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CARTRIDGE TV PAGE 17
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National Tape Sets For Business Surge

By BRUCE WEBER

MILWAUKEE — Judging from the company's latest plans, National Tape Distributors would seem to have a lot going for it.

In large measure, of course, the business slump at National Tape is directly traceable to the economy. But, as the business trend swings to a more positive state, however slowly, the plan at the tape and record merchandising firm is multi-purposed.

It's getting back to "grass-roots" development, like streamlining its operation, computeriz-

ing branches, consolidating offices and realigning the company's structure.

Like many companies in the tape and record industries, National Tape is belt-tightening. But, at the same time, it is preparing for a business turnaround.

Long-range planning and market development is being guided by Jim Tiedjens, chairman of National Tape, with Matt Betley, president of Na-

(Continued on page 16)

Warners, NPP Forming Sheet Music Magazine

By PAUL ACKERMAN

NEW YORK — President of Warner Bros. Music Ed Silvers is associated with a new magazine, Words and Music, which features guitar chords and lyrics to current hit material and is organized by National Periodical Publications, Inc. Both NPP and Warners are part of the Kinney group.

The new bi-monthly, which aims to include music and lyrics to 10 songs in each issue, will not include exclusively Kinney artists, however, said Mark Inglesias, chairman of

the special projects committee, an NPP division created to handle the magazine and another new consumer music book, Planet.

"We are just drawing on the expertise of Ed and Warners in picking the titles to be featured. It is the first time a magazine like this, combined sheet music and articles and biographies of the artists, has been directed at the masses.

Initial run of Words and

(Continued on page 50)

'Superstar' Companies Eye \$20 Mil; Cast Album Due

By IAN DOVE

NEW YORK—"Jesus Christ Superstar"—the Stigwood Group's authorized touring version of the rock opera—has already grossed over \$1 million in its initial four weeks on the road, said Robert Stigwood, chairman of the group.

Stigwood is also putting out two further touring companies, including a previously unannounced college company, and a Broadway production.

"The whole 'Jesus Christ Superstar' touring companies have a potential gross of \$20 million," he said. I expect that in the next five months the first touring company will gross \$1 million each month. We want to run this version for a minimum of one year but are firmly committed to the next six months."

The second Superstar company starts its tour Sept. 17 in Provi-

(Continued on page 50)

Poppy Label Goes to UDC In RCA Shift

By MIKE GROSS

NEW YORK — Poppy Records has given United Distribution Corp. (UDC) nationwide distribution rights for records, tapes and cassettes. For the past two years, the Poppy label had been manufactured and distributed by RCA Records. UDC is a wing of United Artists Records.

The basic concept of the deal is that it will serve to make

(Continued on page 8)

Music Shines on Syndicated TV

By BOB GLASSENBERG

NEW YORK — Syndicated programs are supplementing regular network programming for spotlighting musical talent for the new fall television season. Aside from the "Glen Campbell Good Time Hour," "Carol Burnett Show" on NBC, the network has not planned any other shows which could possibly be opened for artists.

The ABC Television Network has totally left musical shows out of its fall programming. The closest they come is

the "Partridge Family" and a new show setting artist Bobby Sherman in the role of a songwriter, called "Getting Together."

The "Flip Wilson Show" and the "Dean Martin Show" are joined by "The Funny Side" on NBC television. This new series is described as a comedy-variety series and stars Gene Kelly, who will host a majority of the programs with other top show business personalities at the helm on a few shows in the series.

The late night variety-talk shows will, of course, feature new and known artists from time to time. But it appears that syndicated shows will bear the burden of a majority of artist spotlights for the fall.

(Continued on page 22)

Radio Forum Rolling With Big Attendance

By CLAUDE HALL

CHICAGO — Critical attention will be devoted to the current problems in record promotion when the fourth annual Billboard Radio Programming Forum gets underway Thursday (19) at the Hotels Ambassador here. Registration of record company executives is already

at a new high for the Forum, while registrations are still coming in also from radio personnel, mostly program directors, from all over the world. The Forum, recognized as the major

(Continued on page 8)

FCC Opposes 'Free Form' Radio Format

By MILDRED HALL

WASHINGTON—A fight by petitioners to retain a free-form, progressive rock format for Des Moines station KFMG (FM) has brought the FCC's hostility to such individually improvised radio programming out into the open.

In a recent denial of a request for stay of KFMG's transfer to a new owner with a more conventional and management-controlled format in mind, the FCC majority said: "A Free Form Rock Format, like a Free Form

(Continued on page 50)

Super LP Coming

The "George Harrison and Friends" album, a recording of the sellout concert at Madison Square Garden on Aug. 1 to aid East Pakistan refugees, is developing as the most anticipated LP offering in years and as the sales stimulant the industry has been waiting for. See editorial on page 3.

RCA Upgrades SelectaVision

By RADCLIFFE JOE

NEW YORK—A successful screening of an upgraded model of the RCA SelectaVision cartridge TV system is reported to have taken place recently at RCA's labs in Princeton, N.J.

The closed-door screening staged for a handful of the organization's key executives revealed that many of the bugs which have retarded development of the company's holo-

(Continued on page 17)

A&M Studio Spots CTV

By ELIOT TIEGEL

LOS ANGELES—A&M will construct a recording studio with built-in videotaping facilities to prepare material for business utilization and eventually home entertainment.

The studio will be constructed in building two of the company's studio complex which presently consists of three studios, three mixdown rooms, master-

ing and quality control rooms.

The company has acquired some Sony videotape equipment which international director Dave Hubert has been showing to affiliates when they come to the U.S.

Lance Freed, who has been given the directorship for A&M's cartridge television operation,

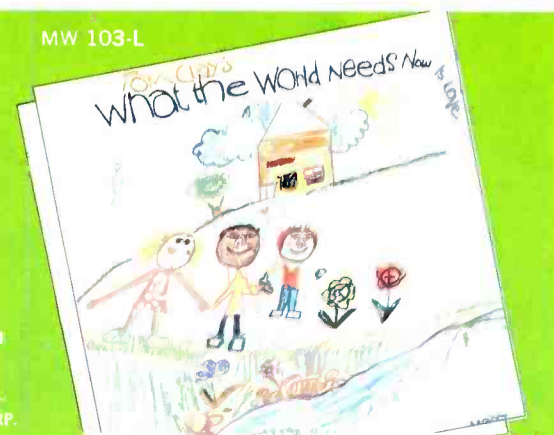
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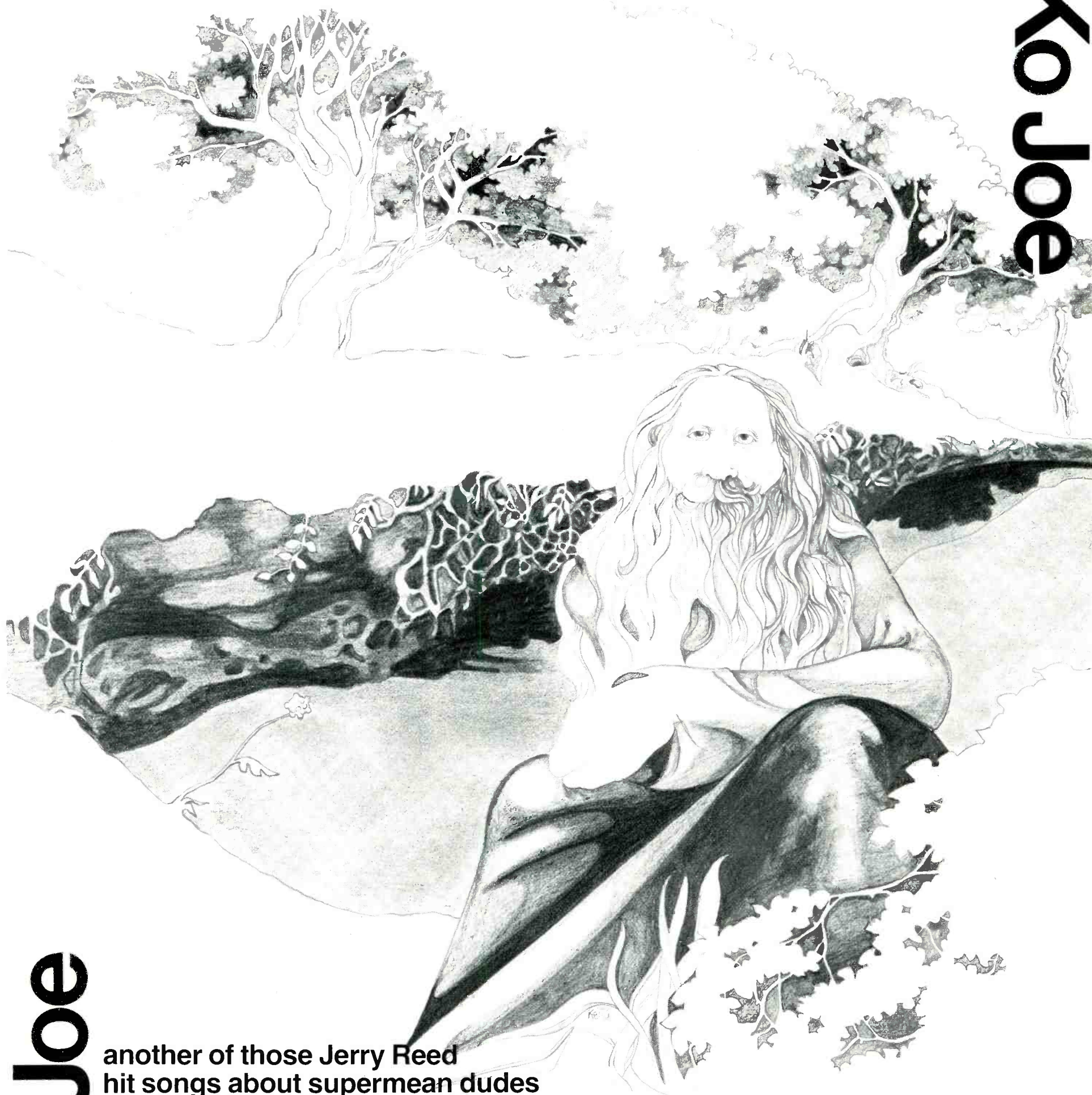
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Ko-Ko Joe



Ko-Ko Joe

another of those Jerry Reed hit songs about supermean dudes who come through.

A sure-to-be-smash followup to Jerry Reed's previous amazing "When You're Hot, You're Hot" and the just as successful "Amos Moses."

"Ko-Ko Joe" — a lowdown country strut that's got plenty to be proud of. From the upcoming Jerry Reed album of the same name.

RCA
Records
and Tapes

EDITORIAL

Noble Cause for All

A good cause and good business, for a change, are going hand in hand. George Harrison with his Madison Square Garden concert in one day tuned in youth's consciousness to the plight of the Bangla Desh refugees.

The concert raised money. It raised hopes, too, that rock concerts had a future, because it was universally praised both for music and spirit—the elusive good vibrations that have been missing of late.

Now the album, with Dylan, Starr, Clapton, Russell, Shankar as well as Harrison—35 musicians in total—is eagerly awaited, will be eagerly promoted and will sell. It looks set to become an all-time best seller, raising money for the good cause—and here's the good business—raising the record industry out of its summer doldrums.

Yet releases have not yet been signed and distribution has not been determined. Now is the time for all concerned with the album to put label affiliations aside for the good of mankind and the good of the industry.

DeLory, McCluskey Form Almac Production Firm

LOS ANGELES — Al DeLory and Bob McCluskey have formed Almac Productions, an independent record production firm that will also delve deeply into music publishing and music for films and television shows. DeLory, who has just left Capitol Records as an in-house producer, will continue to produce Glen Campbell as an independent producer for Capitol, as well as himself as an artist signed to Capitol.

The firm also has signed to produce Gary Puckett and will be concluding deals to produce new artists as well as established acts.

Both McCluskey and DeLory will be involved in seeking writers. Publishing wings are Almac Productions, Inc. (ASCAP) and Al-Bob Publishers (BMI).

McCluskey was for many years associated with Acuff-Rose Music as general manager. During this time with the Nashville-based firm, he led the publishing company deeper into independent record production, set up the firm's educational publishing activities and its international operations. In addition, he was active as a

producer with such groups as the Neon Philharmonic, which got two Grammy nominations.

DeLory, a former studio piano player has produced hits by Campbell, the Lettermen, himself, and did film work.

Almac is located at 6565 Sunset Blvd., Los Angeles.

WB Rebuilds Studio For 4-Channel Projects

LOS ANGELES—Warner Bros. has rebuilt the Amigo recording studio which it acquired last January and is now mixing down four-channel projects.

The North Hollywood facility began operation several weeks ago with a 16-channel board (with 24-channel capability).

