

Billboard

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The International
Music-Record-Tape
Newsweekly

CARTRIDGE TV PAGE 17

HOT 100 PAGE 66

TOP LP's PAGES 70, 72

RCA, Others Raise Wholesale Prices

By PAUL ACKERMAN

NEW YORK—A number of key labels, headed by RCA Records, are increasing their prices to wholesalers. The move reflects rising costs at the manu-

facturing level, and a tighter squeeze for the middleman. The RCA increase is 5 cents per album and 1 cent per single. In addition, RCA has initiated a change in dating. Whereas there was formerly a discount of 4 percent on payments in 30 days, there will be a 3 percent discount on 60 days. These changes are effective Feb. 1.

Mort Hoffman, RCA Records vice president of commercial operations, in a communique to the distributors, pointed out that the move was necessitated by rising costs and economic pressures.

Stax Records has also notified its wholesalers of a rise of 5 cents on \$4.98 product and 7 cents on \$5.98 product, effective Feb. 25.

Roulette recently increased its album prices to wholesalers by 5 cents.

(Continued on page 74)

Ratings Soar For 'Top 40'

LOS ANGELES — Results from the latest ARB survey show "American Top 40," Watermark, Inc.'s nationally syndicated rock radio show, to be one of the most-successful newcomers to radio in a long time.

Figures just in show that "American Top 40" has become the No. 1 music show in Los Angeles on KRLA during its 9 to noon Sunday time slot. The KRLA audience gain was 69 percent in the time period from

(Continued on page 28)

Rock Fest: To Be or Not to Be Is the (Trade) Question

NEW YORK — The future of the rock festival has become one of the music/record industry's big question marks. The problems of "prices," "gate-crashers," "drugs," "facilities" and "locations" have been mounting and many industryites wonder whether festivals are feasible for the summer of 1971, and whether there ever can be a repeat of the "glories of Woodstock."

Stu Ginsberg, of RCA Records public affairs department, has submitted the following suggested solutions to Billboard:

"To start with, the cost of festivals has to be abated. This cost is made up in part, in great part, by the headline groups which ply a good deal of their trade at these gatherings. Is it too much to ask a group which has made literally hundreds of thousands of dollars to pay it back in some small way. That small way might very well be playing one or two festivals only

for expenses. Many times you find that the groups that yell the loudest about 'their music,' 'revolution,' or the 'people,' are at the same time the first to demand their checks, many times even before they go on. If a promoter could book four or five acts simply for their expenses, then he could reduce ticket prices to a minimum.

"This takes care of the head-

(Continued on page 21)

Capitol Helping Acts Get Dates

By ELIOT TIEGEL

LOS ANGELES — Capitol's artist relations department is helping to book its artists into nightclubs.

The Al Coury-headed department has been broadening its service to artists for more than a year, and Coury directly contacts club owners about new groups and gets them engagements.

Apple Opening W. Coast Office With Cap Execs

LOS ANGELES — Apple Records is opening a local office near the Capitol Tower. Charlie Nuccio, Capitol's independent label division vice president and Tom Takioishi, national promotion manager for this division, will head the new office.

The goal is to set up Apple's local office as liaison with Capitol in matters of distribution, promotion and sales. Apple's London office is the creative center. A New York office is run by ABCO Industries.

Capitol has been Apple's U.S. distributor since the Beatles formed the company several years ago. But there never was a separate office.

In leaving Capitol, Nuccio becomes general manager of the British company, with Takioishi handling national promotion.

Nuccio was tapped by Capitol to head the new independent labels department last September. The department developed sales, promotion and merchandising programs for Chips, Trump, Blue Thumb, Invictus, Fame, Harvest, 1-2-3, Crazy Horse and Harvest products.

With Nuccio's departure, Capitol is reassigning these functions back to the various departments which originally were charged with creating support services for independently distributed lines. Don England, Capitol's distribution vice president, devised the plan whereby

(Continued on page 6)

Record Industry Loves 'Love Story'

By MIKE GROSS

NEW YORK — The music from the Paramount film, "Love Story," is winning an unprecedented record company pickup. There are already 28 disk treatments in the groove, the soundtrack album on the Paramount label is No. 26 (with a star) on Billboard's Top LP's chart this week, Henry Mancini's instrumental version, "Theme From Love Story," on RCA Records, climbed to 53 (with a star) on Billboard's Hot 100 chart this week, and the Jan. 15 release date of the vocal version, "(Where Do I Begin) LOVE STORY," had Columbia Records in the market with two of its top balladeers, Tony Bennett and Andy Williams, battling for dominance in the singles field with the song.

Tradesters view the action on the industry's return to romance, "Love Story" as another step in

Perry Como's "Impossible" on RCA Records, No. 10 (with a star) on the Hot 100 chart this week, is another case in point. However, the record company swing to "Love Story" must surely be attributed to the built-in audience it's counting on from readers of the Erich Segal book and viewers of the movie. Close to one million copies of the hardcover book are in print, and the book is still the leading bestseller. And the 95 cents edition, recently released, is the top-selling paperback, with a five-million sale anticipated. The movie has scored the largest opening-week grosses in the history of the American film. On Christmas Day, when it opened across the country, the movie broke the house record in 159 of 165 locations.

If just the people who bought

(Continued on page 12)

Student O&O Store On Campus Spurts

By BOB GLASSENBERG

NEW YORK — There has been a marked increase in student-owned and operated record stores across the country. These stores have been established to keep student-spent money within the campus community.

One student-owned and operated store is Mother Records, Providence, R.I. It is run by four

students of Brown University and was started from a loan granted by Brown Student Agencies, an umbrella company for many student-run businesses. Dick Shapiro, spokesman for the group, said he opened the store because of the need to provide full record services to the student community.


Mother Records now buys all product from distributors and is doing a slightly higher volume in sales than the commercial competitors. "We sell the \$4.98 LP's for \$3.33, and have similar discounts ratios for all our records. Our secret to the low price is that we are not interested in making a large profit," said Shapiro.

The store is supplied mainly from distributors in the area. "We have an excellent credit rating, since we pay the bills the day we get them. This also

(Continued on page 12)


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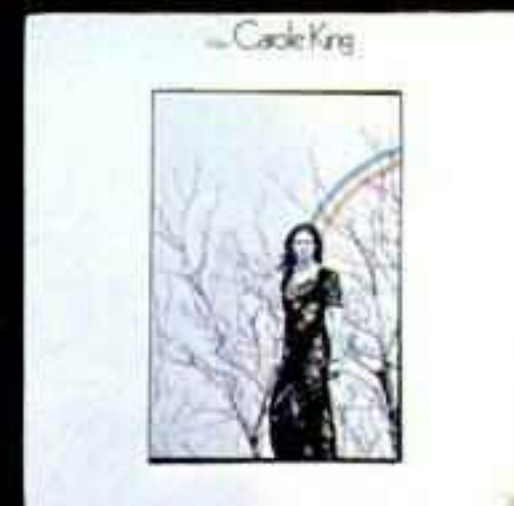
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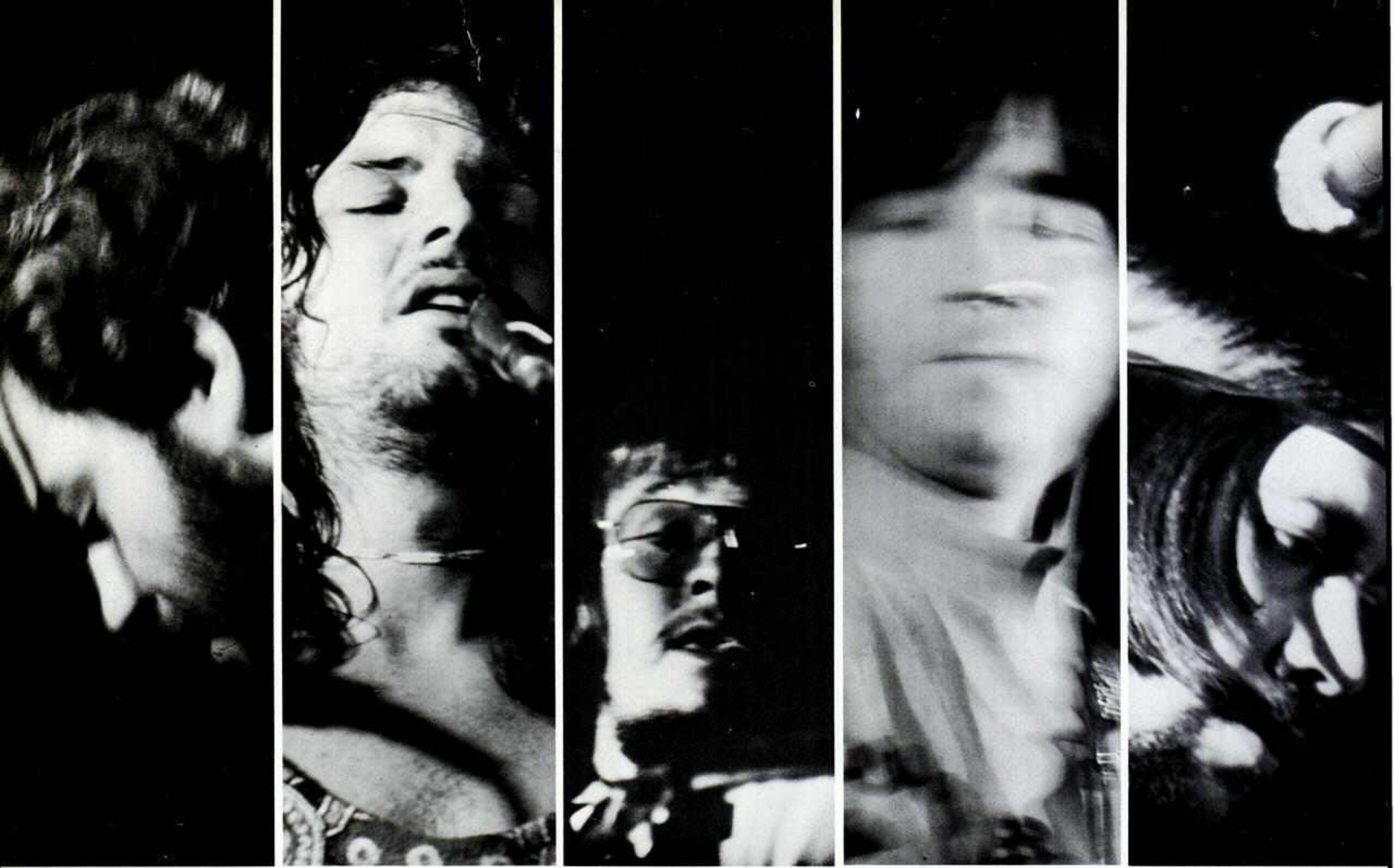
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Distribution of Sire In U.S. to Polydor

NEW YORK—The distribution of Sire Records in the U.S. has been shifted from London Records to Polydor Records. The Sire deal with London had been in effect for over two years. The agreement still had several months to run but it was terminated amicably.

The move to Polydor, according to Seymour Stein, who is co-director of Sire with Richard Gottferrer, was prompted by a growing desire to expand the label's marketing potential through alternate means of distribution. Stein said, "The rackjobber method of selling records, although successful, limits the quality and variety of records sold, by concentrating primarily on moving large quantities of a limited assortment of records. We intend, without competing with or eliminating the rackjobbers, to circumvent the traditional methods and develop new channels of distribution through 'head shops' and directly to colleges by means of on-campus representatives."

Stein added, "From experience with our Blue Horizon label (distributed by Polydor for the past year), we have found Polydor to be a young vital company, constantly open to new ideas in production, promotion, and merchandising."

Sire has scheduled its first release for mid-March and will use the interim period to ready product and establish a working relationship with Polydor personnel and its distributors. Under the terms of the new agreement, Sire will function autonomously in all aspects of production, and will work in conjunction with the Polydor staff in all phases of promotion and marketing.

London will continue to sell existing records in the Sire catalog during its six-month selloff period with special emphasis on recent album releases by Climax

Chicago Blues Band, Barclay James Harvest, and Focus. Many key items will be immediately repackaged for distribution by Polydor. London has released about 30 Sire albums. The current Sire roster includes Martha Velez, Aum, Climax, Peter Kelley, Jean Ritchie, Barclay James Harvest, Paul Geremia, Focus and the New Deal String Band. There will be new releases by all of these acts by mid-1971. In addition, Sire is negotiating with several other American and English groups.

Polydor has been handling Sire product throughout the world with the exception of France and Italy.

Stein is on a month-long European tour. (Continued on page 74)

Col Bows New Rock-Selling Drive

NEW YORK — Columbia Records has launched a rock merchandising campaign to promote both new artists as well as the new releases of Columbia, Epic and Custom labels. The program, which will run under the banner, "Music of Our Time," is scheduled to run through April.

"Music of Our Time" will highlight the more than 60 new releases of the next couple of months that will feature such artists as Miles Davis, Johnny Winter, Johnny Otis, the Rascals, the Chambers Brothers, Chicago, Al Kooper, Boz Scaggs, Poco, Janis Joplin, Ivory Joe Hunter, Edgar Winter's White Trash, John Hammond, Ballin' Jack and Leonard Cohen. There will also be debut albums by Diane Kolby, Chelsea Beige, Tin House, and Grin.

Spearheading the campaign will be a special album featuring 19 of Columbia's current contemporary artists. The album

UA Corp Absorbs Lines; UA Records Sole Disk Co.

LOS ANGELES — United Artists Corp. has abolished the multiple label concept and in its place will establish one company—United Artists Records—which will "amalgamate" young talent in music and films.

United Artists Records, with a new logo and new creative direction, will be the main pop music label, inheriting 71 artists from the former Liberty/UA family of labels.

A roster of 265 artists on all the Liberty/UA lines six months ago has been preened of 180 names, UA president David Picker revealed.

With the demise of the Liberty, Imperial, Minit, Sunset, World Pacific, Jacific Jann lines, UA Records will offer "creative freedom within disciplined economic bonds" to young artists. This is the philosophy behind the film company.

UA Records is looking for music people interested in expanding into films, and has signed production deals with David Crosby (of Crosby, Stills, Nash & Young, who have recorded for Atlantic) and Frank Zappa (who records for the Reprise/Straight label).

Crosby will produce and star in the film "Family," which includes several of his "friends" and will generate a soundtrack LP on UA. Zappa's production is titled "200 Motels" and is being shot in London, featuring

live action, animation and the London Philharmonic. UA also gets that soundtrack.

In revealing the subsidizing of these films, Picker indicated the plan was for UA Records and the films to be "sympathetic" to the creative desires of young people.

While the Liberty name has been abolished — thus ending the history of one of Los Angeles' most colorful record labels, the Liberty Distributing Corp. branches will be retained but with a new name. The branches won't carry a United Artists brand since that is the name for the film company's distributing wing. There are five warehouses and 31 sales offices around the country. UA plans to get distribution of outside labels through its company-owned branches and field force.

Los Angeles will be the headquarters for UA Records, with a small New York office being retained. Bob Skaff, the a&r vice president under the "old" Liberty/UA structure, who has operated out of New York, is presently negotiating for the termination of his employment contract, Picker revealed.

UA is looking for a new building for the record division. Bob Cato, the graphics con-

(Continued on page 74)

ATV-Kirshner Takes Over Pub Rights of Cole Songs

NEW YORK — ATV-Kirshner Music has taken over control of the publishing and exploitation rights of the Comet Music Corp. and Sweco Music Corp., which controls most of the songs made famous by the late Nat King Cole. The Comet

and Sweco rights cover the Cole songs in the U.S., Canada, Mexico and the Philippines. In addition to the Cole songs, Comet also controls some songs written by George Harrison, John Lennon and Paul McCartney.

The Cole songs include "Rambling Rose" and "Those Lazy-Hazy-Crazy Days of Summer" plus many others which are part of the Sweco catalog. The Comet catalog includes "Blue Jay Way" by George Harrison, "Fool on the Hill," "I Am the Walrus" and "Your Mother Should Know" by Lennon and McCartney.

The newly formed ATV-Kirshner music company controls Welbeck Music, Ltd.; Beckwel Music; Don Kirshner Music, Inc.; Kec Music, Inc.; and the management of MacLen Music in the U.S., Canada, Mexico and the Philippines. MacLen Music controls the publishing rights to the John Lennon and Paul McCartney copyrights in those territories, and includes such Beatles' hits as "Let It Be," "Yesterday," "Michele," and over 200 other Lennon-McCartney songs.

will feature performances from the new albums of Johnny Winter, Tom Rush, Poco, Big Brother and the Holding Company, Dreams, Miles Davis, It's a Beautiful Day, Spirit, the Chambers Brothers, Laura Nyro, Ballin' Jack, New York Rock Ensemble, the Hollies, Redbone, Elvin Bishop Group, Fraser & DeBolt, Bill Puka, Soft Machine, and the Flock, and will be available in record stores for the suggested retail price of \$1, as well as tapes at a slightly higher price.

A 16-mm. film featuring many of the artists on the "Different Strokes" album will also be made available to record stores. The movie will also be titled "Different Strokes."

The program also introduces

Gamble, Huff Line Will Be Handled by Col

NEW YORK — Columbia Records has lined up Kenny Gamble and Leon Huff for exclusive distribution of its label. Gamble and Huff will produce a variety of music on their label, including pop, jazz, rock, soul, and country. The Gamble and Huff line will be handled through Columbia Custom labels.

The songwriting and production team, based in Philadelphia, has written such songs as the Intruders' hit "Cowboys to Girls," as well as songs for Nancy Wilson, Dusty Springfield, the Vibrations, Jerry Butler, the O'Jays, Billie Paul, Archie Bell and the Drells, and Wilson Pickett. In 1968 and 1969, the team won the NATRA Golden Mike Award for "Best R&B Production Team."

For More Late News See Page 74

an innovation in economy line product with the release of three contemporary underground albums on the Harmony Headliner Series—Mike Bloomfield, Moby Grape and Grace Slick.

The merchandising campaign will be supported by an extensive advertising schedule. Highlighting the advertising push will be a full-page ad in the Feb. 15 college edition of Time Magazine that will include a specially prepared, bound in, flex record featuring the Chambers Brothers, Laura Nyro, Poco, Spirit, Dreams and Tom Rush. In addition, the ad campaign will present "Music of Our Time" ads in rock music magazines and in underground newspapers. National radio time buys for key artists will supplement the "Music of Our Time" advertising campaign.

Also, a large assortment of display material featuring the artists and their albums will be made available to record stores. This will include specific displays created and designed at the local level to supplement materials provided in the national program, which will include window displays, posters and rack fixtures.

Enjoin 2 Jukebox Assns In 'Competitive Practices'

CHICAGO — Law enforcement agencies are moving against the competitive practices of jukebox operators.

A Cook County circuit court judge has issued a court order enjoining two jukebox associations here and their 123 members from "conspiring to control the leasing or placement of jukeboxes in Chicago," according to Illinois Attorney General William J. Scott.

Two months ago, two Kansas City jukebox operators and the trade association there pleaded nolo contendere after being indicted by the U.S. Justice Department for alleged antitrust violations (BB, Oct. 31, 1970).

The court judgment here further enjoins the defendants from imposing dues on operators, from "threatening, coercing or intimidating any loca-

Jukebox With E-V Decoder

NEW YORK — Cameron Musical Industries is rushing into production with a 4-channel component jukebox system using the Electro-Voice decoder complete with four speakers.

The unit will list at \$1,495, said president J. Cameron Gordon. (More complete story on Electro-Voice's view of the quadrasonic jukebox appears in Jukebox Programming section this week.)

tion owner or operator. . . Defendants are also ordered to destroy all records relating or referring to jukebox locations.

GRAMMY LIVE ON ABC-TV

NEW YORK—ABC-TV will telecast a 90-minute live presentation of the Grammy Awards ceremonies from the Hollywood Palladium on Mar. 16. CoBurt Corp. will produce the special with Pierre Cosette and Burt Sugarman as executive producers.

The New York, Chicago, Nashville and Atlanta chapters of NARAS are working out plans for special events of their own.

Col Mines Most Gold— 12 for LP's, 4 for 45's

NEW YORK — Columbia Records led the field in gold record awards authorized by the Recording Industry Association during 1970. Columbia picked up 12 awards for albums and four awards for singles.

The RIAA authorized a total of 169 awards during 1970, an all time high, as compared with 158 in 1969. Last year's awards were bestowed on 113 albums and 56 singles; in 1969, 94 albums and 64 singles received awards.

There was a four-way tie for second place with RCA, Capitol, A&M and Fantasy scoring with 11 gold citations. RCA picked up 8 album awards and three single citations; Capitol received 10 awards for albums and one for singles; A&M picked up nine album awards and two for singles, and Fantasy scored with six

album awards and five singles awards.

Reprise came in third with nine gold awards for albums; Apple followed in fourth place with eight gold awards, five for albums and three for singles, and Bell and Dunhill were tied for fifth place with seven gold awards. Bell picked up two awards for albums and five for singles; and Dunhill scored with six awards for albums and one for singles.

SG Drops 8 Cash TV Aides In Large Scale Shake-Up

NASHVILLE—At least eight officials of the Johnny Cash television show, including its producer, have been dropped by Screen Gems in a shake-up described alternately as a per-

'NANNETTE' LP SHIFTS TO COL

NEW YORK — Negotiations for the original cast album rights to "No, No, Nannette" between the show's producers and RCA Records blew up late last week and Columbia Records moved in to make the deal. The Vincent Youman's-Irving Caesar-Otto Harbach musical, which stars Ruby Keeler and Gilford, opens Tuesday (19).

Columbia's other cast albums for the second half of the 1970-71 season will be "Follies" and "70-Girls-70."

sonality clash and an economy move.

Harold Cohen, who had been working on the show from Hollywood, flew into Nashville last week to post the notice, and to take over production of the program from Stan Jacobson. Jacobson was dismissed immediately.

An ABC-TV source said that "artistic differences" were the reason for the change. Those dismissed, however, were told it was an economy matter, that the show was "nearly a quarter of a million dollars over budget."

Cohen flew into Nashville last Tuesday, stopping in Houston long enough to meet Barbara John, who does the advance work for location shots of the Cash show, and the two gave notification to the cast, and flew to Florida where Cash and his family were on a brief vacation. There the singer was told of the change. He had been a close personal friend of Jacobson. Cash reserved comment for the moment.

Dropped with Jacobson were writer Les Poulliot, assistant producers Chance Martin and Vicki Sheerer, chief cameraman Parker Roe, film director Perry Roseman, and Linda Harte and Margie Buffett, talent coordinators. In addition, several members of the stage crew were laid off, all with one day's notice.

There are only five weeks of shooting left for the show, and all of the planning has been completed.

Cap's Iannucci to Keynote A NARM Special Session

PHILADELPHIA — Capitol Records president, Sal Iannucci, will keynote a special session titled, "The Other Side of the Coin, Artists, Producers, Managers View the Merchandising of the Product," at the NARM convention, Feb. 27, at the Century Plaza Hotel, Los Angeles.

The session will explore problems which manufacturers face in their pivotal position between creative people and their representatives, and merchandisers of their product.

Joining Iannucci on the rostrum will be Gerald Purcell, president of the Conference of Personal Managers, East; Wes Farrell of the Wes Farrell Organization; David Rubinson of Fillmore Records; Marvin

Schlachter, president of Janus Records; and Charles Schlang, Transcontinental Music Corp. Mac Davis, songwriter and Columbia Records recording artist, will participate in the panel discussion. Alvin S. Bennett, president of Cream Records, will chair the session and act as panel moderator.

Other scheduled seminars include one on the problem of freight rates, and will feature Jacob Billig, Washington attorney and freight expert, who has been retained by NARM as a consultant.

There will also be a seminar titled "Labor Update '71," conducted by Allen Siegel of Arent, Fox, Kintner, Plotkin and Kahn, and dealing with labor problems facing NARM members; and another session titled, "Getting It Together—Radio Promotion and Merchandising," which will be chaired by Larry Uttal, president of Bell Records.

Representing manufacturers on this latter panel will be Jerry Moss, president of A&M Records; and Jac Holzman, president of Elektra Records.

RECORD REVIEW

GWP's 6-LP Keyed to Music To Love By

NEW YORK—The accent is on love and its varying moods in a six-record collection released this week by Gerard Purcell's GWP label under the over-all title "A Time for Young Lovers." Each of the albums has an individual sub-title indicative of the mood to be set. "Music of Bacharach and the Beatles," "Love Themes From the Movies," "The Gentle Touch," "Love Affair," "Speak to Me of Love" and "Songs for Loving People." The arrangements and performances by the London Festival Orchestra are perfectly suited to the varying moods, and the selections run the gamut from Mozart's 21st Piano Concerto used in the film "Elvira Madigan" to Paul Simon's "The Sound of Silence."

Individually, or as a set, "A Time for Young Lovers" would make an excellent gift item, and there is much here to win favor with programmers. The cover photos, each showing an attractive young couple, is especially appealing. Producer Paul Robinson has done a fine job.

JOE TARAS

In This Issue	
CAMPUS	26
CARTRIDGE TV	17
CLASSICAL	47
JUKEBOX PROGRAMMING	51
COUNTRY	40
INTERNATIONAL	59
MARKET PLACE	46
RADIO	28
SOUL	36
TALENT	21
TAPE CARtridge	13
FEATURES	
Hot Country Albums	43
Stock Market Quotations	10
Hot Country Singles	42
Vox Jox	33
Hot 100	66
Tape CARtridge Charts	16
CHARTS	
Best-Selling Jazz LP's	48
Top 40 Easy Listening	55
Best-Selling Soul Albums	38
Top LP's	68
Best-Selling Soul Singles	36
RECORD REVIEWS	
Action Records	56
Album Reviews	48, 56, 58
Hits of the World	65
Single Reviews	70

Studio Track

By CLAUDE HALL

The birth of cartridge TV will create vast changes in the recording studio world and many foresighted studio operators are already gearing for them. But not Location Recorders; they're already in fine shape. "The cartridge TV world should be a big boost to us," said Larry Dahlstrom, one of the partners along with president Aaron Baron and William Wilson in the mobile recording studio operation. "For one thing, the coming explosion of cartridge TV will take more artists out of the recording studio . . . they'll probably be recording more live performances." Baron added that other people will probably be recording the visuals, "but we would do the audio . . . we're one of the few who can do studio-quality sound recording in the field." Location Recorders operates a mobile studio in a truck that features two 16-track 3M recorders; the total unit is worth about \$250,000. Some record companies, because of union requirements, put in their own engineers, but if Baron, Dahlstrom and Wilson are recording the live performance, they usually arrive about three hours early to set up equipment. At the Fillmore East, New York, they park the truck at the side door and run in three cables—one for power, one for the microphones, and another for close circuit television so the engineer can see what's going on at the recording site. Usually, one of the partners serves as engineer, another handles tape, the third stays on stage with a private phone to the engineer. All three rotate duties from time to time. Artists that they recorded range from Mountain (just finished, produced by Felix Papalardi and Bob D'Orleans), Band, Traffic, Van Morrison (had to change tape on the recorders four times on one song), Richie Havens (recorded at the Cellar Door in Washington), B.B. King (whom they recorded live at a performance in Cook County Jail in Chicago), Merle Haggard (whom they recorded live in Philadelphia), the Jefferson Airplane, Love and Phil Ochs. Weirdest thing they ever recorded was a full funeral ("But don't write that up," said Baron) and the toughest assignment was recording a commercial sung and played by the Ten Wheel Drive under Niagara Falls for Delco Battery. The big hang-up sometimes with recording live performances, although Baron believes it makes for a more exciting album, is that groups sometimes have an off night. "So we usually like to do more than one performance so the producer will have more material to choose from. Windfall Records is now talking about us following Mountain on a 10-day tour, recording every performance in order to catch any big night that Mountain might have." Location Recorders charges \$2,000 for the first day of work, cuts the price to \$1,500 for the second day, \$1,200 for the third and Baron and Dahlstrom argue that this is much cheaper than sending a group into a studio for several days. On the other hand, the group who make hits in the studio but can't perform worth a darn live never get to be Location Recorders customers. Oh, well.

Carousel Productions in Denver, one of the major sound studios in the area, reports that newly formed Varian Music just cut Randy Loyd: tune was "Janis" b/w "It's All Been Done Before." Denver rhythm, brass, and strings were used. Say, maybe Denver is going to blossom out as a key recording center. . . . At Criteria Recording Studio in Miami, Jerry Wexler and Tom Dowd of Atlantic Records will be working Feb. 1 with James Anderson. About a

week ago, Dave Crawford was in producing Jackie Moore for Atlantic. Wexler and Dowd, incidentally, are going to produce soloist Mylon, one of the old LeFevre family, in Criteria and may, in fact, be cutting a session with him as you're reading this. Be willing to bet a bottle of beer that Mylon, who's on Atlantic's Cotillion Records label, will come up with a hit. When Wexler, a former short story writer, and Dowd get together, they work miracles; the good lord knows they've got a string of hits. Also coming to Criteria Feb. 22-March 31 in Studio B is Stephen Stills. Can you imagine—booking the studio for a spell like that? Atlantic Records, of course, will be probably picking up the tab. Stills is going to produce himself.

At Allegro Recording Studios, once one of the key New York fountains of bubblegum, arranger John Abbott has been working on some commercial produced by Gaston Braun of N.W. Ayer of Philadelphia for DEMI, the latest for Gino's hamburger chain. . . . Tony Orlando, also known as Dawn, has been in Sound Exchange Recording Studios in New York finishing up a production for Bell Records.

Art Ward, president of A&R Recording, New York and branches in Jacksonville, Fla., and Rockland County, N.Y., is reorganizing New York facilities to give customers faster service. All production, bookkeeping, traffic, etc., will be consolidated at 799 Seventh Avenue; recording studios and mix will still be at both 799 Seventh and 322 W. 48th Street.

There is another recording studio in Miami. It's Climax Recording Studio, described by musician Jim McMillan as "small, but extremely well-organized aiming at young performers." Bob Paris is the man to talk to at Climax. . . . Ted Cooper was in the Vanguard studios in New York last week producing Major Hoople's Boarding House for Coral Rock Production, according to my secret spy—Pat Goerke. Brian Aherne is due by the studio soon to mix some Anne Murray product.

Out in old Los Angeles, Brian Wilson of the Beach Boys and Fred Vail are co-producing a country album at Wally Hieder's Studio. Working on the session have been such outstanding musicians as Buddy Emmons, steel guitar; guitarist James Burton, and Glen D. Hardin. Though Wilson does harmony, the lead will evidently be Vail, probably under an assumed name. Vail, until just recently had been doing promotion with Brother Records, owned by the Beach Boys.

Gold Awards

Judy Collins has been awarded a gold record for "In My Life," which was released in September 1966. This marks the third gold LP for Miss Collins.


Sly & the Family Stone has been granted RIAA certification for "Sly and the Family Stone, Greatest Hits," LP on Epic Records, bringing the number of gold disks for the group to four, including two singles and one album.

"Love Story" has come to television.

Andy Williams has just recorded what will be one of the year's biggest songs, "Love Story."

And on January 16th, over 20 million people heard him sing it on his own TV show. And he'll be singing it again on the 24th and 30th.

Andy Williams has always been a great singer of love songs. So it follows that this ought to be one of his best.

Andy Williams "Love Story" On Columbia Records 
(4-45317)



This One



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Vol. 83 No. 4



NORMAN WEISER, standing left, vice president and general manager of Chappell & Co., and Al Altman, standing right, go over music by writers, Alan Bernstein, left, and Victor Millrose, whose M.P.B. Music firm Chappell will administer.

Farrell Enters A Latin Deal

NEW YORK—The Wes Farrell Organization and Grever International of Mexico City have entered into a joint venture for production and publishing of Latin artists for distribution in Central and South America.

The purpose of the venture, according to Farrell, is to discover and develop Spanish-speaking performers who are right for the Latin pop market. According to Farrell, the record buying potential has greatly increased in these countries due to the growth of the middle class during the 1960's.

Grever and his firm, in addition to representing Farrell's Pocket Full of Tunes publishing firm in the Mexican market, also

(Continued on page 12)

WILSON ALBUM PRICE IS CUT

NEW YORK — Little David Records has reduced the suggested retail price of their new Flip Wilson LP, "Flip—The Flip Wilson Show," from \$5.98 to \$4.98. The company decided to drop the price due to the general soft condition of the economy, even though this new record cost more to produce than their first Flip Wilson album, "The Devil Made Me Buy This Dress," according to the label.

'Follies,' 'Prettybelle' To Ch'ppell, Valando

NEW YORK — Chappell & Co. will be co-publishing the scores for "Follies" and "Prettybelle" with Tommy Valando. The publishing for Stephen Sondheim's "Follies" and Jule Styne-Bob Merrill's "Prettybelle," will, however, be administered by Valando, who was listed as sole publisher of the scores in last week's Billboard.

In addition, "The Me Nobody Knows" was inadvertently omitted from the list of current Broadway musicals in Tommy Valando's music publishing hopper. The score for "The Me Nobody Knows" was written by Gary Friedman and Will Holt.

Apple Opens Office

• Continued from page 1

the redistribution of functions will be fulfilled by Capitol's sales, promotion and merchandising departments.

Executive Turntable



FUHRMAN



CHILDS



JOHNSON



LINSKY

Mel Fuhrman named director of East Coast operations for A&M Records. He replaces Harold Childs who moves to Los Angeles to take over as A&M's director of national promotion. Fuhrman was formerly general manager of Liberty Records, Blue Note, Solid State and Minit Record Divisions.

Charlie Johnson appointed director, national album promotion, Polydor Records. He was formerly West Coast promotion manager for Certron Records but will now be based in New York. . . . Herb Linsky promoted to national sales director, Harmony Records. He was previously national sales manager. John Galobich named regional promotion manager, Columbia Records, North Central region, based in Skokie, Ill. He is a former Cincinnati branch manager. James Scully appointed field sales manager, Columbia, Epic and Custom labels, Chicago area. He was previously a Columbia regional promotion manager.

Eddie Biscoe, formerly national promotion director for Motown Records, and vice president in charge of White Whale Records, named president of Bang Records and parent company Web TV Music.



GALOBICH



SCULLY



BISCOE



ALBARANO

Nick Albarano, director of marketing, named general manager, Janus Records. Joining Janus at its inception, Albarano was previously national sales manager, Epic Records. . . . Ken Sander joins Elektra Records to work on special projects with vice president Steve Harris, director of artist development and artists relations. . . . Steve Jack, who directed field marketing in the New York-New Jersey area, named New York regional marketing director, Paramount Records. Jack Boyte, field marketing manager, Chicago, now named regional marketing director, Chicago.



SANDER



HOUSE



JARMAN



GROSSBERG

Dick Jacobs joins Roulette Records as director of a&r and creative services. Jacobs had a 17-year association with MCA including head of a&r, Coral Records, and executive producer, MCA special markets division. . . . Cy House will head up the new London Records southeast distributing corp. He was formerly southern division manager, London Records. Ed Jarman named sales manager London's new Atlanta branch. He was previously branch manager for Atlanta division, Mainline Distributors, Cleveland.

Charles Schicke named director of marketing, Caedmon Records. He was formerly director of special services, CBS Records division.

John Fronach joins the Village Recording Studio in West Los Angeles as an engineer. He was formerly a staff engineer with Motown in Los Angeles. . . . Ken Revercomb joins Cream Records in Los Angeles. He was previously with Liberty and Dot in sales positions. . . . John M. Nashu, executive vice president, operations, of Certron, has left. . . . Ernie Hernandez joins Specialty Records in Los Angeles as national promotion manager. . . . Mike Elliot joins Compass Productions in Los Angeles as a vice president to head up its cartridge TV development department. He had formerly been Liberty/UA's vice president for corporate planning and development. . . . Ted Ritz, executive of A&E Plastic Pak, has left. . . . Larry Hathaway transferred at Capitol to Los Angeles as national singles marketing manager. He had been an LP promotion specialist in Dallas. He originally joined the company in Nashville

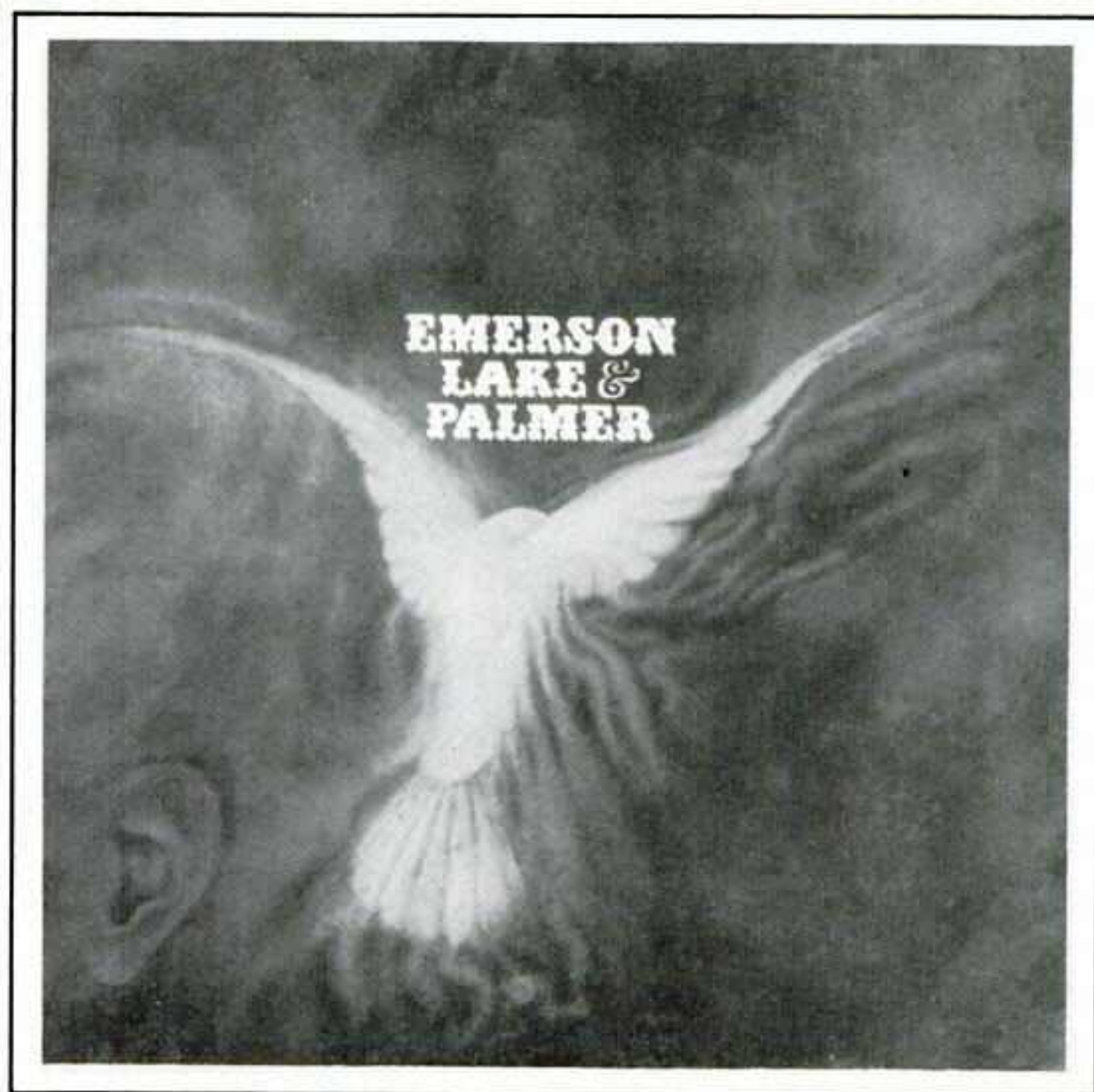
(Continued on page 74)



ELLIOT

JANUARY 23, 1971, BILLBOARD

Emerson, Lake & Palmer



Available Now SD-9040

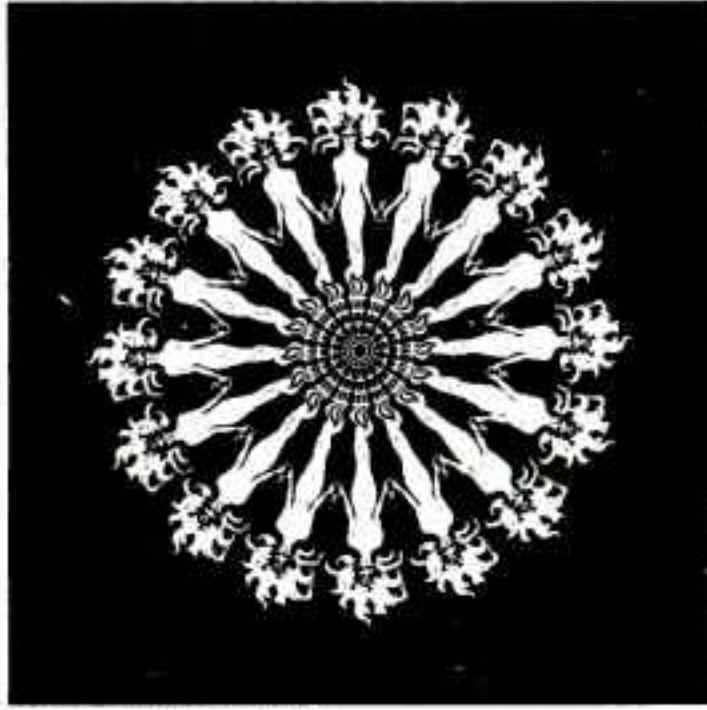
On Cotillion Records & Tapes **Cotillion** (Tapes Distributed by Ampex)

New Year's Revolutions (33 $\frac{1}{3}$) from Warner/Reprise



TONY JOE WHITE

The Warner debut of a Southern giant. "Polk Salad Annie" and "Rainy Night in Georgia" are his history; his future looms larger yet. WS 1900



AIR CONDITIONING

Curved Air got their name from the phenomenon that supports winged craft. The group includes a torrid violin and a crisp but rangy lady singer. Already quite the rage in England. WS 1903



THE CRY OF LOVE

The album *Jimi Hendrix* was completing at the time of his death, his first studio recording since "Electric Ladyland." MS 2034



PARANOID

It comes unsmiling from *Black Sabbath*, whose self-titled first album was one of the dramatic success stories of 1969. WS 1887



THE END OF THE GAME

Fleetwood Mac founder *Peter Green* steps out on his own with six lengthy instrumental jams featuring his superlative guitar work. RS 6436



CRUEL SISTER

The Pentangle continue their delicate exploration of folk music with this album of traditional English songs. RS 6430



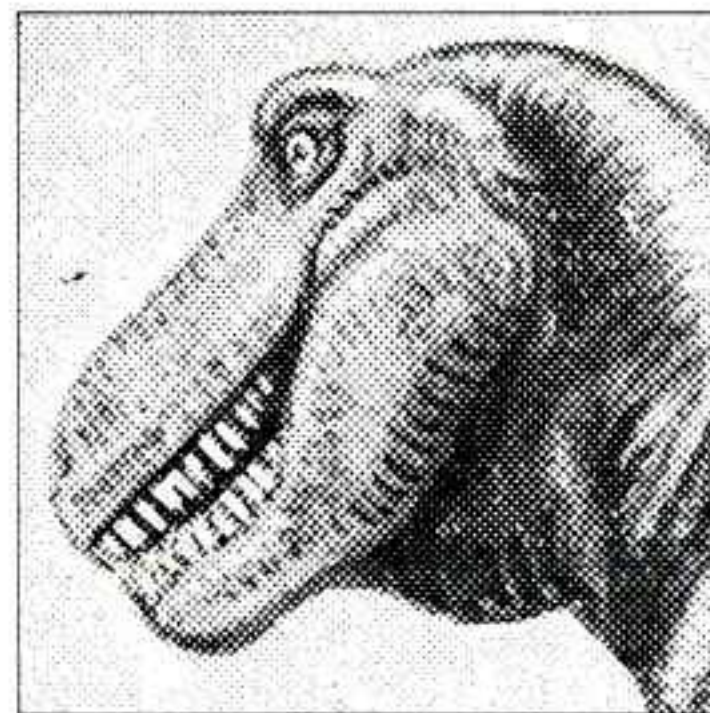
GOING BACK TO COLORADO

The Warner Bros. debut of *Zephyr*, a Colorado band which features supercharged vocals by Candy Givens. WS 1897



YOU'RE NOT ALONE

Dion's latest album brings him strongly into his third decade of creating outstanding popular music and interpreting his times. WS 1872



RIDE A WHITE SWAN

Welcome, if you will, *Tyrannosaurus Rex* to Reprise, where they belong with an album titled for their smash English hit, now making chart noises in these parts. RS 6440

And for only \$1.
The Warner/
Reprise
Non-Dairy
Creamer

A mere buck will fetch you this all-new all-stereo prime quality album. Eleven refreshingly original selections by eleven of 1971's new-ish talents. Not only samplings of most of the stuff above, but also solid thrillers by other recent and forthcoming arrivals: *Rosebud* (Judy Henske, Jerry Yester and cohorts), *Ohio Knox* (sensational group starring Peter Gallway), *Bad Rice* (Ron Nagle's new outfit, produced by Jack Nitzsche), *Jeffrey Cain* (warmly talented friend of the Youngbloods), *Little Feat* (a strong foursome headed by Lowell George and Roy Estrada), *John and Beverley Martyn* (English and delightful), *Brownsville Station* (rock and roll will stand) and more: new-to-us-but-not-to-you *Tony Joe White*; Fleetwood Mac's founding father, *Peter Green*; Colorado's own high-energy *Zephyr*; and *Curved Air*, a white-hot British export.

THE INEVITABLE COUPON

Smother me with a dollar and slip me in an envelope aimed at

Non-Dairy Creamer B

A Division of Warner Bros. Records • 4000 Warner Blvd.,
Burbank, Calif. 91505, to receive your bona fide preview of 1971.

My name is: _____

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SMALL PRINT DEPARTMENT: Make checks payable to Warner Bros. Records. Allow about 42 days for our so-called mail room and the Federal Carriers to get back to you. This offer good only in U.S. and Canada, because Customs is such a pain.

All available on Warner/Reprise Records (and tapes, distributed by Ampex).

New Year's Revolutions (33 $\frac{1}{3}$) from Warner/Reprise



WARM AND TENDER

The newest from *Petula Clark*, who recorded it in Miami's sizzling studios with ace producer *Arif Mardin*. WS 1885



FANNY

Fanny are four: *June Elizabeth Millington*, lead guitar; *Jean Yolanda Millington*, bass; *Alice Monroe deBuhr*, drums; and *Nicoel Barclay*, keyboards. They sing up a storm and play up a hurricane. RS 6416



PASTORALE

Rod McKuen's latest collection of evocative songs is a two-album set. 2WS 1894



THE FIRST EDITION: GREATEST HITS

Includes "Ruby, Don't Take Your Love to Town," "Something's Burning," "Reuben James," "Just Dropped In," "But You Know I Love You" and more. RS 6437



FOR THE GOOD TIMES

The great *Kris Kristofferson* song headlines a collection of mellow performances from a master, *Dean Martin*. RS 6428



MOONSET

The solo debut of Youngbloods' drummer *Joe Bauer*, this instrumental album flows freely in new improvisational directions. WS 1901



IF YOU COULD READ MY MIND

Gordon Lightfoot's Reprise debut has been repackaged to spotlight one of the most satisfying (and deserved) hit records ever. It's the same album we called "Sit Down Young Stranger" last summer, now decked out in sparkly winter plumage. RS 6392



THE LADY AND THE UNICORN

A central facet of the Pentangle, *John Renbourn* goes it alone for this album, a classically-oriented tour de force of the acoustic guitar. RS 6407



FOOLS — ORIGINAL SOUND TRACK

A strong film with a powerful sound track featuring *Kenny Rogers and the First Edition* and the great not-related *Shorty Rogers*. RS 6429

Hot on the heels of our most torrid year yet comes a bevy of beauties destined to give us history to remember fondly in 1972.

Natl Tape Sales Up; Profit Down

MILWAUKEE — National Tape Distributors, Inc., reports net sales of \$39,614,829 for the 12 months ended Oct. 31, 1970. On income before taxes of \$229,342, the net was \$114,413, or 5 cents a share on 2,305,906 shares.

For the same period in 1969, National Tape's net sales were \$32,273,657. On income before taxes of \$1,424,179, the net was \$717,938, or 34 cents per share on 2,081,936 shares.

James J. Tiedjens, National Tape's president, pointed to several industry conditions as contributing to the net decline: reduced inventories thereby increasing returns and increasing freight charges, plus expenditures to finance the moving of four subsidiary companies into market centers and investments in computer equipment to sophisticate data reports for National Tape's 12 companies.

The company's fourth quarter earnings were better than break even, Tiedjens said, mentioning the hiring of several key executives as a longterm move to strengthen the firm's management team. "The outlook of the record and tape industry for a bright sales upsurge in 1971 is mirrored in our own optimism for greater profits this year," Tiedjens commented.

At the company's board of directors meeting, four men were elected to the board: Paul H. Freund, the new operations vice president, Gregory E. Pauly, W. J. Truttner Jr. and Matthew J. Betley. The latter three are in the fields of financial investing and management counseling.

Three members were appointed to the firm's executive committee: Ralph Kaffel, Larry Rosmarin and Freund. Tiedjens cited their managerial and operational expertise as reasons for being named to the body.

Capitol Helping Artists

• Continued from page 1

functions as getting on television, booking club and concert dates and being a liaison between the artist and the label.

The department essentially coordinates the field support programs of artists, said Sal Iannucci, Capitol's president.

It is Coury's specialty to get

artists on national television and some of his placements include Peggy Lee on Joey Bishop where she debuted her "Is That All There Is" single; Linda Ronstadt on Glen Campbell, Bishop, Dick Cavett and Mike Douglas; Cannonball Adderley on Merv Griffin; Grand Funk Railroad on "Playboy After Dark."

Coury admitted that booking rock bands on national shows is a difficult assignment.

Valenziano leans heavily on local TV shows and the syndicated packages. Miss Schoel phone-negotiates whatever support is required in the field to augment a promotion, whether it is for a nightclub engagement or a college concert.

MGM Records, Pub Show 413G Profit

CULVER CITY, Calif. — MGM Records and its publishing activities showed a profit of \$413,000 for its first quarter ended Nov. 21. This compares with a loss of \$116,000 for the same period in 1969, according to James T. Aubrey Jr., president and chief executive officer of the parent firm of Metro-Goldwyn-Mayer. Mike Curb is president of MGM Records.

There has been considerable discussions about the merger of Metro-Goldwyn-Mayer with 20th Century-Fox Film Corp., according to James Aubrey, president of Metro-Goldwyn-Mayer. Trade speculation is that MGM Records will be spun off and sold; DGG-Philips has been reported interested in buying the label. 20th Century-Fox Records is distributed by ABC-Records.

Total sales of records, tapes, and music publishing for the first quarter were \$4,314,000; a year ago during the same period the firm had sales of \$5,736,000. Gross revenues for the picture firm and all divisions was \$36,785,000 for the first quarter and net income after taxes was \$2,190,000 for the quarters. Aubrey predicts continued profitability for the remainder of the year.

