting their visits to twice a month, but said that he did so because of a staff shortage. However, he could report one case of four different promotion men hyping him on the same record. "Anyway, it's listening to a record that's most important. By limiting visits from local promotion men, we'll have more time to listen to their records."

His major problem, he said, was in getting record men to talk to Ann Duwe, his assistant. "If they call me, when I'm trying to do a dozen different things, my

(Continued on page 28)



GUESTING WITH Buck Owens in Bakersfield, Calif., recently were, from left: Bob Wileman, public relations official for the Buck Owens golf tournament; Larry Scott, program director of KBBQ, Los Angeles; Owens; Gary Fuller, general manager of KAFY in Bakersfield; George Lindsey, recording artist and television personality; and Harry Newman, air personality, KLAC, Los Angeles. The occasion was the announcement of the tournament.

Regan: Tight Playlist a Boon

LOS ANGELES — The tight playlist, long considered a detriment to record sales, is actually a major factor in creating monster-selling records, said Russ Regan,



REGAN

general manager and vice president of Uni Records. "One thing that the tight playlist of Top 40 radio stations does do is provide concentrated exposure ... and that intensified exposure may be the difference between a listener merely liking a record and loving it enough to rush out and buy it."

Regan, who started out in the record business in 1960 as a promotion man for Buckeye Record Distributors in Los Angeles and still gets deeply into promotion even now, said that he didn't believe the tight playlist has hurt record sales at all. "Look at the constant records on the chart that have sold a million copies. The tight playlist helped create these million-sellers in most cases."

What the tight playlist does

mean, though, is that promotion men have to work a lot harder than in the old days and it takes a record company much longer to break a record. But because there is a constant overlapping of records on middle-of-the-road, soul, country, progressive rock, and Top 40 stations, the promotion man today has many more places in which to start a record. "And don't forget the college radio stations; they have become increasingly important in not only their capability to break records, but also establish artists," Regan said. In addition to the fact that all of these stations are more of an influence today in helping start a record in a market and in encouraging a Top 40 station to add it to its tight playlist, Top 40 stations today are playing more album cuts, thus opening the way to a whole new sales medium for record companies.

All this, of course, means increased work for the promotion man. Regan, who built Uni Records from the ground up and says he'll never stop being a promotion man at heart, said that, to some extent, the "fun has gone out of record promotion work. You don't see smiling faces among promotion men anymore. Everybody is more serious and businesslike today. In the old days, people used to have more laughs. What has happened is that promotion—and the record industry—have become big bus. A record represents thousands of dollars at stake. If you have it under your arm when you go into a radio station and you're a promotion man, you can't afford to do a song and tap dance about

it. While it's true that a promotion man has more places he can go today in order to get radio exposure—by that I mean the AM stations and the FM stations with all of their various formats—this also means that the promotion man cannot afford to concentrate his effort like in the old days when you could sit around and have coffee with the deejays at a station. No, today the promotion man has to stay on the road. Thus, the product has to speak for itself most of the time.

"And the promotion man today has to have more details available to present to the radio stations. Radio personnel are more informed these days and are taking a greater interest in product than they used to take. On top of this, a lot of the time a program director will say that a given record doesn't fit his station's sound. That's why it takes longer to make a record happen than a few years ago."

But the wise promotion man doesn't give up. "If you have a number one record in any city in America, you just keep pushing and trying to spread that record. For example, it took us six months to break 'Gypsy Woman' by Brian Hyland. That record almost died twice."

Regan, who spent two and a half years as a promotion man with Record Merchandising working for Sid Talmadge before going to Loma Records as general manager, started at Uni Records a little over four years ago as national promotion director. Seven months later he became general

(Continued on page 33)

Fine Urges Radio/Record Respect

LOS ANGELES — Hit records make hit radio stations, believes Jerry Fine, national promotion director of Amaret Records, "but there must be a logical reason for any particular radio station to play any particular record. And the program director or music director cannot be criticized for not playing any given disk."

"Radio today is programmed not only by the ear, but programming has become very scientific; radio stations are programmed for the day-part and for target demographics. The good program director even breaks down the records for individual time slots. Thus, the station might not have a slot open for a particular record. Or that record might not fit the tailored sound of the station."

Fine, who joined Amaret Records slightly more than a year ago, once programmed WILD, Boston, for a short period and said that he began then to realize some of the problems program directors have. "It's not easy to program a radio station—especially with the amount of product out today and the quality of product available."

The problem is that many promotion men take it as a personal affront when a radio station doesn't play their record. "But promotion is not a business of asking for favors," Fine stated. "It's a profession and should be treated as such by everyone in it."

Thus, records should be treated strictly as "fact." Promotion men must not merely ask a station to play a record and let it go at that. "You have to offer sales figures, if any, on the record; provide data about national airplay; describe how the record might logically fit the programming of the station; be aware of the idiosyncracies of the market with relations to the type of product that sells best there; know your own product. And a promotion man must do his homework. Promotion is not just an eight-hour job. You've got to know what's going on in all product, not just your own."

"You can't just tell a program or music director: 'Hey, baby! This record swings!' Instead, you have to point out that this particular record appeals to 12-18 year olds ... that the reaction to the group at live performances has been good ... that kids are out of school for the summer and your record might gain some larger audience numbers for the station

... that such and such station in Minneapolis added it and why."

Begging Favors Out

But to ask a program director merely to play a record as a favor is a faux pas, Fine said. "It's asking him to jeopardize his station. Del Roy, a promotion man I know, and I once discussed this. He feels that promotion depends a great deal on a nice and warm and comfortable relationship with radio personnel, but that getting a record on a radio station should be strictly on its hit potential."

And the promotion man today has no reason to relay a hype to a program director. "With the communication system we have today, any promotion man can relay accurate information from any part of the nation within a matter of moments. This is where, again, a lot of promotion people get offended. They'll call a program director and he's in a meeting. They hang up the phone thinking that the program director doesn't want to talk to them. Actually, they could have fulfilled their job by giving the information on their record to the secretary. That program director will get the message. If the information is legitimate, the program director will act on it ... he won't toss the message away."

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WPEN Uses Less Chatter, One Programmer Formula

PHILADELPHIA — By taking the chatter off the air and adding more music, WPEN and WPEN-FM have begun to stimulate the 25-40-year-old listener market in the Philadelphia area. "We were using the star performer approach to this market for about two years," said Larry Wexler, general manager of the station. "But our ratings were pretty steady and we wanted them to go up. After careful research we found that by eliminating the personality's choice of music and just having one person program the station, playing up to 46 minutes of music and giving capsule weather and news reports with a full five minutes of news at the top of the hour, we had a total uniform sound. This is

something which the people in this market really seem to appreciate."

According to Wexler, the stations have been able to combine the best of two worlds. "We have block music with block news while giving the time over the music," Wexler said. "All the music is chosen and programmed by John Lang, the program director. And we use two major categories which we blend well. There are pop standards by major established artists such as the Fifth Dimension, Glen Campbell, Barbra Streisand and Johnny Mathis. This is blended with almost an equal amount of proven contemporary records such as James Taylor, the Carpenters,

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Vox Jox

By CLAUDE HALL
Radio-TV Editor

Bob Canada, program director of WORD, Spartanburg, S.C., has "I Found Someone of my Own" by the Free Movement, Decca Records, at the top of his playlist. **Bob Piava**, music director, WPOP, Hartford, had it at No. 11 last week and felt it would go much higher. Said that his survey of market showed the record outselling everything there—9,300 in Hartford alone. So, I told **Russ Regan**, head of Uni Records, that a mention in this column might assure Decca of a big hit and we bet a hamburger on it. In case you don't know, Russ is ordinarily a three-burger man, but is on a diet lately and pushes himself away from the table these days after only two of them. And I'm talking about \$1.80 hamburgers the size of a stack of 45 rpm records about three inches high. Wow. Anyhow, Russ himself guarantees the Free Movement disk is a hit if you play it.

★ ★ ★

Ach, but radio's a nutty business. **Dick Sainte** is out as program director of KRLA, Los Angeles. **Hal Mathews**, manager of the Top 40 station, says that Dick resigned and that the station is not in any hurry to find a replacement. . . . **Gene Price** is out of KLAC, Los Angeles country music station, and **Jimmy Rabbitt**, according to Price, is slated to move from KMET-FM, Los Angeles progressive rock station, into an evening slot on KLAC. Rabbitt, an old Texas boy, has been noted for exposing considerable heaps of country music to progressive rock fans.

FCC Discourages Gratis Spots To Aid Subsidiary

WASHINGTON—Treasure Valley Broadcasting, owner of KATN and KBBK-FM, Boise, Idaho, has been warned by the Federal Communications Commission to stop luring clients to its own background music service with free advertising over the air. The station has told the commission the practice has been discontinued. Complaint was brought by a rival background music service in the area.

The FCC said the situation is similar to others in a series of cases where the broadcaster used his position to push his private interests at the expense of competitors who had to pay for air spots. In this case, said the FCC, prospective clients for KBBK-FM's subsidiary background music service were offered free spot announcements on KATN.

The FCC was told by the station that it had offered International King's Table Restaurant 10 30-

T. **Michael Jones**, 27, 1st ticket, 916-391-4415, a professional of the first water, is looking for a good gig. . . . **KCRA**, Sacramento, still looking for a top-notch air personality; talk to program director **Johnny Hyde**. . . . **John Antoon** is looking for a West Coast promotion job; 213-454-4436. . . . Here's a good one: I'll buy the first guy to guess **Toby Dowdy's** contribution to the industry a genuine beer, payable on sight. Hint, he once had a hillbilly band and television show in Jacksonville, Ga.

★ ★ ★

KENR, until now a daytime station in San Antonio, has received permission from the FCC to go full time with 10,000 watts. Format will stay the same with **Ric Libby** heading the production staff.

. . . **Jack Mitchell** has been hired for **WFBM**, Baltimore, and **Jack Sorbi**, program director, offers his thanks for all of the tapes sent to him and offers apologies for his late letters to each applicant. . . . **Charlie Scott** is now 6-9 p.m. on **KONO**, San Antonio.

★ ★ ★

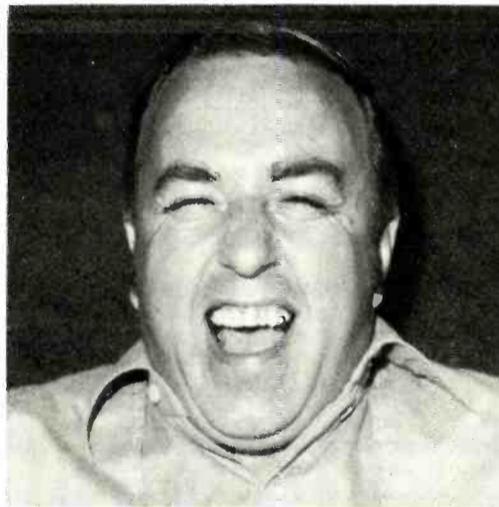
Although publicly denying that he's searching for air personalities yet, **Jay Stone**, now program director of **KNX-FM**, Los Angeles, tried to get **Robert W. Morgan** back to the market; Morgan wants \$100,000. . . . Big tip sheet and radio split in Denver. . . . **Robert Collins**, music director of **WWIS**, Black River Falls, Wis., needs easy listening records. **Gayle Olson**

(Continued on page 29)

Everybody thought
Canaan was crazy
when we produced

"Here Come
The Rattlesnakes"

Now here comes
"The
Laughing Song"



with George Younce
and the
Cathedral Quartet

and this is no
laughing matter!

Single FS-727
ON LP CAS-9697

We're RIGHT PROUD Of Our Talent



Box 1790, Waco, Texas 76703
In Canada: WORD RECORDS
Box 6900, Vancouver 3, B.C.



KSAN-FM, PROGRESSIVE ROCK station in San Francisco, has launched a "record promotion man of the week" feature on the Tom Donahue show, weekends. Donahue, left, spins a yarn with Lou Bramy, regional promotion man for Warner Bros./Reprise Records. The discussion during the show revolved around record promotion and Donahue featured a few new releases on the labels.

JULY 17, 1971, **BILLBOARD**



CHUCK DUNAWAY, left, program director of WIXY, Cleveland, looks on as Angelo Ortega, seated, signs a contract with Buddah Records for his group, Power. The group won the contract through a contest on the station sponsored by Buddah and the J.P. Snodgrass store. Also shown are Jerry Sharell, center, Buddah national promotion director, and Ed Spizel, Snodgrass advertising representative.

ABC Prog Rocker Goes Local But—

By GEORGE KNEMEYER

LOS ANGELES—Programming with the listener in mind and trying to be more than just a “24-hour jukebox” is the way KLOS-FM here, part of the ABC chain, wages war against the two other progressive rock stations here, according to Mike Berns, program director, and Denton Marr, operations manager.

“We try to involve the listener in the station,” Berns said. “We have telephone lines into the studio (and) the people call the disk jockey to request songs or just talk with him.”

He said that KLOS-FM hasn’t overtly tried to do anything different from KMET-FM and KPPC-FM, the other progressive rock leaders here, but are just “playing good music and presenting an honest image to the public.”

The choice of records to be played is left up to the disk jockeys

“in order to give them a sense of responsibility and professionalism,” Marr said. The station does have a morning show which combines calls from the listeners and special guests with music. Also on the show with deejay Tom Yates is Don Lennox, who does newscasts aimed at the community.

“FM has a great opportunity to utilize the media to good ends beyond just entertainment. We try to inform people on just the basic material necessary for survival nowadays,” Berns said.

Listeners’ requests have pointed out one thing to Berns: Today’s FM progressive rock audience knows as much about music as the deejays, if not more.

“I do a late night show and it used to be that the only requests would be for records like ‘In-a-Gadda-da-Vida’ by the Iron Butterfly,” Berns said. “But now the requests are for songs that you are really proud to program. Some of listeners will call up in the middle of a set of related songs and suggest songs to be added to the set. The audience is really smart.”

The problem of some groups not being played on FM stations, can become a point of alienation of listeners and the stations, but Berns said KLOS-FM deejays tried to avoid it by listening to each record that comes in.

“If you exclude a certain group, such as Grand Funk Railroad, without even listening to the act, that is being as prejudicial and as elitist as the ‘Okie From Muskogee’ type of person,” Berns said. “There is an audience out there who likes Grand Funk and also likes other music that we play. We can’t say to a listener that we don’t want you because you don’t understand what we’re doing.”

“When the latest Grand Funk album came in, J.J. Jackson (on from 2-6 p.m.) sat down and listened to the LP and found a couple of songs that fit in with

his type of music, so he played them. None of the deejays here summarily dismiss a group without listening to the product. If some pop star from the early 1960’s came in with a good record, we would play it,” Berns said.

“Everyone in this business has to watch themselves so they don’t fall out of touch with what is happening,” Marr said. “You have to open up your ears to the sounds that are happening and not doing that is a big mistake.”

Marr said that the station is independent from the parent company, although naturally ABC is interested that it do well.

“I think ABC discovered that what was good in New York was not necessarily good here or San Francisco or Peoria,” Marr pointed out. “You have to be localized. What hurt the late ‘Love’ syndicated format was that it wasn’t localized enough.” So the station was forced to go live.

There is also the converse problem: Being too local. “One of the biggest complaints from listeners is that the disk jockeys in Los Angeles were born and raised here, so they have no perspective. Our disk jockeys come from San Francisco, Detroit and Texas as well as Los Angeles,” Marr said.

Marr said that being part of a chain has many advantages. “KLOS-FM is always talking and exchanging ideas with our sister stations. Another thing is that the stations here and in New York get new records faster because we are located in the bases of the record industry. When we got the Rolling Stones’ ‘Sticky Fingers’ LP, we made tape copies and sent them to our sister station who hadn’t received the record yet.”

The lineup at KLOS-FM is Yates and Lennox, 6-10 a.m.; Tim Powell, 10 a.m.-2 p.m.; Larry Miller, 2-6 p.m.; Jackson, 6-10 p.m.; Andy Beauvian, 10 p.m.-2 a.m., and Berns, 2-5 a.m.

Record Promotion Men Harassed

• Continued from page 26

chance of remembering anything they say is slight. I just can’t understand such a reluctance to talk to her! Why do they have to talk to me about every little thing?” Michaels said he deals with at least 20 local promotion men . . . and this doesn’t include the people who come in off the street, plus regional promotion men, plus special people working on product . . . “you never know when or how many people were coming by before.” He said the initial reaction to his edict was that a “lot of people got up-tight, but the professionals are continuing to work well with us and some guys even like the new system better.”

Bob Piava felt that the WOKY curbing of promotion men would turn into a trend. He spoke of one promotion man calling him on Friday and convincing him to listen to a record over the phone, then promising to send it to him in the mail. On Monday the same man called back to see if he’d received the record. On Tuesday, the same man telephoned to see if Piava had listened to the record yet and would go on it. Then the same man kept telephoning during the week to tell Piava what was happening to that particular record elsewhere in the nation. One label has a regional promotion man, a local promotion man, and an independent promotion man—all who call Piava about every record. “Thus, I’m deluged with nine phone calls about the same record; a record that has been out barely a week. No wonder many stations are curbing the hours and times record men can impose on them.” The WPOP policy has always been that the door is open and Piava accepts all phone calls. But he felt the policy was being abused. “And the last few weeks is has not been unusual for the artist to

get into action promoting his records—for instance, the recent Paul Revere trip nationwide on his ‘Indian Reservation’ disk. Producers, too. Bob Gentry called five times in two weeks on his latest effort. And Lori Burton, who produces Just Us, has been telephoning. I don’t mind anybody phoning; I’m just stating a fact. And look at the Jefferson Airplane; they hire an independent system of promotion men on every record to back up the promotion done by RCA Records.”

All of this promotional activity places a heavy burden on the music or program director. And Piava pointed out that in 90 percent of the stations the music director was also on the air.

Mike McCormick, WLS, felt that there was a need for promotion men to learn more about their business “and about our business . . . to get more into research on records. This is 1971 and the information systems used in the industry are from 1954 . . . and they were bad then.”

He did feel that the marketplace is better this year than a year ago. There has been some adverse reaction to the fact that WLS tight-

ened its playlist recently, “but I feel we’re able to break product out of the market better this year than last year and thus of more benefit to the record industry.” He said that local promotion is now “360 degrees . . . the service of records to a radio station is only a small part of the job of local promotion men” and that they’re involved in all aspects of merchandising records. WLS music director Chuck Buell sees record promotion men every other Wednesday, but the station has an open-door policy and Buell or McCormick will see a promotion man at any time if they have something important to discuss. The WLS playlist is usually as low as 30-32 records, but has run as high as 40-44 records. The station also plays as high as 14 album cuts.

NATRA Predicted Self-Sufficient By '73

By EARL PAIGE

CHICAGO—The National Association of Television and Radio Announcers (NATRA) will be self-supporting in another year. Quite a feat, considering the history of the organization of black radio personalities. But the evidence of a do-it-ourselves attitude is dramatically apparent in NATRA’s offices here.

During the little less than two years Lucky Cordell has been executive director, the organization has been steadily and rather quietly rebuilding, said Cory Wade, director of special events for over a year.

Wade, one of the first whites to be involved in NATRA’s executive department, credits much of building strength to Cordell, WVON radio executive.

Cordell hired Wade and one more white, Cory’s partner in early record production efforts, Brandon Wade (no relation), early last year when NATRA moved from New York to 1408 S. Michigan Ave. here. Brandon Wade is publications director. Delta Ashby, membership director, moved here from New York. A recent addition is Rocsan Clark.

Cordell, of course, reports directly to NATRA president Alvin Dixon, Montgomery, Ala., and the directors.

Fine Urges Radio/Record Respect

• Continued from page 26

“I firmly believe that every radio station in the United States wants to play hit records and they don’t care where that record comes

from. Program directors are not out to duck hits.”

People in radio and in records are among the finest “I’ve ever met,” Fine said. “We’re all in these businesses because we wanted to be . . . because we love it. The rewards are greater than any other in the world.”

Language Barrier

Today there seems to be a problem in semantics between the radio and record industries. He felt it would be resolved in time. Honesty will help smooth troubled waters. And a little more understanding on both sides.

“One problem may be that a

lot of promotion men are insecure and don’t want to admit it. But, for my own part, I appreciate it when a program director is being honest and tells me that he can’t hear the hit potential in a given record. For instance, one program director told me he didn’t hear anything in ‘Something in Your Blood,’ a record of mine. Until it hits the national chart, he said that he didn’t want to play it. I can respect that. I’m not going to call and bother the guy again until I have something to report on the record . . . until I get it on the national chart. I won’t be asking

(Continued on page 29)

45 rpm RECORDS
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OLDIES
from
1955
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1970

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KENO RADIO STATION put out the welcome mat for recording artist Don Ho, headlining at the Flamingo Hotel, Los Vegas. From left: KENO station manager Bert Files, his wife Norma Files, Sherry Faulker, Ho, Linda Sharer, and KENO air personalities Jerry Bright and Robert Faulker.

Vox Jox

• Continued from page 27
is now working nights and week-ends for the summer at the station.
★ ★ ★
George Kaywood reports that he's leaving WCSS. Amsterdam,

N.Y., to join WABY. Albany, N.Y., as a newsman, but "in order to help the boss at WCSS, what with two guys taking their two-week vacations in July, I'll be working from July 12-31 at least 16 hours a day, six days a week,

at WCSS and WABY. Oh, well, I could afford to lose some weight anyway." . . . John Holloday is leaving WYND. Sarasota, Fla. Staff at WYND still includes Jim E. Mikels and Tom E. Gunn. . . . Two former announcers are back at WVGM, Carrollton, Ky., Jim Mariette as news director, and Jerry Dale as afternoon personality. Station needs country and bluegrass records and guarantees airplay. . . . Alan Hirsch has left KZFM-FM, Corpus Christi, Tex., to become voice of "Sat-tat-aum," a new syndicated show that deals with a gentle rap about inner peace and good contemporary music. Syndicating firm is Concept Radio, 705 Park Tower Bldg., Corpus Christi, Tex. 78401. I guess you could write them about a demo tape and details. Hirsch had been operations manager and air personality at KZFM-FM.

★ ★ ★

Remember: The fourth annual Billboard Radio Programming Forum, Aug. 19-21, Hotels Ambassador, Chicago. Some very heavy, in my opinion, program directors are going to be there. I hope for good vibes and good beer-drinking times after the sessions have ended each day. John Catlett, general manager of WBBM-FM, Chicago, tells me that a swinging discotheque—Maxine's—is only a block or so away from the hotel. I remember the old Chicago fondly; there were some great places out on the southside. Anyhow, the Ambassador is very plush and they've been kind enough to provide some especially low rates—as low as \$13 for a single, \$23 for a double. The Forum should be educational as well as entertaining. Plan to attend if at all possible.

FCC Questions KTLK Activity

WASHINGTON — Denver station KTLK will be called to hearing and could incur fine of up to \$10,000 if the Federal Communications Commission finds the station's promotional and programming activities in violation of the communications laws.

Among the commission's list of possible violations by owners Action Radio Inc., are the programming of record selections to serve the station's own promotional interests in its "Lakeside Dollar Day" segments, and possible failure to log spots as commercials and sponsorship as required by FCC rules.

The station will also be questioned during hearing (which could even cost it renewal) on questionable publicity stunts and contests, broadcast of lottery information, and failure to be completely "candid" with the commission.

Fine Urges Respect

• Continued from page 28
a favor when that happens. I'll be helping him with data that will help him better program his station.

Red Schwartz, Ben Scotti, Jerry Sharrel, Frank Mancini, Steve Popovich, Danny Davis, Abe Glaser, Tony Richland, Jim Benci—these men don't promote records on the basis of favors. They're professionals. We're lucky in that we've got a very sharp bunch of promotion men in Los Angeles, people like Freddie Cannon, Terry Powell, Randy Brown, Jan Basham. And I'm proud to be a part of them."

Campus News

By BOB GLASSENBERG

The Fourth Annual Billboard Radio Programming Forum is being held in Chicago at the Hotels Ambassador, Aug. 19-21. The list of speakers from the radio industry as well as the record industry is about three miles long and growing. Offhand, it would seem a must for anyone in campus radio who wants to learn more about the game of commercial radio and meet the people who make it run.

A special student broadcaster fee of \$50 has been established for all students who wish to attend the forum. Also, rooms in the hotel run as little as \$13 for a single and \$23 for a double. The special registration fee will give you all the privileges of the regular broadcasters and that is quite a deal. If you want to attend, send your \$50 check or money order to the Radio Programming Forum, ninth floor, 300 Madison Ave., New York, N.Y. 10017. Also, call the Ambassador as soon as possible to reserve a good room and drop me a line to let me know that you will be there. I think the money will be worth the education. Do it now.

★ ★ ★

Response Theatre is an audience participation entertainment which has been developed by David Shepherd. He has been into this type of thing since 1954. An explanation: The audience chooses a topic which the players must act out. If a spectator so desires, he can change the theme or the technique being used or even participate in the theatre himself. In fact, Shepherd says the best actors come from the audience. Strictly a reality trip. "It involves confrontation of events and experiences to which the audience relates," explains Shepherd. "Response Theater is free improvisation based on a theme suggested by the audience. They control the development of the improvisation moment by the use of signals to which the players are trained to respond. The audience is also responsible for the quality of the theater and the relevance of the action of the players." It is quite an interesting concept and one worth looking into. Shepherd can be reached at 13 W. 89th St., New York, N.Y. 10024. Call him at (212) 877-0450. He is ready to take the show anywhere and plans to make campus booking in the fall.

★ ★ ★

David Wilkes, East Coast director of talent acquisitions at Vanguard Records, wants to break into the campus market. He is currently compiling a campus radio station mailing list and would like to include every station that drops him a line on stationery containing the station's letterhead. Include the staff, who to send records to for airplay consideration, station power, and any other pertinent information. The address is Vanguard Records, 71 West 23rd St., New York, N.Y. 10010. Phone (212) 255-7732.

★ ★ ★

ABC/Dunhill has started monthly college radio conferences again under the auspices of Steve Resnik, director of college promotion, and Rich Paladino, ABC/Dunhill's local promotion man in Los Angeles. The plan is to provide a forum for Southern California's campus radio broadcasters through which they may discuss their problems and the dimensions of campus radio. The monthly conferences have been set for one Saturday each month. There will be lunch and promotional product from the record company as well as an open platform for campus broadcasters. Now to get one going on the East Coast and in the Midwest.

★ ★ ★

To All Campus Representatives at Record Companies and Interested Parties: I am compiling a list of record people who will supply campus stations with product. If you wish to be listed, please call me or write to me at Billboard's New York address. This is a new list which will be published in September when campus radio gets rolling full tilt once again. I am also compiling a list of other sources for campus radio shows. These sources will include independent production firms and tape exchanges. Anyone interested in having their name on this list should specify their particular product with which they can supply the campus. This will include any people who wish to advise campus radio and help it grow through thought and letters to this column and other sources. Thank You.

★ ★ ★

ZBS Media is cutting a record featuring Abbie Hoffman. They plan to sell the master to one of several interested record companies. All the proceeds will go to the Mayday Conspiracy Trial Fund. Max and Meatball called me the other day and asked me to convey the following request. If anyone at a campus radio station or on a campus has tapes or access to tapes with Hoffman speaking or being interviewed, please send them to ZBS. All tapes will be returned. The address is ZBS Media, RD 1, Fort Edward, N.Y. 12828.

★ ★ ★

Some really good news from two fronts. The FCC has approved WTCC, Springfield Technical Community College, Springfield, Mass., for an FM stereo station. The station is anticipated to be on the air by October and it is hoped that the signal will reach over 500,000 people. WTCC will maintain a separate AM station which will have separate programming. The FM will program rock, jazz and folk with community service news. Judging from WTCC's past record of playing new tunes before they happen, WTCC-FM should be dynamite. If you do not as yet service the stations, please begin as soon as possible.

★ ★ ★

Other good news is that WMOT-FM at Middle Tennessee University, Murfreesboro, will soon be 50,000 watts. Plans are already being formulated for the area's first quadrasonic broadcast and a new 300-foot broadcast tower is currently being constructed. The music will remain a blend of contemporary pop, folk and jazz. Short information features will also be aired. It seems as if flowers are not the only things that grow in the summer.

(Continued on page 33)

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.

Listen to these qualifications and then listen to my tape and resume available on request. 26 years old, pleasant, good voice, draft exempt, first phone, married, one child, currently in a top 50 market. I prefer MOR, or TOP FORTY. Excellent in news gathering, editing, and on the air delivery. Some TV. References can and will be furnished from all former employers. Seven years' experience. Anything in top 150 markets considered. Money and location open. Box 405, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. jy17

All I'm looking for is a radio station that is creative. Please, after six years in this business, give me only this: Room to create both on and off the air. If you don't believe in giving a personality freedom to create then don't call me. No more room for restrictive formats and Top 40 non-talk. If you're open for fun or intelligence call 1-617-878-4164. Have talk shows died?

Excellent Newsman. Major market experience (Los Angeles, Houston, San Diego), 31, family man. Full range of experience, inside, outside, rewrite, heavy delivery. Medium Market News Director. Good references. Will travel anywhere for interview and will consider any area. Salary open for discussion. Also major market experience as MOR Jock (LA). Proven ratings, especially with women. Phone 805, 522-1493, or write P.O. Box 1463, Hollywood, Calif. 90028. Must be settled before kids start school again in September. jy17

Five years' Metropolitan, Suburban NYC experience doing top 40 music Top 40 Punchy News—and Top 40 Production. Have a solid background of rock radio, past, present, and can offer you some unique, feasible, creative ideas for the future! Believe me, no big head, but I'm pretty sure I can help program good rock radio. Any competition in the market makes the music and programming grow fonder. Looking for an opportunity to prove my worth. Hold 3rd phone—26 years old—with plenty of air checks. Prefer live audition and interview, with some of your best copy—(POUR IT ON!) Communication arts graduate, B.A. Call 212; 442-2446 mornings before 12 noon, and evenings bet. 6-8 p.m. jy17

Black, young and single first phone air personality from Boston market seeks permanent position with MOR, Top 40, News, Soul or progressive station in California. Experienced in all facets of radio production. Also TV. Mature, knowledgeable delivery, fluent in DJ, News, Talk and Community Programming. Impressive resume and tape available. Equal opportunity employee. Christopher Eaton, 2323 Academy Ave., Pomona, Calif. 91768 (714) 623-1910 or after mid-August c/o Ralph Sanders, 2287 Kellogg Park Dr., Pomona, Calif. 91768. jy24

TOP 40 Jock looking. Currently employed at Pulse rated #1 station in top 50 market. Single, 22 years old, military complete, 3rd endorsed. All inquiries welcome, including Broadcast Personal Agencies. 313; 234-0111. jy17

Very employed major market weirdo wants a change. Not a screamer, but the funniest, nuttiest, partially crazed, and creative jockey to come to town in many a moon. At home in MOR to Top 40. A great draw! All this not surprising from a person who has been a Program Director and News Director before his 22nd birthday. Will consider all offers, but prefer major to real good medium market station. Best part is that I've saved my best years for you. Contact: Ken Kurtis, Box 175, Scranton, Pa. 18501. (717) 342-2893 mornings or evenings.

If you're a progressive station that is looking for a guy that loves his work and can really communicate, I hope you'll drop me a line. I've got one year air experience, two years college speech, a third phone, am 22 and draft exempt. I'll work anywhere in the country for a station that is people oriented and needs a guy with a good knowledge of progressive music and an OVERWHELMING desire to turn the people on to your station. Phone 419—625-3594 or write Tim Smith, 1105 Decatur St., Sandusky, Ohio 44870. jy24

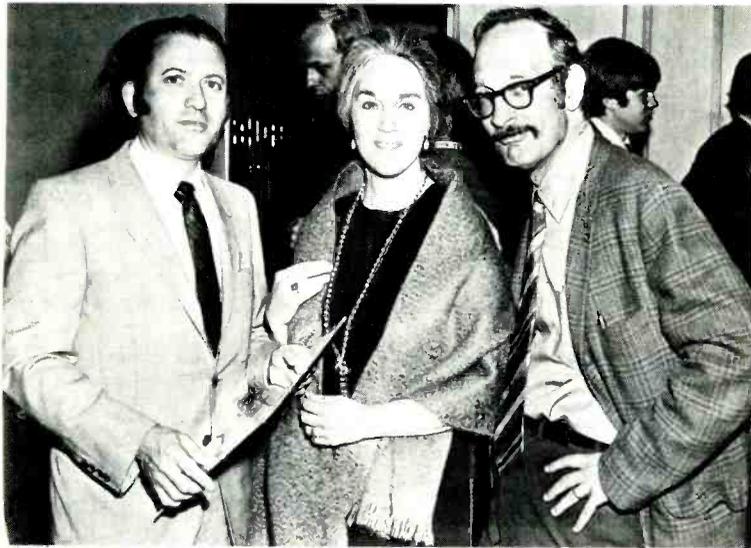
Tight experienced top 40 Jock, 2 1/2 years' small market experience all wattages, seeks position with top 40 station. Good voice with production, news, program director, music director and talk show background. Extensive knowledge of contemporary music, past and present; also programming bags. Single, draft deferred, 3rd endorsed. Work any shift, available now. Good references. Air-check and resume upon request. Bill Chamberlin (516) HA 3-0167, or (516) 757-8045. jy24

POSITIONS OPEN

Chicago FM rock station seeking crazed, but mature announcer. Must have commercial, progressive radio experience. Interested in well-read, imaginative, positive person. Must have quiet, hip sense of humor. Send edited tape and resume to: Cruise Director, WDAI, 360 N. Michigan Ave., Chicago, Ill. 60601. jy24

Wanted: Morning man who understands vital need of community involvement and who is steady and reliable and in his late 20's or early 30's for a southern Ontario major market—lovely family-type town. Excellent position for the right man. Canadian preferred or someone familiar with Canadian culture. Please send audition tape. Apply Box 406, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. jy24

Classical Music



BMI FETES Nonesuch Records artists on recently released album "Ancient Voices of Children" by George Crumb. Left to right are Arthur Weisberg, conductor of the Contemporary Chamber Ensemble; mezzo-soprano Jan DeGaetani; and composer Crumb. "Ancient Voices of Children" was recorded for Nonesuch under a Ford Foundation Recording-Publication Program grant.

London Canada Has Banner Yr.

MONTREAL—Jacques Druelle, head of classical product of London Records here, said that the company had the largest classical sales in its history in the fiscal year ended March 31.

Druelle also noted that April and May figures were more than twice the sales recorded in the same period last year.

London reported that all parts of the catalog are selling strongly, as well as the Philips imported classical product which is distributed in Canada by London.

Most other companies are reporting an upsurge in classical sales. Even the hard-rock independent label, Daffodil, reported huge sales on a classical-pop record from Spain called "Sinfonias," which features Waldo de los Rios.

Haitink Gets Mahler Medal

AMSTERDAM—Bernard Haitink has been awarded the Golden Mahler Medal by the International Gustav Mahler Society in Vienna. The medal was presented to him by Prof. Dr K.Ph. Bernet Kemper during a reception held after the performance of Mahler's Eighth Symphony by the Concertgebouw Orchestra, Amsterdam, under Haitink on June 30.

This is the third time the Amsterdam Concertgebouw has witnessed such a presentation: Eduard van Beinum and Rafael Kubelik have previously received the Golden Mahler Medal in the same concert hall. Among other recipients were Karl Schuricht and Leonard Bernstein.

Philips Steps Up Artist Relations, Publicity Drives

NEW YORK—Mercury Records classical division is broadening its publicity and artist relations scope. The area of new concentration is centered on its import line which, it claims, has been spurred by heightened consumer and dealer interest and by the stepped-up schedule of personal appearances in this country of several prominent European artists.

In this regard, M. Scott Mampe, director of the Philips classical division, has appointed Fran Lourie as director of publicity and artist relations. Among her initial assignments, Mrs. Lourie will handle the pre-release publicity on the new Colin Davis project, "Midsummer Marriage," and the scheduled U.S. tours by Davis and Stephen Bishop.

Mrs. Lourie has had an extensive background in classical music as teacher, administrator and on the business end. She was also associated with touring artists while with both the Lincoln Center for the Performing Arts and the Sheldon Soffer Management.

Units & Software

• Continued from page 21

tail tobacco shops and corner shops. ABC plans to offer the cassettes through its motion picture houses.

On another programming note, Thames TV has produced 12 half-hour shows, showcasing the world famous British Museum. Each segment is hosted by a different layman with expertise in the field being discussed.

The company also plans a CTV series on World War II for viewing within the next two years.

WFMT, Chicago Fine Arts station, conducted first field tests last week of new Dolby Noise Reduction System for FM transmission. The station also played four special four-dimensional broadcasts using new quadraphonic encoder. Broadcasts featured music by Mahler, Berlioz and Handel. . . . Manuel L. Levine named Hall director of new Heinz Hall for Performing Arts, home of Pittsburgh Symphony Orchestra, among other arts performers. Hall dedication is set for Sept. 10. . . . Philadelphia Orchestra's assistant conductor, William Smith, to join Philadelphia Musical Academy faculty beginning Sept. 15. . . . WCLV's June Guide, monthly magazine, includes listing of 118 commercial and noncommercial stations in 93 cities that broadcast a significant amount of classical music.

Classical Calendar

NEW YORK — Antal Dorati agreed to extend his contract with the National Symphony through the 1973-74 season. He'll record Haydn symphonies in Germany with the Philharmonica Hungaria this summer as part of his projected recording of the complete symphonies of the composer. . . . Beverly Sills to make her London, England, concert debut at Royal Festival Hall on Wednesday (14). She'll sing with London Symphony Orchestra, conducted by John Pritchard. The soprano recorded "Lucia di Lammermoor" last summer with the London unit. . . . George Solti, music director of Chicago Symphony, has been named a knight by Queen Elizabeth of Great Britain. The honor was for "recognition of valuable services you rendered to Great Britain in the field of music and opera."

Karajan Inks With EMI, DGG

NEW YORK — Herbert von Karajan has just signed a new contract in which he will record alternately for EMI and DGG. The conductor's sole Angel release for August will be the last of six Mozart symphonies on three LP's.

Karajan's future projects for Angel will include a new recording of Wagner's "Die Meistersinger," Beethoven's "Fidelio" and, in the

spring of 1972, Wagner's "Tristan und Isolde."

All Karajan's Angel releases will be supported by heavy merchandising, advertising and publicity projects. The Mozart symphonies will be performed by the Berlin Philharmonic Orchestra, and will be released in three companion volumes.

A Dramatic Issue

The "engagement" between classical manufacturers and the publishers regarding the labels' bid to waive grand dramatic rights on stations seems to be an unending one (Billboard, July 10). The case,

in our opinion, is clear, although hardly simple.

The classical manufacturer, now more than ever, needs the kind of exposure a classical station can give to its new recording. It spurs sales and gives the listener an opportunity to appraise the recording. Sales create more sales; more recordings. More recordings mean more compensation for the publisher, the composer and the industry in general.

The manufacturer who cannot afford to pay should not be deprived of radio exposure on his contemporary product.

The issue at this point is critical, but not too late to be resolved. Education will help. The publisher should educate its contracted stations on the urgency of allowing other stations to play the works, fee free, on a onetime basis or whatever. The publisher, too, should educate the composer by making him understand that waiving his rights is an investment in the future. Shortsightedness is an evil few can live with.

German TV Plans Operetta Series

FRANKFURT—The West German TV station ZDF (Channel Two) has scheduled 13 operettas for broadcasting, six of which will be produced in 1971 and seven in 1972.

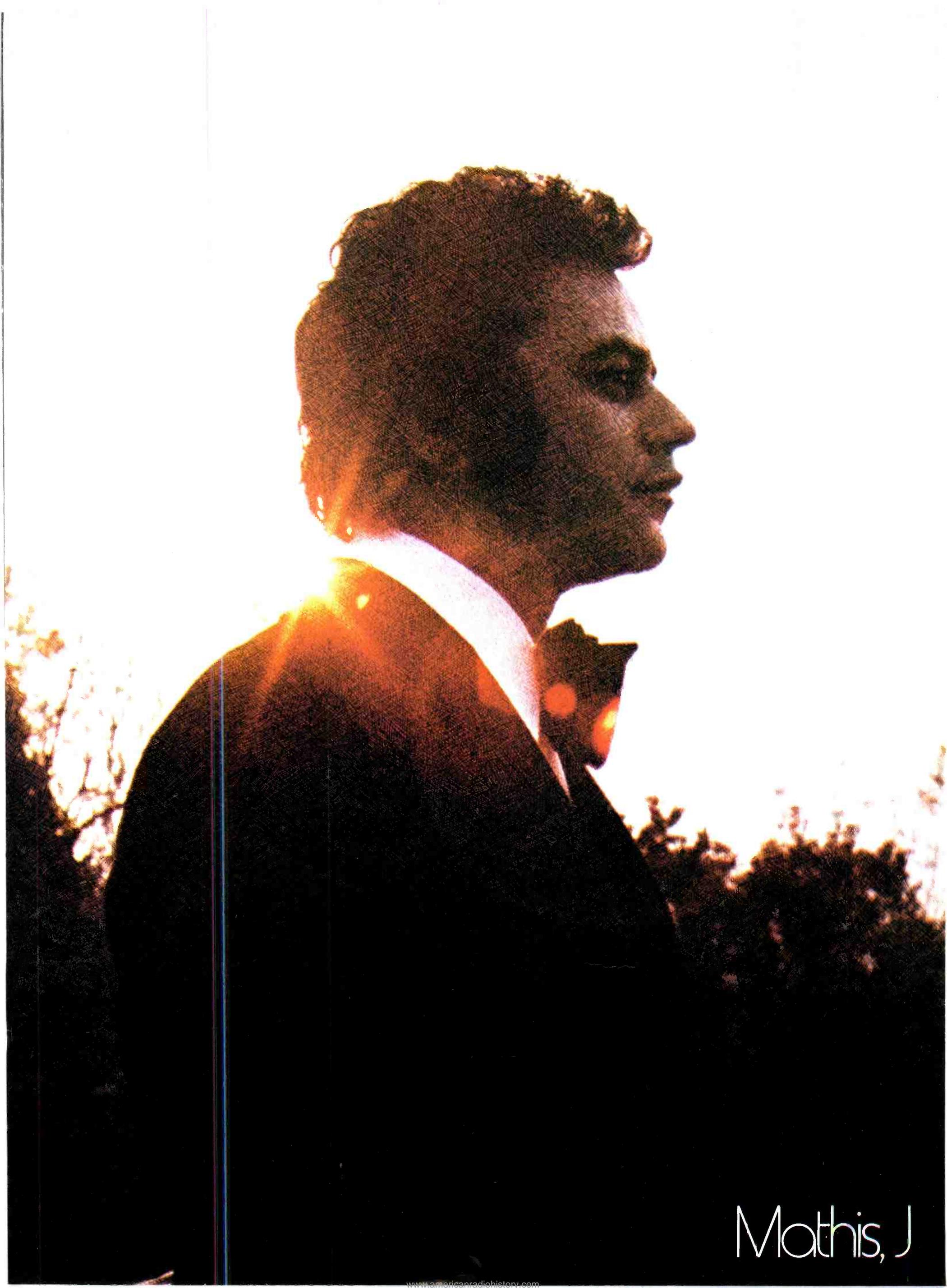
Already in the can are "Ball im Savoy" by Paul Abraham—staged by Eugen York—and "Die Dollarprinzessin" by Leo Fall—staged by Klaus Ueberall. Special promotion will be focused on "Die Csardasfuerstin," by Emmerich Kalman—a co-production with Hungarian TV. This is being staged by Micos Czintar, and stars Anna Moffo, Dagmar Koller, Rene Kollo and Karl Schoenbeck.