Lee Hershberg, head of WB's recording department, indicates the company has been doing some four-channel demo disks and is in the process of remixing several albums to give Ampex a discrete

A&M Runs 'Musical' Roadshow For Exec Team's Product Push

LOS ANGELES — "Listen to Your World" will be the musical theme for A&M's first traveling product roadshow presentation the week of Sept. 13. Five days earlier, A&M's international department will host foreign affiliates at the studio here where they will learn about the new August-September product release of 23 albums.

Three teams of home office executives will tour with the film and audio presentations before distributors in key market cities which account for 90 percent of A&M's business, according to sales vice president Bob Fead.

A 20-minute film created by Chuck Braverman will showcase the albums, with an audio collage providing insight into the music.

Team one will consist of Gil Friesen, creative services and administration vice president; Bob Elliott, tape sales director; Ernie Campagna, East Coast regional sales director; Marshal Blonstein, Ode Records vice president, and Bob Garcia, public relations director. They will visit Boston, New York, Philadelphia, Washington-Baltimore.

Team two will consist of Jerry Moss, co-owner of the label; Barbara Taylor Gosa, advertising di-

rector; Harold Childs, promotion director, and Marvin Dorfman, sales director. They will cover Detroit, Cleveland, Chicago, St. Louis and Minneapolis.

Team three will consist of Chuck Huesman, Southern regional sales director; Mel Fuhrman, East Coast operation director; Eddie DeJoy, national promotion director, and Fead. Their cities will be Miami, Atlanta, New Orleans, Dallas and Houston.

Artists represented in the August release include: Quincy Jones (produced by Jones and Phil Ramone); Marc Benno (produced by David Anderle); Earth Quake

(produced by Alan Kason); Jack Daugherty's first big band effort); Gene Clark (produced by Jess Davis); Free (produced by Andy Johns); Mimi Farina-Tom Jans (produced by Michael Jackson); Hook Foot (produced by Dick James Music); Sugartramp (produced by itself); and Gary Wright (produced by himself).

The September release encompasses: Bill Medley (produced by Herb Alpert); Sergio Mendes and

(Continued on page 50)

Scepter Acts Vs. Pirates

NEW YORK—Florence Greenberg, president of Scepter Records and Jerry Geller, label's vice president, are informing dealers that all ITCC labeled tapes that are being offered for the past year on Scepter-Wand labels are counterfeit.

Scepter is working with the FBI, attorney generals and district attorneys in every area to take every legal action possible to confiscate all such merchandise and appropriately penalize all distributors and retailers who are participating in this fraud.

Scepter feels that many tape and component manufacturers are not being circumspect in regard to whom they sell. If they would be more careful in whom they sell, this counterfeiting business could be substantially curtailed.

London Names UDC as Distrib

NEW YORK—London Records has appointed UDC Inc. as its new distributor for the four major regional markets of Cleveland, Cincinnati, Buffalo and Pittsburgh. UDC, which is a United Artists Records branch, will handle the entire London catalog. All inventory will be carried out of the Cleveland operation.

London's recently appointed mid-central division manager, Norm Leskiw, is currently working with UDCA branch managers, Lee Levine in Cleveland, and Roger Flagler in Cincinnati, on the transition for the London product to the new outlets.

Schwartz Bros. Opens Sixth Harmony Hut

WASHINGTON—Jim Schwartz, president of Schwartz Brothers' distributor, rack and retail operation here, has opened a sixth Harmony Hut outlet in the new Columbia Mall, midway between Washington and Baltimore. At the same time, the firm announced record increases in sales and earn-

ings for the first six months of 1971 over the same period in 1970.

Schwartz, who is also president of the National Association of Record Merchandisers (NARM), has reported net sales of \$8,452,175 for the first half of 1971, as against the previous half-yearly total of \$6,870,389. Income before taxes was \$333,525 as against \$200,328, and net income was \$154,341, up from 1970's first-half figure of \$94,678. Earnings per share went to 20 cents in the first half of this year, as against 12 cents in 1970.

Schwartz attributed the more than 60 percent increase in earnings, on a net sales increase of 20 percent, to the expansion of his retail sales, and continued progress in cost control programs begun early in the fiscal year.

Schwartz's prediction last December that 1971 would be a boom year in record and tape sales for retailers came true for his Harmony Huts. Retail sales were up (Continued on page 10)

Brown & Fiedler Head Polydor's August Release

NEW YORK—Polydor, Inc., is issuing 10 albums in a special mid-August release and included in the promotion is a special, not-to-be-sold demonstration disk of highlights from the release schedule. This will be sent to distributors to arrive before Aug. 15 accompanied by a book of album slicks.

In addition, Polydor sales staff will tour the U.S. covering distributors in assigned areas.

Heading the list is a James Brown album, "Hot Pants" and in conjunction with this a four-color Brown poster is in preparation for shipment to record outlets throughout the U.S. Advertising for this album will also include college and underground markets as well as normal r&b media — an effort to extend Brown's audience.

Two albums by Arthur Fiedler and the Boston Pops—"Fiedler's (Continued on page 6)

Boatman Forms Deep Sea Label

GARY, Ind. — A new record company, Deep Sea Records, has been formed here. The company's first single, "Lighthouse" backed with "Land of Milk and Honey" by Leonard Boatman, has just been released. Boatman is also president of the company and also takes care of his own distribution. The company address is P.O. 4175, Gary, Ind.

Set Bowling League

NEW YORK—Al Altman, of Chappell Music, is heading a committee to form an all-industry bowling league. The bowling league tournaments are being geared for a takeoff in January. Industryites interested in participating in the bowling activities should call Altman at Chappell, PL 2-4300.

master for four-channel tape releases.

The company also plans to build a second quad-oriented studio on its lot in Burbank. Construction is expected to begin within two months and last about one year.

The old Amigo facility will be renamed shortly, with an open house slated for Aug. 19. Its new consoles were made by Bushnell (of Van Nuys, Calif.) and MCI (of Fort Lauderdale, Fla.), with the mastering console by Spectra-Sound.

Hershberg indicates that recording a pop album doesn't mean moving musicians around in any special way to get a four-channel effect. The four-channel work begins in the mix-down process where the information off the tape is aimed at the four available channels.

"Quadrasonic is still a very cloudy area," Hershberg indicates. "There are no standards like whether channels one and two are in the front or the rear." He feels the RIAA, audio engineers society and the studios themselves will eventually clarify the technical points about quad.

NARM Calls Board Meet

NEW YORK—Jack Grossman, president of the National Association of Record Merchandisers, has set the next meeting of the NARM board of directors for Sept. 13-14. The meeting will be held in the NARM offices in Bala Cynwyd, Pa.

In addition to Grossman, NARM directors who will be attending are David Press, James Schwartz, Amos Heilicher, Jack Silverman, George Souvall, Peter Stoke and Harry Apostoleris. Jules Malamud, NARM executive director, and Earl W. Kintner, general counsel.

Topics on the agent are tape piracy legislation, the NARM freight project, and plans for the 1972 Convention.

WB Sales Teams Reach 17 Cities

NEW YORK—Warner Bros./Reprise is winding up August sales meetings with dealers in 17 cities that drew four teams from the company's sales and creative services departments traveling simultaneously to major U.S. stops. Record store retailers and rack jobbers were treated to a slide show presentation of new albums and artists, including the Beach Boys, Black Sabbath, LaBelle, Kenny Rogers & the First Edition, John Sebastian, Moby Grape, Esso Trinidad Steel Band and Thirty Days, all of whose LP's were shipped Aug. 15.

NATRA Erupts Into Stormy Talks vs Labels

By EARL PAIGE

CHICAGO — Seething bitterness over the fact that financial support must be sought from white-owned labels erupted at the general membership meeting here of the National Association of Television and Radio Announcers (NATRA).

The stormy rhetoric came almost two hours into the meeting, itself an hour late in starting. The frustration of the meeting had built to a climax through long debate over NATRA's constitution.

NATRA executive director Lucky Cordell maintained a solid stance throughout, starting the meeting by pointing out that though registration by noon Thursday had exceeded 500, "We haven't even filled this room." After repeated outbursts about cutting loose from labels, he said: "What are you proposing to replace the financial support from record companies — I haven't heard it here."

At one point Cordell, general manager of WVOW here, warned delegates that NATRA officers would enforce a rule that labels must close suites by 2 a.m. In obvious reference to poorly attended meetings (an opening session on news drew only 13 delegates and a seminar on gospel programming was cancelled altogether) he said: "It's a fact of nature that you can't stay up all day and all night. Become a committee of one, urge fellow delegates to attend these meetings."

A high point of the afternoon meeting came when Sylvia Morgan, Denver air personality, asked: "What have I joined? What is NATRA?"

Other delegates harked back to

DGG, WB Push 'Venice' Albums

NEW YORK—DGG and Warner Bros. are combining to promote DGG's album of Mahler's music for the film, "Death in Venice." Warner Bros. distributes the film and are coordinating with DGG setting up window displays in several major cities where the film has opened.

Both Warner film and DGG Record publicity material is being used. In addition DGG did an extensive mailing to disk jockeys and underground and college press. Screenings have also been scheduled for dealers and distributors as well as press and radio personnel.

this time and again, and Cordell spent several minutes attempting to answer the girl's question. Basically, NATRA is an "informational organization," Cordell explained.

The Denver girl then asked if NATRA was a union. "The question of a union has come up many times. But before NATRA could become a union, it must be independent, must no longer get its support from the record companies, because once it's a union such support would not be tax deductible.

"When I send out a letter, an emergency letter asking for a \$25 contribution, and receive back only eight replies, you know we're in bad shape," Cordell said.

The meeting, called to hear grievances, resulted in plenty being aired.

In fact, one delegate in a closing remark, suggested that a grievance committee be formed so that precious convention time is not consumed in such bitter debates as ensued here.

Cordell entreated delegates to write out their suggestions and

(Continued on page 6)

Merc Sparks Fall Release

NEW YORK—Mercury Records will back an early Fall release of rock, pop and country albums with heavy press coverage and radio spots. Highlights of the release, shipped this week, include a live double LP by Buddy Miles, Uriah Heep's "Look at Yourself" and Jerry Butler's "Sagittarius Movement."

Also featured in the thrust are new albums by British groups, Stray and Jade Warrior, the latter for the Vertigo label, Sir Lord Baltimore and the Newly signed Catapilla.

From Nashville, Mercury will spotlight an instrumental tribute to Kris Kristofferson by Jerry Kennedy. New country product, which will benefit from a company-sponsored 45-day incentive program, includes Dave Dudley's "Will the Real Dave Dudley Please Sing" album, Bobby Bare's "I Need Some Good News Bad" and Tom T. Hall's "In Search of a Song." The A&R label will be represented by "Guitars-Pure and Honest," by George Barnes and Bucky Pizzarelli.

Philips' import line of quality classical recordings will offer 10 new additions.

L.A. Promo Men's Group Setting Aims and Direction

LOS ANGELES — The "un-association" of local record promotion men and women took another step forward here with a luncheon Aug. 12 at the Villa Capri attended by some 35-plus promotion executives. Next project will be a questionnaire on aims and directions that the unofficial group will take. The advisory board of Danny Davis, Stu Young, Jerry Fine, Jan Brasher and Del Roy will be mailing the questionnaires out to all interested promotion men within the next few days. It was decided, indicated by applause, that other luncheon meetings of record promotion men and women should be held. Fine opened the meeting after lunch with the comment that no one was there "to tell you how to get a record on KHJ" and spoke of the need to improve the general image of record promotion executives.

Roy, commenting that record promotion was "never dull . . . when I get up in the morning I'm happy to go to work," said there were about 90 working promotion men in Los Angeles, but that many had missed the luncheon because they were in Chicago at

the annual convention of the National Association of Television and Radio Announcers. Even though the business was competitive, he felt that an exchange of ideas could prove of benefit. Stu Young spoke of too many radio people thinking "all we do is go from radio station to radio station and that's all of our job. I think we have an education job on our hands . . . to show that our job is more complicated than just delivering records." Promotions is the most vital job in the record industry today, he said. "I don't believe there's a person here who feels the need to upgrade their personal image . . . but we can do a lot for ourselves as a group simply by getting together and doing positive things. He spoke of Bill Tanner at an Oxnard radio station not being able to play a lot of their new records he receives because of rack jobbing troubles in the area. "Maybe we could do something to solve this type of rack problem on singles . . . because we're losing outlets on which to break records by the hour." He also spoke of the need to inform management "about what we do and get them to better understand what we do and how vital the job we do is."

Danny Davis said he was proud of his job and would like to get that message across to somebody.

Jan Brasher said she felt the meeting of record promotion people "could be the best thing that ever happen to the industry."

Ernie Farrell, standing up from the audience, spoke of the need of a positive attitude and it having to come from within.

Ben Scotti said he was in record promotion "until death do us part."