Market Quotations

As of Closing, Tuesday, January 12, 1971

NAME	1971		Week's Vol. in 100's	Week's High/Low		Week's Close	Net Change
	High	Low		High	Low		
Admiral	147/8	61/2	271	93/8	81/4	91/4	+ 7/8
ABC	391/4	195/8	1270	267/8	25	265/8	+ 3/8
Amer. Auto. Vending	11	51/8	56	8	71/8	8	+ 3/4
Ampex	481/2	121/2	1162	183/8	163/4	171/8	- 11/8
Automatic Radio	271/2	51/4	159	91/8	81/4	81/4	- 3/4
ARA	1261/2	741/8	253	1261/2	120	1243/4	+ 23/4
Avnet	133/8	61/8	869	91/8	85/8	87/8	+ 1/8
Capitol Ind.	535/8	12	444	191/2	17	187/8	- 71/8
Certron	181/4	43/4	333	63/8	57/8	6	- 1/4
CBS	493/8	233/8	473	321/2	311/8	313/4	+ 1/8
Columbia Pictures	311/2	85/8	1249	135/8	12	135/8	+ 11/4
Craig Corp.	151/2	43/8	202	61/4	51/8	51/2	- 5/8
Creative Management	141/4	93/4	92	127/8	111/4	113/8	- 11/2
Disney, Walt	1583/8	897/8	1175	1583/8	1481/4	1573/8	+ 61/8
EMI	75/8	33/4	350	43/4	41/4	41/4	- 1/8
General Electric	95	601/4	1443	95	92	941/2	- 5/8
Gulf & Western	221/2	91/2	1300	221/2	203/4	213/8	Unch.
Hammond Corp.	163/8	71/4	467	113/8	91/2	97/8	- 13/8
Handleman	473/8	193/4	345	363/4	353/8	355/8	- 13/8
Harvey Group	123/4	3	27	5	41/8	5	+ 3/4
ITT	601/8	301/2	3142	541/8	51	533/8	+ 23/8
Interstate United	153/4	43/4	299	101/8	91/4	91/2	- 1/8
Kinney Services	36	203/8	1951	31	30	303/8	Unch.
Macke	19	8	201	113/4	105/8	107/8	+ 1/8
MCA	26	113/8	496	251/4	221/2	243/4	+ 3/8
MGM	291/8	93/4	433	201/2	167/8	201/8	+ 23/4
Metromedia	223/8	93/4	375	201/8	19	195/8	- 1/2
3M	1143/4	71	1488	98	951/4	961/4	- 1
Motorola	707/8	31	1023	58	531/8	561/8	+ 23/8
No. Amer. Philips	543/8	18	241	267/8	255/8	261/8	+ 3/8
Pickwick Internat.	543/4	201/2	56	41	387/8	405/8	+ 13/8
RCA	343/8	181/8	3187	29	261/2	29	+ 21/8
Servmat	313/4	12	340	28	267/8	271/2	- 1/4
Superscope	405/8	8	961	267/8	217/8	261/4	+ 37/8
Telex	257/8	91/8	5399	153/4	133/4	141/2	- 1
Tenna Corp.	203/4	37/8	200	83/4	8	83/8	- 1/4
Transamerica	263/4	113/8	3400	175/8	165/8	175/8	+ 11/4
Transcontinental	241/2	41/2	2691	83/8	63/4	73/4	+ 1
Triangle	181/4	103/8	94	181/4	173/8	173/4	- 1/2
20th Century-Fox	201/2	6	1612	107/8	85/8	107/8	+ 13/8
Vendo	171/8	10	248	15	133/8	143/8	+ 7/8
Viewlex	253/8	53/4	517	73/4	73/8	71/2	- 1/4
Wurlitzer	15	71/8	59	111/2	103/4	111/8	- 1/8
Zenith	391/2	221/4	530	401/8	381/8	40	+ 11/8

As of Closing, Tuesday, January 12, 1971

OVER THE COUNTER*	Week's High/Low		Week's Close	OVER THE COUNTER*	Week's High/Low		Week's Close
	High	Low			High	Low	
ABKCO Ind.	14	121/2	14	Kirshner Entertain.	6	5	6
Alltapes Inc.	31/2	3	31/2	Koss Electronics	41/2	33/8	41/4
Amer. Prog. Bureau	61/4	4	61/4	Lin Broadcasting	8	67/8	7
Bally Mfg. Corp.	13	101/2	13	Mills Music	17	161/2	163/4
Data Packaging	83/8	71/4	83/8	National Tape Dist.	51/8	43/4	5
Fanfare Films	5	41/4	5	Perception Ventures	51/2	43/4	43/4
Gates Learjet	5	33/8	5	Recoton	6	43/4	57/8
GRT Corp.	6	51/2	6	Schwartz Bros.	4	37/8	37/8
Goody, Sam	101/4	91/2	101/4	United Record & Tape	43/4	43/4	43/8

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

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Hershey Video, Teletronics Making Bid to Go Public

WASHINGTON—Two cartridge TV enterprises have registered with SEC for public stock offerings: Hershey Video Systems, Inc., of Chicago, and Teletronics International, Inc., of New York.

Hershey Video, which is researching and producing video cartridge learning materials for use by the CBS Electronic Video Recording system (EVR), wants to register 200,000 shares of common stock, to be offered for public sale at \$6 per share.

Of the net proceeds, Hershey will use \$253,874 to reduce liabilities, \$70,000 of which goes to repay advances by the company's president, Robert S. Hershey. \$165,000 will be used for new product development, including some present courses already under way. \$100,000 will go to buy new equipment, including video playback equipment, and \$215,000 for promotion, marketing and advertising. Balance will go to general funds and working capital.

The company has outstanding 1,340,925 common shares, of which Robert Hershey owns 93 percent. Purchasers of the shares being registered will acquire a 13 percent stock in-

terest in the company for their \$1,200,000 investment, says SEC. Present shareholders will then own 87 percent, for which they paid \$304,843, or an average of 23 cents per share.

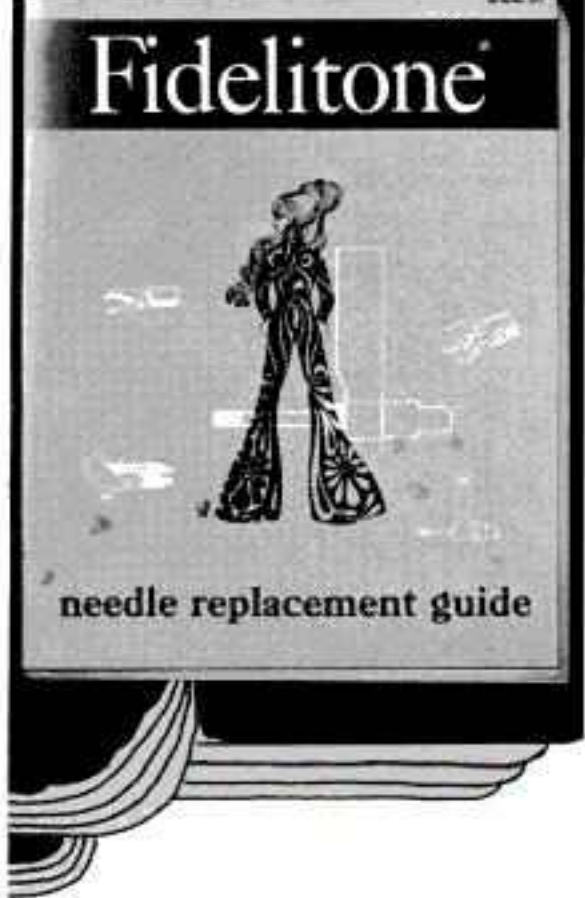
Teletronics International Inc. which provides facilities for making and duplicating video cassette programming, would offer 125,000 shares of common (\$10 per share maximum). \$425,000 of the net proceeds of the stock sale would be used to set up facilities in Los Angeles and Europe; \$300,000 would be used for research and development for video cassettes to be used in the home, schools, medicine, industry and hotels, and \$100,000 for the organization of a company for video cassette duplication and distribution.

In addition to indebtedness, the company told SEC it has 482,510 common shares outstanding, of which George K. Gould, president, owns 21 percent. Chase Manhattan Capital Corp. owns 14 percent, and company officials as a group own 45 percent.

Teletronics says it provides a complete service in video tape recording facilities and

(Continued on page 74)

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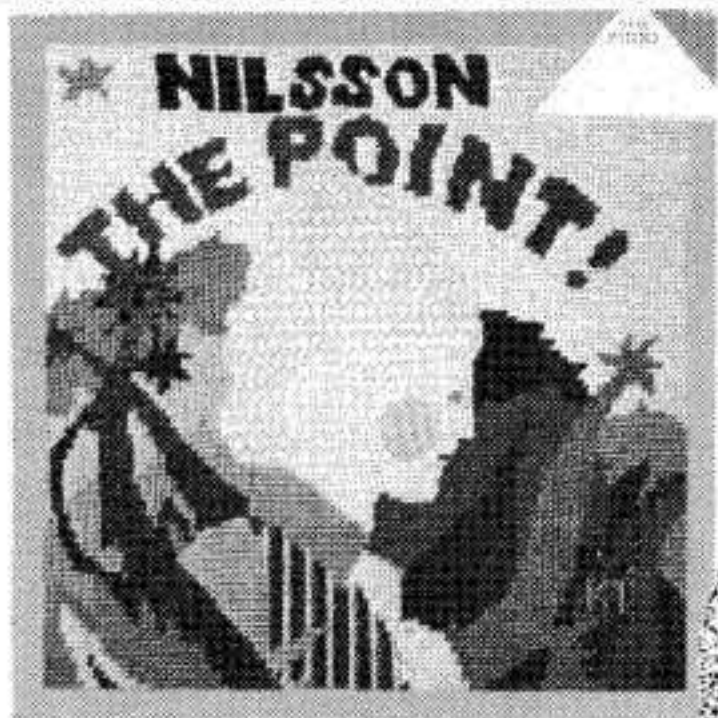
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THE POINT is an ALBUM Written, Produced and Performed by HARRY NILSSON, based on a 90 minute animated feature film also Written by HARRY NILSSON. THE POINT FILM will be shown on Tuesday, February 2, 1971, at 7:30 pm on ABC/TV, Channel 7. THE POINT Stars THE POINTLESS OBLIO and his EQUALLY POINTLESS DOG ARROW. THE POINT ALBUM contains seven new NILSSON compositions, and a full color eight page comic book and a bunch of NILSSON narrations. Album no. LSPX-1003 PBS-1623; PK-1623.

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Say You Saw It in Billboard

CAP BOWS ACT ON POLYDOR

LOS ANGELES — Capitol Records, which distributes Blue Thumb product, will use a Polydor LP to help introduce a new Blue Thumb act to its fieldmen.

The new group is John Mark and John Almond, two British players who worked with John Mayall on his Polydor LP, "Turning Point."

Capitol is ordering copies of this LP, according to Sal Licata, Blue Thumb's sales director, in order to acquaint its sales and promotion force with Mark/Almond. Their first Blue Thumb effort is slated for release around Jan. 25-Feb. 1.

Master Deals

JAMIE/GUYDEN RECORDS, Philadelphia, has bought the master of "Bridge Over Troubled Water" by veteran jazz singer Ernie Andrews. Bob Morgan brought the master to Jamie and is producing an album featuring Andrews; single and LP are being released on the Phil L.A. of Soul label. Jamie/Guyden also purchased "Flying Machine" by Steve Monahan produced by Bill Stith of Universal-Tripp Productions in Miami; the single is being released on the Jamie Records label.

Avco Embassy Records has purchased "Go On Fool" by Marion Black on the Capsoul label out of Columbus, O. The master purchase agreement was concluded with Bill Moss, president of Capsoul, and Hugo Peretti and Luigi Creatore, AE's vice presidents and chief operating officers.

Farrell Enters Deal

represents E.B. Marks Publishing, Chappell Music and the Big Three (Robbins, Feist and Miller).

The possibility exists for Farrell and Grever to establish a new record label to market their product. Finished product is expected to be released by March in South American countries as well as Spanish-speaking communities in North America.

Trade Embraces 'Love Story'

• Continued from page 1

the book (hardcover and paperback) go to the movie and take someone they love, that's an estimated 12 million people who'll be exposed to the Francis Lai music for "Love Story." And there will be still more who'll be exposed to the Carl Sigman lyric version, "(Where Do I Begin) LOVE STORY," now that the television promotion has begun. Andy Williams introduced the song on his CBS-TV show Jan. 16, and the following day, Tony Bennett sang the song on Ed Sullivan's CBS-TV show. Williams does the song again on his show Saturday (23) and again on his show the following Saturday (30). And Johnny Mathis, who has recorded the song for his next Columbia album, sings it on NBC-TV's "The Flip Wilson Show" on Feb. 4.

The music campaign for "Love Story" was plotted by Marvin Cane, vice president-general manager and chief oper-

ating officer of Famous Music, Stanley Jaffe, president of Paramount Pictures, Robert Evans, executive vice president in charge of worldwide production for Paramount Pictures, and Howard Minsky, the producer of the movie. They decided that only the instrumental version should hit the market before the picture's release, and that the vocal version should be held up until several weeks after the film's release so that "the theme and the image of 'Love Story' would be implanted in the audience's mind."

Cane and his Famous Music staff began lining up recordings late last fall. Recordings set, in addition to aforementioned Henry Mancini on RCA, and Andy Williams, Tony Bennett and Johnny Mathis on Columbia, are Peter Nero (Columbia), Mantovani (London), Al DeLory (Capitol), Francis Lai (Paramount), Franck Pourcel (Paramount) and Billy Vaughan (Paramount), already on release; and the Car-

penters (A&M), Anthony Newley (MGM), Percy Faith (Columbia), Andre Kostelanetz (Columbia), Roger Williams (Kapp), Ferrante & Teicher (United Artists), Liberace (Ranwood), Exotic Strings (Ranwood), Sammy Kaye (Decca), Hubert Laws (CTI), Astrud Gilberto (CTI), Irving Spice (Ampex), Hugo Winterhalter (Musicor), Ray Conniff (Columbia), Briarcliff Strings (Harmony), Roy Clark (Paramount), Chet Atkins (RCA), and Donald Hume (independently produced by Hy Grill).

Famous Music is also laying out a heavy print campaign. The "Theme From Love Story" will have regular piano, easy piano, organ solo, accordion solo, guitar solo, special Henry Mancini piano solo, concert band, and stage band versions, among others. The "(Where Do I Begin) LOVE STORY" vocal will have piano vocal, easy piano, and five different voices-choral arrangements.

Student O&O Stores Spurting

• Continued from page 1

means that we can get single pieces from our distributors when we need them. Usually, if someone wants an LP we don't stock, we will order at least three pieces. I have found that if one person wants a relatively obscure record, other people also want it.

The store also carries blank tapes and will special order any tape at a discount price. Their advertising is carried strictly on the student operated WBRU-FM, a 20,000-watt commercial station in Providence.

Other Students

The Lake Street Station Record store in Madison, Wis., serves not only the students at the University of Wisconsin, but also many high school students in the area. Manager Phil Bloom said that he found record stores within the existing corporate structure were not serving the needs of the campus community.

The store now sells \$4.98 list

items for \$2.98 or \$3.48. The higher priced LP's are proportionately reduced. They operate on a monthly credit basis with their distributors and buy direct from Columbia, Capitol, Liberty and London Records.

Lake Street Station stocks about 3,500 records plus posters, incense and candles. "We also take articles from the local artisans, said Bloom. "They fix the prices and we sell the merchandise. We make no commission on these items."

The most interesting facet of the store is the buying cooperative which Bloom has established with student-owned and operated record stores in Green Bay, Oskosh, and Appleton, Wis. "The fact that we could get good prices and had such a good credit rating gave us the idea of supplying other stores. We do this with a 5-cent service charge and can get even better prices than before. Hopefully, we can set up an organization which will be able to influence distributors as far as policy and prices are concerned," Bloom concluded.

Largest Store

By far the largest and most successful student-owned and operated record store is Leopold's in Berkeley, Calif. They started with \$800, selling records out of a closet. Last year, according to manager Bill Robbins, the store did over \$500,000 in sales. "We do about \$75,000 a month in business now and have set up four other stores including an art store, a clothing store, a stereo store and an mu-

sic supply store," said Robbins. "All the money is kept in the community and we serve all of Berkeley."

All \$4.98 records sell for \$2.97. The \$5.98 LP's sell for \$3.57, 50 percent of the proceeds go to cash grants for community projects, such as a health clinic. The other moneys go for expanding low cost businesses run entirely by students and the community of Berkeley.

"I get my records wherever they are cheapest," said Robbins. "We currently stock about 2,000 classical titles alone." The store sells every type of record, including British imports and tapes.

The Student Economic and Development Corp., Lawrenceville, Ill., has helped to establish seven student-owned and operated record stores in seven different Midwestern campuses and hopes to set up about 20 more record stores in 1971. The corporation functions as rackjobber and offers the students aid in location selection, accounting procedures, inventory and traffic control, merchandising, advertising and promotion.

The corporation was formed in 1970 as a consortium to help student organizations develop cooperative business ventures on college campuses. They have worked primarily with student organizations in the Midwest, including Michigan State University, Lansing; Southern Illinois University, Carbondale; University of Missouri, Columbia, and Case Western Reserve University, Cleveland.

'Goggles' Rights to Big 3

NEW YORK—The Big 3 has acquired exclusive print rights to the score for the upcoming NBC television special, "Looking Through Super Plastic Elastic Goggles." The deal was set between Herman Steiger, director of publications for the Big 3 Music Publishing Corp., and Ray Passman, representing Bates Music Publishing Corp., the publisher of the score.

The music from the special, performed by the Goggles, composed by Eddie Newmark and David LaRue, is being released

by Audio Fidelity Records on an LP: The Goggles are exclusive Audio Fidelity artists.

The Big 3 is preparing a 40-page folio of the score which will utilize the cover of the LP, and will release it simultaneously with the airing of the special Saturday (30). The Big 3 is preparing an all-out promotion for sheet music. The folio includes pictures, biographies and music of the Goggles. The firm also has extended the agreement to cover all future recordings and original compositions of the Goggles' material.

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Tape CARtridge

Motown Consolidates Custom Duplicating

DETROIT—Motown is consolidating its custom tape duplicating to have better control of its product, according to Joe Louis, national sales director.

The label has three custom duplicators: RCA, Eastern Record Co. and Tapetronics. Ampex continues to duplicate/market Motown's reel-to-reel line.

Motown, which markets its own tapes, except reel, has assigned RCA to custom duplicate the label's cassettes across the U.S. and its 8-track cartridges on the West Coast and in the midwest. Eastern provides stereo 8 duplicating on the East Coast, while Tapetronics performs the same function in the midwest.

Certron, which had provided custom work for Motown's 8-track line on the West Coast, has been dropped as part of the consolidation.

"This will enable us to have better control of inventory and put us closer to our sources of supply in terms of service and delivery," Louis said.

Despite the economic downturn during most of last year, Motown concluded 1970 with a 20 percent increase in tape sales over 1969, according to Louis. This year the company expects at least a 12 to 15 percent gain in tape volume over 1970.

He projects \$18 to \$20 million tape year in 1971, with tape accounting for about 30 percent of Motown's music sales.

Stereo 8 continues to be the label's big seller, with volume accounting for 90 percent of its tape

sales. Sales of cassettes remain steady at about 10 percent. (Reel sales are not figured since Ampex provides both duplicating and marketing services.)

Louis feels that quadrasonic tapes will enhance sales when they eventually become a commercial reality. "When we see a market for quad product," he said, "we will be right there with titles."

Although quadrasonic is not in Motown's immediate sales plans, Louis contends the company is set up to jump right in when a market develops. He sees that market developing in early 1972, "if the economy returns to early 1969 levels."

More exciting than quadrasonic to Motown's sales and marketing philosophy is its tape warranty plan.

The program was put into effect in October to reduce returns. A 30-day warranty notice was shipped with tape product requesting consumers return defective merchandise to the manufacturer.

"Our plan worked," Louis said. "We have cut our defective return 50 percent since we put our warranty program into effect. If the tape is defective, we will mail a new tape to the consumer. But this will be done only after our quality control personnel test the so-called defective cartridge."

Motown wants to eliminate returns on defective merchandise that isn't defective. "About 85 percent of the so-called defective product we receive isn't defective at all," Louis said.

Car Tapes Equipment 3-Mart Expansion

LOS ANGELES — Car Tapes, manufacturer of stereo tape players, is expanding its equipment line in three markets: home, portable and auto.

The company, which recently moved here from Chicago, will go with 16 models this year, including nine auto units, three portables and four home players.

Among the units will be an 8-track quadrasonic compatible home unit, model CTI 4488, at \$179.95 (without speakers). The 1971 line also includes two compatible units, a cassette 8-track auto stereo and an 4/8-track auto stereo.

Product models in the auto field: Four 8-track stereos, model X8100 at \$49.95, CT 8200 at \$59.95, CT 8500 at \$69.95 and CT 8999 at \$89.95; 4/8-track stereo compatible, CT 4800, at \$79.95; 8-track with FM multiplex, CT 3800, at \$115.95; cassette/8-track stereo compatible, CT 9800, at \$159.95; cassette playback/record stereo, CT 9500, at \$119.95; and a cassette playback stereo, CT 9201, at \$79.95.

The portable field:

A monaural 8-track, PT 8A, at \$39.95; a monaural 8-track with AM-FM radio, PT 9A, at \$69.95; and a monaural cassette playback/record with AM-FM radio, PTC 777, at \$79.95.

The home field:

A quadrasonic 8-track compatible, CTI 4488, at \$179.95 (without speakers); 8-track deck (without amplifiers), CTI 1100, at \$69.95; 8-track deck (with amplifiers), CTI 1400, \$109.95; and 8-track with AM-FM multiplex, CTI 1450, at \$149.95.

The new models, according to Jim LeVitus, president of Car Tapes, are being readied for a February-March delivery.

Expansion of equipment lines coincides with the company's move to Chatsworth, Calif., a suburb of Los Angeles. The new West Coast facility includes the corporate headquarters, warehousing, quality control, service, manufacturing, shipping, sales, marketing and design.

RCA CUTS OUT DISTRIBUTION IN WARRANTY SWITCH

NEW YORK—Following a recent precedent established by Motown, Mercury and Lib/UA, RCA Records has implemented a policy of direct manufacturer to consumer guarantee on all its prerecorded tape products.

The move eliminates the distributor as a middle-man and is designed to reduce the firm's spiraling returns inventory.

The new warranty ruling allows for the customer to claim a new copy of the defective product if his tape is mailed, along with its sales receipt, back to RCA Records within 30 days of purchase.

All returns must be sent to RCA Records, Recorded Tape Warranty Dept., P.O. Box 1970, Indianapolis, Ind. 46206. The product must be mailed in its original outer container.

Record Firms Switch to Recognizing 4-Channel

By BRUCE WEBER

LOS ANGELES—Record companies have changed their iffy attitude and are now accepting the idea that 4-channel sound will be a commercial reality in the not too distant future.

RCA's firm commitment to surround sound quad-8 cartridges is luring other record and tape manufacturers into releasing product. Ampex is the latest to join the 4-channel parade, announcing a major release of 8-track and reel-to-reel titles during the summer. (Billboard, Jan. 16).

The move by Ampex into 4-channel thus enables retailers to stock tapes by many record manufacturers that have tape duplicating/marketing agreements with Ampex.

While RCA will release only quad-8 cartridges, and Vanguard, a pioneer in 4-channel, will concentrate on reel-to-reel quadrasonic, Ampex will offer both reel and quad-8, including product from Warner Bros., Atlantic, ABC/Dunhill, among others.

Thus, the cloud of uncertainty hovering over 4-channel stereo appears lifted and the prospects for product looks rosy for late 1971.

The amount of quadrasonic titles released by most record and tape manufacturers will depend largely on the acceptance of quad equipment by the consumer, admits Don Hall, Ampex vice president. If sales warrant, a monthly release of quad titles will be issued.

There will be no shortage of equipment for four-channel titles. In open reel, there will be players from 3M/Wollensak, Teac, Crown, Telex, Astrocom/Marlux, Sony/Superscope, Ampex, Roberts, and others. In quad-8, there will be units from RCA, Motorola, Car-Tapes, Telex, Automatic Radio, Toyo and Lear Jet.

"There is plenty of hardware for 4-channel sound, but there is a drastic shortage of software, claims Jim LeVitus, president of Car Tapes, which is introducing an 8-track quad compatible home unit at \$179.95.

"The virtual nonexistence of software is the reason why so many manufacturers consider quadrasonic as no more than an intriguing idea," LeVitus said. "But we feel the commercial potential is very close, and we're going ahead—with or without software—because we have faith in our quad concept."

James J. Tiedjens, president of National Tape Distributors, summed it up this way:

"If it sells, we'll sell it. It's that simple."

A Buying Force

Tiedjens feels quadrasonic, although in its infancy, will be a consumer force within two years. "We are in the beginning stages of a major sound breakthrough," he said.

He feels the release of quadrasonic 4-channel will generate interest at the consumer level that will lead to sales late this year. "What's important about all of the four-channel talk is that it can stimulate a soft economy and can push sales."

Like Tiedjens, Car Tape's LeVitus is confident that software producers will jump on the 4-channel concept, since the total surround sound package will need a marketing push to get it off and running at retail.

"It will require mass industry support, but when it happens it will surely lead to excellent sales results," admits Tiedjens. "It will enliven the music industry with plus business."

LeVitus said, "Four-channel stereo is here and it's not just a sales gimmick to promote the sale of equipment. It certainly adds another dimension to music."

The RCA, Vanguard and Ampex involvements in quadrasonic are established. Where are the others?

The Kinney family of labels, Warner Bros., Atlantic and Elektra, and the many more under license to Ampex will be well involved.

Vanguard

Vanguard will continue to add to its repertoire and even records 4-channel stereo with the Dolby noise reduction system. It's also possible Vanguard will have some Dolbyized 4-channel open-reel tapes for sound purists.

UA Records is planning to release about six quad-8 cartridges to retail at about \$9, but will not become fully involved with a regular release schedule.

Capitol Records, which has made four-channel tapes available to radio stations for broadcast, indicated there is some interest in

going further with quadrasonic activity.

Columbia has been recording four-channel stereo but has no plans for the release of four-channel material. "We're doing a lot of thinking," said a spokesman, "and will be there when the time is right."

Deutsche Grammophon recordings are being done on four-channel but on a selective basis, while the plans of Mercury/Philips, among others, are somewhat hazy.

Mobile Fidelity Productions, a company owned by Brad Miller, producer of the Mystic Moods, is making a quadrasonic sampler for hardware manufacturers. Miller also has produced the industry's first quad commercial for broadcasting—a series of spots for Busch Beer. Enoch Light's Project 3 label has several open reel four-channel recordings on the market.

In short, if a four-channel boom is beginning, as many believe, it will lead to a new consumer force only if record companies are part of the scene.

Electrodyne Is Test Marketing Dispenser

LOS ANGELES — Electrodyne, which manufactures a vendor-like 8-track dispenser, Record-A-Tape, is test marketing the unit in a retail store.

The dispenser, which automatically reproduces one of 100 self-contained master programs in less than 3½ minutes, is going through testing at Sight & Sound, a record-tape-equipment store in Van Nuys, Calif., a suburb of Los Angeles.

Another unit will be field tested either in a supermarket or in a tape equipment dealership in about three weeks, said Lee Grundies, president of Electrodyne, a wholly owned subsidiary of MCA Corp.

As part of the engineering evaluation test, Electrodyne is offering product from Decca, Uni and Kapp, all MCA-owned labels, and Alshire Records. Repertoire includes titles by Neil Diamond, Elton John, Jack Jones and 101 Strings.

An introductory offer allows

consumers to purchase Record-A-Tape titles for either \$4 for a premium tape or \$3 for a budget tape. Usually, chart product will sell for \$5 and budget for \$4, but pricing is up to each retailer, said Ken McKenzie, Electrodyne marketing director.

Record-A-Tape is a combination of the vending machine concept and a high-speed multi-channel duplicating system. The reproduced cartridge will fit any standard player; the Record-A-Tape machine will accept only Electrodyne blank tape and tokens.

Electrodyne is loading blank tape in its manufacturing facility in North Hollywood, Calif., with product supplied by TDK Electronics.

McKenzie said royalties will be paid on the product reproduced. The machine is capable of counting via a sensory counter built in to the master tape. It is outfitted with a digital counter to guarantee a double check on royalty payments.

Audio Devices Puts on The Ritz on Mod Line

GLENBROOK, Conn.—Audio Devices is unlocking retail doors with its colorful mod line of cassette, 8-track and reel blank tape.

Dressed in four-color contemporary graphics, the Capitol mod line will be blister packed to appeal to rack merchandisers and distributors.

Both cassette and 8-track tapes will be packed in 5 x 9¼-inch units and will be offered along with point-of-purchase displays at the National Assn. of Record Merchandisers convention in Los Angeles, Feb. 26.

"The mod line is enabling Audio Devices to break ground in distribution patterns heretofore unknown to us," according to Cliff Shearer, advertising and promotion manager of Audio Devices.

As a result, the company has appointed a variety store representative to handle the mod line on a national basis. Although the line

carries the Capitol name, it is manufactured and distributed by Audio Devices, a wholly-owned subsidiary of Capitol Industries.

"We have found that rack merchandisers are playing a major role in the line's success," Shearer said. "That's why we're going to blister packs and creating specific displays aimed at the rack jobber."

Among the major outlets selling the mod line are Sav-On, a chain in California, and Alexander's, a 5-store retail chain in New York, York.

The line is available in 30, 60, 90, and 120-minute cassette lengths, while 8-track cartridges are in 32, 40, 64 and 80-minute lengths. The 5-inch reel is available in 60, 90, 120 and 180, and 7-inch availability is in 12, 18, 24 and 36.

Audio Devices is showing a promotional package of one 8-track, cassette and 7-inch reel.

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Once again, on March 20th, Billboard presents the International Tape Directory. Express yourself, and your company to over thirty thousand music pros... (and profit from a special distribution to tape shows and industry functions!) Billboard, the magazine that led the tape industry from inception, has compiled names, addresses and phone numbers of all companies concerned in the industry. From hardware to software, from manufacturers to distributors, from duplicating companies to outlet stores. All in one easy-to-use directory. Show what you have—Tell your story. In Billboard's Third Annual International Tape Directory. **Four-Color Advertising closes: Feb. 19th**
All Other Advertising closes: Feb. 25th

**Merc's Kelly Is Optimistic on
Prerecorded Cassettes' Future**

By EARL PAIGE

CHICAGO — Harry Kelly, director of Mercury's tape division, is optimistic about the future of prerecorded cassettes.

He is aware there are problems, but he also believes the quality of cassettes has improved significantly and that the economic shakeup last year has resulted in a better selection of product.

One of the problems, though, is the abuse of the return privilege on so-called defective merchandise. He wants tape manufacturers to "get tough" about taking back products.

"The true defective factor in cassettes is virtually nil," he said. "Manufacturers are far too lenient. In order to un-clog the pipeline from the retailer to the distributor and on back to the manufacturer, Kelly feels the consumer needs an education.

To that end, Mercury's packaging contains the following:

"If any manufacturing defect occurs within 30 days of purchase, Mercury will replace this cartridge with a new copy of the same recording. Do not return this cartridge to your dealer."

It also warns: "Cartridges that have been altered, repaired, or otherwise misused will not be replaced but will be returned to the sender."

2 Effects

According to Kelly, the program has two effects. "The rigmarole of sending the tape to the manufacturer instead of merely taking it to the dealer will discourage consumers from returning tapes they are tired of. Also, the determina-

tion of defects will be made at the plant, not in a dealers store."

It's an industry headache, he contends, and it will take retailers, distributors and manufacturers working together to eliminate the problem. Kelly admits it will be costly to maintain an examination system at plants, but "the manufacturer can't go on living with (so-called) defective returns."

The point of returning an original tape for an exact duplicate is another aspect of discouraging abuses. Moreover, he said, distributors should advise retailers that they are not ringing up a \$6.95 sale when they exchange a tape. "That \$6.95, or whatever price, is not a sale when there's an exchange."

The bogus defective problem might be eased if the serial number of a tape was printed on the sales receipt. "The entire process of handling defective tapes has to be taken out of the dealer's area and handled by the manufacturer," Kelly said.

Several other things contributed to the downfall of prerecorded cassettes, like:

"Product was slow reaching the consumer, and 8-track got a tremendous head start in the auto," he said.

But Kelly noted that continued improvements in cassette playback equipment and the advent of the Dolby noise reduction system, which, according to the executive, Mercury's parent company (North American Philips) is carefully studying, is helping.

"The prerecorded cassette hasn't

been forgotten," he added. "In terms of simultaneous release, Mercury's latest tape issue found tape and disk no more than a week apart in terms of shipment." (Mercury's catalog contains 440 cassette titles and 347 selections on stereo 8.)

Incentives are another aspect.

Kelly said that Mercury's discount programs on tape complement similar programs on disks. "You have to provide incentives—it's part of the business. But we don't undersell anybody."

In many areas, he sees the challenge of 8-track and cassette as being fairly equal.

"Take merchandising. Everyone has an opinion about how to merchandise. We've tried various approaches to marketing tapes, both by locking fixtures and with open displays.

"Frankly, the so-called spaghetti box (or long box), is not the answer," he claims. "I can't see it as a weapon against pilferage."

Kelly believes we are in a period when more people are beginning to see cassette and 8-track as two viable configurations. "With the record feature and automatic changers," he stated, "you see 8-track proponents moving into areas where the cassette system has been strong. And the cassette configuration is pulling up to stereo 8 in terms of quality sound with the introduction of Dolby units."

Admitting sales have been in the doldrums, Kelly contends sales will improve during the next six months. "The past year was difficult." (Continued on page 74)



**Norman Whitfield is spreading the
Undisputed
Truth.**

IHHEE Makes Summer Plans— But Bucks CES Date in Chicago

By EARL PAIGE

CHICAGO — The January Independent Housewares and Home Entertainment Exhibit (IHHEE) just concluded at the Conrad Hilton hotel here is expanding into a miniature Consumers Electronics Show (CES). As a winter "mini-CES" exhibitors say IHHEE is great for closing out items, dropping in new models and kicking off the year's marketing plans. But for the first time, the summer IHHEE here is bucking the big CES scheduled here a month earlier and is therefore posing a dilemma for many exhibitors.

Many close-out and show-special prices were in evidence at both IHHEE and the Transworld Navy Pier show, although the latter event had fewer electronic exhibitors because of IHHEE expansion. There were few entirely new tape equipment items.

The entire wing of the Conrad Hilton was devoted exclusively to electronics, and IHHEE spilled downstairs and elsewhere throughout the hotel. IHHEE co-producer Larry Karel said "heavy" bookings were already being made for IHHEE next January.

But the summer IHHEE is another matter.

When CES was held in New York the summer IHHEE Hilton show, which always coin-

cides with the summer housewares event here, won favor. Housewares buyers do buy electronics, a factor that makes Karel's winter show a success, and many housewares buyers did not go into New York for CES.

But CES is being held here this June 27-30.

Many IHHEE exhibitors—especially New York firms—question whether they want to come right back to Chicago in July for IHHEE. Even local exhibitors are skeptical.

Asked if the summer IHHEE might more logically be held in New York, Marshall Electronics president Marshall Frenkel said: "He'll get more exhibitors in New York than he will here." Karel was also querying some exhibitors about the New York idea.

Karel said: "The idea of IHHEE in New York in the summer is intriguing. But it's too soon to tell. I would also hate to lose this space in the Conrad Hilton."

Apparently, many exhibitors are also waiting. However, some note the inextricable tie between housewares and electronics as forcing a continuation of summer IHHEE here.

Several exhibitors noted that the winter IHHEE is becoming the main electronics showcase.

While firms such as Peerless-Telerad exhibited both at the Pier and the Hilton, others pulled out of the Pier entirely. Frenkel's firm pulled out at the last minute.

"We received a refund from Transworld and didn't get a good spot at the Hilton, but this is definitely the show for electronics people," Frenkel said.

Harold Davidow, one of several software exhibitors at IHHEE, also was pleased. "It's more convenient—the Pier is isolated."

"We wrote business in the Hilton, but more than that, we made good contacts," said Gusdorf & Sons' Ralph Fridley, who exhibited the firm's stands and storage accessories.

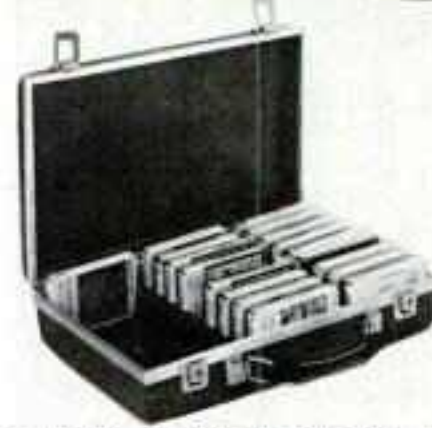
However, a spokesman at the huge Midland exhibit at the Pier liked the idea of being one of the few electronics firms there.

Great Traffic

"The Pier show has great traffic," said a spokesman at Commodore Import Corp.'s Hilton exhibit, one of the few who complained about IHHEE, although several criticized the 9 a.m.-9 p.m. IHHEE hours.

Housewares buyers had their pick of low low-priced 8-track machines. At the Pier, for example, B & B Imports showed

(Continued on page 16)



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IHHEE Makes Summer Plans— But Bucks CES Date in Chicago

• Continued from page 15

one model with the theoretical list price of \$27.95.

Dyn Electronics, a fast-expanding Miami firm, showed an 8-track car player with AM radio for \$32.90 (wholesale).

Ross Electronics called their Model 8250 cassette recorder/player "a real low-ball" item listing for \$24.95 and International Transistor Corp. showed a cassette recorder listing for \$19.95.

Among entirely new items was Weltron's 8-track player and radio combination designed like a space helmet. The very unusual item can be retailed at \$159.95.

Heavy emphasis was placed

on tape and tape-phonograph systems. Webcor, for example, showed five new items and among them a system embodying phonograph, 8-track player and multiplex radio listing for \$199.59.

Peerless showed a similar system on rollers with headphones (Model HSP 2500) to list for \$169.95. As with many firms, it was a drop-in to complete the line.

Delmonico International showed a deluxe cassette/phonograph combination it is marketing for JVC which lists for \$369.95. Although shown at CES last June, delivery has only commenced in the past few months—this was typical of many IHHEE items shown here.

For example, although BSR McDonald's RTS-28 phonograph/8-track multiplex system is in its catalog, delivery on the \$279.95 item was only effected in November.



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DA HITS 2 WITH CRIMINAL SUIT

SAN FRANCISCO—Contra Costa District Attorney William A. O'Malley has filed a criminal complaint in Concord, Calif., against Robert Hunter and Theodore Deinger, charging the pair with illegally selling bootleg tapes.

The conspiracy complaint charges that Hunter and Deinger (also known as Charles Jackson), operating as Top Tune Tapes Service, of San Francisco, sold more than 200 8-track tapes in Contra Costa County without authorization.

O'Malley filed criminal charges rather than civil, making it a felony under section 653(h)(2) of the California Penal Code. The statute deals with conspiracy.

A six-month investigation by O'Malley, Samuel H. Mesnick, deputy district attorney, and investigator Charles Myhre, led to the complaint against Hunter and Deinger.

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Many firms had earlier-introduced items out in front for added emphasis. An example was Crown's unusual SHC-47F, twin-column cassette player system.

Several exhibitors put emphasis on speakers. Claricon showed a large array of air suspension models from \$39.95 to \$69.95 list. Castagna Electronics also showed speakers designed in one piece and a combination modular-portable approach to phonographs.

Although Denon's cassette changer, Selectron's combination 8-track/cassette and Qatron's automatic tape changer were shown, it was not a show for radical innovations—firms want something new held back for CES.

For example, about the only quadrasonic players here were shown by Toyo (which incidentally enjoyed inside-the-front-door space). A home unit (list \$169) and a car unit (list \$129) were offered.

Tape Happenings

Ampex is introducing a master reproducer for cartridge, cassette and reel-to-reel duplication. The unit, Model RR-200, can drive up to 10 slave units and is designed for use in recording studios and in educational/industrial applications. . . . Audio Magnetics has appointed two factory representatives: Weisman & Kay to cover Washington, D.C., Virginia, Indiana, eastern Pennsylvania, south New Jersey and Delaware, and H.P. Souvall Co., Salt Lake City, to cover Colorado, Utah, Wyoming, Montana and eastern Idaho. . . . Ampex is offering a display dispenser free for head cleaning cassettes when dealers order 24 units of the product. . . . 3M's Wollensak division has appointed nine sales representatives: Jack Brown Electronic Sales, Yonkers, N.Y.; T.M.C. Sales, Fort Lee, N.J.; Marketing Consultants, Rockville, Md.; F.A. Daugherty Co., Cleveland; Paul Hayden Assoc., Atlanta; Karet-Senescu Assoc., Chicago; Roach and Assoc., Prairie Village, Kan.; The Heimann Co., Minneapolis; and Jack Berman Co., Inglewood, Calif.

ITA Plans New Meets

NEW YORK—The International Tape Association (ITA) has scheduled a Board of Directors' meeting and three committee meetings to be held here over the next three weeks.

First on the association's calendar are the Board of Directors' meeting, and a meeting of the organization's cassette/cartridge/component manufacturers. Both are scheduled for Friday (22).

The Board of Directors is meeting to determine plans for 1971, while the cassette/cartridge/component manufacturers will meet to recommend minimum standards for their division of the industry. The latter meeting will be chaired by Jack Nelson of Data Packaging Corp.

The association's raw tape manufacturers will meet Jan. 25. This meeting which will be chaired by Arthur Anderson of Wabash Tape, will also discuss and recommend minimum standards.

The final meeting slated for Feb. 5, will be held by the Warranty Committee. Joseph Kazimer of Bell & Howell will direct that confab.

TOP Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (8-Tr. & Cassette Nos.) (Duplicator)
1	1	ALL THINGS MUST PASS George Harrison, Apple (8XWB 639; 4XWB 639)
2	2	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
3	6	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-206; 73-206)
4	4	GREATEST HITS Sly & the Family Stone, Epic (KO 30325; ET 30325)
5	5	THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050)
6	7	PENDULUM Creedence Clearwater Revival, Fantasy (88410; 58410)
7	8	LIVE Grand Funk Railroad, Capitol (8XWW 633; 4XWW 633)
8	9	JOHN LENNON/PLASTIC ONO BAND Apple (8XW 3372; 4XW 3372)
9	10	LED ZEPPELIN III Atlantic (TP 7201; CS 7201)
10	3	STEPHEN STILLS Atlantic (Ampex M-87202; Ampex M-57202)
11	11	ELTON JOHN Uni (8-73090; 2-73090)
12	12	CHICAGO Columbia (18 BO 0858; 1610 0858)
13	14	SWEET BABY JAMES James Taylor, Warner Bros. (8WM 1843; CWX 1843)
14	13	CLOSE TO YOU Carpenters, A&M (8T 4271; CS 4271)
15	18	WORST OF Jefferson Airplane, RCA Victor (P85 1653; PK 1653)
16	16	NATURALLY Three Dog Night, Dunhill (85088; 55088)
17	17	TO BE CONTINUED Isaac Hayes, Enterprise (ENB 1014; ENC 1014)
18	19	WHALES & NIGHTINGALES Judy Collins, Elektra (ET 8 5010; TC 5010)
19	15	THIRD ALBUM Jackson 5, Motown (MB-1718; M 75718)
20	20	BLOWS AGAINST THE EMPIRE Paul Kantner & the Jefferson Starship, RCA Victor (P85 1654; PK 1654)
21	21	PORTRAIT Fifth Dimension, Bell (86045; 56045)
22	22	WATT Ten Years After, Deram (M 77850; M 77650)
23	23	WOODSTOCK Soundtrack, Cotillion (Ampex T85 NN; T55 NN)
24	28	AFTER THE GOLD RUSH Neil Young, Reprise (BRM 6383; 56383)
25	26	CHICAGO TRANSIT AUTHORITY Columbia (18 BO 0854; 16 BO 0854)
26	—	LOVE STORY Soundtrack, Paramount (PA 8-6002; PA C-6002)
27	24	TAP ROOT MANUSCRIPT Neil Diamond, Uni (8-73092; 2-73092)
28	—	TUMBLEWEED CONNECTION Elton John, Uni (8 73-096; 2 73-096)
29	30	EMITT RHODES Dunhill (85089; 55089) (Ampex & GRT)
30	29	TOMMY Who, Decca (62500; 7-32500)
31	31	AMERICAN BEAUTY Grateful Dead, Warner Bros. (81893; 51893)
32	33	FOR THE GOOD TIMES Ray Price, Columbia (CA 30106; CT 30106)
33	34	THAT'S THE WAY IT IS Elvis Presley, RCA Victor (P85 1652; PK 1652)
34	32	HIS BAND & THE STREET CHOIR Van Morrison, Warner Bros. (81884; 51884)
35	36	LOLA VS. POWERMAN & THE MONEYGROUND Kinks, Reprise (BRM 6423; 56423)
36	27	NEW MORNING Bob Dylan, Columbia (CA 30290; CT 30290) (Ampex)
37	38	VERY DIONNE Dionne Warwick, Scepter (TSPS 587; C5PS 587)
38	41	BLOODROCK II Capitol (8XW 491; 4XW 491)
39	40	BLACK SABBATH Warner Bros. (81871; 51871)
40	25	DOORS 13 Elektra (ET 8-4079; TC5-4079)
41	47	CANDIDA Dawn, Bell (8-6052; 5-6052)
42	37	CURTIS Curtis Mayfield, Curtom (MB 8005; M5 8005)
43	39	A QUESTION OF BALANCE Moody Blues, Threshold (24803; 24603) (Ampex)
44	45	STEPHENWOLF 7 ABC/Dunhill (85090; 55090) (Ampex)
45	46	FLIP WILSON SHOW Little David (LD 82000; LD C 2000)
46	—	WHAT ABOUT ME Quicksilver Messenger Service, Capitol (8XWW 630; 4XWW 630)
47	42	DEJA VU Crosby, Stills, Nash & Young, Atlantic (TP 7200 & Ampex 87200; 57200)
48	43	WITH LOVE, BOBBY Bobby Sherman, Metromedia (890-1032; 590-1032)
49	44	LAYLA Derek & the Dominos, Atco (Ampex M-82704; Ampex M-52704)
50	—	NO DICE Badfinger, Apple (8XT 3367; 4XT 3367)

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VPA Meet Slates Talks on Software

NEW YORK—Problems facing manufacturers of software for the new cartridge TV medium will be discussed at the first open meeting of the Videotape Production Association (VPA) scheduled for Tuesday (19) at the Advertising Club.

Subjects slated for discussion include distribution and merchandising approaches, implications of developing union demands, costs, standardization, a description of demonstrated hardware, and the meaning, to advertisers, of the potentially large CTV audience.

The discussion panel will include, Sam Gelfman, vice president, programming, Cartridge Television, Inc., Peter Keene of the Sony Corp., Manning Rubin, Grey Advertising, and George Gould of Teletronics Industries.

There will also be a demonstration, by Reeves Actron, of kinescopes from helical scan tapes, and an address by Dick Lavsky, president of the Music House, on videotape as a musician's work tool. The meeting is scheduled for 6:15 p.m.

Meanwhile, the VPI, Division

CTV Division Is Formed by Compass

LOS ANGELES — Compass Productions, headed by George Schaefer has formed a cartridge TV division, and the song writing Sherman Brothers have become principals in MusiClassics Inc., another new CTV firm.

Schaefer, a film-producer-director, plans to acquire shows for CTV, with Mike Elliot, his new department head researching the market. Richard and Robert Sherman's firm will be geared to family-type programming.

Intl Actors Meet Sets Up Structure on Residual Fees

LONDON—The International Federation of Actors, meeting here, established a residual fee structure for cartridge TV performances.

Attending the meeting were representatives from the United States, England, Ireland, Canada, Denmark, Finland, France, West

CABLE TV SEEN AID TO CTV

NEW YORK — Once cable television becomes significantly involved in programming original material, cartridge TV stands to gain consumer acceptance.

The two industries are closely linked in a survey which also indicates that cartridge TV is expected to net \$1 billion annually by 1980. System manufacturers and programming firms have until 1975 to prepare for the impact of the public's demand on a market whose primary outlets today will be educational and institutional. The survey, based on over 100 interviews, was conducted by the research firm of Edubusiness.

of Electrographic Corp., has become the newest member of the VPA. VPI is the tape and film division of Electrographic, and includes among its post-production services, the national distribution of both tapes and films. The company has been utilizing the facilities of VPA members for its film to tape transfers. VPI is headed by Sheldon Satin, who is also a vice president of the parent company.

Capitol Shuts Audio Visual Prod. Dept

LOS ANGELES—Capitol has closed out its audio visual development department, with the function for researching cartridge television now assigned to two executives. J. Michael Donohew has been hired from CBS to do the initial research and development work into the new home medium. He held the post nine months.

"We still have the function within the company," Capitol's president Sal Iannucci said. "The fact that Mike has left doesn't mean we don't maintain our interest in this field."

Brown Meggs, vice president and assistant to Iannucci and Bill Burkhalter, director of market research, are now the label's eyes and ears, keeping tabs on CTV developments.

"It is not yet a viable industry that we'd have to be manufacturing product for now," Iannucci continued. "Our posture is to keep abreast of the developments within that new industry."

Some of the projects which [\(Continued on page 74\)](#)

Service Net Is Set Up By Motorola

CHICAGO — Motorola Systems has established a nationwide network of almost 400 independent service organizations to service its EVR Teleplayer unit. The move makes it possible for Motorola to offer qualified service anywhere in the nation.

The field service network will be supported with service backup and parts availability by 84 Motorola distributors in all major metropolitan areas across the country. The distributors are further backed by 26 regional Motorola service representatives and the factory engineering department.

According to Jack Harris, general marketing manager, Motorola Education and Training Products Unit, "The Motorola service establishment is ideally suited to take on this responsibility because of its many highly skilled technicians, its computerized parts system, and its experience with Quasar color television construction."

Harris disclosed that an extensive service training program carried out by 26 Motorola regional service managers at the distributor level has been completed, and fully qualified professional technicians are available in the 84 Motorola distributorships. In addition, training of the nearly 400 first echelon service centers is underway and should be completed by mid-February.

Said Harris, "We believe this to be the most comprehensive service program ever established in support of an audiovisual product."

Lewron to Get Rights To Programs

NEW YORK—Lewron Studios has instituted a policy of acquiring cartridge TV rights to all television programs co-produced with its clients. The move is designed to aid Lewron in developing a library of programming for use in the new CTV medium.

Lewron is also gearing its operations to meet the demand for recording and other facilities the CTV thrust is expected to bring. According to Ron Spangler, Lewron's president, "Cartridge TV is no longer a pipe dream, and we want to be prepared to offer a full recording and duplicating service when the need for it develops."

Spangler also revealed that in addition to a bank of programming which his company has stored in preparation for the CTV break, Lewron was also holding top level talks with CTV majors in the hope of working with them on the development of software for the system.

This move by Lewron brings it in line with other large television recording facilities around the nation which are bracing themselves for the programming demands cartridge TV is expected to create.