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	1	1	1	IT'S TOO LATE Carole King, Ode '70 66015 (A&M) (Screen Gems-Columbia, BMI)	9
2	2	3	4	HE'S SO FINE Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI)	6
3	4	15	18	YOU'VE GOT A FRIEND James Taylor, Warner Bros. 7498 (Screen Gems-Columbia, BMI)	4
4	9	10	12	TAKE ME HOME, COUNTRY ROADS John Denver, RCA 74-0445 (Cherry Lane, ASCAP)	12
5	3	2	2	RAINY DAYS & MONDAYS Carpenters, A&M 1260 (Almo, ASCAP)	10
6	8	24	38	HOW CAN YOU MEND A BROKEN HEART Bee Gees, Atco 6824 (Casserole/Warner/Tamerlane, BMI)	4
7	7	4	5	DON'T PULL YOUR LOVE Hamilton, Joe Frank & Reynolds, Dunhill 4276 (Cents & Pence, BMI)	7
8	5	5	9	LOVE MEANS (You Never Have to Say You're Sorry) Sounds of Sunshine, Ranwood 896 (Bon Ton, ASCAP)	14
9	10	21	29	SUMMER SAND Dawn, Bell 45107 (Pocket Full of Tunes/Saturday, BMI)	5
10	16	17	23	IF NOT FOR YOU Olivia Newton-John, Uni 55281 (Big Sky, ASCAP)	5
11	13	13	17	TALKING IN YOUR SLEEP Gordon Lightfoot, Reprise 1020 (Early Morning, ASCAP)	4
12	6	7	7	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Carly Simon, Elektra 45724 (Quackenbush/Kensho, ASCAP)	12
13	14	14	20	SATURDAY MORNING CONFUSION Bobby Russell, United Artists 50788 (Pix Russ, ASCAP)	6
14	17	22	24	LAST TIME I SAW HER Glen Campbell, Capitol 3123 (Warner-Tamerlane, BMI)	4
15	15	16	26	NEVER ENDING SONG OF LOVE Delaney & Bonnie & Friends, Atco 6804 (Metric, BMI)	6
16	11	11	13	INDIAN RESERVATION Raiders, Columbia 4-45332 (Acuff-Rose, BMI)	8
17	18	20	27	DRAGGIN' THE LINE Tommy James, Roulette 7103 (Big Seven, BMI)	5
18	12	6	3	FOLLOW ME Mary Travers, Warner Bros. 7481 (Cherry Lane, ASCAP)	11
19	20	32	39	RINGS Cymarron, Entrance 7500 (CBS) (Unart, BMI)	4
20	28	—	—	BEGINNINGS Chicago, Columbia 4-45417 (Aurelius, BMI)	2
21	24	27	40	MIGHTY CLOUDS OF JOY B.J. Thomas, Scepter 12320 (Low-Sal, BMI)	4
22	21	18	10	DON'T SAY YOU DON'T REMEMBER Beverly Bremers, Scepter 12300 (Sunbeam, BMI)	7
23	22	9	6	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor 47-9976 (Vector, BMI)	9
24	23	8	8	HERE COMES THAT RAINY DAY FEELING AGAIN Fortunes, Capitol 3086 (January, BMI)	8
25	19	12	11	I'LL MEET YOU HALFWAY Partridge Family, Bell 996 (Screen Gems-Columbia, BMI)	10
26	26	26	31	I LOVE YOU LADY DAWN Bells, Polydor 15027 (Martin Cooper, ASCAP)	4
27	30	38	—	RAINY JANE Davy Jones, Bell 45-111 (Screen Gems-Columbia, BMI)	3
28	29	31	34	SIX WEEKS EVERY SUMMER Vikki Carr, Columbia 4-45403 (Con Brio, BMI)	5
29	—	—	—	I'M LEAVIN' Elvis Presley, RCA 47-9998 (Presley/Oten, BMI)	1
30	31	—	—	RIDERS ON THE STORM Doors, Elektra 45738 (Doors, ASCAP)	2
31	25	25	32	MOZART SYMPHONY NO. 40 IN G MINOR Waldo de los Rios, United Artists 50772 (Morro, BMI)	6
32	32	34	—	HILL WHERE THE LORD HIDES Chuck Mangione, Mercury 73208 (Rahaba/Roosevelt, BMI)	3
33	33	—	—	WHEN MY LITTLE GIRL IS SMILING Steve Alaimo, Entrance 7501 (CBS) (Screen Gems-Columbia, BMI)	2
34	34	—	—	MOON SHADOW Cat Stevens, A&M 1265 (Irving, BMI)	2
35	35	36	—	LAZYBONES Jonathan King, Parrot 3027 (London) (Southern, ASCAP)	3
36	36	—	—	I'M THE ONLY ONE/SHE DIDN'T DO MAGIC Lobo, Big Tree 116 (Ampex) (Famous/Kaiser/Big Leaf, ASCAP)	2
37	39	39	—	THE CITY Mark-Almond, Blue Thumb 201 (Paramount/Dot) (Irving, BMI)	3
38	38	—	—	SOONER OR LATER Grass Roots, Dunhill 4279 (Zekley/Paris, ASCAP)	2
39	40	40	—	LOSING MY MIND Al Martino, Capitol 3120 (Valando, ASCAP)	3
40	—	—	—	COME BACK HOME Bobby Goldsboro, United Artists 50807 (Detail, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 7/17/71



Mathis, J



HIS OBITUARY could have been written a number of times, yet Johnny Mathis has survived personal strife and grief through his belief in his fellow man and his endless message of love.

For most of his 35 years, especially his 15 in show business, he has struggled. "You can blame people for many of my problems, but in reality it was my fault," he says now. "I never used my own mind; never cared to. I was singing and that's all I cared about."

Today, Johnny Mathis sits behind a desk in his office high above Sunset and Vine in Hollywood. There's usually a white bag with Premier Market written across it. After noon the bag will be tossed into the trash can, its ingredients, a homemade sandwich, some fruit and Fritos, having been eaten by the singer.

"I'm content now and I'm happy I have the things that I do," smiles Mathis. "I'm not enchanted with myself, at least, not yet. I really don't think you can ever say you're happy. It's safer to let a little time go by and say when you were happy. There are a lot of people I'm happy to be with and there are many things I could change. But they'd just be different, no better."

Johnny talks slowly, carefully planning his words. He seems to desire explicitness and doesn't want to be misunderstood.

He looks back at his career with love, not anger, despite the many frightening moments. "Fifteen years doesn't sound enough," he shouts. "It sounds like only the time Ray (his manager, Ray Haughn) and I have been together. It seems more like 45 years only because things are so much different now than they were then."



"In those days I felt like a star; there was room enough to feel like a star. Now there are so many super-stars, and they really are super because they have to be more dedicated, better, diversified."

Prior to his professional debut in 1956, Mathis was more than the typical black student living in the San Francisco ghetto with his parents and six brothers and sisters. He was a shy—a major trait which remains with him today—but very popular young man, strikingly handsome, a good athlete and student.

He became the first black student body president at George Washington High School, set records in track and basketball, and took singing lessons while a member of the church choir. It never really occurred to him that his course in life would be as a singer. He dreamed of it, wanted it, but didn't think it could happen.

Johnny entered San Francisco State College, preparing to become a physical education teacher, or perhaps an athlete. By the time he finished his freshman year, there were predictions that he could become an Olympic star.

But music always emerged. During an appearance with the San Francisco State Symphony Orchestra, Johnny sang a song by a local songwriter and entrepreneur who offered him a job at a small club in North Beach, performing with another young singer, Fran Jefferies. He then moved on to Ann Dee's "440 Club."

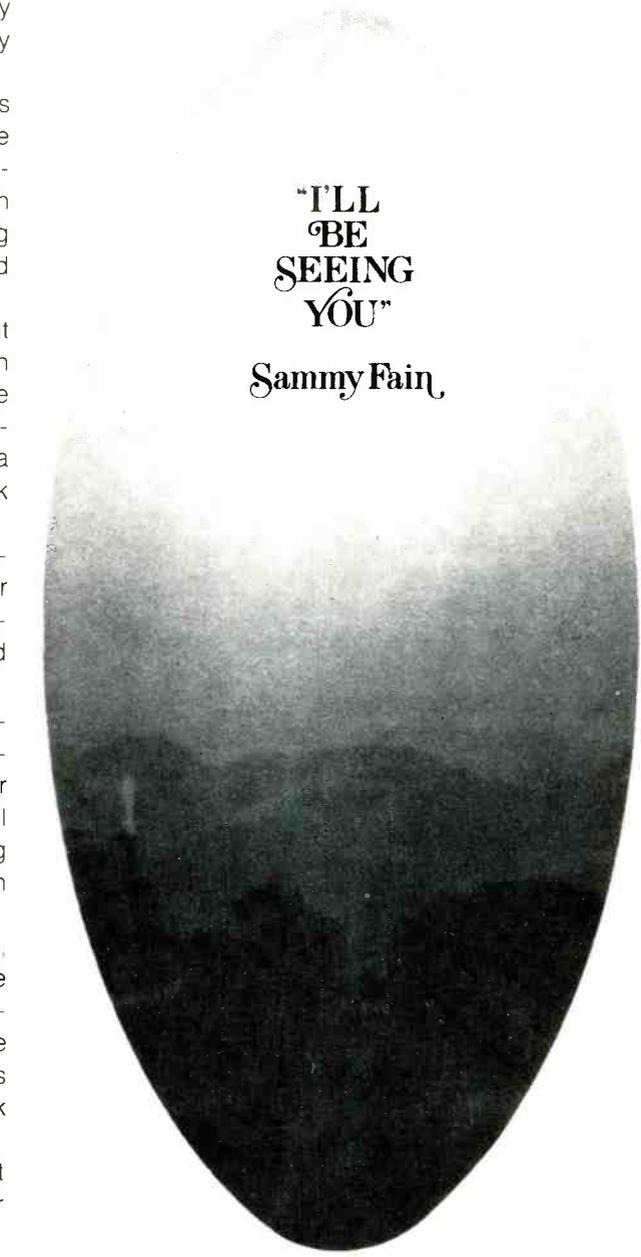
"In the beginning of my career," recalls Mathis, "when I started high school, I was super responsible and took on many extra activities like student government and athletics. It wasn't easy, either. Some of my brothers and sisters weren't as industrious as I, so I usually ended up doing a lot of the housework and studying under conditions like that."

"I think now, because of this early training, that I'm back on the right track, I'm enjoying my career more than I ever had."

The next step for Mathis was a Sunday date at the local Blackhawk Club. It proved to be one of the most memorable days of his life. He received an enthusiastic ovation from a full house which included Mrs. Helen Noga.

In her own inimitable and distinctive way, Helen Noga is a legend, and the Mathis-Noga relationship is, indeed, legendary. No one will ever deny the dramatic part and influence she played in his career and more so, his life.

"Helen dictated how far we'd go and in what way I'd be presented," Johnny recalls, "so I never really used my mind in those years. I was more like a robot because I had very good training from my parents, who taught me to obey my elders, obey people in authority and Helen was very authoritative, to say the least."



"I'LL
BE
SEEING
YOU"

Sammy Fain

"She demanded total cooperation and total authority. She smothered me with affection, and many times, because she did love me, would pass off my negative points."

Johnny continued college despite Helen's efforts to launch his musical career. He really couldn't believe that people would pay to hear him sing. His manager, however, had different ideas.

George Avakian, an executive with Columbia Records, was Mrs. Noga's cousin and she persuaded him to listen to her discovery. Avakian was impressed—but not enough to sign him. In 1956, about a year later, Avakian heard him sing again and signed him.

"I remember the night in San Francisco when John made it," recalls Martha Glaser, Erroll Garner's long-time manager, who unknowingly arranged his initial performance before the Bay area press corps.

"Erroll was opening at The Blackhawk. The place was packed with dignitaries and the press. Then,



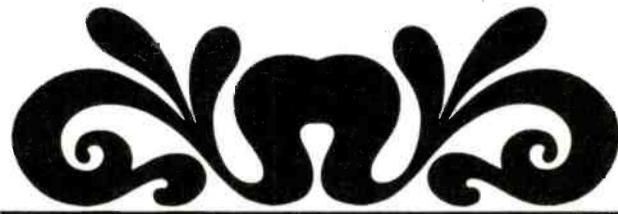
before the opening show," she added with a laugh. "Helen came in and asked everyone in the place to come with her to the **hungry i** where Johnny was doing a spot. Everyone was terribly amused as she took the ready-made crowd with her."

"Then, as only Helen could, she asked Erroll if Johnny could sing a couple of songs with him after the first set. Of course, Johnny did."

"A few months later," continued Miss Glaser, "I saw Johnny again at the Columbia Records' convention in Colorado. Columbia had a big stable back then and everyone was there, including the kid, Mathis. At that point, he had done one album, but the word I got was they weren't too impressed. It hadn't sold and it just didn't seem to do the trick."

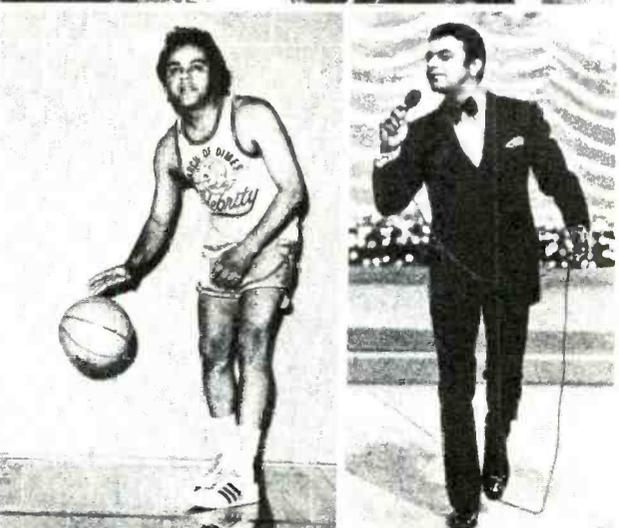
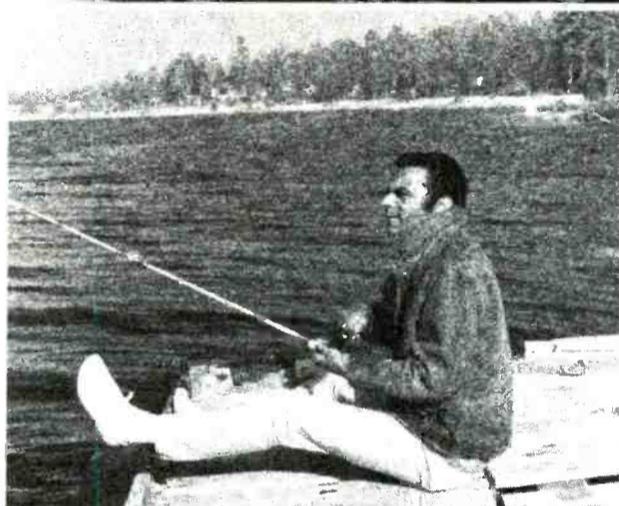


Our gratitude
to you is as big as
this print is small
Thanks, John!
Bruce and David



Congratulations, John

MIRISCH, PALADINO & LANDIA / Public Relations



"The people at the convention were aware of him, but few had actually heard him sing except Avakian. I remember Johnny performed at the convention, but it was a song off the album and everyone felt it just wasn't his idiom. But then came a moment I'm sure Johnny will never forget. An ad lib jam session developed after the regular meeting and each of the singers took the floor with his own accompaniment. I remember that Mathis had no one, so Garner offered to back him. Johnny just sang out of his mind," Miss Glaser noted.

"The next day, when Johnny came down to breakfast, he said, 'My God, he pushed me over my head. I've never sung like that in my life.' But Columbia sure took notice from that moment on. It was so exciting. He just tore it up and made his mark."

"Since that time," Miss Glaser said, "Garner and Mathis have remained friends with, of course, Johnny making another million-seller out of Garner's song 'Misty.' Johnny has one of the few throats that can handle what Erroll writes," feels Miss Glaser. "He has a real instrument."

"I haven't seen Johnny in about six years," she adds. "But I'll always remember that young, nervous boy who went out and knocked all those established heavies over."

When Johnny signed his first Columbia contract, arrangements were made for him to fly to New York for his first studio session, and by coincidence, it was the same week of the Olympic tryouts at Berkeley. A decision had to be made.

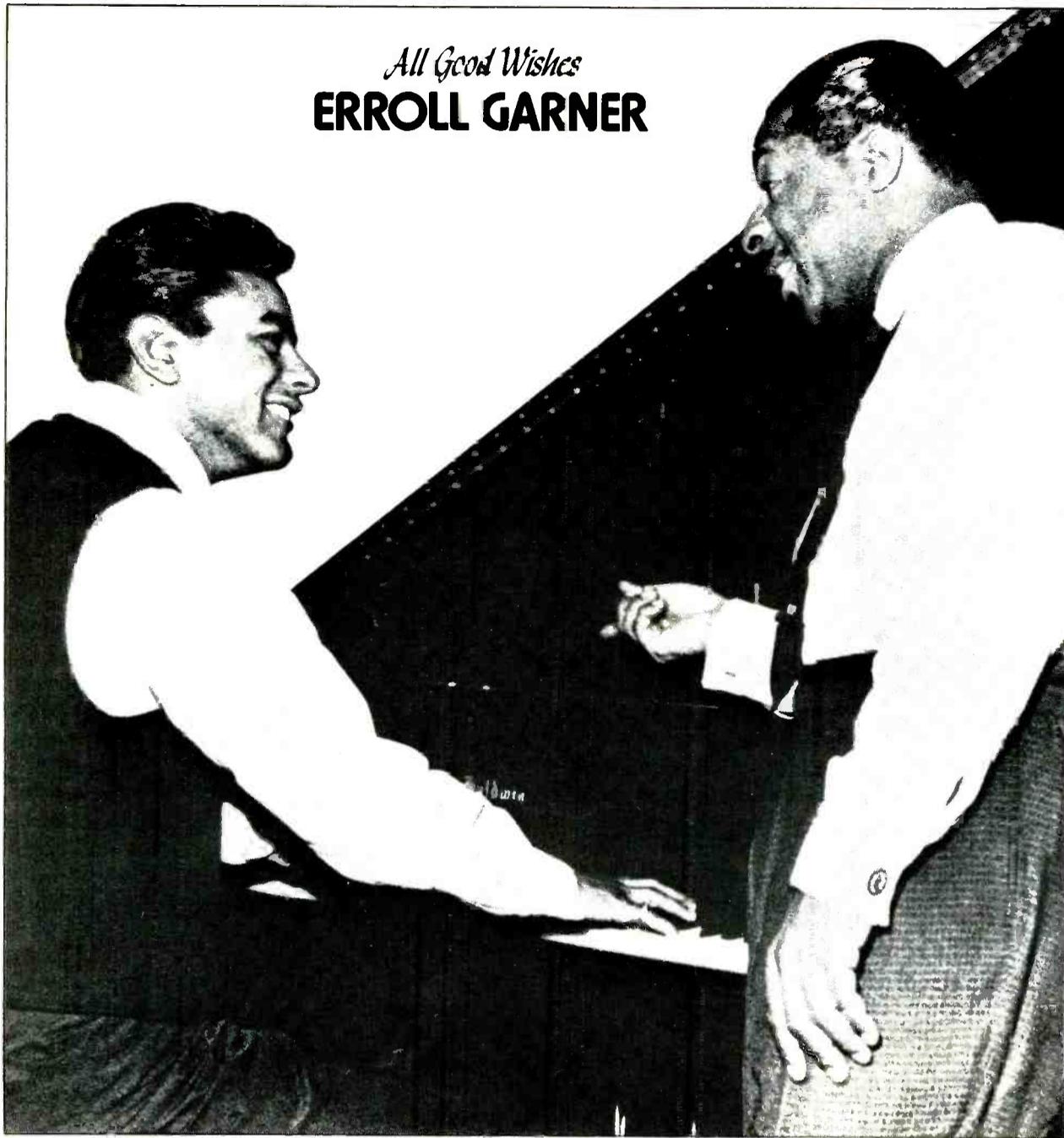
Aside from the persuasive words of Mrs. Noga, high jumping was difficult for the young Mathis. Because of a piece of bone missing in the lower lumbar region of his back, it was even painful. The next day Johnny took the plane to New York, telling his parents that he'd be back in three days. However, he didn't return for three years.

"I was taught to sing very simply, but given a lot of leeway that they called stylizing a song," Mathis says. "It was all right in the beginning when I was just pyro-technical more than anything else. But in order to grow on people in a warm way—the way in which some of my favorite singers like Bing Crosby and Nat Cole matured—it was necessary for me to really be aware of what I was singing on stage."

"It got to the point when I would sing the most provocative things I could think of; do them for six months to a year, and on many occasions merely recite the songs. And since I could get away with it because of this soaring, vocal type of voice that I have, it didn't matter. It didn't matter to the audience, but it did to me. I couldn't remember individual performances. It was disappointing."



All Good Wishes
ERROLL GARNER



“But now,” Mathis grins, “without a doubt I could tell you all the things that are going on in the audience because I’m concentrating very hard on the simplicity of lines and phrases; of the things I’m trying to say. And it makes all the difference in the world WANTING to go and do a performance than just going and doing a performance.”

“Before, all concentration was on technique,” he adds. “And as long as the tones were pure and round and whatever they were supposed to be at the time, I felt fine. It was simply a trap I fell into from the beginning, when I was 19 and 20 years old.”

Mathis explained that at first he was playing small clubs and then “gradually became a recording star.” Then he had to play bigger clubs, then concert work and many times under very adverse circumstances. “It was very easy to get into the habit of singing pretty tones and making beautiful musical sounds while forgetting the meaning of the songs. Now you can see the difference,” he notes. “Now I really do concentrate on what I’m doing and it’s a lot more fun singing.”

Mitch Miller was Johnny’s first major A&R director at Columbia, in fact. Miller was then head of the operation. Miller taught the newcomer how to record and was able to get the best out of him. He was a producer of great taste and offered Johnny a great selection of songs such as “Flower Drum Song,” “Gypsy,” “West Side Story,” and “My Fair Lady.”

However, Johnny’s initial session produced two songs, “Wonderful, Wonderful,” which was released immediately, but didn’t sell until the second song, “It’s Not For Me To Say,” became a smash six months later.

“Mitch Miller told me about the difference between cutting a record and singing live. I was trying to make a record as I would sing to impress someone in person. Mitch got me out of that mold. But I do feel,” says Johnny, “one of the main reasons I sounded so sterile in person for so long was the fact I was constantly recording. I’ve made so many records and was always thinking ‘record, record, record...’ rather than thinking of the performing aspect.”

“But that’s over now. I don’t think I’ll ever fall back into that old trap, therefore there are so many things to look forward to. Especially the exciting new material that’s available and the abundance I have to work with. Then, too, I can rework a lot of things and make sense out of them now instead of just grinding them out like I used to.”

The current head of A&R at Columbia is Jack Gold, who had his first dealings as producer with Mathis a “couple of years ago.” They did several albums including “Romeo and Juliet”; a Christmas album; “Raindrops”; “Close To You” and “Love Story.”

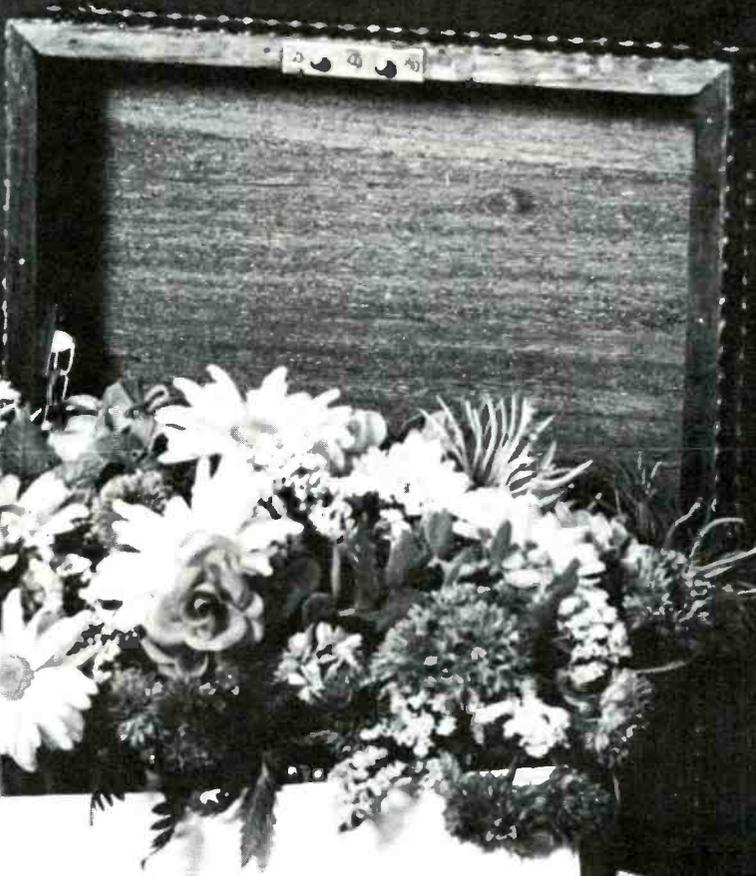
“Johnny is an enormously talented person,” says Gold. “The question is one of communication. He’s terribly bright and has obviously thought a lot about singing. If you ask him something, he understands what you want more than any singer I’ve known. He’s given a great deal of thought to the vocal process.”

“Johnny has a fantastic musical instrument,” Gold adds, “and he can do almost anything he wants with it. It’s just a question of getting him to know what you want in the studio. He has a way of almost putting you on some times when you’re working with him. You’ll be doing something that looks like it’ll never happen when he’ll say ‘let’s try it once more.’ And, Bang. Almost like he has been kidding all along, he’ll do the whole thing at once.”

Gold says that he feels Mathis should continue to record the type of albums they did together. “Johnny is at his best when doing a sensitive-type song. He’s like a guy who wins the decathlon—his performance is better in some events than others.”

“But I must say in Johnny’s case, he’s a delightful charming, considerate man—much more of the time than most people. Compared to a lot of them, he’s an angel.”

In late 1956, Johnny Mathis was a recording star with the top two selling records in the country, yet he couldn’t find work.



*Fifteen Years
Of Congratulations
And Warmest Thanks
Hank Mancini
Larry Shayne
And Our Staff.*



There were no college tours or concerts as there are today. There were jazz clubs which weren't the Mathis forte, and then there were places like the Coconut Grove and The Copa. They didn't consider Johnny big enough.

Helen Noga had to settle for small clubs, with Johnny as the supporting act. It was a frustrating period for him, one of many during his years with Helen Noga. It taught him an additional sense of competition.

As he had done in his school days, he tried to be better than the other acts. All for a sense of recognition and assurance in himself.

One of Johnny's many early hits was "The Twelfth Of Never." It's writer was Paul Francis Webster, who says of Johnny:

"I find him easy to write for because he sells the message of the song. He communicates. He's a great word man; he stretches things, but he doesn't obscure them. To me he's a songwriter's singer, like Sinatra has been. That's why I hated to see Sinatra bow out. Who do we have left?"

Webster, who has penned such hits as "April Love," "Love Is A Man Splendored Thing," "Secret Love," "Shadow Of Your Smile" and "Somewhere My Love" among others, says, "I've never pressured Johnny into doing my songs. He likes to live with things a few weeks before he rehearses them and tries them out."

Record successes continued to mount. Mathis is quick to thank Percy Faith, Glenn Osser, Don Costa, Nelson Riddle, Ray Ellis and Ray Coniff for making "Johnny Mathis" a recording star. Mathis emerged from the small clubs to the marquees. Every prestigious place was his. He was to become a super-star.

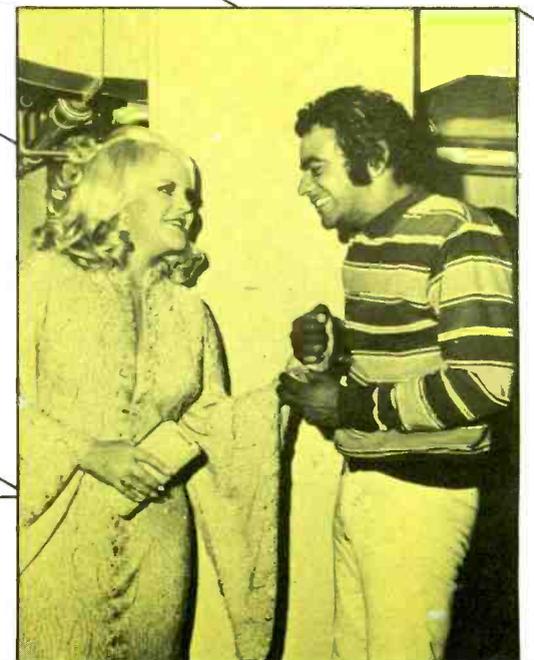
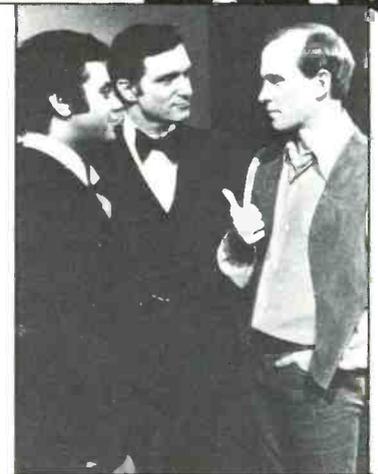
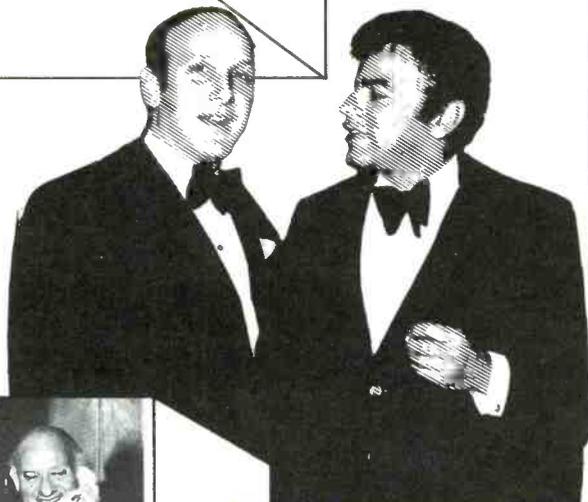
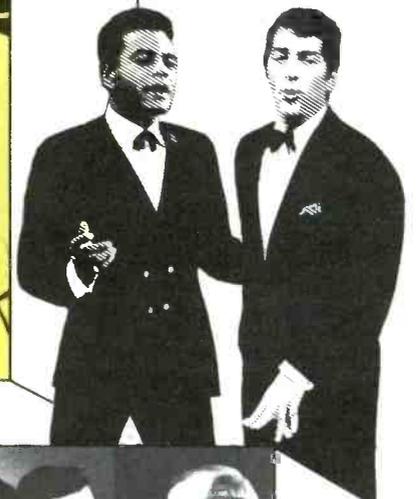
And Helen Noga did her job well, especially in the area of records. Bob Moering, Columbia's veteran West Coast promotion man, commented that Mrs. Noga established a great rapport with promotion men all over the country. "She was hard and told me, 'It's a man's world and if a woman is to be successful, she has to act like a man.' But I found her warm underneath and concerned with all of us promotion men. She was fair, just and honest."

Along with the rise of Johnny Mathis was the emergence of the frantic-styled rock and roll paced by another young singer, named Elvis Presley. Each created their own musical havoc.

"I was very young, singing meaningful songs for the young with a taste I had learned from Nat Cole, but the kids could identify more with me than Nat," says Johnny. "At the time I was as relative to Elvis as he was to me. When the kids tired of Elvis, they wanted to hear me. Elvis and I worked as a sounding board for one another."

The careers of both performers—with a few exceptions—are very similar. They both broke big together, tapered off at the same time and are on top again in their respective fields.

While Mathis was at the pinnacle of his success, little is known about the torment that he experienced to maintain the top position. "Mounting internal depression accompanied my building external success. I went through it not because of my music, but because of my unhappy private life. I didn't have any real friends. My demanding work schedule made friendships impossible. I just wasn't physically that strong. I cared how the public felt about me. I took pills for physical strength to be able to sing the demanding songs I liked."



“Then you get in the habit of taking pills for one reason or another. It affected my singing. They did help me, on many occasions, just to get the strength to sing. They did, however, hamper me vocally. There was no concerted effort to put feeling in a song. I imagine for two or three years my performances were really hit and miss.”

Johnny continues: “I was very fortunate on a couple of occasions because I had to be in good condition to sing, and when I couldn’t, I’d go to the hospital. Believe me, I didn’t know that taking pills was wrong. This happened over 10 years ago, before the public was made aware of the dangers. I took tests in the hospital and the doctors kept asking if I took any medication. The pills weren’t medication, so I never bothered to mention them.”

“Everyone thought I was an epileptic because I would have what they thought were ‘fits.’ Luckily, they took place at home, when I wasn’t working. There were people around. Otherwise, I might be dead. In reality, I was withdrawing from the drugs. I would only take them when I was working and when I was home I stopped because I didn’t need them. Helen knew about the pills and kept after me to stop. But I always had money to buy more and, at that time, you could almost buy them over the counter.”

“After I learned how bad they were, I just about had to learn to sing all over again,” Johnny notes. “To sing without this stimulation; to learn to get up in the morning without taking some false sense of security, all this took time. Especially when you have to work. I’m just very fortunate that I was strong enough physically and mentally to stop when I did.”

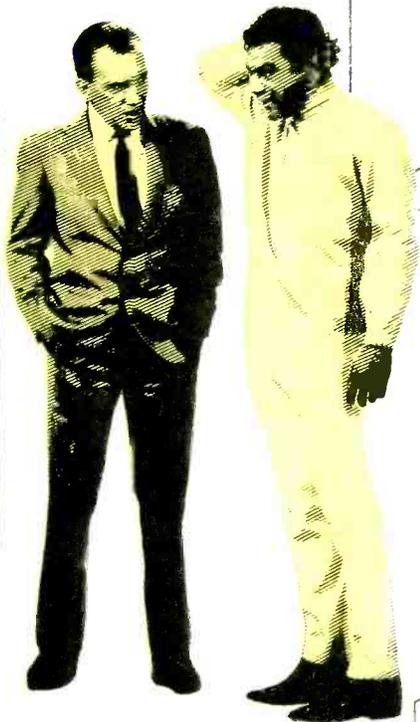
When he stopped taking pills, Johnny realized he was unhappy with himself and the life Helen Noga had created for him. But he went along with Helen’s idea to end the association with Columbia Records. He signed a new contract with Mercury.

“I thought one record company was like another. Mercury paid me a ton of money to sign with them. It sure was different. I missed my old friends at Columbia. And the differences in recording and marketing approaches.”

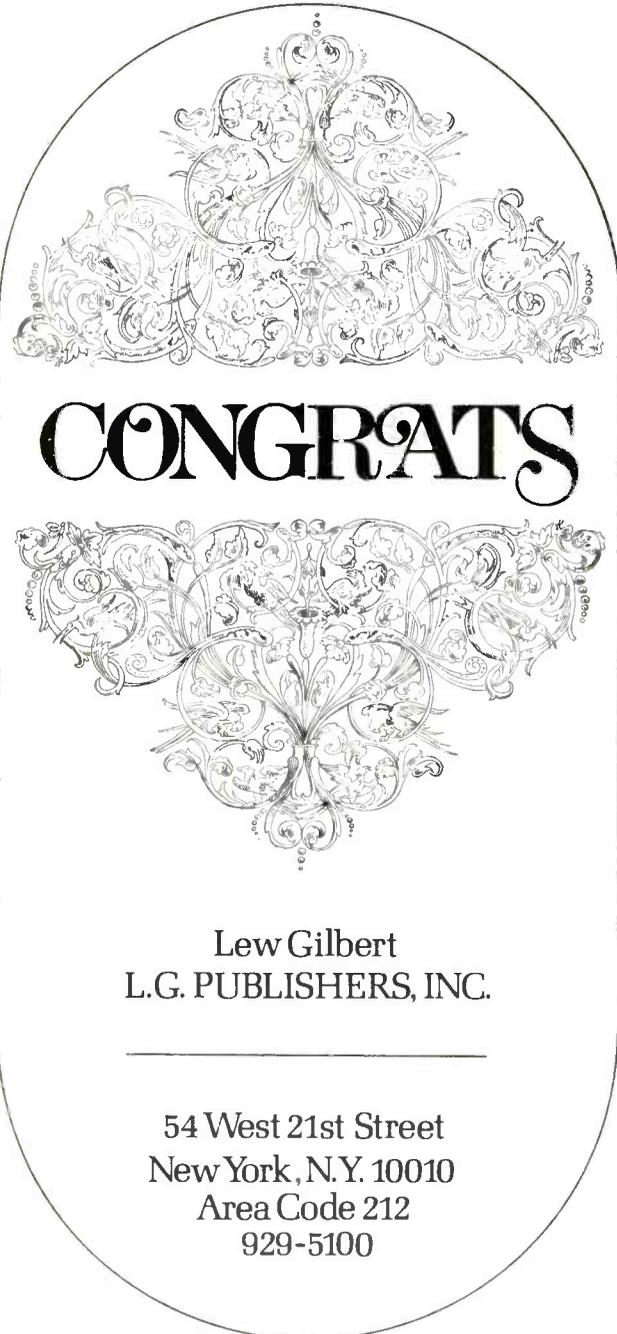
His despair, loneliness and utter desperation reached their climax when his mother died in 1963. Just prior to her death, a member of Johnny’s family had told him that “the only thing that ever disappointed her about John was that Helen Noga had taken her place.”

This crushed him. The role his mother played in his life was always something special. His father was always at her side guiding his career. All this had ended, though Johnny didn’t realize it, when Helen took over.

Now his mother Mildred, his inspiration, was gone. Her death was Johnny’s breaking point.



A salute sponsored by the friends of Johnny Mathis M-9



Shortly after her death—Johnny can't remember the date—with only a pair of tennis shoes, jeans and a shirt, he left the Noga home. He checked into a motel. He stayed there six days, thinking through what had to be done and finding out precisely how he would end this choking existence.

Somehow, again he's not sure how, Johnny found out that other artists didn't live the way he did. His mind wandered during this period, trying to figure out who he could turn to for help.

He turned to a former co-worker of Mrs. Noga's, Don Riber. Riber introduced Mathis to Attorney Ed Blau. They, along with Haughn, were to lead Johnny into a new life. "I learned during those few days alone that if I was ever going to be happy," recalls Johnny, "I would have to be in complete control. It would require a great deal of discipline from me. Right there and then, I decided to start from scratch."

"After 1964 I started to become aware of show business for the first time," notes Johnny. "Don, Ed, and Ray helped me run my affairs. They insisted that I learned every facet of performing and business affairs. Before, I just went along with what Helen said. It was going to be different now."

"I'm totally rehabilitated now, as far as my thinking is concerned. Of course, the old days were not completely Helen's doing. It was my own. It took me five years (1964-1969) to get over it. During those years you never really heard of Johnny Mathis. I had to learn my responsibility to the public. I had to learn to discipline and to be able to do more than one thing a day."

"For a long time it was difficult to even do many varied things in one day," he continued. "I used to insist that if I was working, even on an easy show, I would not do anything else. I concentrated so much of my effort on just doing one thing at a time. In other words, I was a big bore."

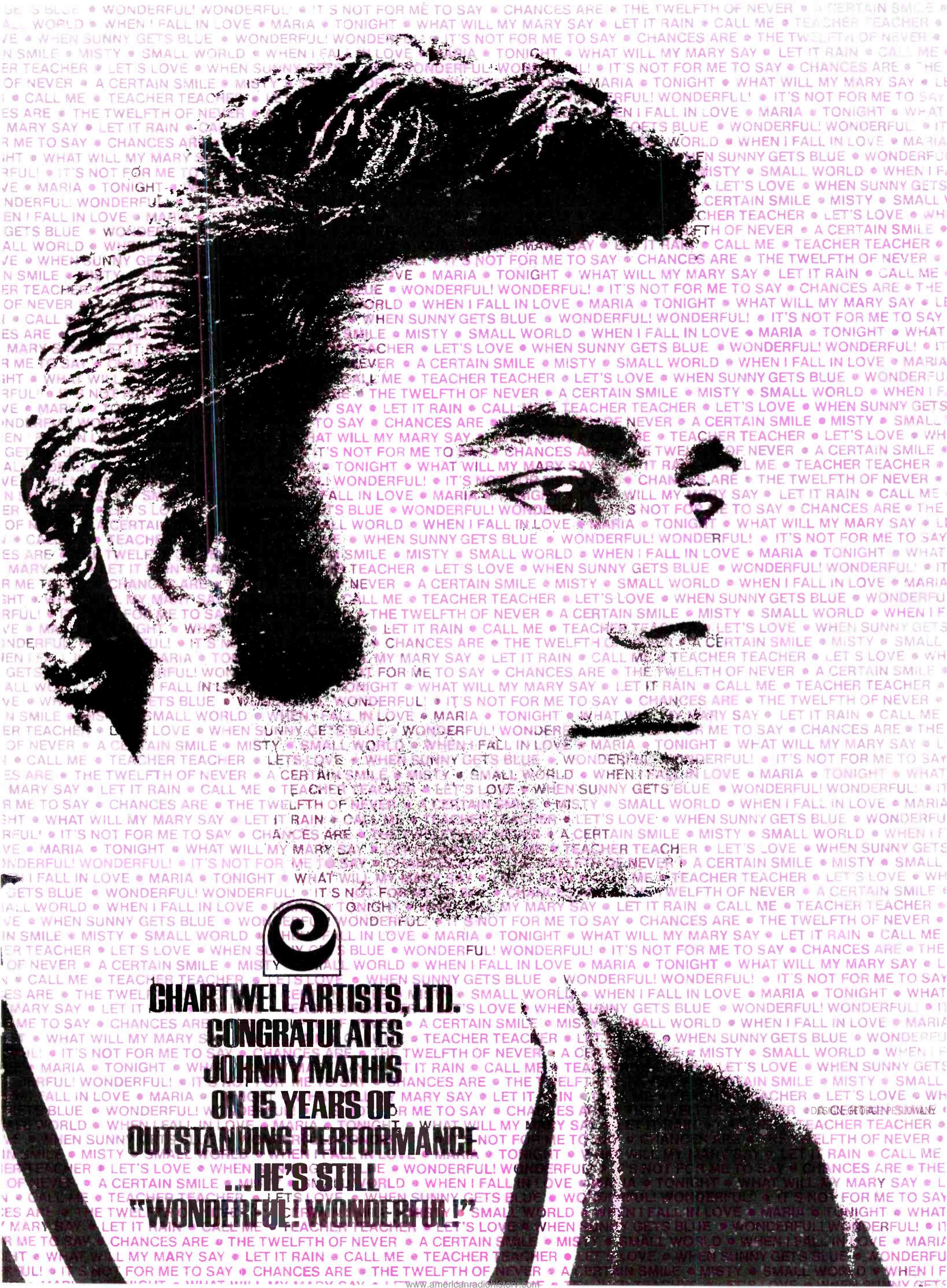
"But now it's nothing doing many different things a day. And now I don't look too far ahead. I look as

far ahead as I can without losing interest in what I'm doing now. Now is the time you're living and feeling and you have to be careful not to spend the time planning, instead of living and enjoying what you've planned already. I like to keep everything as current as I can. It's not easy to get excited about certain things, but with this way of thinking I've been able to."