Del Roy ended the luncheon with asking everyone to write their ideas on what the "un-association" should be and what directions it should take so that a further meeting might be called.

SSS Acquires Spanish Disk

NEW YORK — The Shelby Singleton Corp. has acquired the U.S. distribution rights to "Help (Get Me Some Help)," by Tony Ronald. The disk, according to Carlos Guitart, international manager of Discos Movieplay, has reached the 100,000 sales mark in Spain alone.

Studio Track

By BOB GLASSENBERG

Joe Zawinul is a composer of fame and a musician of varying worlds of experience. His Atlantic LP, "Zawinul," is an experience in sensory realms. He is also a prime mover in the Columbia Records group Weather Report, which also features Wayne Shorter, Miroslav Vitous and Alphonse Mouzon. Zawinul can play any keyboard in existence today. He also had a few things to say about studios versus live audiences and the new albums, both his own and Weather Report's.

"In the studio, the musician works within himself and the context of his fellow musicians. With a live gig the audience is a part of the music and the musician's approach. They create an inaudible sound which makes the circle complete," said Zawinul.

"With my own LP and the album with Weather Report, there were so many people in the studio that the lack of audience was overcome somewhat. This is especially true with the Atlantic record. I made it at their studio some 10 months before its release. But the place is so much like a living room. The musicians interrelate and therefore create the warm feeling, the feeling of the album. Each musician had a candle and incense and was totally concentrating and communicating."

"There is also a different energy level with an audience," Zawinul continued. "It is very positive in an audience situation but in a studio it tends to be cold. On some recordings this can be overcome by totally becoming the music which you can play and transporting yourself out of the immediate environment. People again can help because then the musician is not over conscious that he is recording. When you think of the recording session too much, it loses a lot of its human qualities and the results are mechanical instead of human."

"From my own record especially, I was really happy. Although it was not as perfect as I would have liked, it was so human and really me. It gave me the feeling of 'I did what I wanted to do,' a freedom which really helps. The music was not written for others. I mean it was only subject to my interpretation. Also I don't think that the music would have stood up in 1967 when I wrote most of it. I would not have received as much acceptance as now, when everyone's head is opening up."

Zawinul, always far away in his eyes but right there in the room at the same time, spoke of his next projects. "The music is going to be so powerful and the melodic statements will be so strong that they will overcome the lack of lyrics. This is important because lyrics are what people hear on their radios. I want to do everything myself and see how that comes out. Maybe I will use Tony Williams on drums or possibly Miroslav who has some interesting rhythm concepts. An arp will definitely be used on the next LP. I don't like synthetic music at all but an arp is somehow capable of duplicating instruments without being synthetic. And that is as much as I can tell you since I only have the basic concepts down and have not completed the music," he concluded.

The new Weather Report LP, according to Zawinul, will probably feature Domum Ramao, ex-Brazil '66 drummer, as percussionist. It will also be live in part with excerpts taken from the group's recent European tour. Parts of the Bremen, Germany, and Ossiach, Austria concerts will be heard.

Rick Hall is laying low in Muscle Shoals after severing his Fame label from Capitol. He has recorded five new numbers with Candi Staton, who headlines his Fame package. Rick doesn't have too much to say about record companies after going through some

painful paperwork with Capitol. He prefers to stick to production and publishing, letting a record deal fall into place. Atlantic and Columbia may cut his rest short with discussions this week in New York. He's just too hot with Donny Osmond.

★ ★ ★

Expect a double record set from the Bangla Desh benefit at Madison Square Garden. The Monday morning following the concert, Gary Kellgren, executive director of the West Coast Record Plant and East Coast RP engineer, Tom Flye, joined George Harrison and Phil Spector at the RP studios in New York. The album was finished by Saturday. And we owe it all to the compatibility of the remote monitors and console equalized to studio specs. All the money from the album sales will go to the relief fund UNICEF has set up for the children of Bangla Desh.

★ ★ ★

The Record Plants have been busy. In the West, Sly Stone is cutting for Columbia with a cast of thousands; Buddy Miles in for Mercury; Stoneground in for Warner Bros., and Jerry Riopelle for Portofino Productions. In the East, Art Farmer and Mike Longo are recording for Mainstream and the Voices of East Harlem are in for Elektra Records. Shelly Yakus and Jack Adams are engineering the East coast sessions and Gary Kellgren is engineer in the West.

★ ★ ★

The Electric Lady Studios got George Martin and his engineer Bill Price to come down from Marblehead, Mass. to mix the new Seatrain LP. Also in the Lady is Lou Merentein producing Free Will.

Ampex Ties Up With Dandelion

NEW YORK—Ampex Records, through a recent agreement with Dandelion Records of London, will manufacture and distribute the product of three British acts—Lol Coxhill, Mike Hart, and The Way We Live, in the United States and Canada.

The first release under the agreement will be a double record album by Coxhill. This is scheduled for distribution in October. This initial release will be followed by albums from Hart, a young Liverpool performer, and The Way We Live, a British rock group.

The pact was reached between Jim Frey, general manager of Ampex Records, and Clive Sellwood of Dandelion.

Vail Launches Production Firm

LOS ANGELES—Orange Productions, an independent record production firm, has been launched here by Fred Vail, recently associated with the Beach Boys organization. Subsidiary firms are Orange Enterprises and the publishing wings of Martin Music (BMI) and International Pacific (ASCAP). First product is an album by Orange; Vail produced the session. Members of the group include Dennis Flannigan, formerly with the Moonrakers in Denver; John McKindle, formerly with the Pynwacker, San Francisco; Myron Pollock, formerly with Sugarloaf, Denver; and Doug Duggan, Los Angeles folk guitar player. Vail is seeking to establish a label distribution deal or sell the masters to a major label.

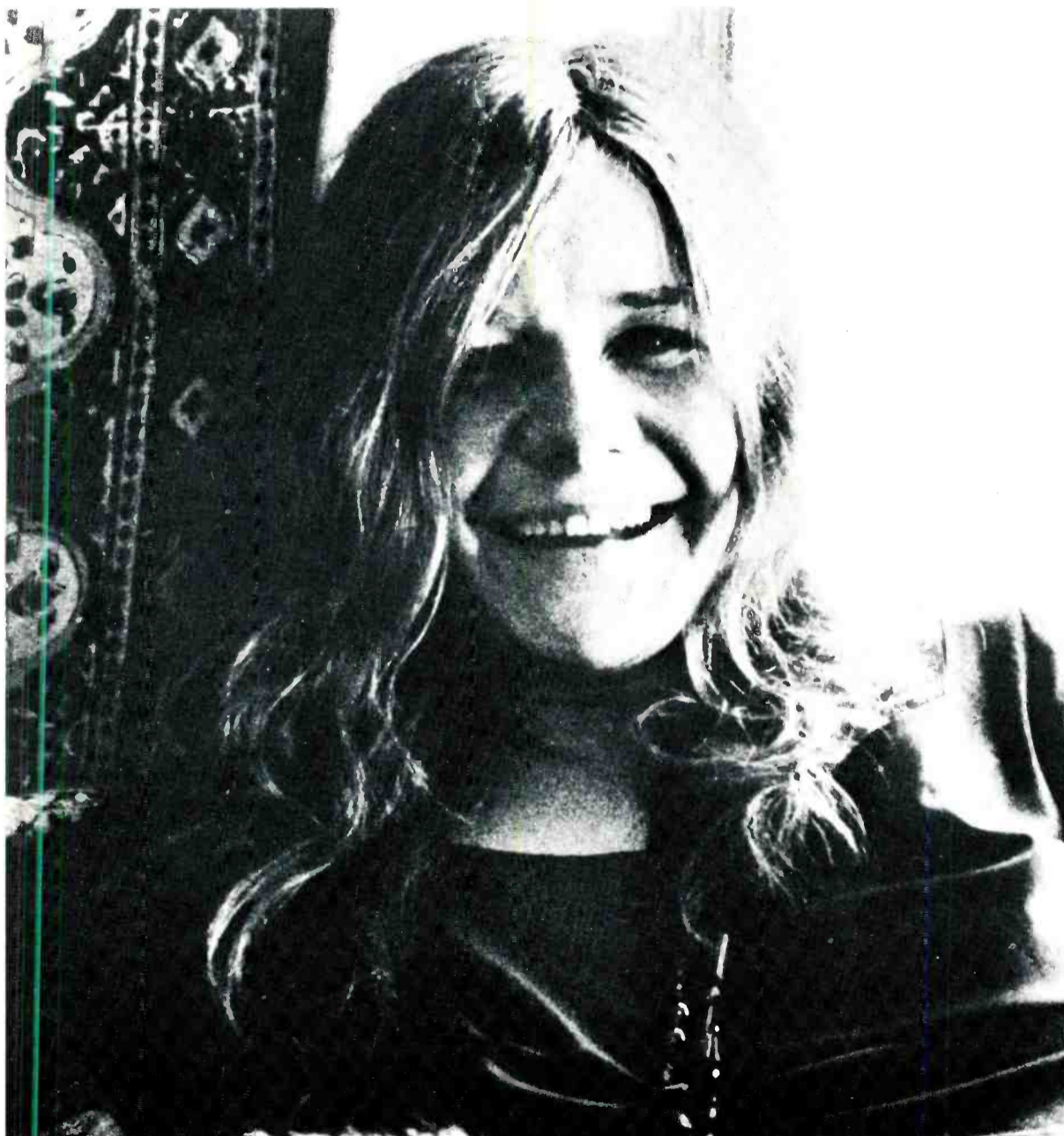
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wilson pickett

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produced by dave crawford & brad shapiro
recorded at muscle shoals sound, muscle shoals, alabama

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Ruff Leaves Happy Tiger To Contemporize Bible

LOS ANGELES—Ray Ruff has resigned as executive producer at Happy Tiger Records to record an independent twin-record album of Old and New Testament stories put to contemporary pop music, titled "Truth of Truths."

Ruff, who followed prexy Dick Pierce from Dot to Happy Tiger as staff producer, said he has been working on his Bible album project since 1967, when he saw a rerelease of Cecil B. DeMille's "Ten Commandments" in his native Texas.

"This recording is not an attempt to capitalize on the current Jesus craze in music but was born long before anyone thought of putting rock and religion together," Ruff said. This project is the end result of my musical life."

Even before moving to Los An-

geles in 1968, Ruff had outlined the Bible stories he felt were most suitable to musical translation and checked his treatments with Harlingen, Tex., clergyman Ray Harrison. Last year he hired seven songwriters to create material for the project working virtually full time. The writing roster consists of Val Stoeklein (whom Ruff produced as a singer at Dot), Helen and Kae Lewis, Lloyd Schoonmaker, Roger Lanoue, Alan Henderson and Don Great. Ruff also wrote several of the album's 29 songs himself. Arrangements are by Ernie Freeman and Dick Hieronymus.

"Truth of Truths" production costs are budgeted at "slightly under \$100,000." The recording will utilize a 30-voice choir, 10 lead

(Continued on page 10)

Record Executive Registration A New High for Forum

• Continued from page 1

tion and presentation of quadrasonic sound, the audio broadcast system of the future.

Speakers in the opening session include Brad Miller, president, Mobile Fidelity Productions, a pioneer in recorded quadrasonic sound; James Gabbert, president, KIOI-FM, San Francisco, a pioneer in broadcast quadrasonic sound; James Storer, vice president-radio division, Storer Broadcasting; Shelby Singleton, president, The Shelby S. Singleton Corp.; John T. Murphy, president, Avco Broadcasting, and Joe Smith, executive vice president, Warner Bros. Records.

No. 4 Hit in U.K. To Reprise in U.S.

NEW YORK — The English group Greyhound, which currently rides the number four position on the U.K. charts with their single, "Black and White," has signed a distribution deal for the U.S. with Warner Bros. Records.

The deal covers their current hit, which will be released in the Reprise label here.

Later in the evening, a session on lyrics will feature speakers such as Robert E. Lee, commissioner, FCC; George Wilson, program director, WOKY, Milwaukee; and Neil Bogart, co-president, Buddah Records. A session on how producer and artist see music and audiences changing will feature speakers such as Peter Yarrow, Felix Cavaliere, Curtis Mayfield, and John Kay.

Friday will be devoted to workshop sessions with speakers ranging from Ted Randal, Gene Nelson, and Dr. Herbert Kay, to Bill Bailey, Greg Dean, and Robin Walker.

Friday night, people attending the Forum are invited to RCA Records' studio (bus transportation will be provided) to see how an actual recording is made. Jack Richardson, producer of the Guess Who, will team up with Joseph Wells, manager of the studio, and a new record act will be shown in session.

The three-day radio programming meeting will end Saturday with an awards luncheon.

Latecomers may register for the Forum Thursday morning at a special booth in the hotel lobby.