Tele-Cassette Busy On Project Front

By ELIOT TIEGEL

LOS ANGELES—Tele-Cassette Enterprises, an "idea house" for cartridge television programs, is developing projects for TelePrompTer, American Tobacco, Reader's Digest, General Foods and Reuben H. Donnelly. While these projects are being discussed and formulated on paper, one proposal for TelePrompTer revolves around the development of a children's horror show for initial use on cable TV.

This show is called "Rolondo," and was developed by Ed White who created the "Zacherle" character for commercial TV. Once the idea has been honed and played on TelePrompTer's cable system in New York City, the material becomes applicable for cartridge TV usage.

One channel on the New York TV dial has been set aside by TelePrompTer for children's programming. "We will shoot a pilot for 'Rolondo' with the hopes the TelePrompTer people will say, 'Yes, right no,'" said Rosalind Ross, co-owner of the firm with Ken Fritz.

Dr. Rocco Motto, director of the Reiss-Davis Child Study Center of Los Angeles, and a member of the firm's board of advisors, has endorsed the idea for a children's horror show because of the strengthening values children receive in going through a "jeopardy-resolution" cycle whereby good overcomes evil and fears are dissipated.

Rolondo will tell stories on camera, supported by off-camera voices. The 25-minute videotaped pilot will be used to test the characters.

"We see cable and cartridge TV as an absolute marriage," Mrs. Ross said. She and Fritz both have extensive backgrounds in commercial television and both speak highly of the intimacy level which cartridge TV will bring to its viewers.

Cable operators will repeat shows during a 24-hour period, Mrs. Ross predicts, so as to be able to play the material for different age groups. This is a little like the repetition feature of a playback/record cartridge TV unit, she points out.

For other firms which have been contacted about creating programs, the material is principally of an industrial nature, although Mrs. Ross speaks of them possibly underwriting shows as sponsors.

She cites talks with Martin Jurow of 20th Century-Fox about co-ventures involving financing.

IATSE DRAFTS BID FOR CTV PAYMENT

LOS ANGELES—International Alliance of Theatrical Stage Employees Local 683 has formulated proposals for video cartridge payment.

Don Haggerty, business agent for the local, has proposed to IATSE's president Richard Walsh that the union seek the following from the Assn. of Motion Picture & TV Producers:

Ten percent of the gross of domestically produced theatrical films for usage in cartridge TV; 10 percent of the gross of film shorts made for television and transferred into cartridge TV, and 20 percent of the gross from U.S. films made overseas.

Haggerty also recommends that monies from cartridge TV be funnelled into health and welfare benefits and pensions for craftsmen.

The union leader has been most aggressive in urging IATSE to make formal requests of the producers organization for these benefits.

The local holds a meeting Wednesday (20) to discuss reopening negotiations with the producers over cartridge TV terms.

As an outgrowth of a planned series for Avco's Cartrivision called "Dan the Handyman," Fritz has been holding discussions about developing a series for commercial TV with the character. Fritz said there could be eight and one-half hours of shows developed for cartridge TV culled from 26 half-hour programs developed for regular TV. These shows would be structured differently with entertainment factors whereas cartridge TV fare would be principally instructional.

An obedience series planned with the Hollywood Dog Training School is being discussed with an outside company which is interested in underwriting the project, Fritz said.

One goal of Fritz's is to create public awareness for the actors planned for cartridge TV shows. Consequently, he is getting Karate expert Emil Farkas booked on talk TV shows. Farkas is scheduled to conduct karate instructions for three audiences: women, policemen and firemen via CTV.

Tele-Cassette's basic deal with an artist is 5 percent of the gross of a CTV show up to [\(Continued on page 74\)](#)

Calls for CTV Programming

LOS ANGELES—A call for CTV programming now has been made by Acme Film & Videotape Laboratories president Mel Sawelson.

Cartridge TV manufacturers cannot "build guns without any ammunition to put in them," Sawelson states in a current mailer to engineers, producers, ad agencies, broadcasters and educators.

Sawelson wants to see programming activity before everyone talks about a cartridge TV revolution. "If software manufacturers have the answer to better programming (than on commercial TV) let's put it into use right now." In other words, the developing and processing lab is eager for new business.

In this exciting world in which we in the record industry live, we are blessed that we are frequently uplifted by the wonderful talent that surrounds us.

However, it is only occasional when the talent becomes genius—radiating sparks, brilliance, energy and charismatic magnetism. At Columbia, such a talent was Janis Joplin who will have a permanent effect on all of us who knew her.

It is with great pride and sadness that Columbia releases her album "Pearl." Pride because the album is magnificent. Sadness because her versatility, which is demonstrated here like never before, will be forever stilled and not allowed to explore new and ever expanding horizons.

Her single of "Me and Bobby McGee" sums it all up. It's an instant classic.

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Talent In Action

BIG BROTHER AND THE HOLDING COMPANY SWEETWATER

Fillmore East, New York

Blues and improvisational rock was the order of the evening at the early show Jan. 8 as Sweetwater, Reprise Record group, led off the evening with a blend of rhythms and instruments seldom heard at New York's rock emporium. August Burns, celloist for Sweetwater, led off the first number with sweet tones of strings which slowly gained momentum until the entire band had joined in, playing very hard, fast and together. Rhythms were the key to Sweetwater, which featured a percussion section of Elpido (Pete) Cobian on congas, and Alan Malarowitz on drums talking to each other with their instruments. At one point in the set, pure percussion came forth as each member of the group played a percussion instrument with the precision and fluidity that only musicians who have worked together for a long time could develop.

"Compared to What," a Gene McDaniels tune, highlighted Sweetwater's set. Albet Moore, flutist, sang an emphatic lead vocal. The tune was typical fare for the group as musical lines overlapped and reinforced each other. The whole set offered a fusion of instruments and musicians into a single sound without spaces.

Big Brother and the Holding Company did several tunes to warm up the audience for their star attraction, Nick Gravenites, a man with an extraordinary blues voice. Big Brother's three guitars boomed forth with "Home on the Strange," as the guitarists traded solo and rhythm chores and played together, in harmony and separately. When Gravenites came on stage, the group acted as a back up, but still displayed its musical prowess between vocals. "No More Heartache," "Joseph's Coat," and their final number "Be a Brother," allowed Gravenites to display his full vocal range. At the end of the set it was quite apparent that this singer is a very underrated blues artist.

Buddy Miles and his express drove right through the Fillmore audience, stopping to perform all the Miles hits and blow the audience out of their seats in typical Miles fashion.

ROBERT GLASSENBERG

JACKIE DE SHANNON

Copacabana, New York

Capitol's Jackie De Shannon, once connected with the folk scene, now arrives complete with big band and six violins, a tribute to Dinah Washington, some gospel material and the obligatory celebratory introductions from the nightclub floor.

What still remains is the deft ability to mix the soft and the strutting, to switch from a delicate air into soulful attack. Most applause came for her own song, "Put a Little Love in Your Heart," and there was a lot of jazz feeling in her Washington tribute, "I Won't Cry Anymore." There is much variety, confidence and appeal in this free flowing Shannon.

IAN DOVE

AL KOOPER

Bitter End West, Los Angeles

In making his stage debut here after being held up in recording studios for the past several months, Kooper produces a delightfully inventive stage show.

He plays acoustic guitar in a solo role, pumps the electric organ and makes an electric guitar wail and moan with gigantic support from drummer Roy Markowitz and electric bassist John Molfetta.

JANUARY 23, 1971, BILLBOARD

He tries to be coy on stage, seeking a funny contact line with his audience. He achieves this effect and it sits well. He takes this stance into his music, with a parody of country music, noting he wrote the song eight years ago even though he didn't know anything about country.

Kooper gets serious with Bo Diddley's "Bring It On Home," a rather banal lyrical piece but developed as a tight, cohesive work-out, building vamps on the organ and then switching to guitar to play the simple medley line with the bassist and then using distortion, holding a note, walking his fingers up the neck of the instrument, hitting back side of the neck to create sounds which catch the crowd's attention.

Kooper's voice is fair. It certainly is not technically trained. His instrumental work is his calling card.

ELIOT TIEGEL

DAVE MASON, CASS ELLIOT

Santa Monica Civic, Santa Monica, Calif.

Dave Mason's guitar playing, his simple melodic song structures and Cass Elliot's energetic vocalizations christened their new act Jan. 10.

Their hour turn consisted principally of Mason's compositions, played with gusto and featuring the layer upon layer singing of the two principals with the support of bassist Bryan Garfalo.

The two used the concert to preview their new Blue Thumb LP which comes out in early February and their first ABC/Dunhill single—projects achieved by co-operation between the labels.

Although they were obviously nervous, the two headliners held the show together, with great volume and propulsion from associates keyboard man Paul Harris and drummer Russ Kunakel. This is the rhythm section which has been recording with Cass and Mason and it shows. There is a cogent cohesiveness marking the group's sound.

ELIOT TIEGEL

EDWARDS HAND

Bitter End, New York

Rod Edwards and Roger Hand sing in subtle harmonies and play guitars and pianos, which can be soft or loud. They bring with them a three-man backing group who can also be soft or loud, and who concentrate on the fine details that can make an arrangement breathtaking and dramatic. The duo is known as Edwards Hand. They have an album called "Stranded" on RCA. They are British, and find America rather frightening. They tend to worry a lot, and wonder.

For Edwards Hand, music is thought, lyrics are thought; the product and the process of thinking. You listen and follow their minds, with or without words, sometimes one rightly placed note from the lead guitar, echoing.

Edwards Hand opened at the Bitter End Jan. 13 and they were fine. Deeply, seriously shattering fine. They should have played for hours, or years.

Also on the bill were the superb comedy team of Edmonds and Curley, and Ampex recording artist Cheryl Dilcher, a very promising songwriter.

NANCY ERLICH

FAT WATER

Beavers, Chicago

When the energy of rock music starts to wain, it invariably returns to its mother—the blues—for a recharge. With rock in another period of doldrums, a group called

(Continued on page 24)

Problems Pose Puzzlers On Future of Rock Fests

• Continued from page 1

line acts. How next to fill the stage with more music? In this country we have such a plethora of bands that a promoter could audition the bands in the area of his concert, and select as many of these local bands as he needs. Additionally, record companies sign bands daily. There is no reason why a label, once signing a band, can't help them by providing the expenses so that they can play a festival."

Poverty Areas

"The next important aspect of the festival is the site. It has to be good, it has to be big, and it has to be accessible. One thing that our home-grown revolutionaries and radicals have been shouting about is the poverty that exists in this nation. Few of them do anything about it. Their chance comes with the festival. The Appalachian areas of the East, from the Western tier of New York, down through the mountains to West Virginia and beyond, are filled with strip mines and destitute people. Record companies, local governments, poverty agencies could band together to form the nucleus of the new festival concept; a permanent site in any of these impoverished areas. There is enough vacant land. There is enough unemployment in these areas so that a work force would be easy to recruit. After the building is done, there is enough unemployment to hire permanent employees for the running of the site.

"The immediate reaction to a suggestion of this form from kids would run along the lines of 'no way, we don't want any fat cat capitalists or the government getting into our music or culture.'

"Well, the first argument is that it is basically these same people who have ripped off the younger generation for the past two years' worth of festivals. It is these same kids who form their own establishment, a much

more difficult framework to break into than the one which they rail against. Lastly, we are not arguing for a state-run festival, rather the site should be run by the people who eventually build it, the unemployed, the destitute. There is no reason why government loans, or loans from the private sector (record companies, motion picture companies, the entire entertainment industry) couldn't be made available.

Food Concessions

"Next we come to the facilities. There is no reason why food concessions cannot be made available, liberally strewn throughout the festival grounds, supplying inexpensive meals. In the same way that food could be made available, sanitary facilities could be set up for convenience.

"In the tradition that Newport started, there is no reason why the whole day has to be taken up with music. As a matter of fact, none of the day should have music, rather, sunset and beyond should be reserved for the highlights of the festival. During the day, there is no reason why the festival can't have the many attractions which its conceptual form implies. Small music workshops, with enough of them around so that they don't become unworkable. Craft workshops where kids could learn to work with leather, etc. There should be drug workshops, with explanations, by kids, as to the aspects of the dangers of the drug culture. Films from the avant-garde could also be shown.

"There are many points which can't possibly work, and there are many points which I haven't even thought of, but the thoughts should be there in everyone concerned with the entertainment business. The principle is that it is time to start giving something back to the people who have made others millionaires. From there it just depends on some organization with resources

and desire to pull it all together. It can be done, it can work, but people have to start it, rather than talking bitterly about the evils of the culture."

Kings Castle Aims For Top Names

NORTH LAKE TAHOE—Kings Castle Hotel, opened last July, has launched a winter entertainment policy designed to bring in top attractions. The Fifth Dimension makes its North Shore debut Thursday-Saturday (21-23) in the hotel's Camelot Theatre. Bill Medley is the solo headliner in the Jester's Court Lounge on the bill with Line Renaud's revue, "Flesh." Traditionally, hotels around Lake Tahoe have closed out their main showrooms because of snow conditions which make travel into the area difficult at times.

Kings Castle is the first major hotel on the North Shore attempting to provide top name entertainment all year round. Among the acts which have played the hotel are Johnny Mathis, Della Reese, Don Rickles, Woody Allen, Bobby Hackett and Phyllis Diller and O.C. Smith.

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Signings

Robert Goulet, formerly on Columbia, signed with MGM. . . . Wilmer (Alexander) & the Dukes to Avco Embassy. . . . A&M's Flying Burrito Brothers to Theatrical Corp. of America for representation. . . . Jerry Corbitt of Raccoon's Youngbloods signed with Capitol as a solo. Bobby Fuller also to Capitol, where his first single is "A Name Like Watermelon" produced by Dennis Linde of Combine Music. . . . Larry Butler joined Westpark Records, a division of Jimmy Duncan Productions, Inc. of Houston. . . . Steve Lawrence and Eydie Gorme, formerly with RCA, and Lou Rawls, formerly on Capitol, signed with MGM. . . . The National Bank of Sound and Tom Sparks to Seattle West Recording Corp., which is working on albums for both acts. . . . Kate Taylor, who will record for Atlantic, to Peter Asher for disk production and personal management. . . . Larry Hayes signed with Audio Arts for recordings and publishing. Four masters were included. . . . Peggy Scott & Jo Jo Benson signed with Atlantic with their first album being produced by Malaco Produc-

tions, Inc., of Jackson, Miss. . . . Jupiter Sunset to Juno with their first LP being cut in Europe. . . . Tamiko Jones to Moonchild Productions for public relations.

Ungano Buys S.I. Theater

NEW YORK — Nick and Arnie Ungano, operators of Ungano's, a West Side club, acquired the 2,000-seat Ritz Theater, Staten Island with plans calling for a schedule of rock concerts.

Early February is the target date for the first show. Being installed are a new sound system, dressing rooms, and a record counter, which will stock the latest pop albums plus, at a special price, albums of artists currently appearing in order to stimulate spot record sales for these artists acts.

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From The Music Capitals of the World

DOMESTIC

SAN FRANCISCO

The New Riders of the Purple Sage, country offspring of the Grateful Dead are mixing their first album, "New Riders of the Purple Sage," to be released March 15. The new Riders and the Dead travel to the University of California, Eugene, Ore., Vancouver and Seattle later this month. Then they'll take three weeks off and come back to San Francisco to develop new material. February 18-21 the two groups will be in Port Chester, N.Y. The first three weeks in March will be spent on a Midwestern tour being set up now by Bill Graham and Warner Bros. During the first week in April the group will tour the East Coast with dates in New York, Boston and possibly Washington. In June, the entire Dead Family (some 50 people) goes to Europe for a one month tour. They have rented six barges, each capable of carrying 15 people and will travel where they can by water. One of the barges is a sound stage and the bands will play as they travel down the canals of England and Holland. Tour also includes dates in France, Sweden and Germany and the entire trip will be filmed for release as a full-length feature. . . . Jerry Garcia is starting to think about doing his own album and Mickey Hart and Bill Kreutzmann (the group's two drummers) are recording an album in the new studio in Mickey's barn. Pigpen is also working on his own album. All will be on

Warner Bros. . . . Jefferson Airplane is finishing up their final album for RCA under the terms of their existing contract. Album should be out in February. Hot Tuna has one more album to do for RCA and will start work on that soon. . . . Victoria plays Fillmore East with James Taylor and continues on an Eastern tour at the end of January. She's recording a new album and negotiating for a movie contract. . . . Hammer is putting together material for a new album and begin their second cross-country tour this month.

MARY TURNER

NEW YORK

Invictus' Chairmen of the Board begins one week at Boston's Sugar Shack, Wednesday (20). . . . Decca's Brenda Lee, appearing at Las Vegas Vegas' Fremont Hotel through Wednesday (20), opens a two-week engagement at the Beverly Hille Motor Inn, Toronto, Monday (25). . . . King's James Brown plays the Sugar Shack through Tuesday (19) with Bobby Byrd and the JB's. . . . RCA's Eddy Arnold will be the TV and radio spokesman for Farmbest Milk Products this year. Arnold guests the "Johnny Cash Show" on Wednesday (20). . . . 1984, the new act of Total Concepts Management, played Brooklyn's Bay Au Go Go through Jan. 13. . . . Bobby Capo, now a New York resident, has been nominated composer of the year in Puerto Rico by Codazos

Annual Festival for Radio, Theater and Television. He is appearing at El Josio in San Juan and does a TV show there.

Columbia's Lynn Anderson headlines the Sunday (24) performance of "Wheeling's Jamboree U.S.A." at Washington's Constitution Hall.

. . . Bryce Bond is recording a series of albums on numerology with Dezhiah, the red-headed witch of Nottingham, England, which is being produced by Sid Asher, who also is producing a TV series by the two. . . . Tangerine's Ray Charles will receive a gold plaque March 20 from the governor of Florida for his efforts for the Florida School for Deaf and Blind in St. Augustine, Fla. . . . United Artists' Pat Cooper opens a four-week engagement at Las Vegas' Flamingo Hotel, Thursday (28).

. . . Al Ham will compose and conduct music for the TV special, "Ah Man (Look What You've Done)," for North American Films. Bass guitarist Chuck Rainey has joined Columbia's Dreams. . . . A&R's Marion Love and Warren Marley will sing the forthcoming spot radio commercials. The commercials were cut at A&R Recording, Inc., the label's parent company, through contract with Comtrack, Inc. . . . Charles Fox has completed the music for 20th Century-Fox's "Making It" Norman Gimbel wrote the lyrics for two of the songs, including the theme. . . . MGM's Connie Francis was married Jan. 16 to hairdresser Izzy Marion at St. Aloysius Church, Caldwell, N.J. . . . Kathleen Emery is visiting deejays plugging "Sometimes I Feel Like a Motherless Child" on the Love label. . . . Cab Calloway performed at the Jersey Steak Pit, Jan. 16.

Bell's Rodney Dangerfield, featured in the new film "The Projectionist," which is opening in New York, Sunday (17), appears on "The Tonight Show," Friday (22), while a "David Frost Show" will

Mendes' New Group Bows

LOS ANGELES — Sergio Mendes will debut his new Brasil 66 group at a series of Eastern concerts.

Mendes' newest development with the group is the utilization of several new members for a mixture of a harder contemporary sound with a more authentic Brazilian flavor.

This new blending is a result of the addition of Brazilian vocalist Gracinha plus compatriots Claudio Slon on drums and Laudir DeOliveira on congas and percussion.

The group will head to the World Festival of Songs in Caracas, Venezuela, Jan. 28-30, following concert and television appearances.

The band tapes the "David Frost Show" Tuesday (19) and the "Johnny Carson Show" Wednesday (20) for airing the same nights. The A&M Records

air Thursday (21). . . . Tony Masucci, director of operations for Lewron Television, Inc. and a member of the board of directors of the Videotape Production Association, was married to Myrna Blickman, assistant to Jane Trahey of Trahey/Wolf Advertising, Jan. 7. The couple is honeymooning at St. Croix, Virgin Islands. . . . The Philadelphia Kids are appearing at the She, Ft. Lauderdale, through Feb. 25. . . . Capitol's If opens a five-night stand at Los Angeles Whiskey Au Go Go Wednesday (27). . . . Alisa Kashi and Hines, Hines & Dad play Miami's Deuville, Feb. 12-20. . . . Capitol's Anne Murray is taping three more

(Continued on page 24)

act will be seen on the "Pearl Bailey Special" airing Jan. 30.

Concerts are scheduled for Kleinhans Music Hall, Buffalo, N.Y., Friday (22); New York (23), and the Syria Mosque, Pittsburgh, Sunday (24). The group leaves for Venezuela, and its first music festival appearance this year.

lehle, Hollaert Talent Agency

CALDWELL, N.J. — Phil lehle and Dick Hollaert have formed a new talent agency, Talent Infinitem Management, Ltd. Their first group, Free Dirt, a group from Arkansas, has been signed for a five-week engagement in Rochester, N.Y. lehle has produced an LP by the group and is negotiating a pact with them.

The agency plans to find more groups, each appealing to a different segment of the music market and each offering new material to the listening audience.

lehle was former chief engineer and technical director for 14 years at Atlantic Records and president of CADDCO Audio Industries Corp., Norwood, N.J. Hollaert has been the co-manager for the Rascals for the past five years and president of GIT Today, a school for road managers.

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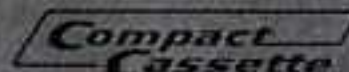
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Talent In Action

• Continued from page 21

Fat Water may pull it out. The local group has been a quartet for several months, but recently added another lead singer, and is tighter than ever.

The new singer, Freddie Fox, adds his strong voice to the mildly fantastic vocal power of Vickie Hubly, and the duo really rocks out. The rest of Fat Water—Greg Stinson on drums, Don Cody on bass, and Peter Milo on drums—lend both drive and restraint when needed. Especially moving was Miss Hubly's version of Dylan's "Hollis Brown," which was as much of a heartstopper as anything by Misses Joplin and Slick, and left the crowd here Jan. 6 emotionally drained. The uptempo material, mostly original, was almost as exciting, with a reworking of John Lee Hooker's "Boogie Children" having part of the usually staid crowd out on the floor dancing. The group, one of the more dynamic ever seen in Chicago, is unsigned by a record label.

CARMEN McRAE

PJ's, Los Angeles

Carmen McRae has a loyal audience here. Her appearance in the club's newly opened large showroom drew good crowds Jan. 8 to hear her consummate phrasing and distinctive lyrical vocal style.

She used old chestnuts to please her fans, with the addition of several Beatles tunes ("Carry the Weight," "Here, There and Everywhere") and "Sounds of Silence" expanding her horizons.

Miss McRae knew she was home free when the women in the audience responded verbally to the line "Just a little lovin' early in the mornin' beats a cup of coffee for the starting off the day."

Although there was some uneven spots with her rhythm section of pianist Nat Pierce, bassist Gene Cherico and drummer Frank Severino, the accompanist smoothed themselves out.

The Atlantic artist built her act around love songs, principally working a slow tempo but in control when the tempo got into a fast Latin groove like "Never Let Me Go." "Folks on the Hill" was

Thelma Houston to Join BS&T Tour

NEW YORK—Thelma Houston, Dunhill artist, has been set to join Blood, Sweat & Tears for a two-week tour of Japan and Australia.

Miss Houston and BS&T will do two shows in Osaka, Japan, Feb. 10; one show in Tokyo on Feb. 13; two shows in Melbourne, Feb. 18-19; a show in Adelaide, Feb. 20; a show in Sydney on Feb. 21, and the last show in Perth on Feb. 23.

a gentle introduction to two of her friends. "I Cried for You" had her behind the beat. Her 45-minute set closed with Jimmy Rowles kookie "The Ballad of Thelonious Monk." It was the only mood-changer in the act, proving Miss McRae knows the right way to communicate. **ELIOT TIEGEL**

DAVID AMRAM, AMERICAN SYMPHONY

Philharmonic Hall, New York

David Amram, composer-musician, attempted that most difficult of tasks—merging a jazz band with a classical orchestra without sounding like the ending of a Warner Brothers' '40's musical. He premiered his "Triple Concerto for Wind Brass and Jazz Quintet" using his regular jazz quintet against two from within the American Symphony—much much augmented for the occasion and conducted by Kazuyoshi Akiyama.

It is a varied work: the first movement, Allegro Robusto, was a complex-sounding affair, many ideas dissonantly jutting out, settling briefly. Amram allowed his group to improvise against all this, with the exception on Jerry Dogian's alto which kept its cool. The second, Andante Espresso, a blues, was more familiar turf while the final "Rondo a la Turque" had Amram putting down his French horn and leaving the piano in favor of the humbler Pakistani flute. A jaunty bow toward Mecca, some musical fun and Amram humming down and playing his flute at the same time, turning it into rondo a la Kirk. **IAN DOVE**

EARL (FATHA) HINES

Colony Club, Phoenix

Earl (Fatha) Hines is back after a lengthy stay away from Phoenix to once again prove his mastery of the jazz piano. For a swinging gent who should be collecting social security, Earl (Fatha) Hines has more energy and drive at the Steinway than most folks half his 65 years.

Aided by three exceptional sidemen—Bob Mitchell's wailing trumpet, Larry Richardson's haunting bass and long-haired Tony Johnson's quick left hand on the drums—Hines riffs through an assortment of jazzmatazz, all signifying his right to being top pianist in an assortment of noted jazz polls.

And, if this show of jazz muscle isn't enough for the Colony crowd, an added fillip for fans of good singers who have pinpoint voice control is an extra added attraction offered by the astute Hines. It's his attractive vocalist, Marva Josie. A stylish jazz lark whose classical background augments her clever shadings of tunes, she is remarkably gifted in expressing through voice, hands and body her inner interpretations of the lyrics she's chanting. There aren't too many good singers like her around. **PHIL STRASSBERG**



ELTON JOHN, left, rehearses for his U.S. television debut on "The Andy Williams Show" Saturday (16) with Williams, center, and Ray Charles.

From The Music Capitals of the World

DOMESTIC

• Continued from page 22

"Glen Campbell Show" appearances. . . . Rist-O-Craft Industries has added 4,000 square feet for the 1343 East Gunhill Road, Bronx, N.Y. offices of their recording and publishing firms.

The Nitty Gritty Dirt Band, currently riding high with the Liberty single, "Mr. Bojangles," will appear on the Dick Cavett Show on Tuesday (19).

FRED KIRBY

LOS ANGELES

Poco's first album since last spring will be released in mid-January by Epic Records, with a single to be issued later. . . . Larry Larson and Todd Schiffman, who manage Poco under their Associated Talent Management banner, have also got Blues Image and Jo Mama groups. . . . ATM also has publishing companies—Portofino, representing Jo Mama; ATM Music, repping Blues Image, and Itasca, which represents 50 percent of Iron Butterfly. Portofino will also produce Danny Cox shortly. Itasca is also in record production with Blues Image. . . . Company may add more management clients this year, and expand office staff in management level.

Will also move more heavily into music production and publishing. The Sisters Love's new single on A&M is "Rise" and "Ha-Ha-Ha," their third effort for the

label. . . . Scott McKenzie's new Ode 70 effort is "Going Home Again" from his new LP, "Stained Glass Morning," which was produced by Dave Anderle. . . . John Lee Hooker performs with Canned Heat on the group's new LP "Hooker 'N Heat." . . . Bassist Rick Grech debuts on Traffic's new LP, "Live Traffic." . . . "Spaceship Earth" is Sugarloaf's new LP.

Bill Goldenberg will compose the music for "Red Sky at Morning" for Universal. . . . Jimmie (Continued on page 46)

PJ's Is Doing Double Duty As Nightclub

LOS ANGELES—PJ's is operating two entertainment rooms under its new management. The large showroom in which Trini Lopez formerly worked is now being used for booking such acts as Carmen McRae, Sonny Charles and Jackie Wilson. There is a \$2-\$3 door admission range and a two-drink minimum in this 450-seat room. The second room is being designed for rock bands and dancing, with a \$1 admission.

The larger room has been dark for several years, with all bookings occurring in the dance room. The newly opened room has a stage, a backdrop, good sight lines and good sound.

Owners Bill Budrow and Jerry Lantry are booking acts for 10-day stands and one-nighters. Once in the sitdown showroom, the patron can go into the dance room without any additional charge. Patrons in the other room have to pay the \$2 difference to see the show.

Stax' Thomas on 2d European Tour

NEW YORK—Rufus Thomas soul singer on the Stax label, is on his second tour of Europe.

Dates for Thomas in England include Birmingham, Friday (15); Dunstable, Saturday (16); Chester, Monday (18); Stoke, Tuesday (19); Purley, Thursday (21); Cambridge, Friday (22); Northwich, Saturday (23); and Doncaster, Sunday (24). He's scheduled to make concert appearances in Germany from Feb. 1 through Feb. 17.

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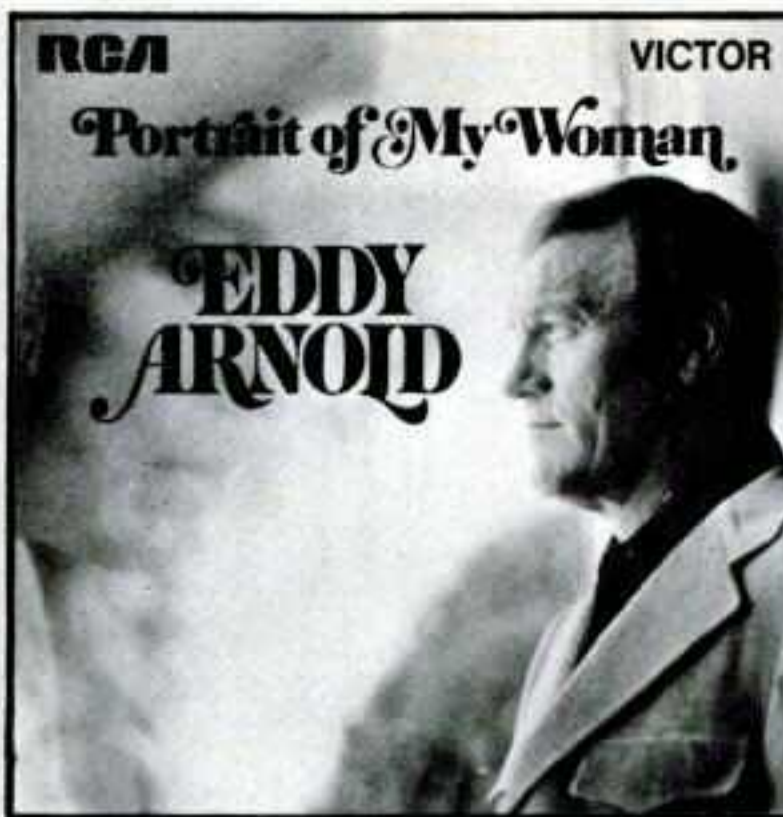
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Eddy will be doing "Portrait of My Woman" on the Johnny Cash Show this Wednesday, January 20th.

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Audience Spark to Group's Stage Creativity: Del Zoppo

NEW YORK — The concert audience is probably the single most important factor for motivating a group's creativity and improvisational techniques on stage, according to Alex Del Zoppo, keyboard player and vocalist for Sweetwater, Reprise Records group. "The larger and more attentive the audience, the better we play," said Del Zoppo. "We have learned that when people are not on our case, not paying attention to us, we must get into ourselves and play for our own enjoyment. Then we wind up capturing the attention of the audience. We throw things at them and they throw them back. The vibrations start and we settle into a good set. A great many college audiences are like that," Del Zoppo commented.

Sweetwater has been playing for audiences since 1967. Colleges, while not their bread and butter as they are for some groups, have always had an attraction to the group. "We once

taught and played in Madison for the University of Wisconsin Music Department for three days," Fred Herrera, the leader, bassist and vocalist said. "It was exciting for us since the Music Department let us use all of their instruments. I think this type of exchange should be done more often. It benefits everyone, especially when we let loose on all of the professors and students. And the students really enjoy it."

The group itself is a conglomeration of ethnic and musical backgrounds. The cellist, August Burns, has had some classical training. Elpido (Pete) Cobian is the percussionist, who plays the congas and bongos. He is from Cuba and escaped that country soon after Castro came into power. His mother is still there. "I worked for a long time in a Latin club in Mexico City, I used to fall asleep because I had to play the same riffs all the time. Then I came to Los Angeles and got together with the group. What makes it

(Continued on page 38)

WJKB Broadcasters Start Ad Co. Dealing in Radio Spots

EDINBORO, Pa. — Dirty Windows Advertising Agency has been started by broadcasters at WJKB, Edinboro State College. They will deal primarily in production of radio commercials. Members of the agency, including Jack O'Brien, Kevin Braudis, Gary Hertwick and Darby Giles have a combined experience in radio, both commercial and campus, of 14 years.

Braudis is an art major at Edinboro, and in 1969 won a gold key from Kaufman's Scholastic Art Show. O'Brien has been a radio announcer and presently works at WJET, Erie. Giles is presently working at WCKK-FM, Erie, on a part-time basis.

Plans are to produce relevant radio spots and honest advertising for the youth market. Giles and his fellow workers feel that there is too much phony advertising on the radio and also that many radio commercials do not fit into the format of the particular station. "In order for a

commercial to be successful, it must not only combine music and the theme of the particular product, it must also have some relevance to the station's music format," said Giles. "This means that commercials must follow the fashion. They must be Top 40 oriented, underground oriented, free form oriented or whatever. One does not like to hear strings in a commercial wedged between Santana and the Grateful Dead. It might just be a tune out factor. And it certainly does little to sell the product," Giles added.

The approach which Giles and company takes to a commercial is an attitude of fun. "If we cannot have fun advertising the product, then how can the finished radio spot have any punch to it? How can it sound truthful?" Giles queried. "We will do a spot for any product which we feel is real and does what it says it does." The company is presently producing spots for the Headquarters Shop, a boutique in Edinboro.

The Head Count

Mothers Records is a student run and owned store in Providence, R.I. It operated out of a nighttime coffee house, which houses the record store and a small boutique during the day. The people responsible for running the store, Dick Shapiro, John Rector, Mike Shpizner, and Lew Kostiner, are students at Brown University. Like most stores of this type, they pay their bills in cash on the day of receipt. By paying on time, Mother Records is able to take a discount on their bills enabling them to sell records at a very low mark-up price from wholesale. Their Top 10 LP's for the week include:

1. "Tumbleweed Connection," Elton John, Uni.
2. "Blows Against the Empire," Jefferson Starship, RCA.
3. "Elton John," Elton John, Uni.
4. "All Things Must Pass," George Harrison, Apple.
5. "American Beauty," Grateful Dead, Warner Bros.
6. "Jesus Christ Superstar," Various Artists, Decca.
8. "After the Gold Rush," Neil Young, Reprise.
9. "New Morning," Bob Dylan, Columbia.
10. "Christmas and the Beads of Sweat," Laura Nyro, Columbia.

What's Happening

By BOB GLASSENBERG

WGVU, University of Dubuque, Dubuque, Iowa, recently sponsored RCA Records day. They played only RCA records all day long on their station. The record company sent them albums to give away, and they advertised the day for about a week prior to the event. Doug Towne, air personality and soon to be station manager, said that the record stores on campus recorded a marked increase in RCA record sales. It was also great publicity for the station. Similar programs are planned for other record companies including MGM, Atlantic, Elektra, UA, and Bell.

The University of Texas, Austin, will host a meeting of the College Band Directors National Association Wednesday through Saturday (27-30). More than 200 directors of marching and concert bands are expected to attend. Daily sessions will be held and a concert will be given each night. The purpose of the gathering is to exchange ideas with other music directors. Groups appearing at the meeting include the UT Austin Symphonic Band, the University of Houston Symphonic Band, Northwestern State College Wind Ensemble of Natchitoches, La., the Shenandoah College Conservatory of Music Wind Ensemble of Winchester, Va., the Sam Houston State University Symphonic Band a junior college "honor band" from CBDNA's Western division.

New York University will broadcast a dramatization of Jerry Jeff Walker's song "Mr. Bojangles," WNYC-TV (Channel 31), as part of their university Broadcast Lab series. The series is part of an experimental workshop produced by the New York University School of the Arts students in cooperation with WNYC-TV and the NYU News Bureau's office of Radio and TV.

The song and show deal with a performer who fell on hard times and began drinking, eventually ending up in jail for the latter part of his life. Two young boys are thrown into the same cell with the old man, Mr. Bojangles, and are at first hostile towards his reminiscing about his life, but finally the boys realize the relevance of the old man's world to theirs. Joe Lee Wilson and his jazz ensemble provide the music.

The program was produced by Ira Resnick, a senior at NYU's School of the Arts and directed by John Baird of WNYC-TV.

H. S. Jazz Fest March 27 at Berklee College of Music

BOSTON—The Third Annual Northeast High School Jazz Festival Competition will take place March 27, at the Berklee College of Music. The festival is co-sponsored by the National Association of Jazz Educators and the Berklee College of Music.

The festival is a gathering of high school jazz ensembles from all over New England, New York and New Jersey, open to all high school stage bands.

The primary purpose of the festival is to give school music supervisors and their students an opportunity to see, hear, discuss and evaluate what other groups functioning in the same musical idiom are doing. The Berklee faculty adjudicators, including Charlie Mariano, saxophonist; Phil Wilson, trombonist; Andy McGehee, saxophonist; Alan Dawson, percussionist; John La Porta, clarinetist; Joseph Viola, woodwinds; and William Leavitt, guitarist, will conduct instructional clinics and demonstrations.

Other festival activities include

Atlanta Film Fest June 18-26

ATLANTA—The Atlanta International Film Festival, to be held June 18-26, is accepting all student entries without entry fees, offering special awards and a cash grant for the top student film. The new twist to the festival is a result of the response from student filmmakers during the 1970 event. Winning films will be screened at a symposium during the festival week. The closing date for entries is April 15.

individual group and band performances; improvisation clinics; the rehearsal and performance of an all-star band, which will be chosen from the best young instrumentalists; and concert competition.

Awards will be given for the best festival band. In addition, citation for excellence plaques will be granted, as well as tuition scholarships for study in music. Registration should be made immediately by writing to Lee Berk, "Festival: 1971," c/o Berklee College of Music, 1140 Boylston St., Boston, Mass. 02215.

Campus Dates

Don McLean, Mediarts Records artist, performs at Edward Williams College, Hackensack, N.J., Saturday (23); and Dutchess Community College, Poughkeepsie, N.Y., Sunday (24). Charisma, Roulette Records artists, appear at Western New England College, Springfield, Mass., Saturday (23).

Poppy Records artist Townes Van Zandt, performs at St. Lawrence University, Canton, N.Y., Monday through Saturday (18-23). Josh White Jr., who records for UA Records, appears at West Georgia College, Carrollton, Tuesday (19).

Joan Baez, who records for Vanguard Records, appears at Penn State University, University Park, Pa., Sunday (24). Concert pianist Ivan Davis will perform at Hunter College, New York City, Saturday (23).



BURL IVES

HOW GREAT THOU ART

WST-8537 \$5.98

arranged and conducted by Kurt Kaiser

How Great Thou Art ■ On Jordan's Stormy Banks
A New Name In Glory ■ Beyond The Sunset
Only Believe ■ Will The Circle Be Unbroken?
Victory In Jesus ■ Stepping In The Light
Since Jesus Came Into My Heart
"Are Ye Able," Said The Master

WORD
Records
WACO, TEXAS 76703

Radio-TV programming



PETER NERO, promoting his "Love Story" theme on Columbia Records, visits with Jim Lowe, WNBC air personality, far left, and then with William B. Williams, WNEW air personality, far right. Guiding Nero's tour of New York radio stations were branch promotion men Joseph Senkiewicz and Matty Matthews. Williams put Nero on the air and also played the single; Lowe broadcast a discussion with Nero about the new single.

WMFJ Launches an Experiment Of All-Newies on Weekends

By CLAUDE HALL

DAYTONA BEACH, Fla.— Taking action that will help the record industry, WMFJ here has launched an experiment of all-newies weekends. Program director Doug Montgomery started the weekend of Jan. 6-10 with a total of 287 new

singles and Monday afterwards added eight of them to the regular playlist of the Top 40 station. "Normally, I would add only three or four new records; it's been over a year and a half since I added this many new records to the playlist in a given week."

The station again had a newies weekend this past Friday, Saturday, and Sunday. "If the second weekend was like the first one," he said at press time, "hell, yes, I'll feature more weekends of new records."

"Many, many radio stations coast-to-coast play oldies on weekends," Montgomery said, "and I figured people have been oldied to death. We'd been playing oldies and I personally love them, but had frankly gotten tired myself of playing them."

Billing the weekend as "Preview Weekend," the station started with 287 singles, eliminating only a few country singles which the station had

received in the mail; these singles had accumulated over two weeks, Montgomery said. Starting on Friday, the station asked listeners to call in on its five telephone lines and tell them which records were bums and which were winners. Once a record got considerable good reaction, the station would play it again; otherwise, it played only new disks. About midnight on Friday the station was able to get a reaction strong enough to pick out which records the mass of listeners liked. By Saturday the station had a hard core of about 15-20 records and would play one of them every half hour. A couple of these lost out after the listeners had heard them a few times; Vikki Carr's "I'll Be Home" was one that listeners decided they did not like after the third play, Montgomery said.

WMFJ has always been big on requests as a programming

(Continued on page 38)

WWSM-FM to Soul Format

MOBILE — WWSM-FM, stereo station owned and operated by Faulkner Radio Inc. in nearby Bay Minette, will switch to a soul music format Feb. 1, according to Hudson Randall, who programs WBCA, a country music daytime station, and WWSM-FM, which now features an automated IGM middle-of-the-road music package. Carl Gibbons has been named program director of WWSM-FM's new format and is now lining up air personalities and searching for soul records to build a record library. Although WWSM-FM has been broadcasting in stereo, it will go monaural until a new control board can be built for the new format, Randall said.

FCC OK's WJRZ Sale To P&SB

NEW YORK—The sale of WJRZ in nearby Hackensack, N.J., has been approved by the Federal Communications Commission. Takeover by Pacific & Southern Broadcasting, whose radio operations are guided by Kent Burkhart is expected at any day. The new owners had filed with the FCC to switch the format to contemporary music and are expected to program WJRZ—probably under new call letters—much like the stations they have owned for some while—WQXI in Atlanta and WSAI in Cincinnati. George Burns is national program director of the chain. WJRZ had been playing country music. Pacific & Southern also acquired KIMN in Denver, whose format is expected to stay the same, and two other stations.

TM Program Syndication Co.

DALLAS—TM Productions, one of the nation's leading producers of jingles for radio stations, has launched a radio programming syndication service. The new operation, according to Jim Long, vice president and general manager of TM Productions, will distribute the programming of a select number of key radio stations. A background music package will be the first such programming to be syndicated. Although unwilling yet to name the station, Long said the FM station chosen has already proved vastly successful in achieving ratings and is No. 1 in certain time periods in its market, a major radio market. "We already have a middle-of-the-road station spotted that we're negotiating with regarding syndication of its programming and we will also select a Top 40 station for the same purpose."

The major emphasis of TM Productions, of course, will continue to be in the jingles field and TM has just completed a three-station 70-cut pilot package now being introduced on WOKY in Milwaukee, WIBG in Philadelphia, and WDRC in Hartford.

The package is called "Where Your Friends Are," and TM Productions will supply any sta-

tion that uses it with newspaper ads, bus cards, outdoor posters, and other graphic materials. Skip Broussard, program director of WOKY, was one of the main spurs behind the new series, but WIBG program director Jack Reynolds and Ed Richards of the station were also in Dallas working on the package. Arrangers included Hoppy Hollman and Jay Pruitt of Memphis and Tom Merryman, a principle in TM Productions. In fact, Merryman reportedly produced the first radio jingles for KLIF that shot the station to the top in ratings in the early days of Top 40 radio. "Nobody actually invented jingles . . . except maybe Larry Greene; he was the first . . . he was the cat . . . in the early days," said Long.

For the new series, budgeted at \$48,000, TM hired rhythm section used by Elvis Presley, people who have backed up Bonnie & Delaney, and also used performers from a record production firm operated by Jim Long—Music People Inc. "The problem with most jingles packages is they represent the ideas and creativity of just one man . . . not so on this package," Long said, adding that the series is keyed on short impression-

KMHT to LP's After 'Extensive Research'

MARSHALL, Tex.— "After extensive research, we've decided to go principally to albums," said KMHT music director Wayne Harrison here last week. The new format change was effective Jan. 11.

"We feel that singles are gradually fading into non-existence, just as the 78's did years ago. In addition, album cuts will give us better air quality."

"We are also altering our music format somewhat, programming rock during the afternoon drive and progressive rock during evenings. Mornings and mid-mornings

will continue to feature upbeat MOR records," said Harrison.

"What I'm trying to do is take the top-selling singles and program albums that contain these singles. This will allow the air personality on duty to also program other cuts from a particular album."

"We will continue to program any singles that are not yet contained on albums, but will switch to the album as soon as it is released." Harrison also said that local distributors have been informed of the new programming policies.

'American Top 40' Soars in Ratings

• *Continued from page 1*

last May before adding the show to October, using "American Top 40."

Other major markets registered similar light increases with the show, which is based each week on the Billboard Hot 100. In Boston, WMEX's 9 to noon Sunday "American Top 40" time spot showed an audience increase of nearly 99 percent with the show since last May. There was a 57 percent jump for WFGC in Washington, which also airs the show on Sundays, 9 until noon. WGAR, Cleveland, began airing the three-hour special exactly six months ago on Saturday nights, 7-10 p.m. ARB results show an audience increase of 33 percent for the time period since the show's debut.

Sixty-five stations are now air-

ing the syndicated show, which is in its sixth month of operation. It's produced for Watermark by Tom Rounds, Casey Kasem and Don Bustany. Kasem, a veteran announcer, also narrates the weekly, three-hour countdown program.

Rounds, who expects additional ARB ratings within the next two weeks, said that the greatest indication of the show's success is in its renewal pattern. All 26 initial subscriber stations renewed at the end of the first quarter and all 46 at the end of the second cycle.

WPAC-FM To Beck-Ross

PATCHOGUE, N.Y.— WPAC-FM has been purchased here by Beck-Ross Communications and switched to a contemporary format Thursday (14), according to Martin F. Beck, president. The station had been an MOR operation. Application is in for full power, which will enable the stereo station to reach listeners in almost all of Long Island. Jay Mitchell will be station manager. New call letters will be WBLI-FM. Beck-Ross also owns WGLI, a Top 40 station located in Babylon, N.Y., on Long Island.

Petty to Debut New Station

CLOVIS, N. M.— Norman Petty, leading independent record producer, will have his second station on the air here in February—KWKA. At the same time, Petty's FM station, KTQM-FM will be increasing power to 50,000-watts and begin broadcasting in stereo. Petty, who owns and operates an 8-track recording studio here, has produced hits by Buddy Knox, Buddy Holly, the Fireballs and Jimmy Gilmer.



Vox Jox

By **CLAUDE HALL**
Radio-TV Editor

attending Clarks Summit Seminary in Pennsylvania. No new program director at WNBC yet.

★ ★ ★

Don E. Westenbarger, radio veteran, has been named general manager of a new station in Warren, Ohio, that will go on the air in the next few weeks. Call letters will be WTCL. President of the new station is **John Baglier** of Baglier Ford; **L. W. Stauffer**, publisher of Niles Suburban newspapers, is general manager. Westenbarger, previously with R. J. McCallister Advertising in Youngstown, has been a part-time announcer for WBBW in Youngstown, Ohio. . . . The FCC has approved the sale of KIMN in Denver, KRYX in Oregon City, Ore., KRHM-FM in the Los Angeles area, and WJRZ in the New York City area. I expect WJRZ will begin making changes pretty soon. . . . **Phil Sanford**, 314-993-3829, needs work; he's experienced.

★ ★ ★

Michael O'Conner, former air personality and assistant program director at KILE, Galveston, Tex., is now with WLCS in Baton Rouge, La., doing the 2-4 p.m. and 6-9 p.m. slots. . . . **Steve Brunt** has resigned as general manager of WTOB, Winston-Salem, N.C., and **Michael J. Ludgate**, salesman with WRVA in Richmond, Va., is the new manager of WTOB. Both stations are part of the Southern Broadcasting chain headed by **John G. Johnson**.

★ ★ ★

Alan Hirsch, new operations manager of KZFM-FM, progres-

sive rock station in Corpus Christi, Tex., sends in the lineup: the Sack 5-9 a.m., **Johnny Marks** 9-noon; Marks and Hirsch interview show noon-1 p.m., **Bob Graham** 1-4 p.m., **Johnny Rabbitt** 4-8 p.m., Hirsch phone show 8-10 p.m. with progressive rock until midnight and then soul until dawn. . . . **Mike Van Dorn** is leaving as music director of KOVO and KFMC-FM, Provo, Utah. Military service; probably Fort Jackson, S.C. New music director of the station is **Leonard Banks**.

Bill Singer has been promoted to program director of WTTM, Trenton, N.J.; he's been with the station more than 12 years and served as music director. . . . **Jimi Kaye**, music director of WAKE in Valparaiso, Ind., does an interesting record news sheet; lots of guys around the country are putting out one and two-page sheets now rather than just a dry list of records; for distribution to other stations and record companies, of course. Kaye seems willing to trade. . . . **Mike Ivors** has left his position as program director of WEIM in Fitchburg, Mass., to become mid-day personality on WBT in Charlotte. **John Lambis**, former production manager of WSAR in Fall Rivers, Mass., another Knight Quality station, is also joining WBT as WBT program director **Tom McMurray** seems intent on raiding some of his former cohorts for his new scene (Tom was once national program director of Knight Quality Broadcasting).

★ ★ ★

Anthony Freedom and **Jerry Garrett** have joined KOGT in Orange, Tex., to do rock. **Dave Kellogg** at KOGT says that the station is doing well with a country format in daytime and rock at night. Also says that **Len Donahue** is now with KTRM in Beaumont, Tex. . . . **WKMI** program director **Jim Higgs** says the lineup has been changed around at his Kalamazoo station; "no new names, but some new time slots" so **Bill Randall** can work while going to college. Lineup includes **Bruce Ryan** 5-9 a.m., **Higgs** 9-noon, **Randall** noon-3 p.m., **Michael J. Steele** 3-7 p.m., and **Dave Connor** 7-midnight. **WKMI** uses the syndicated **Dolly Holiday** show midnight-dawn. News director is **Marc McGuire**.

★ ★ ★

Joey Reynolds home address is 1201 Narcissa Road, Blue Bell, Pa. 19422. . . . **Seymour L. (Sy) Yanoff** has been promoted from sales manager to general manager of WBZ in Boston. . . . **George McGovern** is out as program director of WRNC in Raleigh, N.C. . . . **Larry Vance**, program director of KNUZ, Houston, has come up with one of the most novel ideas in a printed playlist I've heard in some while. He's printing the playlist of the Top 40 station on some specially made singles record sleeves. They're heavier stock than what most people buy singles in. The playlist of the station is on one side along with pictures of the air personalities; the second side of the first issue has an introductory letter with a picture of the station. Vance believes that kids will collect the playlists and store their singles in them. First issue was just off the press as I write this and KNUZ was going to distribute all 10,000 copies to local record outlets. Then Vance was heading for the Astrodome and a bamboo hut (to be placed on top of the Astrodome Jan. 19 with him inside) seeking 750,000 petitions to deliver to Vietnam asking for release of American POWs.