A new life was beginning for Johnny Mathis and one of the first things he did was buy a home. His first piece of furniture was a piano. He went to a local dealership, dressed in his usual casual, almost sloppy manner—a white sweat shirt, gym pants and sneakers. He asked to see a grand piano. The salesman showed him the smallest one they had. It didn't satisfy Mathis, who asked to see a bigger one. Johnny was finally shown the biggest and the best. The salesman said it would cost \$8,000, whereupon Johnny reached in his pocket and peeled off the amount in cash. Then he quietly asked the astonished salesman, "Does this include delivery?" When the piano first arrived, Johnny slept under it.

While Johnny continued to build his new home and life, his business affairs were coordinated through new corporations, with Johnny as president, and his father, Clem, as vice president. These activities include the production of records; the planning of his concerts, theater and club appearances and supervision of publicity and fan clubs. Today, John even owns a post office in Beloit, Wis., which he rents to the government, a new ranch in the Santa Ynez Valley and a new home near Munich, Germany, which he recently purchased to insure a front row seat at the 1972 Olympics.

"I don't miss competing in athletics because they were actually very difficult for me. My legs were short for the shuttle hurdles and my overall size didn't help me high jump," Mathis notes. "I was never a fine basketball player. My only claim to fame was that people connected me with Bill Russell. We were good friends, but certainly not in the same league."



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"WONDERFUL! WONDERFUL!"

The years have given Johnny Mathis great strength and maturity as an artist and musician. He has 45 Columbia albums released and two more in the can. Columbia President, Clive J. Davis, says about the singer:

"The final test of art has always been measured by time, and, in the case of the singing of Johnny Mathis, time has proven its excellence. Johnny has remained one of the most popular entertainers in contemporary music for one reason, and this is because he is truly an original. No matter what he chooses to sing, once he gives it the Mathis interpretation, it belongs to him."

"I have always had the highest regard for Johnny Mathis' great talent and was naturally delighted when he returned to Columbia. Since his return to the label (he left Mercury in 1966), his brilliant career took on a new luster. Every album recorded by him for us has been a major chart record."



"Three of his latest albums, 'Love Theme from 'Romeo and Juliet', 'Raindrops Keep Fallin' On My Head' and 'Love Story' have been particularly noteworthy as exceptional commercial successes. His 'Greatest Hits' LP was on the charts for over eight years, not to mention the numerous gold records and other awards he has accumulated over the past decade."

"Few entertainers can appear in concert or at a club and sing two shows each night consisting of nothing but their own hits. Not only is Johnny Mathis one who can but he'd probably have a few to spare," concluded Davis.

Despite the aforementioned album successes, there has been a void in Mathis' recording venture, a lack of new material and no hit singles.

"It doesn't bother me because we've had so much success in the type of album we've done lately," says Johnny. "I guess the reason is I don't have to sing all the album songs in person. I sing what I want to. What I do mostly on records is what we feel is saleable. I get all the help I need from the people at Columbia when it comes time to cut a new album. I'm happy to be guided by the people who know what will sell and what won't."

"Selling the records is vital as long as I feel the material is good and honest," he adds. "There are so many other outlets that I will be taking advantage of where I can do original material. But I'd still like to have a hit single or put out an original tune," added the singer. "I'd be happy with a turntable hit that was played a lot. But now the competition is unreal. You're competing against the whole world."

"And another thing," cites Johnny, "the old stuff had more impact because it was my only outlet. I wasn't getting that many jobs, I remember, even though I had many hit records. The big thrill for me was going into the recording studio with the marvelous musicians. Now with so many outlets, I still have the benefits. I have my own hand-picked rhythm section and have as many musicians on stage with me as I feel I need. It's really delightful."

The person closest to Johnny, musically, is Roy Rogosin, who was assistant music chief at Universal Studios prior to becoming Johnny's musical director in 1969.

"You never know what to expect from Johnny as a performer because he is so secure and knowledgeable," Rogosin states. "His instincts are so sound that he is able to make each performance seem as if it had never been done before. We have a relationship where, during a performance, he may change a tempo or hold a note without telling me about it. I stay with him all the time, but on the other hand he always encourages me to do my own thing."

Rogosin goes on, "Johnny is a committed man, a unique human being. He has melded his personal life with his professional life so that he doesn't jeopardize either. He is unpredictable, excitable, yet he is always a gentleman; gracious and deferentially polite. He is very objective and always able to put things in proper perspective. And he is always understanding of situations. If it's very bad, he is capable of tuning out. Johnny is an absolute professional. The reason I joined him was fascination for him, artistically and musically."

"No matter where we go," Rogosin adds, "and no matter how different each situation, Johnny gives the best performance he can. The curtain doesn't go up for him at show time, but many hours before, early in the afternoon. He concentrates all day on the evening's performance. Both of us become very quiet and introspective. There is very little communication. Whatever there is becomes very formal. He is very committed mentally and emotionally. He's very nervous until somewhere into the show. Then, there's a point, I never know when it's going to be, when there's a communication."

"He could turn and wink, or during a bow, whisper 'the orchestra's great,' or 'the orchestra is off tonight.' What he does on stage is incredible. John's music is very hard. He makes it look so easy. He has a mike technique like no one else in the business. He really is a master of the mike, and his movements are a self-choreography which gives him complete control as a performer."

"Johnny's instincts are infallible. He could suggest something that I'm sure wouldn't work, but he talks me into trying it. His things work that shouldn't. He's the ultimate musician and performer, and even with my wife and new baby, he's made it exciting going back on the road."

Another prominent factor in Johnny's successful career during the past few years has been his association with Fred Dale and the Chartwell agency. Says Dale, who handles such other stars as Andy Williams, Henry Mancini, Glen Campbell, Elton John and Donovan, about Johnny:

"I put him in the legendary category. He's a sensitive performer who has a charisma with an audience that's difficult to describe. He builds his with a feeling that stirs the emotion instead of with body movements. I've seen 12, 13, and 14-year-old girls, who have grown up in the rock era, walk away from a Mathis concert big fans."

"It's the artistry within him," adds Dale. "The way he delivers a song or the message of the song and that voice which is unique. There's no question about his style and that certain magic that people take to immediately. However, I don't think there are any in-betweens. Mathis usually snares a fan all the way."

Dale said Mathis has been with Chartwell for three years and that it has been his responsibility from the beginning to find out what would be best for Johnny. "He's surrounded with great people," stresses Dale. "Haughn is very perceptive of his needs. Ray and I happen to think along the same lines. And because of his faith and trust, Johnny goes along with what we suggest."

"Johnny is a marvelous entertainer. He has established fans throughout the world and is always acquiring new ones. He's at home just about anyplace. We're trying, however, to put him into situations that will be instrumental to his career and personal growth. He's had a long, steady growth factor we hope to continue."

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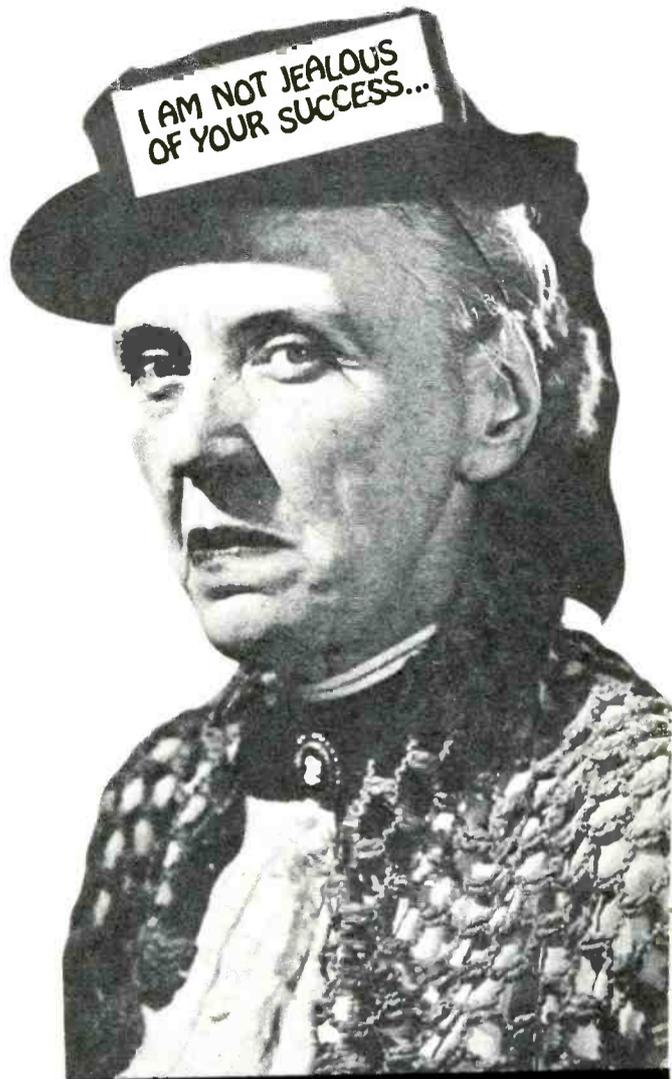
DE. Good
Johnny

Happiness to you!
Phyllis

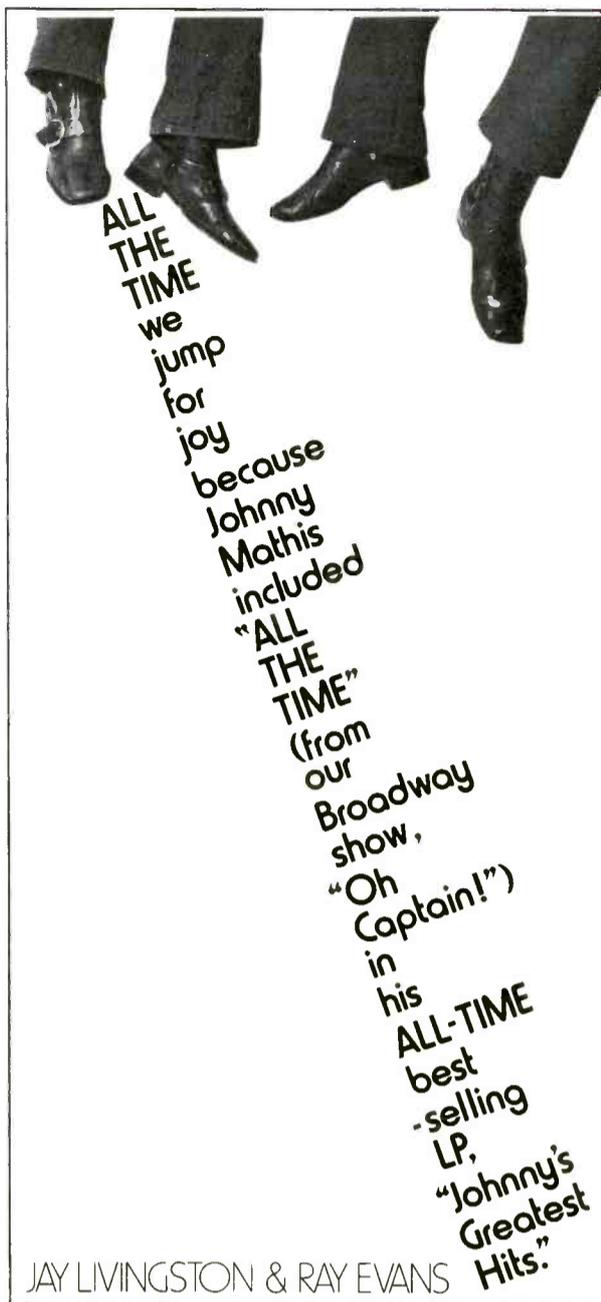
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"ROH"

Love - Geoff
Phyllis

Patricia
Florence



**LOVE AND CONGRATULATIONS...
BRECK, JOE AND
THE "BOTTOMS UP" CAST**



"I feel that John is going into the legend category at least in this generation. He hasn't arrived at that point age wise. Bing Crosby is a legend. Johnny's headed in that direction. His voice is legendary. His style is distinctive. I think that legendary means, in this case, the impact that has been made and carried forthright straight through."

Mathis' friend and attorney, Ed Blau, substantiates this stature further: "Johnny has become the consummate performer through his intelligence, astuteness and discipline."

Probably the person who knows Johnny Mathis best, aside from Mathis himself, is Ray Haughn, who has been close to John since 1964 and, on the outskirts, since 1959.

"He's the first person that has known me," says Johnny of his manager. "He knows me on and off the stage, the little things that make life happy for me." Haughn is the opposite of Johnny in many ways. He doesn't need the excitement, but thrives on details and problems.

"My feelings are that Johnny can do anything he desires," counters Haughn. "He can do Glen Campbell or even get into the things Johnny Cash can do. He's got the instrument that's unlimited. But you have to remember that his musical progression wasn't easy. With all the past problems he could have been destroyed. But the unfortunate part, very few of the incidents were John's fault."

Citing examples, Haughn notes, "He never smoked or drank until people around him started saying 'try this' or 'try that.' Someone told him he could relax by taking a drink before he went on stage. He started doing it. He was naive. When I first met John, it took him three hours to clear his throat so he could perform properly. Now he's got his breath control back and can sing at any time."

Haughn doesn't feel that Mathis' approach to music has changed or ever will. "It's always been 100 per cent. What has changed is his personal life and attitude. John is in control of his career and now has a rewarding personal life. He's on his own. Now he owns a ranch and his life isn't shielded anymore."

"He doesn't fear the past; he faces it without embarrassment. He conveys in music what he really feels and he's accepted for what he is. When the needle is placed on a Johnny Mathis record, that's the part people enjoy."

"There are certain things John has wanted to do and he's fulfilled them," adds Haughn. "He always wanted to play the Empire Room in New York. He used to sneak in and watch Lena Horne perform from backstage. Now it's Johnny who's made his mark in the room. He'll be playing it for the third time in November and presently holds the record for the top money-drawing dates in the room."

"I'm sure he'll be back in Vegas again. He enjoyed it last time. Caesars Palace has a concert atmosphere. That's what John likes best. As far as the future, we don't worry much about longevity."

"It's not a matter of planning, but it seems if you have the vocal equipment like Sinatra and Crosby, you seem to stay around forever. For those who have great vocal equipment, and John certainly does, it's not a matter of their career slumping off," Haughn feels. "It's just a matter that it peaks at certain times. You can't plan it that way, but that's just how it seems to go."

Of himself, Johnny Mathis says:

"When I say 'Johnny Mathis' out loud, it sounds as though there's a certain amount of musical ability concerned with Johnny Mathis; a musical consistency and a few surprises. I've always had a youthful image, I feel," adds the performer. "My music has always sounded youthful, at least to me."

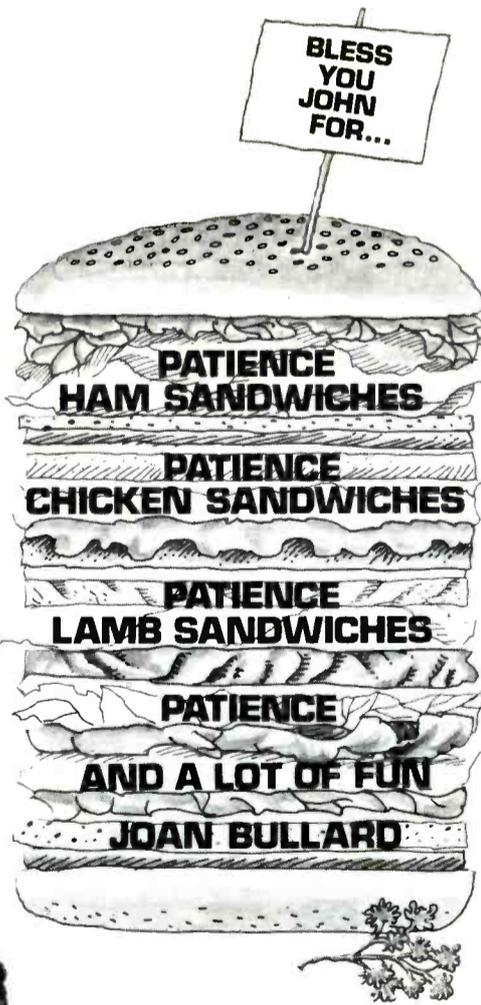
Mathis has achieved fulfillment. He is a happy man, a secure human being who has paid the price to be able to live and sing of love. He has traveled the long troublesome course to pride, personal and professional achievement and dignity. Now Johnny Mathis faces the future.

Editorial by Frank H. Lieberman



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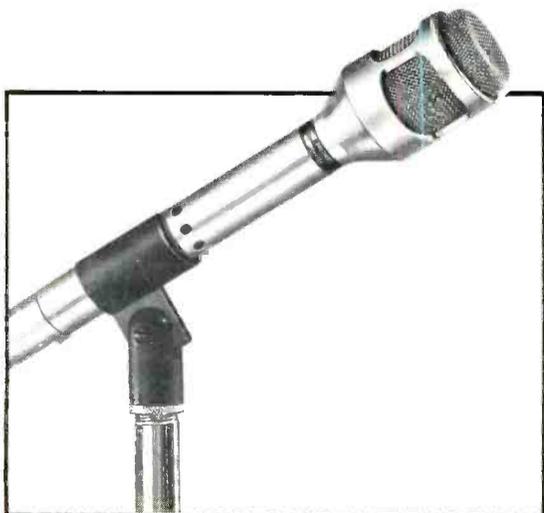


The Johnny Mathis International Fan Club





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Warm and Willing

PORTRAIT OF JOHNNY
Starbright

LIVE IT UP
Johnny One Note

RAPTURE
Stella By Starlight

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What Will My Mary Say

JOHNNY
Easy Does It

ROMANTICALLY
September Song

I'LL SEARCH MY HEART
The Best of Everything

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BALLADS OF BROADWAY

THE GREAT YEARS
Wonderful, Wonderful
It's Not For Me To Say

UP, UP AND AWAY
Morning Side of the Mountain

LOVE IS BLUE
I Say a Little Prayer

THOSE WERE THE DAYS
The End of the World

PEOPLE
More

THE IMPOSSIBLE DREAM
Moment to Moment

LOVE THEME FROM
ROMEO AND JULIET
Live For Life

GIVE ME YOUR LOVE
FOR CHRISTMAS

RAINDROPS KEEP FALLIN'
ON MY HEAD
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CLOSE TO YOU
Pieces of Dreams

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The Times Will Change

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What Are You Doing the
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YOU'VE GOT A FRIEND
It's To Late
How Can You Mend a Broken Heart

THE SOUNDS OF CHRISTMAS

TENDER IS THE NIGHT
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THE WONDERFUL WORLD
OF MAKE BELIEVE
Camelot

THIS IS LOVE
Over the Weekend

ÓLE
Bachianas Brasileiras

LOVE IS EVERYTHING
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THE SHADOW OF YOUR SMILE
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and enjoy your music
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DEAR
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ALL OF US AT UNITED ARTISTS MUSIC PUBLISHING GROUP

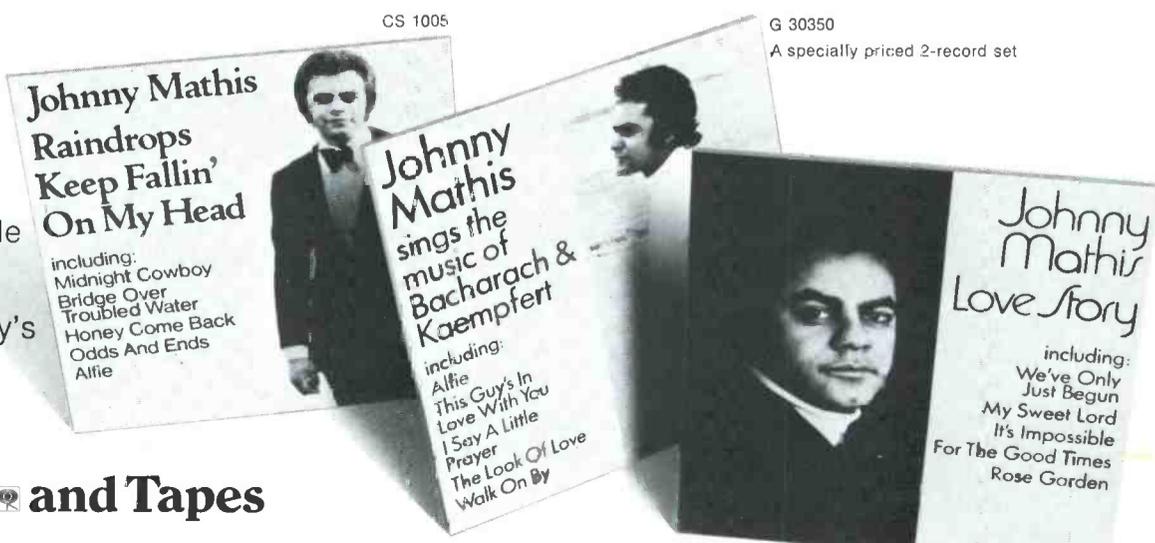
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BILLBOARD PREDICTS

NEXT WEEK'S FASTEST MOVERS

These records have been selected by Billboard's Chart Department and the Billboard weekly computer rankings system to be those most likely to show the strongest gain in next week's Hot 100 Chart.

- DRAGGIN' THE LINE . . . Tommy James, Roulette
- HOW CAN YOU MEND A BROKEN HEART . . . Bee Gees, Atco
- SIGNS . . . 5 Man Electrical Band, Lionel (MGM)
- BEGINNINGS/COLOR MY WORLD . . . Chicago, Columbia
- MERCY MERCY ME (The Ecology) . . . Marvin Gaye, Tamla (Motown)
- HOT PANTS, Pt. 1 (She Got to Use What She Got to Get What She Wants) . . . James Brown, King
- RINGS . . . Cymarron, Entrance (CBS)
- LIAR . . . Three Dog Night, Dunhill
- MAYBE TOMORROW . . . Jackson 5, Motown
- WHAT THE WORLD NEEDS NOW IS LOVE/ABRAHAM, MARTIN & JOHN . . . Tom Clay, Mowest (Motown)
- I'M LEAVING . . . Elvis Presley, RCA
- SWEET HITCH-HIKER . . . Creedence Clearwater Revival, Fantasy
- MOTHER FREEDOM . . . Bread, Elektra
- YOU WON'T GET FOOLED AGAIN . . . Who, Decca (MCA)
- I JUST WANT TO CELEBRATE . . . Rare Earth, Rare Earth (Motown)

ACTION Records

NATIONAL BREAKOUTS

SINGLES

- RARE EARTH . . . One World, Rare Earth RS 520 (Motown)
- STEPHEN STILLS II . . . Atlantic SD 7206
- SWEET HITCH-HIKER . . . Creedence Clearwater Revival, Fantasy 665 (Greasy King, BMI)

ALBUMS

There are no National Breakouts this week.

REGIONAL BREAKOUTS

SINGLES

- TIRED OF BEING ALONE . . . Al Greene, Hi 2194 (London) (Jec, BMI) (ATLANTA) (MEMPHIS)
- SUZANNE . . . Tom Northcott, Uni 55288 (MCA) (Projects Seven, BMI) (DETROIT)
- NOBODY . . . Doobie Brothers, Warner Bros. 7495 (Warner-Tamerlane, BMI) (SAN FRANCISCO)

ALBUMS

There are no Regional Breakouts this week.

Bubbling Under The HOT 100

- 101. WHEN YOU GET RIGHT DOWN TO IT . . . Ronnie Dyson, Columbia 4-45387
- 102. LIKE AN OPEN DOOR . . . Fuzz, Calla 177 (Roulette)
- 103. DON'T SAY YOU DON'T REMEMBER . . . Beverly Bremers, Scepter 12300
- 104. I LIKES TO DO IT . . . People's Choice, Phil-L. A. of Soul 349 (Jamie/Guyden)
- 105. MARE TAKE ME HOME . . . Matthews' Southern Comfort, Decca 32845 (MCA)
- 106. WE ARE NEIGHBORS . . . Chi-Lites, Brunswick 55455
- 107. IT'S SUMMER . . . Temptations, Gordy 7109 (Motown)
- 108. TIRED OF BEING ALONE . . . Al Greene, Hi 2194 (London)
- 109. INDIAN LAKE . . . Freddy Weller, Columbia 4-45388
- 110. TAKE MY HAND . . . Mel Tillis & Sherry Bryce, MGM 14255
- 111. PRAY FOR ME . . . Intruders, Gamble 4014
- 112. YOU'VE GOT TO EARN IT . . . Staple Singers, Stax 0093
- 113. YOU'RE THE ONE FOR ME . . . Joe Simon, Spring 115 (Polydor)
- 114. NEAR YOU . . . Boz Scaggs, Columbia 4-45408
- 115. AND WHEN SHE SMILES . . . Wildweeds, Vanguard 35134
- 116. CHIRPY CHIRPY CHEEP CHEEP . . . Mac & Katie Kissoon, ABC 11306
- 117. I LIKE WHAT YOU GIVE . . . Nolan, Lizard 1008
- 118. WHERE EVIL GROWS . . . Poppy Family, London 148
- 119. HYMN 43 . . . Jethro Tull, Reprise 1024
- 120. WEAR THIS RING . . . Detroit Emeralds, Westbound 181 (Janus)
- 121. MOTHER NATURE'S WINE . . . Sugarloaf, United Artists 50784
- 122. NOBODY . . . Doobie Brothers, Warner Bros. 7495
- 123. IT'S ABOUT TIME . . . Dillard's, Anthem 101

(Continued on page 43)

Soul

Soul Sauce



**BEST NEW RECORD
OF THE WEEK:**

**"If You
Think It"
EMOTIONS
(Volt)**

By ED OCHS

SOUL SLICES: Motown watchers can look to the West Coast to see that East is West, Detroit's in Los Angeles, and soul's gone coast to coast. **Diana Ross, Supremes** and **Jackson Five** record there, and now Motown's MoWest label is upon us suddenly with **Tom Clay's** "What the World Needs Now" message, featuring the **Blackberries**. **Bobby Taylor's** "Hey Lordy" and **Thelma Houston's** "I Want to Go Back There Again" are next, though soul is not the only sound in town and Motown is open to all commercial areas. Meanwhile, back in Detroit, a new Jr. Walker: "Take Me Girl, I'm Ready." And a revival of the **Elgins'** "Heaven Must Have Sent You," a hit in England, which Motown is using quite effectively as a sounding board for single ideas at home. . . . **New Solomon Burke:** "J.C. You Know Who You Are," on MGM. . . . **New King Floyd** on Chimneyville: "Got to Have Your Lovin'." . . . **New Moments:** "Lucky Me," on Stang. . . . **Album Happenings:** **New Birth**, "Ain't No Big Thing," (RCA); **Bill Withers**, "Just As I Am" (Sussex); **Undisputed Truth**, (Gordy); **Hugh Masekela** & the Union of South Africa, (Chisa); **Valerie Simpson**, "Exposed" (Tamla); **Osibisa**, (Decca); **Willie Mitchell**, "Many Moods" (Hi); **Carla Thomas**, "Love Means . . ." (Stax); **Chi-Lites**, "Give More Power to the People" (Brunswick); **Nikki Giovanni**, "Truth Is On Its Way" (Right On); **Billy Paul**, "Going East" (Philly Int'l); **Eddie Floyd**, "Down to Earth" (Stax); **Swordsmen**, "What's It All About World" (RCA); **Kim Weston**, "Kim, Kim, Kim" (Volt); **Angela Davis**, "Soul and Soledad" (Flying Dutchman); **Ike & Tina Turner**, "What You Hear" (UA); **Bobby Hutcherson**, "San Francisco" (Blue Note).

★ ★ ★

ON THE HOTLINE: **James Carr** debuts on Atlantic with "Hold On." . . . Still cooking top ten: **Dee Dee Warwick's** "Suspicious Minds," on Cotillion. . . . Top pick: "Frightened Girl," by the **Silent Majority** on Hot Wax. . . . **Soul Sauce** picks & plays: **Betty Wright**, "Love the Way You Love" (Alston); **Al Perkins**, "Need to Belong" (Atco); **Center Stage**, "Someday, Someway" (RCA); **Carl Carlton**, "Wild Child" (Back Beat); **General Johnson** "I'm in Love" (Invictus); **Valerie Simpson**, "Just Wanna Be There" (Tamla); **Bobby Jones**, "I'm So Lonely" (Lionel); **Troy Keyes**, "If I Had My Way" (VMP); **Ted Taylor**, "How's Your Love Life Baby" (Ronny); **William Bell**, "My Back Ain't Got No Bone" (Stax); **Notations**, "I've Been Trying" (Twinight); **Enticers**, "Storyteller" (Cotillion); **Glass House**, "Touch Me Jesus" (Invictus); **Brenton Wood**, "Sad Little Song" (Double Shot); **Nightingales**, "Don't Want to Be Like My Daddy" (Stax); **Main Events**, "Girl, I Want You to Remember" (UA); **Impressions**, "Love Me" (Curtom); **Raeletts**, "Leave My Man Alone" (Tangerine); **Lee Dorsey**, "Tears, Tears" (Spring); **100 Proof**, "Driveaway" (Hot Wax); **Tammi Lynn**, "Gonna Run Away From You" (Cotillion); **Joneses**, "Mary, Mary" (VMP); **Laura Lee**, "Women's Love Rights" (Hot Wax); **Ruby Andrews**, "Hound Dog" (Zodiac); **Festivals**, "Gee Baby" (Colossus); **Barbara & the Uniques**, "You Make Me Feel So Young Again" (Arden). . . . **Breakout:** **Electric Express**, **Joe Simon**, **Dramatics**, **Al Green**, **People's Choice**, **Undisputed Truth**, **Chi-Lites**, **Ralfi Pagan**, **Bill Withers**, **Smokey & the Miracles**, **Tyrone Davis**, **Ronnie Dyson**, **Bobby Byrd**, **Bill Coday**. . . . **New Baby Huey:** "Listen to Me," on Curtom. . . . **Greta Hunter**, though no longer with De-Lite, still reads Soul Sauce. Do you?

WPEN Uses Less Chatter, One Programmer Formula

• Continued from page 26

Elton John, Carole King and even Chicago. We are not breaking records but playing the established hits. This means that at any given time someone can tune in and say, "Gee, I'm glad they played that." Few people have missed our personalities," Wexler continued. "They like the idea of more music and less chatter."

WPEN and WPEN-FM presently simulcast from 9 a.m.-11 p.m. daily. Starting Monday (12) the simulcast hours will be changed to Monday through Saturday from 6 a.m.-7 p.m. WPEN will continue with the new format after these

hours while WPEN-FM will go to wall-to-wall music.

"We hope to eventually have WPEN-FM change its sound to something which will generate similar demographics to our AM operation," Wexler said. "Now our staff announcers have big, beautiful voices and we are fully live. We will remain live so we can stay relevant with the moment-to-moment experiences," Wexler added.

"Our programmer sets the mood of the station and he does not simply alternate up-tempo records with slow records. We have a continuous music flow on both outlets all day, 24 hours a day," Wexler concluded.

ALOHA—In reference to Letters to the Editor, it was rather amusing to read Gerry Peterson's (WMFJ, Daytona Beach, Fla.) comments against the "establishment." What this young man doesn't realize is

NATRA Predicted

• Continued from page 28

operative. It provides funds to any deejay out of work through no fault of his own. It covers four weeks and is an interest-free loan that must be repaid.

Membership is still low, around 500. But prospects are of 1,200 people attending the centrally located convention.

that teenagers or kids, 5-to-25 or even up to 30 years of age, DO NOT purchase the products advertised by the merchants in any community area—especially Daytona, which is very conservative and loaded with "retirees." Since the Youth Market is anti-establishment, they do not, I reiterate, buy the products sold by the establishment. His egocentric "beef" shows me and others discussing his comments that someone at WMFJ has informed him that he's too old to play in the "acid-rock" format, and he's hurt by these comments. His station may be sold out; but my observation of the Daytona market shows that the older demographics buy products advertised on the more

conservative stations in that area. His ego is a bit out of proportion when he thinks by pushing rock records that the teen market is going to spend money on clothes, haircuts, new suits, tires, autos, etc.—one can go on forever listing the products advertised by the stations that really make the money.

I've worked Honolulu, Los Angeles, Reno, Washington and rockers always fall flat on their face when sponsoring merchants find out that their product is really not moving as it should. Thus, a rock station is dropped for a conservative MOR station. Remember, too, kids couldn't care less about hearing the news or what's hap-

(Continued on page 43)

Billboard SPECIAL SURVEY For Week Ending 7/17/71

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	MR. BIG STUFF Jean Knight, Stax 0088 (Malaco/Caraljo, BMI)	9	26	40	I LIKES TO DO IT People's Choice, Phil L.A. of Soul 349 (Jamie/Guyden) (Dandelion, BMI)	3
2	2	I DON'T WANT TO DO WRONG Gladys Knight & the Pips, Soul 35083 (Motown) (Jobete, BMI)	7	27	—	YOU'RE THE ONE FOR ME Joe Simon, Spring 115 (Polydor) (Gaucho/Unichappell, BMI)	1
3	4	BRING THE BOYS HOME Freda Payne, Invictus 9092 (Capitol) (Gold Forever, BMI)	7	28	28	I DON'T WANT TO LOSE YOU Johnnie Taylor, Stax 0089 (Groovesville, BMI)	9
4	7	LOVE THE ONE YOU'RE WITH Isley Brothers, T-Neck 930 (Buddah) (Gold Hill, BMI)	5	29	34	SMILING FACES SOMETIMES Undisputed Truth, Gordy 7180 (Motown) (Jobete, BMI)	4
5	27	MERCY MERCY ME (The Ecology) Marvin Gaye, Tamla 54207 (Motown) (Jobete, BMI)	3	30	—	WE ARE NEIGHBORS Chi-Lites, Brunswick 55455 (Hog, ASCAP)	1
6	8	STOP, LOOK & LISTEN (To Your Heart) Stylistics, Avco Embassy 4572 (Bellboy/Assorted, BMI)	8	31	31	ONE-WAY TICKET Tyrone Davis, Dakar 624 (Cotillion) (Julio/Brian, BMI)	3
7	39	HOT PANTS, Part 1 (She's Got to Use What She Got to Get What She Wants) James Brown, People 2501 (Starday/King) (Cried, BMI)	2	32	37	MAKE IT WITH YOU Ralfi Pagan, Wand 11236 (Scepter) (Screen Gems-Columbia, BMI)	2
8	10	YOU'VE GOT A FRIEND Roberta Flack and Donny Hathaway, Atlantic 2808 (Screen Gems-Columbia, BMI)	6	33	19	DAY BY DAY (Every Minute of the Hour) Continental Four, Jay-Walking 011 (Soulville) Mardix/Don-Jose, BMI)	8
9	13	OVER & OVER/HEY LOVE Delfonics, Philly Groove 166 (Bell) (Nickel Shoe, BMI/Nickel Shoe, BMI)	5	34	30	I KNOW YOU GOT SOUL Bobby Byrd, King 6378 (Cried, BMI)	6
10	5	SHE'S NOT JUST ANOTHER WOMAN 8th Day, Invictus 9087 (Capitol) (Gold Forever, BMI)	12	35	45	AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI)	2
11	6	ESCAPE-ISM James Brown, People 2500 (Starday/King) (Dynatone, BMI)	6	36	20	I'VE FOUND SOMEONE Free Movement, Decca 32818 (MCA) (Mango/Run-a-Muck, BMI)	9
12	14	YOU'RE THE REASON WHY Ebony's, Philadelphia International 3503 (CBS) (World War Three, BMI)	9	37	38	IN THESE CHANGING TIMES Four Tops, Motown 1185 (Jobete, BMI)	3
13	3	DON'T KNOCK MY LOVE Wilson Pickett, Atlantic 2797 (Erva, BMI)	12	38	33	DRIVEWAY 100 Proof (Aged in Soul), Hot Wax 7104 (Buddah) (Gold Forever, BMI)	4
14	15	YOU'RE A LADY Gene Chandler, Mercury 73206 (Defrantz/Monique, ASCAP)	7	39	18	NATHAN JONES Supremes, Motown 1182 (Jobete, BMI)	9
15	11	WANT ADS Honey Cone, Hot Wax 7011 (Buddah) (Gold Forever, BMI)	14	40	—	IT'S THE REAL THING, Part 1 Electric Express, Lingo 1001 (Cotillion) (Cotillion/Parmar, BMI)	1
16	26	LIKE AN OPEN DOOR Fuzz, Calla 177 (Roulette) (Ferncliff/JAMF, BMI)	3	41	43	K-JEE Nite-Lighters, RCA Victor 74-0461 (Rutri, BMI)	3
17	16	FUNKY NASSAU (Part 1) Beginning of the End, Alston 4595 (Atco) (Sherlyn, BMI)	11	42	42	CHICKEN HEADS Bobby Rush, Galaxy 778 (Standby, BMI)	2
18	17	I KNOW I'M IN LOVE Chee Chee & Peppy, Buddah 225 (Kama Sutra/James Boy, BMI)	11	43	47	TIRED OF BEING ALONE Al Green, Hi 2194 (London) (Jec, BMI)	2
19	9	BRIDGE OVER TROUBLED WATER/ BRAND NEW ME Aretha Franklin, Atlantic 2796 (Charing Cross, BMI/Assorted/Parabuf, BMI)	13	44	44	WHEN YOU GET RIGHT DOWN TO IT Ronnie Dyson, Columbia 4-45387 (Screen Gems-Columbia, BMI)	3
20	22	TREAT HER LIKE A LADY Cornelius Brothers & Sister Rose, United Artists 50721 (Stage Door, BMI)	6	45	46	I LIKE WHAT YOU GIVE Nolan, Lizard 1008 (Lizard, ASCAP)	2
21	12	NEVER CAN SAY GOODBYE Isaac Hayes, Enterprise 9031 (Stax-Volt) (Jobete, BMI)	9	46	48	TALKING THE TEEN AGE LANGUAGE Lost Generation, Brunswick 55453 (Julio/Brian, BMI)	3
22	23	YOU'VE GOT TO EARN IT Staple Singers, Stax 0093 (Jobete, BMI)	3	47	50	HOW DID WE LOSE IT BABY Jerry Butler, Mercury 73210 (Butler, ASCAP)	2
23	32	WHATCHA SEE IS WHATCHA GET Dramatics, Volt 4058 (Groovesville, BMI)	3	48	49	LOVE IS LIFE Earth, Wind & Fire, Warner Bros. 7492 (Hummit, BMI)	2
24	24	SUSPICIOUS MINDS Dee Dee Warwick, Atco 6810 (Press, BMI)	6	49	—	CRAZY ABOUT THE LA LA LA Smokey Robinson & the Miracles, Tamla 54206 (Motown) (Jobete, BMI)	1
25	25	PRAY FOR ME Intruders, Gamble 4014 (World War Three, BMI)	4	50	—	WHEN YOU FIND A FOOL BUMP HIS HEAD Bill Coday, Galaxy 779 (Parker, BMI/Ordens, BMI)	1

Letters to the Editor

Campus News

• Continued from page 29

WMUL is the radio voice of Marshall University. Due to insufficient record service, most of the music played at the station comes from private collections. This method has to stop, although judging from current surveys, the station maintains a really contemporary rock format. They would like to get music outside of the progressive rock vein if possible to fill their library. The station plays every type of musical idiom, including solid jazz at the dinner hour. Send all releases and questions to **Tony E. Rutherford**, WMUL, Marshall University, Huntington, W. Va. 25704. **Atlantic**, **Ampex**, **RCA** and **Columbia** plus local radio stations deserve thanks for whatever records WMUL has. But they still need and deserve the best in campus radio record service. Help them out and you will help yourselves.

★ ★ ★

Picks and Plays: **KCPK**, California State Polytechnic Institute, Pomona, **Tom Baker** reporting: "The Real Thing," (LP), Taj Mahal, Columbia. . . . **KLCC-FM**, Lane Community College, Eugene, Ore., **Dave Chance** reporting: "BS&T 4," (LP), Blood, Sweat and Tears, Columbia. . . . **KZAG**, Gonzaga University, Spokane, Wash., **Larry Duff** reporting: "Won't Get Fooled Again," the Who, Decca. . . . **KRWG**, **KRWG-FM**, New Mexico State University, Las Cruces, **Gary Pratz** reporting: "Peaceful Children," (LP), The Road Home, ABC.

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WKSU, **WKSU-FM**, Kent State University, Kent, Ohio, **Jon Horning** reporting: "Its Too Late," Carole King, Ode '70. . . . **WLUC**, **WLVC-FM**, Loyola University, Chicago, Ill., **Judy Mullen** reporting: "Peculiar Friends," (LP), 10 Wheel Drive with Genya Ravah, Polydor. . . . **KVPC-FM**, Parsons College, Fairfield, Iowa, **Ted Wolff** reporting: "I'm Loosing You," (LP cut, Every Picture), Rod Stewart, Mercury. . . . **WNIU**, Northern Illinois University, DeKalb, **Curt Stalheim** reporting: "That's Fine," Brownsville Station, Warner Bros. . . . **KMAC**, Macalester College, St. Paul, Minn., **Bruce 2X** reporting: "Kim, Kim, Kim," (LP), Kim Weston, Stax. . . . **KRC**, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "Desdemona," Searchers, RCA. . . . **WAYN**, Wayne State University, Detroit, Mich., **Bob Wunderlich** reporting: "Watcha See Is Watcha Get," Dramatics, Volt. . . . **WMMR**, University of Minneapolis, **Michael Wild** reporting: "I Love You Lady Dawn," the Bells, Polydor. . . . **WFAL**, Bowling Green University, Ohio, **Carl Navarro** reporting: "Tarkus," (LP), Emerson, Lake and Palmer, Cotillion.

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WMOT-FM, Middle Tennessee University, Murfreesboro; "Funky L.A.," Paul Humphrey, Lizard. . . . **KUHF**, University of Houston, Houston, Tex.: "Sour Milk Sea," Jackie Lomax, Warner Bros. . . . **KTRU**, Rice University, Houston, Tex.: "Of Thee I Sing," Leon Russell, Shelter. . . . **WLSU**, Louisiana State University, Baton Rouge, **Walt Runyon** reporting: "Color My World," Chicago, Columbia.

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UNB, Radio York, York University, Downsview, Ontario, Canada, **Bruce Heyding** reporting: "Getting Ready," (LP), Freddie King, Shelter. . . . **CRSG**, Sir George Williams University, Montreal, Quebec, **Ed Smeall** reporting: "It's a Beautiful Day," the Dolphins, Columbia. . . . **Radio Western**, University of Western Ontario, London, Canada, **Stephen Baker** reporting: "Moon in June," Soft Machine, Columbia.