Burlington Rolls With French, British Imports

NEW YORK—London Records publishing subsidiaries, Burlington and Felsted Music, have picked up a hot French import, "Jesus," written by M. Hamburger and Pierre Darjean, and recorded by Jeremy Faith for London. Originally recorded in Los Angeles, the disk was acquired by French Decca which released the record in France.

Burlington Music (ASCAP) also has the publishing rights to "Round and Round," by the British group, Mixed Bag for Scepter; Ivan Raymond's "Written on the Wind," recorded by Bobbi Martin on Buddah; Tony Hiller's "You and I," the new single by Deram's Brotherhood of Man; and all the songs on LP's by Caravan and Thin Lizzy, London groups.

Felsted Music (BMI) handles "Shelter in the Sky," by Canadian group, Graham County on Kapp; several songs by Blackcat Bones, whose "Barbed Wire Sandwich" LP is out on the Pickwick label; plus Miller Anderson's songs on Keef Hartley's Deram LP, "Overdog."

Bergen Ties With Victrix

NEW YORK—Norman Bergen, arranger-producer, and Steve Metz and David Lipton of Victrix Productions, Inc., have made an arrangement to co-produce several Victrix artists. The first of these artists are Kevin Lindsay, who is a cast member of "The Me Nobody Knows," and singer Sherry James. Sessions are currently under way with both artists at Sound Exchanges Studios, Inc., with Steve Katz engineering.

Bergen was the arranger of Dawn's "Candida" and "Knock Three Times."

Wet Willie Goes On Road for LP

NEW YORK — Wet Willie, Capricorn Records artists, will begin a promotional tour Monday (16) to coincide with the group's initial LP release, "Wet Willie." Capricorn will also release a second Jonathan Edwards LP and is currently preparing new Cowboy, Livingston Taylor and Alex Taylor LP's to be released in September.

Poppy Label Moves From RCA to United Distrib

• Continued from page 1

Poppy an integral part of the UA family. It will occupy much the same position in the UA family as Blue Note Records, even though Blue Note is UA-owned.

Kevin Eggers, president of Poppy was anxious to untie his RCA strings because he felt he could operate better in a setup with complete control of distribution. According to Eggers, in a national distribution setup, action can be put into play at the company's national headquarters for a concentrated effort on a particular product. "By going to UDC," said Eggers, "I've eliminated the middleman."

In the deal with UDC, Poppy will produce records, supply art and coordinate sales and promotion. Eggers will have offices for Poppy on both Coasts. The New York outlet will be headed by Den-

Homer, of Homer & Jethro, Dies at 51 of Heart Attack

CHICAGO—Henry D. Haynes, 51, better known as "Homer" of the team of Homer and Jethro, died here Aug. 7 of an apparent heart attack. The team, which started in country music 39 years ago, was the only comedy duo to make it from that business into the name act category.

Haynes, born in Knoxville, Tenn., in 1920, met Ken "Jethro" Burns, in 1932, when they competed against each other as amateurs in a contest conducted by WNOX, then the Knoxville country music flagship. WNOX program director Lowell Blanchard put together a group, The String Dusters, after the contest, in which Burns and Haynes were part of a foursome. The String Dusters worked six days a week on the then important WNOX "Midday Merryground." Both youngsters started working for \$3 weekly and were later raised to \$7.50 per week.

While they were backstage, the two teen entertainers often played around, burlesquing popular songs, doing the lyrics straight but in a comedy blue grass fashion. Blanchard liked the sound and paired Burns and Haynes, called them "Homer and Jethro." For the next three years they worked WNOX, moving in 1939 to Renfro Valley, Ky., where they worked the famed John Lair show on both the CBS and NBC radio network. Both young men were drafted in late 1941, with Haynes serving four years in the army medical corps.

In 1945 they rejoined in Knoxville, going early in 1946 to Cincinnati, where they became part of the "Midwest Hayride" country music troupe. It was here that the late Sidney Nathan, president of King records, signed the duo. For King they recorded such hits as "Five Minutes More," "Over the Rainbow," and "Symphony." When their records started hitting the charts, they decided to go it alone, forming their own tent show troupe in the summer of 1947. They worked just one season. They returned to WNOX, Knoxville, working the noon show for Blanchard, who teamed them with Chet Atkins, then a guitarist-singer; and Burns' brother, Aytchie, bass. The late Steve Sholes signed them to a Victor contract and suggested that instead of merely burlesquing a lyric country style, they change to writing parodies of pop songs.

After a year at WNOX they moved to KWTO, Springfield, Mo., where they stayed about four months. Atkins split for Nashville. In 1949 they met the late Spike Jones, who persuaded them to join Arena Stars, a management/booking corporation which Jones had formed with Ralph Wonders. It was during this period that the act

found footing in major night clubs, theaters and the biggest fairs. Homer and Jethro tired of the road, so in early 1951, they signed with George Ferguson, then talent manager of the WLS, Chicago, "Barn Dance," which was an ABC radio network feature. They remained on the "Barn Dance" for eight years. In 1952 and 1953 they were regularly featured on Don McNeill's "Breakfast Club," a morning ABC radio feature.

When they left WLS they concentrated on major personal appearances and TV. They appeared consistently on shows such as "The Tonight Show," "Dean Martin," "The Johnny Cash Show," which they worked eight times in its short history, and many others. During the mid-60's, they did a solid four years of radio and TV web commercials for Kellogg corn flakes.

They recorded approximately 40 albums, five for King and the remainder for RCA. Their "Battle of Kookamonga" was a Grammy award winner. Other stellar sellers were "Hound Dog in the Winder," "Let Me Go Blubber," and "Jam-Bowl-Liar."

Haynes is survived by his wife, Elizabeth, whom he met while she was a fellow entertainer at Renfro Valley under the name, "Elizabeth Coleman," a son, Kenny, who is program director at WIOK, Normal, Ill., and twins, Tracy and Trent.

Burns, when contacted, said that he has temporarily cancelled all future dates and will make a decision about his own activity in show business sometime in the near future.

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'Touch' Goes After Key-City Youth Mkt.

NEW YORK—"Touch" the off-Broadway folk-rock musical, will spread out to reach youth audiences in colleges, church groups and youth centers in major cities around the nation.

The show's producer Edith O'Hara has cast several groups of young performers at one time so that the show could tour many points simultaneously.

Soon to be included in the producer's plans are open-air performances in parks, and in-door stagings in shopping centers.

Among local groups which have seen the show were a substantial number of teenagers from the Sheepshead Bay Youth Center. The group which was sponsored

by Finetone Music in Brooklyn, represented AWARE, a drug preventive action group partially funded by the Federal government. "Touch" originated in a small farmhouse in Western Pennsylvania, and made its off-Broadway debut at the Village Arena Theater in Greenwich Village.

The Ampex Corp. has music rights to the original cast album.

Hana-Ho Forms Publishing Cos.

NEW YORK—Hana-Ho Records, owned by Don Ho and Ed Brown, has formed Rachel Publishing (BMI) and Mun-Rab Music (ASCAP). Rachel is currently in negotiation for worldwide rights for "Chotto Matte Kudasai," recorded on Hana-Ho Records by Sam Kapu. The Sandpipers also recorded the song on the A&M label.

Marshall Lieb, who co-manages Hana-Ho Records with John DeMarco, is currently negotiating a songwriting pact with R.B. Greaves.

Ruff Exits Label

• Continued from page 8

voices and 41 instrumentalists. Ruff put his key artist personnel under contract last June to assure their availability. Sessions started at Gold Star Monday (16) and will continue 14 hours daily, seven days a week, with completion hoped for about Sept. 1.

MCA Posts 6-Month Gain

LOS ANGELES—Thanks largely to the record and music publishing divisions and lower interest rates, MCA, Inc., has reported second-quarter and six-month earning gains.

It posted an increase of \$7,453,000, or 91 cents a share on 8,173,832 average shares, from \$6,342,000, or 78 cents a share on 8,174,263 average shares, for the six-month period. Gross increased to \$144,321,000 from \$138,419,000.

Second quarter gains were \$3,834,000, or 47 cents a share, from \$3,321,000, or 41 cents a share. Revenues were slightly off to \$65,453,000 from \$65,605,000. (A quarterly dividend of 15 cents was declared payable Oct. 9 for shareholders of record on Sept. 20.)

Lew R. Wasserman, president, said more than 2 million double record albums and tapes of "Jesus Christ, Superstar" have been sold and contributed greatly to the increased revenues of the company and the record and music publishing divisions.

CMA Racks 6-Mo. Income

NEW YORK—Creative Management Associates, Inc., reported a net income for the first six months of 1971 of \$62,726 or 7 cents per share, compared to \$248,063 or 23 cents per share for the same period last year. Revenues were \$4,427,369 to \$5,107,860 for the first half of 1970.

Second quarter net income was \$37,377, or 4 cents per share, while revenues for the same period totaled \$2,056,334. 1970's second quarter figures were a net income of \$181,685, while the revenue reached \$2,611,928.

Differences in first-half earnings were laid to "traditional" first-half patterns, "gear-shifting in the entertainment industry" and a "less-than-gratifying" television season.

Garlick, Gordon Acquire Assets Of Ivy Hill Litho

NEW YORK—Lew Garlick and Murray Gordon have acquired all of the assets of the Ivy Hill Lithograph Corp. Announcement was made jointly by Whittaker Corp. and Garlick and Gordon.

Garlick becomes chairman of the board and Gordon becomes president of the newly formed company. All other management personnel will retain their respective titles and functions. Ellis Kern will continue as executive vice president, East Coast Operations, and Russell Muir as executive vice president, West Coast Operations.

Ivy Hill will again be operated as a private business jointly owned by Garlick and Gordon. It was purchased by Whittaker Corp. as a wholly owned subsidiary in 1968 but functioned autonomously as a supplier of printed material to the record and tape industries. Ivy Hill maintains a plant in Great Neck, N.Y., and one in Los Angeles, as well as a sales office in New York.

CBS Declares 35¢ Dividend

NEW YORK—The CBS Board of Directors has declared a cash dividend of 35 cents per share on the company's common stock, payable Sept. 10, to shareholders of record at the close of business Friday (20).

The Board also declared a cash dividend of 25 cents per share on CBS preferred stock, payable Sept. 30 to shareholders of record at the close of business Friday (27).

Market Quotations

As of Closing, Thursday, Aug. 12, 1971

NAME	1971		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	21	8	164	16	15	16	+ 1 3/8
A&E Plastic Pak Co.	12 7/8	6	41	6 3/4	6 3/8	6 3/8	- 1/8
Amer. Auto. Vending	10 1/2	6 7/8	6	8 5/8	8	8 1/2	+ 1/8
ABC	48	25	245	42 1/8	40 3/4	40 7/8	- 3/4
Ampex	25 3/8	13 7/8	1437	15 3/8	13 7/8	15 3/8	+ 1 1/2
Automatic Radio	14 1/4	6 1/4	107	7 1/4	6 5/8	7 1/4	+ 1/4
ARA	142 1/2	117	248	137 1/4	135	136 3/4	+ 3 1/8
Avco Corp.	18	12 1/8	328	13 3/4	13	13 3/8	+ 1/4
Avnet	15 5/8	8 1/4	405	11 7/8	11 1/4	11 7/8	+ 1 1/8
Capitol Ind.	21 7/8	8 7/8	106	10 5/8	9 1/2	10 1/2	+ 1 1/8
Certron	8 3/8	3	150	4	3 1/4	3 7/8	+ 3/8
CBS	49 3/8	30 1/8	817	46	43	45 3/8	+ 2 3/8
Columbia Pictures	17 3/8	10	243	10 3/8	10	10 1/8	- 1/8
Craig Corp.	9	4 1/4	86	5 1/8	4 1/4	4 3/4	+ 1/4
Creative Management	17 3/4	7 5/8	84	9 1/8	7 5/8	9 1/8	+ 7/8
Disney, Walt	128 7/8	77	952	106 3/4	100 1/2	105	+ 3
EMI	5 1/8	3	349	3 1/2	3	3 3/8	Unch.
General Electric	62 7/8	52 7/8	3116	55 7/8	54 1/4	56 3/8	+ 1 1/2
Gulf + Western	31	19	756	26 3/8	24 1/4	26 1/4	+ 1 3/4
Hammond Corp.	13 7/8	8 5/8	237	10	8 3/4	9 7/8	+ 1
Handleman	47	35	126	38	36	37 1/4	+ 7/8
Harvey Group	8 7/8	3 3/4	37	5	4 1/2	4 7/8	- 1/8
ITT	67 3/8	49	4542	56 3/4	53 3/8	56 3/8	+ 3/8
Interstate United	13 1/2	7 5/8	93	8 1/4	7 5/8	8	+ 1/8
Kinney Services	39 3/8	28 1/4	787	32 1/2	31	31 1/8	+ 3/8
Macke	14 5/8	8 3/8	59	10	9 5/8	10	+ 1/8
Mattel, Inc.	52 1/4	29	845	33 1/8	31 7/8	32	Unch.
MCA	30	21 3/8	72	23 7/8	23	23 3/4	+ 3/4
MGM	26 7/8	15 1/2	96	20 1/2	19 1/2	20	- 1/2
Metromedia	30 7/8	17 3/8	294	26 3/4	25 1/2	26 3/8	+ 1/2
3M	123 7/8	95 1/8	591	117 3/4	113 1/4	117 1/4	+ 4 3/8
Motorola	89 3/4	51 1/2	535	78 1/8	74	78 1/8	+ 5 1/8
No. Amer. Philips	31 7/8	23	86	25	23 3/8	24 1/2	+ 1/4
Pickwick International	37 3/8	32 1/4	143	33 1/8	32 1/4	32 1/4	- 7/8
RCA	40 3/4	26	1680	32 7/8	30 1/8	32 3/4	+ 1 3/8
Servmat	35	25 1/2	389	32 3/4	31	31 7/8	- 1/2
Superscope	32 3/8	17	229	20 1/2	17	20 1/2	+ 7/8
Tandy Corp.	38	25 1/2	405	35 3/4	34 1/4	35 3/4	+ 1 1/4
Telex	22 3/8	12 3/8	1436	13 7/8	12 3/8	13 3/8	+ 1/2
Tenna Corp.	11 1/2	25 3/8	117	6	5 3/8	5 7/8	Unch.
Transamerica	19	15 1/4	1340	16 3/8	15 1/2	16 3/8	+ 3/8
Transcontinental	11	5 7/8	515	7	6	6 1/2	+ 3/4
Triangle	22 3/4	14 3/8	55	16	15 1/2	15 5/8	- 1/4
20th Century-Fox	15 7/8	8 5/8	216	10 1/2	9 3/4	10 3/8	+ 1/2
Vendo	17 1/2	11 3/4	48	13 1/4	11 3/4	13 1/8	+ 5/8
Viewlex	10 3/4	6 1/8	157	6 5/8	6 1/8	6 5/8	+ 3/8
Wurlitzer	17 1/2	10 1/8	10	13 1/2	13 1/4	13 1/4	- 1/4
Zenith	54 7/8	36 3/8	530	44	41 1/8	45 1/2	+ 3 3/8