★ ★ ★

If any of you wonder why this column sounds disjointed at times, I guess I should explain that I

(Continued on page 56)

RADIO-TV Job 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

If you're looking for another run of the mill time & temperature no personality Drake Jock, then don't bother to read this ad any further. But, if you believe the night time is the right time to let it all hang out and, if you want a high-priced jock who uses inflection, projection, injection, humor, excitement, and a fast rap but is not a screamer, then I'm your man. Last gig I had rating was over 50% when I left. 3rd phone. Will go anywhere for the right bread. Let's get together and make the night time cook! Please contact Greg Phillips at 316-251-2032 or write to 309½ W. 15th, Coffeyville, Kansas 67337. ja30

Ho, ho, ho, look what Santa found at the bottom of his sack of goodies! Announcer . . . first ticket, available now. Can do DJ, news, combination of both with equal enthusiasm. Would also like chance as Program Director or News Director. New Jersey, Connecticut, New York, Pennsylvania areas first concern. No tape available, but can come for personal interview today. No reasonable offer turned down. All replies answered. Larry Kay, 58 Fairview Ave., Valley Stream, L.I., N.Y. 11581. (516) 791-6557. ja23

Disc Jockey!!! Four-year major suburban experience. Looking for a solid spot with a good station. Have music direction and programming background, management potential, too. Top references! Call (516) 798-8935 to RAP or write Box 352, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. Available for personal interview at your convenience. All replies will definitely be answered. ja30

Major and Medium Market Night Time Personality is looking for a challenge. Looking for someone who loves to cook at night. Digs having competition and works at getting or keeping those ratings. This might be your answer. Looking for major or medium market challenge. Box 352, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. ja30

POSITIONS OPEN

WNOW, York, Lancaster and Harrisburg's only modern Country Music station, is searching for a first-rate air personality. The man we are looking for is a proven professional. Rush tape resume and salary requirements to Station Manager, WNOW-AM-FM, York, Pa. 17405. ja23

Campus Programming Aids

MIDWEST

WNIU, Northern Illinois University, De Kalb, **Curtis Stalheim** reporting: "D.O.A.," Bloodrock, Capitol; "Superstar," Murray Head, Decca; "Keepin' Free," Country Coalition, ABC; "Up to You Petula," Edison Lighthouse, Bell. . . . **WLUC**, Loyola University, Mundelein College, Chicago, Ill., **Walter Paas** reporting: "I'm Still Dancing," Presidents, Sussex; "Medley From Superstar," Assembled Multitude, Atlantic; "Sisyphus," Cold Blood, San Francisco. . . . **KRC**, Rockhurst Colleges, Kansas City, Mo., **Pete Modica** reporting: "One Toke Over the Line," Brewer & Shipley, Kama Sutra; "Don't Let the Green Grass Fool You," Wilson Pickett, Atlantic; "Lay It on the Line," Teddy Hill, RCA; "Very Lovely Woman"/"Long Way Around," New Seekers, Elektra. . . . **WGVU**, University of Dubuque, Dubuque, Iowa, **Mary Leicht** reporting: "Timothy," Buoys, Scepter; "Let Your Love Go," Bread, Elektra; "I Was a Boy When You Needed a Man," Michael Allen, MGM; "D.O.A.," Bloodrock, Capitol; "Ridin' Thumb," Seals and Crofts, TA. . . . **WSRM**, University of Wisconsin, Madison, **Bruce Ravid** reporting: "D.O.A.," Bloodrock, Capitol; "It's for You," Bowery Boys, Hemisphere; "Tops of the Pops," Kinks, Reprise; "Bouncin' All Over the World," Globetrotters, Kirshner.

EAST

WOCR, State University of New York at Oswego, **J. Long** reporting: "My Sweet Lord"/"Isn't It a Pity," George Harrison, Apple; "Stop the War Now," Edwin Starr, Gordy; "Your Song," Elton John, Uni; "We Gotta Get You a Woman," Runt, Ampex; "Lonely Days," Bee Gees, Atco. . . . **WSHU-FM**, Sacred Heart University, Bridgeport, Conn., **Carl Rossi** reporting: "King Harold's Song," (LP, Jesus Christ, Superstar), Decca; "Bell Bottom Blues," (LP, Layla), Derek and the Dominos, Atco; "Map to the Treasure," (LP, Christmas and the Beads of Sweat), Laura Nyro, Columbia; "Molina," (LP, Pendulum), Creedence Clearwater Revival, Fantasy; (LP, New Morning), Bob Dylan, Columbia. . . . **WITR**, Rochester Institute of Technology, Rochester, N.Y., **Dave Melhado** reporting: "Paranoid," Black Sabbath, Warner Bros.; "In Blissful Company," (LP), Quintessence, Island; "Lizard," (LP), King Crimson, Island; "Daughter of Time," (LP), Colosseum, Vertigo; "Emerson, Lake and Palmer," (LP), Emerson, Lake and Palmer, Island.

WSUA, State University of New York at Albany, Top Five Singles of the Year: "Mississippi Queen," Mountain, Windfall; "Lola," Kinks, Reprise; "Uncle John's Band," Grateful Dead, Warner Bros.; "Lay Down (Candles in the Rain)," Melanie, Buddah; "Let It Be," Beatles, Apple. . . . **WMFO**, Tufts University, Medford, Mass., **Steve Thibodeau** reporting: "Barclay James Harvest," (LP), Barclay James

(Continued on page 38)

Letters To The Editor

Plays Hits

Dear Sir:

I read with some interest the letter from Wayne Harrison, music director at KMHT in Marshall, Tex., and would just like to congratulate him on an extraordinary quality. Wayne says he doesn't need to be told when a record is a hit, that he can tell. I, for one, can't.

Anyone can get some good response from someone on any record. . . . I don't care how bad or good it is. When I became music director here, I started out by listening to every single that came in . . . regardless of label, artist or my splitting headaches. I would place the "good" records (the ones I thought had potential) in a separate stack from the "bad" records (the ones I thought had no potential). Well, you guessed it, 75 percent or more of the good stuff turned out to be bad stuff.

A record, evidently, just doesn't make it anymore on its own merit. It takes more. It takes hard working promo men, a good product, and a couple of stations playing the record that are in a controlling position . . . with the power (wattage or audience) to make a hit.

At WYCL, I'll listen to a record if: (1) It's a recognized artist, (2) A good label with a heavy

push on, (3) I see it looking good in the various trade publications. Then, and only then, will I decide when and if we will play the record.

We run a TIGHT playlist, never exceeding 45 singles (we very seldom play album cuts) and we are absolutely certain before ANY cut goes on the air that it has 100 percent potential of being a hit. We don't take chances. Our listeners deserve and get only the best. We never "bomb," as Mr. Harrison admits he does. WE play the hits . . . and only the hits . . . and I'll be damned if it isn't working.

Also, let me point out that, unfortunately, no one will really ever realize Mr. Harrison's genius, except perhaps himself. I mean, after all, how will his listeners ever know he played "Yellow River" first? He is doing such a terrific job playing those bombs down there. . . . I don't see how anyone would ever listen to another station!

Richard W. Irwin
Music director
WYCL, York, S.C.

Radio Change

Dear Sir:

I think it's time the small-small market jocks had a say in the issue raised by Mr. Holiday

(Continued on page 34)

WAYS' Power Put to Hard Work, Team

CHARLOTTE — WAYS has grown into the power in the market that it is today, according to Sis Kaplan, who owns the station along with her husband Stan Kaplan, "because I've always believed there are no miracles in radio, just like there are no miracles in making automobiles. Radio is hard work . . . and being aware of the market . . . a team effort. And that's the way we function."

The team, besides the Kaplans, includes new program director Jimmy Kilgo, a radio veteran (starting in 1951) of the market who has been hosting a bandstand-type television music show on WSOC-TV, plus air personalities such as Tom Jones, production manager Pete Ray, Dick Blanchard, Long John Silver, and Robert Rouche.

Sis Kaplan comes from a radio family; her father Les Atlas started WBBM in his basement in Lincoln, Ill., "as a toy," according to Mrs. Kaplan. "then later moved it to Chicago. After he sold it to CBS, he worked for CBS for many years running various radio-TV operations. Atlas was also responsible for starting WIND, which he operated with his brother and WJJD. Sis Kaplan met her husband, incidentally, at an annual convention of the National Association of Broadcasters.

Today, Mrs. Kaplan participates in the music programming of WAYS (her and Stan Kaplan also own and operate WAPE in Jacksonville) and both her and Stan participate in the promotional activities of the radio stations.

'Richards' Is Syndicated

WASHINGTON — WDCA-TV here has launched its music variety show—"Turn on With Barry Richards"—into syndication. The show will be seen on WMNR-TV in Baltimore and WCAU-TV in Philadelphia. The hour show is seen here on WDCA-TV twice a week. Richards, host of the show, also is program director of a suburban progressive rock AM radio station. Live groups are featured on the television show and Richards is now seeking both new and established groups to videotape for the show.

"But the progress of WAYS wasn't a formula in a bottle," she said.

The Kaplans took the station over in June 1965. The old format hinged principally on tapes transported from Jacksonville and the music was Top 40 in a fashion; the station was dead last in the market, she said.

The station immediately went live, and began its climb to top of the market. Today, the playlist varies but little between the records played in the day and those played at night. Kilgo said that some progressive rock album cuts are programmed at night, but WAYS "will have to stay Top 40/soul-oriented because Charlotte has always been a soul area, is now, and always will be as far as I can see. But there's room for a heavy sound because the older teen and college kids are listening to it. We play Elton John, which the bubblegummers won't dig . . . but then we have Bobby Sherman for the bubblegum set. A balanced sound. This time of the year, I can't find enough places to fit all the good stuff that's coming in."

The Kaplans bought the station originally because of its signal, which covers the market. WAPE in Jacksonville was also purchased with the same deliberation. For one thing, the WAPE 50,000-watt signal reaches Myrtle Beach, a popular summer resort area for Charlotte citizens.

Extensive research is conducted on music in the market and surrounding area. "We have people," said Mrs. Kaplan, "who do nothing but research records to determine what we play and why." This includes record sales, jukebox play and request action; research has been beefed up considerably in the past six months, she said.

"But WAYS is more than just the music on the air," she said, pointing to the station's activities in community affairs and its news department. "If you don't have the other elements, you're not going to make it, regardless of whether you never make a mistake on a record," she said. "And none of us are so perfect we pick constant winners."

Among the projects of the station are an annual birthday celebration—a live show featuring several name artists at a low price—and a day camp which operates on the station's grounds basically for underprivileged kids in the area.

"One of the major mistakes a lot of Top 40 radio stations make is thinking that music alone can make or break you," she said.

WGAR Bows 'Feaurettes'

CLEVELAND — WGAR here launched a series of "featuringttes" to be aired every-other-weekend which will focus on a specific artist. Jan. 8-10, the 50,000-watt station keyed on Elvis Presley, playing four or five of his records every hour. Feaurettes run 3 p.m., Friday, to midnight, Sunday.

Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

HOT 100—5 Years Ago January 22, 1966

1. Sounds of Silence—Simon & Garfunkel (Columbia)
2. We Can Work It Out—Beatles (Capitol)
3. She's Just My Style—Gary Lewis & the Playboys (Liberty)
4. Five o'Clock World—Vogues (Co & Ce)
5. Day Tripper—Beatles (Capitol)
6. No Matter What Shape (Your Stomach's In)—T-Bones (Liberty)
7. The Men in My Little Girl's Life—Mike Douglas (Epic)
8. A Must to Avoid—Herman's Hermits (MGM)
9. As Tears Go By—Rolling Stones (London)
10. You Didn't Have to Be So Nice—Lovin' Spoonful (Kama Sutra)

Soul Singles—5 Years Ago January 22, 1966

1. Up Tight—Stevie Wonder (Tamia)
2. I Got You (I Feel Good)—James Brown (King)
3. Going to a Go-Go—Miracles (Tamia)
4. A Sweet Woman Like You—Joe Tex (Dial)
5. Rainbow '65—Gene Chandler (Constellation)
6. Hole in the Wall—Packers (Pure Soul)
7. Michael—C.O.D.'s (Kellmac)
8. Don't Mess With Bill—Marvelettes (Tamia)
9. The Duck—Jackie Lee (Mirwood)
10. Don't Fight It—Wilson Pickett (Atlantic)

COUNTRY SINGLES— 5 Years Ago January 22, 1966

1. Giddyup Go—Red Sovine (Starday)
2. Flowers on the Wall—Statler Brothers (Columbia)
3. Sittin' on a Rock—Warner Mack (Decca)
4. What We're Fighting For—Dave Dudley (Mercury)
5. Make the World Go Away—Eddy Arnold (RCA)
6. What Kinda Deal Is This—Bill Carlisle (Hickory)
7. England Swings—Roger Miller (Smash)
8. Take Me—George Jones (Musicor)
9. Women Do Funny Things to Me—Del Reeves (United Artists)
10. True Love's a Blessing—Sonny James (Capitol)

HOT 100—10 Years Ago January 23, 1961

1. Wonderland by Night—Bert Kaempfert (Decca)
2. Exodus—Ferrante & Teicher (United Artists)
3. Calcutta—Lawrence Welk (Dot)
4. (Will You Love Me) Tomorrow—Shirelles (Scepter)
5. Angel Baby—Rosie & the Originals (Highland)
6. Are You Lonesome Tonight—Elvis Presley (RCA)
7. Shop Around—Miracles (Tamia)
8. Calendar Girl—Neil Sedaka (RCA Victor)
9. Rubber Ball—Bobby Vee (Liberty)
10. Corrina, Corrina—Ray Peterson (Dunes)

Chicago Radio-Disk Meet Stirs Rhubarb

By EARL PAIGE

CHICAGO — A quietly organized day-long Midwest Music Conclave set here for Jan. 24 at the Continental Plaza is already stirring controversy. For one thing, national representatives and executives of the recording-radio industries are barred. The meeting is for local people, according to Paul Gallis, organizer and local independent record producer. But several important local people were not invited either.

Gallis, who worked over a year in organizing the gathering, said he didn't announce a firm date until the first week in January, because he wanted the meeting to be strictly limited to local record and radio people. "If national people are there, our people won't speak up—we will bar any national people from the meeting," he said.

Nearly every widely known radio station in the area will have representatives. "WIND was invited, but their policy does not allow them to participate," Gallis said. As for RCA's distributor, Taylor Electric, Gallis said: "I blew it—they should have been invited." Nearly every independent distributor except Paul Glass' All State subsidiary of Tape Distributors of America have personnel on the panels.

"Look, I didn't expect to do this without making mistakes, I don't have a staff of 15 girls calling people. I mailed out 2,000 letters. I am trying to get people on the last panel who were overlooked (MCA was another major distributor not listed)."

"This is not a popularity contest for me. The breakfast and dinner is costing \$11.50 and the ticket for the conclave is \$15—so there's no money in this for me. No local people are being excluded. This is the first time anything like this has ever been tried," Gallis said.

Gallis claims he has reservations for over 300 people, and said the rooms could accommodate another 300. Following each panel session there will be a "no-holds-barred" question and answer session. Guests can drop "blockbuster" questions anonymously into a box.

Program starting at 9 a.m.: "Powerful impact of Midwest radio on: programming promotion of records; rest of country." Moderator, Mert Paul, sales

manager, Columbia Records Dist. Panel members: Thom Shanahan, WEMP; Lee Davis, WMAQ; Lucky Cordell, WVON; John Doremus, WAIT; Cecil Hale, WNOV-Milwaukee; Vic Faraci, M.S. Dist.; Jack White, Summit Dist.; Dick Marx, Dick Marx Association; Hal Gold, Chess Records; Granny White, Columbia Records.

"Racks' effect on sales in a given market with no local rack." Moderator, Skip Broussard, WOKY-Milwaukee. Panel: Harry Losk, Susan Dist.; Fred Sipiroa, Singer One-Stop; Stu Glassman, Radio Doctors; Lou Simon, Mercury Records; John O'Brien; Jack Lee, WTMJ-Milwaukee; Roy Stingley, WJJD; Randy Morrison, WLS-FM; Paul Christy, WCFL; Burt Burdeen, WSDM-FM.

"With so many MOR and FM stations 'going pop,' has the 'Top 40' station lost its identity?" Moderator, Eddie Hubbard, WGN. Panel: Tex Meier, WOKY; Mike McCormack, WLS; Morgan Tell, WGLD; John DeWitt, WBBM-FM; Gallis; Earnie Leaner, United Dist.; Pete Wright, independent promoter; John Antoon, Mercury; Kent Beauchamp, Royal Disc Dist.

"What is the Black man's position—both in radio and in the recording industry? How about positions in executive capacities?" Moderator, Lucky Cordell. Panel: Gene Taylor, WLS; E. Rodney Jones, WVON; Bob Collins, WRIT-Milwaukee; George Wilson; Eddie Morrison, WGRT; Irwin Steinberg, Mercury; Deek Atkins, Summit; Billy Leaner, United; Howard Bednow, independent promoter; John Conner, Capitol Records.

"Is radio going back to the '50's with personality deejays or where is it going? Is the day of 'time-temperature-weather' gone?" Moderator, Tom Lambert, WISN-Milwaukee. Panel: Lew Witz, WCFL; Larry Lujack, WLS; Bob Henley, WGN; Andy Spheris, WEMP-Milwaukee; Ralph Barnes, WOKY-Milwaukee; Jay Cuniff, Capitol Records; Bill Traut, Dunwich Prod.; Denny Rosencranz, Mercury; Marty Faye, WBEE; Jack Hakem, Buddha.

"Question Box." Gallis moderator. Panel: Chuck Buell, WLS; Roy Leonard, WGN; Bill Taylor, WNOV. Guest speaker, Bob Hamilton.

Letters To The Editor

• Continued from page 33

earlier of whether the average staff announcer might just be paid a little more than he's worth, and might just be griping a little too much.

While I do not agree with Sp./5 Bergendorf's blast (1/2/71) at management as a whole, I do think many broadcasters, and even some program directors, are living in the past. The days of the hard-bitten, fast-talking radio pioneer are very obviously over, and we are now in an era that demands and, generally, gets fast-paced, relevant, quality broadcasting. And what some major-market broadcasters don't seem to realize is that while some jocks are well-paid, the

vast majority are underpaid. This is particularly true of small-market men. I know many a full-timer at small and even medium-market stations who are not only underpaid, but are paid by the hour at standards seemingly set by the industry itself (the NAB's recent small-market station guide is an example, and a disastrous one at that).

The main reason I feel a need to express these thoughts is to call somebody's attention to the fact that radio is not what it once was. At 17, I am nearing the end of my second year in radio, and am looking forward to a long

(Continued on page 56)

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William Dalton
Vice President & General Manager

Mr. John Thayer
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Dear John:

Over this past weekend, KLAC aired the entire 36 hours of "The History of Country Music."

It is seldom in the broadcasting business that we have the opportunity to feel such an immediate and enthusiastic response to a radio program as we have experienced over the past few days. The positive reaction to "The History of Country Music" has been overwhelming - phone calls and letters came in by the hundreds even before the show had concluded.

A good example of the audience reaction was from a lady in Fullerton, California who said, in part, "'The History of Country Music' is the finest radio program I have ever listened to and I have not really been a Country Music fan. Your amount of research must have been tremendous and the presentation was perfect. I hated to leave the house for fear I'd miss something."

It may also be of interest to you that we backed up our presentation of the program with approximately 10,000 lines of newspaper and some 50 television spots, as well as our own on-the-air promotion. The program was practically sold out and the advertisers have felt immediate response.

We at KLAC agree with many of our listeners - "The History of Country Music" is probably one of the best radio documentaries ever done.

Congratulations to you, Don Bruce, Hugh Cherry, Les F. Juliot and Stan Jacobson.

Cordially,

WD:st

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Soul Sauce

**BEST NEW RECORD
OF THE WEEK:
"DIDN'T IT
LOOK SO EASY"
THE STAIRSTEPS
(Buddah)**



By ED OCHS

SOUL SLICES: They're calling it "The Jackson Sound," but Atlantic's new bed of soul activity spans the Southeastern deltas and dry lands of Louisiana, Mississippi and Texas, where King Floyd has just struck gold with "Groove Me" and the Chimneyville label keeps cookin' seriously with the Barons Ltd.'s "Making It Better." Malaco Productions, which puts out the label, distributed by Cotillion, are counting on producer Elijah Walker and arranger-conductor Wardell Quezergue of New Orleans to bring home "The Jackson Sound" with Floyd, Barons, The Unemployed, a half dozen blues artists and even a few rock groups. The Malaco Sound Studio will now try to put some magic into Peggy Scott and JoJo Benson for Atlantic, as well as revive the tradition that made Jackson, Miss. a hot spot in the 50's. . . . Curtis Mayfield, who squeezed Ike Hayes out of the solo spotlight with the new year, makes a solo appearance at New York's Bitter End, Jan. 21, as some of his soft sounds of the early 60's enjoy a comeback. Brian Hyland's version of "Gypsy Woman" again sold a million late last year, while his "I'm So Proud" disk is making it three in a row for RCA's Main Ingredient. With what he's helping to renew in Chicago, it sounds like soul has come in a big way to the Midwest. . . . New Ike & Tina Turner: "Proud Mary," on Liberty. . . . Who's following who? Already into the psychedelics of Sly Stone, Norman Whitfield and Barret Strong are set to introduce The Undisputed Truth on Gordy, which sounds like something Invictus has familiarized.

★ ★ ★

TID-GRITS: "Otis Lives!" may be the call of the year, as the great Otis Redding burns on with a live explosion from the Monterey Pop film, "Been Loving You Too Long." Atco will jump on the excitement in February when the label releases a double-LP of Otis' best. . . . Beginning Jan. 20 at the Apollo: Edwin Starr, King Floyd, Originals and the Hearts of Stone. . . . Coming soon from the Polydor-distributed Spring label: Joe Simon's first. His "Time to Cry" disk has play power. While Rufus Thomas is doing the "Push & Pull," the Stax Disk is becoming his biggest ever. He's celebrating with his second European tour, which from Jan. 15-Feb. 17 will take Rufus to England, France and Germany—a long way to walk the dog! . . . Ernie K-Doe has joined Janus, which also has Cissy Houston, plus the Westbound roster of Funkadelic and the Detroit Emeralds with "Do Me Right." . . . Buddah is setting a blistering pace for the new year behind the Presidents' "Triangle of Love" and the Stairsteps' "Didn't It Look So Easy." The label's got a variety of sounds to keep 'em happy, plus the "Curtis" phenomenon. . . . Look out for Jimmy Ruffin. Hes got the feeling with "Maria" and the Flip, "Living in a World I Created for Myself," on Soul. . . . Ivory Joe Hunter's back on Epic with an LP, "The Return of Ivory Joe Hunter," produced by Bettye Berger. . . . Soul Sauce picks & plays: Katie Love, "It Hurts So Good" (Scepter); Oscar Weathers, "You Wants to Play" (Top & Bottom); Chuck Bernard, "Deeper Than the Eyes Can See" (Zodiac); Bill Coday, "Get Your Lie Straight" (Crajon); Al Wilson, "I Hear You Knocking" (Carousel); Jazz Crusaders, "Way Back Home" (Chisa); Sisters Love, "Rise" (A&M); Ruby Andrews, "You Ole Boo Boo You" (Zodiac); Ray Scott, "The Prayer" (Cadet); Ruby Winters, "Great Speckled Bird" (Certon); Marvin Smith, "You're Really Something, Sadie" (Mayfield); Jackie Day, "I Can't Wait" (Paula); Lost Generation, "Some Day" (Brunswick); Eddie Bo, "The Rubber Band" (Knight). . . . Breaking nationally this week: Tony Owens, "Confessin' a Feeling" (Cotillion). The label's on fire with Brook Benton's "Shoes," already on the way. . . . No doubt about: Four Tops, Spinners, Johnnie Taylor, Wilson Pickett, Friends of Distinction, and The Dells' "Glory of Love." Next in line: Three Degrees, Originals, Gene & Jerry, Lovelites and Shack. All hits! . . . We'd like to thank deeply all those who read and write Soul Sauce, who contribute and participate week-in-week-out. Write now. . . . Effie Smith will handle national promotion for Dynamo, starting with Inez Foxx' "Shouldn't Have Set My Soul on Fire" and Harmon Bethea's "Put on Your Shoes & Walk," both on the subsidiary label of Musicor. . . . New from Knappton in Indianapolis: "Call on Me," by the People in the News. . . . Rufus Thomas and his manager, Don Dortch, read Soul Sauce. Do you?

BEST SELLING Soul Singles

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	2	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul 35078 (Jobete, BMI)	9	26	27	I'M STILL HERE Notations, TwiNight 141 (Midday, BMI)	8
2	1	GROOVE ME King Floyd, Chimneyville 435 (Malaco/Roffignac, BMI)	16	27	49	YOU'RE THE ONE Three Degrees, Roulette 7097 (Stone Flower, BMI)	2
3	4	(Do the) PUSH & PULL (Part I) Rufus Thomas, Stax 0079 (East/Memphis, BMI)	7	28	29	FREEDOM Isley Brothers, T-Neck 927 (Triple Three, BMI)	5
4	7	ONE LESS BELL TO ANSWER Fifth Dimension, Bell 940 (Blue Seas/Jac, ASCAP)	9	29	36	GOD BLESS WHOEVER SENT YOU Originals, Soul 35079 (Jobete, BMI)	4
5	6	YOUR TIME TO CRY Joe Simon, Spring 108 (Gaucho, BMI)	7	30	22	I GOT TO TELL SOMEBODY Betty Everett, Fantasy 652 (Roker, BMI)	7
6	5	STOP THE WAR NOW Edwin Starr, Gordy 7104 (Jobete, BMI)	5	31	38	GLORY OF LOVE Dells, Cadet 5679 (Shapiro-Bernstein, ASCAP)	3
7	9	RIVER DEEP—MOUNTAIN HIGH Supremes & Four Tops, Motown 1173 (Mother Bertha/Trio, BMI)	7	32	32	THERE'S A LOVE FOR EVERYONE Whispers, Janus 140 (Roker/Talk 'N Tell/Equant, BMI)	5
8	11	GET UP, GET INTO IT, GET INVOLVED James Brown, King 6347 (Cited, BMI)	3	33	44	YOU JUST CAN'T WIN Gene & Jerry, Mercury 73163 (Cachand/Tecbob, BMI)	3
9	3	(Don't Worry) IF THERE'S A HELL BELOW WE'RE ALL GOING TO GO Curtis Mayfield, Curtom 1955 (Curtom, BMI)	9	34	20	I CAN'T GET NEXT TO YOU Al Green, Hi 2182 (Jobete, BMI)	12
10	13	THIS LOVE IS REAL Jackie Wilson, Brunswick 55443 (Julio-Brian/Jadan, BMI)	7	35	35	LOVE VIBRATIONS David T. Walker, Zea 500005 (Mikim, BMI)	6
11	34	JODY GOT YOUR GIRL & GONE Johnnie Taylor, Stax 0085 (Groovesville, BMI)	3	36	—	WHO'S GONNA TAKE THE WEIGHT Kool & the Gang, De-Lite 538 (Delightful/Stephayne, BMI)	1
12	10	ARE YOU MY WOMAN Chi-Lites, Brunswick 55442 (Julio-Brian, BMI)	10	37	37	WEDLOCK IS A PADLOCK Laura Lee, Hot Wax 7007 (Gold Forever, BMI)	3
13	12	PAY TO THE PIPER Chairmen of the Board, Invictus 9081 (Gold Forever, BMI)	11	38	26	KEEP ON LOVING ME Bobby Bland, Duke 464 (Groovesville, BMI)	10
14	8	SOMEBODY'S WATCHING YOU Little Sister, Stone Flower 9001 (Daly City, BMI)	9	39	48	MY SWEET LORD Billy Preston, Apple 1826 (Harrisongs, BMI)	2
15	21	I'M SO PROUD Main Ingredient, RCA 74-0401 (Curtom, BMI)	6	40	—	DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett, Atlantic 2781 (Assorted, BMI)	1
16	16	THERE IT GOES AGAIN Barbara & the Uniques, Arden 3001 (Jalynne, BMI)	7	41	41	HELP ME FIND A WAY (To Say I Love You) Little Anthony & the Imperials, United Artists 50720 (Assorted, BMI)	10
17	14	STONED LOVE Supremes, Motown 1172 (Jobete, BMI)	11	42	42	CHILD NO ONE WANTED Brenda & the Tabulations, Top & Bottom 406 (One Eyed Soul/McCoy, BMI)	3
18	30	YOU'RE A BIG GIRL NOW Stylistics, Avco Embassy 4555 (Averb/Sharsnock, BMI)	4	43	31	MUST BE LOVE COMING DOWN Major Lance, Curtom 1956 (Curtom, BMI)	4
19	28	REMEMBER ME Diana Ross, Motown 1176 (Jobete, BMI)	3	44	45	TOO MANY LOVERS Shack, Volt 4051 (East/Memphis, BMI)	2
20	17	PRECIOUS PRECIOUS Jackie Moore, Atlantic 2681 (Cotillion, BMI)	8	45	46	MY CONSCIENCE Love-Lites, Lovelite 01 (Master Key, BMI)	2
21	25	I LOVE YOU FOR ALL SEASONS Fuzz, Calla 174 (Tamf & Ferncliff, BMI)	4	46	33	HOLLY HOLY Jr. Walker & the All Stars, Soul 35081 (Prophet, BMI)	3
22	24	HE CALLED ME BABY Candi Staton, Fame 1476 (Central Songs, BMI)	4	47	47	WE GOTTA LIVE TOGETHER Buddy Miles, Mercury 73159 (Miles Ahead, ASCAP)	2
23	18	SHOES Brook Benton with the Dixie Flyers, Cotillion 44093 (Cotillion/ Muscle Shoals, BMI)	5	48	—	DROWNING ON DRY LAND Junior Parker, Capitol 2997 (East/Memphis, BMI)	1
24	19	THE TEARS OF A CLOWN Smokey Robinson & The Miracles, Tamla 54199 (Jobete, BMI)	14	49	50	I CAN FEEL IT Carl Carlton, Back Beat 617 (Colfam/Tairi/Don, BMI)	2
25	15	ALL I HAVE Moments, Stang 5017 (Gambi, BMI)	10	50	—	YOU SHOULDN'T HAVE SET MY SOUL ON FIRE Inez Foxx, Dynamo 144 (Giant Enterprises/Catalogue, BMI)	1



WARREN LANIER, left, soul shakes with Lou Drozen, president of Ala Records, marketing the duo's cooperative effort to promote and merchandise the album, "The Black Voices: On the Streets of Watts." Lanier's marketing-merchandising firm, based on the West Coast, will concentrate on the project, along with the LP's producer, Dave Drozen, right.

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Billboard SPECIAL SURVEY For Week Ending 1/23/71

BEST SELLING
Soul LP's

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

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	7	26	30	WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270	19
2	2	CURTIS Curtis Mayfield, Curtom CRS 8005	16	27	29	(If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU? Ronnie Dyson, Columbia C 30223	20
3	3	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325	10	28	16	STILL WATERS RUN DEEP Four Tops, Motown M3 704	43
4	4	THIRD ALBUM Jackson 5, Motown MS 718	17	29	—	ALL THINGS MUST PASS George Harrison, Apple STCH 639	1
5	5	ABRAXAS Santana, Columbia KC 30130	15	30	25	LAST POETS Douglas 3	31
6	6	PORTRAIT Fifth Dimension, Bell 6045	17	31	31	LED ZEPPELIN III Atlantic SD 7201	12
7	7	BURNING Esther Phillips, Atlantic SD 1565	11	32	33	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	41
8	9	CHAPTER TWO Roberta Flack, Atlantic SD 1569	21	33	—	PENDULUM Creedence Clearwater Revival, Fantasy 8410	1
9	13	NOW I'M A WOMAN Nancy Wilson, Capitol ST 541	6	34	26	JOHNNIE TAYLOR'S GREATEST HITS Stax STS 2032	8
10	11	VERY DIONNE Dionne Warwick, Scepter SPS 587	7	35	28	IN SESSION Chairmen of the Board, Invictus SKAO 7304	10
11	10	EVERYTHING IS EVERYTHING Diana Ross, Motown MS 724	9	36	37	BLACK TALK Charles Earland, Prestige PR 7758	34
12	14	SEX MACHINE James Brown, King KS 7-1115	17	37	39	THEM CHANGES Ramsey Lewis, Cadet LP 844	12
13	8	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713	14	38	35	POCKETFUL OF MIRACLES Smokey Robinson & the Miracles, Tamla TS 306	13
14	24	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	12	39	41	ECOLOGY Rare Earth, Rare Earth RS 514	28
15	15	THE MAGNIFICENT 7 Supremes/Four Tops, Motown MS 717	13	40	38	SIGNED, SEALED, DELIVERED Stevie Wonder, Tamla TS 304	21
16	27	BLACK DROPS Charles Earland, Prestige PR 7815	6	41	40	THE BLACK MAN'S BURDEN Eric Burdon & War, MGM SE 4710-2	3
17	12	INTO A REAL THING David Porter, Enterprise ENS 1012	10	42	42	BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STAO 472	36
18	17	TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954	17	43	43	MELTING POT Booker T & the MG's, STAX STS 2035	2
19	22	WE GOT TO LIVE TOGETHER Buddy Miles, Mercury SR 61313	9	44	32	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	9
20	20	LIVE ALBUM Grand Funk Railroad, Capitol SWBB 633	7	45	44	I (Who Have Nothing) Tom Jones, Parrot PAS 71039	8
21	23	NEW WAYS BUT LOVE STAYS Supremes, Motown MS 720	13	46	46	SOMEBODY'S BEEN SLEEPING 100 Proof Aged In Soul, Hot Wax HA 704	7
22	34	FLIP WILSON SHOW Little David LD 2000	3	47	50	TEARS OF A CLOWN Smokey Robinson & the Miracles, Tamla TS 246	3
23	19	SPIRIT IN THE DARK Aretha Franklin, Atlantic SD 8265	19	48	48	5-10-15-20 (25-30 Years of Love) Presidents, Sussex SXBS 7005	4
24	18	BOOKER T. & THE MG'S GREATEST HITS Stax STS 2033	10	49	49	RIGHT ON BROTHER Boogaloo Joe Jones, Prestige PR 7766	2
25	21	STAND BY YOUR MAN Candi Staton, Fame ST 4202	3	50	36	LOVE COUNTRY STYLE Ray Charles, ABC ABCS 707	5

Campus Programming Aids

• Continued from page 33

Harvest, Sire; "Alarm Clock," (LP), Richie Havens, Story Forest; "Don't Hold Back," (LP), Sky, RCA; "Twelve Dreams of Dr. Sardonicus," (LP), Spirit, Epic; "Tea for the Tillerman," Cat Stevens, A&M. . . . **WAIC-FM**, American International College, Springfield, Mass., **Ron Casey** reporting: "Poor Girl," Savoy Brown, Parrott; "Go Back to Colorado," Zephyr, Probe; "Real Good Time," Small Faces, Warner Bros.; "Born to Wander," Rare Earth, Rare Earth. . . . **WQMC**, Queens College, Flushing, N.Y., **Ted Goldspiel** reporting: "Because Its Time," McKendree Spring, Decca; "Potlatch," (LP), Redbone, Epic; "Hook and Ladder," (LP), Back Home Again, Norman Greenbaum, Reprise; "Apeaman," Kinks, Reprise; "If You Could Read My Mind," Gordon Lightfoot, Reprise. . . . **WBCR**, Brooklyn College, Brooklyn, N.Y., **Lenny Bronstein** reporting: "If You Could Read My Mind," Gordon Lightfoot, Reprise; "Whole 'otta Love," King Curtis, Atco; "Emerson, Lake and Palmer," (LP), Emerson, Lake and Palmer, Atco; "McGuinness Flint," (LP), McGuinness Flint, Capitol; "Siegel Schwall," Siegel Schwall, Vanguard.

WEST

KLCC-FM, Lane Community College, Eugene, Ore., **David Chance** reporting: "James Last," (LP), James Last, Polydor; "Muscle Shoals Nitty Gritty," (LP), Herbie Mann, Embryo; "My Sweet Lord," George Harrison, Apple; "The Green Grass Starts to Grow," Dionne Warwick, Scepter; "Cannot Stop Loving You," Tom Jones, Parrott. . . . **KUGR**, Washington State University, Pullman; "Falling in Love Again," Ted Mulry, RCA; "Freedom," Home, Black Plastic; "Ride a White Swan," Tyrannosaurus Rex, Blue Thumb; "Be a Brother," (LP), Big Brother and the Holding Company, Columbia; "Mad Dogs and Englishmen," (LP), Joe Cocker, A&M. . . . **KBLA**, California State at Los Angeles, **Steve Resnick** reporting: "A Good Year for Roses," George Jones, Scepter; "Fresh as a Daisy," Emitt Rhodes, Dunhill; "Wild World," Cat Stevens, A&M; "Mixed Up Guy," Joey Scarbury, Lionell.

SOUTH

WRUV, Vanderbilt University, Nashville, Tenn., **Mike Anzek** reporting: "Theme From Love Story," Francis Lai, Paramount; "I Dig Everything About You," Mob, Colossus; "1900 Yesterday," Liz Damon's Orient Express, White Whale; "Beginning to Feel the Pain," Mac Davis, Reprise. . . . **WLSU**, Louisiana State University, Baton Rouge, La., **Walt Runyon** reporting: "Runt," (LP), Runt, Ampex; "Sky," (LP), Sky, RCA; "Idlewild South," (LP), Allman Brothers Band, Atco; "Blows Against the Empire," (LP), Jefferson Starship, RCA; "Pendulum," (LP), Creedence Clearwater Revival, Fantasy.

Note: I would appreciate receiving all picks on Monday at the latest, so I can place everyone in their particular section of the country. **B.G.**

Audience Spark to Group's Stage Creativity: Del Zoppo

• Continued from page 26

so exciting for me is all of the variables and changes within the group as we perform."

Albert Moore, flute and vocals, concurred: "The band draws strength from the varying views of its members. Everyone is a contributor from various factions. I was self taught and then did a little studying with teachers. I try to approach the flute not from a chordal viewpoint but from the melodic side. Each of us is trying to pick up

something from the others in the group."

Alan Malarowitz, drums and percussion, explains his role in the group. "The whole thing is to try to complement what is being played. Pete and I rarely work out something in advance. It had come to the point where we have played together for so long that we know each other."

The group was originally much bigger. It was simply a group of people who got together and jammed. Eventually some of the members decided to go professional.

WMFJ Launches Experiment Of All-Newies on Weekends

• Continued from page 28

tool, but this idea of Preview Weekend "just blossomed," Montgomery said. "I didn't think it would be that big."

Too, the air personalities dug the weekend and had fun. Montgomery does the 6-10 a.m. show. Next comes Michael Jay, then Ken Conrad who just joined the station from KLOU in Lake Charles along with Eric Scott who does 6-midnight. Robb Thomas does the all-night show. Conrad and Scott replace Rap Adams, who left to join WAPE in Jacksonville, Fla., and Corky Davis who left to join the Marines.

The eight new records added to the playlist after the newies

weekend were "I Got to Get a Message to You" by Tim Rose on Columbia; "Just Another Day" by John Townley & Family on Vanguard; "When I'm Dead and Gone" by McGuinness Flint on Capitol; "Monster Concert" by Bobby Pickett on White Whale; "On Tomorrow" by Velvet Hammer on Epic; "He called Me Baby" by Candi Staton, Fame; "Fly Little White Dove" by the Bells on Polydor; and "A Man From Nazareth" by J.P. Jones on Cotillion. The station had not played any of the records previously.

Montgomery said that two or three of last week's also rans would be added to this weekend's hopper for another trial.

TM Program Syndication Co.

• Continued from page 28

customized animated television identification titles in some 75 markets. TM also has a Custom Commercials Service in 71 markets that not only is usable in producing local commercials, but comes with a manual that tells how to sell and provides a contract.

One of the major problems in radio today is that too many radio stations approach a jingles firm and try to buy jingles "like a suit off a rack. They say, 'I want something like KHJ or. . . . But there are a hard core group of radio people who are trying to do something creative in radio. Skip Broussard, for example, is taking a chance with

these new jingles . . . after all, he has a No. 1 station. But he's trying to improve it anyway."

One of his favorite clients, he said, is George Burns, national program director of Pacific & Southern Broadcasting and he spoke of an experiment using noises to identify not only WQXI but each of its air personalities . . . "it worked for a while," Long said.

WCFL spends well over \$100,000 a year with TM on jingles . . . "and I go up there and sit with the air personalities to learn how best to tailor the sound for them." Long likes to take the philosophy of the program director of each individual radio station and work from there. "We try to be a broadcast service company," Long said.

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PROGRAM

There will be two different types of meetings at IMIC-3: the Conference sessions on Monday, Wednesday and Friday and the seminars on Tuesday and Thursday. Both type of meetings will be held from 0900 to 1315. Note, also, the optional session on Tuesday from 1700 to 1830.

In the **plenary sessions**, talks will be given to the entire audience, translated simultaneously into five languages. Following the talks in one session, the audience will divide into five rooms. The rooms will be divided by language. In each room, the talks will be discussed for 45 minutes as they relate to the countries represented in the room. Questions will be developed for the speakers. For the final 30 minutes of the session all groups will then reassemble in the plenary room to hear the questions and answers of the speakers.

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

Monday, June 7—Plenary Sessions

Session 1—Significant Developments of Industry-wide Implications

- Talk A—What Can Companies Do To Stop Illegal Duplication of Recordings: A Progress Report
- Talk B—The Promise For Music Companies of Improved Relations With East European Countries
- Talk C—Impending Changes In the Common Market and Their Sales Implications For the Music Industry

Session 2—The Music Industry and the Cartridge/Cassette TV Field

- Talk A—A Realistic Look At the Potential Opportunity For Profits In Cartridge/Cassette TV
- Talk B—Analyzing the Principal Systems and Their Marketing Plans
- Talk C—What Are the Markets That Offer the Most Promise and What Are Their Needs For Product
- Talk D—How Can Music Companies Play An Important Role In the Industry Future

Tuesday, June 8—Concurrent Seminars

1. The Chief Executive Seminar
2. The Publishers Seminar
3. The Legal Seminar
4. The Promotion and Advertising Seminar
5. The Distribution Seminar
6. Finance, Credit, and Cash Flow Seminar
7. International Collecting Procedures Seminar
8. The Recording Studio Seminar
9. The Classical Music Seminar
10. Italian Language Seminar
11. French Language Seminar

Optional Session 1700 to 1830

How To Survive In The Music Business

This informal session will be a self-critical examination of industry attitudes and practices in all areas of the international music business: creative contributions and rewards; company investment vs. profit return.

There will be no speeches. The entire session will be devoted to a give and take, no-holds barred discussion between the panel and the audience. A limited number of tickets will be available for this meeting.

Wednesday, June 9—Plenary Sessions

Session 3—Legal Developments and Their Impact on Management Decisions

- Talk A—A Proposed International Clearing House for Obtaining Worldwide Publishing Rights
- Talk B—Adjusting Licensing Agreements to Needs of Local Countries
- Talk C—Negotiating Terms of Contracts with Artists and Authors For the Cartridge TV Age

Session 4—Changing Imperatives In Effective Marketing

- Talk A—The Revitalized Growth of the In-Depth Record Store
- Talk B—Developing More Effective Ways To Reach the Consumer Market
- Talk C—Controlling the International Dumping of Records

Thursday, June 10—Concurrent Seminars

There will be a **different** outline from the Tuesday seminar and **additional** subjects discussed in each of the following seminars:

1. The Chief Executive Seminar
2. The Publishers Seminar
3. The Legal Seminar
4. The Promotion and Advertising Seminar
5. The Distribution Seminar
6. Finance, Credit, and Cash Flow Seminar
7. International Collecting Procedures Seminar
8. Personal Management and Talent Relations Seminar
9. Italian Language Seminar
10. French Language Seminar

Friday, June 11—Plenary Sessions

Session 5—Impact on the Record Industry of Growth In Tape Cassette and 8 Track Cartridge Sales

This panel of four people will analyze, for their region, the comparative sales growth of cassette and 8 track tape and forecast the growth in the future. They will give an analysis of automobile and home sales and the potential sales effect of newer technological developments such as four channel sound.

- Talk A—In Europe
- Talk B—In South America
- Talk C—In Japan and Australasia
- Talk D—In U.S. and Canada

Session 6—Youth and Music

- Talk A—The Meaning For Music Companies of the Changing Life Styles of Youth
- Talk B—The Universal Problem of Drugs: What Can the Music Industry Do?
- Talk C—The Rock Festival: Should It and How Can It Be Saved?
- Talk D—The Increasing Role of Music In Youth-Oriented Films

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Conference fee includes opening cocktail party, attendance at all sessions, closing dinner dance. It does not include hotel accommodations. Please make your check payable to International Music Industry Conference. Check must accompany your registration. If cancellation is received by April 1, the entire fee will be returned. After April 1, a \$50. cancellation charge will be made up until June 4. "No-shows" at the Conference will forfeit the entire fee, though substitutes are permitted.

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

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If check is in sterling, send to:

IMIC-III, Record Retailer, 7 Carnaby Street, London, W1, England

Please answer the following questions:

1. Do you want hotel reservations to be arranged (at the reduced conference rate)? Yes No
2. Do you desire registrant be contacted about special air transportation arrangements? Yes No

Country Music

Tennessee Prisons to Be Given New Releases

NASHVILLE—Record companies here have agreed to give releases free to six Tennessee penal institutions. Billboard Magazine also will go to the institutions.

"Until now, all they have gotten are records nobody else wanted," said WKDA station manager Al Greenfield, who spearheaded the movement. Greenfield and several music company representatives toured the Tennessee State Prison here. Those represented were Capitol, Columbia, Hickory, Decca, Epic, Mega, MGM, Paramount-Dot, Show Biz and United Artists.

Mac Allen, program director for WKDA and one of the co-authors of the idea, said some 20 labels had been contacted and "no one has said no."

"I mentioned that country music has such a diverse audience that even the prisoners like it, and Greenfield started wondering why we couldn't get these record companies to send their newest recordings to the prisons, just like they do to radio stations."

Allen contacted Dick Sisler, former major league baseball manager who is now director

of recreation for the Tennessee penal system. Sisler then gave Allen the list of the institutions, an intentional cross-section of the men's, women's and juveniles' detention facilities.

Jimmy Lynn, director of musical services at the State

Prison, said, "I hope these new records inundate us."

Estimated cost to the record companies for this service is about \$25,000 annually. A specific request was made for Billboard Magazine and these, too, will be provided.

Nashville Scene

The "Stu Phillips Music Place" show, syndicated from Louisville by J&J Productions, has reached the No. 1 rating in that city, and is in a comparable position in many other markets. It's a 30-minute color show, also featuring LaWanda Lindsey, and top guests. Phillips has also begun his own publishing firm, Guest House, and has a Canadian affiliate called "North Guest House." . . . Phyllis Dickenson, who submerged her own career to push that of her daughter, Pam, now is in the business again. She is doing mostly USO shows, at present. Pam, former Monument artist, is now married and has given up the business. . . . Mayor Elmo Madewell of Muskogee, Okla., proclaimed a Merle Haggard Day to honor the Capitol Records entertainer. Additionally, instead of giving keys to the city in the future, the mayor now will present hon-

orary "Okie From Muskogee" certificates. . . . The LeGarde Twins have signed with Mutual of Omaha for commercial work.

Wynn Stewart has signed a contract with the Acuff-Rose Agency, and will be booked out of Nashville by Howdy Forrester. He also will spend half his time in Fort Worth and half in Nashville. The booking concentrations will be in the East, since most of it in the past has been out West. . . . Artist-Agent Buddy Lee also announced the signing of Kitty Wells, Johnny Wright and Bill Phillips to an exclusive booking contract. Miss Wells, known as the "Queen of Country Music" for 19 years, has been a member of the Grand Ole Opry since 1952. Johnny Wright had become a member in 1947 as part of the team of Johnny & Jack. . . . RCA has now announced officially (Continued on page 43)

45 Top Traders Attend CMA Meet

HOUSTON—More than 45 of the nation's top music industry leaders met here last week at the Warwick Hotel for quarterly board meetings of the Country Music Association and the Country Music Foundation.

The Board of Trustees of CMF met Jan. 10, and dealt with items concerning the preservation and documentation for historical and educational purposes of country music.

Chairman Frank Jones of Columbia Records said the board met here because of Houston's unique position in the broadcast of country music and the recording industry.

The CMA met Monday and Tuesday, with sessions chaired by Richard Broderick, vice president of MCA, and by president Wade Pepper of Capitol. A highlight of the session was a membership luncheon involving members of the advertising profession, broadcast media and music industry.

Agenda items for the business meeting included in-depth consideration of the special country music presentation to be made March 1 to the national convention of the National Association of Record Merchandisers in Los Angeles. A cocktail party honoring

the CMA officials was held on Monday by songwriter Ted Daffan at his home.

Wasson Sets Writer Camp

PITTSFIELD, Ill. — Ben Wasson, who formed Caper Records and has written its first release, has established a songwriter's camp here, north of St. Louis.

The former student at East- (Continued on page 43)



TOM T. HALL, right, becomes the latest member of the "Grand Ole Opry" cast, with show manager Bud Wendell looking on in his backstage office.