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WTCC, Springfield Community College, Springfield, Mass., **Peter Flynn** reporting: "Mother Freedom," Bread, Elektra. . . . **WMUC**, University of Maryland, College Park, **Sheldon Michelson** reporting: "Hearts," Ian Matthews, Vertigo. . . . **WGSU-FM**, State University of New York at Geneseo, **John Davlin** reporting: "Moon Shadow," Cat Stevens, A&M. . . . **WAMU**, American University, Washington, D.C., **Bruce Rosenstein** reporting: "Andy Roberts With Everyone," (LP), Ampex. . . . **WMUL**, Marshall University, Huntington, W. Va., **Tony E. Rutherford** reporting: "Don't Say You Don't Remember," Beverly Bremmers, Scepter.

★ ★ ★

KZAG, Gonzaga University, Spokane, Wash., **Larry Duff** reporting: "Girl, I've Got News for You," Cherokee ABC. . . . **KLCC-FM**, Lane Community College, Eugene, Ore., **Tom Lichty** reporting: "Curtis Live," (LP), Curtis Mayfield, Curtom. . . . **KCPK**, California State Polytechnic Institute, Pomona, **Tom Baker** reporting: "Looking On" Move, Capitol. . . . **KUTE**, University of Utah, Salt Lake City, **Rudy Koppl** reporting: "Quatermass," (LP), Quatermass, Harvest.

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RYFM, Radio York, York University, Downsview, Ontario, Canada, **Bruce Heyding** reporting: "If You Saw Through My Eyes" Ian Matthews, Vertigo. . . . **Radio Western**, University of Western Ontario, London, Canada, **Stephen Baker** reporting: "Bitch," Rolling Stones, Rolling Stones.

★ ★ ★

KCLC-FM, Lindenwood Colleges, St. Charles, Mo., **Chuck Lackner** reporting: "Brave Belt," (LP), Brave Belt, Reprise. . . . **WNIU**, Northern Illinois University, DeKalb, **Curt Stalheim** reporting: "Mighty Clouds of Joy," B.J. Thomas, Scepter. . . . **WFAL**, Bowling Green State University, Bowling Green, Ohio, **Carl Navarro** reporting: "Jubal," Buffy Saint-Marie, Vanguard. . . . **KVPC-FM**, Parsons College, Fairfield, Iowa, **Ted Wolff** reporting: "It Ain't Easy," (LP), John Baldry, Warner Bros. . . . **KRC**, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "I'm in Love Darling," General Johnson, Invictus. . . . **WLUC**, **WLVC-FM**, Loyola University, Chicago, **Walter Paas** reporting: "Broken Barricades," (LP), Procul Harum, A&M.

JULY 17, 1971, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 7/17/71

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	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic SD 7205	7	26	31	OSIBISA Decca DL 75285 (MCA)	2
2	2	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	5	27	24	EARTH, WIND & FIRE Warner Bros. WS 1905	9
3	4	THE SKY'S THE LIMIT Temptations, Gordy GS 957 (Motown)	9	28	30	ABRAXAS Santana, Columbia KC 30130	40
4	5	CURTIS LIVE Curtis Mayfield, Curtom CRS 8008 (Buddah)	8	29	37	LOVEJOY Albert King, Stax STS 2040	3
5	3	MAYBE TOMORROW Jackson 5, Motown MS 735	12	30	29	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	23
6	6	TOUCH Supremes, Motown MS 737	4	31	33	TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954 (Motown)	38
7	8	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul SS 731 (Motown)	9	32	27	MELTING POT Booker T. & the MGs, Stax STS 2035	27
8	7	CHAPTER TWO Roberta Flack, Atlantic SD 1569	46	33	35	DO ME RIGHT Detroit Emeralds, Westbound WB 2006 (Janus)	7
9	9	BEST OF WILSON PICKETT, VOL. 2 Atlantic SD 8290	9	34	46	MESSAGE TO THE PEOPLE Buddy Miles, Mercury SRM 1-608	14
10	10	DONNY HATHAWAY Atco SD 33-360	10	35	26	KING FLOYD Cotillion SD 9047	7
11	11	BEST OF CLARENCE CARTER Atlantic SD 8282	8	36	28	CURTIS Curtis Mayfield, Curtom CRS 8005 (Buddah)	41
12	20	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	6	37	38	SPINNING AROUND Main Ingredient, RCA Victor LSP 4412	18
13	19	CONTACT Freda Payne, Invictus SMAS 7307 (Capitol)	5	38	36	BACK TO THE ROOTS Ramsey Lewis, Cadet CA 6001 (Chess/Checker)	7
14	14	SWEET SWEETBACK'S BAADASSSSS SONG Soundtrack, Stax STS 3001	6	39	42	BLACK ROCK Bar-Kays, Volt VOS 6011	22
15	16	WHERE I'M COMING FROM Stevie Wonder, Tamla TS 308 (Motown)	11	40	34	EVERYTHING IS EVERYTHING Donny Hathaway, Atco SD 33-332	7
16	12	ALL BY MYSELF Eddie Kendricks, Tamla TS 310 (Motown)	10	41	32	ONE STEP BEYOND Johnnie Taylor, Stax STS 2030	17
17	17	SWEET REPLIES Honey Cone, Hot Wax HA 706 (Buddah)	4	42	45	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325 (CBS)	35
18	18	THE RETURN OF THE MAGNIFICENT SEVEN Supremes & Four Tops, Motown MS 736	4	43	43	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	34
19	13	DIANA TV Soundtrack/Diana Ross, Motown MS 719	13	44	41	MANDRILL Polydor 24-4050	10
20	22	SECOND MOVEMENT Eddie Harris & Les McCann, Atlantic SD 1583	6	45	44	THIS IS MADNESS Last Poets, Douglas 72 30583 (CBS)	16
21	21	THEM CHANGES Buddy Miles, Mercury SR 61280	27	46	39	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 6060	17
22	23	VOLCANIC ACTION OF MY SOUL Ray Charles, ABC ABCS 726	7	47	50	STAPLE SWINGERS Staple Singers, Stax STS 2024	17
23	15	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014 (Stax/Volt)	32	48	—	SAN FRANCISCO Bobby Hutcherson, Blue Note BST B4362 (United Artists)	1
24	25	B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	20	49	40	PAUL HUMPHREY & THE COOL AID CHEMISTS Lizard A 20106	8
25	—	WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists UAS 9953	1	50	48	YOU'RE SO BEAUTIFUL Charles Wright & the Watts 103rd Street Band, Warner Bros. WS 1904	5

New Major Management Shift at Ampex in U.K.

• Continued from page 14

being a contributory factor. AST's prime function in the U.K. is as a distributor of tapes to non-record outlets such as garages, motor accessory shops, photographic stores and hi-fi shops and the company has distribution agreements with most major record firms including EMI, Decca, CBS, United Artists, RCA and Atlantic.

First Stage

The company admits that the departures of Cross and Eccles are the first stage in a general tightening up of the AST operation and with the margins of distributing other company's tape line being so small, doubts will inevitably rise over the viability of the distribution division.

Commented West: "Obviously

we are anxious to try and acquire more repertoire of our own but as far as cutting back on our distribution service, we have no plans at this juncture. We are all having to tighten our belts and Ampex throughout the world is currently putting through a corporate cost re-development program together with plans for organization streamlining."

In an attempt to reduce operating costs, AST has also been considering moving its headquarters to the Ampex International base at Reading and closing the London offices. However, West said it is now "virtually certain" the firm will stay at Yarmouth Place.

Regan: Tight Playlist a Boon

• Continued from page 26

manager of the label. Since that time, starting with the hit "Incense and Peppermints" by the Strawberry Alarm Clock, he has racked up eight million sellers and five million-dollar albums. Two hottest artists at the moment on the labels are Elton John and Neil Diamond, but the Foundations and the Flying Machine, along with Brian Hyland, have also proven successful for the label. Today, 90 percent of the product on Uni is from master purchases. That Strawberry Alarm Clock purchase only cost him \$2,500, plus royalties, but it was the master purchase of the year; the single sold 1,300,000 copies.

Country Music

'Opry' Fete Ups Entry Fee To Defray Disk Party Nut

NASHVILLE—The registration fee for the three-day "Grand Ole Opry Birthday Celebration" this October will double from \$10 to \$20. The announcement, by "Opry" manager Bud Wendell, said there still would be no profit involved for WSM.

"Ten dollars of the money will still go into the 'Opry' Trust Fund," he said, "and the other \$10 will be divided among the sponsoring labels who provide meals and/or parties at the Municipal Auditorium during the event."

In the past, some of the record companies have put out \$10,000 or more to feed and provide a social event. "The record companies contacted have reacted well to this," Wendell said. "It will take considerable pressure off of them, and make it more feasible for them to continue to provide backing." Most of the major labels provide, along with food and drink, the top talent in the country field in a series of shows that is almost endless.

"No one in the industry, and this is an industry function, should

complain about the increase," Wendell said. "They still get a fantastic bargain."

For a number of years now the entire \$10 fee has gone to the trust fund, which is utilized throughout the year to provide help for indigent musicians and artists, persons who have large financial problems and the like. None of it goes to "Opry" personnel or anyone connected with the show. It has been one of the most successful ventures ever undertaken, taking the pressure off artists for the many benefits they had been called on to perform in the past, and providing immediate money for emergency situations.

The growing number of participants in the celebration, which coincides with the Country Music Association annual membership convention, the CMA Awards Show, televised on NBC, and the Pro-Celebrity Golf Tournament on the preceding week.

WSM announced last week plans for a springtime 1972 Fan Fair, co-sponsored with CMA, to provide for the fans who are not

eligible to take part in the industry function in October. The first of these is scheduled for next March.

The WSM "Opry" celebration is slated for Oct. 14-15-16. The golf tournament will be held Oct. 9-10, with the CMA show tentatively set for Sunday night, Oct. 10, on a Kraft television special.

Bowling Green, Ky., Initiates Country Music Concert Season

BOWLING GREEN, Ky. — Beech Bend Park here, one of the nation's largest amusement park, camping and drag-racing complexes, has launched its first series of country music programs.

The park featured Jeannie C. Riley in concert Friday night, July 2, with two shows; followed Saturday night by two shows by Sonny James and the Southern Gentlemen. The final shows were done by Connie Smith and Nat Stuckey.

Charles and David Garvin, owners of the park, had considered bringing Nashville talent into the park for some time, and selected the Fourth of July weekend to kick off the series. The park, which features a million dollars in rides and games, also operates the largest camp ground in America, with more than 5,000 camp sites. Summer weekend crowds number 100,000 or more.

The park has only a 10-cent admission. With the idea of providing family entertainment at the lowest price possible, the top tickets for the country music shows are priced at \$2. The park plans at least 10 more country concerts this summer to be staged Saturday nights through Labor Day.

Bill Hudson & Associates, a Nashville-based advertising and

1,200 Stations Program Country; CMA Survey

NASHVILLE—The phenomenal growth of the country music format as a success story for radio stations is now slowing down.

The annual survey of radio stations conducted by the Country Music Association has been completed, with returns showing smaller continued expansion.

Of the 3,000 stations in the U.S. and Canada responding, nearly 36 percent or about 1,200, are now

airing full-time or part-time country music. One-fourth of these stations now are full-time country.

The replies to the questionnaire do not reflect the numbers of stations which broadcast country music as pop, featuring such artists as Johnny Cash, Ray Price, Glen Campbell, Anne Murray, etc. These artists are played consistently on both top 40 and MOR stations.

Muzak Cuts First Music City Sessions

NASHVILLE — Muzak, long noted for its New York sessions, has made its first inroads into country with a 12-side session here.

The wire music firm, which specializes in the psychological and physiological effects of music, arranged the session with Harold Bradley, leader of many recording instrumentalists, and one of the top guitar players in the nation. He is a brother of Owen Bradley, vice president of Decca.

John Engelbrecht, president of Service Associates, the Muzak franchisee of this area, said the session was "the most important one ever held outside New York City by the company." He said the affair was staged here in "recognition of Nashville's position as the international capital of country music."

Muzak's background music is utilized by business firms throughout the world to help improve productivity and efficiency of workers, or just to provide entertaining music for diners and the like.

The recording session, held at RCA here, brought in top officials of Muzak, including U.V. Muscio, president; William Werner, senior vice president; Dr. William Wokoun, Joseph Lutz, Paul Zolnier, Jane Jarvis and Muzak's man here, Bill Baird. Miss Jarvis produced the sessions.

Working with Bradley on the 12 songs were Buddy Harman, drums; Norbert Putnam, bass; Bill

Pursell, piano; Charlie McCoy, harmonica; Lloyd Green, steel guitar, and Pete Wade, rhythm guitar. Bradley played the lead electric guitar.

Numbers performed were "Snowbird," "Slowly," "16 Tons," "Always Remember," "Dream On Little Dreamer," "The Shadows of Her Mind," "Careless Hands," "Gypsy Feet," "Next Time I Fall In Love," "Sunday Morning Coming Down," "For the Good Times," "Always Remember," and "If You Could Read My Mind."

The songs have been programmed into sequence on one of Muzak's 24-hour programs.

Bill Monroe and Lester Flatt Reunited at Hoosier Festival

BEAN BLOSSOM, Ind. — Bill Monroe and Lester Flatt, one of his earlier sidemen, were reunited here after a 23-year estrangement in the dramatic finale to the annual Bean Blossom Blue Grass Festival. The two performed "Cabin on the Hill," together after more than two decades in which they had not spoken. Flatt and Earl Scruggs were original members of the Monroe group. They left in 1938 to form their own group. Flatt and Scruggs split nearly two years ago.

Flatt, however, had a talk with Monroe, prior to the festival here, patched up old differences, and appeared together to "bring down the

house" at the conclusion of the momentous event.

The festival drew nearly 25,000 people. WSM of Nashville televised some 4,000 feet of the show. That film is now being put together for a Blue Grass documentary.



THE HARDHATS of Tree International supervised the job as Tree moved into its new, massive headquarters in Nashville. Left to right are Joyce Bush, Jack Stapp, Buddy Killen and Sue Killen.

Radio Play Perks Up Aussie Country Fan

SYDNEY, Aus.—Country Music has made rapid strides throughout the metropolitan areas of Australia, caused by a sharp increase in air play and resultant sales.

Nick Erby, program director and air personality on 2UE here, now plays four hours of country music daily. This is one of eight stations in this area with a three-million-listening potential, and Erby's program is one of the top rated shows in the nation. John Laws of station 2UW is programming three hours of country music each afternoon on his show. Ron Saywell of 4BK, Brisbane, in a market of seven stations with a listening potential of more than a million, has a five-hour program each day in prime time, featuring country. 3DB in Melbourne and 5AD in Adelaide are following similar formats.

This would, according to Tom and Ted LeGarde, have been unheard of a few years ago. It was in 1964 that the twins brought Marty Robbins to Australia to open new doors for country music. The pair has worked diligently to push country in their native land before coming to the United States in 1966.

"The fact that Johnny Cash drew tremendous crowds at a \$6.00 top and Roger Miller packed them in at the plush Chevron supper club in Sydney at a \$12.00 minimum certainly indicates the tremendous inroads country is now making," they said.

They point out all of this has paved the way for new releases by Charley Pride, Merle Haggard, Buck Owens, Porter Wagoner and Jerry Reed here.

One man to whom much credit for this growth can be attributed is Ron Wills, manager of A&R for RCA Victor here, according to the LeGardes, who record for Dot in America and for Festival here.

Other leading Australian artists are Buddy Williams, Tex Morton, Reg Lindsay, Slim Dusty and Chad Morgan.

The LeGardes are just ending a month-long engagement at the Dusit Thani Hotel in Bangkok, Thailand, which they feel will open the doors for other country artists there, and are scheduled to return to the United States for extensive engagements.

Nelson Truehart Gets P.O.W. Backing

NASHVILLE—Nelson Truehart, former Capitol artist who moved to MGM with his recording of "Morning at My Lai," now has recorded a prisoner-of-war song with the backing of military officials and a women's organization.

Truehart uses his two children, Rene, 11, and Jeff, 10, for this session, which he produced independently here at Spar. The song is titled "If Your Dad Was a Prisoner of War." He has not made a label deal.

The session is being featured in a network documentary and got widespread press coverage here. In attendance were some members of the National Women's League of

Prisoners of War and Missing in Action. According to Truehart these women, from all over the nation, will distribute the records by hand to disk jockeys, complete with a brochure outlining the prisoner problem.

The song was written by Truehart, who reportedly called officials at the Pentagon and got their blessing for the song. "I did not want to do anything to offend the military," he said. Instead, they gave it enthusiastic reception.

Truehart's "My Lai" song was a one-shot contract agreement with MGM. He now is negotiating a contract with Barnaby for another new recording, "Searching."

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

How Could Anything So Wonderful, Be So Wrong—
Clyde Beavers (Dot)

Bye, Bye, Baby—Alan Franklin Explosion (Horne)
Take My Hand—Mel Tillis (MGM)
Amazing Grace—Rex Humbard (RCA)
Happy Anniversary—ROY ROGERS (Capitol)
Mobiling to Mobile—Ernie Hoppe (Music Towne)
Good Morning Sunshine—Paul Coleman (Pinnett)
Being Alone—Live Wires (REF)
I've Cried My Heart Out—Beany Mink (Artist)

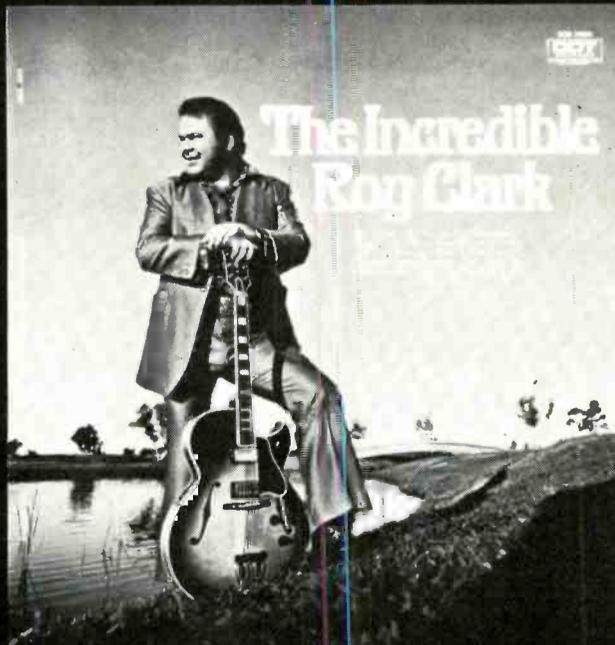
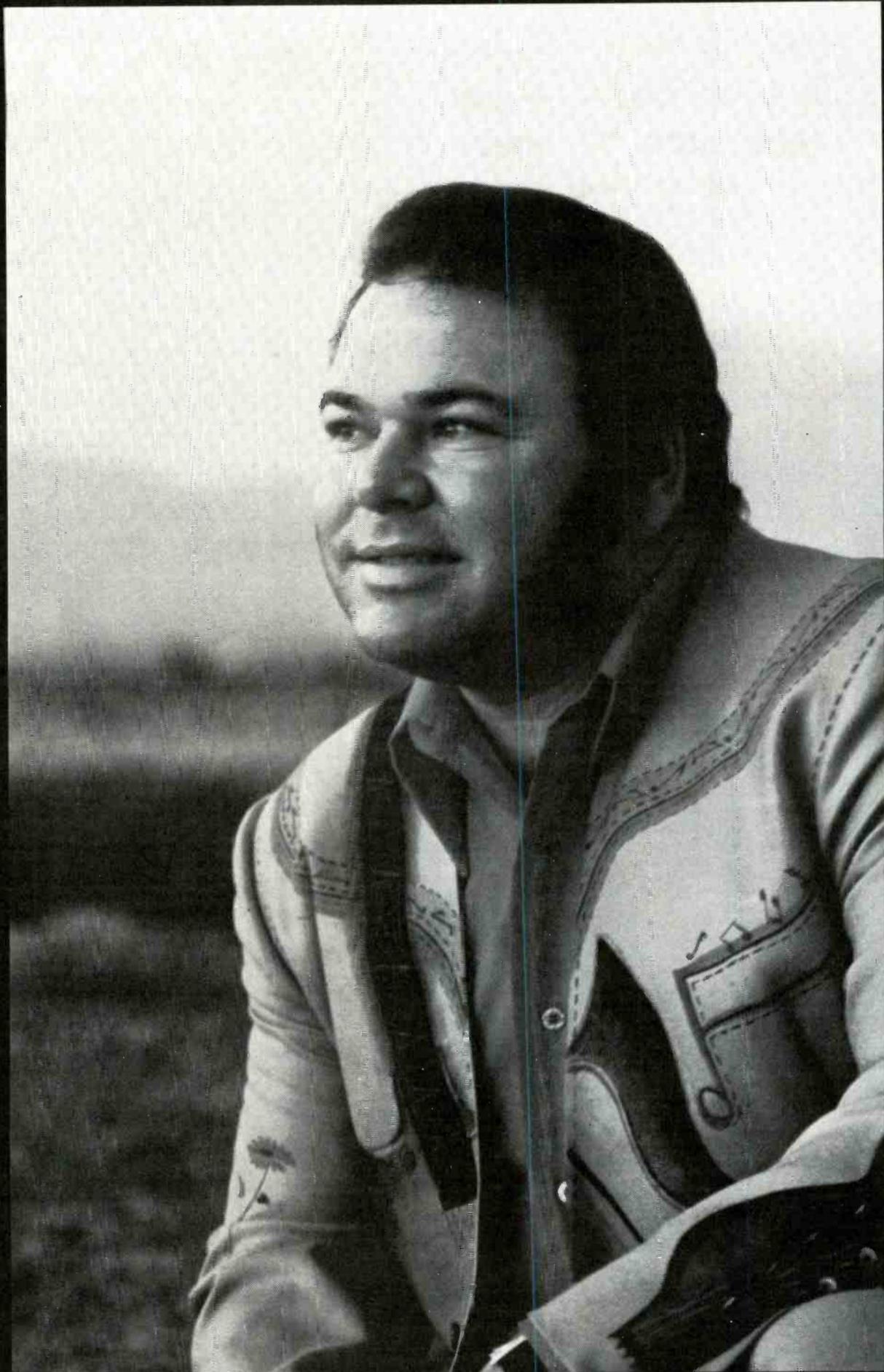
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MURRY KELLUM

PRODUCED BY GLENN SUTTON

From Country Country
EPIC RECORDS

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 7/17/71

★ 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	1	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor 47-9976 (Vector, BMI)	11	38	38	YOU'RE JUST MORE A WOMAN Bob Yarbrough, Sugar Hill 013 (Chart) (Sue-Mirl, ASCAP)	9
2	6	BRIGHT LIGHTS, BIG CITY Sonny James, Capitol 3114 (Conrad, BMI)	5	39	62	EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI)	2
3	2	JUST ONE TIME Connie Smith, RCA Victor 47-9981 (Acuff-Rose, BMI)	11	40	34	LIFE Elvis Presley, RCA Victor 47-9985 (Presley/Last Straw, BMI)	7
4	22	I'M JUST ME Charley Pride, RCA Victor 47-9996 (Tree, BMI)	4	41	45	UNDER YOUR SPELL AGAIN Waylon Jennings & Jesse Colter, RCA Victor 47-9992 (Central Songs, BMI)	5
5	4	YOU'RE MY MAN Lynn Anderson, Columbia 4-45356 (Flagship, BMI)	11	42	44	DON'T CHANGE ON ME Penny DeHaven, United Artists 507B7 (United Artists, ASCAP)	5
6	3	RUBY (Are You Mad) Buck Owens & His Buckaroos, Capitol 3096 (Acuff-Rose, BMI)	12	43	—	WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca 32842 (MCA) (Blue Book, BMI)	1
7	12	INDIAN LAKE Freddie Weller, Columbia 4-45388 (Pocketful of Tunes, BMI)	6	44	30	STEP ASIDE Faron Young, Mercury 73191 (Blue Echo, BMI)	17
8	13	TAKE MY HAND Mel Tillis & Sherry Bryce, MGM 14255 (Sawgrass, BMI)	7	45	47	WELCOME TO MY WORLD Eddy Arnold, RCA 47-9993 (Tuckahoe/Neilrae, BMI)	3
9	18	RIGHT WON'T TOUCH A HAND George Jones, Musicor 1440 (Glad, BMI)	6	46	25	TOMORROW NIGHT IN BALTIMORE Roger Miller, Mercury 73190 (Tree, BMI)	14
10	5	GWEN (Congratulations) Tommy Overstreet, Dot 17375 (Paramount) (Shenandoah, ASCAP)	13	47	26	COMIN' DOWN Dave Dudley, Mercury 73193 (Addell, BMI)	14
11	11	ME AND YOU AND A DOG NAMED BOO Stonewall Jackson, Columbia 4-45381 (Kaiser/Famous, ASCAP)	9	48	51	FISHIN' ON THE MISSISSIPPI Buddy Alan, Capitol 3110 (Blue Book, BMI)	7
12	7	THE CHAIR/SEVENTEEN Marty Robbins, Columbia 4-45377 (Mariposa, BMI/Mariposa, BMI)	9	49	63	HAPPY ANNIVERSARY Roy Rogers, Capitol 3117 (Forrest Hills, BMI)	4
13	14	HE'S SO FINE Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI)	6	50	43	LOST IT ON THE ROAD Carl Smith, Columbia 4-45382 (Stallion/Xenia, BMI)	7
14	9	SOMETHING BEAUTIFUL Slim Whitman, United Artists 50775 (Stallion, BMI)	12	51	57	GOOD ENOUGH TO BE YOUR WIFE Jeannie C. Riley, Plantation 75 (SSS Int'l.) (Belwin-Mills, ASCAP)	3
15	8	PLEASE DON'T TELL ME HOW THE STORY ENDS Bobby Bare, Mercury 73203 (Combine, BMI)	10	52	54	AWARD TO AN ANGEL Wayne Kemp, Decca 32824 (MCA) (Tree, BMI)	8
16	17	NASHVILLE David Houston, Epic 5-10748 (CBS) (Tree, BMI)	6	53	59	THE LAST TIME I SAW HER Glen Campbell, Capitol 3123 (Warner-Tamerlane, BMI)	3
17	21	DREAM LOVER Billy "Crash" Craddock, Cartwheel 196 (Screen Gems-Columbia/Hudson Bay/Hill & Range, BMI)	5	54	60	I'M GONNA WRITE A SONG Tommy Cash, Epic 5-10756 (CBS) (Flagship, BMI)	2
18	10	THEN YOU WALK IN Sammi Smith, Mega 615-0026 (100 Oaks, BMI)	10	55	—	PITTY, PITTY, PATTY Susan Raye, Capitol 3129 (Blue Book, BMI)	1
19	20	SHE DON'T MAKE ME CRY David Rodgers, Columbia 4-45383 (Tomake, ASCAP)	8	56	74	SATURDAY MORNING CONFUSION Bobby Russell, United Artists 50788 (Pix Russ, ASCAP)	2
20	24	MOUNTAIN OF LOVE Bobby G. Rice, Royal American 32 (Wren, BMI)	9	57	58	SWEET BABY ON MY MIND June Stearns, Decca 32828 (MCA) (Unichappell, BMI)	5
21	32	SINGING IN VIETNAM TALKING BLUES Johnny Cash, Columbia 4-45393 (House of Cash, BMI)	4	58	—	MY BLUE TEARS Dolly Parton, RCA 47-9999 (Owepar, BMI)	1
22	23	FADED LOVE Tompall & the Glaser Brothers, MGM 14249 (Hill & Range, BMI)	6	59	68	I CAN'T GO ON LOVING YOU Roy Drusky, Mercury 73212 (Moss-Rose, BMI)	3
23	46	THE RIGHT COMBINATION Porter Wagoner & Dolly Parton, RCA Victor 47-9994 (Owepar, BMI)	4	60	70	HERE I GO AGAIN Bobby Wright, Decca 32839 (MCA) (Contention, SESAC)	2
24	29	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol 3112 (Blue Book, BMI)	3	61	64	MAHOGANY PULPIT Dickey Lee, RCA Victor 47-9988 (Bannock, BMI)	5
25	15	CHARLEY'S PICTURE Porter Wagoner, RCA Victor 47-9979 (Window, BMI)	11	62	56	WALK ALL OVER GEORGIA Ray Sanders, United Artists 50774 (Palo Duro, BMI)	8
26	27	JOY TO THE WORLD Murray Kellum, Epic 5-10741 (CBS) (Lady Jane, BMI)	5	63	53	LONELY IS Dottie West, RCA Victor 47-9982 (Jack & Bill, ASCAP)	8
27	16	I'VE GOT A RIGHT TO CRY Hank Williams Jr., MGM 14240 (Recordo, BMI)	13	64	71	GREYSTONE CHAPEL Glen Sherley, Mega 615-0027 (Hill & Range, BMI)	2
28	55	THE PHILADELPHIA FILLIES Del Reeves, United Artists 50802 (Acuff-Rose, BMI)	2	65	73	TAKE ME HOME, COUNTRY ROADS John Denver with Fat City, RCA Victor 74-0445 (Cherry Lane, ASCAP)	4
29	31	(I Heard That) LONESOME WHISTLE Don Gibson, Hickory 1598 (Peer Int'l, BMI)	9	66	66	SUNDAY MORNING CHRISTIAN Harlan Howard, Nugget 1058 (Wilderness, BMI)	15
30	33	BABY, YOU'VE GOT WHAT IT TAKES Charlie Louvin & Melba Montgomery, Capitol 3111 (Vogue/Eden, BMI)	6	67	—	I GOT A WOMAN Bob Luman, Epic 5-10755 (CBS) (Hill & Range, BMI)	1
31	39	LOVE ON BROADWAY Jerry Lee Lewis, Sun 1125 (SSS International) (Champion, BMI)	4	68	72	YOU WERE ON MY MIND Bobby Penn, 50 States 1A (Accusound) (Whitmark & Sons, ASCAP)	3
32	75	THE YEAR THAT CLAYTON DELANY DIED Tom T. Hall, Mercury 73221 (Newkeys, BMI)	2	69	—	LOVE TAKES A LOT OF MY TIME Skeeter Davis, RCA 47-9997 (Crestmoor, BMI)	1
33	28	NEW YORK CITY Statler Brothers, Mercury 73194 (House of Cash, BMI)	13	70	65	PINE GROVE Compton Brothers, Dot 17378 (Paramount) (Brothers 2, ASCAP)	6
34	—	GOOD LOVIN' (Makes It Right) Tammy Wynette, Epic 5-10759 (CBS) (Algee, BMI)	1	71	67	BLACK LAND FARMER Sleepy LaBeef, Plantation 74 (SSS Int'l.) (Peer Int'l, BMI)	5
35	35	COUNTRYFIED George Hamilton IV, RCA 74-0469 (Beechwood, BMI)	9	72	—	MARK OF A HEEL Hank Thompson, Dot 17385 (Paramount) (Central Songs, BMI)	1
36	42	TREAT HIM RIGHT Barbara Mandrell, Columbia 4-45391 (Don, BMI)	4	73	—	PENCIL MARKS ON THE WALL Henson Cargill, Mega 615-0030 (Free Verse, ASCAP)	1
37	19	I WON'T MENTION IT AGAIN Ray Price, Columbia 4-45329 (Seaview, BMI)	18	74	—	YOU DON'T UNDERSTAND HIM LIKE I DO Jeannie Seely, Decca 32838 (MCA) (Metric, BMI)	1
				75	—	SUMMER MAN Anne Christine, CME 4634 (Tail Feathers, BMI)	1

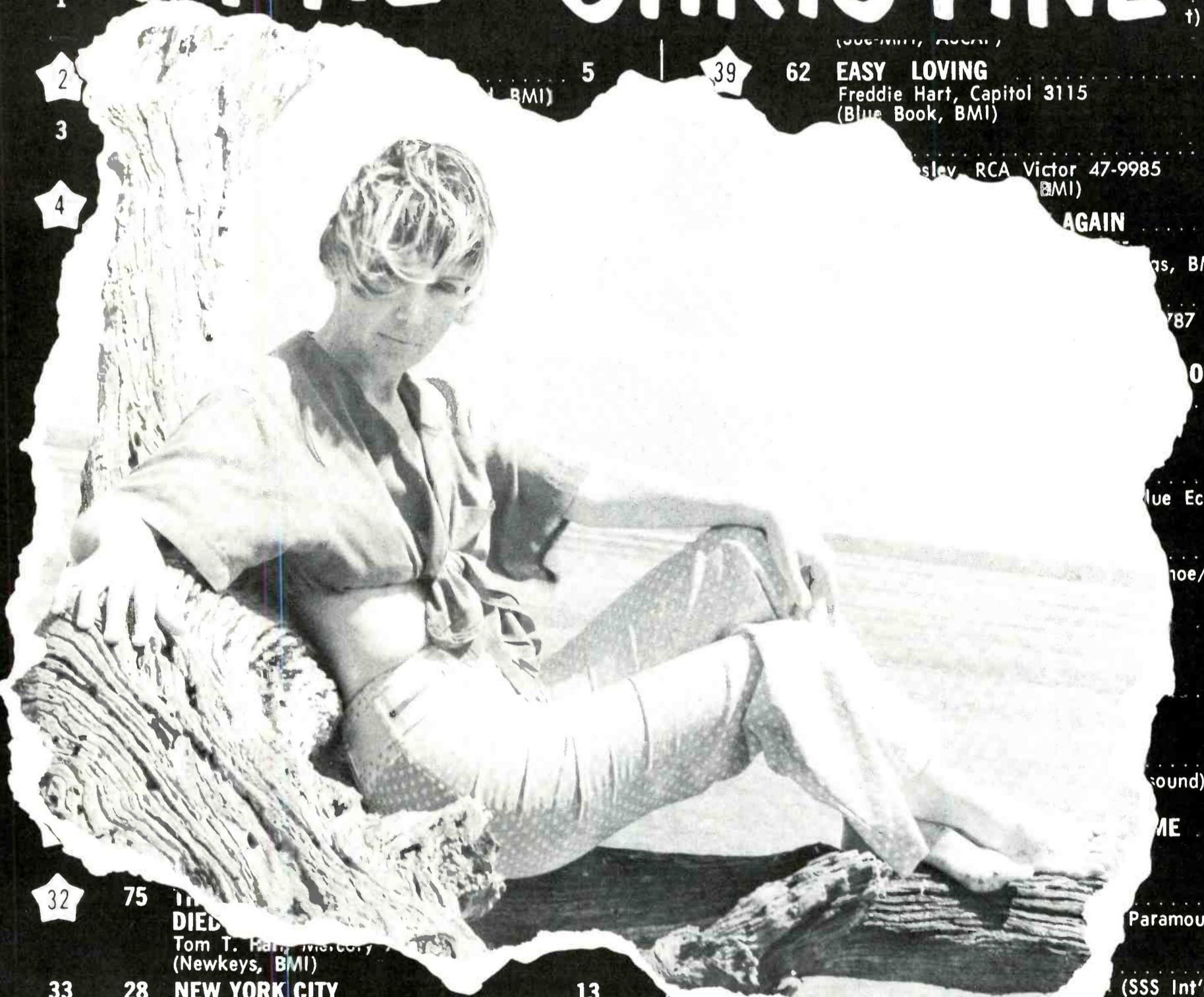
Billboard Hot Country Singles

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

ANNE CHRISTINE

This Week Weeks on Chart

This Week	Weeks on Chart	Artist	Label
1	9	ANNE CHRISTINE	CME 4634 (Tail Feathers, BMI)
2	2	EASY LOVING	Freddie Hart, Capitol 3115 (Blue Book, BMI)
3	7		Wesley, RCA Victor 47-9985 (BMI)
4	5	AGAIN	(Central Songs, BMI)
	5		1987
	1	OUT	
	17		Blue Echo,
	3		hoe/
	15		
	1		
	3		(Sound)
	1		ME
32	6		(Paramount)
	5		(SSS Int'l)
33	13	NEW YORK CITY	Statler Brothers, Mercury 73194 (House of Cash, BMI)
34	1	GOOD LOVIN' (Makes It Right)	Tammy Wynette, Epic 5-10759 (CBS) (Algee, BMI)
35	9	COUNTRYFIED	George Hamilton IV, RCA 74-0469 (Beechwood, BMI)
36	4	TREAT HIM RIGHT	Barbara Mandrell, Columbia 4-45391 (Don, BMI)
37	18	I WON'T MENTION IT AGAIN	Ray Price, Columbia 4-45329 (Seaview, BMI)
	1		(Paramount)
	1		(Central Songs, BMI)
	1	PENCIL MARKS ON THE WALL	Henson Cargill, Mega 515-0030 (Free Verse, ASCAP)
	1		YOU DON'T UNDERSTAND HIM LIKE
	1	SUMMER MAN	Anne Christine, CME 4634 (Tail Feathers, BMI)



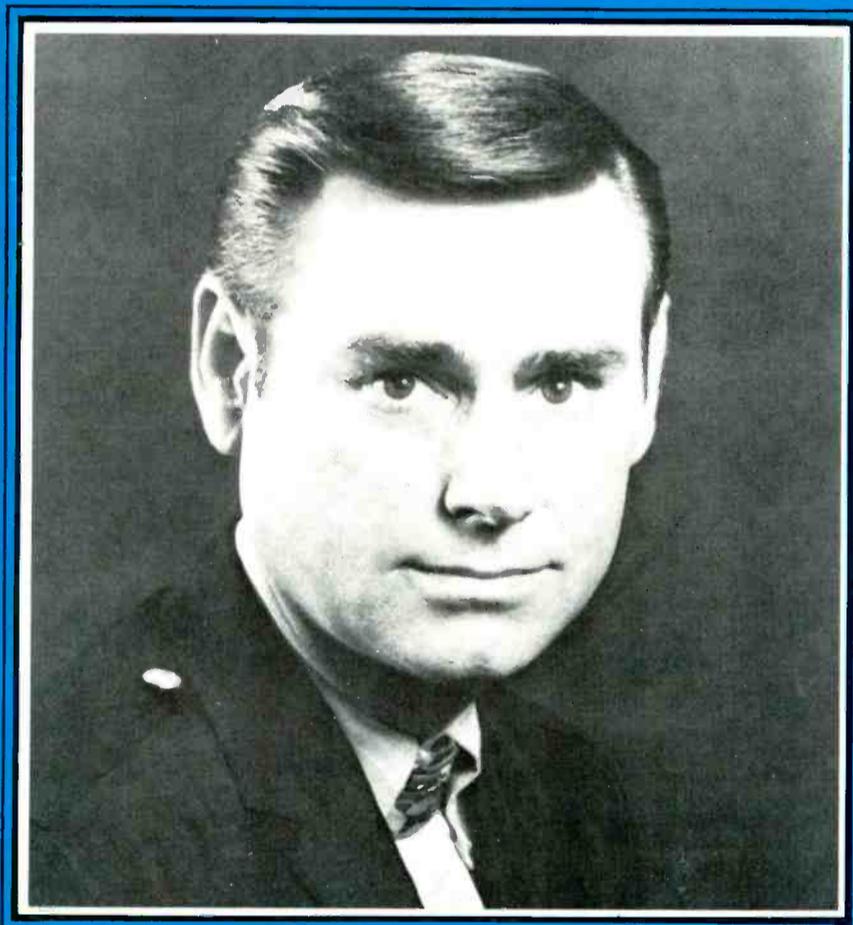
Billboard **Hot Country LP's** Billboard SPECIAL SURVEY For Week Ending 7/17/71

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	6
2	2	A MAN IN BLACK Johnny Cash, Columbia C 30440	5
3	3	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor LSP 4506	12
4	4	DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513	13
5	6	I WANNA BE FREE Loretta Lynn, Decca DL 75282 (MCA)	6
6	7	HAG Merle Haggard, Capitol ST 735	14
7	8	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	25
8	5	ROSE GARDEN Lynn Anderson, Columbia C 30411	30
9	9	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca DL 75276 (MCA)	11
10	11	MARTY ROBBINS' GREATEST HITS, VOL. 3 Columbia C 30571	11
11	12	WE SURE CAN LOVE EACH OTHER Tammie Wynette, Epic E 30685 (CBS)	9
12	13	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	46
13	10	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	15
14	15	TOUCHING HOME Jerry Lee Lewis, Mercury SR 61343	4
15	23	SOMETHING SPECIAL Jim Reeves, RCA LSP 4528	3
16	16	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	25
17	19	POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4499	3
18	14	WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251 (MCA)	21
19	21	MISSISSIPPI TALKIN' Jerry Clower from Yazoo City, Decca DL 75286 (MCA)	4
20	25	JUST ONE TIME Connie Smith, RCA LSP 4534	3
21	45	LOVE LETTERS FROM ELVIS Elvis Presley, RCA LSP 4530	2
22	17	WILLY JONES Susan Raye, Capitol ST 736	15
23	24	A WOMAN ALWAYS KNOWS David Houston, Epic E 30657 (CBS)	8
24	18	ALWAYS REMEMBER Bill Anderson, Decca DL 75275 (MCA)	10
25	26	ANGEL'S SUNDAY Jim Ed Brown, RCA Victor LSP 4525	5
26	28	THIS, THAT & THE OTHER Wendy Bagwell, Canaan CAS 9679 (Word)	14
27	20	SIMPLE AS I AM Porter Wagoner, RCA Victor LSP 4508	11
28	—	JEANNIE C. RILEY'S GREATEST HITS Plantation PLP 13 (SSS Int'l)	1
29	—	I'M JUST ME Charley Pride, RCA LSP 4560	1
30	32	BED OF ROSE'S Statler Brothers, Mercury SR 61317	27
31	31	KNOCK THREE TIMES Billy "Crash" Craddock, Cartwheel CTW-AL 193	10
32	33	PROMISED LAND Freddy Weller, Columbia C 30638	8
33	27	EMPTY ARMS Sonny James, Capitol ST 734	13
34	22	JOSHUA Dolly Parton, RCA Victor LSP 4507	12
35	38	BEST OF ROY CLARK Dot DOS 25986 (Paramount)	17
36	34	THERE'S A WHOLE LOT ABOUT A WOMAN (A Man Don't Know) Jack Greene, Decca DL 75283 (MCA)	3
37	29	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75353 (MCA)	26
38	—	RUBY Buck Owens & the Buckaroos, Capitol ST 795	1
39	30	ANNE MURRAY Capitol ST 667	14
40	41	ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460	25
41	44	NEXT TIME I FALL IN LOVE (I Won't) Hank Thompson, Dot DOS 25991 (Paramount)	2
42	—	THE INCREDIBLE ROY CLARK Dot DOS 25990 (Paramount)	1
43	40	SNOWBIRD Anne Murray, Capitol ST 579	42
44	—	HONKY TONKIN' Merle Haggard's Strangers & Friends, Capitol ST 796	1
45	—	NORTH COUNTRY George Hamilton IV, RCA LSP 4517	1

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Jukebox programming

One-Stop Mgr. Rips Labels; 'Release Jam Hurts Artists'

• Continued from page 1

"Label promotion men have told both Top 40 stations here (WDGY and KDWB) to check with me, but they never do. I don't believe record manufacturers really know what the jukebox programmers are buying—or how they buy.

"It's a little different in country product. At least, Mike Mate of KTCR here checks with me each week for my top 10 country singles being sold to jukebox programmers."

Rugemer thinks stations fear one-stops will hype a single. "I can't hype a single because too many jukebox programmers have come to rely on my judgment. I'm not even a salesman anymore, I'm a programmer. My philosophy is that if I help the jukebox operator make money on records, he becomes a better customer of mine. I have nothing to gain from hyping a record that isn't going to make money for the operator."