As of Closing, Thursday, Aug. 12, 1971

OVER THE COUNTER*	Week's			OVER THE COUNTER*	Week's		
	High	Low	Close		High	Low	Close
ABKCO Ind.	6	5 1/4	5 1/2	Josephson, Marvin	7 3/8	7 3/8	7 3/8
Amer. Prog. Bureau	3 1/2	3 1/4	3 1/4	Mills Music	13 3/4	13 1/8	13 1/4
Bally Mfg. Corp.	25	22 1/4	25	NMC	7	6 1/2	6 5/8
Data Packaging	8 3/8	8 1/4	8 3/8	Perception Ventures	4 1/2	4	4 1/2
Gates Leariel	4 1/2	4	4 1/2	Recoton	4 1/2	4 1/4	4 1/2
Goody, Sam	6 3/4	5 3/4	6 3/4	Schwartz Bros.	5 7/8	5 5/8	5 7/8
Integrity-UTS	6	4 7/8	5	Telefonics Int.	3 3/8	3 1/4	3 3/8
Kirshner Entertain.	5 1/2	5	5 1/8	United Record & Tape	4 5/8	4 1/8	4 1/4
Koss Electronics	5 1/8	5	5 1/8				

*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.

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

Insiders Report

By MILDRED HALL

WASHINGTON—The Securities and Exchange Commission's June summary of insider transactions reports trading by officers and directors and other holders of stock in the following companies of direct or related interest to Billboard subscribers. (Unless otherwise noted, transactions are in common stock. No significant insider transaction for over-the-counter stocks of interest to Billboard readers were reported in the June summary. The following transactions are in Exchange stocks.)

Admiral—J.W. Craig sold 7,500 shares, leaving him 7,900.

Ampex—W.A. Gross sold 2,573 shares, leaving him none. H.A. McMicking sold 2,000 shares, leaving him 2,505. E.E. Prince sold 2,625 shares, leaving him none. G.A. Steinberg sold 1,703 shares, leaving him 462.

Avnet, Inc.—C. Avnet sold 2,000 shares, leaving 17,765 held personally, 277,806 held in trusts, and 4,624 shares held by wife.

Certron Corp.—J.M. Nashu sold 28,069 shares, leaving him 8,500.

Sixth Harmony Hut Opens

• Continued from page 3

50 percent as compared with the previous year's first-half sales. The Schwartz chain has set up palatial outlets in major shopping malls like the Willowbrook in Wayne, N.J., and the new Columbia Mall. Other Harmony Huts are located in Hillcrest Heights and College Park, Md., and in Falls Church and Manassas, Va.

The new Schwartz store will benefit from the promotion given the new Columbia Mall, which opened with great fanfare this month, and strong newspaper coverage. Developers plan to expand the present 640,000-square-foot shopping mall to an elite shopping center that will eventually include over 2 million square feet, and house five major department

stores. The Columbia realtors' dream is to create a full-fledged, man-made city out of Columbia's present population of 14,000 residents, pulling both shoppers and escapees from the equidistant cities of Baltimore and Washington.

Schwartz Brothers' wholesale distribution of records, tape cartridges and cassettes, and the rack merchandising of its subsidiary, District Records, Inc., were also reported ahead by over 20 percent above last year's first half. In accounting for the record highs in sales and earnings, Schwartz said an expanding central data processing department for inventory at the Schwartz warehouse has also helped in the "efficient management control of operating costs and expenses."

AUGUST 21, 1971, BILLBOARD

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**Andrew Wickham-
Lenny Waronker**

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Nancy

Tape Cartridge

Quadrasonic Paves Tape's Future Way

LOS ANGELES—Business continues to slowly recover from last year's recession. Much of the gains made in the tape industry has been through the momentum of four-channel.

While most retailers believe the business recovery will be gradual as the rest of 1972 unfolds, they also maintain that quadrasonic equipment and software will provide a necessary push for sales. Retailers are also impressed by such pleasing developments as rapidly rising interest by quadrasonic manufacturers in spending dollars to give the fall season a four-channel look. The consensus of many manufacturers, dealers and software producers is that a better than average to strong buying season can be expected for quadrasonic.

To prove that theory, Ampex is preparing a major release of prerecorded software to be introduced by September under many labels, including Atlantic, Warner Bros.-Reprise, ABC-Dunhill, among others.

Ampex has requested recording companies to provide it with four-

channel masters for its release program. The duplicator has long supported the discrete (as opposed to matrix) concept, believing it would be the lasting format.

After a slow start, other record companies are pushing major quadrasonic tape releases for the fall. RCA is continuing to pump out product, and Columbia is serious about releasing its quadrasonic disk and tape in time for the fall buying season.

But it's at the dealer level, the grass-roots plateau, where the concept will spurt or sputter. Mass merchandisers and tape/audio specialty operations are stocking up on four-channel equipment and are busy planning strong promotional campaigns for September.

Retailers agree that with the consumer becoming more familiar with four-channel, with methods of demonstrating the new configuration fairly well set, with more software available and with more FM radio stations getting FCC permission for experimental quadrasonic broadcasts, the final quarter of 1972 should prove a healthy one for sales.

"We've had excellent response on quadrasonic so far," said a company spokesman for Lafayette Radio Electronics, the mail order, retail tape, audio specialty operation. "Catalog sales have been very good and so have our retail sales."

"All of our retail locations have changed their displays to accommodate four-channel," the spokesman said. "We have separate demonstration rooms in some of the stores and every store has, at least, some area set aside for four-channel."

"The fact that we have our own brand on the equipment has helped, but I think the configuration would be doing well anyway. As it is, we're back-ordered on some of our equipment. Customers are becoming more familiar with four-channel."

Some buyers feel that the many lower-end four-channel systems now available will be a help in giving the concept a needed push. "Price ranges will run all over," said a buyer. "This will make four-channel a product for everyone. Once the initial confusion wears off, which should be in short order, the industry is going to get a real shot in the arm."

3M/Wollensak Kits in Gift Boxes

ST. PAUL—3M/Wollensak is offering three cassette recording kits, outfitted with portable units and accessories, in self-displaying gift boxes.

Recorders included in the kits are model 4400, an AC/DC portable at \$59.95; Model 4050, a push-button controlled AC/DC unit at \$69.95, and model 400, a mini-cassette with built-in microphone at \$99.95.

Quadrasonic Uncertainty Nips 4-Channel Market

LOS ANGELES — Uncertainty over the future concept course of quadrasonic—discrete or matrix—has sent many tape companies scurrying to the sidelines and others hedging their bets.

And it's precisely this development that could deter a busy fall buying season at retail for four-channel development.

Buyers for major retailers and mass merchandisers, like many equipment manufacturers and tape producers, are in a quandary: which way to go.

Many are waiting for Sears, Penneys, Wards, among others, to reach decisions on their large private label programs. Lafayette Radio Electronics, which comprises 43 company-owned stores and about 300 franchises; and Allied Radio Shack, which numbers more than 1,000 outlets, have decided on matrix concepts. Lafayette is planning to use a Dynaco-developed matrix decoder system.

One major buyer feels that when Sears and Penneys decide on concept that many problems will be resolved. Others believe that the retail giants will have a voice,

but the problem is "really on-the-street."

The battle between advocates of discrete and matrix systems is expected to confuse consumers. Said one retailer: "I think our customers are just going to throw up their hands in disgust and not buy anything until the smoke clears."

Retailers feel there will be a quadrasonic market, but how soon the concept will catch on will depend largely on the industry.

Manufacturer Mixup

Manufacturers, too, are confused on which system to go with.

Motorola, RCA, Ampex, among other majors, are solidly in the discrete format, as are most major record companies and tape duplicators. Many Japanese companies are adopting four-channel matrix systems, primarily because of cost factors at the consumer level.

Beside Victor Co. of Japan, which has a four-channel cassette tape and recorder compatible with standard cassette systems, others in the quadrasonic race are the following:

—Tokyo Shibaura Electric Co. (Toshiba) and Trio Electronics,

both of which are introducing matrix four-channel adapters designed to fit into existing stereo systems.

—Matsushita Electric Co. has a matrix four-channel adapter.

—Sony's quad-radial system which produces four-channel from two sources through a sound delaying circuit.

—Sanyo Electric Co. has introduced a matrix four-channel adapter.

Before deciding on a matrix four-channel system, though, the Japanese are hedging their bet, too. Akio Morita, president of Sony, expects both quadrasonic tape systems to coexist. (Sony is manufacturing a decoding device for Columbia's four-channel disk.)

"There will be a market for both concepts," Morita believes. "Japanese manufacturers probably will produce both discrete and matrix."

So, as in the past, the consumer will have a choice in four-channel tape and equipment. For the retailer, who is looking to quadrasonic as a step-up sale, the proliferation of more sound equipment and concepts is as confusing as ever.

Ex-Jukebox Engineers Priming Impressive Audio Equipment Bow

By EARL PAIGE

ELK GROVE VILLAGE, Ill.—With a company name like Universal Research Laboratories, Inc. (URL), partners-owners William E. Olliges and Edward L. Polanek could be involved in just about anything. Make that anything in audio products and you're on target.

Here's a partial list of the equipment they're developing:

- A cassette changer-player for cars (\$275 list);
- Sound effects modules using Faraday cartridges;
- A quadrasonic disk changer (\$159-169 list);
- Psychedelic light accessories;
- Digital lock-alarm systems;
- Solid state sound effects boards for amusement games.

Until 18-months ago, the two men described themselves as frustrated jukebox engineers at Seeburg Corp. here. Now, Olliges, 34, claims URL will gross \$1.2 million in its second fiscal year. Both men came from the electronics industry. Olliges from Motorola and Polanek from Ampex.

Naturally, with a background in the jukebox business, their immediate entree was to make solid state sound effects boards for the amusement games factories here. These little 5-inch by 11-inch boards can generate the sound of everything from a jet engine and rocket explosion to a prehistoric animal scream and bird chirp.

If you haven't visited an arcade lately, you might not realize the big money being made in war games and the like. For a quarter, you're on the missile pad firing at invading bombers, looking through a periscope at sinking warships, or landing on the moon. All the sounds come from these little solid state printed circuit boards made by URL.

Until Olliges and Polanek came along, most sound effects in games were created via electronic-mechanical means. That's all changed because now, games mechanics can interchange these little boards if something goes out. If you have, for example, a string of moon landing machines, all you need are these little boards that do the blip-blip NASA-type effects.

But one thing the two men can't

duplicate in sound is the human voice. "Oh, we could, but it would run into tremendous expense," Olliges said.