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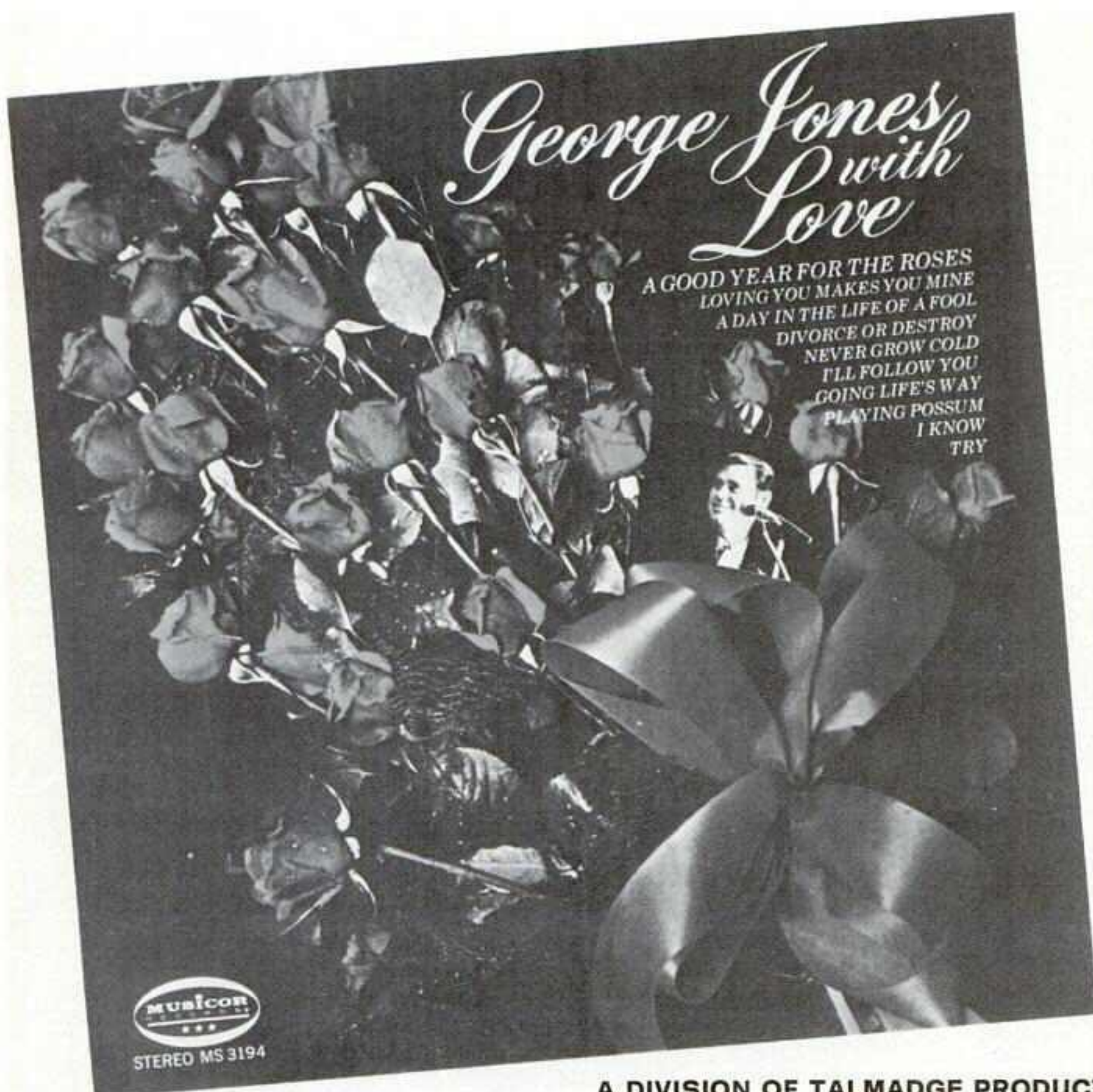
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TRY
GOING LIFE'S WAY
I KNOW
DIVORCE OR DESTROY
LOVING YOU MAKES YOU MINE
THIRD TIME DOWN
NEVER GROW COLD**



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WHAT'S GOOD FOR THE GOOSE...



This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	ROSE GARDEN Lynn Anderson, Columbia 4-45252 (Lowery, BMI)	12
2	2	FLESH & BLOOD Johnny Cash, Columbia 4-45269 (House of Cash, BMI)	6
3	3	JOSHUA Dolly Parton, RCA Victor 47-9928 (Owepar, BMI)	7
4	8	RAININ' IN MY HEART Hank Williams Jr. & the Mike Curb Congregation, MGM 14194 (Excellorec, BMI)	6
5	5	PADRE Marty Robbins, Columbia 4-45273 (Anne-Rachel, ASCAP)	6
6	9	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega 615-0015 (Combine, BMI)	6
7	12	GUESS WHO Slim Whitman, United Artists 50731 (Michelle, BMI)	7
8	4	A GOOD YEAR FOR THE ROSES George Jones, Musicor 1425 (Chestnut, BMI)	10
9	7	MORNING Jim Ed Brown, RCA Victor 47-9099 (Show Biz, BMI)	14
10	10	BED OF ROSE'S Statler Brothers, Mercury 73141 (House of Cash, BMI)	10
11	13	PROMISED LAND Freddie Weller, Columbia 4-45276 (Arc, BMI)	7
12	6	THE WONDERS YOU PERFORM Tammy Wynette, Epic 5-10687 (Chestnut, BMI)	9
13	14	FANCY SATIN PILLOWS Wanda Jackson, Capitol 2986 (Dixie Jane, BMI)	7
14	17	THE SHERIFF OF BOONE COUNTY Kenny Price, RCA Victor 47-9932 (Vector, BMI)	6
15	11	COAL MINER'S DAUGHTER Loretta Lynn, Decca 32749 (Sure-Fire, BMI)	13
16	16	(Don't Let the Sun Set on You In) TULSA Waylon Jennings, RCA Victor 47-9925 (Barton, BMI)	8
17	18	SHE WAKES ME EVERY MORNING WITH A KISS Nat Stuckey, RCA Victor 47-9929 (Hill & Range/Blue Crest, BMI)	7
18	22	COME SUNDOWN Bobby Bare, Mercury 73148 (Combine, BMI)	5
19	20	100 CHILDREN Tom T. Hall, Mercury 73140 (Newkeys, BMI)	5
20	21	LISTEN BETTY Dave Dudley, Mercury 73138 (Newkeys, BMI)	5
21	29	WHERE IS MY CASTLE Connie Smith, RCA Victor 47-9938 (Blue Crest, BMI)	4
22	33	THE LAST ONE TO TOUCH ME Porter Wagoner, RCA Victor 47-9939 (Owepar, BMI)	4
23	19	WAITING FOR A TRAIN Jerry Lee Lewis, Sun 1119 (Peer International, BMI)	10
24	50	A WOMAN ALWAYS KNOWS David Houston, Epic 5-10696 (Algee, BMI)	3
25	30	SWEET MISERY Ferlin Husky, Capitol 2999 (Cedarwood, BMI)	5
26	39	IF YOU THINK I LOVE YOU NOW Jody Miller, Epic 5-10692 (Algee, BMI)	4
27	23	ENDLESSLY Sonny James, Capitol 2914 (Vogue, BMI)	15
28	15	ANOTHER LONELY NIGHT Jean Shepard, Capitol 2941 (Dixie Jane/Twig, BMI)	12
29	27	15 YEARS AGO Conway Twitty, Decca 32742 (Peach, SESAC)	16
30	28	MARY'S VINEYARD Claude King, Columbia 4-45248 (Rose Bridge, BMI)	12
31	31	WILLY JONES Susan Raye, Capitol 2950 (Blue Book, BMI)	11
32	24	COMMERCIAL AFFECTION Mel Tillis & The Statlersiders, MGM 14176 (Cedarwood/Sawgrass, BMI)	12
33	32	I WOULDN'T LIVE IN NEW YORK CITY (If They Gave Me the Whole Dang Town) Buck Owens and the Buckaroos, Capitol 2947 (Blue Book, BMI)	12
34	49	PORTRAIT FOR MY WOMAN Eddy Arnold, RCA Victor 47-9935 (House of Cash, BMI)	4
35	55	WATCHING SCOTTY GROW Bobby Goldsboro, United Artists 50743 (Passkey, BMI)	4

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
36	45	I REALLY DON'T WANT TO KNOW/ THERE GOES MY EVERYTHING Elvis Presley, RCA Victor 47-9960 (Hill & Range/Blue Crest, BMI)	3
37	26	I CAN'T BE MYSELF/ SIDEWALKS OF CHICAGO Merle Haggard, Capitol 2891 (Blue Book, BMI/Tree, BMI)	16
38	35	DAY DRINKIN' Dave Dudley & Tom T. Hall, Mercury 73139 (Newkeys, BMI)	11
39	59	HEAVENLY Wynn Stewart, Capitol 3000 (Freeway, BMI)	4
40	40	JUDY Ray Sanders, United Artists 50732 (Evil Eye, BMI)	5
41	38	LET ME GO Johnny Duncan, Columbia 4-45227 (Wilderness, BMI)	13
42	36	AMOS MOSES/PREACHER & THE BEAR Jerry Reed, RCA Victor 47-9904 (Vector, BMI)	14
43	53	(Loving You Is) SUNSHINE Barbara Fairchild, Columbia 4-45272 (Champion, BMI)	4
44	34	SHE GOES WALKING THROUGH MY MIND Billy Walker, MGM 14173 (Stallion, BMI)	14
45	25	SOMETHING UNSEEN/ WHAT'S THE USE Jack Greene, Decca 32755 (Tree, BMI/Hill-Clement, BMI)	11
46	37	I STAYED LONG ENOUGH Billie Jo Spears, Capitol 2964 (Gallico, BMI)	9
47	44	COWBOY CONVENTION Buddy Alan & Don Rich, Capitol 2028 (Peer Int'l, BMI)	12
48	41	WHERE HAVE ALL OUR HEROES GONE Bill Anderson, Decca 32744 (Stallion, BMI)	14
49	42	SOMETHING TO BRAG ABOUT Charlie Louvin & Melba Montgomery, Capitol 2915 (Tree, BMI)	14
50	63	LOOKIN' OUT MY BACK DOOR Buddy Alan, Capitol 3010 (Jondora, BMI)	2
51	74	GIVE HIM LOVE Patti Page, Mercury 73162 (Jack & Bill, ASCAP)	2
52	52	TRUE LOVE IS GREATER THAN FRIENDSHIP Arlene Harden, United Artists 4-45287 (Ensign/Cedarwood, BMI)	3
53	56	BAR ROOM TALK Del Reeves, United Artists 50743 (Passkey, BMI)	3
54	46	WHAT ABOUT THE HURT Bob Luman, Epic 5-10667 (Jack & Bill, ASCAP)	9
55	58	LOVER PLEASE Bobby G. Rice, Royal American 27 (Lyn-Low, BMI)	3
56	60	IF YOU'RE LOOKING FOR A FOOL Tommy Overstreet, Dot 17357 (Crazy Cajun, BMI)	7
57	—	(You've Got to) MOVE TWO MOUNTAINS Dave Peel, Chart 5109 (Jobete, BMI)	1
58	61	THAT'S WHAT IT'S LIKE TO BE LONESOME Cal Smith, Decca 32768 (Tree/Champion, BMI)	2
59	57	BIG RIVER Johnny Cash, Sun 1121 (Hi-Lo, BMI)	8
60	73	YOU'RE THE REASON I'M LIVING Lamar Morris, MGM 14187 (T.M., BMI)	4
61	48	WHEN HE TOUCHES ME Lois Johnson, MGM 14186 (Painted Desert, BMI)	8
62	—	I'M MILES AWAY Hagers, Capitol 3012 (Blue Book, BMI)	1
63	—	PUT YOUR HAND IN THE HAND Beth Moore, Capitol 3013 (Beechwood, BMI)	1
64	—	DAYTON, OHIO Jack Barlow, Dot 17366 (Tree, BMI)	1
65	68	TULSA COUNTY Anita Carter, Capitol 2994 (Artists, ASCAP)	2
66	65	OLD ENOUGH TO WANT TO (Fool Enough to Try) Norro Wilson, Mercury 73125 (Newkeys, BMI)	9
67	67	FOR THE GOOD TIMES Ray Price, Columbia 4-45178 (Buckhorn, BMI)	26
68	69	BUBBLES IN MY BEER Ray Pennington, Monument 1231 (Wills, BMI)	4
69	72	SING HIGH, SING LOW Anne Murray, Capitol 2988 (Saints Crusade, BMI)	2
70	70	WHO'LL TURN OUT THE LIGHTS Wayne Kemp, Decca 32767 (Tree, BMI)	3
71	—	GUESS AWAY THE BLUES Don Gibson, Hickory 1588 (Acuff-Rose, BMI)	1
72	—	TWO DOLLAR TOY Stoney Edwards, Capitol 3005 (Central Sonos, BMI)	1
73	—	WISH I WAS HOME INSTEAD Van Trevor, Royal American 23 (Ma-Ree, ASCAP)	1
74	—	I'M GONNA KEEP ON LOVING YOU Billy Walker, MGM 14210 (Two Rivers, ASCAP)	1
75	75	YES DEAR. THERE IS A VIRGINIA Glen Barber, Hickory 1585 (Acuff-Rose, BMI)	2

Educational Channel Will Begin Country-Accented Music Series

NASHVILLE — Educational Channel 2 here has begun a new series devoted to the music industry, with emphasis on country. Spread over parts of four months, the series will involve all facets of the industry, hosted by Ray Walker of the Jordanaires.

Beginning Thursday (21), the series will cover the story of the "Grand Ole Opry," then a week later, will deal with the songwriter. This will be fol-

lowed on subsequent weeks by studies of the publisher, the a&r man, the musician, the producer, the sound engineer, the promotion and publications end of the business, the disk jockey, the road artist, management and booking, the businessman in music, and finally the growing Nashville music scene.

Guests will include the leading people in each of these fields. Each of the half-hour programs will give the city full insight into what the industry is really all about.

In addition to these programs, the Public Broadcasting

Service has devoted three programs in the FanFare series to country music artists. Already shown have been Earl Scruggs: His Family and Friends, and Johnny Cash, with a one-hour Merle Haggard special coming up Sunday (24).

WDCN-TV (Channel 2) is owned and operated by the Metropolitan Board of Education here, and serves 49 private and public school systems, 21 colleges and universities as well as regular viewers. Bob Shephard is manager. The series will work with Fran Powell, a director of NARAS and a staff member of the stations.

Nashville Scene

Continued from page 40

what virtually every one has known anyway: the identity of the Nashville String Band. It consists of Chet Atkins, Homer (Haynes) and Jethro (Burns). . . . There is a new bluegrass album on GHP Records, "Train Time," produced by Gerd Haderer of West Germany. The outstanding album, unfortunately, has limited distribution, but can be purchased from Country Sales, 309 E. 37th St., New York 10017; or from Disc Collector Publications, Box 169, Cheswold, Del. 19936; or from the Toe River Valley Boys, 211 Locust Ave., Spruce Pine, N.C. 28777. The Toe River Valley Boys, by the way, will shortly begin a tour of the Caribbean, with expectations of a European trip to follow. This most unusual for a strictly Bluegrass group. . . . Conway Twitty has bought Music City Tunes Publishing Co., and included in the catalog is his new single with Loretta Lynn, "After the Fire Is Gone," written by L.E. White. White is general manager of Conway's Twitty Bird Publishing Co. . . . Robert L. Holladay has moved his operation to new and larger quarters at 3716 Hillsboro Rd., Nashville 37215. Bob continues to serve present accounts and radio stations, and will branch into album promotion.

Jimmy Wheeler, from New Jersey, has signed a recording contract with Blue Boy Records, the Nebraska-based firm. The former K-Ark artist will cut his future sessions in Nashville. The recording was set by Marve Hoerner, Wheeler's personal manager. . . . Bobby Parris, Georgia Television recording personality, hosted the recent "Miss Live Stock" beauty pageant in Thomasville, Ga. He also introduced his latest single, which will be released on a new to-be-announced label. . . . Mega's Jerry Seabolt and Famous Music's Regina Robertson have been married. . . . Chaw Mank, that busy fellow from Stanton, Ill., is doing many things. He has written a song for Dick Bruning on the Blue Boy label; has formed a "Lest We Forget Club" honoring departed artist; has written two new books, has written thousands of letters involving fan clubs. . . . Capitol is very strong on a new artist named Stoney Edwards, his first single is "Two Dollar Toy." He's produced on the West Coast.

Jim & Jesse's version of "Freight Train" has an outstanding arrangement, a sort of mod-Bluegrass sound. . . . Barbara Goodwin of Green Grass reports that Bob Spicher of Starday has cut a bunch of releases, one of which is "I'm Free," due out immediately. . . . Otis Williams and the Midnight Cowboys have a new LP on Stop Records. Williams does it all country. The group is represented by Key Talent.

Hugh Lewis Show Set for 100 Markets

NASHVILLE — The "Hugh X. Lewis Country Club," a 30-minute country music syndicated television show being produced here by the Heil-Quaker Corp., is earmarked for 100 markets in 1971, according to co-producer Bud Beal, vice president of the sponsoring company.

Beal said the show already had been placed in 31 markets since mid-December with a total of 100 television markets planned as soon as clearance for time can be obtained from the television stations.

The program, which is co-sponsored by Heil, a national manufacturer of heating and air conditioning equipment, is hosted by GRT recording art-

ist Hugh X. Lewis, who also is a regular performer on the series.

Special guest appearances each week by top recording artists from the country field have included such artists as Peggy Little, Dave Dudley, Tom T. Hall, Carl Smith, Wilma Burgess and Webb Pierce.

Hugh's "Country Club," featuring a nightclub air with an informal approach to interviews and entertainment, is filmed at the WSIX-TV studios here, and distributed by Guy Zwahlen and Associates.



THE HUGH X. LEWIS SHOW makes a re-appearance, and moves toward 100 markets. Shown on the show with Lewis are Peggy Little and, seated, Bud Beale, master of ceremonies.

Brock Forms A Pub Firm

NASHVILLE — Bill Brock, former vice president in charge of a&r at Sure Fire Music, has formed Bill Brock Music International, a publishing firm.

Brock said he would stress working with unknown songwriters. "Many times good hit material by an unknown is lost because the publishing companies are pushing material written by their artists," he said.

Located at 801 18th Avenue South, Brock already has put his expertise to work. He is a veteran writer, entertainer and producer as well as a publisher.



PAT RYMKUS, regional country promotion manager for Capitol Records in Dallas, visited the Bill Mack Open Road Show at WBAP and found Merle Haggard's look-alike in the presence of Jimmy MacDonald. Left to right are Rymkus, MacDonald and Mack.

Wasson Writer Camp

Continued from page 40

ern New Mexico University once chummed with Johnny Duncan, Waylon Jennings, Earl Richards and the "Norman Petty Studio crowd" around Portalis, N.M.

Buddy Holly and the Crickets were part of the scene there when Wasson was selling advertisements for Duncan's radio show. Wasson's "Room 333" is being pushed by Midwestern one-stops.

He was sufficiently encouraged by his first release to set up a recording session in Nashville produced by Norro Wilson. Others on the session were standard session musicians, Pete Drake, Buddy Harman, Billy Sanford, Junior Husky, Chip Young, Chuck Gorman with the Jordanaires providing voices.

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 1/23/71

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	21
2	3	ROSE GARDEN Lynn Anderson, Columbia C 30411	5
3	2	THE JOHNNY CASH SHOW Columbia KC 30100	11
4	8	A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Salute to Bob Wills) Merle Haggard, Capitol ST 638	7
5	7	THE FIRST LADY Tammy Wynette, Epic E 30213	14
6	6	#1 Sonny James, Capitol ST 629	9
7	4	15 YEARS AGO Conway Twitty, Decca DL 75248	8
8	5	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	26
9	9	I WALK THE LINE Soundtrack/Johnny Cash, Columbia S 30397	6
10	10	THAT'S THE WAY IT IS Elvis Presley, RCA Victor LSP 4445	5
11	13	SNOWBIRD Anne Murray, Capitol ST 579	17
12	11	CHARLEY PRIDE'S 10TH ALBUM RCA Victor LSP 4367	27
13	12	TOWN HOMERS Danny Davis & the Nashville Brass, RCA Victor LSP 4424	12
14	14	HELLO DARLIN' Conway Twitty, Decca DL 75209	31
15	15	BEST OF DOLLY PARTON RCA Victor LSP 4449	8
16	16	BEST OF GEORGE JONES Musicor MS 3191	14
17	17	GOODTIME ALBUM Glen Campbell, Capitol SW 493	17
18	21	ALL FOR THE LOVE OF SUNSHINE Hank Williams Jr., MGM SE-4750	4
19	41	BED OF ROSE'S Statler Brothers, Mercury SR 61317	2
20	20	THE BEST OF JERRY LEE LEWIS Smash SR5 67131	39
21	22	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	53
22	24	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	65
23	19	I NEVER PICKED COTTON Roy Clark, Dot DLP 25980	24
24	18	I WOULDN'T LIVE IN 'NEW YORK CITY Buck Owens & His Buckaroos, Capitol ST 628	9
25	—	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury SR 61323	1
26	23	TAMMY'S GREATEST HITS Epic BN 26486	73
27	—	IN LOVING MEMORIES/GOSPEL ALBUM Jerry Lee Lewis, Mercury SR 61318	1
28	29	LIVE AT THE INTERNATIONAL, LAS VEGAS Jerry Lee Lewis, Mercury SR 61278	21
29	25	THIS IS EDDY ARNOLD RCA Victor VSP-6032	12
30	28	THE WORLD OF JOHNNY CASH Columbia GP 29	34
31	26	SINGER OF SAD SONGS Waylon Jennings, RCA Victor LSP 4418	9
32	32	LOOK AT MINE Jody Miller, Epic E 30382	5
33	36	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	49
34	—	100 CHILDREN Tom T. Hall, Mercury SR 61307	1
35	37	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia CS 9978	35
36	27	SKIDROW JOE—Down in the Alley Porter Wagoner, RCA Victor LSP 4386	9
37	34	ON STAGE—FEBRUARY 1970 Elvis Presley, RCA Victor LSP 4367	30
38	30	THIS IS CHET ATKINS RCA Victor VPS-6030	7
39	39	THIS IS FLOYD CRAMER RCA Victor VPS-6031	5
40	31	ME & JERRY Chet Atkins & Jerry Reed, RCA Victor LSP 4396	16
41	35	LORETTA LYNN WRITES 'EM & SINGS 'EM Decca DL 75198	29
42	43	GREAT WHITE HORSE Buck Owens & Susan Raye, Capitol ST 558	15
43	44	CLASS OF '70 Floyd Cramer, RCA Victor LSP 4437	3
44	33	ONCE MORE Porter Wagoner & Dolly Parton, RCA Victor LSP 4388	21
45	—	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75253	1

The First International Cartridge TV, Vi Cannes, France, April 19-23.

5 reasons for taking your business to France.

1. to attend The First International Cartridge TV, Videocassette and Video Disc Conference.
2. to meet the major leaders in TV, film, tape hardware and software, retailing and distribution, education, publishing, advertising, science and medicine . . . and gain insights into the trends, techniques and prospects of the new video communications revolution.
3. to benefit from the unique opportunity to meet, discuss, exchange views and prepare for developments in the field of audio visual cartridges and records: The First International Conference. All sessions will have simultaneous translations into both French and English.
4. to take advantage of VIDCA: The First International Market for Videocassette and Video Discs Programmes and Equipment. The first and only event entirely devoted to the videocassette and video disc market. Organised by Bernard Chevy, Le Commissaire General, VIDCA, MIP-TV, and MIDEM.

Presenting major exhibitors, such as:

Time Life	Madeleine Films	CBS	Photo Quelle
Sony	Movieplay Discos	Rand Audio Visual	Olivetti
Publicis	Videophon	Deutsche Grammophon Gesellschaft	Optronics Library
Fiat	Matsushita Panasonic	Philips	Warner Bros.
AEG Telefunken	Motorola	Credit Lyonnais	E.M.I.

5. to profit from an all-inclusive Conference program presented by authoritative speakers from all over the world.

THE PROGRAM

The International Conference is the first world-wide symposium concentrating specifically on the new audiovisual frontiers. Businessmen from all over the world will have the unique opportunity to meet, discuss, exchange views and prepare for developments in the field of audiovisual cartridge and records.

The Participants:

The conference enables hardware and software manufacturers, programmers and other professionals involved in all facets of cartridge television, recording and distribution to discuss trends, techniques and prospects on an international level.

The Program:

MONDAY, APRIL 19

9:00 a.m.-10:00 a.m.

Session 1

What Is the Unique Place of Cartridge TV in Entertainment and Education?

Opening Chairman:

Morton L. Nasatir, Publisher
Billboard Magazine, New York, N.Y.

Session Co-chairman:

Mr. Daniel Cooper
Director Continuing Professional Development, McGraw-Hill, New York, N.Y.

Talk A. As seen from the U.S. Viewpoint
Mr. Elmer H. Wavering, Vice Chairman and Chief Operations Officer
Motorola Inc., Franklin Park, Illinois

Talk B. As seen from the European Viewpoint

To be announced

Talk C. As seen from the Japanese Viewpoint

Mr. Kazumi Takagi, Executive Director
Mainichi Broadcasting System
Osaka, Japan

10:00 a.m.-11:30 a.m.

Session 2

How Creators of Video Disc and Cartridge TV Programs View Their Function

Session Chairman:

Mr. Robert Lefranc, Director
Audiovisual Center
Ecole Nationale Supérieure
St. Cloud, France

Talk A. The Role of the Film and TV Company in Entertainment Programming

To be announced

Talk B. The Role of the Educational Film Producing Company

Mr. Howard Thomas, Managing Director
Thames TV, London, England

Talk C. The Stake of the Recording Organization

Mr. Leo H. Hofberg, Manager
London Records, Inc., New York, N.Y.

Talk D. The Place of the Book and Magazine Publishing Company

Lukas Bonnier, President
Bonnier Magazine Group
Stockholm, Sweden

TUESDAY, APRIL 20

9:00 a.m.-11:00 a.m.

Session 3

Evaluating the Characteristics and Plans of Principal Systems

Chairman to be announced

This session will detail the costs, operating characteristics, and marketing plans of major cartridge TV and video disc systems that have already been announced.

Jacques Ferrari, General Sales Manager
EVR Partnership, Paris, France

T. Nagaoka, Director of Engineering
Matsushita Electric Industrial Co., Ltd.
Osaka, Japan

Richard J. Elkus, Jr., General Manager
Educational & Industrial Products Division, Ampex Corporation
Elk Grove Village, Illinois

Fumio Ishida, Director of Marketing
Sony Corporation, Tokyo, Japan

5:30 p.m.-7:30 p.m.

Session 4

How Big Are the Potential Markets for Education and Entertainment and What Are the Needs?

Session Chairman:

Edouard Labin, Information Consultant
Paris, France

deocassette and Video Disc Conference

Talk A. Appraising the Market in Schools and Universities

E. D. Probert, Deputy Head
Greater London Council
London, England

and
Leslie Ryder

Staff Inspector of Schools & Colleges
Inner London Education Authority
London, England

Talk B. Looking at Cartridge TV Use for Industry, Training and Information
The European View:

Nicolaus Hochue
Geschaeftsfuehrer
Videothek Programm GmbH,
Wiesbaden, West Germany

The American View:

Thomas Hatcher, Director
Equitable Life Assurance Society of the U.S.

New York, N.Y.

Talk C. Evaluating the Applications for Home Instruction
To be announced

Talk D. The Home Entertainment Market
To be announced

WEDNESDAY, APRIL 21

9:00 a.m.-11:00 a.m.

Session 5

Distribution Patterns

Session Chairman:
Mr. Patrick de Jenlis, Publisher
Points de Vente & Gap
Paris, France

Talk A. Direct Sales to the Educational and Corporate Markets

Mr. John Lollos, Partner
National Talent Service, Inc.
New York, N.Y.

Talk B. Problems and Profitability of Lease vs. Sale of Product

Mr. David W. Bullough
Managing Director
Rank Audio Visual, Ltd.
Brentwood, Middlesex, England

Talk C. A Report on the Japanese Experience in Selling Cartridge TV

Tatsuro Ishida, President
PONY Inc., Tokyo, Japan

Talk D. What Are the Most Promising Retail Outlets for Product Sale?

Aaron Neretin, Publisher & Editor
Merchandising Week, New York, N.Y.

Thursday, April 22, 1971

9:00 a.m.-11:00 a.m.

Session 6

Proprietary Rights, Residual Rights and Copyright in Cartridge TV

Session Chairman:
Charles B. Seton, Attorney
Rosen, Seton and Sarbin
New York, N.Y.

Talk A. In U.S. and Canada

Robert O. Kaplan, Partner
Kaplan, Livingston, Goodwin, Berkowitz & Selvin
Paris, France

Talk B. In Western Europe
J. L. Tourner, Director General
SACEM, Paris, France

Talk C. In Japan and the Far East
William H. Quasha, Attorney
Quasha, Asperilla, Blanco, Zafra & Tayag
Manila, Philippines

Due to the importance of the subject, this session will continue after lunch in a roundtable discussion with emphasis on royalties and related contractual arrangements.

The results of these discussions will provide the base for future international developments of copyright and other proprietary rights for audiovisual products.

Roundtable Chairmen:
Wim van Vught, President
L'Union Internationale
des Editeurs,
Amsterdam, Netherlands
Dennis de Freitas, Secretary
Performing Rights Society Ltd.
London, England

5:30 p.m.-7:30 p.m.

Session 7

Key Considerations for Companies Entering the Cartridge TV Field

Chairman:
Irving Stimler, President
Optronics Libraries, Inc.
New York, N.Y.

Talk A. How and Why Companies Are Setting Up a Separate Cartridge TV Department
To be announced

Talk B. Principal Factors in Developing a Saleable Product Line for Cartridge TV
Charles H. Favrod, Publisher
Les Editions Rencontre
Lausanne, Switzerland

Talk C. Deciding on the Duplicating Facility: Where, How Many, Company-Owned Vs. Outside Facility?
To be announced

Talk D. The Alternatives of Industry Standardization vs. Competing Systems
Mr. Jose Bernhard
Director of Export
ORTV, Paris, France

FRIDAY, APRIL 23

9:00 a.m.-11:00 a.m.

Session 8

Creative Input for Successful Programming

Chairman: To be announced
This session will show production

methods for audio-visual programs that each of the following creative forces believes should be produced with an explanation of why and to whom the product will be sold.

Talk A. The Contribution of the Film Directors

Konstantin Kaiser, President
Marathon Productions, Inc.
New York, N.Y.

Talk B. The Output of TV and Independent TV Producers
To be announced

Talk C. The Creative Product Produced by the Record Companies

Van Dyke Parks
Director, AUDIOVISUAL Services
Reprise Records, Warner Bros.
Burbank, California

Talk D. The Use of Stillphotography in the Videocassette

Harvey Lloyd, President
Harvey Lloyd Productions, Inc.
New York, N.Y.

11:00 a.m.-12:30 p.m.

Session 9

A Blueprint for Industry Action

A panel presentation by industry leaders of the actions and programs that must be taken to achieve a profitable future for this new audiovisual form and industry.

Discussion Chairman:

Martin Roberts, President
Martin Roberts & Associates, Inc.
Beverly Hills, California

Speakers:

Andre Bettencourt
Minister in Charge of Technology
Cabinet of the Prime Minister
Paris, France

Mr. S. Nakano, Vice President
Sony Corporation of America
New York, N.Y.

Mr. Morton L. Nasatir, Publisher
Billboard Magazine, New York, N.Y.

12:30 p.m.-1:00 p.m.

CLOSING SESSION:

Cartridge TV—A Summary, A Critique, and a Program

Mr. Stanley M. Gortikov, President
Capitol Industries, Inc.
Hollywood, Calif.

For conference information,
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- If you have already registered for the VIDCA Exhibition as an individual and you want to register for the Conference: \$46 or £19 or FF250
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Ninth Floor 300 Madison Avenue New York, New York 10017
Phone (212) 687-5523

If check is in sterling or French Francs, send to: VIDCA-BILLBOARD Conference, 42, av. Ste Foy 92 NEUILLY S/Seine
FRANCE Phone 722 36 12

You will be contacted automatically by the VIDCA Office for Hotel Reservations. Reservations can only be obtained through the VIDCA Office.

London in Special Promo on 2 Solti & Vienna Multiple Sets

NEW YORK—Two multiple sets with Georg Solti and the Vienna Philharmonic are being specially promoted by London Records this month. The sets were introduced at the company's recent annual sales meeting at the Summit Hotel here.

Also introduced was the first volume of the complete Haydn symphonies. This four-record set with Antal Dorati and Phil-

harmonica Hungarica is in the low-price Stereo Treasury Series.

Other Stereo Treasury sets include contralto Maureen Forrester in Brahms and Wagner Lieder, Herbert von Karajan and the Vienna Philharmonic in a coupling of Mozart and Haydn, Arthur Bliss conducting the London Symphony in Elgar and Bliss, and Ernest Ansermet and l'Orchestre de la Suisse Romande in a coupling of Ravel and Debussy.

The special push will center in three-record sets of four Schumann symphonies and Mozart's "The Magic Flute." The latter features Pilar Lorengar, Cristina Deutkoman, Stuart Burrows, Hermann Prey, Martti Talvela and Dietrich Fischer-Dieskau. Being issued as separate numbers are the two LP's of the recent two-LP "Tebaldi Festival."

Operatic highlights sets are of Ponchielli's "La Gioconda" and Puccini's "Tosca," both from complete sets, and Lortzing's "Der Wildschuetz."

The Solti promotion includes

a program of Mahler songs with soprano Yvonne Minton, which were included in previous symphonic disks with the Chicago Symphony. The Vienna Philharmonic also is featured in a concert under Willi Boskovsky.

Violinist Kyung-Wha Chung is being introduced to disk in a Tchaikovsky and Sibelius pairing with Andre Previn and the London Symphony. Claudio Abbado conducts the London in a Prokofiev symphonic pairing, while Alexander Gibson directs the orchestra in a program of Delius and Debussy featuring pianist Jean-Rodolphe Kars.

The Richmond Opera Treasury Series has two packages, including a five-LP monaural only set of Wagner's "Lohengrin" with Eleanor Steber, Astrid Varnay, Wolfgang Windgassen, Hermann Uhde and the Bayreuth Festival Orchestra, Joseph Keilberth conducting. The other set has the Belgrade Opera in Tchaikovsky's "Pique Damwe" on three disks.

Boehm Spurs 'Fidelio' To New Met Heights

NEW YORK — Beethoven's "Fidelio," bristling with excitement and style, was the splendid Jan. 9 offering at the Metropolitan Opera. While the cast was excellent as was the literal new production, the principal force was Karl Boehm, whose "Fidelio" has long ranked with the finest interpretations Beethoven's only opera has received. Boehm has recently recorded a version of the work for Deutsche Grammophon. Vox also has issued a "Fidelio" under Boehm.

Soprano Leonie Rysanek, the Leonora of another DGG set, gave a forceful, dramatic and human interpretation and she was in superb voice. Tenor Jon Vickers' Florestan cannot be improved upon as he again proved. His voice rang as he handily interpreted Beethoven's deceptively difficult score.

Vickers has recorded this role for Angel in a package that also features baritone Walter Berry's Don Pizarro, a role he sang well at the performance. Miss Rysanek and Berry also were promoted in London Record's program ad. In addition to Vickers and Berry, Angel's ad plugged tenor Murray Dickie, whose Jacquino was perhaps the best interpretation he has given at the Met.

Decca & Producer Lawrence in Pact

LOS ANGELES—Decca and British producer Derek Lawrence have formed a production tie whereby Lawrence will record several London acts. His first efforts are by Wishbone Ash and Jodo. Wishbone Ash's LP has already been released in England. Jodo is due shortly for a global release.

Bass Giorgio Tozzi, most of whose recordings have appeared on RCA, was effective as Rocco, while soprano Judith Blegen, who has recorded for Columbia, was a delight as Marzelline. The Met's "Fidelio" was an apt cap to the 1970 Beethoven bicentennial celebration.

FRED KIRBY

Fuschi Is Showstopper At Concert

NEW YORK—Olegna Fuschi, appearing as guest artist on the American Symphony's concerts, Jan. 5, at Carnegie Hall, emerged as the showstopper of the evening.

With her near-flawless interpretation of Schumann's Concerto for Piano and Orch., Miss Fuschi charmed the audience with her understanding of the composer's thoughts and emotions, and her ability to project the work's whimsical appeal and poetic flow.

Maxim Shostakovich, son of the composer, masterfully conducted. Shostakovich, who is by no means a newcomer to the conductor's podium, added an appreciative measure of creative talent to the sometimes dramatic, sometimes pensive overture to Weber's "Eury-anthe"; and his father's fiercely ideological and intense, though at times ponderous, "Symphony No. 8."

Young Shostakovich who has been assistant conductor to the Moscow Symphony for several years, also helped to enhance the evening's program with his great showmanship.

RADCLIFFE JOE

Red Seal Single Ties With Film

NEW YORK—RCA Records is issuing its first Red Seal single in many years to coincide with the new "Song of Norway" film. The 45 has Mario Lanza singing Grieg's "Strange Music" and "I Love Thee."

Red Seal's only January album also is geared to the film. The LP, "Grieg's Greatest Hits Made Popular in 'Song of Norway,'" is the first RCA Red Seal "concept package" by Peter Munves, Red Seal's new director of classical music. Featured are performances by Lanza, pianist Van Cliburn, Arthur Fieldler and the Boston Pops Orchestra, Eugene Ormandy and the Philadelphia Orchestra, Morton Gould and the New Philharmonia Orchestra, and soprano Eileen Farrell.

Leonard Scheer, RCA's direct manager of merchandising and market planning, explained that the album will receive "every advertising - promotion-publicity support to see that it becomes the hit it deserves to be."

He listed extensive trade and consumer advertising, major radio spot buys nationally, ad mats of 300 to 600 lines for distributors, window streamers, and other promotion pieces usually reserved for pop albums.

The album's release is being timed with national play dates of the film biography of Edward Grieg.

Webster Gets Post With Cincinnati

CINCINNATI — Albert K. (Nick) Webster has been appointed general manager of the Cincinnati replacing Lloyd H. Haldeman, who is resigning, effective June 1, to form his own company to produce and market and distribute cultural and educational cassette properties. Webster is assistant manager of the New York Philharmonic. He has been with the Philharmonic since 1962.

Beverly Hills Enters Pub, Distrib Deals

BEVERLY HILLS, Calif.—Michel Dourdin De Hollain has signed deals to negotiate overseas publishing and record distribution deals for Beverly Hills Records, headed by Morris Diamond, and Dalya Records, headed by Bob Hilliard.

In addition, Dourdin will represent Out-Burst Records in France and will represent French record producer Jacques Canetti here in the U.S. Dourdin will also negotiate rights for songwriter Emitt Rhodes overseas.

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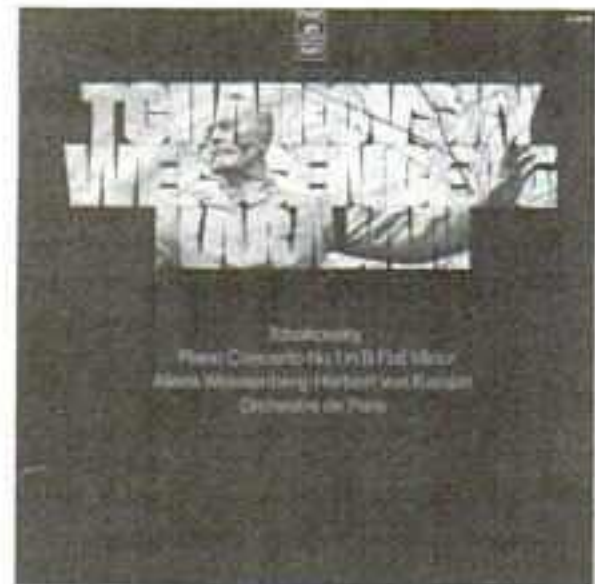
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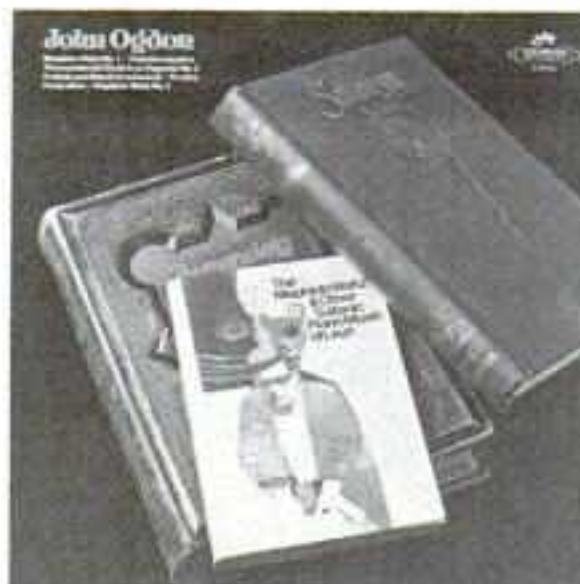
POP
VARIOUS ARTISTS—
 British Archives, Vol. 2.
 RCA Victor LSP 4455 (S)

Names like Clapton, Page, Mayall and Savoy Brown will help sell this album of material taken from the now defunct Immediate catalog and featuring most of the big names in the then-emerging British blues scene of 1965-66. Clapton-Page, as a duo, share four tracks which are very much into the B.B. King-electric blues bag while Savoy Brown gets two. The roots of a boom that, more polished, turned into a world thing.



CLASSICAL
TCHAIKOVSKY: PIANO CONCERTO No. 1—
 Weissenberg/Orch. de Paris (Karajan).
 Angel S 36755 (S)

Classical buffs will be thrilled with this package. The Tchaikovsky No. 1 receives a brilliant pianistic interpretation by Weissenberg and the Orchestre de Paris. Sound values and engineering are great.



CLASSICAL
LISZT: MEPHISTO WALTZ—
 John Ogden.
 Seraphim S 60170 (S)

A superb set of performances of Liszt's compositions described as "satanic" or diabolical. These include the "Mephisto Waltz," "Czardas Macabre" and others. Ogden's technique is splendid.



JAZZ
JOHN KLEMMER—
 Eruptions.
 Cadet/Concept LPS 330 (S)

Not since his "Blowing Gold," album has Klemmer's saxophone been in such good shape. Here Klemmer seems to be blowing molten lava both on the first side, which is slightly more chaotic than the tune titles reflect, and the second, more relaxed and silent side. Klemmer seems to have learned his lessons well from all of the saxophone greats and the fruits of his efforts come together here and reflect the religious reflections of a young musician.



RELIGIOUS
SOUL STIRRERS—
 Tribute to Sam Cooke.
 Checker LPS 10063 (S)

In this album the Soul Stirrers recreate the inspirational ambience created by the late Sam Cooke when he was a member of the group. Most of the songs here were sung by Cooke, and their reissue brings a certain nostalgia to the listener. Included here are, "Heaven Is My Home," "Peace in the Valley," "Slow Train," and "Striving."



GOSPEL
OAK RIDGE BOYS—
 International.
 Heart Warming HWS 3091 (S)

The spirit is on them as the Oak Ridge Boys sing "Homeward Bound," "I Know," "He Did It All For Me" and others. Top merchandise for the gospel field.



GOSPEL
SINGING RAMBOS—
 The Real Thing.
 Heart Warming HWS 3076 (S)

This great act never fails to thrill. They are sincere and technically outstanding. Cuts include "Don't Take Jesus," "Promises," "Build My Mansion" and others.



GOSPEL
SPEER FAMILY—
 The King Is Coming.
 Heart Warming HWS 3098 (S)

This noted gospel family never fails to hit the mark. This latest album is full of goodies, including "City of Gold," "I'm So Glad I Found Him," "He's the One" and others.

★★★★ 4 STAR ★★★★★

SOUNDTRACK ★★★
SOUNDTRACK—Joe Speaks. Mercury SRM-1 607 (S)

POPULAR ★★★
ROBERTA SHERWOOD—This Good Life. King KS 1112 (S)
DESIGN—Epic E 30224 (S)
HELP—Decca DL 75257 (S)
VARIOUS ARTISTS—Tehachapi Sing-Out. RCA Victor LSP 4440 (S)
BARRY MILES—Poppy PYS 40,009 (S)
CHELSEA—Decca DL 75262 (S)
GOOD OLE' BOB—Doing His Thing. King KS 1105 (S)

RELIGIOUS ★★★
VOICES FOUR—Our Rock and Our Redeemer. Monitor MFS 720 (S)
DICK FAULKNER/LARRY MAYFIELD ORCH.—Have You Thought About God? FourMost FM 7010CS (S)

GOSPEL ★★★
THE DEWEYS—Getting It All Together. Heart Warming HWS 3094 (S)

INTERNATIONAL ★★★
SHEGUNDO GALARZA ORCH./JORGE FONTES—Holiday in Portugal. Monitor MFS 718 (S)



GOSPEL
VIOLINAIRES—
 At His Command.
 Checker LPS 10060 (S)

The Violinaires are among the best of the Gospel groups, and this LP should have no trouble in programming or sales. From the opening rouser "Judgement" to the closer, "Coming Up Through the Years," they're in first rate form and keep things moving all the way through. Especially effective are their treatments of "The Lord's Prayer" and "I Shall Be Released."

SPECIAL MERIT PICKS

POPULAR

THE SOULFUL STRINGS PLAY GAMBLE-HUFF—Cadet LPS 846 (S)
 The Soulful Strings do wonderful instrumental things to the songs of Leon Huff and Kenny Gamble. In the Strings group are such standout soloists as Phil Upchurch (guitar), Bruce Hayden (viola), Lenny Druss (flute) and Billy Wooten (vibes), and in the repertoire are such standout songs as "One Night Affair" and "Never Gonna Give You Up."

EVERLY BROTHERS—End of an Era. Barnaby ZG 30260 (S)
 The Barnaby label has come up with a second package of Everly Brothers classics that were originally recorded in the late fifties, and have not been available since then. It should prove an important addition to serious rock music collectors, and come in for a healthy share of airplay also. Of the 18 cuts, the gems are "I Wonder If I Care as Much," "Take a Message to Mary" and "When Will I Be Loved."

PRETTY THINGS—Parachute. Rare Earth RS 515 (S)
 The Pretty Things have another top-flight album here, especially in the driving numbers, such as "Miss Fay Regrets" and "Cries From the Midnight Circus." "She's a Lover" is another good one for this excellent British rock quintet. In all cuts, the lyrics (reprinted in the album) should be listened to. "The Good Mr. Square" is a telling example. This is their first for the Rare Earth label.

DONNA RHODES—I See Love. Epic E 30136 (S)
 Miss Rhodes' languid voice lends itself most comfortably to soul material in revivals of "I Never Loved a Man," "Warm and Tender Love," and "Put a Little Love in Your Heart." Highlights among new material include "Closest at Hand," "Mama's Boy," and the title song.

PEACE & QUIET—Kinetic Z 30315 (S)
 Peace and Quiet is anything but what its name implies. Featuring a hard sounding guitar, hard drums, and appropriate keyboard accompaniment, this group appears to go towards the Led Zeppelin sound. The music is all encompassing to the listener, from the opening riffs to the final vocal. It has some potential in a market which seems to be heading towards a softer more meaningful music.

CLASSICAL

BACH ON THE HARPSICHORD AND CLAVICHORD—Ignor Kipnis. Columbia M 30231 (S)
 Kipnis' double duty performance here, on clavichord and harpsichord, shows him to be a versatile and skilled performer who is right at home playing Bach. The highlight here is the dynamic quality he achieves in the English Suite.

BLUES

VARIOUS ARTISTS—Super Black Blues, Vol. II. BluesTime BTS 9009 (S)
 This was the first half of a B.B. King Carnegie Hall concert (B.B. did the whole second half) that wisely featured and paid tribute to some of the great names of the electric blues world: T. Bone Walker, Joe Turner (in fine shout) and the surprisingly excellent Eddie Cleanhead Vinson who sings and plays (alto sax) deep in a blues-jazz groove. Leon Thomas, younger more modern, but still in the tradition, rounds out a top-class bill.

DOCUMENTARY

H. RAP BROWN-LEON THOMAS—SNCC's Rap. Flying Dutchman FDS 136 (S)
 A 1969 speech delivered at Long Island University by Brown that was taken down on portable equipment but has been re-engineered by Eddie Kramer. Brown digs deeper than the dashikis and way past the naturals discussing the "Revolution" and the Black Experience. A genuine documentary, spliced with two cuts of Leon Thomas singing relevant material, taken from a live Fillmore date.

(Continued on page 56)

More Album Reviews on Pages 56 & 58

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	7
2	2	MILES DAVIS AT FILLMORE Columbia G 30038	8
3	5	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	40
4	8	BRIDGE OVER TROUBLED WATER Paul Desmond, A&M SP 3032	10
5	4	CHAPTER TWO Roberta Flack, Atlantic SD 1569	20
6	3	BITCHES BREW Miles Davis. Columbia GP 26	38
7	9	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713	11
8	10	THEM CHANGES Ramsey Lewis, Cadet LP 844	13
9	19	OLD SOCKS, NEW SHOES... NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	14
10	6	DON ELLIS AT FILLMORE Columbia G 30243	12
11	14	THE BEST OF JOHN COLTRANE—HIS GREATEST YEARS Impulse AS 9200-2	10
12	17	BLACK DROPS Charles Earland, Prestige PR 7815	8
13	13	MAGICAL CONNECTION Gabor Szabo, Blue Thumb BLT 23	4
14	7	GULA MATARI Quincy Jones, A&M SP 3030	24
15	15	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	80
16	—	FREE SPEECH Eddie Harris, Atlantic SD 1573	3
17	20	WE GOT TO LIVE TOGETHER Buddy Miles, Mercury SR 61313	3
18	12	BURNING Esther Phillips, Atlantic SD 1565	11
19	11	SUMMUN BUKMUN UMYUN Pharoah Sanders, Impulse AS 9199	11
20	18	STONE FLOWER Antonio Carlos Jobim, CTI 6002	3

Billboard SPECIAL SURVEY For Week Ending 1/23/71

ALBUM REVIEWS

BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

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VIVA EL AMOR

(Co-Edition With ROBBINS MUSIC)

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I ENVY (Co-Edition With DUCHESS)
(Nat King Cole)

MANHATTAN SPIRITUAL (Mes Freres)

(Reg Owen)

RING-A-DING-GIRL

(Steve Lawrence)

HAWAII TATTOO

(The Waikikis)

KILI WATCH

(The Cousins)

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(Will Tura)

QU'IL FAIT BON VIVRE

(Annie Cordy)

IL FAIT TROP BEAU POUR TRAVAILLER

(Les Parisiennes)

THE MIDNIGHT SUN (Will Never Set)

(Lionel Hampton)

CHEVEUX GRIS

(Gerd Timmermans)

COSTA BRAVA

(Digno Garcia)

OBSESSION

(Ted Heath - Reg Owen)

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Jukebox programming

Tape Lag Delays Cassette Jukebox

By CLAUDE HALL

NORTH TONAWANDA, N.Y.—The major thing holding back the development of the 8-track or cassette jukebox, according to A. D. Palmer of Wurlitzer, "are the record manufacturers."

"We are interested in developing the tape cartridge or cassette jukebox, but it's some time away from being practical," Palmer said. He admitted that, "like everybody else" Wurlitzer had experimented with the concept.

"But the jukebox industry has always followed the product," he said, pointing to the days when 78s were played, then the coming of the 45s and the big battle of the speeds and the period of about 1954 when jukeboxes were manufactured that could intermix 33 and 45 rpm disks. "It's safe to assume that if

all music were on cartridges, the jukebox industry would make a player," he said, "but tape is in the future . . . there is no jukebox in the foreseeable near time because there is no product." And he visualized the need for a three-minute product at the same price to the jukebox programmer as a single of today. He pointed out that the jukebox customer buys "an impulse purchase" when he plays a tune on a jukebox. Current cartridges are too long, the cassette rewind capabilities are not adequate for jukeboxes at present. And most jukebox programmers don't visit a particular location often enough to keep the required tape heads clean.

Product is the main lack, though, and "we have no way of telling the record manufacturer what to do."

MINN. ASSN

Better Jukebox Program Urged; Donate Units to Youth Groups

By KEN BERGLUND

MINNEAPOLIS — About 80 members and guests of Music Operators of Minnesota (MOM) meeting here recently were told the value of better jukebox programming by Music Operators of America (MOA) president Les Montooth of Peoria, Ill. A local police officer thanked MOM for donating jukeboxes to youth organizations and requested more such donations.

MOM's charitable donations of jukeboxes programmed by the donors to fit the needs of various organizations were seen as a valuable public relations gesture, the group was told.

The police department representative said: "Music is one sure way of identifying with groups of blacks, Indians and underprivileged white youths who harbor resentment against law officers."

Recently, used jukeboxes have been placed in teen centers in the Twin Cities, in Salvation Army facilities, mental hospitals and other sites. Sometimes the music aids in therapy.

"You're a specialist and you're dealing with specialists in taverns, restaurants and other businesses," Montooth said, in urging better programming of jukeboxes, better machine maintenance and newer machines where necessary.