What Rugemer is saying is that labels rely too much on radio exposure while the true penetration of a single is often dependent upon its success on boxes.

Like others, most notably Lloyd Smalley (see separate story this issue), Rugemer points out that jukebox programmers can't possibly buy all the top potential releases. "They're on a budget. Maybe they can buy \$200 worth of records in

April, but they can't keep going at that pace. There's a point reached where the additional expenditure for records won't bring in sufficient added revenue."

Rugemer pointed out also that many jukeboxes are only equipped to handle 100 selections. Often these include oldies favored by location personnel or patrons. Then there are assorted titles, a few country or teen releases even on a box in a predominately adult location.

"Some of the fault lies with programmers too. A lot are not removing stiffes that get just three, four or six plays every time the box is checked just because some girl in the place likes certain recordings."

Getting down to specific instances, Rugemer said many programmers passed "Follow Me" by Mary Travers. Some used only a small amount, discovered the potential, and came back for more. "It's a great record, good for teen and adult locations. But it just got lost in the shuffle."

Rugemer isn't allowing this to happen with Jody Miller's "He's So Fine," a recording that is happening on Billboard's Top 40 Easy Listening, Hot 100 and Hot Country Singles charts. "But I've had to sell this. This is what I'm saying. Here's a terrific recording, and I have to keep telling programmers (Continued on page 42)

Many Reasons For Hit Snags; Promotion Man

CHICAGO—Promotion men explain that there are several reasons why it's hard to push a particular recording up through the many good singles working this summer. The chief reason, of course, is too much product.

A promotion man at Columbia said: "There's just often not enough time to present eight or ten new singles one week and then go back and give them that extra effort that is needed to spread a record."

He noted the steady buildup of Jody Miller's "He So Fine," mentioned in two separate stories in this issue.

"It's an extra at WISM, Madison, Wis., and 20 on WRIT, Milwaukee. Now, it's an extra at WLS in Chicago, which is very (Continued on page 42)

Programmer's Dilemma: 'Too Many Good Disks'

CHATTANOOGA, Tenn.— Sometimes jukebox programming is like fishing. When they're biting good your confidence allows you to toss back all but the big ones and wait for a lunker. Which is to say, Lloyd Smalley here has been passing up some big records this summer because so many releases are that strong.

"You can't program them all," said the owner of Chattanooga Coin Machine Co. and a very independent-minded programmer. Actually, where there's so much good product, it's a problem sifting out the very best, he said.

This doesn't mean he goes only for big name artists and smash chart material.

Smalley's top country record just now is "Muddy Mississippi" by Mel Street. The title strip for it was printed by Star Title Strip Mar. 3, 1971. It has shown little if any chart action.

As a matter of fact, Smalley has passed up some big name releases this summer, as well as some he

felt had good potential but still took a pass on.

He passed on Jody Miller's "He's So Fine," which is near the top of Billboard's "Top 40 Easy Listening" chart, spreading into the "Hot 100" and lodged in the 50's on the "Hot Country Singles" chart. An all around recording, he admits, but he had to pass it.

Smalley liked Lois Johnson's "Good Morning, Dear," but let it go by. The record still hasn't sparked on the charts.

One of the stronger artists with a strong release Smalley passed up is Johnny Cash with "Singing in Vietnam Talking Blues." "I bought just about half what I normally would on a strong Cash song. His 'A Man in Black' didn't do well for me."

Of course, Smalley has no claim to infallibility. He first passed on Tommy Overstreet's "Gwen (Congratulations)," now near the top of the country chart after 11 weeks there.

"I just didn't see its potential," said Smalley, who did correctly forecast other smash recordings this summer such as "When You're Hot, You're Hot."

"The requests started coming in on 'Gwen' and I started programming it about four weeks ago. One thing that influenced me was that Tommy Overstreet just hasn't been a good jukebox artist around here."

Another big record he passed up was "Ruby (Are You Mad)," not buying it in the normal quantity for a Buck Owens hit.

He did buy Lynn Anderson's "You're My Man" and said he wasn't surprised that it didn't come up to "Rose Garden." However, he did put "You're My Man" just about everywhere whether a country or easy listening jukebox stop.

Like other programmers, he said he realized Miss Anderson's wide (Continued on page 42)

MORE OLDIES

Heavy Strip Orders Confirm Jukebox Push, Better Singles

By EARL PAIGE

PITTSBURGH — Labels are generating heavier jukebox title strip print orders for singles than last summer, according to Star Title Strip Co. general manager William Miller here. But fewer singles are being presented for review than one year ago, indicating more are now developing into hits, or potential hits. There are also more oldies being pressed for the jukebox market.

"I believe the increased print orders mean that labels are shooting harder for the jukebox singles business," Miller said. "Last summer we didn't even miss typesetters off for vacation. Now we're working extra people. There's definitely more print orders this summer."

Noting that Star does not receive orders for all releases, Miller confirmed these figures comparing the past six weeks with the normally heavy fall period last year: 475 titles this summer against 483 last fall. Capitol ordered strips for 32 in the immediate past six weeks and 30 during a six-week period last fall; Columbia ordered for 25 titles against 26; RCA for 37 against 35. The RCA figure includes a recent oldie release.

In contrast, review figures in Billboard for the immediate past six weeks compared with a similar period last summer show 625 this year against 841 last year, or 216 less this summer. The July 11, 1970, figure of 112 against the July 10, 1971, figure of 130 is the only 1971 increase in the six-week comparison period. The June 13, 1970, figure was 188 against 96 for the June 12, 1971, issue.

1-Stops Expand Market Area

HELENA, Mont. — One-stop manager Evelyn Dalrymple will meet jukebox programmers here at the annual Montana Coin Machine Operators Association for the first time, although many have been doing business with her Omaha, Neb. firm for years. Her journey here is part of nationwide expansion of the one-stop business in general, she said.

More and more, one-stops service jukebox programmers located hundreds of miles from the one-stop. Often this is fill-in business, but just as often it involves quantities, Mrs. Dalrymple said.

A strong supporter of the Nebraska jukebox group, Mrs. Dalrymple is making the long flight to Helena (4-hours and 3-stops even after leaving Minneapolis) because "they have been inviting me there for over a year." She said only lately has her operation been smoothly enough organized to allow her the time for such trips.

'VICIOUS CIRCLE'

Many Latin Releases Too

CHICAGO — The problem caused by too many releases of singles is not only confined to the American market, according to Marshall Frankel, Pan American Dist. here. It's happening in Latin product, too, and Frankel calls it a vicious circle.

He cites the cases where an artist might jump from label to label and in some cases end up forming his own.

"Take Cornelio Reyna," Frankel said. "He's on Bego, Musart, RCA and has recently formed his own label, C. R. Records." Even more product is available on Reyna, he added, because Reyna

formerly recorded as a duet with Ramon Ayala as Los Relampagos.

"Record companies pushing product probably support the artists' frivolity in jumping from label to label. Labels tend to make an artist feel he is indispensable, but you can't blame record companies for capitalizing on a popular artist.

"As for the artist, he feels his lifetime as a hit maker is limited too. So he gets caught up in the furor. In the Latin field, the problem is aggravated by the fact that good product has an unusually long life."

Coin Machine World

MONTANA ASSN.

"Pack your burrow, saddle up and head Helena-way," is the way Montana Coin Machine Operators Association executive secretary Dorothy M. Christensen addressed invitation letters for the annual convention Friday (16) at the Sleeping Giant Motel, Helena, Mont. She said the motel's name derives from a mountain range nearby that looks like a giant sleeping. Prominent industry fig-

ures attending include Music Operators of America (MOA) president Les Montooth, Peoria, Ill., and MOA executive director Fred Granger, Chicago. "It sounds like fun," said Lieberman's One-Stop manager Evelyn Dalrymple (see separate story).

NEW YORK VENDORS

Reelected president New York State Automatic Vending Association: Herbert Luckower, Harrison, N.Y.; vice president, Leonard A. Kissin, Bellerose, N.Y.; reelected secretary, Abraham D. Ainspan, Albany, N.Y.; treasurer, Richard W. O'Brien, Buffalo, N.Y. One-year directorships: Max T. Feigenheimer, Schenectady, N.Y., and Ken White, New York City.

MINN. VENDORS

Elected president, Minnesota Automatic Merchandising Council, William Hunter, St. Paul; vice president, Jim Patnode, Minneapolis; secretary, Glenn Charney, Minneapolis; treasurer, George Kuhl, Minneapolis. Three-year directorships: Ray Buirge, Sol Gault, Donald Hansen, Don Pillar and Charney. One-year term, Norman Rose.

N. J. VENDORS

Elected president, Automatic Merchandising Council of New Jersey, Louis Koval, Mt. Freedom, N.J.; vice president, John J. Eck, Roseland, N.J.; secretary, Fred Thomas, Cranford, N.J.; treasurer, Joseph Privitera Sr., Egg Harbor City, N.J. Three-year directorships: Raymond D. Hale, Bernardville, N.J.; Samuel Karasic, Eatontown,

N.J.; Ralph J. Mellilo, Irvington, N.J.; James P. O'Connor, Long Island City, N.Y.; Clarence Wilson, Bound Brook, N.J.

PA. VENDORS

Elected president, Pennsylvania Automatic Merchandising Council, Frank E. Speer, Medford, N.J.; first vice president, Lee Weiner, Glenside, Pa.; second vice president, Clair E. Geesaman, Harrisburg, Pa.; secretary, Joseph J. Dougherty, McAdoo, Pa.; reelected treasurer, Alan Bruck, Philadelphia. Three-year directorships: Samuel J. Bannan, Wilkes-Barre, Pa.; Joseph G. Coplin, Harrisburg; Paul Schalm Jr., Kingston, Pa., and Bruck; one-year terms: Dave Perlman, Philadelphia and Marvin Stein, Philadelphia.



JAPANESE operator Masatoshi Tano (right) is pictured amid the various components of Rock-Ola jukeboxes at the plant in Chicago where export manager Arthur Janacek seen here took Tano on a grand tour. Tano, whose firm operates 200 jukeboxes in and around Tokyo and Yokohama, is visiting several U. S. factories.

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Jukebox programming

One-Stop Mgr. Rips Labels; 'Release Jam Hurts Artists'

• Continued from page 40

how much I believe in it." (Lloyd Smalley specifically mentions this recording as one he likes but passed over).

"Bright Lights, Big City" by Sonny James is another one programmers here passed up. More recently, they have not jumped on "Pitty, Pitty, Patter" by Susan Raye, a jukebox natural, according to Rugemer.

Perhaps a more dramatic example is Johnny Cash's "Singing in Vietnam Talking Blues." Rugemer said: "I believe Cash is an example of an artist in danger of being burned out by too many releases. The jukebox programmers are just passing this one up."

He also mentioned the example of Roger Miller, whose "Tomorrow Night in Baltimore" got as high as No. 16 on Billboard's Hot Country Singles chart and has just been followed by another release, though admittedly quite different.

Rugemer suggests several steps necessary to prevent the waste of good material now going on.

"An entertainer learns to control his audience. When I was singing in clubs, the customers were always asking for new stuff. I would oblige them, but I would go back to old songs and they would soon respond. I learned that I couldn't just jump at their mere whims.

"I also think artists should exercise control in their contracts over how many singles are to be released. They should have an op-

tion. Then, if they release too many, they have only themselves to blame if they burn out."

Finally, he thinks the record companies should cut back on releases. "This has been an exceptional summer. Usually there's a lull between April and July. This summer we've had just a fantastic amount of good product. The labels should rest easy and work the product in the field."

This, believes Rugemer, must include a careful assessment of the jukebox market. It's a peculiar one, he feels, where programmers buy early, often watch a release not catch on because of little initial radio action, and then take off on the boxes to earn money for months and months. It's during this long period of popularity that momentum is lost because of a new release.

Tell Why Hit Snag

• Continued from page 40

important." He listed other station where the recording is on playlists and said one-stop movement to jukebox programmers has been very heavy.

He explained that being an extra on a station's playlist often results in as much play as that of a regular recording, but does not result in the concentration of a regularly listed number enjoys. "Most stations have a minimum number of extras they play, but a listed record is assured of play in order of rotation."

Noting the success of "He's So Fine" on the "Hot Country Singles" and "Top 40 East Listening" charts, he said that country radio playlists are longer and that easy listening radio playlists are more varied.

Other reasons for sluggish activity of a particular recording: 1) many regular deejays are on vacation, hindering the promotion man's usual rapport; 2) the preponderance of album cut play by radio stations; 3) the traditional soft market at retail in summer. But basically, promotion men have only so many hours in a day and there is so much product.

Dilemma: Too Many Big Hits

• Continued from page 40

appeal across music categories as demonstrated with "Rose Garden." He said: "It's awfully hard for an artist to follow up something like 'Rose Garden.' People expect too much."

Smalley said he is excited about the blues sound trend in country just now, and particularly called attention to Sonny James' "Bright Lights, Big City." But he passed on "Take a City Bride" by Swampwater on King, perhaps the most dramatic example of the blues influence in country this summer.

The jukebox business here is competitive, to the extent that Smalley by no means has a monopoly and can be overconfident about passing up records. He said there are probably 20 different jukebox firms locally, ranging from large operations like his own to small ones with something like a dozen stops.

Coming Events

July 16-17—Montana Coin Machine Operators Association, Sleeping Giant Motel, Helena.

Aug. 13-15—Hawaii Automatic Vendors Council, Kuauai Resort, Kuauai, Hawaii.

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

Sept. 7-9—International Munzautomaten-Ausstellung (IMA) coin machine exhibition, KongreBhalle, Berlin.

Sept. 11—Maryland Automatic Merchandising Council annual meeting, site to be announced.

Sept. 17-18—Texas Merchandise Vending Association, Tropical Hotel, San Antonio.

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

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

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

Oct. 15-18—National Automatic Merchandising Association Show, McCormick Place, Chicago.

Oct. 29-30—Missouri Automatic Merchandising Association, Lodge of the Four Season, Lake of the Ozarks.

What's Playing?

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

Austin, Minn.; Polka Location

Judy Hatleli, programmer,
Star Music & Vending



Current releases:
"Enjoy Yourself Polka," Norm Dombrowski, Gold 112;
"Skirts," the Moms & Dad's with Quentin Ratliff & His Sax, Mom & Dad 1324;
"Smiles," Lawrence Welk, Ranwood 874.

Oldies:
"Wings of a Dove," Leo Greco;
"In Heaven There is No Beer," Whoopee John, Decca 45177.

Emporia, Kan.: Teen Location

Janelle Wingrave, programmer,
Emporia Music Service



Current releases:
"Don't Pull Your Love," Hamilton, Joe Frank & Reynolds, Dunhill 4276;
"It's Too Late," Carole King, Ode '70 66015;
"Indian Reservation," Raiders, Columbia 4-45332.

Oldies:
"I Am, I Said," Neil Diamond;
"Cry Baby," Janis Joplin.

Galion, Ohio; Teen Location

Larry Foust, programmer,
Hopkins Music Co.



Current releases:
"Don't Pull Your Love," Hamilton, Joe Frank & Reynolds, Dunhill 4276;
"Draggin' the Line," Tommy James, Roulette 7103;
"Sooner or Later," Grass Roots, Dunhill 4279.

Oldies:
"When You're Hot You're Hot," Jerry Reed, RCA Victor 47-9976;
"Brown Sugar," Rolling Stones, Atco 19100.

Indianapolis, Ind.; Soul Location

Larry Geddes, programmer,
Lew Jones Music Co.



Current releases:
"Annie Got Hot Pants Power," Syl Johnson, Twilight 151;
"Funky Nassau," The Beginning of the End, Alston 4595;
"Crazy About the La La La," Smokey Robinson & the Miracles, Tamla 54206.

Oldies:
"Right on the Tip of My Tongue," Brenda & the Tabulations;
"Booty Butt/Sidewinder," Ray Charles Orchestra.

Port Chester, N.Y.; Campus Location

John S. Tartaglia, programmer,
Tartaglia Bros., Inc.



Current releases:
"Want Ads," Honey Cone, Hot Wax 7011;
"Indian Reservation," Raiders, Columbia 4-45332;

"Treat Her Like a Lady," Cornelius & Rose, United Artists 50721.

Oldies:
"Knock Three Times," Dawn, Bell 381.

Robinson, Ill.; Teen Location

Alleta Hanks, programmer,
Hanks Vending and Music



Current releases:
"Don't Pull Your Love," Hamilton, Joe Frank & Reynolds, Dunhill 4276;
"Here Comes That Rainy Day Feeling Again," The Fortunes, Capitol 3086;
"High Time We Went," Joe Cocker, AM 1258.

Oldies:
"Knock Three Times," Dawn;
"Hitchin' a Ride," Vanity Fair.

Roswell, N.M.; Easy Listening Location

Charles W. Ely, programmer,
Ginsberg Music Co.



Current releases:
"Rainy Days & Mondays," the Carpenters, A & M 1260;
"Last Time I Saw Her," Glen Campbell, Capitol 3123;
"Summertime," Herb Alpert, A & M 1261.

Oldies:
"Song of India," Tommy Dorsey, RCA 447-0118;
"Wonderland by Night," Bert Kaempfert Orchestra, Decca 31141.

Tulsa, Okla.; Easy Listening Location

Art Anders, programmer
Lear Music Co.

Current releases:
"Rainy Days & Mondays," The Carpenters, A & M 1260;
"Me & You & a Dog Named Boo," Big Tree 117;
"Life," Elvis Presley, RCA 9985.

Oldies:
"Close to You," the Carpenters; "Oh," Pee Wee Hunt.

Washington, D.C.; Soul Location

Veronica G. Davis, programmer,
D. C. Vending Co. Inc.



Current releases:
"Like an Open Door," Fuzz, Calla 177;
"Mercy Mercy Me," Marvin Gaye, Tamla 54207;
"Mr. Big Stuff," Jean Knight, Stax 0088.

Oldies:
"Tip of My Tongue," Brenda & the Tabulations;
"What's Going On," Marvin Gaye.

Winchester, Va.; Country Location

Jesse J. Richardson, programmer,
Frye Amusement Co.



Current releases:
"I'm Just Me," Charley Pride, RCA 479996;
"Take Me Home Country Roads," John Denver, RCA 74-0445;
"When You're Hot You're Hot," Jerry Reed, RCA 47-9976.

Oldies:
"For the Good Times," Ray Price;
"Please Help Me Make It Through the Night," Sammi Smith.



MARI ATSUMI, Japanese recording artist for Daiei Records, gives support to the Music Operators of America during a recent visit to the SEGA plant in Tokyo.

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- 204. BOBBY VINTON Love Album, Epic EC 30431 (CBS)
- 205. JERRY LEE LEWIS Touching Home, Mercury SR 61343
- 206. WEATHER REPORT Columbia G 30661
- 207. GRIN Spindizzy Z 30321 (CBS)
- 208. O.C. SMITH Help Me Make It Through the Night, Columbia C 30664
- 209. NITE-LITERS Morning, Noon & Nite-Liters, RCA LSP 4493
- 210. SHAWN PHILLIPS Second Contribution, A&M SP 4282
- 211. KEEF HARTLEY Overdog, Deram DES 18057
- 212. PERSUASIONS We Came to Play, Capitol ST 791
- 213. BYRDS Byrmaniax, Columbia KC 30640
- 214. RUNT Ballad of Todd Rundgren, Bearsville A 10116 (Ampex)
- 215. EDWIN STARR Involved, Gordy GS 9561 (Motown)
- 216. LINK WRAY Polydor 24-4064
- 217. CHARLEY PRIDE I'm Just Me, RCA LSP 4560
- 218. ENOCH LIGHT Big Band Hits of the 30's & 40's, Project 3 PR 5056
- 219. 5 MAN ELECTRICAL BAND Goodbyes & Butterflies, Lionel LRS 1100 (MGM)
- 220. SOUTHERN COMFORT Frog City, Capitol ST 800
- 221. ELVIS PRESLEY C'Mon Everybody, RCA/Camden CAL 2518
- 222. CLIMAX BLUES BAND Sire SI 4901 (Polydor)

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

LEIGH ASHFORD—Kinfolk, RCA LSP 4520
 STEVE ALLEN—Soulful Brass No. 3, Flying Dutchman FD 10133 (Atco)
 EDWIN BIRDSONG—What It Is, Polydor 24-4071
 THE LANGUAGE AND MUSIC OF THE WOLVES—Columbia C 30769

COUNTRY ★★★★★

NASHVILLE STRING BAND—Strung Up, RCA LSP 4553

SOUL ★★★★★

LOVE, PEACE & HAPPINESS — Love Is Stronger, RCA LSP 4535
 STIVAL SISTERS—Reprise RS 6446

CLASSICAL ★★★★★

PIANO MUSIC OF ERIK SATIE, Vol. 5—Aldo Ciccolini, Angel S 36774
 PAGANINI: VIOLIN CONCERTO No. 4: LE STREGHE/BOTTESINI: GRAND DUO—Ruggiero Ricci/Royal Philharmonic Orch. (Bel-lugi), Columbia M 30574
 HEINRICH SCHUETZ: THE RESURRECTION OF OUR LORD JESUS CHRIST — Argo ZRG 639

ITALIENISCHE OPERNARIEN—Felicia Weathers, Telefunken SLT 43122

ARENKY: TRIO No. 1 In D Minor/GLINKA: Trio Pathetique — Zhukov/Feigin/Feigin, Melodiya/Angel SR 40165
 MENRI LAZAROF/ROBERT HALL LEWIS—Various Artists, CRI SD 263
 PETER WESTERGAARD/GEORGE BALCH WILSON/RICHARD WILSON—Various Artists, CRI SD 271
 FLORENTINE FESTIVAL — Musica Reservata (Morrow/Beckett), Argo ZRG 602
 VESPER & MATINS—Potorjinsky's Russian Choir, Westminster WGM 3150
 ADOLF JENSEN & JOSEPH RHEINBERGER: PIANO SONATAS — Adrian Ruiz, Piano, Genesis GS 1005

JAZZ ★★★★★

DON PATTERSON—Tune Up, Prestige 7852
 JIMMY WITHERSPOON — Mean Old Frisco, Prestige PR 7855

BLUES ★★★★★

JOHNIE LEWIS—Arhoolie 1055

INTERNATIONAL ★★★★★

BROAD SWANSON GOES HAWAIIAN — Thunderbird THS 9013

Letters To The Editor

• Continued from page 32

pening around this planet in this day and age. One or two rockers in a metro-market will, I grant you, make money, but all the others need the establishment to turn a profit. KORL in Honolulu was once a rocker—it died! It had to return to a MOR sound, and after sounding more or less like an automated station, has changed to a "live" personality MOR (low-middle and high) sound.

What WMFJ needs in Daytona is a mixture of music to get the bulk of that spending audience—not loud "noise" 24 hours a day. If you're selling records as a merchant, then the teen market is good, but that's all. I'd hate to be a merchant selling Caddies, food and drink on a Top 40 hard rocker. George Duncan's KNEW at San Francisco sounds great! And those same listeners go to Reno and

8-Track Units Resume

• Continued from page 15

2545 same as PEL-2501 but with AM-FM multiplex radio, \$109.95; PED-2512 with built-in AC, battery charger and fast forward, \$99.95; and PEM-2523 same as PED-2512 but with AM-FM multiplex radio, \$124.95.

Other 8-track stereo models: HLX-2534 home with AM-FM multiplex radio and two speakers at \$115.95; SSS-2595 promotion auto without speakers; QME-2445 auto quadrasonic without speakers, \$109.95; GRF-2198 auto with lock-in bracket and four speakers, \$115.95; GRX-2201 same as GRF-2198 but without speakers, \$104.95; GFX-2234 auto with lock-in bracket, stereo multiplex radio and four speakers, \$159.95; and GMX-2223 same as GFX-2234 without speakers, \$148.50.

JULY 17, 1971, BILLBOARD

Tahoe on the weekends and spend their dollars—because they have it. KOLO in Reno convinced me that the music should be mixed and not just one format—that's why Phil Rose's station for the Reynolds Organization is so big.

Dave Savoy
 Air Personality
 WKTJ, Farmington, Me.

Ownership Change

• Continued from page 15

of audio equipment at the Consumer Electronics Show.

It is carrying 11 new products in its audio line this year, including a cassette changer, a cassette recorder outfitted with a built-in Dolby noise reduction system, and a family of 8-track units.

Concord for the first time is offering a wider range of products, both in price and features, and is making plans for a few additions in its 1972-73 line. It will offer a cassette deck with a bias switch to handle the new chromium dioxide tapes being introduced by several tape manufacturers.

A company spokesman at Concord said, "We have not been notified of any management changes. We're making plans for dealer programs, promotions and merchandising aids for our new line."

Yamaha to Mart

• Continued from page 16

ing the quadrasonic and Dolby concepts. He did not reveal the make-up of the audio products line. Yamaha's audio products division is made up of John Zielinski, sales manager, and regional sales managers Fred White, Midwest, Walter Cross, West Coast, and Jerry Roth, East.

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

ALLEN, STEVE
 Soulful Brass #3
 (LP) Flying Dutchman
 FD 10133\$5.95

C

CANNED HEAT CONCERT
 Recorded Live in Europe
 (LP) United Artists
 UAS 5509\$5.98
 CLARK, ROY, The Incredible
 (LP) Dot DOS 25990\$4.98

D

DAVIS, ANGELA
 Soul and Soledad
 (LP) Flying Dutchman
 FD 10141\$5.95
 DE SAN JULIAN, TOMAS
 Si Tu Me Llevas
 (LP) Kubaney 423\$4.98

G

GET OFF IN CHICAGO
 (LP) Ovalton OV 14-15\$4.98
 THE GLASS HOUSE, Inside the
 (8T) Invictus 8XT 7305\$6.98

H

HICKS, DAN, & HIS HOT LICKS
 Where's the Money
 (LP) Blue Thumb BTS 29\$5.98
 HOLMES, LEROY, SINGERS
 No, No Nanette
 (LP) United Artists
 UAS 6806\$5.98

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

POPULAR

Name of Artist
 Name of Album
 (LP) Label & Number...Price
 (8T) NumberPrice
 (CA) NumberPrice
 (OR) NumberPrice

Please send information to Helen Wirth, Billboard, 165 West 46th St., New York, N.Y. 10036.

ARTIST, Title

Config., Label, No., List Price

M

McGEE, DR. J. VERNON
 The Biggest IF in the Bible
 (LP) Creative Sound
 CSM 1543\$4.98
 MURPHY, WILLIE
 He Looked Beyond My Faults
 (LP) Creative Sound
 CSS 527\$4.98

N

NEWLEY, ANTHONY
 Pure Imagination
 (LP) MGM SE 4781\$4.98

O

OSMOND, DONNY, ALBUM
 (LP) MGM SE 4782\$4.98

R

RARE EARTH
 One World
 (LP) Rare Earth RS 520\$4.98

REFLECTIONS
 (LP) Creative Sound
 CSS 1550\$4.98

THE ROAD

(LP) Kama Sutra (2 LP's)
 KSB5 2032\$9.96

S

SOLANO, RAFAEL Y SU
 ORQUESTAX
 A Bailar La Mangulina
 (LP) Kubaney 422\$4.98

SPECTRUMS

Revolutionary Life
 (LP) Creative Sound
 CSS 1547\$4.98

ARTIST, Title

Config., Label, No., List Price

STARR, EDWIN

Involved
 (LP) Gordy GS 956L\$4.98

SUPA
 Supa's Jamboree
 (LP) Paramount PAS
 6009\$4.98

T

THOMAS, LEON
 In Berlin With Oliver Nelson
 (LP) Flying Dutchman
 FD 10142\$5.95

TREBLE-TONES
 This Is How We Tell It
 (LP) Creative Sound
 CSS 528\$4.98

U

UNDISPUTED TRUTH
 (LP) Gordy G 9551\$4.98

V

VALE, JERRY
 I Don't Know How to Love Her
 (LP) Columbia
 C 30799\$4.98
 (8T) CA 30799\$6.98
 (CA) CT 30799\$6.98

WALKER, JR., & THE ALL STARS
 Rainbow Funk
 (LP) Soul S 732L\$4.98

WIGGINS, RON

February Ninth
 (LP) Beverly Hills
 BHS 30\$4.98

W

WALKER, JR., & THE ALL STARS
 Rainbow Funk
 (LP) Soul S 732L\$4.98

WIGGINS, RON

February Ninth
 (LP) Beverly Hills
 BHS 30\$4.98

CLASSICAL

A

ARENKY: TRIO NO. 1 IN D
 MINOR/GLINKA: TRIO
 PATHETIQUE
 Zhukov/Feigin/Feigin
 (LP) Melodiya/Angel
 SR 40165\$5.98

BEETHOVEN, MENDELSSOHN
 AND LISZT
 Mischa Levitzki
 (LP) Klavier KS 116\$5.98

ROGER VAUGHAN WILLIAMS' JOB, A MASQUE FOR DANCING
 Sir Adrian Boult with the London Symphony Orch.
 (LP) Angel S 36773\$5.98

TCHAIKOVSKY PIANO CONCERTO NO. 2 IN G
 Igor Zhukov with the Moscow Radio Symphony Orch.
 (Rozhdestvensky)
 (LP) Melodiya/Angel
 SR 40097\$5.98

MUSIC OF VARESE: DESERTS
 Paris Instrumental Ensemble (Simonovitch).
 Angel S 36786\$5.98

IGNAZ FRIEDMAN CONCERT II
 (LP) Klavier KS 115\$5.98

THE GREAT COMEDY ALBUM
 Starring Spiro T. Agnew
 (LP) Flying Dutchman
 FD 10137\$5.95

JOHN LANCHBERY: PETER RABBIT & TALES OF BEATRIX POTTER
 Orch. of the Royal Opera House, Covent Gardens, London
 (LP) Angel S 36789\$5.98

LEGENDARY PIANISTS OF THE ROMANTIC ERA, CONCERT I
 (LP) Klavier KS 114\$5.98

MUSIC OF VARESE: DESERTS
 Paris Instrumental Ensemble (Simonovitch).
 (LP) Atco S 36786\$5.98

PIANO MUSIC OF ERIK SATIE, VOL. 5
 Aldo Ciccolini
 (LP) Angel S 36774\$5.98

PROKOFIEV: VISIONS FUGITIVES SARCASMS SONATA NO. 5
 Yekaterina Novitskaya
 (LP) Melodiya/Angel
 SR 40164\$5.98

TCHAIKOVSKY PIANO CONCERTO NO. 2 IN G
 Igor Zhukov with the Moscow Radio Symphony Orch.
 (Rozhdestvensky)
 (LP) Melodiya/Angel
 SR 40097\$5.98

ROGER VAUGHAN WILLIAMS' JOB, A MASQUE FOR DANCING
 Sir Adrian Boult with the London Symphony Orch.
 (LP) Angel S 36773\$5.98

COLEMAN HAWKINS—Hawk Eyes. Prestige 7857
 One of the true greats when it comes to tenor saxophone is here in the current reissues when the interest in jazz once again runs high. The Hawk, Coleman Hawkins, runs through "C'mon In," "La Rosita," "I Never Knew," plus the title tune with such flavor and flair that it will probably never again be duplicated. Thus we can be thankful for this re-issue which was originally recorded in 1959. The LP is a fitting tribute to Coleman Hawkins, one of the great innovators on the tenor saxophone.

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 Willie Mitchell, like Booker T. & the M.G.'s, is the soul sound of Memphis, and much that comes out of Memphis emanates from Hi Studios where producer-composer - arranger - multi-instrumentalist Willie Mitchell churns out funk and blues. His "Too Sweet" kept his fans happy, while "Breaking Point," "Black Fox" and Cannonball Adderley's "Sack-O-Woe" toast the tasty changes put together by the versatile Mitchell and his soul band.

SWORDSMEN—What's It All About World. RCA LSP 4544
 The Swordsmen—Eddie Anderson and Raymond Thompson—are subtler than Sam & Dave and carry punch in their quality-enriched voices, fortified by an aggressive attempt to touch the real and spiritual. Straight soul with a dash of gospel cook in a climate of effervescent rhythm, as "You Came," "Never Tired Lovin' You" and their latest single, "What's It All About World," take them one step nearer to recognition as a solid soul duo on the verge of something distinctive.

NIKKI GIOVANNI AND THE NEW YORK COMMUNITY CHOIR—Truth Is On Its Way. Right On RR 05001
 Nikki Giovanni offers her poems of blackness against gospel backgrounds that reach out with their simplicity and sincerity at the white world that surrounds the black, and the third world within. "Poem for Aretha" gives insight into the life, leadership and responsibility of a great black lady, while "Ego Tripping," "All I Gotta Do," and "Woman Poem" are beautifully produced for soul radio and the community.

OLIVER NELSON—Berlin Dialogue for Orchestra. Flying Dutchman FD 10134
 The dialogue is the throbbing beat of the heart of a thriving metropolitan city—one

POPULAR

SMOKE RISE—The Survival of St. Joan. Paramount PAS 9000
 The rock opera, as the Who ("Tommy") and "Jesus Christ Superstar" have described its beginnings, is still somewhat in its infancy, though it is an illustrious childhood with promise and possibilities that will see the rock opera tried and staged in search of a successor to "Hair." Smoke Rise—Hank, Stan, Gary Ruffin and Randy Bugg with lyricist James Lineberger—make "The Survival of St. Joan" a hit, hip rock play with fine music of more than passing interest. Excellent voices, good material.

COUNTRY JOE McDONALD—War War War. Vanguard VSD 79315
 Country Joe's "Hold On It's Coming" LP is racking up acclaim and action, and now he offers his musical readings of war poems by World War I poet Robert W. Service. A few years in the making the album is a real creative contribution to anti-war literature, capturing in song, tone and poetry the tragedy of war and the plight of the lonely soldier. "Young Fellow, My Lad," "Jean Desprez" and "War Widow" represent some of Country Joe's strongest vibrations on the wastes of war.

SPIRIT IN FLESH—Metromedia MD 1041
 This new group on Metromedia Records has a good choral arrangement worked into a hard rock format. Produced by Peter Siegel, the Members of the Spiritual Commune features Michael Metelica on lead vocals with Pod Leslie on lead guitar. The songs, all written by members of the group takes cognizance of today's peace movement. Selections include, "Hear My Plea," "Weight of the World," and "Blind Leading the Blind."

VARIOUS ARTISTS—British Archives, Vol. 4. RCA LSP 4549
 This is a specialized LP for all English blues enthusiasts. It is the fourth in a series which outlines the birth and growth of the English blues. With such contemporary superstars as Eric Clapton, Albert Lee, and Rod Stewart, there is an added attraction for all lovers of the contemporary music scene. "The Next Milestone," "New Death Matter," "Long Hard Road," and "Down and Dirty," are good blues examples and attractive air play items on the album.

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NIKKI GIOVANNI AND

International News Reports

Content Legislation Boon for Local Product

By RITCHIE YORKE

TORONTO—With the first six months of its domestic content broadcasting laws almost up, Canada has entered yet another sphere of respect and success on the international scene.

There were five Canadian singles on last week's Hot 100, and a total of six albums, establishing Canada as the second most important foreign source for U.S. record-buying tastes after the U.K. Currently on the singles charts

AHED Go With AIR

TORONTO — Phil Anderson, president of AHED Music Corporation has signed an agreement with AIR, London, for the establishment of a joint international company for the management of talent recorded by AIR.

AIR is an English production company with prominent producers such as George Martin and Peter Sullivan.

Four of AHED's acts are to be produced in London by AIR. They are Terry Black, Laurel Ward, Debbie Lori Kaye, and Parrish and Gurvit. The agreement was signed by AHED's Bill Gilliland, and Barry Authors of AIR.

Stampeders Set With Bell

TORONTO — The Stampeders have been signed to Bell Records for U.S. distribution after an unprecedented bidding battle between eight U.S. labels. Bell has rush-released the Stampeders' Canadian hit single of "Sweet City Woman" and is preparing the group's first album, "Against the Grain."

Stampeders' manager, Mel Shaw, said that the deal, reported to be worth in excess of five figures, calls for an extensive promotion push on the group by Bell.

The group has been together for eight years, and originally hailed from Calgary. They have lived in Toronto for the last couple of years. Polydor Records in the U.S. released their current hit of "Carry Me."

"Sweet City Woman" was recorded at Toronto Sound with Shaw producing.

London Into Phase-4 Month

MONTREAL—London Records conducted a very successful Phase-4 month recently, incorporating special dealer displays, racks and pre-packs.

Handleman, the large Canadian rack jobber, organized 50 Phase-4 pre-packs to supermarkets throughout Ontario.

London's Alberta branch manager, Adrian Bilodeau, reported particular success with the Phase-4 promotion in the Edmonton area.

Capitol, Canada Into Classifieds

TORONTO—Capitol Records of Canada is placing small ads in the personal sections of the daily classifieds, urging readers to call a number.

When the number is rung, a recorded voice announces several cuts from new albums and hot singles. In a one-hour period, the number registered more than 200 calls.

If its success continues, Capitol plans to extend the promotion to other cities.

True North Into Albums

TORONTO — True North, the Toronto-based folk-oriented independent label run by Bernard Finkelstein, has signed Canadian folk star Bruce Cockburn to Epic Records in the U.S. True North, which is distributed in Canada by Columbia, will release four new Canadian albums in the next few months.

Heading the list is a second Bruce Cockburn album, "High Winds White Sky." Cockburn's first album—which Epic releases in the U.S. this week—was a big seller in Canada. The new album will be out July 1.

Singer-writer Murray McLauchlan's first album, tentatively titled "Songs From the Street," will be issued in the last week of July, and by Columbia in the U.S. in September. One of McLauchlan's songs, "Honky Red," has been recorded by Bobby Neuwirth, former Bob Dylan road manager, for his first album.

True North has almost completed the second Syrinx album for a simultaneous U.S. and Canada release in September. Finkelstein notes that the Syrinx single of "Tillicum" has now passed the 20,000 sales mark. It is the biggest single True North has had in its 15-month history.

A debut album by Luke Gibson (formerly of Luke and the Apostles) will be released in August. Gibson was a member of the now defunct Kensington Market, and another ex-member, Gene Martynec, produced the Cockburn, McLauchlan and Gibson albums.

"We're primarily an album label," Finkelstein said. "We simply can't afford to be in the singles business in this country. You can't make a good single for less than \$2,000 and it can be gone in 10 days. The Canadian scene is not a good singles market. We're always happy if a single from an album gets off, but we're essentially album producers."

'Hair' Returns To Toronto

TORONTO—One of the most successful runs ever enjoyed by a theatrical production here was the local staging of "Hair," which ran for almost 12 months at the Royal Alexandra Theatre.

Now there's an encore. "A Best Of . . ." national U.S. company, fresh from playing Chicago, Cleveland, Pittsburgh and Baltimore will arrive here July 6 for a one-month run. The production features many of the most popular performers from the various U.S. "Hair" casts.

However, there are no Canadians in the cast.

From The Music Capitals of the World

TORONTO

Tuesday's **Steel River** arrived back in Toronto this week after a 14-state U.S. tour which included appearances with **Three Dog Night**, the **James Gang** and **Steppenwolf**. Manager **Bob Beames** says the group, whose current single is "Southbound Train" (released in the U.S. by Stereo Dimension), will return to the U.S. in August. The single was a recent winner on the MLS. . . . **The Bells** into Andre Perry Studios in Montreal this week to work on their third album. . . . Polydor also busy with personal appearances by **Wilma** and **Paul Geremia**. . . . **Karen Marklinger**, well-known Winnipeg TV star, is to cut an album for the Canadian Talent Library at Toronto Sound with producer-arranger **Garry Gross**, also of Winnipeg. . . . **Doctor Music's** GRT single, "Try a Little Harder," was a winner on the MLS this week on its second time around. The single had been turned down four weeks ago but ensuing chart action in Calgary, Winnipeg, Montreal and Toronto forced a resubmission.

Crowbar acted as official emissaries from Mayor **Vic Copps** of Hamilton to **Richard Hatfield**, premier of New Brunswick recently. The group took a special gift package from Hamilton (which is celebrating its 125th anniversary) to New Brunswick, where they were playing a concert in Lord Beaverbrook's Grand Ballroom. Later **Crowbar** were special guests at a party thrown by the Premier and his wife.

Hamilton's **CHAM** played a major musical role in the city's anniversary celebrations. The station hosted a special top Canadian talent concert featuring **Lighthouse**, **Crowbar** and the **Five Man Electrical Band**. . . . **Harry Belafonte** cut several tracks at RCA Studios here last week with producer **Jack Pleis**, who flew in from Los Angeles for the date. RCA was also planning to record some in-concert Belafonte material at O'Keefe Centre.

London's promotion director, **Mike Doyle**, arranging extensive promotion on the next **Chilliwack** album, a double-record set, the first by any Canadian group. The Vancouver band is released in the U.S. on Parrot. . . . **CHUM** has dropped **The Cycle's** "Waitin' for the Miracle" after giving it the highest MLS vote it has ever given a Canadian disk—10 out of 10. . . . Warner Bros. pushing the first single by **Sun Band**, "Where

Have You Been?," which was produced by **Randy Hachman**. . . .

New **Guess Who** album, "So Long Bannatyne," due in three weeks. . . .

New single by Vancouver's **Seeds** is called "Cryin' the Blues."

Much Productions' **Brian Chater** has set up a U.S. distribution deal with Big Tree Records for the release of "Fast Train" by **April Wine**. . . . **Daffodil's** Christmas in the studios this week cutting a new single. . . . A&M's **Tundra** also cutting new single.

Over 5,000 attended a Toronto presentation of Super Star songs last weekend. The first Canadian Super Star effort was launched two months ago by **Don Barabash** out of Edmonton—it recently drew 8,900 patrons in Portland, Ore.

Keith James reports that the **Rock Canada** radio documentary is in its final production stages, and a U.S. syndication deal will be announced shortly. James has just returned from a trip to Los Angeles where he had meetings with several radio packagers.

A & M's West Coast man, **Liam Mullin**, in Los Angeles this week for five days of meetings with A & M executives. Canadian managing director **Jerry LaCoursiere** also flew in at the end of the week. A & M's latest Canadian release is "Sunshower in the Spring" by **Terry McManus**. . . . **CKLG** Vancouver premiered new albums by **Tom Northcott** and **Chilliwack** during last weekend's 54-hour on-air rock festival. . . . **Lighthouse** and the **Flower Travelling Band** (making their first Canadian appearance) pulled 9,000 people to Ontario Place this week. . . .

GRT's resident, **Ross Reynolds**, in New York this week for discussions with GRT U.S. . . . **Cat Stevens** sold out Massey Hall Friday (25). . . . **SOS Promotions** and **Bruce Allen Talent** present **Detroit** featuring **Mitch Ryder** in Vancouver July 16-23. . . . **Tabac** single of "Turn Around" now picking up play in Canada. . . . **The Grease Band** play Sudbury July 17 and Toronto (18). . . . **The Ides of March** in Winnipeg this weekend (26) and **Deep Purple** and **Faces** in Hamilton July 6. . . . Latest survey shows that 57 percent of Canadian homes have at least one transistor radio. . . . Polydor putting a strong push behind the **Strange Movies** single of "Summer in the City." Another new Canadian entry from Polydor is "Hum Song" by **Cloudy Sky**.

Warner Bros.' **Al Dubin** in Montreal this week. . . . Polydor rushed out the first **Joey Gregorash** album, "North Country Funk." **Poppy Family's** "Where Evil Grows" is now London's best selling single in Ontario. **Capitol's** **Sea Train** in Toronto Aug. 21.