Enter the Faraday cartridge. Now, with the aid of the Faraday approximately 2-inch square, mini-continuous loop cartridge, URL can add human sounds to its armament of effects. They figure that the application for making radio-TV commercials and sound effects for deejays are unlimited.

Possible Rock Music Use

In fact, both men figure rock groups and other musicians might use the sound effects module they are ready to market. This combines five separate varied sounds in a package that hooks into an amplifier (the unit has its own, too) as well as a speaker. The list price is around \$200; speaker, \$25.

The modules will work with amplifiers supplying 4-watts peak

power, 10-watts peak power and 30-watts peak power

The two engineers figure the cartridge has the main advantages of both 8-track and cassette with some of its own, including low cost and miniaturization. They said several jukebox companies are examining the cartridge because of the latter two factors (the cartridge would conceivably allow for the duplication of singles).

Software is something else and the two men aren't waiting around for that. Thus, the development of a regular cassette changer-player is something they see as more immediate.

The prototype they have working here at their new 18,000-square foot factory handles 18 cassettes. It is compact enough to almost fit under the dash, but would ideally fit in the trunk. It

(Continued on page 14)

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Automatic Radio Maps Distrib Pitch & Units

MELROSE, Mass.—Automatic Radio is revamping its Artisan two-step distribution program and introducing a new product line in that category.

The new Artisan program includes three home units; five auto models, an auto speaker line, a home speaker program and a home

digital clock radio, said Sam Hershman, national sales manager. The line is shipping in October.

The three home units, all 8-track players, are a portable, a deck with AM-FM multiplex radio and a portable with AM-FM multiplex radio. The five auto models, also all 8-track, include three straight 8-tracks and two with FM-multiplex radios.

The Artisan line will be supported by six different dealer displays, with trade advertising, promotions and merchandising aids also planned.

Hershman believes there is a strong need for "two-step distribution in speciality locations," but a company has to "properly plan a merchandising-product program for two-steppers."

In addition to its Artisan program, Automatic Radio has new 8-track lines (regular distribution) in auto, home and portable areas.

It exhibited its new lines at a West Coast regional show Thursday in Los Angeles (12) to automotive and electronic distributors, retailers, mass merchandisers and music-tape distributors.

Korvettes to Market High Energy Line of Cassettes by Year's End

By RADCLIFFE JOE

NEW YORK—The E.J. Korvettes chain will market a complete line of high-energy, blank-loaded cassette tapes before the end of this year. The company has for the past several months been doing extensive laboratory and market research on the tapes, and has agreed on its feasibility as an important adjunct to its private label tape software and equipment.

The Tapes, which will carry the Korvettes label, will come in lengths ranging from C-30 to C-90, with the added possibility of a

C-120 also being available. Although a price range has not yet been established for the new products, Korvettes officials assure that it will be competitive to other high energy lines currently available.

Addition of the new line is part of an overall upgrading and extension program for Korvettes electronics division, which officials see as an indispensable part of the firm's overall operations.

Korvettes has long marketed a comprehensive line of low-cost, blank loaded cassette tapes, with a relative degree of success. New consumer buying attitudes, and the

increasing demand for top quality recording tapes, helped shape the company's decision to develop the new line.

Full details of the company's merchandising and marketing strategy for the line is expected to be made available in the coming weeks.

The past year has seen a proliferation of blank tape manufacturers in the industry, and an increasing emphasis on high energy lines, and rival manufacturers are surveying the Korvettes entry into the fray with keen interest.

Tape Happenings

Component Marketers has been named the sales representative for **Sparkomatic**, Milford, Pa., manufacturer of tape and speaker accessories. It will represent the line of cabinets, cases and speaker accessories in New York City and northern New Jersey. . . . **Panasonic** is showing a full range of electronic products at the Western Electronic Show and Convention in San Francisco Aug. 24-27. . . . **American Tape Corp.** has named five sales representatives, including (Continued on page 16)

Impressive Audio Equipment Bow

•Continued from page 12

works somewhat like a jukebox in that a selector mechanism moves up and down the two rows of nine cassettes.

Although both men feel cas-

sette is coming on strong in terms of improved sound characteristics and feel as well that the cartridge is well suited to quadrasonic, their approach to 4-channel sound is via disks.

Their unit is based on the ma-

trix Electro-Voice encoding/decoding system. Incorporating URL's miniaturized solid state amplifier boards, the amplification for this whole component package is very small. They figure that with four speakers, the 4-channel amplifier and turntable, they can market for under \$169. This will be through private-label firms because as yet, URL is not to the point of manufacturing systems as large-scale as this.

Make Organ Accessory

URL is, however, manufacturing a small light organ musical accessory here. They have a small production line and are moving into increasingly sophisticated equipment such as a wave solder unit. "We're already one of GE's biggest customers for semi-conductors," Olliges said.

Their solid state boards have almost unlimited applications. They are being used in such products as a digital lock-alarm system for the home or office, for teletype printing and even for determining blood count in a new process being developed for Abbott Laboratories.

Olliges' and Polanek's chief advantage, they claim, is their "quick turnaround" time on any project. "This is the way to beat the Japanese. This is why we're riding so many different horses and ready at any moment to jump from one thing into another."

Gillette Joins ITA Roster

NEW YORK — The Gillette Safety Razor Co. is among three new organizations to become members of the International Tape Association.

The other companies are Sovi, S.A., of Mexico, and Warwick Electronics, Inc., supplier of private brand electronic units for the Sears, Roebuck Co.

CIRCUMVENT CLOSED DOCKS

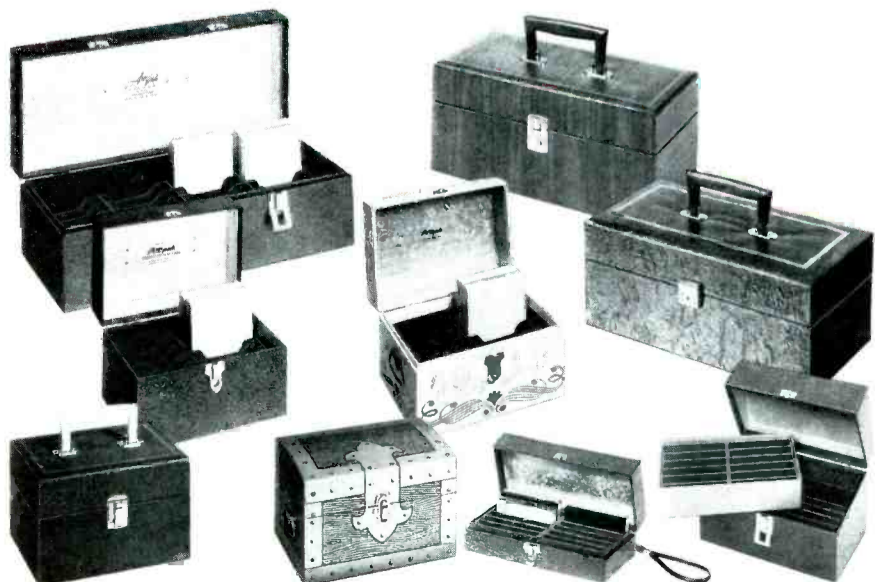
LOS ANGELES — Superscope has begun airlifting Sony product into the U.S. from Japan to circumvent the West Coast dock strike.

Other tape companies are either trucking equipment from Vancouver, B.C., Ensenada and Mazatlan, both in Mexico, or airlifting product from Hawaii to escape the shutdown.

(The International Longshoremen's and Warehousemen's Union closed down 24 Pacific Coast ports July 1 in California, Oregon and Washington when the union's five-year contract with the Pacific Maritime Association expired.)



Stereo tape cartridges travel first class in this first class line of carrying cases



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TOP

Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	1	TAPESTRY Carole King, Ode '70 (A&M) (8T 77009; CS 77009)
2	4	RAM Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375)
3	2	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561)
4	3	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-6000; 13-6000)
5	6	CARPENTERS A&M (8T 3502; CS 3502)
6	7	WHAT'S GOING ON Marvin Gaye, Tamla (T81310; M75310)
7	9	AQUALUNG Jethro Tull, Reprise (M8 2035; M5 2035)
8	5	STICKY FINGERS Rolling Stones, Rolling Stones (M859100; M559100)
9	10	EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
10	11	B S & T 4 Blood, Sweat & Tears, Columbia (CA 30590; CT 30590)
11	8	STEPHEN STILLS II Atlantic (Ampex M87206; M57206)
12	50	WHO'S NEXT Who, Decca (6-9182; C73-9182)
13	14	L.A. WOMAN Doors, Elektra (ET8 5011; TC5 5011)
14	13	4-WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
15	15	POEMS, PRAYERS & PROMISES John Denver, RCA Victor (P85 1711; PK 1711)
16	16	TARKUS Emerson, Lake & Palmer (Ampex M89900; M59900)
17	17	ALLMAN BROTHERS BAND AT FILLMORE EAST Capricorn (Ampex M82-802; M52-802)
18	12	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic (Ampex M87205; M57205)
19	18	BLUE Joni Mitchell, Reprise (Ampex M82038; M52038)
20	20	TEA FOR THE TILLERMAN Cat Stevens, A&M (8T 4280; CS 4280)
21	34	DONNY OSMOND ALBUM MGM (GRT 84782; 54782)
22	23	CHASE Epic (EA 30472)
23	33	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
24	24	UP TO DATE Partridge Family, Bell (Ampex 86059; 56059)
25	27	WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists (X04018; XC7018)
26	26	GOLDEN BISQUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT & Ampex 85098; 55098)
27	25	BEST OF Guess Who, RCA Victor (P85 1710; PK 1710)
28	37	CHICAGO TRANSIT AUTHORITY Columbia (1810 0726; 1510 0854)
29	19	SURVIVAL Grand Funk Railroad, Capitol (8XW 764; 4XW 764)
30	—	EVERY GOOD BOY DESERVES FAVOUR Moody Blues, Threshold (M24805; M24605)
31	29	INDIAN RESERVATION Raiders, Columbia (CT 30768; CA 30768)
32	22	HOMEMADE Osmonds, MGM (GRT 84770; 54770)
33	36	ONE WORLD Rare Earth, Rare Earth (R-8-1520; R-75520)
34	30	CLOSE TO YOU/ONE LESS BELL TO ANSWER Burt Bacharach, A&M (8T 3501; CS 3501)
35	28	THE SKY'S THE LIMIT Temptations, Gordy (G81957; G75957)
36	21	SONGS FOR BEGINNERS Graham Nash, Atlantic (Ampex M87204; M57204)
37	31	THIRDS James Gang, ABC/Dunhill (GRT & Ampex 8721; 5721)
38	49	THE SILVER TONGUED DEVIL & I Kris Kristofferson, Monument (not available yet)
39	41	SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843)
40	32	CURTIS LIVE Curtis Mayfield, Curtom (88008; 58008)
41	43	CLOSE TO YOU Carpenters, A&M (8T 4271; CS 4271)
42	42	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
43	44	5th Lee Michaels, A&M (8T 4302; CS 4302)
44	47	MAYBE TOMORROW Jackson 5, Motown (81735; 75735)
45	45	CHICAGO III Columbia (C2A 30110; C2T 30110)
46	48	NATURALLY Three Dog Night, Dunhill (GRT & Ampex 85088; 55088)
47	40	LEON RUSSELL & THE SHELTER PEOPLE Shelter (Capitol) (8XW 8903; 4XW 8903)
48	35	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul (S-8-1731; Cassette not available)
49	38	CARLY SIMON Elektra (ET8 4082; TC5 4082)
50	—	I'M JUST ME Charley Pride, RCA (P85 1772; PK 1772)

Billboard SPECIAL SURVEY For Week Ending 8/21/71

Tape Cartridge

International Tape

MONTREAL—Polydor is giving away prerecorded cartridges and cassettes in a promotion to volume dealers, who qualify by buying 20 units at \$7.98 for 10 specials free. Rack merchandisers qualify by purchasing 60 units at \$7.98 to receive 30 specials. Reorders involve the purchase of two tapes to receive one free.

TOKYO—Murata Product Co. has introduced a portable cassette playback recorder, model SM-415, at about \$55 for the Japanese market.

Slash Price Car Units Perk Auto Cassettes

CHICAGO — Cassette's poor showing in the automotive market may turn around if retailers take advantage of the dumps on cassette car units.

An example is the local Stereo City's current television spot promotion of an "installed free" \$69.80 package offering 10 prerecorded cassettes, a player and two speakers.

Stereo City's Herb Levin said he is using a "deal" assortment of prerecorded tape comprising 150 to 200 titles for his promotion.

"I'm buying an Aiwa player for one-third the price asked a year ago and I will still make 40 percent," he said. "In fact, I'll wind up much better because on packages such as this, people come in and then go for better speakers, two more speakers, or a better player. You step up a lot of sales."