MOA executive vice president Fred Granger, Chicago, said MOA is "virgorously resisting" any royalty fee hike in the copyright revision bill beyond an industry-agreed \$8 per jukebox per year. He indicated the Senate might boost the fee to \$9.50 and urged MOA members to initiate a "write-in" campaign to their congressmen.

New MOM president Gene Clennon said a decal is being designed which can be affixed to the rear of each music unit given to a charitable group. The

decal will identify the donor.

Bill Brooks, counsel for the MOM, noted a current ruling on loitering which is upcoming in the Twin Cities. The city attorney of Minneapolis has been asked for an opinion which may involve the "playing of a jukebox or amusement device as an act of loitering in an establish-

HIT POOR DISKS

CHICAGO — Poor quality pressings is a continuing problem with jukebox programmers, but of late local programmer Betty Schott says there are more poor disks being turned out than she would like to see.

"The first shipment of 'I Hear You Knocking' by Dave Edmunds was all bad. They just sounded weird. Of course, the distributor took them back and the second pressing seems fine. But there is the problem of a time lag caused by this kind of thing.

"'Candida' by Dawn and 'Knock Three Times' were also plagued by bad pressings," she said. "You wouldn't believe how many copies of each were poor.

"It causes a problem with the locations and by the time our routemen can trace all these down a lot of time elapses. It seems like a shame that the record companies don't take the time to do a good job."

Philosophically, the Western Automatic Music programmer added: "It's not just the record companies that have this problem. This occurs in a lot of products on the market today."

ment selling malt liquor."

The new MOM officers include Gene Clennon, Star Music & Vending Co., Austin, president; Norm Pink, Advance Music Co., Minneapolis, vice president; Harlow Norberg, C & N Sales Co., Mankato, secretary; and Stan Woznak, Little Falls Music, Little Falls, treasurer.

Multiple Versions Dilemma For Jukebox Programmers

CHICAGO — The time-worn theory that jukebox programmers lean away from using multiple versions of the same recording is disputed by Betty Schott, programmer at Western Automatic Music here. But choosing between two versions of a good jukebox song is often an agonizing dilemma, she admits.

Mrs. Schott has been very happy with the way Ray Price's "For the Good Times" has garnered jukebox play. She has programmed the record in a variety of locations, from teen to adult.

"Now I see Dean Martin has a recording of it. I'm afraid Ray Price's version has gone about as far up the charts as it will because people will start buying the Dean Martin version. We are running out of the Ray Price recording. I need more of the song, but I will definitely be buying the Dean Martin version because of the strong following his recordings have in our adult locations."

Mrs. Schott said sometimes the multiple release problem becomes irksome. "We recently had a version of 'Look What They've Done to My Song, Ma' by Lawrence Welk. It was a very good record. But when our routeman took it around, people

said they didn't want it because they preferred the first version by the Seekers.

"I keep seeing the Welk record come in off the route and I pleaded with the routeman to urge people to play it. I told them to give the record a chance, that it was a very good record."

She said sometimes it depends upon the artist as to how a multiple version song goes over. "We have very good luck with Bert Kaempfert recordings. He recently recorded 'Sweet Caroline,' which was out a while back by Neil Diamond. He also cut 'Something,' the Beatles' song. Both are doing very good for us."

Still another example of the multiple or "cover" version situation is the current recording "Theme From Love Story." Mrs. Schott says this song is so good that she can consider it as a cover record, in the programmer's sense of "covering" the entire route—perhaps with the exception of hard country locations and soul stops.

"I first bought the Henry Mancini version. Now I see it's available by Roger Williams. We have a strong following in many adult locations for Roger Williams, so I will probably be using both versions of this song."

One-Stop 'Hits' Not Confined to Charts

OMAHA—Lieberman's One Stop here consistently proves that jukebox programmers do not depend entirely upon chart popularity in selecting new records. In fact, two of the hottest jukebox sellers on the firm's list have received very little airplay and are still to show up on the charts. Relatively obscure labels in terms of consistent chart action also produce big selling jukebox numbers at Lieberman's, according to Woody Johansen.

Among the various reasons why jukebox programmers consistently buy records that have modest chart successes are:

1. Trust in the one-stop's judgment;
2. Need for a variety of product.

In the case of "Room 333" and "Red, Red Roses," the two hot sellers at Lieberman's that have not registered much airplay or chart action, Johansen said: "Basically, we're telling operators that these are good records. Evelyn Dalrymple, our manager, has built up a good reputation with programmers and they trust her judgment."

By the same token, he said when a recording doesn't seem good for jukeboxes, no matter what artist is involved, Lieberman's advises the programmers of this.

As for the second point, Johansen said jukebox programmers have a constant need for a variety of recordings. He feels this stems in part from the fact

that many programmers are servicing locations more frequently—many on a once a week basis instead of every other week.

Moreover, the number of so-called "cover" records is increasing. These are recordings such as Lynn Anderson's "Rose Garden," which are used on all types of locations, or in other words, to "cover" the jukebox route. Beyond these recordings, programmers must seek still other special types of songs.

For instance, Johansen said that after talking to a programmer on the phone and going over sure-shot chart product, he will be asked what else Lieberman's recommends. "This is where the more special items come into the picture and where we will recommend what we think are good jukebox songs."

Lieberman's, for example, consistently have good jukebox action from the Chart, Ranwood and Starday labels, he said. Right now, Lynn Anderson's "Be Quiet Mind" and "It Wasn't God Who Made Honky Tonk Angels" on Chart is selling very well.

Lieberman's is also having good sales on Ray Anthony's "In the Mood" on Ranwood and "Here Comes the Elephants" by Johnny Bond on Starday.

The firm also pushes local product consistently and right now "Out on the Line" by Bumpy Action on Applause is selling well.

The growing number of cover
(Continued on page 54)

Release Dunhill Oldies

PITTSBURGH—Star Title Strip Co. has prepared strips for a series of Dunhill Records' oldies:

Mamas & Papas: "California Dreamin'/Twelve Thirty"—1426, "Words of Love/Dream a Little Dream of Me"—1430, "Dedicated to the One I Love/I Call Your Name"—1431, "Creeque Alley/I Saw Her Again"—1432, "Monday, Monday/Look Through Your Window"—1428.

Three Dog Night: "One/Try a Little Tenderness"—1437, "Easy to Be Hard/Nobody"—1438, "Eli's Coming/Celebrate"—1442 and "Mama Told Me Not to Come/Feeling All Right"—1451.

Steppenwolf: "Born to Be Wild/The Pusher"—1436, "Born to Be Wild/Magic Carpet Ride"—1433 and "Rock Me/Monster"—1444; **Grass Roots:** "Where Were You

When I Needed You?/Let's Live for Today"—1429, "Bella Linda/Midnight Confessions"—1435, "Wait a Million Years/The River Is Wide"—1439 and "Heaven Knows/Melinda Love"—1443.

Tommy Roe: "Dizzy/Hooray for Hazel"—1447 and "Jam Up and Jelly Tight/Heather Honey"—1448; **B.B. King:** "The Thrill Is Gone/I Get So Excited"—1449 and "Chains & Things/Hummingbird"—1453; **Fraternity of Man:** "Don't Bogart That Joint/Bikini Baby"—1445; **Mama Cass Elliot:** "Make Your Own Kind of Music/It's Getting Better"—1441; **Smith:** "Baby It's You/The Weight"—1440; **Richard Harris:** "MacArthur Park/The Yard Went on Forever"—1434; **Barry McGuire:** "Eve of Destruction/Child of Our Times"—1425.

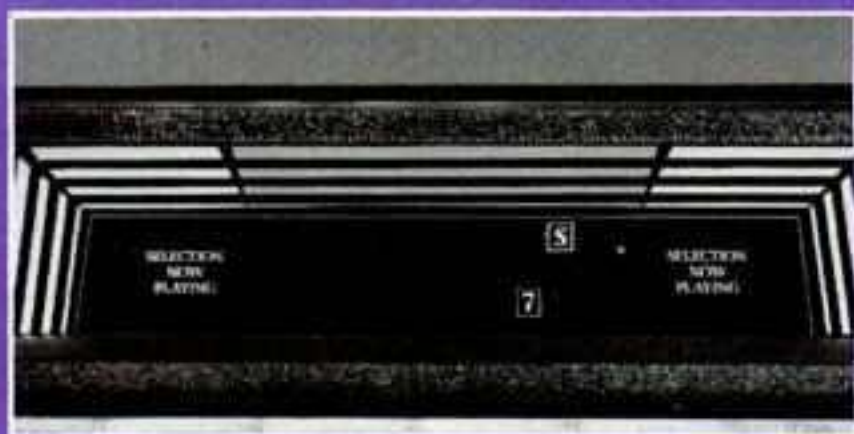
Electro-Voice Sees 4-Channel Jukebox

CHICAGO — Electro-Voice president Lawrence LeKashman said here recently that he sees no reason why jukebox manufacturers cannot adopt his firm's compatible quadrasonic sound encoder. The jukebox should be a natural for introducing the 4-channel sound to the public, when the recordings are available.

"But even without 4-channel software, the encoder enhances

regular stereo recordings, which means jukeboxes could enter the picture immediately."

Electro-Voice's system was introduced at Ovation Records here. The encoder device retails for \$59.95. The b.e.m. price for jukebox manufacturers would be "modest," a spokesman said. Ovation president Dick Schory said 4-channel singles should remain the same price as current stereo singles.



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getting at the guts. Not to mention a computerized "Record Now Playing" indicator to top the package off.

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Jukebox programming

Omaha One-Stop Push On Non-Chart Jukebox Disks

• Continued from page 51

recordings does have a direct influence on programmer's overall needs, he added. Ray Price's "For the Good Times," Lynn Anderson's "Rose Garden," "My Sweet Lord" by George Harrison, "Knock Three Times" by Dawn, and "I Think I Love You" by the Partridge Family were all in the cover record category.

Beyond these, programmers must seek other material. However, Johansen thinks that there are not too many of the super-cover records. Not enough to cause a problem. "There's usually only two or three at any one time in this category."

He sees Bobby Goldsboro's

"Watching Scotty Grow" as building into an overall general, or cover record.

Getting back to "Room 333" by Ben Wasson on Caper, he said Lieberman's first heard of this recording when Roy Volker of J. L. Marsh in St. Louis called and asked if Lieberman's would take 100 copies. "This sold right out and it's been selling ever since."

He said KOOO Radio here called and wanted a copy and Lieberman's supplied music director Frank Lee with the song. "This was certainly a case where the jukeboxes were ahead of the radio station."

On the other hand, operators started asking for "Red, Red Roses" by Johnny Desmond

after KFAB here started playing it. This recording has been pushed all along by Musicanza through one-stops and has had very little radio play initially. "KFAB beat us to the punch on this one," Johansen said.

He added that radio play depends importantly on the promotion power of the label. "I wonder sometimes just how far Lynn Anderson's 'Rose Garden' would have gone on the charts if it had been recorded on Chart Records?"

As it was, jukebox programmers first picked "Rose Garden" for country locations. Then, as the song caught on and generated heavy radio action, programmers were able to put it in teen and adult stops.

This same pattern was registered on many of the cover records Johansen mentions, but meanwhile, there is still a need for other recordings, too. Thus the success on "Room 333" and "Red, Red Roses," he pointed out.

What's Playing?

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

Albuquerque, N. M.; Teen Location

Mary Roth, programmer, Servomation of New Mexico



Current releases: "Rose Garden," Lynn Anderson, Columbia 45252; "My Sweet Lord," George Harrison, Apple 2995; "Knock Three Times," Dawn, Bell 938.

Oldies: "Spanish Eyes," Al Martino, Capitol 6108; "Rambling Rose," Nat King Cole, Capitol 6099.

Ames, Iowa; Young Adult Location

Dee Ries, programmer, K.D. Music & Amusement



Current releases: "Rose Garden," Lynn Anderson, Columbia 45252; "Knock Three Times," Dawn, Bell 938; "One Man Band," Three Dog Night, Dunhill 4262.

Oldies: "Moon River," Henry Mancini; "Yakety Sax," Boots Randolph.

Baltimore; Soul Location

Jerry J. Eanet, programmer, Evans Sales and Service



Current releases: "Groove Me," King Floyd, Chimneyville 435; "He Called Me Baby," Candi Staton, Fame 1476.

Oldies: "Close Your Eyes," Ramsey Lewis.

Chicago; Teen Location

Paul Brown, operator; Betty Scott, programmer; Western Automatic Music



Current releases: "I Hear You Knocking," Dave Edmunds, MAM 3601; "Burning Bridges," Mike Curb Congregation, MGM 14151; "Mr. Bojangles," Nitty Gritty Dirt Band, Liberty 56197; "There Goes My Everything," Elvis Presley, RCA Victor 9960.

Fertile, Minn.; Teen Location

Duane Knutson, programmer, Automatic Music



Current releases: "Fire and Rain," James Taylor, Warner Bros. 7423; "Tears of a Clown," Smokey Robinson and the Miracles, Tamla 54199; "Knock Three Times," Dawn, Bell 938.

Oldies: "Candida," Dawn; "Looking Out My Back Door," Creedence Clearwater Revival.

Milwaukee, Wis.; Adult Location

Cliff Cotrell, programmer, Mitchell Novelty Co.



Current releases: "It's Impossible," Perry Como, RCA Victor 0387; "Give Him Love," Patti Page, Mercury 73162; "Cheryl Moana Marie," John Rowles, Kapp 2102.

Milwaukee, Wis.; Teen Location

Stan Sowinski, programmer, Mitchell Novelty Co.



Current releases: "One Bad Apple," Osmonds, MGM 14193; "Burning Bridges," Mike Curb Congregation, MGM 14151; "Fresh as a Daisy," Emitt Rhodes, Dunhill 4267.

New London, Conn.; Teen Location

Paul Messore, programmer, Frank Marks Music Inc.



Current releases: "My Sweet Lord," George Harrison, Apple 2995; "Knock Three Times," Dawn, Bell 938; "For the Good Times," Ray Price, Columbia 4-45178.

Oldies: "Snowbird," Anne Murray.

Ottawa, Ill.; Country Location

Jerry Duffy, programmer, McDonald Merchandising Co.



Current releases: "I Really Don't Want to Know," Elvis Presley, RCA Victor 47-9960; "Flesh and Blood," Johnny Cash, Columbia 4-45269; "Rose Garden," Lynn Anderson, Columbia 4-45252.

Oldies: "Is Anybody Going to San Antonio," Charley Pride; "I Walk the Line," Johnny Cash.

Webster, Mass.; Teen Location

Mary Jean Dugas, programmer, Dugas Music Corp.



Current releases: "If You Could Read My Mind," Gordon Lightfoot, Reprise 0973; "I Hear You Knocking," Dave Edmunds, MAM 3601; "Stoney End," Barbra Streisand, Columbia 4-45236.

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ALFRED W. ADICKES, standing, owner of Nova Apparate, Rock-Ola's European distributor in Germany, speaks at the unveiling of the new 1971 Rock-Ola jukeboxes at a recent party. Listening are, from left: Mrs. and Dr. V.M. Franceschine, Mrs. Gordon Walker and Mrs. Adickes.



MRS. and Mr. Bill Ruffler, Mrs. Adickes, Mr. Borrassch and Mrs. Egholm.



Mr. Valentin, Mrs. Gordon Walker, Mrs. Bill Ruffler, Mrs. Franceschine, and Mr. Walker.

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From The Music Capitals of the World

DOMESTIC

Continued from page 46

a shot on the Johnny Cash show. . . . Guitarist **Jeff Beck** was in Macon recently with his new drummer, **Cozy Powell**. Beck and Powell are said to be in search of a new bassist and lead vocalist. . . . **Percy Sledge**, who recently returned from a South African tour, is currently at the Muscle Shoals Studios recording his next album and single for Atlantic.

Jimmy Buffett just returned from a tour in the West and is scheduled for a new LP release sometime in February on the Barnaby label. The album entitled, "High Cumberland Jubilee," is in final production states at Creative Workshop Studios. . . . **David Wilkins** has written and recorded "She Hates to Be Alone" on the Plantation label. . . . **Joan Baez** has been in Nashville recording at the Quadrophonic studios under the direction of writer/artist **Kris Kristofferson**. . . . **Space Walrus**, a new artist on the Athena Records label, has released a single entitled "Searchin'" c/w "Grazing in the Grass." The record utilizes the moog and the harp. Space Walrus is currently working on an LP at the Athena studio in Brentwood.

TOM WILLIAMS

LAS VEGAS

Plans are underway for making an original cast album of **Johnny Mann's** "So Proudly We Hail" which closed at the Sahara Tuesday (19). . . . **Lesley Warren** preparing for her nightclub debut in Las Vegas had **Gene Page** do the charts for the initial disks she's recording for Capitol. . . . Ed

Ames, Jack Carter and the **Doo-dletown Pipers** opened at the International, remaining until **Elvis Presley** takes over Tuesday (26).

Rouvaun has re-signed with RCA and **Bill Reddie** has been set to write the charts and conduct Rouvan's sixth album for an April release. . . . **Duke Ellington** and **Woody Herman** are writing books. Herman has a new release entitled "Woody" on the Cadet label. The album includes the 14 minute "Blues In the Night" arranged by pianist **Alan Broadbent**.

The Royal Hawaiian Hotel in Honolulu has adopted a star policy replacing the Hawaiian revues. Las Vegas stars signed by the hotel include: **Kay Starr, Ray Anthony** and **Roberta Sherwood**. . . . The **Kim Brothers** and **Sisters** recorded together a live at the Outrigger in Honolulu for the Makaha label.

Caesars Palace has signed **Diana Ross**. . . . For the first time in Las Vegas history the Grand Ole Opry appears on the Las Vegas Strip. They opened in the Landmark for a run through Feb. 3. Included in the Opry line up is gold record artist **Ferlin Husky**.

Jack Entratter Productions will film a series in Israel entitled "Master Spy." The TV series is adapted from the book by the same name. . . . The new James Bond film starts shooting at the Riviera Mar. 15.

Tony Charmoli who choreographed the Tropicana's Folies Bergere has been signed by producer **Jackie Barnett** to direct the NBC-TV special "Anthony Newley Invites Diahann Carroll and Liza Minelli To Tea." **Ian Frazier** will be the musical conductor.

Connie Stevens returns to the Flamingo following engagements at the Now Grove in Los Angeles and the Waldorf-Astoria in New York.

John Rowles returns to the Flamingo for four weeks starting Feb. 25. . . . **Joe Cuercio**, International's musical director produced **Jim Nabor's** latest Columbia album "Everything Is Beautiful." . . . **Don Ho** who returns to the Flamingo in May has signed a \$24,500 per week for nine years contract with the Cinerama hotels in Hawaii.

LAURA DENI

CINCINNATI

The **Heywoods**, 10-piece vocal-instrumental group, are making two **Jackson 5** dates for the **Dick Clark** office—Hara Arena, Dayton, Ohio, Jan. 29, and Vets' Memorial Hall, Columbus, Ohio, Jan. 30. The Heywoods, whose new single on **Gene Autry's** Republic label, "I'm on the Outside," is currently in the No. 9 slot on **Walt Turner's** WSAI survey, are handled by **Bea Donaldson**, of the local **Bea-Jan Productions**.

Barbara Howard, local singer, is managed by her hubby, **Steve Reece**, not **Steve Kirk**, as erroneously chronicled here recently. . . . **Trumpeter Doc Severinsen** appears in concert with the Roger Bacon High School Band at Music Hall Sunday (31), with ducats scaled at a \$6 top. Proceeds will be used to send the band to Florida, March 31-April 4, to compete in the Festival of States Band Competition.

Johnny Cash is slated to tape several of his upcoming shows on the Cincinnati-based **Delta Queen**. One will cover life aboard the steamer between Cincy and New Orleans, and the other will feature the **City of New Orleans**. Cash did a "Ride This Train" seg about the **Delta Queen** several months ago when Congress threatened to scuttle the steamer for failure to meet U.S. Coast Guard safety regulations.

BILL SACHS

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. Age	1	2	3	TITLE, Artist, Label & Number	Wks. On Chart
1	1	1	7	1	1	1	WATCHING SCOTTY GROW	6
							Bobby Goldsboro, United Artists 50727 (BnB, BMI)	
2	3	6	22	2	2	2	I REALLY DON'T WANT TO KNOW/THERE GOES MY EVERYTHING	4
							Elvis Presley, RCA 47-9960 (Hill & Range, BMI/Blue Crest, BMI)	
3	16	22	24	3	3	3	Theme From LOVE STORY	6
							Henry Mancini, His Orch. and Chorus, RCA Victor 47-9927 (Famous, ASCAP)	
4	2	3	3	4	4	4	THE GREEN GRASS STARTS TO GROW	7
							Dionne Warwick, Scepter 12300 (Blue Seas/Craig, ASCAP)	
5	5	4	2	5	5	5	IT'S IMPOSSIBLE	14
							Perry Como, RCA 74-0387 (Sunbury, ASCAP)	
6	11	16	17	6	6	6	KNOCK THREE TIMES	9
							Dawn, Bell 938 (Pocketfull of Tunes/Saturday, BMI)	
7	7	13	20	7	7	7	1900 YESTERDAY	5
							Liz Damon's Orient Express, White Whale 368 (Lamaja, BMI)	
8	6	5	1	8	8	8	ONE LESS BELL TO ANSWER	14
							Fifth Dimension, Bell 940 (Blue Seas/Jac, ASCAP)	
9	9	7	5	9	9	9	ROSE GARDEN	11
							Lynn Anderson, Columbia 4-45252 (Lowery, BMI)	
10	4	2	4	10	10	10	MOST OF ALL	8
							B. J. Thomas, Scepter 12299 (Low-Sal, BMI)	
11	25	30	40	11	11	11	IF YOU COULD READ MY MIND	4
							Gordon Lightfoot, Reprise 0973 (Early Morning, ASCAP)	
12	10	10	13	12	12	12	MY SWEET LORD	8
							George Harrison, Apple 2995 (Harrisons, BMI)	
13	8	17	25	13	13	13	SINCE I DON'T HAVE YOU	5
							Vogues, Reprise 0969 (Southern, ASCAP)	
14	17	26	27	14	14	14	AMAZING GRACE	5
							Judy Collins, Elektra 45709 (Rocky Mountain National Park, ASCAP)	
15	14	14	8	15	15	15	DOES ANYBODY REALLY KNOW WHAT TIME IT IS?	10
							Chicago, Columbia 4-45264 (Aurelius, BMI)	
16	15	15	11	16	16	16	FREE TO CARRY ON	9
							Sandpipers, A&M 1227 (Almo/Paeon, ASCAP)	
17	13	11	10	17	17	17	MR. BOJANGLES	12
							Nitty Gritty Dirt Band, Liberty 56197 (Cotillion/Danel, BMI)	
18	21	21	33	18	18	18	BEAUTIFUL PEOPLE	4
							New Seekers, Elektra 45710 (Avco Embassy/Kama Rippa/Amelanie, ASCAP)	
19	23	23	26	19	19	19	CHERYL MOANA MARIE	10
							John Rowles, Kapp 2102 (Jobete, BMI)	
20	-	-	-	20	20	20	I'LL BE HOME	1
							Vikki Carr, Columbia 4-45296 (January, BMI)	
21	22	18	18	21	21	21	YOUR SONG	5
							Elton John, Uni 55265 (James, BMI)	
22	20	19	19	22	22	22	FLESH & BLOOD	7
							Johnny Cash, Columbia 4-45269 (House of Cash, BMI)	
23	12	12	12	23	23	23	SILVER MOON	9
							Michael Nesmith & the First National Band, RCA 74-0399 (Screen Gems-Columbia, BMI)	
24	27	27	15	24	24	24	STONEY END	14
							Barbra Streisand, Columbia 4-45236 (Tuna Fish, BMI)	
25	33	33	39	25	25	25	REMEMBER ME	4
							Diana Ross, Motown 1176 (Jobete, BMI)	
26	19	9	9	26	26	26	FOR THE GOOD TIMES	24
							Ray Price, Columbia 4-45178 (Buckhorn, BMI)	
27	29	38	-	27	27	27	Medley From SUPERSTAR	3
							Assembled Multitude, Atlantic 2780 (Leeds, ASCAP)	
28	35	37	38	28	28	28	SHOES	4
							Brook Benton with the Dixie Flyers, Cotillion 44093 (Cotillion/Muscle Shoals, BMI)	
29	24	24	29	29	29	29	SWEET CAROLINE	6
							Bert Kaempfert and Orch., Decca 32772 (Stonebridge, ASCAP)	
30	-	-	-	30	30	30	EVERYTHING IS GOOD ABOUT YOU	1
							Lettermen, Capitol 3020 (Jobete, BMI)	
31	31	39	-	31	31	31	FEELIN' KINDA SUNDAY	3
							Nancy Sinatra & Frank Sinatra, Reprise 0980 (Don C./BnB, BMI)	
32	32	32	36	32	32	32	LOVE THE ONE YOU'RE WITH	4
							Stephen Stills, Atlantic 2778 (Gold Hill, BMI)	
33	26	25	16	33	33	33	MORNING	9
							Jim Ed Brown, RCA Victor 47-9909 (Show Biz, BMI)	
34	34	36	37	34	34	34	MORNING GIRL	4
							Jim Pike, Capitol 3006 (Acuff-Rose, BMI)	
35	38	-	-	35	35	35	BEIN' GREEN	2
							Frank Sinatra, Reprise 0981 (Jarico, ASCAP)	
36	36	-	-	36	36	36	PROBLEM CHILD	2
							Mark Lindsay, Columbia 4-45266 (Songpainter, BMI)	
37	37	28	28	37	37	37	LONELY DAYS	5
							Bee Gees, Atco 6795 (Casserole/Warner Tamerlane, BMI)	
38	-	-	-	38	38	38	HELP ME MAKE IT THROUGH THE NIGHT	1
							Sammi Smith, Maga 615-0015 (Combine, BMI)	
39	-	-	-	39	39	39	(She's a) VERY LOVELY WOMAN/THE LONG WAY AROUND	1
							Linda Ronstadt, Capitol 3021 (Thirty Four/La Brea, ASCAP/Third Story, BMI)	
40	40	-	-	40	40	40	GIVE HIM LOVE	2
							Patti Page, Mercury 73162 (Jack & Bill, ASCAP)	

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Vox Jox

• Continued from page 33

type some of it on Friday, some on Monday and Tuesday and even a dab now and then on Wednesday. New things keep happening on all of those days, like **Don Imus** of **WGAR** in Cleveland called to say that newsman **Brian Beirne** has joined the station from **KXOA** in Sacramento. . . . Radio stations in Chile, like in many other nations of the world, are now being forced by the government to play native records at least 40 percent of the time. In Santiago, **Eduardo MacDonald**, manager of Radio Presidente Balmaceda, said he didn't think the public would put up with the new ruling because most of the listeners were young and appreciated foreign music.

New personality at **WABX-FM** in Detroit, is **Mark Parenteau**. He previously was with **WKQR-FM** in Detroit. Others on the staff include **Jerry Goodwin**, **Tim Powell**, **Dennis Frawley**, **Ann Christ**, and **Dave Dixon**. . . . **Patrick J. Donovan**, operation manager of **KIKS** in Lake Charles, La., writes: "We at **KIKS** converted recently to a conglomerate format consisting of county, MOR, and light rock . . . an entirely new innovation in this area . . . and need records of all kinds. We service an area of over a million listeners and felt the definite need for a 'best of radio' format and so far the response has been tremendous."

Don Hanley, a 21-year veteran of radio programming and managing, has been named station manager of **WOC**, Davenport, Iowa; **Charles King**, with **WOC** since 1966, has been appointed program director. . . . **Steve Clark** is back in New York; he'd been on **WCFL** in Chicago; I guess **WCFL** has an opening. Other openings: **WCLU**, Cincinnati, 1st ticket; **WAKR**, Akron, 1st ticket; **KING**, Seattle; **WRIT**, Milwaukee; **WIRL**, Peoria; **WVSP**, Providence; **KTLK**, Denver; **WSAR**, Fall Rivers, Mass.; **WABY**, Troy, N.Y.; **WNOR**, Norfolk; **WCCC**, Hartford; **KTRN**, Wichita Falls, Tex. . . . Got a note from old buddy **Mike Hoyer**, **WHO**, Des Moines, and this explains it all: "When the blizzard hit Sunday afternoon, Jan. 3, I came into the city and got a room at a hotel a block from the station, a common practice for blizzards. I went on the air at 10 p.m. and did my show until 5:30 a.m. and then wound up doing the morning show because **Don Warren** was snowbound at Eldora, Iowa, while attending a snowmobile race (which, by the way, was cancelled because of too much snow) and then wound up doing the Phone Forum show from 9-11 a.m. because regular hosts **Duane Ellet** and **Bob Williams** were snowbound at their

homes. After fighting snow from 6 a.m., **Bob Williams** finally got in and took over from a very tired and hoarse **Mike Hoyer**. Trouble is, by then I'd received my second or third wind and had consumed about 10 gallons of coffee, so when I finally hit the sack at the hotel I couldn't sleep." And, after two days of hotel life, **Mike** finally got home only to face the prospect of shoveling out the driveway.

Wayne Harrison, music director of **KMHT** in Marshall, Tex., wonders why so many major market radio stations get plaques for "breaking" records that small market stations played first. . . . **Lee Shannon**, music director of **WIRE** in Indianapolis, a country station, writes: "Just a quick note to tell you we have been swamped with phone calls after programming a new **Wendy Bagwell** record, 'Here Come the Rattlesnakes' from the LP 'This, That & the Other.' Record shops cannot keep enough in stock. While I'm on the subject of albums, let me suggest to my fellow spinners of country music 'Ode to a Half Pound of Ground Round,' 'The Hitch-hiker' and 'I Want to See the Parade' from **Tom T. Hall's** LP '100 Children.' And my recommendation to the powers that be at **RCA** is that 'And I'm Still Missing You' by **Dottie West** from her 'Forever Yours' album should be her next single."

Tom Campbell writes that while he was still at liberty, "good things may be happening any day now." For example, Campbell was slated to fly into Chicago and do a couple of shows on a major station there for a program director who likes Mexican food. Didn't know I knew that, did you, Tom? Keep the Carta Blanca cold, Bonne. . . . **Kate Stephensen**, former music librarian for **CKGM-FM** in Montreal, has joined the **Marsden Music Service** in Quebec.

Casper Citron is now doing a 11:30-midnight Monday through Friday interview show with people from the arts on **WQXR**, New York. Jan. 11, Citron interviewed **Betty Comden** and **Adolph Green** on the theater. . . . **KBBQ**, country station in Los Angeles, continues to excell in specials. Latest was on the late **Tommy Duncan**, once feature singer with the **Bob Wills** band and an outstanding songwriter. **KBBQ** manager **Bill Ward** hosted the 45-minute program written by **Ken Griffis** of the **John Edwards Foundation** at **UCLA**.

Staff of country-formatted **WKOP** in Binghamton, N.Y., includes **Bob Kirby**, **Alan Kent**, program director **Pete Snyder**, and **Jay Brooks** until 1 p.m. . . . **KADJ-FM**, St. Louis, is now devoting it's entire format to progressive rock albums. . . . **John Harmon**, music director of **KLIK** in Jefferson City, says "D.O.A." by **Bloodrock** has caused the greatest initial phone and letter reaction of any record on the station. . . . **Shelby Singleton**, president of **SSS International** and **Plantation Records**, called last week to say "Remember Bethlehem" by **Dee Mullins** is picking up some play and may happen yet. I always liked that record, but felt I was a little prejudiced because I always thought a lot of **Dee**. Some of my other favorite records of the moment: "Rose Garden" by **Joe South**, "I Hear Your Knocking" by **Dave Edmunds**, "Because It's Time" by **McKendree Spring**, the soul record of "A Child No One Wanted" by **Brenda & the Tabulations**, the progressive country disk of "Hey, Good Lookin'" by the **Brotherhood** on Columbia, "I Really Don't Want to Know" by **Elvis Presley**, "He Called Me Baby" by **Candy Staton** on Fame, "Fresh as a Daisy" by **Emitf Rhodes**, "Goody Two Shoes" by **Sky** on **RCA**, "Super Highway" by

Ball & Jack on Columbia, "Beginning to Feel the Pain" by **Mac Davis**, "Life in Botanical Garden, Oh, Yes" by **Randall's Island** on Polydor, and "Marcia (You Were the Only One)" by **Jimmy Ruffin** on Soul.

Dave Randall is now doing music at **KTLK**, Denver. . . . **Larry Dean**, formerly of stations like **WITH** and **WEBB**, Baltimore, is now doing the all-night show on **WLIF**, a new Baltimore station. **Dean** is also co-owner with **Eddie Castleberry** of **WJZ-TV** and the two record outlets called **Larry Dean** and **Eddie C's Record Shops**, both in Baltimore. I'm really glad to see these two guys doing well. . . . **Scott Ross**, who hosts the syndicated "Scott Ross Show" now in 31 markets and growing (the show, produced by **Larry Black** does a very good soft-sell religious and anti-drug bit) needs records desperately. Address them to **Scott "The Scott Ross Show," Freeville, N.Y. 13068**. And you stations who need a good Sunday morning **PSA** can call **Larry** at 607-347-4100.

Letters To The Editor

• Continued from page 34

broadcasting career. I am, of course, worried about the management claims that announcers aren't worth all that much and the jocks' claims that they are. In addition, however, I am NOT impressed in the least by the past histories of broadcasters who have been shot at, popped ulcers, and who have seemingly been unwilling or unable to hold down steady jobs for long periods of time. (This station wouldn't hire anybody with such an unstable record!)

So, fellas, let's knock off the gimme-more-dough announcer attitude and the I-can-beat-up-anybody-on-the-block broadcaster attitude and get to work on what is, after all, the main goal of radio—information and entertainment. It may be true that "loyalty upward breeds loyalty downward" but it is also true that "man doth not live by bread alone." Especially when it's moldy.

Doug McLeod
Music Director
KCOG
Centerville, Iowa

SPECIAL MERIT PICKS

• Continued from page 48

INTERNATIONAL

LOS TRES PARAGUAYOS—Fabuloso! Monitor MFS 716 (S)
A highly entertaining album; the trio, accented by harp, excels on "Ruega Por Nosotros," "Gritenme Piedras Del Campo," "Paraguay, Paraguay," The musical passages in "Indian Girl" are very intriguing.

ZELIA BARBOSA—Brazil: Songs of Protest. Monitor MFS 717 (S)
While dealing mainly with the songs of the working and non-working classes in an oppressed country, Brazil, this album has a more universal meaning to all people seeking to change society. The words and tunes on the LP are Portuguese with translations on the sleeves. However, the words have meaning for everyone concerned with lower classes and the music's beat and melodies deserve a listening by everyone in radio.

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.

- IF I WERE YOUR WOMAN . . . Gladys Knight & the Pips, Soul (Motown)
- I HEAR YOU KNOCKING . . . Dave Edmunds, MAM (London)
- BORN TO WANDER . . . Rare Earth, Rare Earth (Motown)
- AMAZING GRACE . . . Judy Collins, Elektra
- WATCHING SCOTTY GROW . . . Bobby Goldsboro, United Artists
- ONE BAD APPLE . . . Osmonds, MGM
- IF YOU COULD READ MY MIND . . . Gordon Lightfoot, Reprise
- LET YOUR LOVE GO . . . Bread, Elektra
- 1900 YESTERDAY . . . Liz Damon's Orient Express, White Whale
- MOTHER . . . John Lennon, Apple
- WHEN I'M DEAD AND GONE . . . McGuinness Flint, Capitol
- SWEET MARY . . . Wadsworth Mansion, Sussex (Buddah)
- JODY GOT YOUR GIRL AND GONE . . . Johnnie Taylor, Stax
- JUST SEVEN NUMBERS . . . Four Tops, Motown

ACTION Records

NATIONAL BREAKOUTS

SINGLES
There are no National Breakouts this week.

ALBUMS
ELTON JOHN . . . Tumbleweed Connection, Uni 73096
QUICKSILVER MESSENGER SERVICE . . . What About Me, Capitol SMAS 630

REGIONAL BREAKOUTS

SINGLES
DO ME RIGHT . . . Detroit Emeralds, Westbound 172 (Janus) (Bridgeport, BMI) (Detroit)
BECAUSE IT'S TIME . . . McKendree Spring, Decca 32773 (Duchess, BMI) (Memphis)

Bubbling Under The HOT 100

101. **TIMOTHY** . . . Buoy, Scepter 12275
102. **NEVER MARRY A RAILROAD MAN** . . . Shocking Blue, MGM/Colossus 123
103. **SAN BERNADINO** . . . Christie, Epic 5-10695 (Columbia)
104. **LITTLE MISS GOODIE TWO SHOES** . . . Tommy Roe, ABC 11287
105. **FROM THE VERY START** . . . Children, Ode '70 66005 (A&M)
106. **MEDLEY FROM SUPERSTAR** . . . Assembled Multitude, Atlantic 2780
107. **CAROLINA DAY** . . . Livingston Taylor, Capricorn 8012 (Atco)
108. **BECAUSE IT'S TIME** . . . McKendree Spring, Decca 32773
109. **RAININ' IN MY HEART** . . . Hank Williams Jr. & the Mike Curb Congregation, MGM 14194
110. **FUNKY** . . . Chambers Brothers, Columbia 4-45277
111. **GLORY OF LOVE** . . . Dells, Cadet 5679 (Chess)
112. **GOOD YEAR FOR THE ROSES** . . . George Jones, Musicor 1425
113. **PADRE** . . . Marty Robbins, Columbia 4-45273
114. **WHO'S GONNA TAKE THE WEIGHT (Part I)** . . . Kool & the Gang, De-Lite 538
115. **MAMA** . . . Heintje, MGM 14183
116. **MY SWEET LORD** . . . Billy Preston, Apple 1826
117. **JOSHUA** . . . Dolly Parton, RCA 47-9928
118. **GEORGIA SUNSHINE** . . . Dean Martin, Reprise 0973
119. **MUST BE LOVE COMING DOWN** . . . Major Lance, Curtom 1956 (Buddah)
120. **A CHILD NO ONE WANTED** . . . Brenda & the Tabulations, Top & Bottom 406
121. **GUESS WHO** . . . Slim Whitman, United Artists 50731
122. **COME SUNDOWN** . . . Bobby Bare, Mercury 73148
123. **BESIDE YOU** . . . New York Rock Ensemble, Columbia 4-45288
124. **WHEN I'M DEAD & GONE** . . . Bob Summers, MGM 14206
125. **TULSA** . . . Billy Joe Royal, Columbia 4-45289

Bubbling Under The TOP LP'S

- URIAH HEEP** . . . Salisbury, Mercury SR 61319
- SWEETWATER** . . . Just for You, Reprise RS 6417
- RON RUSH** . . . Classic Rush, Elektra EKS 74062
- TOM TAYLOR** . . . I Think, Therefore I Am, Rare Earth RS 522 (Motown)
- McGUINNESS FLINT** . . . Capitol SMAS 625
- OSMONDS** . . . One Bad Apple, MGM SE 4724
- BEE GEES** . . . Two Years On, Atco SD 33-357
- CAT STEVENS** . . . Tea for the Tillerman, A&M SP 4280
- JOHN ROWLES** . . . Cheryl Moana Marie, Kapp KS 3637
- LETTERMEN** . . . Everything's Good About You, Capitol ST 634

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1911	Nov.-Dec. (cover in poor condition)
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1928	Oct.-Dec.
1933	Jan.-March; Apr.-June; July-Sept.; Oct.-Dec.
1934	Jan.-March; Oct.-Dec.
1937	Jan.-March; Apr.-June; Oct.-Dec.
1938	Jan.-March; July-Sept.; Oct.-Dec.
1942	Oct.-Dec.
1945	Jan.-March; Apr.-June
1946	Apr.-May; June-July; Aug.-Sept.; Oct.-Nov.

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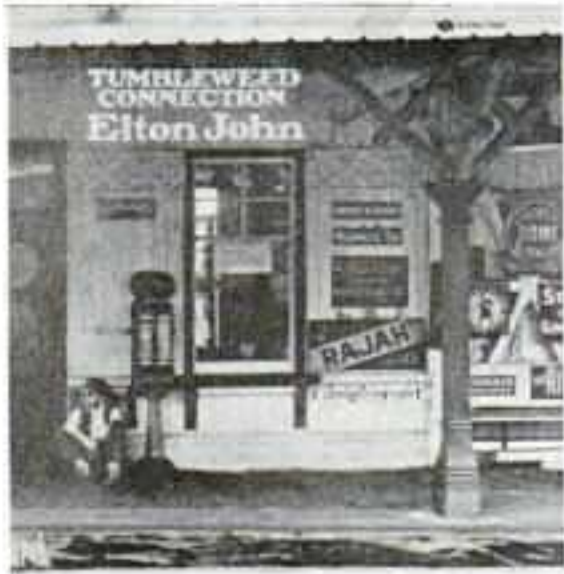
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Billboard Album Reviews

JANUARY 23, 1971



POP
ELTON JOHN—
Tumbleweed Connection.
Uni 73096 (S)

Here is another smash album for the British composer-performer and his lyricist, Bernie Taupin. John's singing and superb piano style are reflected well in almost every tune. His rendition of "Country Comfort," which is about one year old, is the best yet. Although this is but his second LP, Elton John's track record already speaks for itself and the album is sure to be one of the biggest of the new year.



POP
ELVIS PRESLEY—
Elvis Country.
RCA Victor LSP 4460 (S)

This is a great album, wherein Elvis shows his country roots. Many of the tunes are arranged with gospel chord progressions, giving a true southern flavor to the cuts. Sides include his current smash, "I Really Don't Want to Know" and "There Goes My Everything," plus "I Washed My Hands in Muddy Water" and others. A stone gas for pop and country charts.



POP
BEE GEES—2 Years On.
Atco SD 33-353 (S)

The Gibb brothers were mightily welcomed back to records with their current top 10 single, "Lonely Days," included here. Their lush, highly melodic rock continues with "Man For All Seasons," "Alone Again," and the title song, "Back Home," "Lay It on Me," and "Every Second, Every Minute" represent a harder, equally successful sound.



POP
HOLLIES—Moving Finger.
Epic E 30255 (S)

This new album by the Hollies, maintains the consistently fine quality of their past product. The group, popular chart riders, bring their strong, emotional vocal styling to songs like, "Confessions of a Mind," "Too Young to Be Married," "Man Without a Heart," and "Survival of the Fittest."



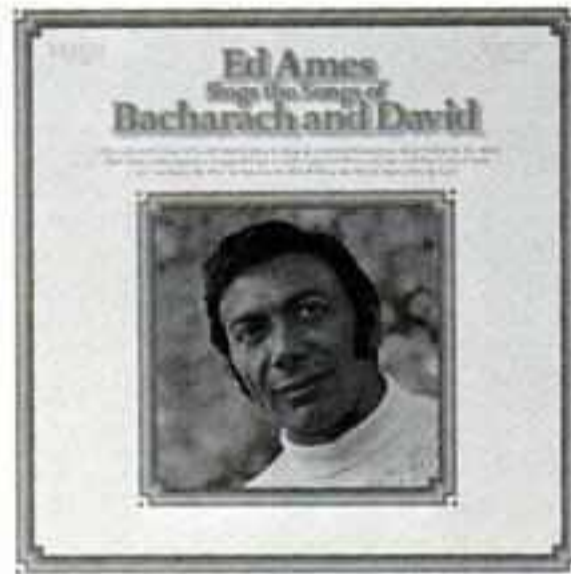
POP
TONY BENNETT SINGS HIS ALL-TIME HALL OF FAME HITS—
Columbia C 30240 (S)

His giant hits under one cover spells giant sales! There are 13 hits included starting with the early Bennett hits, "Because of You," "Cold Cold Heart," and "Rags to Riches," and upward through the years with "I Left My Heart in San Francisco," "One For My Baby," "I Wanna Be Around," "The Good Life," and "The Shadow of Your Smile." A truly fine package, a collector's item and a top chart LP.



POP
AL DE LORY—Love Story.
Capitol ST 677 (S)

Using the "Theme from Love Story" as a basis, Al De Lory has come up with a smooth collection of recent hits and film themes to make a romantically lush album. His warm treatments of "Make It Easy on Yourself," "Jean" and "Love Theme from Romeo and Juliet" are just three of the highlights in this top commercial package.



POP
ED AMES SINGS THE SONGS OF BACHARACH AND DAVID—
RCA Victor LSP 4453 (S)

Ames' powerful, wonderously romantic style is the perfect ticket for these Bacharach-David tunes. He captures all the cleverness, and imagination of the lyrics and melody. Examples are "The Look of Love," "Alfie," "What the World Needs Now Is Love" and "Raindrops Keep Fallin' on My Head." Arrangements are grand.



POP
PETE FOUNTAIN—
Something/Misty.
Coral CRL 757516 (S)

Fountain's clarinet, supported by a full, rich orchestra and chorus, plays smooth, clean melody on such recent hit songs as "We've Only Just Begun" and "Close to You." There is a hint of his Dixieland roots in the well arranged "Jesus Christ—Superstar" medley, Melanie's "Look What They've Done to My Song, Ma," and the new "Blues in a Mist."



POP
RAYMOND LOUIS KENNEDY—
From a Naked Window.
RCA Victor LSP 4447 (S)

Disk vet Al Bennett, (founder of Liberty) kicks off his new Los Angeles-based label with a bright, commercial composer-performer who should hit the charts with impact his first time out. The blues-folk-rock performer offers some potent, original material, loaded with Top 40 as well as underground appeal. Among the standouts are: "She's a Lady," "Down on the Farm," and "Try Acting Like a Woman, Woman."



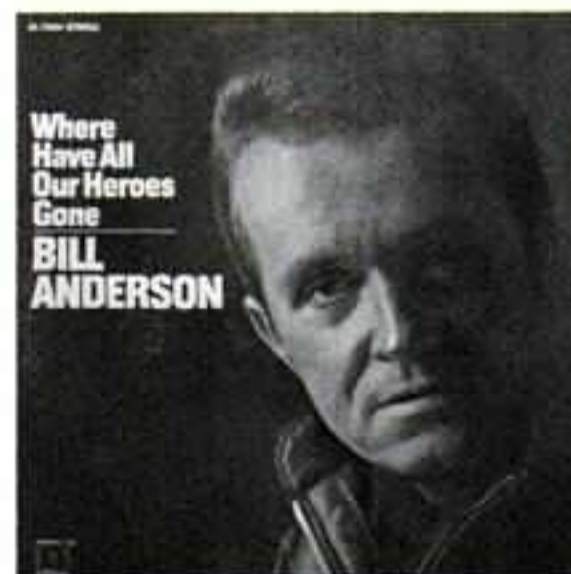
POP
JEREMY STORCH—
From a Naked Window.
RCA Victor LSP 4447 (S)

Disk debut for a bright new composer-performer who offers much of the creativity and imagination and tasty performances of an Elton John. Distinctive in sound and thought, Storch should score heavy and fast with underground and college programming exposure and bust through for an important chart item. His writing as well as his performance, is marked with sensitivity and emotion.



COUNTRY
CHARLEY PRIDE—
From Me to You.
RCA Victor LSP 4468 (S)

This is a package of powerful songs done in typical Charley Pride style. That is the highest accolade we can give. Two of Pride's hits are included, namely, "Wonder Could I Live There Anymore," and "I Can't Believe That You've Stopped Loving Me." His treatments of other hits, "Fifteen Years," and "Sweet Promises" are tops.



COUNTRY
BILL ANDERSON—Where Have All Our Heroes Gone.
Decca DL 75254 (S)

This is a package in line with Anderson's nickname of "Whispering Bill." The songs are thoughtful and reflective, such as the hit single, "Where Have All Our Heroes Gone," "For the Good Times" and "Me and Bobby McGee." The cuts are done with sincerity and care. Must merchandise.



COUNTRY
EDDY ARNOLD—
Portrait of My Woman.
RCA Victor LSP 4471 (S)

With equal potential for the pop as well as country charts, Arnold comes on strong with a beautiful package, country oriented, and including some of country's top material. Featured, is his current chart single, "Portrait of My Woman," along with a Ben Peters ballad beauty, "Baby I Will," Johnny Cash's "Forty Shades of Green," and a redoing of the past Arnold hit, "I Really Don't Want to Know."



COUNTRY
JIM ED BROWN—
Morning.
RCA Victor LSP 4461 (S)

A well-produced album, coupling excellent material with fine production and performance. Jim Ed Brown starts this one off with his hit, "Morning," and includes "Good Brother John," "Ain't Life Sweet," and others. Class product with pop appeal as well.



COUNTRY
NASHVILLE STRING BAND—
Identified!
RCA Victor LSP 4472 (S)

A package of great country instrumentals by a trio of the greatest country instrumentalists in the business. Chet Atkins and Homer and Jethro blend their talents in "Colonel Bogey," "White Silver Sands," "Three Bells," "Green Green Grass of Home" and others. Delicious.



CLASSICAL
DONIZETTI: LUCIA DI LAMMERMOOR—Sills/
Bergonzi/Various Artists/
London Symphony (Schippers).
Audio Treasury ABC ATS
20006-3 (S)

Beverly Sills' portrayal of the title role of "Lucia di Lammermoor" has been internationally acclaimed and justifiably so. Here also are the fine performances of tenor Carlo Bergonzi, baritone Piero Cappuccilli and bass Justino Diaz.



CLASSICAL
SIBELIUS: SYMPHONY No. 1
Philharmonic (Bernstein).
Columbia M 30232 (S)

The master conductor puts his skills and knowledge at work here in a highly moving and powerfully sustained performance. He's able to get the mournful, melancholy moods; the yearning, tranquil passages, and creates them with richness and feeling.



JAZZ
WOODY HERMAN—
Woody.
Cadet LPS 845 (S)

Apart from the 13 minute long, "Blues in the Night," which takes the Arlen-Mercer tune through an enormous number of changes and moods—Herman's new band hones deeply into a contemporary mold, using material from Blood, Sweat and Tears ("Smiling Phases) and the Rascals ("How Can I Be Sure"), and giving them an electric big band sound.



JAZZ
FREDDIE HUBBARD—
Straight Life.
CTI CTI 6007 (S)

Hubbard has himself a sure winner with his second LP for CTI Records. Utilizing modern jazz greats such as George Benson, Ron Carter, Jack DeJohnette, Herbie Hancock, Joe Henderson and Pablo Landrum, Hubbard plays new tunes with the older jazz traditions, making this an LP that bridges the gap of modern and traditional styles. Hubbard's trumpet is exquisite and all of the musicians complement each other to great extremes.



SOUL
ETTA JAMES—
Losers Weepers.
Cadet LPS 847 (S)

Etta James has been singing for a good number of years, but she's never sounded better than on this latest album outing. A sure fire soul smash, it's also loaded with much pop appeal, and should have a long and healthy run on both charts. Her single hit, "Losers Weepers" is the main attraction, but not to be overlooked are her fine performances of "You're the Fool" and the standard "For All We Know."

International News Reports

Japanese Awards to Grammophone, Victor

TOKYO — Nippon Grammophone and Victor of Japan have walked away with two top awards in the 12th Japan Record Grand Prize competitions for 1970.