RITCHIE YORKE

TOKYO
Warner Bros. veep **Phil Rose** paused long enough in Tokyo on his way home from IMIC to introduce **Brigitte Peschko** to the staff and management of the Warner Bros.-Pioneer Corporation, the Japan limb of the Kinney Group. She will reside in Japan and represent Warner's 50 percent share in the joint-venture firm. She speaks no Japanese, a fact that may be to her advantage. . . . Chicago's two performances in the Osaka Festival Hall (capacity 3,300) and one performance in Tokyo's Nippon Budokan (capacity 14,000) were completely sold out. Industry sources indicate total gate was around \$150,000 and that **Chicago** was paid around \$40,000, some \$5,000 more than was paid to **Blood, Sweat & Tears** for their three performances here recently.

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JULY 17, 1971, BILLBOARD



MATHEW RICKETTS, chairman of Chappells (center), at the celebrations in London on June 14, to mark his 90th birthday. Industry executives from all over the world converged on the Westbury Hotel to attend the luncheon. With Ricketts are Teddy Holmes of Chappells, left, and British Decca chairman Sir Edward Lewis, Coen Solleveld, president of PPI, and Jacques Chabrier, president of Chappells Inc.

W. German Inquiry Result—More Local Music Needed

By URSULA SCHUEGRAF

MUNICH—Following efforts to reduce purchase tax on records and subsequent attempts by West German television and radio stations to produce their own pop music independent of the record companies, West Germany's pop music composers have taken a further step in their quest to make national music more popular.

The composers' latest battle began 2½ years ago when they formed the DMU (German Music Union) in Munich in order to marshal all the interests of pop, film and TV music composers and lyricists as opposed to the so-called "classical" composers. Members of DMU maintained that their professional interests had been neglected in favor of the culturally more important classical composers' works.

DMU members held a special press conference in Munich in order to throw spotlight on one particular aspect of the problem—the possibility that West German radio stations would be able to feature foreign and national pop music without any restrictions or quotas. Unlike the situation in the U.K., France or Italy, there is no limitation imposed on West German radio or TV stations as to how much foreign music is played.

The problem arose in the period immediately following World War II, primarily because the American Forces required German stations to play only U.S. music. But now it is felt that a drastic change is needed.

Following a year's inquiry by the German Music Union EV, it has been discovered that more than 70 percent of West Germans want to hear more homegrown music on radio stations as well as on TV pop shows. Not only that, but West Germans want to hear more from local singers.

The DMU aim is to ensure that stations will guarantee a high proportion of German music in all radio and TV programs—something which will have been achieved because of overwhelming demand of the West German public.

At the press conference, DMU manager Lutz Helger produced a so-called "Munich Manifesto" which contains all the points con-

cerning the problems which face German composers at present. The manifesto, in summary, stresses that West Germany's pop composers feel that they live in the shadow of foreign composers, who have no problems as far as their work is concerned.

A large part of the blame for the troubles which have faced West German writers can be laid at the feet of West German record companies and publishing houses, they state. Record companies and publishing houses are connected with overseas firms and are forced, by virtue of rigid contracts, to pub-

lish foreign music in West Germany.

Conversely, however, "there is virtually no possibility of a German composer having a successful career in overseas territories because of the stringent laws abroad in the U.S., France or U.K., as well as in Italy."

Most prominent speaker at the press conference, held by the composers' union in Munich, was composer-lyricist Hans Blum, winner of several German song festivals and who has achieved high placings in the Eurovision Song Center.



RALPH PEER II, left, and Alberto Carisch in Italy, where Peer Southern just signed distribution deal with Spark Italiana. Carisch is managing director of Peer's Italian firms.

U.K. Kinney Group Double Turnover

LONDON—The 18 new recruits to the Kinney sales force were initiated into the company at the first sales conference held at the Selsdon Park Hotel in Croydon.

At the same time, several personnel realignments, some of which have been in effect for the past few weeks, were formally announced. Martin Wyatt, who had been a&r manager for the Warner Bros. and Reprise labels, becomes a&r controller for the entire Kinney group of labels. Clive Selwood, formerly Elektra and Dandelion label manager, becomes international coordinator, while Des Brown, who had been creative services manager, has now become director of publicity and promotion. Warren Taylor, until now area sales manager for the southern region, takes up the same role in the northern region of Britain.

Managing director Ian Ralfini outlined the development of the Kinney labels in the U.S. and the Kinney group in the U.K., leading up to the joint CBS-Kinney distribution venture which swings into action this month. Recently appointed marketing manager Phil Carson told the sales team that, since becoming independent in July 1969 the company had doubled its turnover figure in the first year of operation and the target for 1972 is to treble the first year's figure.

Des Brown told salesmen of the company's efforts in campus promotion, underlining the success achieved in breaking Neil Young and following it up with campaigns on Tom Paxton, Judy Collins and Curved Air. The firm is also to broaden its promotional activities by moving into field promotion involving contact with local retailers, journalists and radio and TV figures in regions where Kinney artists are to perform. Kinney is to hire two field promotion men for this purpose, he said.

Public relations director Brian Hutch informed the sales force that the July tour by James Taylor, the

first complete tour booked by the company for one of its artists, had all venues sold out.

Sergio Mendes Mexican Charity

LOS ANGELES — Sergio Mendes and Brasil '77 will give a command performance before Luis Echeverria, President of Mexico on July 14 at the presidential palace in Mexico City. The concert is a charity affair, with proceeds going to feeding of underprivileged children in the country.

It is the second time this year that Mendes' group has made a command performance for a president of a country. The first was at the White House for President Nixon. The Mexico City appearance is part of a one-week tour of the country. The group recently changed its name from Brasil '66 to Brasil '77.

Quality Push On Stampeters

TORONTO — Quality Records has placed a national marketing push on the fast-breaking Stampeters' smash, "Sweet City Woman."

Special window displays of the group's new album, "Against the Grain," have been arranged in many major centers. Quality is supplying four-color posters, balloons, decals and special easels.

Label's Harold Winslow has also set up "Sweet City Woman" contests at radio stations in Kingston, Hamilton and Calgary. Prizes include albums, pictures, phone calls from the Stampeters and dinner with the group. Other stations are expected to take part in the promotion.

"Sweet City Woman" was rush-released in the U.S. last week by Bell Records.

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Nippon Columbia is releasing a debut single, "Hitori Bocchi no Date" b/w "Yokan," by 20-year-old June Francis of Hawaii on July 10.

Toshiba is conducting a live performance and record shop "sign party" promotion from June through August for Toi et Moi's latest LP "Utopias" and single "Ai no Izumi" (Fountain of Love) which were released June 5. . . . Toi et Moi, together with Osamu Kitayama, Kazuhiko Kato, Jiros, Red Bird, Sound Box, Maki Asakawa, Masaki Niwa, Norihiko Hashida & The Climax and other Toshiba-label Japanese folk artists are also being featured in a "New Folk Campaign" through July 31. The promotion centers around a contest in which a \$300 Toshiba stereo, five cassette recorders, 10 transistor radios and 50 "new folk shirts" are to be awarded to those who submit winning graphic illustrations on the subject of folk music. . . . Nippon Phonogram released the LP "Kiyohiko Ozaki's First Album" May 25 and were reporting sales above 65,000 copies by June 8. The first 2,400 copies contained a free ticket to the singer's one-man concert at Osaka's Kosei Nenkin Hall slated for July 20. Ozaki's single, "Mata Au Hi Made" (Until the Day We Meet Again) released March 5 has sold over 500,000 copies, says the label. The newly discovered singer's second LP is scheduled for release in July. The label has also prepared several tape releases of Ozaki's material.

Kyodo Tokyo is presenting Percy Faith and Orchestra Wednesday (7) and July 17 at Tokyo's Kosei Nenkin Hall plus 10 performances in other Japanese cities. The orchestra arrives in Tokyo Monday (5).

Single releases from Toshiba on June 25 include Honey Cone's "Want Ads" (Hot Wax), "Don't Pull Your Love" by Hamilton, Joe Frank and Reynolds (Dunhill) and Bert Sommer's "We're All Playing in the Same Band." . . . Toshiba is also planning to release an LP recorded live in 1953 titled "Jazz at Massey Hall." Artists at that memorable performance included Charlie Parker, Dizzy Gillespie, Bud Powell, Charlie Mingus and Max Roach.

From July 10, international repertoire released on Nippon Columbia's local Denon label will be marked with a new numbering system, will have the word "International" in Japanese on a corner of the jacket and will use a special blue color to distinguish it from domestic product. The long-established market image of Denon is as a domestic-only label, which has hampered sales of the international artists it also carries. The first Denon release to bear the changed image will be Jimmy Osmond's "Put Your Hand in the Hand." . . . Canyon Records is still searching for "new sound" artists to establish the label in the domestic market. The company, which was formed in Tokyo in August of last year by the Fuji-Sankei group (television, radio and newspapers) and which has strong connections in the tape and VTR industries, has so far failed to make any significant mark in the local charts. The recent signing of ex-Crown singer Katsuhiko Miki and the release of several singles by "shin-jin" or new artists will change their luck, Canyon hopes. The releases include Miki's "Taiyo no Kakera," Sumiko Nagasawa's "Ashita no Tameni," "Do You Know," by 17-year-old Japanese-American Janis Nakasone, "Otoko no Kisetu" by Mune-taka Inoue and Sharp Five, "Doko Demo Iisa" by Koji Kitagami and Kim San Hee's "Today" b/w "Yesterday Waltz." . . . Due to contract changes, CBS/Sony is releasing the single "Love Song" by the

Vogues on Bell. Vogues product had been released through King and Reprise in Japan prior to the recent change. . . . "Do It in the Name of Love" by ex-Monkee members Jones and Dorentz, was released in Japan on Bell through CBS/Sony on June 21.

Japanese singer Machi Asagiri participated in the recent Bulgaria Golden Orfe Festival, held in that country June 3 through 9, presenting "Song of the three Wishes" and an original Y. Nakajima/R. Nakanishi composition, "Tsumetai Yoru no Nakani." . . . Toshiba has released a Japanese-language single "Kurayami no Kuchizuke" by Australian singer Judy Stone. The singer leaves Japan July 17 after nearly a month of local performances and promotional appearances. . . . Liberty/Toshiba has released Jane Shepherd's version of "Summer Creation," taken from the Max Factor cosmetic commercial series of the same name. . . . In preparation for the July 17 through Aug. 9 Japan tour of the 1910 Fruit Gum Co., Nippon Columbia released on June 25 an LP titled "Happy Song" coupling several Fruit Gum hits. The group is scheduled to appear in a young rock festival at Lake Hakone in early August. . . . Nippon Gram-mophon has released the Mandrill single "Mandrill" on June 10 and will release the LP of the same name on July 10.

The Trio Corporation has launched a series of 12-inch discs called "Quadrax 4-Channel Records" using the matrix system. First titles include "Rock and Swing" and "Argentina in New Sound," released June 5 at \$5.56 each. . . . Teichiku Records artist Ruriko Ichijo is headlining the summer show at the Theatre-Restaurant Imperial in Tokyo's new Imperial Hotel through July and August. The singer, known for her performances of unadulterated Japanese traditional songs, has just completed an all-Japan promotional tour for her Teichiku single "Koi Ningyo" (Love Doll).

The Osaka City Orchestra and All-Japan Workers' Chorus will perform in their third joint concert July 25 in Osaka. . . . Gokuriyu Azuma has been named head of the Kansai Stage Association. Kansai is the southwestern region of Honshu Island which includes Kyoto, Osaka and Kobe cities. . . . Daiji Record artist Mari Atsumi's single "Hawaii de Aimasho" (Let's Meet in Hawaii) was released on that label in May. The Daiji Video Co. used a video film of the singer dressed as a Hawaiian as promotion for the release.

MAC DAVIS

LONDON

Barry Murray, producer of Mungo Jerry, has sold his share in the Red Bus company to his former fellow directors Ellis Elias and Eliot Cohen. However, he keeps his stake in the publishing company, Our Music. Meanwhile, Murray has formed his own music publishing company, Bona Music, and first artists signed to the company are Mike McNaught and a new act called Bronx Cheer. . . . Larry Page has assigned three acts to Capitol for the U.S. market only under three-year deals. The acts are Samantha Jones, Zior and Nia Hughes. Page has also assigned Dulcimer to Mercury under a three-year deal and a new act called Studd Pump with Uni. Bell chief Larry Uttal has acquired an act called Jam, produced by Page, for U.S. release. Page and Terry Noon, boss of the Page Full of Hits publishing company, are scheduled to go to U.S. early next month to establish an office in Los Angeles. . . . Scotia-Tito Burns, the entertainment company, has acquired the agency recently

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Japan Gets Fillmore-Style Rock Events

TOKYO — Japan's first regular series of Fillmore-style rock events was launched by producer Uya Uchida in cooperation with the management of the Shinjuku Art Theatre in Tokyo. The event, titled "Right On," was sold out (\$1.70) and ran from 11 p.m. to 4 a.m. Featured artists included Too Much, Blues Creation, Golden Cups, 1815 Rock 'n' Roll Band, and Hiroshi Kamayatsu. The second Saturday night "Right On" event (July 3) featured the groups Pyg, Garo, Far Out, and Speed. Glue and Shinki.

Uchida plans to continue the "Right On" series with Japan's top rock and folk artists, adding light shows and other stage effects and opening the event to free-form jam sessions with local musicians as well as visiting foreign rock artists.

Uchida intends to make public the financial affairs of "Right On" via the underground press in an effort to involve Tokyo's rock audience in a unique, informal "concert association."

French Publishers Form Commission

By MICHAEL WAY

PARIS—France's two leading music publishing associations, grouping more than 90 percent of the country's active publishers, have formed a six-man joint commission to take concerted action on leading industry problems.

The committee was set up at the annual meeting of the year-old ASDEP (Association Syndicale des Editeurs de Publications Musicales), following negotiations with the older Chambre Syndicale des Editeurs de Musique Legere. ASDEP, headed by Philippe Boutet of April Music, groups 26 publishers, and the Chambre, under SEMI Publishing president Rolf Marbot, has 65.

Each organization will be represented by three delegates who are due to meet again in September. Main aims are to exchange information and to act together on important subjects affecting the

whole of the publishing sector.

ASDEP mainly groups publishers connected to record companies and holding more recent catalogs, whereas the Chambre includes longer-established companies holding mainly "standard" material.

Both groups also have close links with the record industry trade association, SNICOP, whose president is Philips' director-general Georges Meyerstein-Maigret.

Marbot said he was "very happy that such close cooperation could now exist." There were no plans to merge the two associations as they nevertheless represented different interests within publishing, he added.

At the ASDEP annual meeting, Boutet was reelected president, Jean Pre (Tutti) and Francis Dreyfus (Madador) vice presidents, and Michele Lazare (Editions EN) treasurer.

Kinney Org Starts Paris Operations

PARIS—The Kinney Organization's French affiliate, Kinney Filipacchi Music S.A., headed by publisher and jazz expert Daniel Filipacchi, has started operations from its Paris Champs-Elysees headquarters.

Operating Atco, Atlantic, Cotillion (formerly with Barclay) and Elektra, Reprise and Warner Bros. (formerly with Vogue), Kinney will also distribute the Rolling Stones Record label for France and Belgium.

Filipacchi, also onetime manager with the RCA-Decca combine, has chosen former Barclay International manager Bernard de Bosson as general manager. He created the limited company with a capital of \$180,000.

Christian Stiquel is named general administrator, Jean Mareska head of International catalogs,

former Philips employee Geoffrey Jegou du Laz is commercial director, and Dominique Lamblin, formerly with Decca, is Rolling Stone liaison manager.

Under the terms of previous contractual obligations over the licensing changes of one of the labels, Filipacchi has been forced to set up his own distribution and sales network in the space of six months since the creation of the French Kinney affiliate was announced at January's MIDEM in Cannes.

Filipacchi has so far named a team of 12 salesmen under marketing director Guy Liebel (also formerly with Barclay), based at the firm's commercial headquarters at 50, rue du Charolais, Paris 12. Kinney Filipacchi Music S.A.'s main offices are situated at 70, Champs-Elysees, Paris 8.

FIDOF Festival Fair Set for Yugoslavia

SPLIT, Yugoslavia—The first International Song Festivals Fair will be held in Split this fall, following a meeting of the Administration Council of FIDOF (Federation Internationale Des Organisations Des Festivals), which took place at Slantchev Brjag, Bulgaria, during the International Golden Orpheus Festival.

Dr. Mario Minasi (Italy) was unanimously elected the Fair's general manager. He will work in close co-operation with the record companies, TV companies, publishers, tourist organizations and other bodies.

A meeting of representatives of the following organizations took place in Split on June 15: the Tourist Board of Split, Union of

Musicians (Split), Dalmacijakoncert, Ozeha Publicity of Croatia, RTV Zagreb (Split), Slobodni Semafor Disco Club, a group of tourist journalists from Dalmatia, the Alta Record Co., the TV magazine Studio (Zagreb) and the Croatian National Theater (Split).

Collectively, these organizations expressed their readiness to do their utmost to secure complete success of the festival, to the general satisfaction of all participants from all over the world.

Active FIDOF members will be entitled to use, free of charge, apartments booked for the International Fair event at the Kairos Hotel, in Split, as well as full-board facilities during the period of the fair.

Full board is being offered to members of the FIDOF Press Club and it is hoped that journalists will be flown to and from the festival, free of charge.

Gala shows featuring festival winners are being organized, and there will also be "Promo Shows," organized by FIDOF members themselves.

During the First International Fair of Festivals, it is also planned that talks on the theme "Exchange of authors' rights, East-West" will be held.

FIDOF members and festival organizations will have the opportunity of exchanging information about their activities as well as co-ordinating the World Director's Calendar of Festivals & Manifestations, "FIDOF," which will be published towards the end of 1971.

French Disc'AZ Reduces Its Artist Roster

PARIS — Independent record company Disc'AZ, linked to commercial radio station Europe No. 1, is to reduce its artistic complement by 60 percent to a maximum of six performers, newly appointed managing director Paul de Senneville announced.

Composer and publisher de Senneville, who replaces Roger Creange at the head of the firm, said leading names to be retained were Michel Polnareff, Gerard Palaprat, Pierre Tisserand, Pascal Danel and Saint-Preux. However, Disc'AZ will retain other artists under its BAM label—acquired 18 months ago—and via independent producers.

De Senneville, who wrote the music for three of Polnareff's major hits—"Tous les bateaux," "Tous les oiseaux," "Dans la maison vide" and "Gloria"—has also composed for artists like Mireille Mathieu, Claude Francois and Regine.

He said the aims of the company would be towards a tighter, more professional approach on the local side. International operations—Disc'AZ represents U.S. labels Map City, Sire, Blue Horizon and Super-K—would continue unchanged under foreign manager Barbara Baker.

Disc'AZ aims to reduce local production to give more quality and less quantity, both to the public and to France's highly-selective radio stations, he said. The current moves would also involve reorganization in commercial and administrative sectors, he said.

The firm was also aiming to boost exports and to begin, from October, production in English international markets, supervised by a London independent producer.

S. African TV—'Positive View,' Fine

JOHANNESBURG—The record industry took "a very positive view of the influence television will have on the music market when it is introduced here in four years' time," said David Fine, chairman of the South African Record Manufacturers' Distributors Association.

He said: "Experience has shown elsewhere in the world that in the initial stages television constitutes a competitive form of entertainment and, therefore, a downturn in record sales is anticipated for a period of a year to 18 months."

Fine said this downturn in South Africa will tend to be less than elsewhere in the world because of the vernacular market which will be less influenced than the international market.

"It is anticipated, however, that television will familiarize audiences with top international talent who they have rarely, if ever, seen."

He said most of the great names in the entertainment world have been brought to the attention of the South African market through records and tapes.

"Now, for the first time, they will have the opportunity of seeing them perform and we anticipate that this will have a very positive influence on the growth of record and tape sales."

"It must be appreciated that, in addition to the fact that there has been no TV, the young people of this country have not experienced the impact of the live artist as has been the case internationally."

Fine said the number of variety shows featuring top stars was "negligible" in South Africa and, therefore, "television will be their first real encounter with the tremendous talent offered internationally."

He added that TV will tend to popularize the local artist to a greater degree than ever before,

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formed by David Apps who in turn joins Scotia as head of the newly created agency division and as assistant to Tito Burns. Through the deal, Scotia now represents the Move, Idle Race, Gypsy, and others.

Inter-Capita, a marketing and finance company, is involved in a new label called Dicomus which has been launched here with an album "Poems to Susie" narrated by actor John Neville. The label is being pressed here by RCA and it is understood that the product will also be made available in the U.S. via RCA. Dicomus will be aimed at the specialist record market with albums featuring poetry and modern reading.

Former Blue Horizon act Chicken Shack has been signed to a worldwide recording contract by Decca. Deal was signed by the group's manager Harry Simmonds with Decca's Hugh Mendl and the first album through the deal is expected to be released in the autumn.

Brian Shepherd, former a&r coordinator at Philips and who is now working out of the office of Cyril Smith—manager of the Peddlers—has signed an exclusive record production deal with Philips. Shepherd will continue to record the Magna Carta act for Philips' Vertigo label plus new acts. Meanwhile, Philips has issued suits against EMI, Morgan Music and each member of the Blue Mink act claiming a breach of contract.

Blue Mink's early hits were released on Philips but their latest hit, "Banner Man," is available here on EMI's Regal Zonophone logo.

Bill Croucher, manager of the CBS depot in William Road since the company opened in the U.K. six years ago, retires at the end of the month. He is being replaced at CBS by his assistant Fred Whittle.

Alan Freeman, the former Pye producer who emigrated to Australia and became general manager of the MCA company there, has returned to London. He is planning to set up his own independent production company. Freeman will produce Kenny Ball for Pye, he originally recorded the act prior to leaving the U.K., on an independent basis.

A new record label called Dove is being formed by Andrew Cameron-Miller who recently severed his connections with the Reflection label, which he was responsible for founding. He has sold his shares in Reflection to fellow director Ian Brown.

Cameron-Miller's partner in his new venture is David Lewis, writer and singer with the act, Andwella. Under the terms of the deal with Brown, Cameron-Miller becomes a major stockholder in the Revival blues label, launched by Brown. Cameron-Miller also retains his directorship of Reflection's associate publishing companies Andwella and Arf Arf Music, which are both handled by Carlin Music.

Robin Turner, previously a director of the Robert Stigwood Organization, has joined the board of the 4 Artists. Turner is working in liaison with Chris Blackwell in a management capacity.

PHILIP PALMER

PARIS

Babette Jones, wife of French-based musician Michael Jones, is new promotion chief of Paris Publishing. The company's international manager, Harry d'Arc, goes to the U.S. in September for a business contacts tour. Serge Kerval of Disc'AZ will represent

France in the International Song Festival at York (U.K.). . . . Jazz festival planned for Nice, July 17-21, replacing the now defunct Antibes event, and featuring Ella Fitzgerald, Oscar Peterson, Dizzy Gillespie and Chico Hamilton. . . . Leely Hallyday's (Philips) latest album, "Flagrant Delit," was recorded by Leely Hallyday at the London Olympic Studios, with arrangements by Gary Wright (A&M), Mickey Jones, Tommy Brown and Zack Lawrence. . . . Vogue Records is suing Rock & Folk magazine for defamation following an article on the Jimi Hendrix "Experience" album. A Paris court has adjourned the hearing until Oct. 5. . . . Pathe Marconi promoting a three-album "Extotissimo" series, with accompanying booklets, on the music, customs and cuisine from India, Japan and Peru.

Joss Baselli, accordionist-composer—he penned Barbra Streisand's "Non C'est Rien"—written together with Franck Pourcel, the music for a serial to be shown by French TV, starting in September: "L'Espion de l'Empereur," starring Jacques Fabbri. He has written, too, the soundtrack music for the U.S. film—directed by Regina Pierce—"The Visit." . . . Guy Beart has just released seven cassettes at once—of past and present hits. He is now preparing his next LP, to be released at the time of his appearance at the Theatre de la Ville (reopening on Oct. 26).

Gilbert Montagne, composer-singer of "The Fool" (CBS) was booked for eight different TV shows—including an hour-long program, "Volume," in which he is the only artist—before his first record was issued. He will be touring through France this summer, in company with Adamo, who with Bernard Saint-Paul, discovered and produced Montagne.

MICHAEL WAY

SANTO DOMINGO

Dominican orchestra leader Antonio Morel (Kubaney) returned after engagements in New York at the Happy Hill Casino nightclub and TV programs on Wado. Sophy (Tico) Puerto Rican singer who was voted one of the top singers at the Rio de Janeiro Song Festival appeared at the Chantilly nightclub. Puerto Rican artist Chucho Avellanet (UA Latino) was booked for one week by Mac Cordero for the Midday Show on RTVD channel 4. . . . Casandra Damiron Dominican folk artist was given the Christopher Columbus award for 24 years' work in her interpretations of the native folk music. President of the republic Dr. Joaquin Balaguer presented the award on RTVD channel 4.

Fernando Casado Dominican artist—working on his second LP on the Kubaney label. . . . Dominican artists Rhina Ramirez (UA Latino) and Tirso Guey, resident in Puerto Rico, were engaged by Producciones Corporan together with 19 other artists for a special Dominican Mother's Day Show at the Quesqueya Stadium. A tribute was made to Rhina Ramirez, winner of the Third Dominican Song Festival on the Ilda Kelly Show televised at the Hotel Embajador on channel 4.

The Festival Nacional De La Voz, National Voice Festival contest, organized by musician/composer Rafael Solano and disk jockey Jose Joaquin Perez gave its first series of performances on the Midday Show, channel 4 with contestants from the east part of the country. The following Fridays singers from the north and the south will present their songs. The festival's goal is the discovery of new talent throughout the country. The 20 finalists will be pre-

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International Executive Turntable

Keith Ellis, former advertising manager of Music Business Weekly, has joined Billboard Publications in London to develop new sales areas for Record & Tape Retailer and Record Mirror. Ellis, who remained in London's publishing director's office, has had 13 years of experience in the advertising field with the International Publishing Corporation.

HITS OF THE WORLD

Billboard

AUSTRALIA

(Courtesy Go-Set)

This Week	Last Week	Title	Artist
1	1	TOO YOUNG TO BE MARRIED	Hollies (Parlophone)
2	3	HOT LOVE	T. Rex (Parlophone)
3	4	CHIRPY CHIRPY, CHEEP	CHEEP—Middle of the Road (RCA)
4	6	EAGLE ROCK	Daddy Cool (Sparmac)
5	9	JOY TO THE WORLD	Three Dog Night (Probe)
6	7	PUT YOUR HAND IN THE HAND	Allison Durbin (Columbia)
7	8	I AM . . . I SAID	Neil Diamond (MCA)
8	—	IT DON'T COME EASY	Ringo Starr (Apple)
9	5	SHE'S A LADY	Tom Jones (Decca)
10	10	ME AND BOBBY McGEE	Janis Joplin (CBS)

BELGIUM

(Courtesy Moustique)

This Week	Last Week	Title	Artist
1	—	POUR UN FLIRT	Michel Delpech (Barclay)
2	—	LES ROIS MAGES	Sheila (Philips)
3	—	TOO BUSY THINKING 'BOUT MY BABY	Mardi Gras (Vogue)
4	—	J'AI TANT BESOIN DE TOI	Crazy Horse (Elver)
5	—	OH MA JOLIE SARAH	Johnny Hallyday (Philips)
6	—	HOT LOVE	T. Rex (EMI)
7	—	C'EST LA MEME CHANSON/JE TE DEMANDE PARDON	Claude Francois (Philips)
8	—	FUNNY FUNNY	Sweet (RCA)
9	—	SYMPHONIE NO. 40	Waldo De Los Rios (Polydor)
10	—	LOIN DES YEUX, LOIN DU COEUR	Sunlights (Vogue)

BRITAIN

(Courtesy Record Retailer)

SINGLES

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	CHIRPY CHIRPY, CHEEP	CHEEP—*Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco)
2	5	CO-CO	*Sweet (RCA)—Chinnichap/Rak (Phil Wainman)
3	2	DON'T LET IT DIE	*Hurricane Smith (Columbia)—Rak (Norman Smith)
4	3	THE BANNER MAN	*Blue Mink (Regal Zonophone)—Intune (Blue Mink)
5	4	HE'S GONNA STEP ON YOU AGAIN	*John Kongos (Fly)—Essex Int'l (Gus Dudgeon)
6	7	I'M GONNA RUN AWAY FROM YOU	Tami Lynn (Mojo)—Shapiro-Bernstein (Bert Berns)
7	6	I DID WHAT I DID FOR MARIA	*Tony Christie (MCA)—Intune (Mitch Murray/Peter Callander)
8	10	JUST MY IMAGINATION	Temptations (Tamil-Motown)—Jobete/Carlin (Norman Whitfield)
9	19	BLACK & WHITE	*Greyhound (Trojan)—Durham/Essex (Dave Bloxham)
10	8	LADY ROSE	*Mungo Jerry (Dawn)—Our Music (Barry Murray)
11	12	PIED PIPER	*Bob & Marcia (Trojan)—Robbins (Bob Andy)
12	11	I DON'T BLAME YOU AT ALL	*Smokey Robinson & the Miracles (Tamil/Motown)—Jobete/Carlin (Smokey Robinson/Terry Johnson)
13	16	WHEN YOU ARE A KING	*White Plains (Deram)—Air (Roger Greenaway)
14	18	ME & YOU & A DOG NAMED BOO	Lobo (Philips)—Carlin (Philips)
15	9	KNOCK THREE TIMES	Dawn (Bell)—Carlin (Token/Dave Appell)
16	22	RIVER DEEP, MOUNTAIN HIGH	Supremes/Four Tops (Tamil Motown)—Leiber Stoller (Ashford/Simpson)
17	17	MONKEY SPANNER	*Dave & Ansel Collins (Technique)—B&C (Winston Riley)
18	26	TOM-TOM TURN AROUND	*New World (Rak)—Chinnichap/Rak (Mike Hurst)
19	14	I AM . . . I SAID	Neil Diamond (Uni)—KPM (Tom Catalano)
20	15	HEAVEN MUST HAVE SENT YOU	Elgins (Tamil/Motown)—Jobete/Carlin (Essex)
21	—	GET IT ON	*T. Rex (Essex)—Fly (Tony Visconti)
22	23	(And the) PICTURES IN THE SKY	*Medicine Head (Dandeline)—April/Bisquit (Keith Relf)
23	29	LEAP UP & DOWN	*St. Cecilia (Polydor)—Jonjo (Jonathan King)
24	47	STREET FIGHTING MAN/SURPRISE, SURPRISE/SOMEBODY NEEDS SOMEBODY TO LOVE	*Rolling Stones (Decca)—Mirage
25	42	TONIGHT	*Move (Harvest)—Roy Wood/Carlin (Roy Wood/Jeff Lynne)
26	13	OH YOU PRETTY THING	*Peter Noone (Rak)—Titanic/Chrysalis (Mickie Most)

27	25	JOY TO THE WORLD	Three Dog Night (Probe)—Rondor (BMI)—(Richard Podolor)
28	20	RAGS TO RICHES	*Elvis Presley (RCA)—Frank Bell (Stan & Bell)
29	—	LA-LA MEANS I LOVE YOU	Delfonics (Carlin)—Bell (Stan & Bell)
30	24	I THINK OF YOU	Perry Como (RCA)—Melanie (Don Costa)
31	28	MOZART 40	Waldo de los Rios (A&M)—Rondor (Rafael)—Trabucchielli
32	32	GET DOWN & GET WITH IT	Slide (Polydor)—Barn (Chas. Chandler)
33	37	IF YOU COULD READ MY MIND	Gordon Lightfoot (Reprise)—ATV Kirshner (Lenny Waronker/Joe Wissert)
34	40	I LOVE YOU BECAUSE/MOONLIGHT & ROSES/HE'LL HAVE TO GO	Jim Reeves (RCA)—Bourne
35	21	INDIANA WANTS ME	R. Dean Taylor (Tamil/Motown)—Jobete/Carlin (R. Dean Taylor)
36	—	DEVIL'S ANSWER	*Atomic Rooster (G.H. Music/Sunbury)—B&C (Atomic Rooster)
37	30	LAZY BONES	*Jonathan King (Decca)—Lawrence Wright (Jonathan King)
38	31	BROWN SUGAR/BITCH/LET IT ROCK	*Rolling Stones (Rolling Stones)—Mirage/Essex (Jimmy Miller)
39	36	MY WAY	Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)
40	27	MY BROTHER JAKE	*Free (Island)—Blue Mountain (Free)
41	—	WON'T GET FOOLED AGAIN	*Who (Fabulous)—Track
42	45	GIRLS ARE OUT TO GET YOU	Fascinations (Mojo)—Camad (Curtis Mayfield)
43	39	LOVE STORY	(Where Do I Begin)—Andy Williams (CBS)—Famous/Chappell (Dick Glasser)
44	34	MALT BARLEY BLUES	*McGuinness Flint (Capitol)—Gallagher & Lyle/Feldman (Glyn Johns)
45	49	AMAZING GRACE	Judy Collins (Elektra)—Harmony (Mark Abramson)
46	41	RAIN	Bruce Ruffin (Trojan)—Ivan Mogull/Essex (Chin Loy/Anthony)
47	—	WATCHING THE RIVER FLOW	Bob Dylan (B. Feldman)—CBS (Bob Dylan)
48	—	HELLO BUDDY	*Tremeloes (Gale)—CBS (Alan Blakely/Len Hawkes)
49	—	NEVER ENDING SONG OF LOVE	*New Seekers (United Artists)—Philips (David MacKay)
50	—	WHEN LOVE COMES ROUND AGAIN	*Ken Dodd (Melanie)—Columbia (John Burgess)

FRANCE

National

This Week	Last Week	Title	Artist
1	—	POUR UN FLIRT	Michel Delpech (Barclay)
2	—	OH! MO JOLIE SARAH	Johnny Hallyday (Philips)
3	—	LES ROIS MAGES	Sheila (Carrere)
4	—	JE T'AIME, JE T'AIME	M. Sardou (Philips)
5	—	C'EST LA MEME CHANSON	C. Francois (Philips/Fleche)
6	—	NON, NON REIN N'A CHANGE	Poppys (Barclay)
7	—	UN BANC, UN ARBRE, UNE RUE	Severine (Philips)
8	—	ISABELLE JE T'AIME	Poppys (Barclay)
9	—	LA CHABANISATION	Thierry Le Luron (Pathe-Marconi)
10	—	ET PEUT-ETRE DEMAIN	Triangle (Pathe-Marconi)

International

This Week	Last Week	Title	Artist
1	—	HERE'S TO YOU	Joan Baez (RCA)
2	—	MOZART NO. 40	Waldos De Los Rios (Polydor/Hispanox)
3	—	SHE'S A LADY	Tom Jones (Decca)
4	—	LOVE STORY	Soundtrack (Pathe-Marconi)
5	—	NINE BY NINE	John Dummer's Band (Philips)
6	—	HOLD ON TO WHAT YOU'VE GOT	Bill & Buster (RCA)
7	—	CHIRPY CHIRPY, CHEEP	CHEEP—Lally Stott (Philips)
8	—	BROWN SUGAR	Rolling Stones (Barclay)
9	—	L'AMORE E UN ATTIMO	M. Ranieri (CBS)
10	—	ECHOES AND RAINBOWS	Black Swan (Polydor/Hispanox)

ITALY

This Week	Last Week	Title	Artist
1	1	PENSIERI E PAROLE	*Lucio Battisti (Ricordi)—Acqua Azzurra
2	4	AMOR MIO	Mina (PDU)—PDU/Acqua Azzurra
3	2	ERA IL TEMPO DELLE MORE	*Mino Reitano (Durium)—Fiumara/Ariston
4	3	LA RIVA BIANCA, LA RIVA NERA	*Iva Zanicchi (Ri-Fi)—Mascotte/Ri-Fi
5	5	SEMPRE, SEMPRE	*Peppino Gagliardi (King)—Indios
6	6	SONNA FELICITA'	*I Nuovi Angeli (Car Juke-Box)—Chappell

7	10	LA BALLATA DI SACCO E VANZETTI	Joan Baez (Original Cast)—RCA
8	13	CASA MIA	*Equipe 84 (Ricordi)—Fono Film
9	12	SUSAN DEI MARINAI	*Michele (Ri-Fi)—Ri-Fi
10	9	VOLA CUORE MIO	*Tony Cucchiara (Joker)—Saar
11	7	LOVE STORY	Francis Lai (Paramount)—Chappell
12	20	IL GIGANTE E LA BAMBINA	*Rosolino (Variety)—RCA
13	11	ANOTHER DAY	Paul McCartney (Apple)—Ritmi E Canzoni
14	—	SAMBA PA TI	Santana (CBS)—Curci
15	—	HOT LOVE	Tyrannosaurus Rex (RCA)—Aromando
16	16	UNA STORIA COME QUESTA	*Adriano Celentano (Clan)—Margherita
17	15	VIA DEI CICLAMINI	*Orietta Berti (Polydor)—Suvini Zerboni
18	8	SING SING BARBARA	Laurent (Joker)—Saar
19	17	L'AMORE E' UN ATTIMO	*Massimo Ranieri (CGD)—Suvini Zerboni
20	21	TWEDDLE DEE TWEDDLE DUM	Middle of the Road (RCA)—RCA
21	—	POWER TO THE PEOPLE	John Lennon (Apple)—Ricordi
22	14	SO CHE MI PERDONERAI	*I Nomadi (Columbia)—Numero Uno/Belriver
23	22	IT DON'T COME EASY	Ringo Starr (Apple)—Sugar
24	18	WE SHALL DANCE	Demis (Philips)—Minos Music/Allo
25	19	MY SWEET LORD	George Harrison (Apple)—Aromando

JAPAN

(Courtesy Music Labo Co., Ltd.)

*Denotes local origin

This Week	Last Week	Title	Artist
1	—	MATA AU HI MADE	*Kiyohiko Ozaki (Philips)—Nichion
2	—	KIZUDARAKE NO JINSEI	*Koji Tsuruta (Victor)
3	—	YOKOHAMA TASOGARE	*Hiroshi Itsuki (Minoruphone)—Yomiuri Pack
4	—	TSUITE KURU KAI	*Akira Kobayashi (Crown)—Crown
5	—	SABAKU NO YONA TOKYO DE	*Ayumi Ishida (Columbia C.J.)—Geiei
6	—	LOVE STORY	Andy Williams (CBS/Sony)—Nichion
7	—	SARABA KOIBITO	*Masaaki Sakai (Columbia)—Nichion
8	—	WATASHI NO JYOKA MACHI	*Rumiko Koyamagi (Reprise)—Watanabe
9	—	FUTARI NO SEKAI	*Teruhiko Aoi (RCA)—Suiseisha
10	—	TENSHI NI NARENAI	*Akiko Wada (RCA)—Tokyo
11	—	LOVE STORY (JAPANESE)	Andy Williams (CBS/Sony)—Nichion
12	—	ANATA MAKASE NO YORU DAKARA	*Hideo Ohki, Yoshiko Ninomiya (Minoruphone)—Daiichi
13	—	ANOTHER DAY	Paul McCartney (Apple)—Folster
14	—	FUTARI DAKE NO TABI	*Norihiko Hashida & the Climax (Express)—Art
15	—	PUT YOUR HAND IN THE HAND	Ocean (Columbia)—Toshiba
16	—	OFUKURO SAN	*Shinichi Mori (Victor)—Watanabe/Ai
17	—	ATSUI NAMIDA	*Akira Nishikino (CBS/Sony)—Rhythm
18	—	ANO SUBARASHII AI O MO ICHIDO	*Kazuhiko Kato (Capitol)—P.M.F.
19	—	KURAI MINATO NO BLUES	*King Tones (Polydor)—J&K
20	—	LOVE STORY	Soundtrack (Francis Lai)—Paramount—Nichion

MALAYSIA

(Courtesy Radio Malaysia)

*Denotes local origin

This Week	Last Week	Title	Artist
1	—	IT DON'T COME EASY	Ringo Starr (Apple)
2	—	DOESN'T SOMEBODY WANT TO BE WANTED	Partridge Family (Bell)
3	—	WAKE ME UP I'M DREAMING	Love Affair (CBS)
4	—	I AM . . . I SAID	Neil Diamond (MCA)
5	—	JUST AS I AM	*Strollers (CBS)
6	—	POWER TO THE PEOPLE	John Lennon/Plastic Ono Band (Apple)
7	—	ANOTHER DAY	Paul McCartney (Apple)
8	—	BROWN SUGAR	Rolling Stones (Decca)
9	—	NEVER CAN SAY GOODBYE	Jackson 5 (Motown)
10	—	PLAY AND SING	Dawn (Bell)

MEXICO

(Courtesy Radio Mil)

This Week	Last Week	Title	Artist
1	—	MI CORAZON ES UN GITANO	Lupito D'Alessio (Orfeon); Nada (RCA); Nicola Di Bari (RCA)
2	—	CLOSE TO YOU	(Cerca de ti)—Carpenters (A&M)
3	—	MARY ES MI AMOR	Leo Dan (CBS)
4	—	LOVE HER MADLY	(Amala locamente)—Doors (Elektra)
5	—	PECADO MORTAL	Los Barbaros (Raff)
6	—	CHIRPY CHIRPY, CHEEP	CHEEP—Middle of the Road (RCA)
7	—	ANOTHER DAY	(Otra dia)—Paul McCartney (Apple)
8	—	THEME FROM LOVE STORY	(Tema de Historia de Amor)—Rondalla de Saltillo (Orfeon)

9	—	FELICIDAD	Victor Iturbe "Piruli" (Philips)
10	—	AUNQUE ME HAGAS LLORAR	Los Freddy's (Peerless)

SINGAPORE

(Courtesy Rediffusion, Singapore)

This Week	Last Week	Title	Artist
1	—	JOY TO THE WORLD	Three Dog Night (Stateside)
2	—	I AM . . . I SAID	Neil Diamond (MCA)
3	—	PUT YOUR HAND IN THE HAND	Ocean (Kama Sutra)
4	—	(Where Do I Begin) LOVE STORY	Andy Williams (CBS)
5	—	RAINY DAYS & MONDAYS	Carpenters (A&M)
6	—	BROWN SUGAR	Rolling Stones (Decca)
7	—	IF	Bread (Elektra)
8	—	IT DON'T COME EASY	Ringo Starr (Apple)
9	—	ME & YOU & A DOG NAMED BOO	Lobo (Big Tree)
10	—	WANTS ADS	Honey Cone (Hot Wax)

SPAIN

*Denotes local origin (Courtesy of El Musical)

This Week	Last Week	Title	Artist
1	5	ANOTHER DAY	Paul McCartney (BMI)—EGO (RCA)—RCA
2	1	QUE SERA	Jose Feliciano (Anderson (CBS)—Armonico Williams (CBS)—Chappel Iberiet
3	2	ROSE GARDEN	Lynn Anderson (CBS)—Armonico Williams (CBS)—Chappel Iberiet
4	4	LOVE STORY	Andy Williams (CBS)—Chappel Iberiet
5	6	TIERRAS LEJANAS	*Basilio (Zafiro)—Fontana-Zafiro
6	3	WHAT IS LIFE	George Harrison (BMI)—Essex Espanola
7	8	BROWN SUGAR	Rolling Stones (Hispanox)—Essex Espanola
8	10	POWER TO THE PEOPLE	John Lennon & Plastic Ono Band (BMI)—EGO
9	—	BUTTERFLY	(In Spanish)—Danyel Gerard (CBS)
10	7	BORRIQUITO	*Peret (Araiolta)

From The Music Capitals of the World

Continued from page 46

sented in the Bellas Artes auditorium in Santo Domingo from which three winners will be chosen.