Acknowledging the poor showing of cassette in the auto aftermarket, Levin said: "I just can't pass up the (dump) prices on cassette players. You can't believe the amount of players being dumped."

Levin's eight-store chain is offering a free installation on the player-two speaker package along with 10 prerecorded cassettes for \$69.80. It will offer a 90-day over-the-counter guarantee exchange on any defective machine.

"We won't stock a brand unless we are authorized warranty dealers or have an over-the-counter flat exchange deal," he said.

Levin believes the consumer is already sold on cassettes for many non-auto applications. "We're receiving many inquiries about cassette for business use. With the right promotion, cassette can catch on in the car."

Car Tapes Bows Models Via 2-Step Distribution

LOS ANGELES—While many equipment manufacturers are one-stepping more player lines, Car Tapes has designed a model line for two-step distribution.

Jim LeVitus, president of Car Tapes, said the company is working with several rack merchandisers to sell its Competition 8 three-model 8-track auto line specialty accounts.

Competition 8 is aimed at the youth market via the high performance, speed and custom car field and includes the Sprite 200 at \$59.95, the stepup Rally 440 at \$69.95, and the Boss 880 at \$89.95. The Boss has fast forward, automatic shutoff, channel repeat, pas-

senger headphone jack, night lamp and automatic head cleaner.

"Certain marketing areas, especially when working in specialty locations, are ripe for two-step distribution," LeVitus said. "When dealing with music-tape stores and mass merchandising outlets we have discovered that rack merchandisers are able to display and sell certain product lines better than reps."

Car Tapes has a rep distribution network for its regular home, auto and portable lines. "Working with rack jobbers gives us a new distribution avenue in specialty stores," LeVitus said. "We'll continue to build our regular distribution channels as well, but we can't ignore mass merchandising and music locations."

The Competition models are being two-stepped on the East Coast, Texas, Atlanta, Florida and in some Midwest areas.

RCA to Offer 4-Channel Kit

NEW YORK—With much fanfare and hoopla, RCA did the expected: a major retail tape promotion in the fall on quadrasonic.

The promotion involves RCA's discrete line of three quadrasonic 8-track home players and a large selection of prerecorded four-channel tapes.

A consumer purchasing any RCA quadrasonic system will receive free a selection of five prerecorded tapes from a 63-title catalog. The promotion runs from Sept. 1 to Jan. 31, 1972.

(RCA's equipment line includes model YZD-444 at \$299.95, model YZD-440 at \$249.95 and model YZD-400 at \$199.95. Models YZD-444 and YZD-440 are five-piece systems with player unit and four separate speakers. Model YZD-400 has a pair of speakers built into the player and uses two external speakers.)

The company has also initiated a retail-oriented audio products promotion in conjunction with Kodak, Sports Illustrated and Mattel. Premiums from these companies will be offered free with the purchase of RCA audio products.

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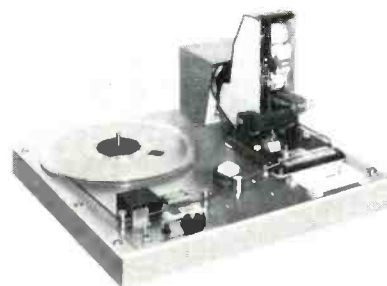
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Maxell Consumer Quality Campaign

NEW YORK—Maxell Corp. of America is educating dealers and consumers on the quality differences of blank cassettes.

The program will center on training seminars discussing tape formulations, price differences and differences between quality and

cheap tape. Booklets will be distributed to consumers.

Maxell, like many other blank tape manufacturers, is trying to upgrade tape quality, both at retail and consumer levels, and alert buyers to the dangers of cheap product.

National Tape Gears for Surge

• Continued from page 1

tional Tape, directing the firm on a corporate basis.

Sometime this year National Tape will open two retail stores, one in the Midwest and the other

on the East Coast. Both outlets will be full-line stores, carrying tape and record accessories, tape player equipment, records and tapes, instruments, among other items.

Before the year is over National

Tape will merchandise its own accessory products, including carrying cases, racks, blank tape, etc.

It has launched a program for more sophisticated inventory management, order processing and distribution methods. A computer program has been initiated at the company's West Coast distribution-warehouse levels, beginning in Los Angeles (Torrance), to promote operational efficiencies in the development, coordination and implementation of headquarters objectives and goals, Betley said.

Other "grass-root" plans call for putting more emphasis on marketing, promotion and establishing a closer relationship with manufacturers. "I'll be on the firing line in bolstering our day-to-day operation," he said.

Betley has already effected "on-the-street" changes in sales, marketing and merchandising. He has appointed Harold Komisar, formerly merchandising manager of Columbia Records, as corporate vice president with responsibility for marketing, merchandising, advertising and national sales.

Other appointments are Ted Cohen as national sales manager, Robert Ursery as vice president of California Records and Hitsville, two distribution subsidiaries in Los Angeles; Frank Rohloff as operations vice president of the California subsidiaries, and Paul Freund as operations vice president.

According to Betley, other internal restructuring to increase sales and bring operating costs in line with volume are already in process. Price increases have been effected and should start reflecting themselves in increase of gross profits.

(National Tape has closed Melody Sales and the Vault Recording Co., Los Angeles, and has transferred a third operation in California. The moves have resulted in an additional nonrecurring loss of \$1,229,148. Of this amount, \$644,369 was incurred by the writing off of intangible assets set up in connection with the purchase of Melody Sales.)

(National Tape's six-month net operating loss for continuing and non-continued operations was \$526,317 as compared with last year's first six-month net earnings of \$354,000. According to its financial statement, a substantial amount of this loss was attributable to California subsidiaries, including \$223,000 of bad debts resulting from the bankruptcy of three customers.)

As Betley continues to run the company at the "grass roots" level, Tiedjens is directing a major effort to long-range planning.

He is strengthening the company's move into the educational market, the retail field, and other youth-oriented entertainment markets.

National Tape was the first rack merchandiser to distribute a line of educational tapes in all its music outlets and specialty stores. It signed an exclusive distributing/marketing agreement with Imperial International Learning Corp. to distribute a line of audio cassette and video products in the U.S.

"In the long range we can certainly visualize video being a major part of the educational scene and, therefore, a driving force in the setting up of complete educational departments in retail stores. This may be only a few years away from being a reality," Tiedjens said.

There's more "futures" for Tiedjens to think about, like quadasonic, cartridge TV (videotape), retail—all future avenues of mass consumer distribution.

Tape Happenings

• Continued from page 14

ing two companies to deal with special accounts. They are Emerson Sales, Phoenix, Ariz.; California Marketing Assoc., Long Beach, Calif.; Philips Boren Co., Bellevue, Wash.; Bernie Kite, Skokie, Ill., and Landau & Mack, Manhasset, N.Y.

BENJAMIN ANNOUNCES ITS NEW CONCORD DIVISION

Concord, a pioneer in the tape recorder field, has joined the Benjamin Electronic Sound Corporation as a separate division.

This new union will benefit Concord and Benjamin dealers by adding Concord's experience in tape and consumer products to Benjamin's proven expertise and experience in selling quality audio products. And this latest Benjamin division will be backed by the resources of our parent company, Instrument Systems Corporation.

The new Concord line of cassette portables and of 8-track, cassette and open-reel decks will be supported by an intensive merchandising and advertising program. In addition, Concord will now have access to Benjamin's expanded East Coast warehouse and extensive service facilities, and Benjamin dealers will be able to draw upon Concord's extensive warehouse facilities and service center in Los Angeles, making both lines more easily accessible throughout the nation.

Benjamin's new Concord division. A new source of profit for the dealer. For information and details, contact: Concord Division, Benjamin Electronic Sound Corp., Farmingdale, New York 11735/ a subsidiary of Instrument Systems Corp.

BENJAMIN
CONCORD

Cartridge TV

FCC OKAYS MOTOROLA'S VIDEO PLAYER/RECORDER

WASHINGTON—The Federal Communications Commission has granted Motorola permission to market its Electronic Video Recorder (EVR), and will similarly waive rules on request from other CTV marketers, provided they subject the units to a test for radio-frequency interference by the FCC's Laboratory Division.

The commission recently proposed the radio frequency radiation limits for the class I player recorder systems to prevent interference with regular television programming (Billboard, Aug. 8, 1971).

The FCC, which expects use of the TV player/recorder equipment to be "widespread," has also proposed that all units be "type-approved" by the commission. This part of the rule-making (Docket 19281) will be waived for the interim marketers, but all units marketed under the waiver will have to comply with this aspect of the rules once they are finalized.

The FCC rule-making for the CTV systems came in response to a petition from Motorola which manufactures the video recorder developed by CBS Laboratories. To assure that the home-style CTV systems will not cause interference, the commission's rules would set a limit on the frequency radiation that would be high enough to allow a good picture, but low enough to limit the interference potential to within a few feet of the unit or the TV receiver.

A&M Studio Goes to CTV

• Continued from page 1

notes that videotapes will prove valuable in allowing distributors and affiliates a sight and sound look at new artists, new products and an alive means of conveying information on sales programs to these contacts domestic and internationally.

Freed indicates the company plans to convert all its recording studios to videotaping facilities.

Since the home cartridge television market is still some years away, the label expects to stockpile material which could be presented in this new medium. Commercial television stations loom as the first exposure outlets for any videotapes which the company creates around its artist roster.

The videotaping studio is presently an empty sound stage which is used for other purposes, including promotional shows.

Freed is presently doing research into CTV, trying to clarify the best system to get involved with in terms of A&M, its licensees and distributors.

Construction is several months away. There is no recording studio in town which has announced plans to expand into videotape for the home cartridge television market, so A&M has the distinction of being the first to go in that direction.

Goldmark Opines EVR Future

NEW YORK—Dr. Peter Goldmark, president of CBS Laboratories and the inventor of EVR, was interviewed recently on WINS by station staffer Roger Field. Following is a transcript of the interview:

Field: Why would the average person buy a video-cassette in the first place?

Dr. Goldmark: I think he would only want to buy a cassette player if he can buy at the same time an attractive library, something to watch with it.

Field: Do attractive libraries exist?

Dr. Goldmark: For institutions and educational schools, yes, there are already libraries.

Field: How about for the public?

Dr. Goldmark: I don't think so. Certainly we don't have anything yet, as far as I know, for the home.

Field: So there's really no reason for the average person to run out and try to buy one of the recorders?

Goldmark: No, I don't think so.

Field: Do you think that the

MCA Color Video Disk Developing

LOS ANGELES — MCA is indeed doing research into the creation of a color video disk, a development first reported in the Oct. 31, 1970 Billboard. The company confirms its activities into a video disk in its recently-released semi-annual report.

Lew Wasserman, president of MCA, Inc., states that MCA Technology, a branch of the parent company, has "achieved significant advances in research and development of its color video disk recording and playback system."

The unit is designed to show films on the home television screen by means of a playback device attached to the TV set. "Further research and development are necessary to determine whether the system is technically and commercially practical," Wasserman states. "Therefore, it is not possible at this time to evaluate what impact it may have upon the business of the company."

So far the only publicly announced video disk system belongs to the AEG-Telefunken in-

(Continued on page 50)

SAG Voters Mull Pros & Cons of Pact

LOS ANGELES—Screen Actors Guild members have until Aug. 16 to return their ballots on their union's proposed contract with the Assn. of Motion Picture and Television Producers.

SAG's 23,000 members, in addition to receiving the ballot and a 12-page copy of the proposed memorandum agreement, are also mulling over a dissenter's position paper, opposing ratification of the contract.

The dissenting actors group, calling itself the Concerned Actors Committee, has taken exception to SAG's boast that it has gained a major victory in being the first entertainment industry union to successfully negotiate actors' rights for money from video cartridges.

The dissenters contend too much emphasis is being placed on cartridge television now, during the creation of the contract, since they claim CTV "may or may not become an economic factor within the three years of this contract."

The dissenters feel the union has emphasized CTV over issues, which, it claims, are more important now.

Under the proposed plan, all grosses from CTV sales will go into the pot along with sales from commercial television, pay TV and cable television. On sales of television films to CTV, 50 cents on every dollar will go into the pension and welfare fund.

prospects for the use of video-cassettes by the public are as bright as people are saying? Do you see a billion-dollar industry in 10 years?

Dr. Goldmark: Oh yes, oh yes. It's very likely that it could be even more.

Field: Do you yourself have an EVR player at home?

Dr. Goldmark: No I don't.

ITA Seeks Delay in FCC Rule Parley; Finley Bids Time to Canvass Distant Sources

NEW YORK—The International Tape Assn. (ITA) is urging the Federal Communications Commission to postpone its hearings and any binding statements on regulations and standards for the cartridge television industry for at least 60 days. ITA wants time for its videotape committee to have an opportunity to study contents of the Commission's recently-issued docket on the subject.