Grand Prix winner for singers was Grammophone artist Yoichi Sugawara with the song "Kyo de Owakare." Other winners in the vocal category were King artist Yoko Kishi with "Kibo," Victor artist Shinichi Mori with "Hatoba Onna no Blues," Toshiba singer Saori Yuki with "Tegami," and the Hiroshi Uchiyamada & The Cool Five group on RCA/Victor with "Uwasa no Onna."

Rei Nakanishi won the writer's top prize with "Showa Onna Blues," a top-selling release in 1970 on Victor label.

EMI ACQUIRES FONA RADIO

LONDON—EMI has acquired Fona Radio, the leading Danish retail chain, for a cash payment of \$3,360,000.

Fona Radio retails radio, television and hi-fi equipment, records and tapes, from 44 shops and five service centers. Headquarters are at Herlev, near Copenhagen, and the chain employs 850. Founded in 1926 by Harry Hysten, Fona has remained a wholly owned family business since that time.

EMI already operates some 20 retail outlets in the U.K. and has six shops in other European countries.

James, N.S. Pact Kept

LONDON—Dick James Music will continue to manage Northern Songs until 1973, the full term of contract, as part of the settlement of the action for damages initiated by James' U.S. company against Northern's American subsidiary, MacLen.

Last year management of MacLen Music Inc. was switched from Dick James' company to Don Kirshner's company with ATV. James issued a writ claiming a breach of the contract which was scheduled to expire in two and a half years' time.

Dick James' firm in America will be compensated for the loss of MacLen's management. However, the amount of the settlement has not been disclosed.

At the same time as the settlement it has been agreed that the management of the Northern-owned Lawrence Wright Music will switch from Northern Songs to ATV Kirshner Music with immediate effect.

'Pendulum' 1st Out in S. Africa

JOHANNESBURG—The Creedence Clearwater Revival LP "Pendulum" made South African record history when it was released by Teal ahead of the rest of the world.

The album was completed in Oakland, San Francisco, on Dec. 5. On Dec. 8 the master tape and litho negatives for the cover were sent to South Africa and on Dec. 13 it was received in Johannesburg. On Dec. 17 it was released in shops throughout the country.

The operation had been carefully planned by Gerald McGrath, chief of Teal, and Lee Mandell, managing director of Fantasy Records. McGrath had met Mandell when he visited Johannesburg six months ago.

Pye Dismisses 60 in Set-Up 'Streamline'

LONDON—In what is described as "a major organization streamlining," Pye Records, U.K., dismissed between 50 and 60 members of its staff from all departments with the exception of the creative and promotional side.

Staff cuts came not only at the head office in ATV House, but also in the staff at the studios and the Mitcham pressing plant.

"Every single department and division has been affected, apart from the creative and promotional staff," Pye general manager Geoffrey Bridge told Billboard. "I don't really know which specific employees have been dismissed, but each division head has been told that he must try to cut down his staff."

"This is not of our own making," Bridge continued, "it arises because of the country-wide economic situation."

Another company spokesman said that the "streamlining of the Pye organization is to meet the trading conditions prevailing in the industry at the present time. The entire music industry will have to face up to a rough time in the months ahead."

From The Music Capitals of the World

JOHANNESBURG

South African bandleader and musical director of RPM Records, **Dan Hill**, received his eighth gold disk award for his "Sounds Electronic 8" album. An album, which comprised numbers from two earlier LP's "Sounds Electronic 5 and 6," was released in Germany. . . . Singer **Wayne Fontana**, formerly with U.K. group the **Mindbenders**, arrived here Dec. 28 for cabaret. . . . A successful spring open air pop festival was held at Kingsmead Stadium, Durban on Jan. 1. A crowd of 10,000 people listened to local groups. . . . South African non-white group, **The Flame**, who spent the past three years in the U.K. Canada and the U.S. under the **Beach Boy's** managership, began their South African tour in Port Elizabeth on Jan. 4. . . . Gallo Africa will present gold disk award to MCA artist **Neil Diamond** at MIDEM for his single "Cracklin' Rosie."

PETER FELDMAN

LONDON

An addition to previously scheduled entertainment at MIDEM this week is the world premiere of the **Joe Cocker** film, "Mad Dogs and Englishmen." A&M was involved in the production of the film which will be screened at the Palais des Festivals on Friday (22). It is a filmed record of a U.S. tour last year by Cocker. . . . Twelve albums from Polydor's U.S. company form the basis of the first release of the new middle price Select label. The package comprises mainly albums by new artists backed up with recordings by **Lee Dorsey**, **Odetta** and **Andy Pratt**, who will be visiting the U.K. in February for promotional dates.

John Robinson former European marketing manager at MCA, died last week. Robinson worked in the record industry for 20 years with jobs in the HMV record store in London's Oxford Street and in the central buying department of the W. H. Smith organization. . . . **Mervyn Conn** has assigned his Carnaby label, MC Music, and Mervyn Music with the Inter-Continental Record company of South Africa. Additionally Conn has arranged for Carnaby product to be released in the Argentine through **Trova**. Conn is currently at MIDEM to negotiate recording and publishing deals for **John Morgan**, **James Royal** and the group, **Wake**.

Although the United Artists record division in the U.S. has announced plans to phase out the Liberty and Imperial labels in favor of issuing all product on the UA logo, the change will have little effect in other world territories. Liberty-UK boss **Martin Davis** said that "there is likely to be very little change due to the fact that the Liberty label name means so much more in Europe and other countries, like Japan, outside the U.S." . . . The Kinney group, embracing the Warner-Release, Dandelion and Elektra label is organizing a dealer road show, beginning Jan. 25, to introduce new product on the Dandelion and Elektra labels to the CBS sales force who are now handling both labels. Meanwhile Warner has signed **John Baldry** to a new three-year world contract. Baldry's debut album will be released in the U.S. in April to coincide with a promotion visit being lined up. . . . **Al Bennett**, who now heads up his own Cream label and two publishing companies, Butter and Cream, was in London last week en route to MIDEM to fix up an outlet for his material. . . . Harvest act, **Quatermass** has been signed by Inferno to a management and

agency agreement and the band has been commissioned to compose the score for a new Tigon Film production, "Friday's Child."

To build up its roster of U.K. talent, RCA has signed a deal with **Ken Howard** and **Alan Blaikley** to produce **Birth** for the label. Recently RCA signed the new group **Sweet**. . . . Chrysalis Music boss **Bob Grace** who recently returned from the U.S. has acquired all the publishing of the CBS act **Santana** from the group's own publishing firm, Petra Music. Grace has also just formed Butterfly Music and Butterfly Productions in readiness for his entry into independent record production. . . . **Ronnie Bell** of Liberty/UA has returned from an extensive European tour, taking in Munich, Paris, Amsterdam, Copenhagen, Stockholm and Zurich to co-ordinate press and promotion for **Ike & Tina Turner** and **Eric Burdon and War**.

PHILIP PALMER

PUERTO RICO

Victor Borge appeared at the Club Tropicoro of El San Juan Hotel. . . . **Vicentino Valdes** (UA Latino) in his first booking at Hipocampo Nightclub. . . . **Noel Estrada**, Puerto Rican composer, was honored with a testimonial show at Casa de Espana (Dec. 30). This show was attended by many government officials and recording artists from all over the Island. Estrada's composition, "En Mi Viejo San Juan" (official song of the City of San Juan that celebrates its 450th anniversary this year) is one of the most recorded Latin tunes in the international market. **Dorsey Bros.** Music are his publishers. Estrada is also head of the protocol and ceremonial division of the department of state (Puerto Rico Government) and composer of many other published numbers. His last album was for the "Borinquen" local label.

ANTONIO CONTRERAS

MILAN

Orietta Berti (Polydor), **Caterina Caselli** (CBS-Sugar), **Gianni Morandi** (RCA Italiana), **Masimo Ranieri** (CBS-Sugar), **Mino Reitano** (Durium), **Marisa Sannia** (CBS-Sugar), **Claudio Villa** (Fonit-Cetra) and **Iva Zanicchi** (Ri-Fi) will be the finalists in the 16-week song tournament, "Canzonissima," the last phase of which takes place at the end of this month. The contest started in September, 1970. . . . **Creedence Clearwater Revival's** album, "Pendulum," has been released by the Italian distributors, Fonit-Cetra. . . . Ampex Europe, located in Brussels, Belgium, is to distribute the Italian Ecofina label's special classical packages in France and the Benelux countries. First releases include all of **Beethoven's** nine symphonies. . . . RCA Italian has acquired distribution rights of the Little Records catalog, started one year ago by singer **Little Tony** and previously distributed by Phonogram.

The Italian Radio & Television Company has purchased five specials—starring **Frank Sinatra**, **Yves Montand**, **Racquel Welch**, **Fred Astaire**, **Harry Belafonte** and **Julie Andrews**, to be transmitted here this month and in February. The specials will be presented by Italian singer **Milva**. . . . "Ese loco sentimiento"—a Spanish version of the hit by Italian group **Formula 3**, "Questo Folle Sentimento" (This Foolish Feeling), has been climbing to the top positions in the Argentinian charts. The song is composed by **Mogol-Battisti** and

(Continued on page 60)

Plans Roll in U.K. for One Industry Voice

LONDON—First steps toward the formation of a totally representative professional body for the U.K. record industry have been taken.

Man behind the move is **Geoffrey Bridge**, general manager of **Pye**, who has been lobbying some chief executives within other record companies in an attempt to gain support for his scheme.

"I haven't contacted everybody by any means," Bridge told Billboard, "but of those I have spoken to, a fair percentage think it's a good idea."

Bridge explained that his thinking was based on the fact that there are occasions when the industry needs to speak with one voice—for instance during negotiations with the Musicians' Union and more recently on the subject of bootlegging—but that none of the various bodies, among the Phonographic Performances, British Record Producers' Association, British Phonographic Industry and the International Federation for the Phonographic Industry, were totally representative.

"Lots of things crop up which are of general concern and when I make inquiries which of the various 'clubs' to which we belong

Forrest Quits To Go on Own

JOHANNESBURG—**Billy Forrest**, formerly record producer with Trutone, has resigned to form a company, Intercontinental Records. Forrest, who has enjoyed success on the charts here, has teamed up with local record executive **Alan Friedlander**.

Forrest produced two singles "Cry To Me" by local group the **Staccatos** and "Tchaikovsky I" by another South African group **Omega Ltd.**, which were released throughout the world.

He said the company would be concentrating mainly on local talent.

handles this type of problem, I find in nine out of ten cases that none of them do, so we form an ad hoc committee to handle the matter."

Bridge feels that all the different bodies should be part of one independent organization which all companies—not just manufacturers—could belong.

"If we are to tackle the Chancellor of the Exchequer on the subject of purchase tax, then it is essential that the industry is united," stressed Bridge.

He admits that his plan is "fraught with problems" but feels strongly that this should not divert him from "having a go." "It would enormously strengthen the industry if it succeeded," commented Bridge, who pointed to the existence of similar bodies in Scandinavia and Holland.

His next step will be to contact company heads with a view to calling a meeting when the matter can be discussed more fully.

Philips, Polydor Sign Newell

LONDON — Producer **Norman Newell** has signed an exclusive worldwide deal to initiate product for both the **Philips** and **Polydor** labels plus the **Philips-Polydor Fontana Special** budget label.

He will continue to produce for other companies until existing contracts expire. Newell's signing to the Philips-Polydor group, negotiated by Philips managing director **Fred Marks**, renews an association with the Dutch-owned company which dates back to 1953 when he was responsible for establishing the **Philips U.K.** records division.

Marks has also named **John Mair** as the new Philips sales manager, replacing **Geoff Hannington** who has joined RCA as marketing manager. Mair is currently a district manager with EMI covering London's West End. He joined EMI in 1964 from **Lugtons**.

Cap Bows Maxi-Single to Tie In With Funk's Visit

LONDON—Capitol has released a maxi-single, with a playing time of 17 minutes, to coincide with the visit last week of the label's top selling U.S. act Grand Funk Railroad.

RM to Begin Rack Selling Of Tapes Feb. 1

LONDON—Rack selling of cartridges and cassettes will be introduced by Record Merchandisers in an expansion of its marketing activities taking effect from Feb. 1.

Initially, the tape albums will be available in 78 Woolworth's music center shops, already being serviced with albums by RM. Also involved will be 100 stores in the Dixon photographic chain.

Ian Miles, managing director, told Billboard that RM will be offering a service geared to the 100 or so best-selling items in the catalogs of consortium members, with EMI blank tapes "almost certainly" being made available as well. Each Woolworth store will stock upward of 400 tapes.

Miles is looking to automotive market for a further increase in RM's tape sales and as a first step in this direction has almost concluded a related deal with the Radiomobile hardware manufacturers.

The plan is for a reciprocal arrangement whereby Radiomobile will supply display cabinet and playback facilities to Woolworth stores, which will in turn display information where equipment can be purchased. Additionally garages selling car units will promote Woolworth's as a source of software.

Miles is also negotiating for tapes to be racked through all Hewitt Group garages. Hewitt, one of the main chains in Southern England, pioneered the concept of self-service filling stations, which make for ideal sites for racks, since the driver has to leave the car to operate the pumps.

International Executive Turntable

RCA has reorganized its commercial divisions following the arrival of Geoff Hannington from Philips as the company's marketing manager. Hannington becomes responsible for creative services, radio and television promotion, new release co-ordination, popular and classical product management (both records and tape) and press and public relations. Hannington, together with sales manager Ray Hunt—who now concentrates on U.K. domestic sales activity only—along with a&r manager Mike Everett will all work under commercial manager Olav Wyper.

Gerry Hoff has been named general manager of the Moody Blues Threshold label, now operating out of new premises at Cobham, Surrey. Hoff was previously a West Coast executive for London Records where he was concerned with promotion and a&r activities.

CBS has appointed Ken Rowlands as manager of national accounts with responsibility for the basic non-record distribution sales as well as affairs of the several labels distributed by the firm. Rowlands was formerly an area

The maxi, with a Eric Burdon song, "Inside Looking Out," will retail at \$1.20 and will be available from January 15 the date on which the group's \$8.40 double album "Grand Funk—Live" is issued.

Grand Funk Railroad will play one concert at the Albert Hall on Jan. 15, promoted by Island Artists. It is probable that GFR will be back during the summer for a major UK-European tour.

Other promotional back-up, in addition to advertising and press coverage, will be in the form of two half-hour recordings of the group at the Atlanta Pop Festival to be broadcast on Kid Jensen's show on Radio Luxembourg on Jan. 9 and 16. Also set for Jan. 16 is a film clip of the group in action for screening on BBC 2.

Sire-Bospel Holland Co.

NEW YORK—Doraflo Music NV, a jointly owned company, has been formed in Holland by Bospel Music and the Bleu Disque/Doraflo group of music publishing companies, a division of Sire Records. Doraflo Music, NV will represent all companies in the Bleu Disque/Doraflo group in the territory of Benelux. Companies represented include: Bleu Disque (ASCAP), Doraflo (BMI), Geordie (ASCAP), and Pandora (BMI).

Seymour Stein, Bleu Disque/Doraflo group president, will leave next week for MIDEM, to complete publishing deals for Scandinavia, Spain, South Africa, South America and other territories.

President Gets England Rights to Bang Label

LONDON—President has secured U.K. rights to the U.S. Bang label and the first release will be Neil Diamond's "Solitary Man."

The Bang label was launched by the late Bert Berns. President will also have the rights to issue product recorded by Van Morrison.

During the next few weeks President will release a "Greatest Hits" album by Diamond on a "The Best of Van Morrison" LP.

In turn, Bang in the U.S. will release Dorothy Squires' "My Way" single and "Black Skin Blue Eyed Boy" by the Equals.

President has concluded a deal for the release of these two singles through the Quality distributed AME label in Canada.

Carl Denker, who recently resigned as managing director of the President label, will continue to work out of the company's offices in London Westbourne Grove, but will develop his own Gemini label.

President chief Edward Kassner plans to spend more time in this

Granada TV Label Debuts 1st LP Feb. 5

LONDON — Granada Television's plans to enter the record business have now been completed, and the debut album on its Granada label will be released Feb. 5. Granada TV general manager Leslie Diamond has negotiated U.K. distribution through EMI.

The Granada group recently issued a record through Decca, but this latest effort is the company's debut in what Diamond calls "a major entry into the record business."

The debut album release is "Ena Sharples Presents the Lad From Coronation Street" by David Hill, retailing for \$2.76. The album has been produced by Norman Newell and features organist David Hill, a 13-year-old. Hill will appear on episodes of the TV series, "Coronation Street," in advance of the LP release.

Granada TV will be mounting a sales campaign including a mailing of posters to dealers.

The Granada group has been contemplating an entry into the record industry for several months. Granada TV already has its own publishing company Mercury, and the Granada group also owns the old established Novello Music firm and Lorna Music.

Granada TV is the second regional television company to enter the record business. Late last year, Yorkshire Television launched its own York label with distribution also through EMI.

country, heading up his label's activity.

Dorothy Squires' album recorded at her recent appearance at the London Palladium will be issued as a double album package at the end of the month.

Sire Group to Nippon Victor

NEW YORK—The Bleu Disque/Doraflo group of music publishing companies, a division of Sire Records, will be represented in Japan by the Victor publishing company as the result of an agreement reached by Bleu Disque/Doraflo president, Seymour Stein, and Mildred Fields of Transaction, Ltd., who represent Nippon Victor in the U.S. The deal, effective immediately, includes all Sire owned firms, including Bleu Disque (ASCAP), Doraflo (BMI), Geordie (ASCAP), and Pandora (BMI).

HALEY DISK DEAL WITH SONET OF STOCKHOLM

STOCKHOLM—Bill Haley has signed an exclusive worldwide recording deal with Sonet Grammofon. AB of Stockholm. The deal was negotiated by Haley's manager, Jolly Joyce, and Sonet international manager Dag Haeggqvist during Haeggqvist's recent visit to the U.S. Said Haeggqvist: "This is Sonet's biggest step yet into the international market."

Haley has been under contract to Sonet for certain territories for the last two years and has recorded three albums with his Comets in Sweden.

His first album under the new contract has been recorded at Woodland Studios in Nashville under the supervision of Sam Charters. Titles include "Me and Bobby McGhee," "Games People Play" and "Travellin' Band."

Licensing agreements for Haley's recordings in the U.S. and other territories are now being negotiated by Sonet. Haeggqvist has already announced deals with Deutsche Vogue for West Germany, Clan-Celentano for Italy and Teichiku for Japan. Haley will tour Europe later this year.

From The Music Capitals of the World

• Continued from page 59

published by Acqua Azzurra. . . Polydor has issued the single "Guardami, Aiutami, Toccamì, Guariscimi" by Maurizio. The number is an Italian translation of the Who's "See Me, Feel Me," from the group's rock-opera, "Tommy." The Maurizio single was arranged by Blue Mink and recorded in London. . . The latest single by Patty Pravo (RCA Italiana)—"Tuttalpiu," published by Amici del Disco—has reached the Italian top ten after only three weeks of release.

PEPPO DELCONTE

BRUSSELS

Kluger International has concluded a three-year deal with Christabel Music, the publishing company for Christie. . . Joe Harris has recorded the Italian hit, "Chirpy, Chirpy, Cheep, Cheep," backed with an English song, "Why Can't People Be People," for single release. . . Latest recording by Les Nanas—"Darli Dirla Dada."

Jimmy Frey visited Holland in December to record, in Dutch, the Belgian hit tunes, "Waar de Zon Schijnt" and "Rozen Voor Sandra." It was rush-released before Christmas by Negram.

BAS HAGEMAN

PARIS

French pop group Triangle (Pathe) has been voted top musicians of the year by a Golf Druot Club press ballot. . . Pathe is releasing an LP of the Julien Clerc Olympia show—hot on the heels of the success of Gilbert Becaud's season at the Musichall. . . Beatle John Lennon and George Harrison solo albums are set for release in France this month. . . Barclay Group holiday releases, by Les Poppys and Mireille Mathieu ("Pardonne-moi ce Caprice d'enfant" and "Noel") topped French Christmas sales. . . Several CBS Disques artists have appeared or are due to appear in TV programs in Brussels, this month and in Feb.: Caravelli (Jan. 4), Michel Fugain (6), Manitas de Plata (9/10), Joe Dassin (Feb. 2-3), Michel Fugain (3), Marcel Merkes and Paulette Merval (Feb. 18 and 28), Marie Laforet (27) and Ivan Rebroff (27-28).

Juliette Greco (Philips) has completed a new album to coincide with her Jan. 12 appearance at Olympia. . . Liberty/UA president Eddy Adamis is to control operations in Belgium, Greece, Turkey and Lebanon, together with Liberty/UA director Martin Davis. . . Les Compagnons de la Chanson, who recently concluded an engagement at Bobino, in Paris, will be touring Switzerland from Feb. 23-March 3, including stops at the main cities—Geneva, Lausanne, Fribourg, La Chaux de Fonds, etc.

CBS Disques has acquired the rights of T. Rex for France. The group is to appear soon in the TV program "Samedi & Co." sometime this month. . . Mick Softley, singer-songwriter and colleague of Donovan, will be coming to Paris for the first time to appear on the TV show "Grande Affiche," to be filmed on Jan. 28. . . Ike & Tina Turner (Liberty/UA) will appear in Paris, Lyons, Brest and Tours after performing at MIDEM. . . CBS Masterworks' musical instrument department is to promote Inca Indian flute instruction under contract with Hector Miranda of the Los Calch akis group.

Paul Beuscher publishing involved in a widespread controversy over the pop opera "Jesus Christ—Superstar." Less controversial is Claude Francois' (Fleche) success with the French version of "Puff the Magic Dragon" (Editions Beuscher) on Christmas children's

album. . . Lionel Hampton, plus Milt Buckner and Illinois Jacquet, will co-star at a Salle Pleyel concert, Mar. 9. . . Michel Polnareff (AZ) ends his long French tour at Nancy on Jan. 30. AZ director Barbara Baker is planning to present Richie Havens there at a convention in honor of French politician Jean-Jacques Servan-Schreiber. . . Greek actress Melina Mercouri, on the French Polydor label, is to appear on both the Ed Sullivan and Dean Martin TV shows this month, to promote her latest film, "Promise of the Dawn" in the U.S. and her latest single, "I'm Greek." . . Elton John, who is to appear at MIDEM, will also take part in the TV program, "Deux sur la 2," on Jan. 25. . . Joe Dassin left for the U.S. on Jan. 5 in order to prepare the release of a record cut specially for the U.S. market.

Deesse Records will be distributed by CBS in France up to Sept. 1. From that date the label will be handled by the newly formed Epic International Record Distribution Co. Main artists on the Deese label are George Zamphir, Raoul de Godewarevelde, les Capenoules and Bernard Dimey. . . Masterwork musical instruments is publishing a new series of musical instrument instruction books, beginning with the indian flute. Other instruction books to follow will include orthodox flute by Jean-Claude Magliore of the Orchestra de Paris. Guitar by Mickey Baker will be reissued in the new series.

MICHAEL WAY

HAMBURG

Over 500 copies of the Karl Boehm/Vienna Philharmonic Orchestra recording of Beethoven's Fifth Symphony were marked with a special label to signify the 40,000,000th record pressed at the DGG plant in Hanover. . . The Municipal Theater, Lubeck, has announced plans to stage the musical, "Cabaret," in February. . . As from Jan. 1, Phonogram has assumed distribution rights of the new label Bacillus, started by Frankfurt producer Peter Hauke, whose company will be specializing in recording German progressive pop groups. . . Although manager Kurt Collien gave notice to the Hamburg Senate that, because he had not received a guaranteed sum of 700,000 DM, he was closing the Hamburg Opera House on Dec. 31 last, Karl-Heinz Stracke, director of Berlin's "Theater des Westens," offered joint-production facilities to stage future productions at his venue. This move would lower production and other costs. However, the Berlin theater's own deficit runs to about 750,000 DM. WALTER MALLIN

MANILA

From singles released, Mareco is concentrating in pushing soul music. In a batch of 13 new releases, eight are soul singles. Two are Mareco's first releases on the Soul label, "Stand By Me" by David and Jimmy Ruffin and "We Should Never Be Lonely My Love" by Yvonne Fair. The other singles are by Smokey Robinson & the Miracles, the Impressions, the Supremes and the Temptations. . . Spanish guitar-playing is now very popular among young pepole. Guitar stores and manufacturers have mushroomed. This has produced instruction booklets and more folk artists in school campuses. . . At the rate Mareco-Filipinas is issuing classical records, public acceptance of this type of music might be realized in the near future. The outfit carries the biggest classical catalog and it feels that it would take

(Continued on page 65)



Welcome to Bad Manors

Bad Manors is a 120-year old mansion farmhouse situated on a hill overlooking Hamilton in Southern Ontario. It is also the home of six of the finest musicians you've ever heard. It is therefore not surprising that these six musicians, known as Crowbar, should title their first Daffodil album after the farm in which they live, love and play.

Crowbar are no strangers to Canadian airwaves. Members of Crowbar, along with musicians from the Full Tilt Boogie Band and Sea Train, contributed to the King Biscuit Boy's best-selling album, "Official Music." That album is now moving up the Billboard LP chart.

Crowbar's first album is on Daffodil (SBA-16004), distributed in Canada by Capitol. It's called "Bad Manors (Crowbar's Golden Hits, Volume 1.)" If you think the title's a bit cheeky, check out the album. Check it out anyway...it's one of the very few albums you'll want to take home to play after work.



You're all invited in!



SWEDEN

U.S. Imports—Big Problems

Stig Anderson, head of Sweden Music AB, is not entirely optimistic about the prospects of the Swedish music industry for 1971.

"For the last three years business has increased by about 35 percent every year but I doubt if this trend will be maintained this year," he says.

"The country's economy is not as healthy as it should be and as the big labor unions are pressing for 25 percent salary increases—which is ridiculous in many peoples' eyes—nobody really knows what will happen this year. I personally believe we could be facing a tough year."

Anderson believes that the main problem facing music publishing in Scandinavia is one which Billboard has touched on before. "It is the question of importing records into Scandinavia from the U.S. Some big record companies in our territory are attempting to import records from the U.S. with the publishers' license included in the export price. This means that they avoid paying 8 percent on the retail selling price and just pay the American rate, which is two cents.

"For a single this means that a record company is paying two cents instead of 4½ cents. The Swedish Association of Music Publishers has now informed all its associates in foreign countries, and especially in the U.S., not to grant any American record company any license outside the U.S. and Canada—at least not for the European territories.

"This step has been taken in agreement with STIM, the Swedish performing right society, and the Nordisk Copyright Bureau, (the mechanical right society).

"There is to be a meeting this month to try to settle the dispute.

"STIM is also trying to stop piracy involving imported records by seeing if the matter can be taken to court."

Asked how the tape industry is developing in Sweden, Anderson says: "In 1969 and the beginning of 1970, it seemed as if it was growing healthily. But the last six months have been disappointing. It seems that the dealers have bought tape from the manufacturers but have not been too successful in selling it to the consumers.

"It is thought in some quarters that not enough cassette players

are as yet available. In any case, we all hope this decline is only temporary."

Sixten Eriksson, head of Grammfon AB Electra, the RCA company in Sweden, feels that business will be steady in 1971 but will not show the same increase as it did in 1970.

He feels the major problem facing the Swedish industry is the growing traffic in illegally imported records. "These importers are selling at prices which are damaging to our business," he says.

He sees the best way of killing the illegal imports is to achieve simultaneous release of product throughout Europe.

On the tape industry, Eriksson feels that in percentage terms sales will increase far faster than disks this year. "But the figures for tape sales are still very low," he says. "Home units are needed to increase business and these are now coming on to the market."

Metronome Records

Borge Ekberg, head of Metronome Records, is also expecting tougher times in the year ahead "although I don't think there will be catastrophe. Costs are rising in our industry and Sweden has a price freeze, so business will not expand as it did in 1970."

Ekberg thinks the biggest problem facing the industry is the pressure from the Swedish Musicians Union for an increase in rates of pay which will push costs up still further. "Singles," he says, "are now not very profitable to manufacture."

The solution of this problem, he feels, is to "talk the matter over with the Union and to try

to convince them that at a time when we have to cut all unnecessary expenses, their claim is not reasonable."

On the subject of tape Ekberg is pretty gloomy. "Anyone who says that tape is doing well in Sweden is not telling the truth," he says. "In fact, to be honest, business is lousy!"

Dahlberg-Scason

Much more optimistic regarding potential tape sales is Per-Amders Boquist, head of Frank Dahlberg-Scason Svenska AB, the tape manufacturing company.

"We estimate a 50 percent increase in the sales of 8-track cartridges and cassettes this year," he says, "despite the bleak Swedish economic climate."

The main problem in the tape sector, he says, is that there are insufficient home units on the market and a lack of good car stereo cassette players.

To solve this problem Boquist's company is urging manufacturers and importers to bring more hardware on to the market.

Air Music

Publisher **Sture Borgedahl**, who runs Air Music, Stockholm, sees a relatively good year ahead. "I hope it goes as well as 1970 did for us," he says.

Regarding problems facing publishers, he echoes Stig Anderson's complaint about the importation of tapes and records with licenses already paid in the U.S. "This means that the local sub-publisher loses out," he says. And he also condemns the growing menace of piracy.

On the subject of tape, Borgedahl feels the way is clear for rapid expansion this year.

FINLAND

Budget Album Boom; Import Problem

Budget albums will play a big part in a 15-20 percent record sales expansion in 1971, according to **Harry Orvomaa**, managing director of Scandia Musiikki.

Orvomaa thinks one of the biggest problems facing the record industry is the recent decision of the Finnish Bank to curb foreign importation credits for consumer goods—such as records and record players.

"This means that imports will

have to be made more selectively and importers will tend to stick to records which have an almost guaranteed sale. This in turn means that imports of classical and jazz records will decline."

Orvomaa says he plans to meet the needs of lovers of minority music as far as possible from Scandia's own labels and those international ones it represents.

On the prospects for tape, Orvomaa is extremely pessimistic. "I think the tape market will come to a halt because in a small country like Finland, dealers cannot afford to stock both disks and tapes. They will tend to stock the sound carrier which is selling the better—and that is the disk.

Musiikki Fazer

John-Eric Westo, vice president of Musiikki Fazer, the main shareholder of Finnlevy, sees a 30 percent expansion in sales for 1971—mainly due to the increasing tape market.

But he feels an inhibiting factor is that there are not enough outlets for sound carrier sales in Finland. "We are particularly interested in getting a foothold in the shops of radio and television dealers who, at present, seem prejudiced against selling records and tapes.

To combat this, Westo feels

ITALY

Not An Easy Year —Cautious Attitudes

By **PEPPO DELCONTE**

1970 was not an easy year for the Italian music industry. Despite expansion in the tape and LP market, the sales of singles declined sharply and local productions were badly hit.

Because of this most music publishers and record men are extremely cautious in their predictions for 1971.

Lucio Salvini, Ricordi promotion manager, says: "The immediate future still looks pretty gloomy, even though there are signs of recovering some of the ground lost last year. Our policy will be to concentrate our efforts on expanding the LP market.

Roberto Galanti, assistant general manager of Phonogram, says his company also plans to concentrate on album sales. "We want especially to bring our pop production up to the level of our classical output since ours is the leading classical company in Italy."

Carosello-Curci executive **Paolo Ruggeri** feels that the predicted expansion in LP sales could be a shot in the arm for the Italian song. "We plan throughout 1971 to produce low-priced albums by Italian artists combining an intelligent choice of songs."

Among the numerous problems facing the Italian industry in 1971 are those of piracy, the decline of the single and the less-than-cordial relationship between the State-owned radio and television corporation and the record companies.

Says Galanti: "We should go into an experimental period in

an effort to find a new Italian sound, without which local production of singles and LP's will stagnate.

Salvini thinks a hefty injection of new, young talent is required, but **Ettore Carrera**, general manager of Sugar Music—the CBS-Sugar music publishing company, believes the revival has already begun.

"I think we saw it in the last weeks of the Canzonissima TV song contest," he says, "and the first sales results have seen very encouraging. If the San Remo Festival, Feb. 25-27, can achieve the same popular success as Canzonissima, then I think the Italian market will be well on the way to recovery."

Ruggeri also thinks much depends on the commercial success of San Remo. "This is why," he says, "I am in favor of foreign participation in the festival because it guarantees that the new Italian songs become known in other countries."

Giuseppe Velona, Ri-Fi international manager, thinks the relations between the industry and the State TV and radio corporation have improved of late and this, to him, suggests that the Italian song may be recovering its old vitality. He also feels that retailers must adapt themselves to new marketing techniques and to collaborate more closely with the manufacturers.

As far as the tape market is concerned, it is generally believed that its expansion will be maintained in 1971 although the rate of progress may decelerate slightly.

Ecofina general manager **Mourad Sabet** says: "I foresee an increase in all sectors of the tape market, but particularly in the matter of 8-track sales.

HOLLAND

Cash Flow Big Problem

By **BAS HAGEMAN**

Hans Kellerman, managing director of Negram/Delta, is confident of having a successful year this year with further progress made by such groups as the George Baker Selection, the Tee Set and Dizzy Man's Band.

He regards the chief problem facing the industry as one of cash flow with small companies taking too long to pay their bills.

Kellerman expects to see business in prerecorded tape in Holland double during 1971.

Paul Keizer, of Universal Songs, Holland, believes that 1971 will open up many new possibilities for active music publishers although he feels that there are still too many companies who do not conduct their businesses "according to the rules."

Keizer believes that musicasset sales will develop considerably in 1971, at the expense of disk sales.

Ferry Wienneke, international manager of the Basart Publish-
(Continued on page 74)

CZECHOSLOVAKIA

DISKS MAINTAIN GROWTH RATE, TAPE BEGINNING

Josef Rothbauer, economic director of Supraphon Records, predicts that record sales will maintain their growth rate through 1971. "Last year sales of Supraphon records rose by 15 percent compared with 1969," he says. "And what is particularly gratifying is that in contrast to the experience of other companies, our serious music sales expanded to the same degree as those of popular music."

Rothbauer thinks sales could expand even faster in Czechoslovakia if there were a greater pressing capacity and if more record players were manufactured. He says that the industry is trying to solve the problem of limited pressing facilities by introducing more up-to-date production methods.

On tape, Rothbauer says the market is only just beginning in Czechoslovakia. Supraphon introduced its first three cassette titles as a test market operation towards the end of last year and it is too early to predict how the market will develop.

First Onda Nueva World Festival

Caracas / January 28, 29 and 30th

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OLGA GUILLOT—LUIS DEMETRIO—EDUARDO CABRERA—MONNA BELL—JOAO GILBERTO
—MARIO PATRON—ARMANDO MANZANERO—CHUCHO FERRER—MIRLA CASTELLANOS—
MANUEL ALEJANDRO—MORELLA MUNOZ—ALDEMARO ROMERO—PEREZ PRADO—MARCO
ANTONIO MUNIZ—RUBEN FUENTES—IMELDA MILLER—CARLOS LICO—DANIEL RIOLOBOS—
JUAN GARCIA ESQUIVEL—HORACIO MALVICINO—DINO RAMOS—PALITO ORTEGA—LUIS
AGUILE—ASTOR PIAZZOLA—LUIS ECA MILTON NASCIMENTO—CELIA—POCHO PEREZ—
AGOSTINHO DOS SANTOS—CHELIQUE SARABIA—CHUCHO AVELLANET—LEROY HOLMES
—LALO SCHIFRIN—QUINCY JONES—ELMER BERNSTEIN—HAL DAVID—SERGIO MENDES—
PETER GRAVES—NANCY WILSON—LETTA MBULU—CAYPHUS SEMENYA—BARRY ULANOV
—JOHNNY MAGNUS—WILLIAM B. WILLIAMS—RAFAEL REVER—ELISA SOTELDO—RAUL
CERVANTES AYALA—RAUL MATAS—JACQUES BRAUNSTEIN—FRANCK POURCEL—PAUL
MAURIAT—LES REED—VICK LEWIS—DON BLACK—MADALENA IGLESIAS—JORGE COSTA
PINTO—NINO BRAVO—AUGUSTO ALGUERO—CARMEN SEVILLA—NIHARA—JUAN CARLOS
CALDERON—BASILIO—DUO DINAMICO—WALDO DE LOS RIOS—MIKE KENNEDY—MARINELLA
—KAREL GOTT—LILI IVANOVA—RADOJKA—ALFIE KABILJO—MARIKA LICHTER—HANS
HAMMERSCHMIDT—KAREN BLACK—TITO PUENTE—LUCECITA—CHICO O'FARRILL—
MARLENA SHAW—ENRICO SIMONETTI—ELIANA PITTMAN—BRUNO LAUZI—CHABUCA
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Canadian News Report

MfPS. Africa Cost \$1 Mil

JOHANNESBURG—The EMI purchase of Music for Pleasure here was for more than \$1 million. Music for Pleasure has sold more than 200,000 low-priced albums in South Africa in the past two months.

The sale also covers Music for Pleasure's interests in the U.K., Europe and South Africa.

EMI already held 50 percent in

Hambleton Cuts At Studio 3

TORONTO — Greg Hambleton, independent producer, was in Vancouver recently cutting two leading West Coast acts for Studio 3 Productions. The groups are the Trials of Jayson Hoover and the Crosstown Bus.

Hambleton penned "I'm Lost Without You" for the Crosstown Bus, which will be released soon on Decca in the U.S. and MCA in Canada.

NEW RELEASES IN CANADA

TORONTO — New Canadian content releases this week include: LP "Bad Manors (Crowbar's Golden Hits, Volume One)"—Crowbar—Daffodil SBA-16004 (U.S. release on Paramount); "High Falootin'"—Jay—Celebration 1988 (no U.S. deal); "16 Tons"—Wayne Derby—Celebration 1990 (no U.S. deal); "Carry Me"—Stampede—Music World Creations MWC 1003 (no U.S. deal); "Strawberry Fields"—Sunnyside—Tuesday GH 104 (no U.S. deal).

the company and gained control by acquiring the remaining half interest from Reed International, the newsprint and publishing concern.

The label was launched in South Africa in November and is being sold through 500 outlets throughout the country.

The company aims to sell a total of 600,000 records, worth \$2 million during its first year of operation in South Africa. In addition to EMI-Music for Pleasure, other record companies including Gallo, Trutone, Gramophone Record Company, Teal and RPM are selling budget-priced records.

Cap Mounts 'Manor' Drive

TORONTO—Capitol Canada is mounting one of its largest promotion campaigns on "Bad Manors (Crowbar's Golden Hits, Volume One)."

Capitol's advertising director, Roland Legault, said the company was taking full-page ads in a dozen underground papers, and had scheduled 60-second radio spots on several key AM and FM stations, including CHUM, CKFH, CKGM and CKLG. The company is also sending out 150 miniature crowbars to the press and to radio personnel.

Crowbar's Kelly Jay and Daffodil vice president Frank Davies (Capitol distributes the Daffodil in Canada) will visit Montreal Jan. 21-23, Winnipeg (25), Calgary (26), Edmonton (27) and Vancouver (28-30). More than 50 press, radio and TV interviews have been scheduled. "Bad Manors" will be released on Monday (18).

EDITORS CITE ANNE MURRAY

TORONTO — Capitol's Anne Murray has been voted top Canadian female entertainer in a poll of women's editors conducted by Canadian Press.

Miss Murray recently became the first Canadian female singer and the first Capitol Canadian artist to surpass a million single sales. She is scoring with "Sing High, Sing Low." In addition, her "This Way Is My Way" album is currently Capitol Canada's top seller.

Miss Murray has cut a new album with producer Brian Ahearn for rush release in both the U.S. and Canada.

Lightfoot for 2d Cash Date

TORONTO—Reprise artist Gordon Lightfoot will perform his current single, "If You Could Read My Mind" on the "Johnny Cash Show," to be aired on CTV in Canada Tuesday (26), and in the U.S. a day later. Lightfoot also appeared on the Cash TV show on Jan. 12, singing the "Canadian Railroad Trilogy." Lightfoot has had many hit singles in Canada. "If You Could Read My Mind" is his first U.S. hit.

GRT to Handle Song Bird Act

VANCOUVER—GRT Records of Canada will distribute Song Bird, a new Vancouver quintet, in Canada.

Initial release is a single, "Sweet

From The Music Capitals of the World

TORONTO

GRT's Teegarden & VanWinkle started their Canadian tour at the Belgium Club in Delhi Jan. 16, following up at St. Nick's, Hamilton of the 17. This is the first tour by the duo since their top five single, "God Love and Rock 'n' Roll." Their new single is "Everything Is Gonna Be Alright." . . . MCA's Al Matthews is sending out a Canadian "Care Package" of current album and single product to every radio station in the country, to aid them in the new Canadian content regulations. Product includes titles by Tom Northcott, Chris Kearney, Barry Allen, the Irish Rovers, Ed Evanko, Bob Smith, Spade Neilson and Jimmy (Arthur) Orde. More than 4,000 records were shipped. . . . Bobby Vee is appearing at Friar's Tavern, and Oscar Peterson is at the Town Tavern.

Polydor has picked up Canadian rights to the Lionel master by Joey Scarbury, "Mixed Up Guy." . . . Almost 20,000 rock fans were at the Maple Leaf Gardens on New Year's Eve for "Winter Pop," which featured Johnny Winter, Sha Na Na, Rare Earth, Steel Riv-

er and Chilliwack. . . . London's best selling single is "I Hear You Knocking" by Dave Edmunds. Edmunds spent part of the summer in Hamilton.

A&M's first Canadian single, "Band Bandit," will be released in the U.S. immediately. . . . Most companies report a very light sales period since Christmas and the Christmas season was not record-breaking either, they say. . . . Veteran Canadian group, the Stampede, have a new Mel Shaw-produced single out on Music World Creations, "Carry Me." The Stampede are now a trio.

CKFH in Toronto reports an 11 percent cumulative audience gain in latest surveys. . . . Chuck Berry appeared at Waterloo University Jan. 14. . . . GRT getting good FM response on two contemporary comedy albums—"The Flip Wilson Show" and "Spiro T. Agnew Is a Riot." . . . Next Guess Who single will be "Hang on to Your Life." . . . Capitol's Arnold Gosewich in New York this week.

RITCHIE YORKE

OUR WOMAN AT MIDEM

NEW YORK—Rosella Leonardi, of Billboard in Milan, will be at the Billboard booth at MIDEM to answer queries regarding RS-Italiano and U.S.

GRUPO EDITORIAL

ARMONICO

The leading publishing company in Spain

Celebrates the 15th Anniversary of the formation of the Armonico Group

INTERNATIONAL HITS IN SPAIN . . .

by SIMON & GARFUNKEL:

Bridge Over Troubled Water—Cecilia—The Boxer—Scarborough/Canticle, etc.

by THE ARCHIES:

Sugar, Sugar—Jingle Jangle—Señorita Rita—Who's Your Baby—Sunshine—Together We Two, etc.

by TOMMY ROE, BILL DEAL & THE RHONDELS, JOE SOUTH, CLASSICS IV, B. J. THOMAS, LYNN ANDERSON:

Dizzy—I've Been Hurt—Games People Play—Traces—Most of All—Rose Garden, etc.

Great National Hits by . . . PERET—LOS ALBAS—LOS JUNIOR'S—LOS CINCO MUSICALES, etc.

by CHRISTIE, THE TREMELOES:

Yellow River—Me and My Life.

by TOM JONES:

I (Who Have Nothing)—Try a Little Tenderness, etc.

by JOSE FELICIANO, LEONARDO FAVIO, SANDRO, MINA, PIERO FOCCACIA:

Susie Q—Fuiste mía un verano—Quiero llenarme de tí—Voy a pintar las paredes con tu nombre—Insieme—Permette Signora, etc.

Head Office:

Rambla Catalunya, 10-3°
BARCELONA, 7

Branch:

Avda. José Antonio, 31-5ª planta-despacho 1
MADRID, 13

**MOTOWN'S
FIRST
NUMBER 1
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“If I Were Your Woman”
Gladys Knight & The Pips

(S-35078)



Are you into it as heavy as you should be?



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	GEORGE HARRISON All Things Must Pass Apple STCH 639	6
2	2	SANTANA Abraxas Columbia KC 30130	16
★	6	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206	10
4	4	SLY & THE FAMILY STONE Greatest Hits Epic KE 30325 (Columbia)	12
5	5	THE PARTRIDGE FAMILY ALBUM Bell 6050	13
6	7	CREEDENCE CLEARWATER REVIVAL Pendulum Fantasy 8410	5
7	8	GRAND FUNK RAILROAD Live Album Capitol SWBB 633	8
8	9	JOHN LENNON/PLASTIC ONO BAND Apple SW 3372	5
9	10	LED ZEPPELIN III Atlantic SD 7201	14
10	3	STEPHEN STILLS Atlantic SD 7202	9
11	11	ELTON JOHN Uni 73090	17
12	12	CHICAGO Columbia KGP 8	50
13	14	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	46
14	13	CARPENTERS Close to You A&M SP 4271	19
★	18	JEFFERSON AIRPLANE Worst of RCA Victor LSP 4459	7
16	16	THREE DOG NIGHT Naturally Dunhill DXS 50088	7
17	17	ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt)	8
18	19	JUDY COLLINS Whales & Nightingales Elektra EKS 75010	8
19	15	JACKSON 5 Third Album Motown MS 718	18
20	20	PAUL KANTNER & THE JEFFERSON STARSHIP Blows Against the Empire RCA Victor LSP 4448	6
21	21	FIFTH DIMENSION Portrait Bell 6045	31
22	22	TEN YEARS AFTER Watt Deram DES 18050 (London)	7
23	23	WOODSTOCK Soundtrack Cotillion SD 3-500	34
24	28	NEIL YOUNG After the Gold Rush Reprise RS 6383	19
25	26	CHICAGO TRANSIT AUTHORITY Columbia GP 8	89
★	59	LOVE STORY Soundtrack Paramount PAS 6002	4
27	24	NEIL DIAMOND Tap Root Manuscript UNI 73092	10
★	—	ELTON JOHN Tumbleweed Connection UNI 73096	1
29	30	EMITT RHODES Dunhill DS 50089	7
30	29	WHO Tommy Decca DXSW 7205	71
31	31	GRATEFUL DEAD American Beauty Warner Bros. WS 1893	7
32	33	RAY PRICE For the Good Times Columbia C 30106	20
33	34	ELVIS PRESLEY That's the Way It Is RCA Victor LSP 4445	7
34	32	VAN MORRISON His Band & the Street Choir Warner Bros. WS 1884	5
35	36	KINKS Lola vs. Powerman & the Moneygoround Reprise RS 6423	5

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	27	BOB DYLAN New Morning Columbia KC 30290	11
37	38	DIONNE WARWICK Very Dionne Scepter SPS 587	7
38	41	BLOODROCK II Capitol ST 491	12
39	40	BLACK SABBATH Warner Bros. WS 1871	22
40	25	DOORS—13 Elektra EKS 74079	6
★	47	DAWN Candida Bell 6052	6
42	37	CURTIS MAYFIELD Curtis Curton CRS 8005 (Buddah)	17
43	39	MOODY BLUES A Question of Balance Threshold THS 3 (London)	20
44	45	STEPPENWOLF 7 ABC/Dunhill DSX 50090	10
45	46	FLIP WILSON SHOW Little David LD 2000	4
★	—	QUICKSILVER MESSENGER SERVICE What About Me Capitol SMAS 630	1
47	42	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	43
48	43	BOBBY SHERMAN With Love, Bobby Metromedia KMD 1032	14
49	44	DEREK & THE DOMINOS Layla Atco SD 2-704	10
50	52	BADFINGER No Dice Apple ST 3367	9
51	35	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	27
52	49	NEIL DIAMOND Gold Uni 73084	23
53	53	TOM JONES I (Who Have Nothing) Parrot XPAS 71039 (London)	11
54	56	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	50
★	64	LAURA NYRO Christmas & the Beads of Sweat Columbia KC 30259	5
56	48	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	29
57	61	NANCY WILSON Now I Am a Woman Capitol ST 579	9
58	58	MERLE HAGGARD A Tribute to the Best Damn Fiddle Player in the World (Or My Salute to Bob Wills) Capitol ST 638	6
★	82	LYNN ANDERSON Rose Garden Columbia C 30411	3
60	63	B. B. KING Indianola Mississippi Seeds ABC ABCS 713	15
★	72	PERRY COMO It's Impossible RCA Victor LSP 4473	2
62	62	ROBERTA FLACK Chapter Two Atlantic SD 1569	22
63	68	ROLLING STONES Get Yer Ya-Ya's Out! London NPS 5	15
64	66	DIANA ROSS Everything Is Everything Motown MS 724	10
65	54	BYRDS (Untitled) Columbia G 30127	15
66	55	TEMPTATIONS Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	18
67	51	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	21
68	69	SUPREMES New Ways But Love Stays Motown MS 724	14
69	57	JOHNNY CASH SHOW Columbia KC 30100	11
70	73	THE SESAME STREET BOOK & RECORD Original TV Cast Columbia CS 1069	27

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	74	ARLO GUTHRIE Washington County Reprise RS 6411	12
72	50	GUESS WHO Share the Land RCA Victor LSP 4359	15
73	70	ANNE MURRAY Snowbird Capitol ST 579	17
74	78	BUDDY MILES Them Changes Mercury SR 61280	29
75	76	B. J. THOMAS Most of All Scepter SPS 586	7
76	80	ALLMAN BROTHERS BAND Idlewild South Atco SD 33-342	14
77	65	JAMES GANG Rides Again ABC ABCS 711	27
78	79	GORDON LIGHTFOOT Sit Down Young Stranger Reprise RS 6392	7
79	60	BUDDY MILES We Got To Live Together Mercury SR 61313	11
80	77	TRAFFIC John Barleycorn Must Die United Artists UAS 5504	29
81	81	JAMES TAYLOR Apple SKAO 3352	17
82	86	ERIC BURDON & WAR Black Man's Burdon MGM SE 4710-2	5
83	71	BLOOD, SWEAT & TEARS 3 Columbia KS 30090	28
84	75	NITTY GRITTY DIRT BAND Uncle Charlie & His Dog Teddy Liberty LST 7642	8
85	67	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	41
86	83	GLEN CAMPBELL Goodtime Album Capitol SW 493	17
87	84	WHO Live at Leeds Decca DL 79175	35
88	89	SANTANA Columbia CS 9781	72
89	85	JAMES BROWN Sex Machine King KS 7-1115	20
90	90	FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	37
91	94	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STAO 472	39
92	93	CHARLEY PRIDE 10th Album RCA Victor LSP 4367	28
93	99	BEATLES Let It Be Apple AR 34001	34
94	96	JOHN MAYALL U.S.A. Union Polydor 24-4022	14
95	95	SCROOGE Soundtrack Columbia S 30258	5
96	97	RARE EARTH Get Ready Rare Earth RS 507 (Motown)	59
★	114	SPIRIT Twelve Dreams of Dr. Sardonicus Epic E 30267 (Columbia)	5
98	91	RARE EARTH Ecology Rare Earth RS 514 (Motown)	29
99	98	BURT BACHARACH Make It Easy on Yourself A&M SP 4188	73
100	101	NEIL DIAMOND Shilo Bang 221	20
101	100	PAUL McCARTNEY McCartney Apple STAO 3363 (Capitol)	38
102	92	SUGARLOAF Liberty LST 7640	24
103	102	ENGBERT HUMPERDINCK We Made It Happen Parrot PAS 71033 (London)	29
104	88	PINK FLOYD Atom Heart Mother Capitol ST 579	12
105	103	STEPPENWOLF Live Dunhill DS 50075	41

(Continued on page 72)

Waiting...
Waiting for Lefty
Waiting for Godot
Waitin' in your Welfare Line
Waiting for Ships That
Never Come In

Waiting...