The Latin pop group **Los Angeles Negros** (Odeon) were booked for a two week tour of the country and were presented in Santo Domingo at the Mirador nightclub and the Embassy Club of the Hotel Embajador and were special guests on the Martes de Montecarlo TV show taped for RTVD and Color Vision. **Los Angeles Negros** were sponsored by **J. Armando Bermudez** and the Compania Anonima Tabacalera. The group have an international hit with their record-

ing of "Y Volvere." Odeon records are represented here by **Julio Tonos C. por A.**

Pablo Casals resident in Puerto Rico received the medal of the Order of Duarte, Sanchez and Mella, specially presented by a Dominican commission headed by vice president **Carlos Rafael Goico Morales** at a ceremony held in San Juan during the final part of the Casals Festival. . . . **Fausto Rey** (Montilla) was awarded a trophy by television program "Gente" on RTVD channel 4 for his outstanding achievements in song festivals and recordings for 1970. **FRAN JORGE**

Muntz Marketing

Continued from page 14

joint venture whereby Clarion will send in tooling for two models and Mexico will produce the units. Clarion will send in kits and Mexico will manufacture selected parts of the models.

Muntz is talking with an Argentinian firm about a royalty arrangement in which it would provide the expertise in the manufacture of car stereos, with parts shipped from Japan.

Phillips has targeted 25 percent of his sales from the international marketplace within 18 months.

The company is emphasizing 8-track car units in Europe despite the influence of the cassette concept there. Muntz does have one cassette machine which will be made available upon request. That unit fits into a dash and will be ready by August to supersede the current cassette model now in the American catalog.

Working with Balderas are Lucie Tarjob, Jerry Adler and Al Phillips.

Certron Exits

Continued from page 16

single or twin-pack blister card for retail rack operations; a three-pack poly-bag with new header card; a 12-pack dispenser; a promotional display that holds more than 100 cassettes and a carousel display that holds 110 cassettes.

McClure said that Certron has switched to gamma ferric oxide coating on its line of standard and deluxe blanks. It is combining the gamma ferric oxide with a carbon black coating to help improve the tapes' anti-static characteristics. The standard and deluxe blanks are available in 30, 60, 90 and 120-minute lengths.



FIRST IN THEIR CLASS. MOTOWN U's MUSIC MAJORS.

Motown has always been first class. First class with product and first class with promotion.
Pictured here are the faculty and student body of Motown U. First class.

1st Row (left to right) Tom Schlesinger • Director of Creative Concepts Joe Summers • Rare Earth Records Label Manager Al Valente • Director of National Promotion Phil Jones • Director of Sales Mel DaKroob • Marketing Director Dick Sherman • Mowest Label Manager Gordon Prince • Director of Single Sales

2nd Row Bob Ganim • Motown Regional Promotion Chuck Young • Motown Regional Promotion Weldon McDougall • National Promotion Al DiNoble • Rare Earth National Promotion Stan Fantich • Regional Promotion Rare Earth Jim Davenport • Program Di-

rector WFOM, Marietta, Ga. Jerry Boulding • Operations Director WWRL, New York City Marv Johnson • Regional Promotion • Motown Ira Trachter • Billboard Magazine Ed Gilreath • Regional Promotion • Rare Earth Ritchie Yorke • Billboard Magazine

3rd Row Gaylen Adams • Atlanta Perry Cooper • New York City Frank Nastro • Buffalo Paul Pieretti • San Francisco Chappy Johnson • Philadelphia Cy Gold • Chicago

4th Row Joe Cash • Baltimore/Washington Bill Spitalsky • New York City Vernon Thomas • Washington D.C. Wayne Fogle • Charlotte Marty Mackowicz • Hartford Ron Peterson • Milwaukee Andy Lane • Miami Bob Mercer • Los Angeles Ray Malinda • New Orleans StanLewerke • Los Angeles Pat Bullock • Dallas Jerry Morris • Seattle Ron Hopkins • Boston Gene Silverman • Detroit

5th Row Moe Shulman • New York City Roy Volker • St. Louis Bob Schwartz • Detroit Bruce Williams • Houston Bruce Bowles • Memphis Milt Oshins • Miami BillLeaner • Chicago



FIRST CLASS

Billboard Album Reviews

JULY 17, 1971



POP
STEPHEN STILLS 2—
Atlantic SD 7206

Stills has outdone himself with his second LP. His spectacular vocal style coupled with outstanding lyrics and music make this a must for every pop music fan. Best cuts include "Change Partners," "Marianne," and "Word Game." This LP is destined for the number one spot on every chart in the nation.



POP
BYRDS—Byrdmaniax.
Columbia KC 30640

By now, the flight of the Byrds is legendary, familiar and eagerly anticipated as they play the stages of the U.S. delighting those who have shared their growth from their "Mr. Tambourine" days. And the Byrds play on, ever-changing, smooth and refreshing, as numbers like "Jamaica Say You Will," "Glory, Glory" and "Pale of Blue" bid to become favorites in the repertoire of one of America's best and beloved rock institutions.



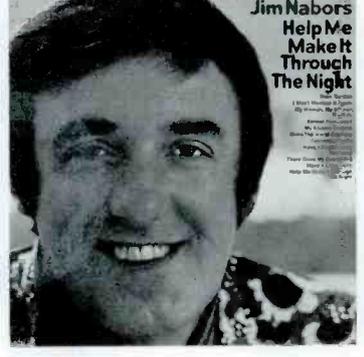
POP
ASSOCIATION—
Stop Your Motor.
Warner Bros. WS 1927 (S)

Sophisticated rock in complex vocal harmonies and arrangements continue as the Association's entertaining trademark. They haven't had an LP release in a long time and love and care are evident. Highlights include "P.F. Sloan," "Bring Yourself Home," "Silver Morning," "The First Sound," and "It's Gotta Be Real."



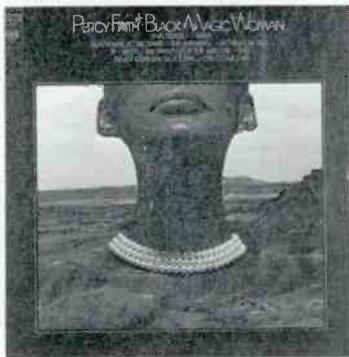
POP
TOM PAXTON—
How Come the Sun.
Reprise RS 6443

Paxton debuts on Reprise with all new material which he wrote or co-wrote with David Horowitz. The songs are strangely beautiful whether they speak of morality or love, feeling or concern. "Prayin' for Snow," "Icarus," "I Had to Shoot That Rabbit," and the title song represents the best cuts in the LP.



POP
JIM NABORS—Help Me Make It Through the Night.
Columbia C 30810

Nabors has had a string of best selling albums and this latest entry is sure to make it even longer. With a collection of some of the best of today's hit songs, the comedian-turned singer comes up with exciting treatments of "Rose Garden," "Help Me Make It Through the Night," "I Won't Mention It Again" and "My Woman, My Woman, My Wife." Headed straight for the top of the charts.



POP
PERCY FAITH AND HIS ORCHESTRA—
Black Magic Woman.
Columbia C 30800

Once more Percy Faith has added his inimitable style to some of the hit tunes of the day to come up with some really cool music. Using an exciting arrangement of strings, brass and woodwinds, Faith lends a new and magical touch to tunes like Santana's, "Oye Como Va," and "Black Magic Woman," "Big Yellow Taxi" and "Never Can Say Goodbye."



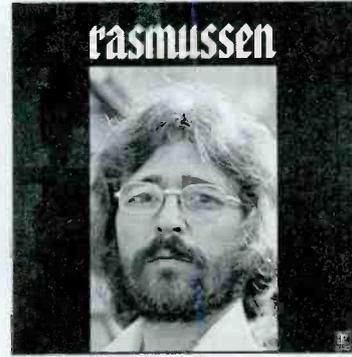
POP
FANNY—Charity Ball.
Reprise RS 6456

Exciting new femme group that should be assured of riding high on the best selling charts. They are at their best with their rocking treatments of "What's Wrong With Me," "Soul Child," "Cat Fever" and the album's title tune "Charity Ball." The Richard Perry production work and the vocals are first rate.



POP
JERRY YESTER, JUDY HENSKA, CRAIG DOERGE, JOHN SEITER—
Rosebud.
Reprise RS 6426

Rosebud is pleasant soft-rock and spotlights together Lovin' Spoonful Jerry Yester and folk songstress Judy Henske. With Craig Doerge, John Seiter and David Vaught, Rosebud offers middle of the road rock that sounds like a cross between Judy Collins and the Mamas & Papas, which is not bad. Sophisticated sweet-rock with plenty of group harmony is the fare.



POP
FLEMMING RASMUSSEN—
Reprise RS 6449

This seems to be a good album on which to take a chance. Rasmussen was born and raised in Copenhagen, and his music for the most part is simple rock and folk, probably picked up from other pop records and visiting artists. There is a good naive flavor about the music and Rasmussen seems terribly involved with all of the tunes. Best bets include "Love Song," "Sunday She's Leaving," and "Lady Sunshine."



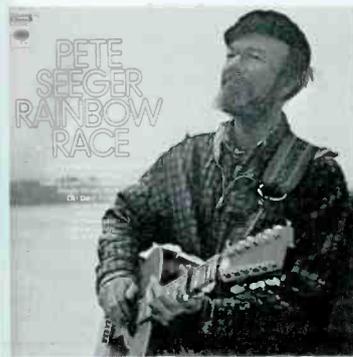
POP
DAVID WHITE TRICKER—
Pastel, Paint, Pencil & Ink.
Bell 6062

Here is a new singer and songwriter who can look at a scene and really make one feel the experience through his words and music. He asks many questions and offers some answers and his piano is pleasing to the ear while not too repetitive. He has a sincere voice and gathers good musicians to back him. "Barry and Brenda" is a very telling tune and "Home," "Just the Same," and "Creation."



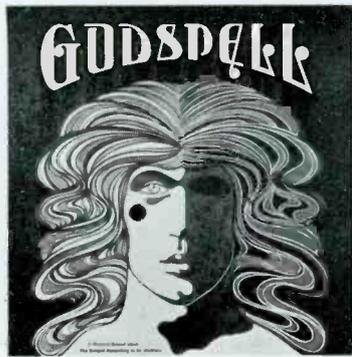
SOUL
CHI-LITES—(For God's Sake)
Give More Power to the People.
Brunswick BL 754170

Each disk has brought Eugene Record and the Chi-Lites nearer to the kind of broad acceptance that rewards individuality, as the smooth, versatile foursome begin to establish their own musical identity with hits like their "Give More Power to the People." Record, an award-winning songwriter and producer for Brunswick, plus Marshall Thompson, Bob Lester and Red Jones, specialize in loose, easy, informal soul outings that flow like soul should on "Yes I'm Ready."



FOLK
PETE SEEGER—
Rainbow Race.
Columbia C 30739 (S)

Seeger's latest LP is full of those optimism/pessimism songs with which he has stirred young people for so long. His expressive voice and superb guitar work make other similar LP's seem overproduced. His own "My Rainbow Race," "Uncle Ho," "Snow Snow," Bud Foote's "The Clearwater," and the old favorite, "Hobo's Lullaby," deserve radio programming attention.



ORIGINAL CAST
GODSPELL—
Original Cast.
Bell 1102 (S)

Godspell is a highly imaginative rock musical based on the Gospel According to St. Matthew. The excellent score is the thing with an exuberant ensemble performing the material in a joyful manner which the songs require. "Day by Day" and "Save the People" make commercial single possibilities while "By My Side" is a haunting ballad.



SOUNDTRACK
SOUNDTRACK/ROD MCKUEN—
Scandalous John.
Vista STER 5004

The Brian Keith starrer, a tale of a modern day Don Quixote, produced by Bill Walsh, is enhanced by the musical score by Rod McKuen. The McKuen name alone will do much to put this soundtrack LP up the chart. Walsh is also the producer of such hits as "Mary Poppins," and together, Walsh and McKuen should prove even more successful. The theme, "Pastures Green," is a beauty.



COUNTRY
LYNN ANDERSON—
You're My Man.
Columbia C 30793

Her last LP, "Rose Garden" took her right to the No. 1 spot on the chart, and this dynamite follow-up album has all that sales potency and then some. With appeal for pop as well, Miss Anderson turns in top readings of "Joy to the World," "Help Me Make It Through the Night," "I'm Gonna Write a Song," and of course her smash hit single, "You're My Man."



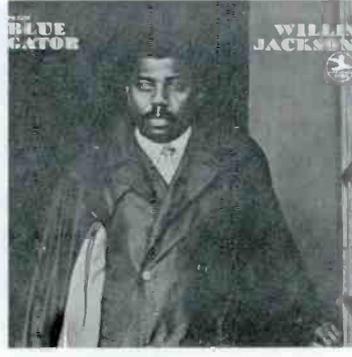
COUNTRY
BUCK OWENS and The Buckaroos—Ruby.
Capitol ST 795

With his Top 10 single, "Ruby (Are You Mad)" included for top sales, Owens has a winner in this program of some of the greats of the bluegrass field. He delivers exceptional treatments of Bill Monroe's "Uncle Pen," the traditional "Rollin' in My Sweet Baby's Arms," and "Sally Dog Blues." Other standouts are "Rocky Top," Buddy Alan's "Corn Liquor," and Owens own "Heartbreak Mountain."



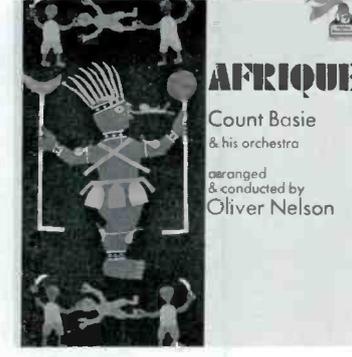
COUNTRY
TOMMY OVERTREET—
Gwen (Congratulations).
Dot DOS 25992

Overstreet broke through the singles chart with solid sales impact via the title tune of this debut LP. His sound and feel is unique and exceptional and the performance included here will put him right up the LP chart his first time out. Strong cuts include his readings of "Help Me Make It Through the Night," and new ballads, "I Remembered You Baby," "Girl (You Came and Eased My Mind)."



JAZZ
WILLIS JACKSON—
Blue Gator.
Prestige PR 7850

Talk about a fascinatin' rhythm and everything that goes along with it. Willis Jackson makes sparks with his sidemen Brother Jack McDuff on organ, and Bill Jennings on guitar, while Buck Clark provides rhythms on many tracks which are still being used today. Prestige has once again come through with an outstanding LP for all audiences. "Blue Gator," "East Breeze," and "This Nearly Was Mine."



JAZZ
COUNT BASIE & HIS ORCHESTRA—Afrique.
Flying Dutchman FD 10138

The flavor of the East and all of its mysterious personality is captured well here through the arrangements of Oliver Nelson, with the help of the Count Basie Orchestra and the Count himself. Side 2, the entire side, has that mysterious yet believable and understandable flavor which really makes this LP outstanding. It is not only a big band jazz LP, it is an LP for all audiences who want to delve further into the music and culture of black America.



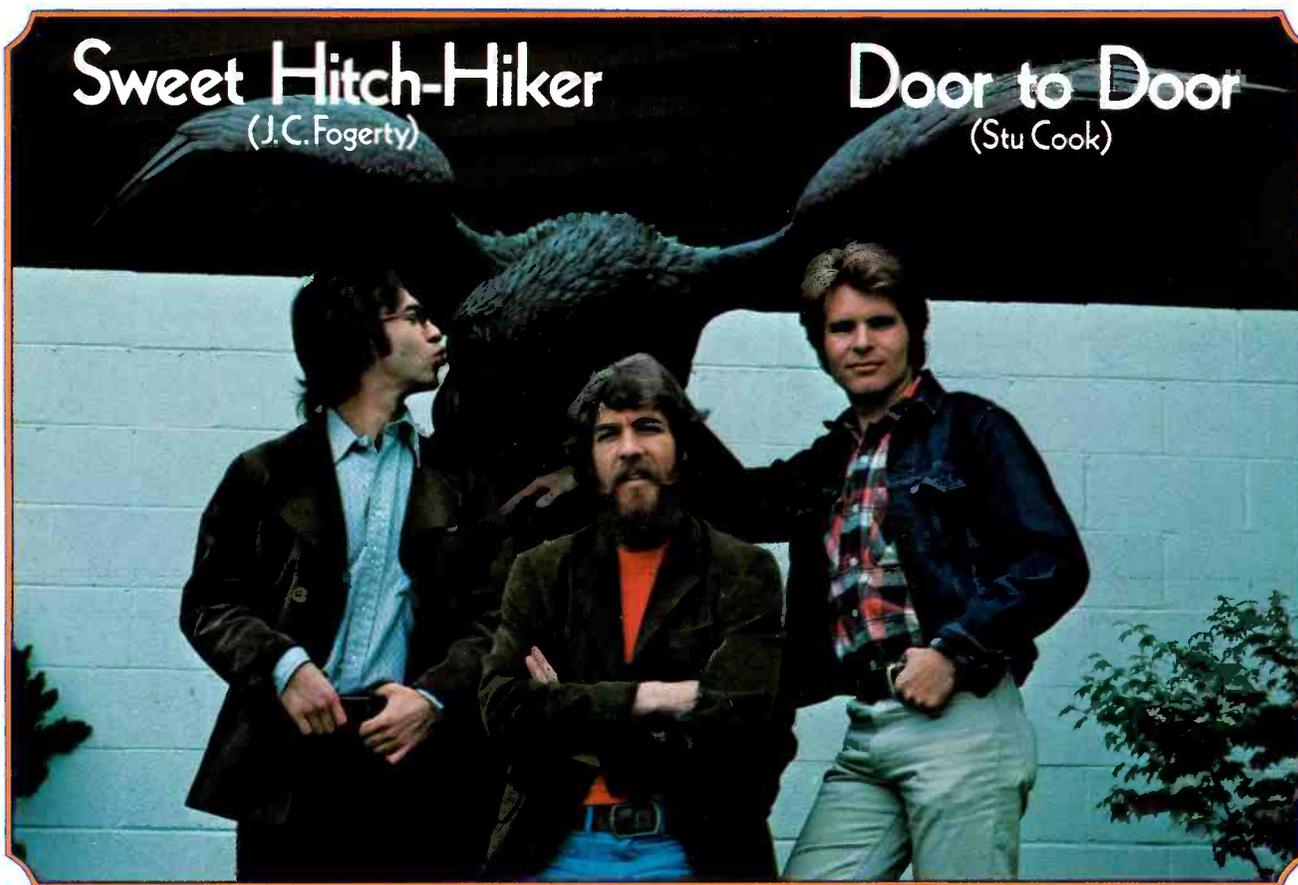
CLASSICAL
GEORGE CRUMB—
Ancient Voices of Children.
Nonesuch H 71255

This cycle of songs based on the poetry of Federico Lorca received wide acclaim when performed in Washington and in New York. The songs were then put on this recording. Arthur Weisberg's conducting leads the way while the voices fuse in color, imagery and sound. The young Michael Dash's performance sparkles.

Here Comes Creedence Again!

Their New Single

CREEDENCE CLEARWATER REVIVAL



PHOTOS: BOB FOGERTY

FANTASY #665

Their New Tour

JULY

- 10 Chicago
- 11 Detroit
- 13 Cincinnati
- 14 Syracuse
- 15 Providence
- 16 Boston
- 17 New York
- 19 Charlotte
- 21 Memphis

AUGUST

- 2 Tulsa
- 3 Shreveport
- 4 New Orleans
- 5 Houston
- 6 San Antonio
- 7 Fort Worth
- 8 Dallas
- 10 St. Louis
- 11 Wichita
- 12 Oklahoma City

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
102

LAST WEEK
130

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POPS SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

KING FLOYD—GOT TO HAVE YOUR LOVIN' (2:15)
(Prod. E. Walker) (Writers: Broussard-Adams) (Malaco/Alotta/Roffignac, BMI)—Floyd went right up there with "Groove Me" and "Baby Let Me Kiss You." This funky beat discotheque swinger will prove another chart winner for him, pop and soul. Flip: (No Information Available). Chimneyville 439

MOMENTS—LUCKY ME (2:40)
(Prod. Geo. Kerr & Sylvia) (Writers: Kerr-Robinson) (Gambi, BMI)—Their "Love on a Two Way Street" smash of last year took them Top 10 and this blues ballad with a smooth, soulful vocal workout offers that same sales and chart potential, pop and soul. Flip: (No Information Available). Stang 5031 (All Platinum)

WADSWORTH MANSION—NINE ON THE LINE (2:21)
(Prod. Jim Calvert & Norman Marzano) (Writer: Roland) (Kama Sutra/Big Hawk, BMI)—That "Sweet Mary" group come on strong once again with this driving rocker loaded with Top 40 and Hot 100 potency. Flip: "Queenie Dew" (2:54) (Kama Sutra/Big Hawk, BMI). Sussex 221 (Buddah)

**TAMMI LYNN—
I'M GONNA RUN AWAY FROM YOU (2:46)**
(Prod. Bert Berns) (Writer: Berns) (Web TV, BMI)—This blockbuster rhythm item released six years ago broke through recently for a smash in England and will now prove the same here . . . pop and soul. Dynamite vocal workout and rhythm. Flip: (No Information Available). Cotillion 44123

TOP 60 POPS SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

**DELLS—
THE LOVE WE HAD (Stays on My Mind) (4:48)**
(Prod. Chuck Stepney & Chuck Barksdale) (Writers: Callier-Wade) (Chappell/Butler, ASCAP/Las Go, BMI)—Group's first for the year is a heavy blues ballad that has it to put them right back up the Hot 100 and soul charts with sales impact. Flip: "Freedom Means" (4:12) (Eibur/Las Go, BMI/Butler, ASCAP). Cadet 5683

***DAVID CROSBY—ORLEANS (1:57)**
(Prod. David Crosby) (Writer: trad/arr. Crosby) (Guerilla, BMI)—The traditional ballad beauty is given a super, plaintive and compelling adaptation and performance by Crosby. The cut from the "If I Could Only Remember My Name" LP, it should prove a big one. Flip: "Traction in the Rain" (3:41) (Guerilla, BMI). Atlantic 2809

***RAY PRICE—I'D RATHER BE SORRY (2:44)**
(Prod. Don Law Prod.) (Writer: Kristofferson) (Buckhorn, BMI)—Price has been riding high on the Hot 100 and Easy Listening charts as well as hitting No. 1 country with "For the Good Times" and "I Won't Mention It Again." This Kris Kristofferson ballad offers all the play and sales potential of the two previous hits. Flip: "When I Loved Her" (3:14) (Buckhorn, BMI). Columbia 4-45425

**DR. HOOK AND THE MEDICINE SHOW—
LAST MORNING (3:28)**
(Prod. Ron Haffkine Prod.) (Writer: Silverstein) (Evil Eye, BMI)—Featured in the new Dustin Hoffman flick, "Harry Kellerman," this dynamite folk

rock ballad, penned by Shel Silverstein, gets a heavy vocal workout loaded with Top 40, FM and Hot 100 potency. Flip: (No Information Available). Columbia 4-45392

***PAUL STOOKEY—
WEDDING SONG (There Is Love) (3:45)**
(Prod. Jim Mason & Ed Mottau) (Writer: Stookey) (Songbirds of Paradise, ASCAP)—As Mary climbs the charts with "Follow Me," Paul goes solo also. A powerful debut it is with an original ballad beauty with a lyric and performance to match. Top 40 and MOR appeal. Flip: "Give a Damn" (2:22) (Songbirds of Paradise, ASCAP). Warner Bros. 7511

**NIGEL OLSSON'S DRUM ORCH. & CHORUS—
SOME SWEET DAY (4:00)**
(Prod. Nigel Olsson) (Writers: Olsson-Grabham-Quaye) (James, BMI)—The super Elton John drummer debuts with a solid gospel rocker that has it to spiral him rapidly up the Top 40 and Hot 100 charts. Strong entry. Flip: "Weirdhouse" (2:08) (James, BMI). Uni 55291 (MCA)

***ALAN LOGAN—
YESTERDAY I HEARD THE RAIN (2:15)**
(Prod. Sandy Block) (Writers: Manzanero-Lees) (Dunbar, BMI)—The much recorded ballad gets its strongest commercial outing here with a dynamite arrangement that builds from a lush piano treatment to a driving production. Loaded with Top 40 as well as MOR potential and a juke box winner, it should prove a left field smash. Flip: "Love Is Funny" (3:06) (Dunbar, BMI). RCA 74-0504

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

THREE DEGREES—Ebb Tide (3:15) (Prod. Richard Barrett) (Writer: Sigman-Maxwell) (Robbins, ASCAP)—The standard is updated in a driving blues treatment that offers much for Top 40 and the charts. Roulette 7105

EDGAR WINTER—Give It Everything You've Got (2:46) (Prod. Rick Derringer) (Writers: Winters-La Croix) (Hierophant/Shucking & Jiving, BMI)—A raucous rocking cut from his "White Trash" LP is a wild vocal and brass workout that could break through big. Epic 5-10762

KATE TAYLOR—Lo and Behold / Jesus Is Just Alright (2:20) (Prod. Peter Asher) (Writers: Taylor-Reynolds) (Blackwood/Country Road, BMI/Alexis-York, BMI)—Strong medley, half written by brother James, serves as a potent driving gospel rock entry, a cut from her recent LP, "Sister Kate." Cotillion 44124

HURRICANE SMITH—Don't Let It Die (2:30) (Prod. Norman Smith) (Writer: Smith) (RAK, BMI)—Riding the current British chart at No. 2, this solid rock item could prove a heavy chart item here as well. Capitol 3148

JOHN SEBASTIAN—I Don't Want Nobody Else (3:16) (Prod. Paul A. Rothchild) (Writer: Sebastian) (Chicken Flats/Warner-Tamerlane, BMI)—Folk-rock ballad, an original by Sebastian, offers much potential for Top 40 play and the charts. Reprise 1026

JOHN DAVIDSON—Say It Again (2:41) (Prod. Snuff Garrett) (Writers: Welch-Simmons) (Unart, BMI)—Strong commercial summertime bubble-gum swinger should prove an important Top 40 play and chart item for Davidson. Columbia 4-45423

MARGIE JOSEPH—That Other Woman Got My Man and Gone (3:31) (Prod. Fred Briggs) (Writer: Briggs) (Kimbrig, ASCAP)—She made a chart dent first time out with "Stop in the Name of Love" and offers even more potential with this driving blues rock ballad material. Volt 4061

MARIAN LOVE—Go Now (2:36) (Prod. Tony May) (Writers: Banks-Bennett) (Trio, BMI)—The Moody Blues hit of the past is updated in a top reading here with much of the commercial appeal of her "I Believe In Music." A&R 507 (Mercury)

***EYDIE GORME—Sal and Sally (3:10)** (Prod. Don Costa) (Writers: Bruno) (Kama Sutra, BMI)—A hot contemporary reading of a strong rock ballad has much potential for Top 40 and MCR. Fine vocal workout. MGM 14276

ELIZA GILKYSOON AND THE ARK BAND—Rainmaker-Sunfather (3:04) (Prod. Tom Mack) (Writer: Gilkyssoon) (Luna Grande, BMI)—The daughter of Terry Gilkyssoon makes a strong commercial debut on RCA with a fine piece of folk rock ballad material. Much play and sales potential here. RCA 74-0490

DAVID POMERANZ—Missin' Song (2:14) (Prod. Ray Ellis) (Writer: Pomeranz) (Unsafe, BMI)—A cut from his "New Blues" LP is this strong blues folk ballad material with Top 40 and FM appeal. Decca 32847 (MCA)

HAGWOOD HARDY—Just a Little Lovin' (Early in the Morning) (3:04) (Writers: Mann-Weil) (Screen Gems-Columbia, BMI)—The Canadian group updates the catchy Mann-Weil rhythm material for a strong debut here. Top 40 and MOR possibilities. Heritage 833

PRINCE OF AMERICA—The Rhino (2:20) (Prod. Rick & Lanny Fiel) (Writers: Fiel-Fiel-Stuart) (Cason, ASCAP)—Rocking novelty, a discotheque winner, this one could easily prove a left field winner. Mega 615-0034

***LANA CHAPEL—River Days (2:55)** (Prod. Dennis Linde) (Writer: Chapel) (Vintage, BMI)—Fresh new folk oriented sound out of the Tennessee area is this commercial ballad reading that offers much for play and sales. One to watch. Mega 615-0032

***KEIR DULLEA—Just Like a Woman (2:51)** (Prod. Neil Levenson & Hank Hunter) (Writer: Andrews) (Dunbar, BMI)—The film and Broadway star of "Butterflies Are Free" turns in a fine reading of a folk country rhythm ballad that has possibilities for MOR and Top 40 play and sales. Platypus 9103 (Laurie)

***SUNSHINE WHISTLE BAND—The Whistle Song (2:15)** (Prod. Mike Thomas) (Writers: Bourke-McEntee) (Whispering Hill/Open House, ASCAP)—Infectious rhythm novelty, penned by Rory Bourke and Tom McEntee out of Nashville could prove a big one via the beach crowd. Zany enough to catch on. Prize 13

***CLARK & MARILYN—Love Song (3:05)** (Prod. Wayne Bennett & Clark Burroughs) (Writer: Duncan) (Blue Seas/Jac, BMI)—Lesley Duncan's folk ballad, heard in the Elton John LP, is given a smooth reading here in a fine debut. This one could break through big via MOR and Top 40. Cream 1009

MISSION—I'm Alone Today (2:50) (Prod. Mission & Joe Venerri) (Writer: Coyne) (Contemporary Mission, BMI)—Folk flavored ballad material, well performed by the Mission brothers, offers much commercial appeal. Tribute 104 (GWP)

HAPPY DAY—Give Me Some Love (3:05) (Prod. Norm Miller & Jim Long) (Writer: Pauly) (Highwood, BMI)—Driving rocker offers much for Top 40 play and could make a hefty Hot 100 chart dent. Uni 55290 (MCA)

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

RAY PRICE—I'D RATHER BE SORRY (See Pop Pick)

**LORETTA LYNN—
YOU'RE LOOKIN' AT COUNTRY (2:19)**
(Writer: Lynn) (Sure-Fire, BMI)—The fine stylist keeps topping herself and she does it again with this clever, original rhythm number loaded with Top 10 potential. Flip: "When You're Poor" (2:11) (Coal Miners, BMI). Decca 32851 (MCA)

ROY CLARK—SHE CRIED (3:02)
(Prod. Joe Allison) (Writer: Martin) (Tree, BMI)—This Glenn Martin moving ballad is given a top sensitive reading by Clark and it will take him right to the top. Much pop potential as well. Flip: "Back in the Race" (2:18) (Campbell-Allison, BMI). Dot 17386

**BUDDY ALAN—
I WILL DRINK YOUR WINE (2:44)**
(Writer: Alan) (Blue Book, BMI)—Alan has that summertime smash hit sound in this original rhythm ballad with a fine lyric line and a performance to match. Should prove one of his biggest. Flip: "Doin' the Best I Can" (2:32) (Blue Book, BMI). Capitol 3146

DAVID FRIZZELL—COUNTRY PRIDE (2:48)
(Prod. Ron Chancey) (Writers: Morris-Sahnger) (Poperee/Blabb, BMI)—Frizzell moves to the hot country label with a poignant ballad performance that has all the ingredients to put him right in the Top 10. Flip: "Kicking Sand" (2:33) (AARTEEVA, BMI). Cartwheel 197

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

- BARBARA FAIRCHILD—Love's Old Song (2:43)** (Duchess, BMI). COLUMBIA 4-45422
- ANTHONY ARMSTRONG JONES—That Lucky Ole Sun (3:20)** (Robbins, ASCAP) Make It Hard for Me (2:20) (Peach, SESAC). CHART 5134
- CLAUDE GRAY—Baton Rouge (3:09)** (Rondee, ASCAP). DECCA 32852
- BILLY EDD WHEELER—Ode to a Critter (2:43)** (Tree, BMI). RCA 48-1001
- MAC WISEMAN—Sweet Sadness (3:20)** (Jack, BMI). RCA 48-1002
- LAWTON WILLIAMS—Asphalt Cowboy (2:33)** (Fraulin/Singleton, BMI). MEGA 615-0035
- MAGGIE—Hot Little Hands (1:59)** (Kay Pee/House of Coburt, ASCAP). MGM 14267

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

**KING FLOYD—
GOT TO HAVE YOUR LOVIN' (See Pop Pick)**

MOMENTS—LUCKY ME (See Pop Pick)

**TAMMI LYNN—I'M GONNA RUN
AWAY FROM YOU (See Pop Pick)**

**DELLS—THE LOVE WE HAD
(Stays on My Mind) (See Pop Pick)**

**DONNY HATHAWAY—
PUT YOUR HAND IN THE HAND (3:42)**

(Writer: MacLellan) (Beechwood, BMI)—The pop smash now offers the same sales and chart potency for the soul chart via this powerhouse gospel-soul workout by Hathaway. Could go pop again as well. Flip: (No Information Available). Atco 6828

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

- DUTCH ROSS—Ole Mammy Mud (3:56)** (Tree, BMI). DIAL 1002 (Mercury)
- LITTLE BETTY BAKER—Stop Boy (What You're Doing Is Wrong) (2:30)** (Saico, BMI). ALL PLATINUM 2327
- PATTI WILLIAMS—Satan's Daughter (2:45)** (Cachand, BMI). ROCKY RIDGE 401 (Sunflower/MGM)
- VICKI WILLIAMS—Your Love Makes Me Stay When I Know I Should Go (2:48)** (Reginald, BMI). BIG BEAT 133



BILLBOARD

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	IT'S TOO LATE/I FEEL THE EARTH MOVE 11	Carole King (Lou Adler), Ode '70 66015 (A&M)
2	2	INDIAN RESERVATION ●	Raiders (Mark Lindsay), Columbia 4-45332
3	6	YOU'VE GOT A FRIEND	James Taylor (Peter Asher), Warner Bros. 7498
4	5	DON'T PULL YOUR LOVE	Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4276
5	3	TREAT HER LIKE A LADY	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50721
6	7	MR. BIG STUFF	Jean Knight (Wardell Quezzerque), Stax 0088
7	4	RAINY DAYS & MONDAYS	Carpenters (Jack Daugherty), A&M 1260
8	14	DRAGGIN' THE LINE	Tommy James (Tommy James & Bob King), Roulette 7103
9	16	HOW CAN YOU MEND A BROKEN HEART? 4	Bee Gees (Bee Gees & Robert Stigwood), Atco 6824
10	10	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE	Carly Simon (Eddie Kramer), Elektra 45724
11	11	SHE'S NOT JUST ANOTHER WOMAN	8th Day (Holland-Dozier-Holland Prod. Staff), Invictus 9087 (Capitol)
12	20	TAKE ME HOME, COUNTRY ROADS	John Denver With Fat City (Milton Okun), RCA 74-0445
13	15	SOONER OR LATER	Grass Roots (Steve Barri), Dunhill 4279
14	9	WHEN YOU'RE HOT, YOU'RE HOT	Jerry Reed (Chet Atkins), RCA Victor 47-9976
15	17	FUNKY NASSAU—Part 1	The Beginning of the End (Marlin Prod.), Alston 4595 (Atco)
16	19	HERE COMES THAT RAINY DAY FEELING AGAIN	Fortunes (Roger Cook & Roger Greenaway), Capitol 3086
17	18	I DON'T WANT TO DO WRONG	Gladys Knight & the Pips (Johnny Bristol), Soul 35083 (Motown)
18	22	NEVER ENDING SONG OF LOVE	Delaney & Bonnie & Friends (Delaney Bramlett for Delvon), Atco 6804
19	21	BRING THE BOYS HOME	Freda Payne (Greg Perry/Holland-Dozier-Holland), Invictus 9092 (Capitol)
20	8	WANT ADS ●	Honey Cone (Greg Perry-Stagecoach Prod.), Hot Wax 7011 (Buddah)
21	33	SIGNS	Five Man Electrical Band (Dallas Smith), Lionel 3213 (MGM)
22	25	HIGH TIME WE WENT/BLACK EYED BLUES	Joe Cocker (Denny Cordell), A&M 1258
23	37	BEGINNINGS/COLOR MY WORLD	Chicago (James William Guercio), Columbia 4-45417
24	28	DOUBLE BARREL	Dave & Ansil Collins (W. Riley), Big Tree 115 (Ampex)
25	30	GET IT ON	Chase (Frank Rand & Bob Destocki), Epic 5-10738 (CBS)
26	46	MERCY MERCY ME (THE ECOLOGY)	Marvin Gaye (Marvin Gaye), Tamla 54207 (Motown)
27	49	HOT PANTS PT. 1 (She Got to Use What She Got to Get What She Wants)	James Brown (James Brown Prod.), People 2501 (Starday/King)
28	12	IT DON'T COME EASY	Ringo Starr (George Harrison), Apple 1831
29	34	LOVE THE ONE YOU'RE WITH	Isley Brothers (R. Isley/D. Isley/R. Isley), T-Neck 930 (Buddah)
30	32	WILD HORSES	Rolling Stones (Jimmy Miller), Rolling Stones 19100 (Atco)
31	13	BROWN SUGAR	Rolling Stones (Jimmy Miller), Rolling Stones 19100 (Atco)
32	36	YOU'VE GOT A FRIEND	Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2808

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
33	45	RINGS	Cymarron (Chips Moman), Entrance 7500 (CBS)
34	38	SUMMER SAND	Dawn (Tokens & Dave Appell), Bell 45,107
35	40	MOON SHADOW	Cat Stevens (Paul Samwell-Smith), A&M 1265
36	39	CHICAGO	Graham Nash (Graham Nash), Atlantic 2804
37	48	IF NOT FOR YOU	Olivia Newton-John (Bruce Welch & John Farrar), Uni 55281 (MCA)
38	29	RESURRECTION SHUFFLE/PUPPET MAN	Tom Jones (Gordon Mills), Parrot 40064 (London)
39	41	STOP, LOOK & LISTEN (To Your Heart)	Stylistics (Thom Bell), Avco Embassy 4572
40	72	LIAR	Three Dog Night (Richard Podolor), Dunhill 4282
41	35	ESCAPE-ISM	James Brown (James Brown), People 2500 (Starday/King)
42	50	RESURRECTION SHUFFLE	Ashton, Gardner & Dyke (Ashton, Gardner & Dyke), Capitol 3060
43	43	AJAX LIQUOR STORE	Hudson and Landry (Lew Bedell), Dore 855
44	44	CHANGE PARTNERS	Stephen Stills (Stephen Stills & Bill Halverson), Atlantic 2806
45	47	LOVE MEANS (You Never Have to Say You're Sorry)	Sounds of Sunshine (Randy Wood & Wilder Bros.), Ranwood 896
46	75	MAYBE TOMORROW	Jackson 5 (Corporation), Motown 1186
47	52	WATCHING THE RIVER FLOW	Bob Dylan (Bob Dylan), Columbia 4-45409
48	57	SHE DIDN'T DO MAGIC/I'M THE ONLY ONE	Lobo (Gernhard Enterprises), Big Tree 116 (Ampex)
49	84	WHAT THE WORLD NEEDS NOW IS LOVE/ABRAHAM, MARTIN & JOHN	Tom Clay (Tom Clay), Mowest 5002 (Motown)
50	64	RIDERS ON THE STORM	Doors (Bruce Botnick & the Doors), Elektra 45738
51	69	SMILING FACES SOMETIMES	Undisputed Truth (Norman Whitfield), Gordy 7108 (Motown)
52	53	HEY! LOVE/OVER & OVER	Delfonics (Stan Watson & Staff), Philly Groove 166 (Bell)
53	61	MIGHTY CLOUDS OF JOY	B.J. Thomas (Buddy Buie & Steve Tyrell), Scepter 12320
54	56	WALK AWAY	James Gang (James Gang & Bill Szymczyk), ABC 11301
55	58	RAINY JANE	Davy Jones (Jackie Mills), Bell 45,111
56	66	I'M A BELIEVER	Neil Diamond (Jeff Barry & Ellie Greenwich), Bang 586
57	60	FOLLOW ME	Mary Travers (Milton Okun), Warner Bros. 7481
58	54	I KNOW I'M IN LOVE	Chee Chee & Peppy (J. James), Buddah 225
59	82	I'M LEAVIN'	Elvis Presley, RCA 47-9998
60	76	WHATCHA SEE IS WHATCHA GET	Dramatics (Tony Hester), Volt 4058
61	63	HE'S SO FINE	Jody Miller (Billy Sherrill), Epic 5-10734 (CBS)
62	62	DO YOU KNOW WHAT TIME IT IS?	P-Nut Gallery (Bobby Flax & Lanny Lambert), Buddah 239
63	51	YOU'RE THE REASON WHY	Ebony's (Gamble-Huff), Philadelphia International 3503 (CBS)
64	65	I LOVE YOU LADY DAWN	Bells (Cliff Edwards), Polydor 15027
65	55	HOUSE AT POOH CORNER	Nitty Gritty Dirt Band (William E. McEuen), United Artists 50769
66	68	CRAZY ABOUT THE LA LA LA	Smokey Robinson & the Miracles ("Smokey," Henry Cosby, Terry Jackson), Tamla 54206 (Motown)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	70	MOZART SYMPHONY NO. 40 IN G MINOR	Waldo de los Rios (Rafael Trabuccelli), United Artists 50772
68	—	SWEET HITCH-HIKER	Creedence Clearwater Revival (Creedence), Fantasy 665
69	74	THE LAST TIME I SAW HER	Glen Campbell (Al De Lory), Capitol 3123
70	77	IN THESE CHANGING TIMES	Four Tops (Frank Wilson), Motown 1185
71	71	TALKING IN YOUR SLEEP	Gordon Lightfoot (Joe Wissert), Reprise 1020
72	81	I HEAR THOSE CHURCH BELLS RINGING	Dusk (Tokens & Dave Appell), Bell 990
73	73	DEEP ENOUGH FOR ME	Ocean (Greg Brown & Ocean), Kama Sutra 525 (Buddah)
74	79	WHEN MY LITTLE GIRL IS SMILING	Steve Alaimo (Chips Moman), Entrance 7501 (CBS)
75	—	MOTHER FREEDOM	Bread (David Gates), Elektra 45740
76	—	WON'T GET FOOLED AGAIN	Who (Lambert-Stamp-Cameron), Decca 32846 (MCA)
77	99	SATURDAY MORNING CONFUSION	Bobby Russell (Snuff Garrett), United Artists 50788
78	86	ONE-WAY TICKET	Tyrone Davis (Willie Henderson), Dakar 624 (Cotillion)
79	—	I JUST WANT TO CELEBRATE	Rare Earth (Rare Earth & Tom Baird), Rare Earth 5031 (Motown)
80	83	HILL WHERE THE LORD HIDES	Chuck Mangione (Chuck Mangione), Mercury 73208
81	87	MELTING POT	Booker T. & the MG's (Booker T. & the MG's), Stax 0082
82	80	SUSPICIOUS MINDS	Dee Dee Warwick (Dave Crawford & Brad Shapiro), Atco 6810
83	90	MAGGIE	Redbone (Lolly Vegas & Pete Welding), Epic 5-10670 (CBS)
84	85	DAY BY DAY (Every Minute of the Hour)	Continental 4 (Bobby Martin), Jay Walking 001 (Soulville)
85	89	HOW DID WE LOSE IT BABY	Jerry Butler (Gerald Sims & Billy Butler), Mercury 73210
86	—	THEM CHANGES	Buddy Miles (Robin McBride & Buddy Miles), Mercury 73228
87	—	INDIAN SUMMER	Audience (Gus Dudgeon), Elektra 45732
88	—	AIN'T NO SUNSHINE	Bill Withers (Booker T. Jones), Sussex 219 (Buddah)
89	97	GONNA BE ALRIGHT NOW	Gayle McCormick (Dennis Lambert & Brian Potter), Dunhill 4281
90	—	RIDE WITH ME	Steppenwolf (Richard Podolor), Dunhill 4283
91	91	I'VE FOUND SOMEONE OF MY OWN	Free Movement (Joe Porter), Decca 32818 (MCA)
92	92	K-JEE	Nite-Liters (Fuqua III Prod.), RCA 74-0461
93	94	LOVE IS LIFE	Earth, Wind & Fire (Joe Wissert), Warner Bros. 7492
94	—	I AIN'T GOT TIME ANYMORE	Glass Bottle (Bill Ramal & Dickie Goodman), Avco Embassy 4575
95	95	LOVE ME	Rascals (Felix Cavaliere), Columbia 4-45300
96	98	HE'S GONNA STEP ON YOU AGAIN	John Kongos (Gus Dudgeon), Elektra 45729
97	100	I BEEN MOVED	Andy Kim (Jeff Barry), Steed 734 (Dot/Paramount)
98	—	REASON TO BELIEVE	Rod Stewart (Rod Stewart), Mercury 73224
99	93	WE'RE ALL GOIN' HOME	Bobby Bloom (Jeff Barry), MGM 14246
100	—	BRIGHT LIGHTS, BIG CITY	Sonny James With the Southern Gentlemen (George Richey), Capitol 3114