Waitin' On You.

Waitin' On You, a new single from Dave Mason.
Waitin' On You, Blue Thumb number 7122.
Waitin' On You, now waiting.



on Blue Thumb.
Available Where You Buy
Capitol Records

From the man who is Alone Together.

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
71
LAST WEEK
75

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

JACKSON 5—MAMA'S PEARL (3:09)

(Prod. The Corporation) (Writer: Corporation) (Jobete, BMI)—Group kicks off the year with another driving swinger with all the potential of another million seller. . . that will make five in a row! Flip: "Darling Dear" (2:37) (Jobete, BMI), **Metown 1177**

GARY PUCKETT—KEEP THE CUSTOMER SATISFIED (2:40)

(Prod. Richard Perry) (Writer: Simon) (Charlie Cross, BMI)—The Paul Simon rock ballad will prove a blockbuster chart winner for Puckett. Top Gene Page arrangement and Puckett vocal. Flip: (No Information Available), **Columbia 4-45303**

GUESS WHO—HANG ON TO YOUR LIFE/DO YOU MISS ME DARLIN' (3:20/3:54)

(Prod. Jack Richardson for Nimbus 9) (Writers: Cummings-Winter) (Dunbar/Cirrus/Sunspot/Expressions, BMI)—The Canadians rode up the Top 20 four times last year, and start the new year off with all of that potential in these driving rock ballads culled from their "Share the Land" LP. **RCA 74-0414**

IKE & TINA TURNER—PROUD MARY (3:15)

(Prod. Ike Turner) (Writer: Fogerty) (Jondora, BMI)—The Jim Fogerty classic gets a powerhouse treatment with the Turner originality and drive to put it right back up the Hot 100 and soul charts. Dynamite entry. Flip: (No Information Available), **Liberty 56216**

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

CHRISTIE—SAN BERNADINO (2:54)

(Prod. Mike Smith) (Writer: Christie) (Leeds, ASCAP)—Initial entry, "Yellow River" made a heavy chart dent in the Hot 100. Strong folk rock followup offers much of that potential. Flip: (No Information Available), **Epic 5-10695**

DEREK AND THE DOMINOS—BELL BOTTOM BLUES (3:10)

(Prod. Tom Dowd & the Dominos) (Writer: Clapton) (Casserole, BMI)—Eric Clapton's rocking blues ballad, served up in an emotion packed vocal workout is a winner headed for a high Hot 100 spot. Flip: (No Information Available), **Atco 6803**

CANNED HEAT—WOOLY BULLY (2:30)

(Prod. Skip Taylor) (Writers: Domingo-Samudio) (Beckie, BMI)—Sam the Sham's past smash is updated in a wild treatment. . . a sure-fire chart topper for their "Let's Work Together." Flip: (No Information Available), **Liberty 56217**

DAVE MASON—WAITIN' ON YOU (3:05)

(Prod. Tommy Lipuma) (Writer: Mason) (Coachhouse, BMI)—This blues rocker offers more of the appeal and chart potential of his initial hit, "Only You and I Know." Strong item. Flip: "Just A Song" (2:59) (Coachhouse, BMI), **Blue Thumb 7122**

DUSK—ANGEL BABY (2:53)

(Prod. Tokens & Dave Appell) (Writers: Levine-Brown) (Pocket Full of

Tunes/Saturday, BMI)—Here we are from Dawn to Dusk! With much of the same appeal as Dawn, this easy beat swinger will prove a big Hot 100 winner. Flip: "If We Just Leave Today" (2:04) (Tridem, ASCAP), **Bell 961**

FLEETWOOD MAC—JEWEL EYED JUDY (3:17)

(Prod. Fleetwood Mac Prod.) (Writers: Kirwan-Fleetwood-McVie) (WB, ASCAP)—British group started last year off with a heavy chart item, "Oh Well," and offer the same potential this year with a solid rock ballad. Strong vocal workout. Flip: "Station Man" (5:49) (WB, ASCAP), **Reprise 0984**

DORIANS—HELP FOR MY WAITING (2:53)

(Prod. Floyd Jones) (Writers: Jones-Unger) (Wedo, Wedo, BMI)—Label got hot last year via the Neighborhood's "Big Yellow Taxi" and this rocking debut will put another strong group up the Hot 100 as well. Flip: "Means and Ways" (2:47) (Wedo, Wedo, BMI), **Big Tree 110**

BRASS MONKEY—SWEET WATER (2:51)

(Prod. "An Egg Production") (Writers: Flett-Fletcher) (Hill & Range, BMI)—Debut on the hot Rare Earth label of a powerful group loaded with Top 40 and Hot 100 possibilities. Flip: "You Keep Me Hangin' On" (3:47) (Jobete, BMI), **Rare Earth 5022**

C.C.S.—WHOLE LOTTA LOVE (3:40)

(Prod. Mickie Most) (Writers: Page-Plant-Jones-Bonham) (Cotillion, BMI)—The Mickie Most label (handled by Epic) is off to a strong start with this blockbuster instrumental treatment of the Led Zeppelin hit. The King Curtis version is on the Hot 100, but this wild one offers the same chart potential. Flip: "Boom Boom" (3:30) (Conrad, BMI), **RAK 4501**

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

CHARLEY PRIDE—I'D RATHER LOVE YOU (2:46)

(Prod. Jack Clement) (Writer: Duncan) (Pi-Gem, BMI)—Singer Johnny Duncan wrote this ballad beauty and Charley Pride turns in one of his best performances . . . headed right for the No. 1 spot. Flip: "(In My World) You Don't Belong" (2:21) (Pi-Gem, BMI), **RCA 47-9952**

JEAN SHEPARD—WITH HIS HAND IN MINE (2:45)

(Prod. Larry Butler) (Writers: Allen-Butler-Butler) (Copper Basin/Twig, BMI)—Follow-up to her giant "Another Lonely Night" hit is more compelling ballad material and an emotional performance headed right for the Top 10. Flip: "Just Plain Lonely" (2:20) (Hall-Clement, BMI), **Capitol 3033**

SUSAN RAYE—L.A. INTERNATIONAL AIRPORT (2:48)

(Writer: Scott) (Blue Book, BMI)—Her "Willy Jones" put her right up there in the Top 10 and this clever rhythm item will hit with the same impact for the "Hee Haw" TV star. Flip: "Merry-Go-Round of Love" (2:00) (Blue Book, BMI), **Capitol 3035**

JERRY WALLACE—AFTER YOU (3:07)

(Prod. Joe E. Johnson) (Writers: Monda-Johnson) (4 Star, BMI)—Wallace moves to the Decca label with one of his finest disk performances ever. Touching ballad, given a sensitive reading, has it to go all the way. Flip: "She'll Remember" (2:38) (4 Star, BMI), **Decca 32777**

DICK CURLESS—JUKE BOX MAN (2:36)

(Prod. George Richey) (Writer: Mills) (Moss Rose, BMI)—Curless follows his hit "Drag 'Em Off the Inter-State" with more clever rhythm material loaded with top of the chart potency. Top Curless performance. Flip: "Please Buy My Flowers" (3:05) (Central Songs, BMI), **Capitol 3034**

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

JAN HOWARD—Marriage Has Ruined More Good Love Affairs (2:17) (Stallion, BMI) / Baby Without You (2:22) (TRO/First Edition, BMI), **DECCA 32778**

LESTER FLATT—I Can't Tell the Boys from the Girls (2:30) (Peer Int'l, BMI), **RCA 47-9953**

MARGIE BOWES—The Note (2:59) (Timric, SESAC), **STOP 1594**

BRENDA BYERS—Homeward Bound (2:30) (Charlie Cross, BMI), **MTA 193**

DON BOWMAN—I Owe It All to You Chet Atkins (2:51) (Parody, BMI), **RCA 47-9949**

JERRY ABBOTT—Living on an 8 x 10 Picture, \$85 a Week & a Memory (2:08) (Tree, BMI), **STOP 1601**

LLOYD GREEN—Midnight Silence (2:58) (Gaylo/Green, BMI), **PRIZE 98-01**

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

***LOVE STORY (Where Do I Begin)** (Writers: Sigman-Lai) (Famous, ASCAP)—**Tony Bennett** (3:12) (Prod. Teo Macero) **Columbia 4-45316** / **Andy Williams** (3:10) (Prod. Dick Glasser) **Columbia 4-45317**—Two of Columbia's top vocalists are vying for chart honors with the first vocal treatments of Francis Lai's theme from "Love Story." The beautiful lyric penned by Carl Sigman is given equally sensitive treatments by both artists, and both should fare well in programming and sales.

O.C. SMITH—Downtown, U.S.A. (Prod. Jerry Fuller) (Writer: Peters) (Peters, BMI)—Exciting rhythm material is given a first rate workout by Smith, and it has top potential for both Hot 100 and Soul charts. **Columbia 4-45301**

BUCHANAN BROTHERS—Get Down With the People (2:56) (Prod. T. Cashman & T.P. West) (Writers: Cashman-West) (Blendingwell, BMI)—Back on the record scene again, the Buchanan Brothers offer a steady rocker that has much potential for the Hot 100. First rate production work by Cashman and West. **Event 201**

MANHATTAN TRANSFER—Winterlude (2:50) (Prod. Adam Mitchell) (Writer: Dylan) (Big Sky, ASCAP)—The Bob Dylan rhythm ballad gets a solid vocal treatment by the new group, and it should prove a winner in both airplay and sales. **Capitol 3036**

***ROGER WILLIAMS—Theme From Love Story** (2:31) (Prod. Stan Farber) (Writer: Lai) (Famous, ASCAP) / **For All We Know** (2:42) (Prod. Stan Farber) (Writers: Wilson-James-Karlin) (1970 Pamce, BMI)—Two good sides by pianist Williams makes this disk a sure shot for the juke boxes and a good bet for programming and sales. **Kapp 2123**

LAURA NYRO—When I Was a Freeport and You Were the Main Drag (2:45) (Prod. Arif Mardin & Felix Cavaliere) (Writer: Nyro) (Tuna Fish, BMI)—Miss Nyro offers a rousing rhythm item culled from her latest LP "Christmas and the Beads of Sweat" that is loaded with airplay and sales potential. **Columbia 4-45298**

DREAMS—Devil Lady (2:50) (Prod. F. Weinberg & Dreams) (Writers: Kent-Lubahn) (Crunchy Grenola, BMI)—Group rode the LP charts with

their first album, and this initial single culled from that LP could easily break through on the Hot 100. Solid jazz-oriented rocker with much programming appeal. **Columbia 4-45300**

***TAMIKO JONES—Cross My Heart** (2:25) (Prod. Jimmy Johnson, Tamiko Jones & Barry Beckett) (Writers: Soule-Woodford) (Muscle Shoals Sound Cotillion, BMI)—An infectious rhythm winner from Miss Jones forthcoming album should prove an airplay and sales hit in short order. **Metromedia 205**

ERIC ANDERSEN—Born Again (4:00) (Prod. Jackie Mills) (Writer: Anderson) (Wind and Sand, BMI)—An original rhythm item is given a first rate performance by Andersen, and it should win with programmers and buyers. **Warner Bros. 7459**

DESI ARNAZ JR.—Giant Man (2:15) (Prod. Edward Garner) (Writers: Martin-Finley) (Here, There & Everywhere, BMI)—His solo debut, a solid beat rocker with much appeal for airplay and sales should prove a good bet for the Hot 100. **Reprise 0986**

WIGWAM—Call Me on Your Telephone (2:23) (Prod. Kim Fowley) (Writer: Pembroke) (Suite/Seven/Rare Magnetism, ASCAP)—Good new group with a new rock sound has all the potential to make a hefty dent on the Hot 100 chart and prove a big winner in discotheques. **Verve Forecast 5114**

***JAMES LAST—Washington Square** (3:05) (Prod. James Last) (Writers: Goldstein-Shire) (Showboat, ASCAP)—The Village Stompers hit of the early sixties gets a vocal revival by the German band leader and it should prove a top programming item. Sales are sure to follow. **Polydor 15017**

FRANK LEWIS—Year of War (2:56) (Prod. Pat Aulton) (Writers: Lewis-Castle) (Markari, BMI)—An unusual and provocative theme is the basis of this hit record from Australia and it has all the potential to prove a big sales item here as well. Performance and material are topnotch. **Beverly Hills 9358**

TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

JACKSON 5—MAMA'S PEARL (See Pop Pick)

IKE & TINA TURNER—PROUD MARY (See Pop Pick)

OTIS LEAVILL—YOU BROUGHT OUT THE GOOD IN ME (2:26)

(Prod. Willie Henderson) (Writers: Daniels-Moore) (Julio-Brian/Jadan, BMI)—Leavill follows up his Top 20 winner "Love Uprising" with an equally potent swinging ballad . . . loaded with pop appeal as well. Flip: "I'm So Jealous" (2:27) (Julio-Brian, BMI), **Dakar 622**

ARTISTICS—(I Want You to) MAKE MY LIFE OVER (3:02)

(Prod. Willie Henderson) (Writers: Johnson-Johnson) (Julio-Brian, BMI)—Powerhouse ballad material and a vocal workout to match spell a top soul chart winner that will move over pop as well. Flip: (No Information Available), **Brunswick 55444**

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

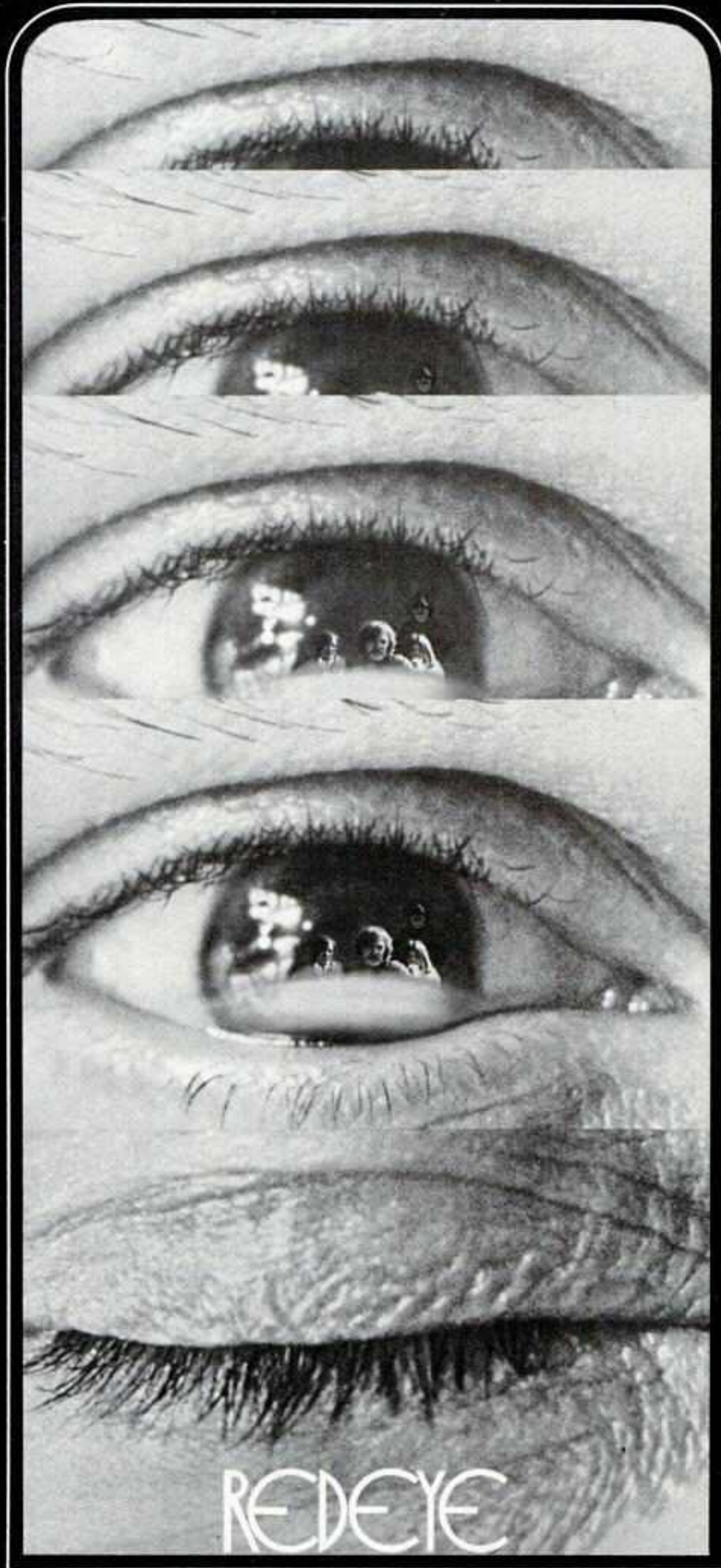
LOST GENERATION—Someday (3:34) (Julio-Brian, BMI), **BRUNSWICK 55445**

LEE ELDERED—Leave Me Your Love (3:52) (Olgren/Spruill, BMI), **CHESS 2105**

RAY FRAZIER & THE SHADES OF MADNESS—(You've Got to) Push & Pull (2:54) (Mikim, BMI), **CHESS 2106**

JANUARY 23, 1971, BILLBOARD

REDEYE



Including their hit single "Games" P204 from the
Pentagram album PE10003.



Produced by Al Schmitt for Schmitt-Douglas Productions.



Distributed by Viva through MCA Distributing Corp., N.Y., N.Y.



Pentagram PE10003

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Billboard **TOP LP'S**

TOP LP'S A-Z (LISTED BY ARTIST)

Continued from page 70

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Weeks on Chart
		Title, Label, Number (Distributing Label)	
106	87	FREE Fire & Water A&M SP 4268	21
107	106	THREE DOG NIGHT It Ain't Easy Dunhill DS 50078	39
108	115	HEINTJE Mama MGM SE 4739	8
109	113	BUTCH CASSIDY & THE SUNDANCE KID Burt Bacharach/Soundtrack A&M SP 4227	61
110	112	MERLE HAGGARD & THE STRANGERS Fightin' Side of Me Capitol ST 451	27
★	130	TOM RUSH Wrong End of the Rainbow Columbia C 30402	5
112	118	JACKSON 5 ABC Motown MS 709	34
113	111	LED ZEPPELIN II Atlantic SD 8236	64
114	108	VENTURES 10th Anniversary Album Liberty LST 35000	16
115	104	SAVOY BROWN Looking In Parrot PAS 71042 (London)	15
116	116	CHRISTIE Yellow River Epic E 30403 (Columbia)	7
117	107	ELVIS PRESLEY Almost in Love RCA Camden CAS 2440	10
118	105	ANDY WILLIAMS SHOW Columbia KC 30105	11
119	117	FOUR TOPS & SUPREMES The Magnificent Seven Motown MS 717	15
120	110	GYPSY Metromedia M2D 1031	16
121	121	RAY CONNIFF We've Only Just Begun Columbia C 30410	5
122	128	IRON BUTTERFLY Metamorphosis Atco SD 33-339	22
123	125	SLY & THE FAMILY STONE Stand Epic BN 26456 (Columbia)	92
124	131	BEATLES Abbey Road Apple SD 383	67
125	122	FLIP WILSON The Devil Made Me Buy This Dress Little David LD 1000	48
126	126	NEIL DIAMOND Greatest Hits Bang 219	15
127	124	BLOOD, SWEAT & TEARS Columbia CS 9720	104
128	120	JOAN BAEZ The First Ten Years Vanguard VSD 6560	10
129	119	KENNY ROGERS & THE FIRST EDITION Tell It All Brother Reprise RS 6412	13
130	134	CROSBY/STILLS/NASH Atlantic SD 8229	83
★	—	CHARLES EARLAND Black Drops Prestige PR 7815	7
132	132	PETER, PAUL & MARY 10 Years Together Warner Bros. BS 2552	32
133	135	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	64
134	140	BEST OF THE ARCHIES Kirshner KES 109	9
135	137	GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406	52
136	136	JAZZ CRUSADERS Old Socks, New Shoes . . . New Socks, Old Shoes Chisa CS 804 (Motown)	7

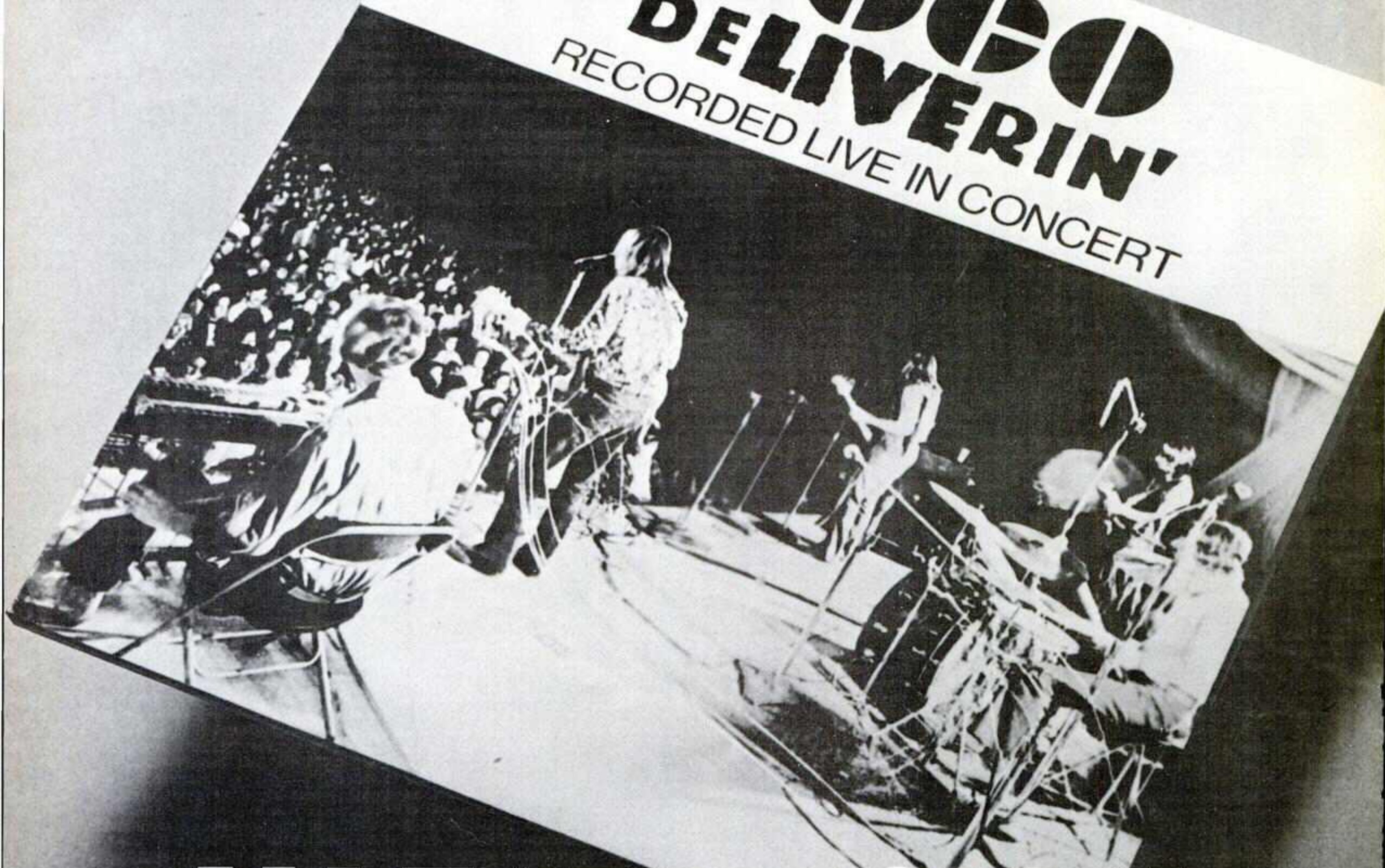
THIS WEEK	LAST WEEK	ARTIST	Weeks on Chart
		Title, Label, Number (Distributing Label)	
137	129	BOBBY SHERMAN Here Comes Bobby Metromedia MD 1028	42
138	138	OTIS REDDING/JIMI HENDRIX EXPERIENCE Reprise MS 2029	19
139	127	JIM NABORS Everything Is Beautiful Columbia C 30129	21
140	142	ARETHA FRANKLIN Spirit In the Dark Atlantic SD 8265	20
★	—	COLD BLOOD Sisyphus San Francisco SD 205	1
142	109	FOUR TOPS Still Waters Run Deep Motown MS 704	42
★	—	ELVIS PRESLEY Elvis Country RCA Victor LSP 4460	1
144	152	MERLE HAGGARD & THE STRANGERS Okie From Muskogee Capitol ST 384	47
145	143	BREAD On the Waters Elektra EKS 74076	25
146	155	SERGIO MENDES & BRASIL '66 Stillness A&M SP 4284	3
★	—	SONG OF NORWAY Soundtrack ABC ABCS OC 14	1
148	159	THREE DOG NIGHT Was Captured Live at the Forum Dunhill DS 50068	61
149	133	JETHRO TULL Benefit Reprise RS 6400	38
150	151	GUESS WHO American Woman RCA Victor LSP 4266	50
★	172	RICHIE HAVENS Alarm Clock Stormy Forest SFS 6005 (MGM)	3
152	150	IRON BUTTERFLY In-A-Gadda-Da-Vida Atco SD 33-250	132
153	153	SMOKEY ROBINSON & THE MIRACLES Tears of a Clown Tamla TS 276 (Motown)	5
★	—	CONWAY TWITTY 15 Years Ago Decca DL 75248	1
155	144	REDEYE Games Pentagram PE 10003 (Viva-MCA)	7
156	162	MOODY BLUES On the Threshold of a Dream Deram DES 18025 (London)	86
★	169	HENRY MANCINI Mancini Country RCA Victor LSP 4307	6
158	156	GARY PUCKETT & THE UNION GAP Greatest Hits Columbia CS 1042	29
159	170	MICHAEL NESMITH & THE FIRST NATIONAL BAND Loose Salute RCA Victor LSP 4415	4
160	146	BAND Stage Fright Capitol ST 425	21
161	145	CHARLEY PRIDE Best of RCA Victor LSP 4223	65
162	149	ERIC CLAPTON Atco SD 33-329	27
★	182	CHAIRMEN OF THE BOARD In Session Invictus SKAO 7304 (Capitol)	9
164	168	LAWRENCE WELK Candida Ranwood RLP 8083	6
165	176	WILSON PICKETT In Philadelphia Atlantic SD 8276	17
166	161	JOHNNY CASH World of Columbia CP 29	34
167	123	MELANIE Leftover Wine Buddah BDS 5066	18
168	171	BOOTS RANDOLPH Boots With Brass Monument MLP 18147	3
169	177	REDBONE Potlatch Epic E 30109 (Columbia)	4

THIS WEEK	LAST WEEK	ARTIST	Weeks on Chart
		Title, Label, Number (Distributing Label)	
170	164	QUICKSILVER MESSENGER SERVICE Just for Love Capitol SKAO 498	23
171	175	IKE & TINA TURNER Workin' Together Liberty LST 7650	8
172	163	HAIR Original Cast RCA Victor LOC 1150 (M); LSO 1150 (S)	130
173	166	YOUNGBLOODS Rock Festival Warner Bros./Raccoon WS 1878	13
174	188	CREEDENCE CLEARWATER REVIVAL Green River Fantasy 8393	72
175	165	ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001 (Stax/Volt)	81
176	141	TAMMY WYNETTE The First Lady Epic E 30213 (Columbia)	13
177	187	DIONNE WARWICK I'll Never Fall in Love Again Scepter SPS 581	39
178	157	FLEETWOOD MAC Kiln House Reprise RS 6408	13
179	147	RAY STEVENS Unreal! Barnaby Z 30092 (Columbia)	7
180	180	DEEP PURPLE In Rock Warner Bros. WS 1877	20
181	185	BUTTERFIELD BLUES BAND Live Elektra 75-2001	2
182	174	MYSTIC MOODS ORCHESTRA English Muffins Philips PHS 600-247 (Mercury)	9
183	199	ESTHER PHILLIPS Burnin' Atlantic SD 1565	4
184	139	MILES DAVIS AT FILLMORE Columbia G 30038	7
185	189	STANLEY MYRON HANDLEMAN Earl Doud Presents Spiro T. Agnew Is a Riot! Cadet/Concept CCX-1	2
186	158	100 PROOF AGED IN SOUL Somebody's Been Sleeping Hot Wax HA 704 (Buddah)	7
187	—	SONNY JAMES #1 Capitol ST 629	3
188	181	FRANK ZAPPA Chunga's Revenge Bizarre/Reprise MS 2030	10
189	184	RINGO STARR Beaucoups of Blues Apple SMAS 3368	15
190	193	RUNT Ampex A 10105	3
191	191	CREEDENCE CLEARWATER REVIVAL Willy & the Poor Boys Fantasy 8397	59
192	—	ARISTOCATS Various Artists Disneyland 3995	1
193	167	SKY RCA Victor LSP 4457	6
194	—	BOBBY GOLDSBORO You Gotta Start Lovin' United Artists UAS 6777	1
195	—	JOHNNY MATHIS Sings the Music of Bacharach & Kaempfert Columbia C 30350	1
196	—	INCREDIBLE STRING BAND U Elektra 7E 2002	1
197	—	HENRY MANCINI Mancini Plays Theme From Love Story RCA Victor LSP 4466	1
198	—	DAVID STEINBERG Disguised as a Normal Person Elektra EKS 74065	1
199	—	RYAN'S DAUGHTER Soundtrack MGM 1 SE 27	3
200	—	PERCY FAITH Time for Love Columbia C 30230	1

Allman Brothers Band	76
Lynn Anderson	59
Archies	134
Aristocats	192
Burt Bacharach	99, 109
Badfinger	50
Joan Baez	128
Band	160
Beatles	93, 124
Black Sabbath	39
Blood, Sweat & Tears	83, 127
Bloodrock	145
Bread	89
James Brown	89
Eric Burdon & War	82
Butterfield Blues Band	181
Byrds	65
Glen Campbell	86
Carpenters	14
Johnny Cash	69, 163
Chairmen of the Board	12, 25
Chicago	116
Christie	126
Eric Clapton	162
Joe Cocker	67
Cold Blood	141
Judy Collins	18
Perry Como	61
Ray Conniff	121
Creedence Clearwater Revival	6, 51, 174, 191
Crosby, Stills & Nash	141
Crosby, Stills, Nash & Young	47
Miles Davis	184
Dawn	41
Deep Purple	180
Derek & the Dominos	49
Neil Diamond	27, 52, 100, 126
Doors	40
Bob Dylan	36
Charles Earland	36
Percy Faith	200
Fifth Dimension	21, 90
Robert Flack	62
Fleetwood Mac	178
Four Tops	142
Aretha Franklin	140
Free	106
Bobby Goldsboro	194
Grand Funk Railroad	7, 56, 135
Grateful Dead	31
Guess Who	72, 150
Arlo Guthrie	71
Gypsy	120
Merle Haggard & the Strangers	58, 110, 144
Stanley Myron Handleman	185
George Harrison	1
Richie Havens	151
Isaac Hayes	17, 85, 175
Heintje	108
Jimi Hendrix, Buddy Miles & Billy Cox	91
Engelbert Humperdinck	103
100 Proof Aged in Soul	186
Incredible String Band	196
Iron Butterfly	122, 152
Jackson 5	19, 112
James Gang	77
Sonny James	187
Jazz Crusaders	136
Jefferson Airplane	15
Jesus Christ, Superstar	3
Jethro Tull	149
Elton John	11, 28
Tom Jones	53
Paul Kantner & the Jefferson Starship	20
B.B. King	60
Kinks	35
Led Zeppelin	9, 113
John Lennon/Plastic Ono Band	8
Gordon Lightfoot	78
Johnny Mathis	195
John Mayall	94
Curtis Mayfield	42
Paul McCartney	101
Melanie	117
Sergio Mendes & Brasil '66	146
Buddy Miles	74, 79
Moody Blues	43, 156
Van Morrison	34
Anne Murray	73
Mystic Moods Orchestra	182
Jim Nabors	139
Michael Nesmith & the First National Band	159
Nitty Gritty Dirt Band	84
Laura Nyro	55
Original Cast—Hair	172
Original TV Cast—The Sesame Street Book & Record	70
Partridge Family	5
Peter, Paul & Mary	132
Esther Phillips	183
Wilson Pickett	165
Pink Floyd	104
Elvis Presley	33, 117, 143
Ray Price	32
Charley Pride	92, 161
Gary Puckett & the Union Gap	158
Quicksilver Messenger Service	46, 170
Boots Randolph	168
Rare Earth	96, 98
Redbone	169
Otis Redding/Jimi Hendrix Experience	138
Redeye	155
Emitt Rhodes	29
Smokey Robinson & the Miracles	153
Kenny Rogers & the First Edition	129
Rolling Stones	63
Diana Ross	64
Runt	190
Tom Rush	111
Santana	2, 88
Savoy Brown	115
Bobby Sherman	48, 137
Simon & Garfunkel	54
Sky	193
Sly & the Family Stone	4, 123
Soundtracks:	
Butch Cassidy & the Sundance Kid	109
Love Story	26
Ryan's Daughter	199
Scrooge	95
Song of Norway	147
Woodstock	23
Spirit	97
Ringo Starr	189
David Steinberg	198
Steppenwolf	44, 105
Ray Stevens	179
Stephen Stills	10
Sugarloaf	102
Supremes	68
Supremes & Four Tops	119
James Taylor	13, 81
Temptations	66
Ten Years After	22
B. J. Thomas	75
Three Dog Night	16, 107, 148
Traffic	80
Ike & Tina Turner	171
Conway Twitty	154
Ventures	114
Dionne Warwick	37, 177
Lawrence Welk	164
Who	30, 87
Andy Williams	118
Henry Mancini	157, 197
Lawrence Welk	164
Who	30, 87
Andy Williams	118
Flip Wilson	45, 125
Nancy Wilson	57
Tammy Wynette	176
Neil Young	24
Neil Young & Crazy Horse	133
Youngbloods	173
Frank Zappa	188

POCO "DELIVERIN'"

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EPIC RECORDS AND TAPES**

Ramsey Lewis to Get Major Promotional Drive by GRT

NEW YORK—GRT Records will launch a major promotional campaign this year for pianist Ramsey Lewis who celebrates a 15-year association with Chess Records, one of the company's subsidiaries.

The Ramsey Lewis promotion, titled "Year of the Ram," will include at least four new albums on the Cadet label. Extensive trade and consumer ads, a national college tour coordinated with a talent search, television exposure, point of purchase displays and incentive programs are included in the campaign. GRT's tape division will also be involved in the promotion.

The first Ramsey Lewis album to be released in 1971 is "Back to the Roots." Set for a late February or early March release, the LP marks the reunion of Lewis with Esmond Edwards, now vice president of A&R for Chess, who co-produced the LP with Lewis.

Portable Music Is Co-Pub of 'Sunny'

NEW YORK—"Sunny," one of the songs which BMI recently added to its list of tunes which have had one million feature broadcast performances, is co-published by Portable Music, which owns 87 percent, and Emarcy Music. Billboard's report on the million performance list in the Jan. 9 issue credited Emarcy only.

Cash Flow Problem

• *Continued from page 62*

ing House, sees continued expansion for the music industry in 1971. "And the only problem I can see is that of finding enough capable people to handle the increased volume of business," he says.

He also predicts substantial growth of prerecorded tapes.

Executive Turntable

• *Continued from page 6*

in 1965 as a promotion man. . . . **K. White Sonner** has been appointed marketing vice president of GRT Music Tapes succeeding **Chris Coburn**, who resigned.

Charles A. Barratt has resigned as Capitol Records eastern publicity manager to return to Hollywood. . . . **Miss Harrie Schwartz**, head of East Coast publicity, A&M Records, has left the company. She was previously with Atlantic Records.

Larry Grossberg named vice president, sales, Martin Audio Corp., New York. He was formerly general sales manager, Sonocraft Corp. . . . **Lee (Ben) Wilson** named field engineer, TEAC Corp. of America. He was previously with Sangamo Electric, Western Geo-Physical and Merican Computer and Communications. . . . **Joel D. Gordon** named advertising promotion coordinator, Pickering and Co., manufacturer of magnetic phonograph cartridges and replacement styli.

Steve Lappin has been appointed U.S. representative of the European Billboard publications, Record Mirror, Record & Tape Retailer, World Radio & TV Handbook and How to Listen to the World. Lappin will work out of Billboard's Los Angeles office and will co-ordinate editorial and advertising services in the U.S. He will also develop the American circulation of the European publications.

Another new appointment to Record Mirror is that of **Michael Clare**, who, following the paper's recently announced involvement in country music, has been named country music editor. Clare, who is managing editor of Record Retailer, is an acknowledged authority on country music.

74

In the past, Edwards produced "The In-Crowd," "Hang On Sloopy," and "Wade in the Water" for Lewis.

A double record set listing for \$5.98 will be released in the fall of this year. This package will include 15 years of the best of Ramsey Lewis. Following this, GRT plans to release at least one other Lewis album before the end of 1971.

According to Len Levy, head of the GRT Record Group, each album will receive extensive merchandising support under the direction of Arnie Orleans, the company's vice president for marketing.

Point of purchase material is being prepared including browser bins, and window and counter displays. Radio and co-op ads will be placed in major markets.

A specially prepared Ramsey Lewis press kit, including a sampler record, a complete discography and other material, will be given away to registrants at the NARM convention in February.

Lewis' forthcoming college tour and talent search will feature tie-in publicity, and advertising and promotion between specially selected campus representatives, local Chess distributors, their public relations firm, and Lewis' staff.

Sire, Polydor Distrib Tie

• *Continued from page 3*

ropean trip. At MIDEM, he hopes to conclude several foreign publishing deals. He will also confer with key Polydor executives and Barbara Baker of Disc'A-Z, Sire's French licensee, to plan Sire releases in Europe. In England, Stein will meet with his Blue Horizon partners, Richard and Mike Venrnon, and several newly signed Sire producers. Stein will also stop off in Amsterdam to supervise new



UA's New Logo

UA Corp. New Plan

• *Continued from page 3*

sultant who designed the new logo, will also assist in the design of the new building. United Artists Music will remain in New York. A Nashville office will continue to operate.

UA will retain company-owned firms in England, Germany and France which Al Bennett, the former Liberty president opened. The Liberty name will be used overseas in some markets. Blue Note and UA Latino, will be retained.

From the film company, UA Records will reap the soundtrack LP of "Fiddler on the Roof" this September and "Men of La Mancha" in 1972.

Bang Distribution Deals Are Set Up

sessions by Focus to be produced by group members Jan Akkerman and Thijs Van Leer.

Just Sunshine Exec On Overseas Trip

NEW YORK — Bang Records, headed by Eddie Biscoe, has completed distribution deals with GRT of Canada, Bellaphon of West Germany, Dureco of The Netherlands, Inter-Continental Records, South Africa, and EMI in Australia. In addition, Web IV Music, the publishing arm of Bang, is negotiating foreign publishing deals.

Cap Closes Dept.

NEW YORK — Mike Lang, president of the newly formed Just Sunshine Records, has left for Europe on a three-week tour to meet with foreign publishers and concert promoters and to study at the European markets. He also plans to set European tours for his artists. Lang, who recently completed a record distribution deal with Paramount Records, will visit Paris, London, and cities in Germany.

Bid to Go Public

• *Continued from page 17*

Donohew had initiated are being continued, but "nothing is concrete at this point." Al Coury, general manager of Capitol's artist relations department, remains one of the label's contacts with television and hence the CTV medium.

International Executive Turntable

• *Continued from page 60*

TOMORROW

By ED OCHS

When Gene heard, third-hand, that "a writer from New York" was jetting up to write his liner notes, he must have figured I was going to put a blowtorch to his first album, because he quickly dropped out of sight. You can hide without much trouble in Halifax in the dead cold of winter. Physically, that is, because he did manage to make a few frantic phone calls; I know one of those calls went to Andy, for it was Andy who told me that Gene wouldn't see me; another went to the studio to forbid me entrance.

"Listen. If a guy named Ed Ochs comes to the studio, don't let him in. I think he's a writer from New York."

Ordinarily, no sweat, but it is winter in Halifax, where I am to wait three days to find out that, no, he will not see me. Not now. But then, when? My name is mud in Halifax, ice-mud. I am alone in Granny's house where I am keeping vigil. My room is upstairs and to the left. The bed has real springs, worn springs, sprung springs. Outside, winds sever enormous icicles, snow subdues the land, effortlessly. I go to sleep and wake up this way, sometimes confusing the two. Great weathered trees haughtily, fatally, cast ice from their branches like the last pompous outrage of old kinds, bending. Winds stir it all together, a heavy-hearted whine. The sky is low, dark and rolling.

A FEW HOURS from New York, beyond its damp gravitational pull, "The City" drifts away like the island that it is. Fillmore East becomes an FM version of Radio City Music Hall where rock, instead of Rockettes, draw crowds looking for sensations. Another colorless weekend. But rock is in the city, inside the breaking brownstone bubble, ground into stoops and elevators that stumble out into wrecked streets. It is still raining, and it's all there in the gutter. Gene won't make it big in New York City. He has grubbed and grown from the frosted fall floor of Prince Edward Island as a potato picker. He has played the tough bars and country halls of northern Ontario. A thorn in his shoe, searching for roots. Yet his skin has not turned to hide, he is so vulnerable and cries at the void of answers. Beside him, you stand naked, clean and simple. Refreshed. He knows he cannot leave Canada, where he is safe from the politics of Babylon, where everything is nothing, and nothing is everything. It is a compelling, destructive equation, the story of the moth and the flame. But commercial is not the only kind of music.

THREE DAYS I waited, though they were not wasted, in Halifax, Nova Scotia, where crusty, hard-chested men in the taverns drink cold beer to keep cold, cold as the frozen winds from the lonely harbor. By the moors, a torn piece of fog floats by with a ghostly chill, a melancholy obscurity, a vagueness rich with doubts. Spirits. The plane is waiting. It speaks to me of leaving. Good-bye, my friends. Below, a string of lights from the other city, leading off in a lonely curve into the North Atlantic. A balloon string, an angel's necklace, then nothing. I am above it all now, breaking off a curve of the earth. Or am I dropping from the ceiling like a spider from the web on a thread of illusion? Can't you imagine the world spinning round and round?

RCA, Others Raising Prices

• *Continued from page 1*

Distributors, apprised of the increases, generally took the view that it would be that more difficult to make ends

meet. One wholesaler remarked that he felt he could not very well pass on the increases to the retail level, because that would put him at a disadvantage with his competitors. Another distributor noted that even his retail delivery costs had gone up, and the new changes would add that much more to his burden.

Other labels are known to be considering similar increases.

Tele-Cassette Busy

• *Continued from page 17*

\$100,000 and 10 percent after that. Major name stars would receive more. "We all know there are no ground rules now," Mrs. Ross said. "Nobody's done anything about it, so we've established our own basics."

The two speak of having 60 projects on paper and in various stages of development. Their company was formed last July and has been aggressively planning ideas for eventual production. They have spoken about programming with Motorola, Avco, Philips, Sony and Teldec-British Decca-Telefunken.

Kelly Is Optimistic

• *Continued from page 14*

cult, but there were some good aspects, too. The economic shake up taught everybody some lessons.

"For one thing, the consumer became more selective, and the manufacturers found that with dollars getting tighter there had to be a stop to flooding the market with product," he said.

JANUARY 23, 1971, BILLBOARD

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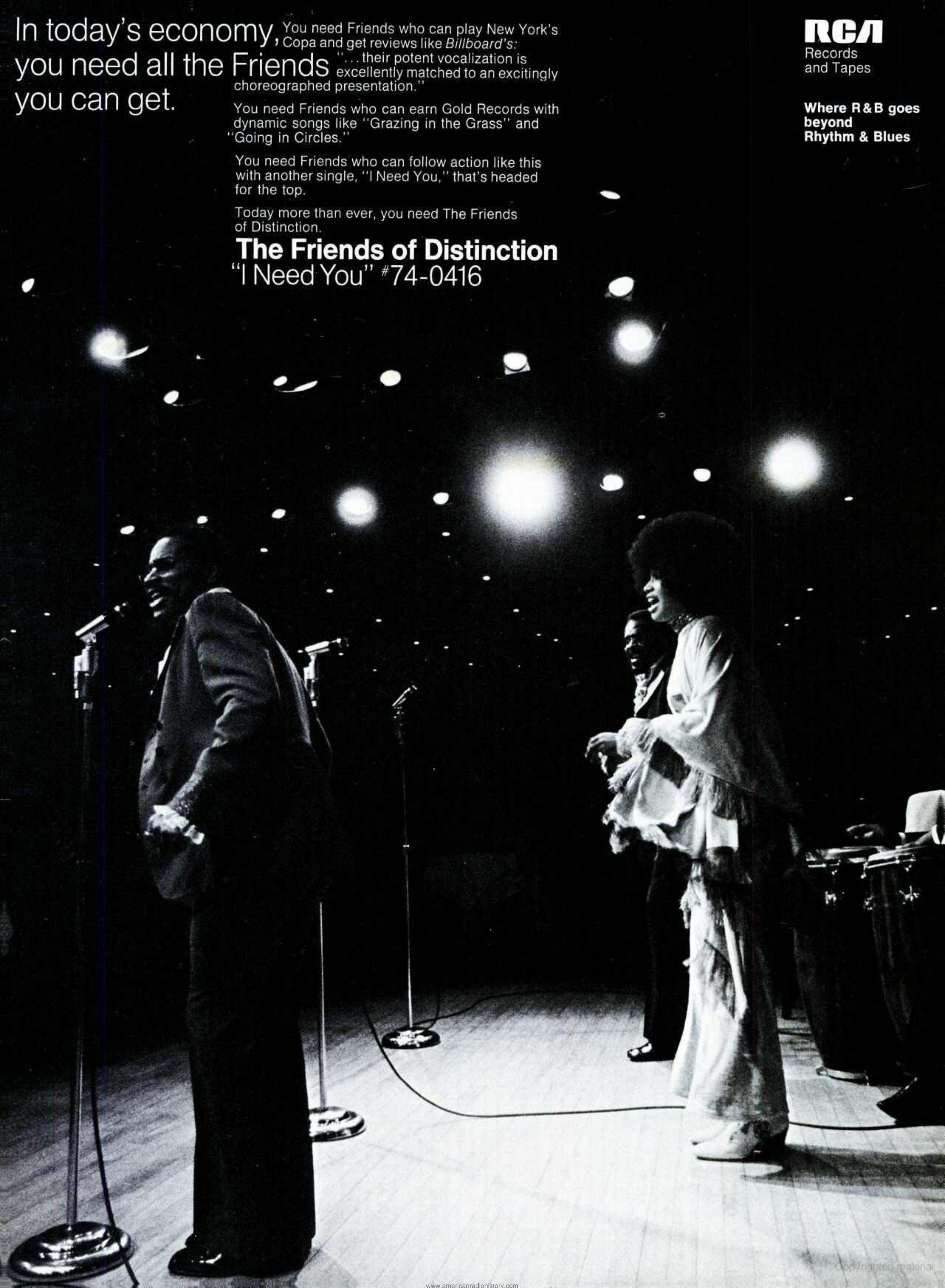
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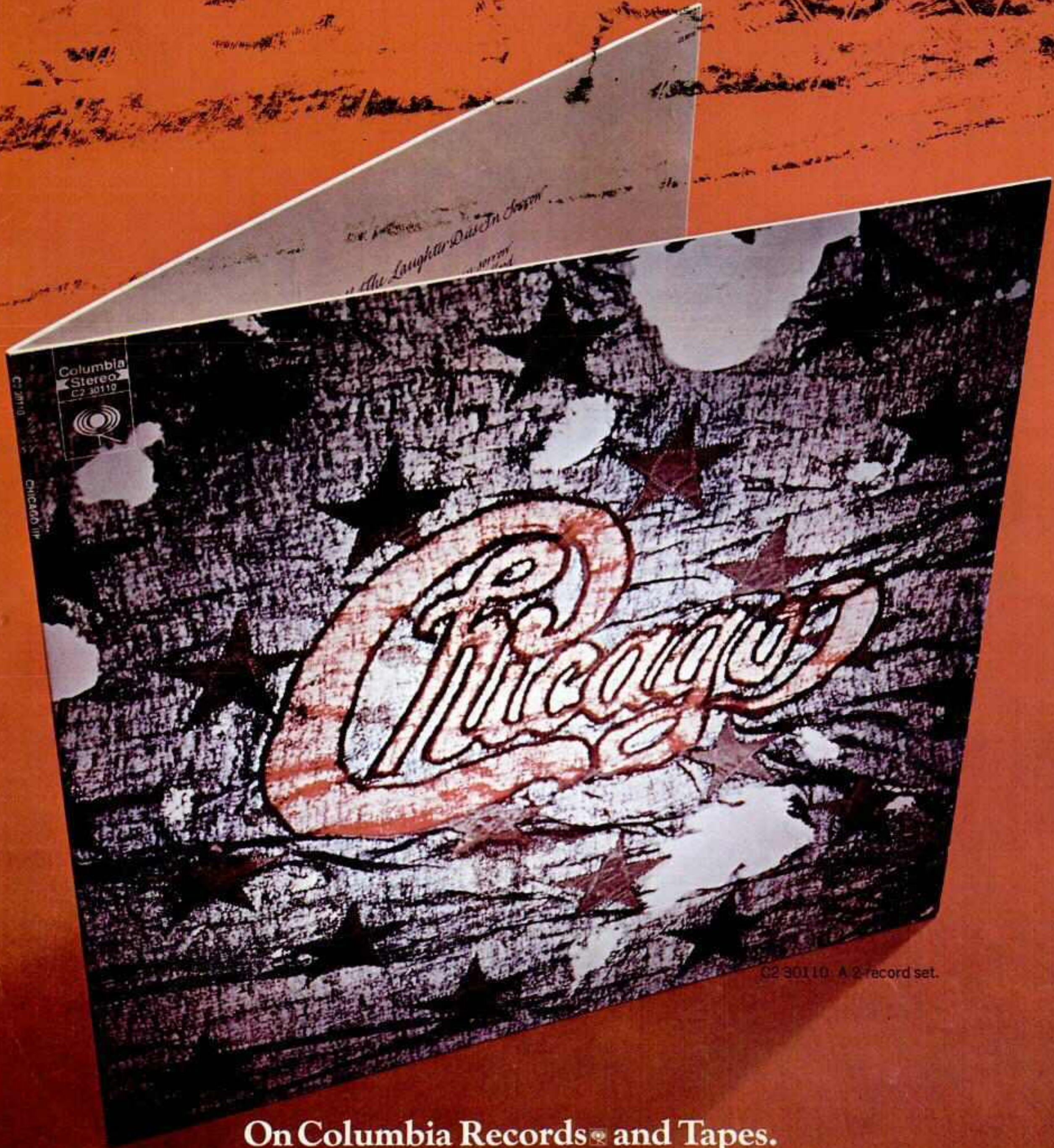
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