HOT 100

A TO Z—(Publisher-Licensor)	
Ain't No Sunshine (Interior, BMI)	88
Ajax Liquor Store (Meadowlark, ASCAP)	43
Beginnings (Aurelius, BMI)	23
Black Eyed Blues (TRO-Andover, ASCAP)	22
Bright Lights, Big City (Conrad, BMI)	100
Bring the Boys Home (Gold Forever, BMI)	19
Brown Sugar (Gideon, BMI)	31
Change Partners (Gold Hill, BMI)	44
Chicago (Giving Room, BMI)	36
Color My World (Aurelius, BMI)	23
Crazy About the La La La (Jobete, BMI)	66
Day by Day (Every Minute of the Hour) (Mardix/Dan-Jose, BMI)	84
Deep Enough for Me (Contint, ASCAP)	73
Do You Know What Time It Is? (Kama Sutra, BMI)	62
Don't Pull Your Love (Cents & Pence, BMI)	4
Double Barrel (Interglobal, BMI)	24
Draggin' the Line (Big Seven, BMI)	8
Escape-ism (Dynatone, BMI)	41
Follow Me (Cherry Lane, ASCAP)	57
Funky Nassau—Part 1 (Sherilyn, BMI)	15
Get It On (Cha-Bil, ASCAP)	25
Gonna Be Alright Now (Trousdale/Soldier, BMI)	89
Here Comes That Rainy Feeling Again (In Litigation)	96
He's Gonna Step on You Again (TRO-Andover, ASCAP)	16
He's So Fine (Bright Tunes, BMI)	61
Indian Summer (R&M, ASCAP)	87
Indian Reservation (Acuff-Rose, BMI)	2
It Don't Come Easy (Starrling, BMI)	28
I Hear Those Church Bells Ringing	1
I'm Leavin' (Presley/Oten, BMI)	59
I'm the Only One (Famous/Kaiser/Big Leaf, ASCAP)	48
I've Found Someone of My Own (Mango/Ron-A-Muck, BMI)	91
In These Changing Times (Jobete, BMI)	70
Indian Summer (R&M, ASCAP)	87
Indian Reservation (Acuff-Rose, BMI)	2
It Don't Come Easy (Starrling, BMI)	28
I Hear Those Church Bells Ringing	1
K-Jee (Rutri, BMI)	92
The Last Time I Saw Her (WB, ASCAP)	69
Liar (Mainstay, BMI)	40
Love Life (Hummi, BMI)	93
Love Me (Purus, ASCAP)	95
Love Means (You Never Have to Say You're Sorry) (Bon Ton, ASCAP)	45
Love the One You're With (Gold Hill, BMI)	29
Maybe Tomorrow (Jobete, BMI)	83
Melting Pot (East/Memphis, BMI)	46
Mercy Mercy Me (The Ecology) (Jobete, BMI)	81
Melting Pot (East/Memphis, BMI)	26
Sooner or Later (Zekiny/Paris, ASCAP)	53
Stop, Look & Listen (To Your Heart) (Bellboy/Assorted, BMI)	75
Mozart Symphony No. 40 in G Minor (Morro, BMI)	67
Mr. Big Stuff (Malaco/Carolina, BMI)	6
Never Ending Song of Love (Metric, BMI)	18
One-Way Ticket (Julio/Brian, BMI)	78
Over & Over (Nickel Shoe, BMI)	52
Puppet Man (Screen Gems-Columbia, BMI)	38
Rainy Days & Mondays (Almo, ASCAP)	7
Rainy Jane (Screen Gems-Columbia, BMI)	65
Reason to Believe (Kappelman-Rubin, BMI)	98
Resurrection Shuffle (Ashton, Gardner & Dyke) (Edwards/Coleta, ASCAP)	38
Resurrection Shuffle (Tom Jones) (Edwards/Coleta, ASCAP)	49
Ride With Me (Duchess, BMI)	90
Riders on the Storm (Doors, ASCAP)	50
Rings (Unari, BMI)	33
Saturday Morning Confusion (Pix Russ, ASCAP)	77
She Didn't Do Magic (Famous/Kaiser/Big Leaf, ASCAP)	48
She's Not Just Another Woman (Gold Forever, BMI)	11
Signs (Four Star, BMI)	21
Smiling Faces Sometimes (Jobete, BMI)	51
Sooner or Later (Zekiny/Paris, ASCAP)	13
Stop, Look & Listen (To Your Heart) (Bellboy/Assorted, BMI)	39
Summer Sand (Packet Full of Tunes/Saturday, BMI)	34
Suspicious Minds (Press, BMI)	82
Sweet Hitch-Hiker (Greasy King, BMI)	68
Take Me Home, Country Roads (Cherry Lane, ASCAP)	12
Talking in Your Sleep (Early Morning, ASCAP)	71
That's the Way I've Always Heard It Should Be (Quackenbush/Kensho, ASCAP)	38
Them Changes (Miles Ahead/Three Bridges, ASCAP)	86
Treat Her Like a Lady (Stage Door, BMI)	10
Walk Away (Pamco/Home Made, BMI)	54
Want Ads (Gold Forever, BMI)	20
Watching the River Flow (Big Sky, ASCAP)	47
We're All Goin' Home (Heires, BMI)	99
What the World Needs Now Is Love/Abraham, Martin & John (Blue Seas/Jac. ASCAP/Rosniac, ASCAP)	49
Whatcha See Is Whatcha Get (Groovesville, BMI)	60
When My Little Girl Is Smiling (Screen Gems-Columbia, BMI)	74
When You're Hot, You're Hot (Vector, BMI)	14
Wild Horse (Gideon, BMI)	30
Won't Get Fooled Again (Track, BMI)	76
You're the Reason Why (World War Three, BMI)	63
You've Got a Friend (Roberta Flack & Donny Hathaway) (Screen Gems-Columbia, BMI)	32
You've Got a Friend (James Taylor) (Screen Gems-Columbia, BMI)	3

WHERE EVIL GROWS

The Poppy Family

Vocal Susan and Terry Jacks

Breaking Detroit-
Seattle-
and s-p-r-e-a-d-i-n-g.
Already Top 5
Smash in Canada



148

LONDON
RECORDS

Produced by Terry Jacks for Poppy Family Prod., Ltd.



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).

S P L P O T 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)	15
2	3	ROLLING STONES Sticky Fingers Rolling Stones COC 59100 (Atco)	10
3	5	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)	35
4	2	CARPENTERS A&M SP 3502	7
5	4	PAUL & LINDA McCARTNEY Ram Apple SMAS 3375	7
6	6	JAMES TAYLOR Mud Slide Slim and the Blue Horizon Warner Bros. BS 2561	11
7	7	JETHRO TULL Aqualung Reprise MS 2035	10
★	10	MARVIN GAYE What's Going On Tamla TS 310 (Motown)	6
★	20	EMERSON, LAKE & PALMER Tarkus Cotillion SD 9900	3
10	9	CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902	13
11	8	ARETHA FRANKLIN Aretha Live at Fillmore West Atlantic SD 7205	7
12	13	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609	5
13	12	PARTRIDGE FAMILY Up to Date Bell 6059	16
★	54	BLOOD, SWEAT & TEARS B S & T 4 Columbia KC 30590	2
15	15	GRAHAM NASH Songs for Beginners Atlantic SD 7204	5
16	14	GRAND FUNK RAILROAD Survival Capitol SW 764	12
17	18	LEON RUSSELL & THE SHELTER PEOPLE Shelter SW 8903 (Capitol)	8
18	19	BURT BACHARACH Close to You/One Less Bell to Answer A&M SP 3501	5
★	40	JONI MITCHELL Blue Reprise MS 2038	3
★	25	JOHN DENVER Poems, Prayers & Promises RCA Victor LSP 4499	14
21	16	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	21
★	32	RAIDERS Indian Reservation Columbia C 30768	5
23	17	CAT STEVENS Tea for the Tillerman A&M SP 4280	24
24	24	OSMONDS Homemade MGM SE 4770	4
25	28	CARPENTERS Close to You A&M SP 4271	44
26	26	CURTIS MAYFIELD Curtis Live Curtom CRS 8008 (Buddah)	8
27	21	GUESS WHO Best of RCA Victor LSPX 1004	14
28	11	ELTON JOHN 11-17-70 Uni 93105 (MCA)	8
29	31	CHASE Epic E 30472 (CBS)	11
30	27	THREE DOG NIGHT Naturally Dunhill DS 50088	32
31	29	JACKSON 5 Maybe Tomorrow Motown MS 735	12
32	23	TEMPTATIONS The Sky's the Limit Gordy GS 957 (Motown)	11
33	33	ELVIS PRESLEY Love Letters From Elvis RCA Victor LSP 4530	4
34	35	CARLY SIMON Elektra EKS 74082	13
35	36	BLACK SABBATH Paranoid Warner Bros. WS 1887	22

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	22	DOORS L.A. Woman Elektra EKS 75011	11
37	30	JAMES GANG Thirds ABC/Dunhill ABCX 721	14
38	37	THE PARTRIDGE FAMILY ALBUM Bell 6050	38
39	34	TOM JONES SINGS SHE'S A LADY Parrot XPAS 71046 (London)	9
40	38	GORDON LIGHTFOOT Summer Side of Life Reprise RS 2037	8
41	44	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	71
42	43	SANTANA Abraxas Columbia KC 30130	41
43	46	ROBERTA FLACK Chapter Two Atlantic SD 1569	47
44	42	CHICAGO III Columbia C2 30110	25
★	142	DONNY OSMOND ALBUM MGM SE 4782	2
★	59	ELECTRIC HOT TUNA First Pull Up Then Pull Down RCA Victor LSP 4550	4
47	47	JERRY REED When You're Hot, You're Hot RCA Victor LSP 4506	12
48	50	EMERSON, LAKE & PALMER Cotillion SD 9040	24
49	39	JANIS JOPLIN Pearl Columbia KC 30322	25
50	48	HUDSON & LANDRY Hanging in There Dore 324	15
51	52	GLADYS KNIGHT & THE PIPS If I Were Your Woman Soul SS 731 (Motown)	10
52	41	EDDIE HARRIS & LES McCANN Second Movement Atlantic SD 1583	8
53	55	WALDO DE LOS RIOS Sinfonias United Artists UAS 5802	7
54	49	RAY PRICE I Won't Mention It Again Columbia G 30510	6
★	78	IKE & TINA TURNER What You Hear Is What You Get/ Live at Carnegie Hall United Artists UAS 9953	2
56	57	JOHNNY CASH A Man in Black Columbia C 30440	4
57	53	ELTON JOHN Tumbleweed Connection Uni 93096 (MCA)	26
58	45	LEE MICHAELS 5th A&M SP 4302	7
59	61	SLY & THE FAMILY STONE Greatest Hits Epic KE 30324 (CBS)	37
60	51	JIMI HENDRIX Cry of Love Reprise MS 2034	20
★	80	HAMILTON, JOE FRANK & REYNOLDS Dunhill DS 50103	5
★	—	RARE EARTH One World Rare Earth RS 520 (Motown)	1
63	65	BOOKER T. & THE MGs Melting Pot Stax STS 2035	23
64	67	NEIL YOUNG After the Gold Rush Reprise RS 6383	44
65	66	RAY CHARLES Volcanic Action of My Soul ABC ABCS 726	8
66	62	ALICE COOPER Love It to Death Warner Bros./Straight WS 1883	18
67	69	GRAND FUNK RAILROAD Live Album Capitol SWBB 633	33
68	68	MANDRILL Polydor 24-4050	13
69	71	STEVIE WONDER Where I'm Coming From Tamla TS 308 (Motown)	11
70	56	RICHIE HAVENS Alarm Clock Stormy Forest SFS 6005 (MGM)	28

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	70	BREAD Manna Elektra EKS 74086	17
72	60	PROCOL HARUM Broken Barricades A&M SP 4294	11
73	58	LILY TOMLIN This Is a Recording Polydor 24-4055	17
74	63	OSMONDS MGM SE 4724	25
75	75	MARY TRAVERS Mary Warner Bros. WS 1907	14
76	72	ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt)	33
77	64	ANDY WILLIAMS Love Story Columbia KC 30497	22
★	99	OSIBISA Decca DL 75285 (MCA)	3
79	79	ELTON JOHN Uni 73090 (MCA)	42
80	77	LOVE STORY Soundtrack Paramount PAS 6002	29
81	84	DONNY HATHAWAY Everything Is Everything Atco SD 33-332	8
82	90	DELANEY & BONNIE & FRIENDS Motel Shot Atco SD 33-35B	16
83	88	BLOODROCK III Capitol ST 765	15
★	118	TAJ MAHAL The Real Thing Columbia G 30619	6
85	87	JOHNNY WINTER AND LIVE Columbia C 30475	19
86	96	CHICAGO TRANSIT AUTHORITY Columbia GP 8	114
87	86	NEIL DIAMOND Tap Root Manuscript Uni 73092 (MCA)	35
88	85	STEPPENWOLF Gold/Their Greatest Hits Dunhill DSX 50099	20
89	92	CHICAGO Columbia KGP 24	75
90	73	FIFTH DIMENSION Love's Lines, Angles & Rhymes Bell 6060	19
91	83	B.B. KING Live at Cook County Jail ABC ABCS 723	22
92	94	DONNY HATHAWAY Atco SD 33-360	10
93	81	NILSSON The Point! RCA Victor LSPX 1003	20
94	74	GLEN CAMPBELL Greatest Hits Capitol SW 752	14
95	95	TEMPTATIONS Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	43
96	102	CAROLE KING Writer Ode '70 SP 77006 (A&M)	12
★	186	JOHN BALDRY It Ain't Easy Warner Bros. WS 1921	3
98	89	BEST OF WILSON PICKETT, VOL 2 Atlantic SD 8290	9
99	76	OCEAN Put Your Hand in the Hand Kama Sutra KSBS 2033 (Buddah)	8
100	82	BARBRA STREISAND Stoney End Columbia KC 30106	22
101	93	SUPREMES Touch Motown MS 737	4
102	109	BUDDY MILES Them Changes Mercury SR 61280	54
★	—	STEPHEN STILLS II Atlantic SD 7206	1
104	97	CREDENCE CLEARWATER REVIVAL Pendulum Fantasy 8410	30
105	98	RAY PRICE For the Good Times Columbia C 30106	45

(Continued on page 56)

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.



DIONNE WARWICKE

Her New Single Is Scepter 12326

"HE'S MOVING ON" "AMANDA"

(Theme From The Love Machine)

(Ruth Batchelor/Bryan Wells)

(Artie Butler/Mark Lindsay)

Produced By Burt Bacharach and Hal David

This Single Is Included In
The New Scepter LP SPS 595



The Original Sound Track LP
Of The Columbia Picture Release
"The LOVE MACHINE"
A Frankovich Production
From Jacqueline Susann's Best
Selling Novel



On Scepter Records and Tapes

• Continued from page 54

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	100	WOODSTOCK	Soundtrack Cotillion SD 3-500	59
107	91	CREEDENCE CLEARWATER REVIVAL	Cosmo's Factory Fantasy 8402	52
108	111	BUDDY MILES	Message to the People Mercury SRM 1-608	15
109	105	IKE & TINA TURNER	Workin' Together Liberty LST 7650	33
110	113	LORETTA LYNN	I Wanna Be Free Decca DL 75282 (MCA)	4
111	115	CURTIS MAYFIELD	Curtis Curton CRS 8005 (Buddah)	42
112	112	CROSBY, STILLS, NASH & YOUNG	Deja Vu Atlantic SD 7200	68
113	107	SIMON & GARFUNKEL	Bridge Over Troubled Water Columbia KCS 9914	75
114	103	LYNN ANDERSON	Rose Garden Columbia C 30411	28
115	120	GORDON LIGHTFOOT	If You Could Read My Mind Reprise RS 6392	32
116	141	EDGAR WINTER'S WHITE TRASH	Epic E 30512 (CBS)	12
117	121	JOE COCKER	Mad Dogs & Englishmen A&M SP 6002	45
118	110	NEIL DIAMOND	Gold Uni 73084 (MCA)	48
119	104	ENGELBERT HUMPERDINCK	Sweetheart Parrot XPAS 71043 (London)	22
120	117	SANTANA	Columbia CS 9781	97
121	125	BLACK SABBATH	Warner Bros. WS 1871	47
122	126	RASCALS	Peaceful World Columbia G 30462	7
123	123	NEIL YOUNG & CRAZY HORSE	Everybody Knows This Is Nowhere Reprise RS 6349	89
124	135	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	111
125	116	JACKSON 5	Third Album Motown MS 718	43
126	133	FREDA PAYNE	Contact Invictus SMAS 7307 (Capitol)	6
127	129	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	45
128	108	JEFFERSON AIRPLANE	Worst of RCA Victor LSP 4459	32
129	134	GRAND FUNK RAILROAD	Closer to Home Capitol SKAO 471	54
130	140	WHO	Tommy Decca DXSW 7205	96
131	150	ATOMIC ROOSTER	Death Walks Behind You Elektra EKS 74094	3
132	132	STEVIE WINWOOD	Winwood United Artists UAS 9950	8
133	200	VIKKI CARR'S LOVE STORY	Columbia C 30662	2
134	131	CHARLEY PRIDE	From Me to You RCA Victor LSP 4468	24
135	127	BREWER & SHIPLEY	Tarkio Kama Sutra KSBS 2024 (Buddah)	20
136	106	WOODSTOCK 2	Soundtrack Cotillion SD 2-400	15

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
137	139	ISAAC HAYES	Movement Enterprise ENS 1010 (Stax/Volt)	66
138	114	HELEN REDDY	I Don't Know How to Love Him Capitol ST 762	7
139	144	BOBBY SHERMAN	Portrait of Bobby Metromedia KMD 1040	13
140	136	BEST OF CLARENCE CARTER	Atlantic SD 8282	9
141	101	PERRY COMO	I Think of You RCA Victor LSP 4529	4
142	128	EDDIE KENDRICKS	All By Myself Tamla TS 309 (Motown)	9
143	143	DEREK & THE DOMINOS	Layla Atco SD 2-704	35
144	—	CANNED HEAT CONCERT	Recorded Live in Europe United Artists UAS 5509	1
145	137	HONEY CONE	Sweet Replies Hot Wax HA 706 (Buddah)	5
146	122	MATTHEWS SOUTHERN COMFORT	Later That Same Year Decca DL 75064 (MCA)	14
147	119	DIANA	TV Soundtrack/Diana Ross Motown MS 719	13
148	156	CHILD'S GARDEN OF GRASS	Elektra EKS 75012	7
149	155	JAMES GANG	Rides Again ABC ABCS 711	48
150	—	NILSSON	Aerial Pandemonium Ballet RCA LSP 4543	1
151	—	TAMMY WYNETTE	We Sure Can Love Each Other Epic E 30658 (CBS)	7
152	130	GEORGE HARRISON	All Things Must Pass Apple STCH 639	31
153	153	JUDY COLLINS	Whales & Nightingales Elektra EKS 75010	33
154	158	SUPREMES & FOUR TOPS	Return of the Magnificent Seven Motown MS 736	4
155	124	CHARLEY PRIDE	Did You Think to Pray RCA Victor LSP 4513	14
156	169	ROD STEWART	Gasoline Alley Mercury SR 61264	37
157	157	SWEET SWEETBACK'S BADASSSSS SONG	Soundtrack Stax STS 3001	3
158	145	TOM JONES	I (Who Have Nothing) Parrot XPAS 71039 (London)	36
159	164	GRATEFUL DEAD	Historic Dead Sunflower SNF 5004 (MGM)	4
160	162	JOHN MAYALL	Back to the Roots Polydor 24-3002	14
161	146	PERRY COMO	It's Impossible RCA Victor LSP 4473	27
162	148	KOOL & THE GANG	Live at the Sex Machine De-Lite DE 2008	19
163	163	STEPHEN STILLS	Atlantic SD 7202	34
164	159	MOUNTAIN	Nantucket Sleighride Windfall 5500 (Bell)	24
165	160	MAIN INGREDIENT	Spinning Around RCA Victor LSP 4412	9
166	147	CHARLES WRIGHT & THE WATTS	103rd STREET RHYTHM BAND You're So Beautiful Warner Bros. WS 1904	10
167	154	DAVID CROSBY	If I Could Only Remember My Name Atlantic SD 7203	18
168	151	MERLE HAGGARD	Hag Capitol ST 735	14

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	138	BELLS	Stay Awhile Polydor 24-4510	12
170	166	FRANK SINATRA	Sinatra & Company Reprise FS 1033	13
171	152	BLOODROCK II	Capitol ST 491	37
172	173	EARTH, WIND & FIRE	Warner Bros. WS 1905	9
173	181	BOOTS RANDOLPH	Homer Louis Randolph III Monument 230678 (CBS)	6
174	183	CAT STEVENS	Mona Bone Jakon A&M SP 4260	15
175	170	FACES	Long Player Warner Bros. WS 1897	19
176	174	CONWAY TWITTY	How Much More Can She Stand Decca DL 75276 (MCA)	9
177	189	MARK-ALMOND	Blue Thumb BTS 27	7
178	178	GORDON LIGHTFOOT	Classic Lightfoot, Vol. 2 United Artists UAS 5510	4
179	180	RAMSEY LEWIS	Back to the Roots Cadet CA 6001 (Chess/Checker)	5
180	185	JOHN SEBASTIAN	Cheapo Cheapo Productions Presents Real Live John Sebastian Reprise MS 2036	13
181	182	INTRODUCING LOBO	Big Tree BTS 2003 (Ampex)	7
182	165	SPOOKY TOOTH	Tobacco Road A&M SP 4300	7
183	149	FRIENDS	Soundtrack/Elton John Paramount PAS 6004	17
184	184	BILL WITHERS	Just as I Am Sussex SXBS 7006 (Buddah)	4
185	179	NITTY GRITTY DIRT BAND	Uncle Charlie & His Dog Teddy Liberty LST 7642	28
186	194	CHUCK MANGIONE	Friends & Love Mercury SRM 2-800	3
187	197	REDBONE	Potlatch Epic E 30109 (CBS)	7
188	172	NO, NO NANETTE	Original Cast Columbia S 30563	19
189	168	CRUSADERS	Pass the Plate Chisa CS 807 (Motown)	4
190	176	FLYING BURRITO BROTHERS	A&M SP 4295	6
191	193	FLEETWOOD MAC	In Chicago Blue Horizon BH 3801 (Polydor)	3
192	192	LETTERMEN	Feelings Capitol SW 781	4
193	195	LEONARD COHEN	Songs of Love & Hate Columbia C 30103	9
194	196	ALBERT KING	Lovejoy Stax STS 2040	3
195	199	FORTUNES	Here Comes That Rainy Day Feeling Again Capitol ST 809	2
196	187	PAUL HUMPHREY & THE COOL	AID CHEMISTS Lizard A 20106	6
197	190	TEN WHEEL DRIVE WITH GENYA RAVAN	Peculiar Friends Polydor 24-4062	5
198	198	AL KOOPER	New York City (You're a Woman) Columbia C 30506	3
199	—	MASON PROFFIT	Movin' Toward Happiness Happy Tiger HT 1019	8
200	—	NANCY WILSON	But Beautiful Capitol ST 798	1

Lynn Anderson	114
Atomic Rooster	131
Burt Bacharach	18
John Baldry	97
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Bread	71
Brewer & Shipley	135
Glen Campbell	94
Canned Heat	144
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Clarence Carter	140
Johnny Cash	56
Ray Charles	65
Chase	29
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Leonard Cohen	193
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Perry Como	141, 161
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Guess Who	27
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Eddie Harris & Les McCann	52
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Wilson Pickett	98
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“The United Artists” at The Hollywood Bowl June 30, 1971 99¢ Concert

DAILY VARIETY July 2, 1971
One-Niter Review
Hollywood Bowl 99¢

Sparklers whirled in the air, firecrackers zapped and popped and frisbies floated skyward as 18,000 kids danced in the aisles at the Bowl Wednesday to the tunes of Sugarloaf, Nitty Gritty Dirt Band, War and Canned Heat. United Artists Records presented a 99¢ concert by their diskers, sold out several days in advance. It was a wild, exhilarating romp.

BILLBOARD
July 10, 1971
UA's 99¢ Concert
Is Top Dollar Affair

LOS ANGELES — United Artists packed the 17,000 seat Hollywood Bowl on June 30 with good music, a fun feeling and lots of happy, dancing people. The musical artistry of Canned Heat, War, Sugarloaf, the Nitty Gritty Dirt Band . . . together in a mass audience facility for just 99 cents admission.

A lot of time was allotted for the bands, so the solos flowed and the crowd responded with applause. The music was good; the sound system strong and clear so that everyone in the facility heard everything.

War had the crowd dancing to its Latin-oriented rock. Canned Heat had them clapping to its boogie woogie rhythms.

The Nitty Gritty Dirt Band and Sugarloaf displayed their own brand of pop music to launch the evening.

A jam session blended all the bands plus Spencer Davis, Peter Jameson, Jamene (a vocalist formerly with a group called Fantasy), Bobby Womack.

LOS ANGELES TIMES — July 2, 1971
MUSIC REVIEW
99-Cent R 'n' R
Marathon at Bowl

Six hours of nonstop rock 'n' roll from United Artists' stable of stars, Canned Heat, Nitty Gritty Dirt Band, War, Sugarloaf, was offered to the public for the unique price of 99 cents Wednesday night at the Hollywood Bowl. It was one of the more interesting pop music experiments.

It was billed as a “tribute” to the fans who hopefully buy United Artists records (and will hopefully buy more) it was a great success. A good show at a reasonable, or in this case, bargain-basement price may well encourage other record companies to follow suit.

The audience was certainly one of the liveliest and best-behaved for a large concert in many years. They gave the show a miniature Woodstock atmosphere of continuous dancing in the aisles.

LOS ANGELES HERALD-EXAMINER —
July 2, 1971
At Hollywood Bowl
Discount Concert A Success

. . . a rare festival-like experience for an unexpectedly large crowd of more than 18,000 at Hollywood Bowl.

. . . five UA Records artists in a concert for only 99 cents.

. . . featuring Sugarloaf, Canned Heat, the Nitty Gritty Dirt Band and War. But the evening, partly because of the tremendous response in terms of audience size, turned into a free form happening.

. . . a 45-minute jam that had the surging audience on its feet.

The Wednesday night concert, however, came off like something out of the Woodstock mold. There is no other word for what went down than “family”.

Spokesmen for other record companies leaving the bowl concert in awe, said the evening may change the entire record industry's outlook in terms of promotional activities.

Thank You,
CANNED HEAT
and Manager,
SKIP TAYLOR

Thank You,
NITTY GRITTY
DIRT BAND
and Manager,
BILL MCFEEN

Thank You,
SUGARLOAF
and Manager,
JOEL BRANDES

Thank You,
WAR
and Managers,
STEVE GOLD
& **JERRY GOLDSTEIN**

**Thank you, special guest performers:
Spencer Davis, Peter Jameson, Jamene Miller,
Bobby Womack, all those “behind-the-scenes,”
Wolfman Jack and the Hollywood Bowl.**



Axelrod: Trend to Blend Sounds

By ELIOT TIEGEL

LOS ANGELES — Pop instrumental music is becoming serious music as contemporary composers attempt to meld a bit of jazz, a bit of classical and a bit of pure rhythm.

Dave Axelrod, a pioneering composer who blended jazz with rock in 1967 on the Reprise LP "The Mass in F Minor," said "Today you can get away with anything because people are so flexible."

Axelrod, whose career spans both composition and record production, said today's college student has the patience to sit and "dig Mozart and Santana on the changer at the same time."

The head of Heavy Ax Productions is into atonal music, calling it "contemporary avant-garde music." He cites Cannonball Adderley and Miles Davis as the leading jazz musicians who have gained

acceptance with young people through a blending of true jazz with improvisation which has taken them into atonal music.

In fact, Adderley will perform several Axelrod compositions on his next Capitol LP which will be produced by Axelrod on-location at the Troubadour, Aug. 3-8. It will be Adderley and his quintet's first appearance at the club. In the past they have worked Shelley's Manne Hole and the Hong Kong Bar of the Century Plaza Hotel. The Troubadour represents an opportunity to work out new material for an audience which does not frequent those two other locations.

Adderley will have Ernie Watts on flutes and saxophone and guitarist Mike Deasy as his guest musicians.

In past months Axelrod has concentrated on writing original

compositions. He has been commissioned by Paul Horn to do a lengthy work. Axelrod first recorded Horn in 1955 for Hi Fi Records. Horn has drawn a loyal following for his adventurous work blending classical, jazz and Indian styles into a potpourri for album dates for a number of labels. The Horn date will use the Vancouver, Canada, Symphony since the reedman now lives there.

Axelrod has just completed an instrumental album for 14 pieces which has not yet been placed with any label for marketing-distribution.

His "Song of Innocence" LP, released under his own name on Capitol in 1968, was innovative in that it showed the legitimate utilization of rock and jazz techniques. That LP was followed by "Songs of Experience" in 1969 and "Earth Rot" in 1970. As a result of writing "Tensity" for Adderley (released on LP last year), Axelrod, Adderley and the 58-piece Oakland Youth Symphony performed the work at last year's Monterey Jazz Festival to standing ovations.

In exploring for new ways to say things, Axelrod used feedback in the orchestration for the Mass LP. He used spots of atonal vocal harmonies on "Earth Rot" in which the parts were based on a series of six tones (not 12) like Stravinsky's "Threni."

The point is that instrumental music matches the adventurous spirit of pop songs with a serious lyrical message. Instrumental music is international in scope, Axelrod pointed out, and it is a strong force in both pop, rock and jazz.

Knight Calls Europe A Security Risk

• Continued from page 1

crowd. Similar disorder occurred in Rome. In Frankfurt a crowd of youths tore off the doors at the concert site when police refused to turn out for a second Grand Funk concert.

On the other side of the coin, said Knight, Grand Funk held comparatively incident-free concerts in Rotterdam, London, Paris and Schweinfurt, Germany (the last was a free concert for U.S. military from all over Germany).

Commented Knight: "In the next few weeks I will return to Milan and discuss with promoters and civic authorities a different approach to controlling these concerts. We are trying to set up a December tour for Grand Funk. Six weeks before this last tour I sent the group's road manager, Andy Cavaliere, to inspect every venue, hotel, chauffeur, and airline, to ensure that things ran smoothly. This is essential for a professional approach but obviously more needs to be done."

"I'm convinced the problem is provocation by authorities and a lack of responsibility by the authorities, not only those in charge of concerts but also of civil order."

2 Labels Formed By CD's Byrd

EAST ORANGE, N.J.—Eclipse Records and Sound Scape Records have been formed by John Byrd, president of Creative Dynamics Inc. The new labels propose to produce rock and country product as well as soul oriented groups. The first single for Eclipse is "I've Got to Love You," b/w "Texas Style," by Bernice Holland and the Intimates. The Sound Scape label is running with a single by Betty and Cecil.

National distribution agreements have been set up which include New York, Indiana, Texas, North and South Carolina, Michigan, Colorado and California. Byrd is working on a distribution deal for Hawaii.

Philips to Bow Videocassette

• Continued from page 1

catalog of cassettes which will be available with the hardware on Jan. 1. The cassettes contain one hour of programming on half-inch tape.

The VCR system will be available for both PAL and SECAM European color-television systems through two players—the N 1500 and N 1520.

The console will cost about \$545 and the cassettes about \$30 in France, where there are about 400,000 color-TV sets in use.

Our free concert in London's Hyde Park had an audience of 150,000 and, apart from one disturbance involving the local Hell's Angels there was only one injury. There were no police inside the park."

For Grand Funk's Shea Stadium concert in New York City, Friday (9), Knight estimated that he was spending \$35,000 on security arrangements, which included 36 karate instructors ("chosen for their high level of discipline," said Knight), and 22 off-duty New York policemen to act merely as personal bodyguards for the grounds and equipment.

"Not one city policeman will be on duty inside the stadium, not one firearm, not one club. We give the kids a chance to police themselves," said Knight.

In addition Knight employed 300 Shea Stadium field attendants and 150 "marshalls" from the Quaker Family (a unit similar to Hog Farm to aid in drug cases) two psychologists and 55 doctors and nurses.

Knight posted a \$25,000 bond against damage to the Shea Stadium playing area.

In Europe and particularly in Italy, Knight ran into criticism from the Communist Party who protested Grand Funk's "capitalism." Said Knight: "Americans should realize that the Communist Party is an official party in Europe—it's no ghost or fairy tale, they're politicians. We tried to counter this by pointing out that, in Germany for example, Grand Funk charged 12 marks a ticket where the Rolling Stones charged 20 German marks. The reason why Grand Funk makes more money than any other rock group except the Beatles is because more people come to see the group and buy their records. We have never raised our ticket prices—they have always been \$6, \$5 and \$4. We haven't capitalized on the group."

Knight has hard words for the radio scene in Europe following Grand Funk's tour—It's a disaster, apart from Radio Luxembourg. Apart from there being so little rock music—maybe one show a day—it's so undeniably AM-oriented everywhere and so Americanized, even to the singing jingles. It alienates the vast FM market that is out there.

Following a previous military turnaround on Grand Funk, the free Schweinfurt concert gave Knight and the group much satisfaction. The Army constructed the stage from three ammunition trucks, hoisted the sound system on troop carriers, had an electrical supply provided by the Army Signal Corp. and used high power sniper lights, beamed from tanks, as spotlights. Commented Mark Farner of Grand Funk: "It was the greatest use of Army tanks I've seen."

Knight termed the Army facilities as "one of the most professionally run shows we've attended."

Aborted Newport Fest Hits Disk Companies

• Continued from page 3

Rolontz journeyed early to Newport to arrange a major press reception for Aretha Franklin following her concert. This was also cancelled.

CBS' director of press information, Bob Altshuler said his company planned to introduce Soft Machine at the Festival—the UK group was making its first U.S. appearance in three years. Soft Machine were doubly unfortunate having, through permit difficulties, to leave London for Toronto, then travel on to New York and get to the Festival from there.

Of the CBS groups, only Chase managed to appear. "The Monday afternoon concert which was to feature Soft Machine, Weather Report and Miles Davis, who is now a major underground figure, was very important to us," said Altshuler. "This was the first year that we had made strong efforts to get major rock critics to attend Newport. I'm terribly saddened by the whole episode."

Flying Dutchman's Bob Thiele also planned to record blues artists Eddie (Cleanhead) Vinson and T. Bone Walker (appearing at Sunday evening's blues concert) for his label.

Cancelled July 3

The 18th Newport Jazz Festival was cancelled at 10:10 p.m., Saturday evening (3), immediately following Dionne Warwick's appearance, with half the evening's show yet to run. Newport city manager B. Cowles Mallory made the decision to close on advice from police authorities because they believed they could not guarantee the safety of the 18,000 audience. Festival producer George Wein agreed with the decision and made the announcement.

Trouble started when a small segment of the "hill people"—some 20,000 camped out on hills surrounding Festival Field—tore down several 60 foot lengths of chain link fence and pushed down a second wooden fence to join the paying audience. Following Wein's announcement they thrust their way to, and on, the Festival stage, remaining there until riot police dispersed them.

Wein estimated property damage at between \$20,000 and \$30,000. He said that he is faced with refunding more than \$80,000 to ticket holders.

At a press conference Sunday morning Wein blamed "narcotic freaks, hundreds of them, who were out to destroy the Festival."

Name Acts Urged to Return To Scale to Save Showcases

• Continued from page 1

Go at scale to keep us alive. It gives a showcase club like this a chance to continue and expose new artists while doing it."

Gunnell added that unless more established groups start doing this, the situation where groups will only play auditoriums and nothing else will grow and new acts will have no place to make it.

It's Gunnell's belief that the only other avenue of exposing new acts—packaging deals and/or concert deals—do not really contribute much to building a new act.

"It's a sad state of affairs," Gunnell said, "that all of the places the industry needs are closing. Places like the Electric Factory (Philadelphia), the Kinetic Playground (Chicago), Boston Tea Party (Boston), and Ungano's (New York) have already closed. There was a time when you could at least get new acts in these showcases as third on the bill."

Gunnell pointed out, however, that most of few clubs left in the country want a name act, even second or third on the bill.

Don't blame it on kids in general." He said that the disorder was "organized in the sense that it was a concerted action" but he did not believe that it was pre-planned before the Festival started on Friday.

Wein added that he would like to keep the Festival on Rhode Island. He needed the "right location and the right type of security to prevent the buildup from happening. We know we'll find a community—maybe it will have to be in a metropolitan area."

40 NY Students Attend NARAS Record Seminar

NEW YORK—Performers, producers, arrangers, engineers and record executives combined forces with 40 New York high school students during the five-day period ended July 2, for an in-depth seminar on the creative and commercial aspects of recording. Produced by the New York chapter of the Record Academy, as a function of the NARAS Institute, the Academy's educational wing, the series of demonstrations and lectures covered live recording and dubbing sessions, a visit to a record pressing plant, plus question and answer sessions.

Participating in the seminar were Father Norman O'Connor, the Thad Jones-Mel Lewis Big Band, Brooks Arthur, Manny Albam, Phil Ramone, Rick Powell, Ted Williams, Mark Shulman-Shulman, Mario Medious, Rick Willard, Johnny Pate, Elliot Horne, Dick Jablow, Jimmy Owens, John Gordy, Is Horowitz, Carly Simon, Billy Taylor, Bill Chase, Les McCann and David Lease.

Merc Followup On Miller Hit

CHICAGO—Mercury Records' artist Roger Miller's recent country chart single "Tomorrow Night in Baltimore" is being followed up by an effort that Mercury hopes will generate new Miller fans. Top 40, EL and even underground stations are being serviced with "Lovin' Her Was Easier (Than Anything I'll Ever Do)."

Rush released after being recorded in Los Angeles, the single is the result of Miller teaming with producer Jerry Fuller and songwriter Kris Kristofferson.

Radio Forum Peace Table

• Continued from page 3

delphia; Jay Hoffer, vice president, programming, KRAK, Sacramento; and many, many others.

Special low rates will be provided at the Hotels Ambassador for all Forum registrants. To register, send \$150 to Radio Programming Forum, 9th Floor, 300 Madison Ave., New York, N.Y. 11017. Fee includes all lunches, work materials, and sessions. College students may register—a limited number of scholarships, courtesy of the Billboard, will be available to college students.

Peter Yarrow for many years part of Peter, Paul & Mary, and John Kay, leader of Steppenwolf, will team for a special speaking session the opening night of the Forum. Yarrow and Kay will speak on modern music trends as they affect radio programming in a session, "How the Producer and Artist See Music and Audiences Changing." Also just added to the list of speakers, which includes outstanding authorities in both radio and records, is Ted Randal, veteran radio programming consultant.

Handleman Sale At Peak \$105 Mil

DETROIT — Handleman Co. has released preliminary figures for its fiscal year ended April 30 which showed that sales and earnings reached record levels. The company announced that sales increased approximately 9 percent to \$105,345,000 compared to \$96,525,000 for 1970.

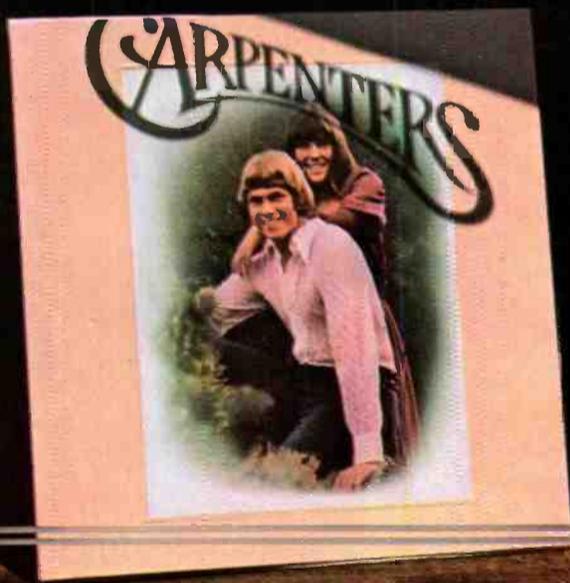
Earnings per share were approximately \$1.41, compared to \$1.18 in 1970, an increase of 19.5 percent.

Laine & Miller

• Continued from page 4

LP for Laine. Miller's company is Roger Miller Productions, an arm of Roger Miller Music, Inc., his music publishing firm. Miller's first project is a group called Allis Chalmers for Cream Records.

CARPENTERS



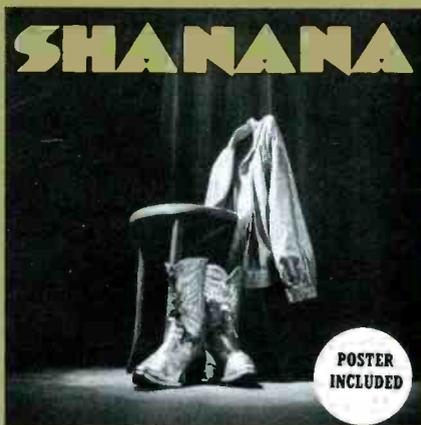
Already a gold record. SP 3502. Produced by Jack Daugherty. A&M Records and Tapes.



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AND UNDER ALL THAT GREASE
ARE WARM, SENSITIVE, INTELLIGENT FREAKS.



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