In a letter to Ben Waple, FCC secretary, Larry Finley, ITA's ex-

ecutive director, points out that it will be virtually impossible for his organization to meet and discuss contents of the docket before the August 25 expiration date for comments.

Stating that the ITA represents many of the major companies involved in the new CTV field, Finley's letter continues: "We would appreciate if the Commission would recognize the fact that several of these manufacturers have

CTV Moral Judging

Sex Rears X-Rated Head in Programs

By RADCLIFFE JOE

NEW YORK—Near-total absence of a motion picture rating system within the CTV industry may result in homes being flooded with X-rated films when cartridge TV comes of age.

A survey of several of the major CTV software companies which will feature full-length movies in their catalogs, shows that most executives had not even given a thought to the problem.

Unlike the motion picture industry which polices itself with a rating system ranging from "GP" for general audiences to "X" for mature viewers only, no one has yet given a thought to developing a similar system for cartridge TV. To compound the problem, the Federal Communications Commission (FCC), watchdog of the radio and television industry, has announced a hands-off policy on CTV programming.

With the situation as it stands, and with many CTV programmers eying the pornography market as a lucrative traffic-builder for the industry, concern is growing in many areas that unsavory fare with deceptive titles may find its way into unsuspecting homes.

Lawrence Hilford, head of Columbia Pictures, cassette division, admitted that his company had not paid too much attention to the problem. However, he disclosed that a market research program is now in the works, and this would look into any problems posed by X rated material.

He added that if it does become necessary to rate cassette contents, the simplest way to approach it would probably be to put the rating on the package, and hope that buyers and renters take time to make a note of it before taking the program home.

Sam Gelfman of Cartridge Television, Inc., also admitted that his company had not given a thought to problems likely to be posed by non-rating of CTV programs. He said, however, that his company already had a software catalog which explained briefly the nature

of programs being offered, and that he imagined this would act as a guide for chary program hunters.

However, the general feeling is that the industry is still too undeveloped to become bogged down by this problem at this time, and that responsible CTV programmers will automatically police themselves in an effort to create and maintain a good public image when consumer cartridge TV systems get moving.

RCA's New SelectaVision

• Continued from page 1

graphy concept, since its initial screening in the fall of 1969, have been ironed out.

Sources close to RCA reveal that the executive showing was so successful that elated RCA top-brass are urging a "full steam ahead" approach to commercial production of the system.

Earlier this year, word leaked out of the RCA camp that the company, plagued with problems in the development of its holography concept, had decided to shop around for an interim system—videotape or disk—that could be readily marketed, and so keep the RCA name in the CTV spotlight.

Despite the new breakthrough with SelectaVision, it is believed that RCA will continue work on the development of a tape system, which the company in an exclusive interview with Billboard (Aug. 14) confirmed is in the works.

The holography and magnetic videotape systems will, from all appearances, both be marketed by RCA under the SelectaVision label, which the company is hoping to develop as a generic term for the cartridge television industry.

The holography concept, utilizes a system of lasers to emboss a television image on to low-cost cellophane. RCA has insisted that despite technical problems, this system is feasible because it offers a low-cost unit to the consumer. When originally announced, RCA estimated that it would be able to market its SelectaVision players to the consumer at under \$500, with prerecorded cartridges going at about \$10 or less.

FCC SAYS CTV ISN'T HAZARD

NEW YORK — Cartridge tv is unlikely to create a radiation hazard for its viewers, according to findings released by the Federal Communications Commission. The Commission is, however, still working on the charge that signals used by certain CTV systems can interfere with other operating signals when they go on the air.

The FCC's clean bill of health on radiation alleviates fears at various levels of the fledgling field that the new concept of television viewing would create new health hazards for viewers.

their engineering staffs in far-flung areas like Japan, and because of this, it would be impossible to have our meeting before the deadline for the comments."

According to the docket, both the FCC and Congress are looking at video players, cartridge TV units, educational videotape recorders and closed circuit cameras to determine what needs regulating. The FCC is also proposing special limits on output to prevent radiation pollution.

The FCC's proposed rule-making notice would establish radio frequency (RF) radiation and output voltage limits for devices such as the CTV units and cameras which are designed to feed signals through antenna terminals of standard TV sets.

The FCC's move is in response to a petition by Motorola which has urged the establishment of radiation rules. (See separate FCC stories.)

Two Plays Show Disk Talent

By ELIOT TIEGEL

LOS ANGELES—Two new musical productions, "Who Are the People" and "Mother Earth," are playing here concurrently and both are trying to make a statement. "Mother Earth" comes closest to its goal of putting all the problems of today's world into a stage production. "Who Are the People" fails in its goal of tracing "gospel rock from its roots to the present."

But in both instances there are outstanding new singers who should be listened to by record companies. "People" is the work of Ruben Guevara who has attempted to tell the story of black music. He uses a 14-piece gospel choir, the Spirit of Love, which is assembled from four local black churches, a seven-piece band, three dancers and a folk singer.

The music is authentic gospel, with strong Latin rhythmic backings, but the play falls short of its announced intention by stopping with gospel music and not moving into the current flow of expression which is certainly the melting pot of all black influences upon American music.

The folk singer, Jim Stanley, is a sensational new talent, with a wry sense of humor and a smooth, clear, dynamically appealing voice. His words rang clear and involving on the stage of the Factory where "People" is being staged on weekends. Stanley writes his own material ("I Need You," "Where Am I Now That I Really Need Me" and "There's a Woman Hiding in You Somewhere") ("dedicated to all the transvestites in the audience") and his

songs are very good. Unfortunately he doesn't fit into a history of black music.

The Spirit of Love is a sensational blending of the fire, fury, wide open emotion and blazing heat of gospel music. Their singing in this nightclub reminds one of the aborted pop gospel movement of 1964.

The group's interpretation of "Abraham, Martin and John" was spine tingling because of the inclusion of words from Dr. King's famous "Free at Last" speech in Washington.

Author Guevara joins the chorus for the title tune which is full of frustration, pleadings for love and surprisingly ends on a patriotic note ("God bless the people/God bless the damn president/God bless the people/God bless the damn president/God bless the people/God, please, God please bless America.")

"Mother Earth" takes pot shots at pollution, the destruction of America's beauty, TV advertising, birth control, overcrowdedness. There are over 50 numbers in the work created by Toni Shearer, who

did the music and Ron Thronson who wrote the book and lyrics.

Miss Shearer appears with the 10-member cast and her voice is quite good. The play uses some excellent slides to augment the sketches, so that your eye travels upward to the large screen and then down to the stage to pick up the action. The slides augment, not detract, from the songs and situations.

Much of the play is sick humor, but the statements made are sobering. A five-piece rock band works with the cast at the Huntington Hartford Theatre. Miss Shearer scores well with "Sail On Sweet Universe" which has commercial possibilities.

Peter Jason is a robust singer in the Robert Goulet school, Carol Kristy is the show's belter while Elaine Bankston shows signs of a valued ballad voice. Two tunes, "Two Many Old Ideas" and "What Color Is the Sky?," are standout selections. The audience of primarily adults over 30 roundly applauded the effort, which says something for the music and comedy.

Como Swings Back To TV, Clubs & Disking

LAS VEGAS—Perry Como, coming out of semi-retirement with a slightly more swinging image, is undertaking a back-breaking schedule which includes recordings, nightclub tours and steady television. "It's like starting all over again," said the singer who is pushing 60, but looks and acts 45. "We close at the Hilton, then open in Tahoe, tap in October a show for NBC airing in December, come back here in November and then record another album in New York."

Como decided to undertake a full schedule because he didn't "want to start to vegetate." He recently returned from England, his first appearance there in 10 years, where he did a 50-minute, no commercial show for the BBC. The show was basically the same he did in Las Vegas last year with the addition of singers and dancers.

At the moment he is mulling over an offer from the Now Grove in Los Angeles. He says the "four-day week interests me." He is also

"seriously thinking of doing a half-hour situation show for television," although he would never again do a variety show. His agreeing to the television commitment will depend upon the time involved.

On stage at the Hilton, the relaxed singer tells the audience "it isn't what you see, it's what you think you see."

His show at the Hilton is entirely new from last year. "I owe it to the band, the waiters and audience, all of us. The show must keep us interested," said Como.

His show is mod, with up-beat now type songs. "You have to do the things people have been listening to for the past six months," he explained. "I cut 'Prisoner of Love.' The hotel management didn't like that. I do mostly pop tunes and then a few of the things they expect me to do. Sure they were big songs and people do ask to hear them, but things change. 'Till the End of Time' was 1944. I don't know the lyrics. After 35 years around I've earned the right to do other things."

5th Dimension 37-Week Tour

NEW YORK—The 5th Dimension, Bell Records group, kicked off a 37-city tour Aug. 6. The tour coincides with the release of "The 5th Dimension Greatest Show Live" album.

Upcoming dates include: State Fair, Milwaukee, Thursday (19); Chicago, Friday-Saturday (20-21); Toronto National Expo, Monday (23); Blossom Music Festival, Cleveland, Wednesday-Thursday, (25-26); Indiana State Fair, Indianapolis, Saturday (28); Saratoga, N.Y., Sunday (29); Ohio State Fair, Columbus, Aug. 30; Michigan State Fair, Detroit, Sept. 2-3; Wildwood, N.J., Sept. 4; Garden State Art Center, Holmdale, N.J., Sept. 7-12; John

F. Kennedy Center for the Performing Arts, Washington, Sept. 13; Idaho State University, Oct. 22; University of Utah, Oct. 23; Denver, Oct. 24; Seattle, Oct. 28; Vancouver, Oct. 29; Portland, Oct. 31; Morehead, Ky., Nov. 4; Knoxville, Nov. 5; Birmingham, Nov. 6; Memphis, Nov. 7; Illinois State University, Nov. 10; Cook County Jail, Nov. 11; Michigan State University, Nov. 12; Notre Dame, Nov. 13; Carnegie Hall, Nov. 14; El Paso, Nov. 18; Abilene, Nov. 19; Fort Worth, Nov. 20; Oklahoma City, Nov. 21. The tour ends with a four-day engagement at the Circle Star Theatre in San Carlos, Calif., Nov. 25-28.

'Saint Joan' Key City Tour

NEW YORK—Paramount Records is sponsoring a tour of "The Survival of Saint Joan," a rock opera. The touring package will feature the Smoke Rise, a rock group, and will be presented in conjunction with local radio stations. Most of the dates will benefit local charities.

The dates are: Aug. 13 in Philadelphia with WIBG; Aug. 14 in Washington with WHMC; Aug. 15 in New Haven with WYBC-FM; Monday (16) in Boston with

Talent In Action

THE MOTHERS OF INVENTION

Pauley Pavilion, UCLA

Like most Frank Zappa concerts, the very well attended evening at UCLA's massive Pauley Pavilion started off as if it was going to be one of the great events of avant-garde pop music and ended with a certain amount of listener fatigue due to the sheer complexity of the music being presented.

In every department, Zappa's material is more effective in live concert than ever. The music itself has always been remarkable, an uninhibited blend of rock, jazz and atonality. But now the surrealistic lyrics Zappa writes are much more controlled and focused on some larger topics of the day. The leader of the Mothers has himself become much better at conveying his work to an audience. He has dropped his pose of onstage hostility and rapped to the crowd of approximately 10,000 with the ease of a living-room conversation.

At this point, Zappa has stripped down the instrumentation of the Mothers to guitar-bass-drums and two keyboards, one doubling on reeds. But with the facility of the musicians and excellent use of electronics, the sound is as rich as ever. Featured spot is given to—of all people—two singers from the defunct Turtles. Howard Kaylan and Mark Volman, whose staggering pop vision facility is exactly what was needed to convert Frank Zappa's words into a true rock theatre.

Warning—the Mothers' new songs use overt scatological language like an electrified Lenny Bruce. Do not book at seminaries or county fairs.

NAT FREEDLAND

SHA NA NA

Central Park, New York

When Sha Na Na slouches onstage, nobody with a sense of humor can sit yawning. On Aug. 9 this Kama Sutra group came on greased and ready to go for a Schaefer Music Festival crowd with a big sense of humor. Going back to the days of "Get a Job," "Silhouettes on the Shade," "Jailhouse Rock," and "Teen Angel," the group danced, jerked, and waddled their way through all the heart-rending nostalgia. What is so funny about Sha Na Na is the way they so accurately portray music-making in the '50's—with a little exaggeration, of course: the sha-na-nas, dit-dit-booms, dang-a-lang-a-langs; the greasy haircuts; the pulsating pelvises; the gold lame outfits; the limbo guitar-playing style; the general raunchiness of their appearances.

To open the show, the Voices of East Harlem put on a gig hard to forget. The Voices are a clan of kids who can really belt out a song. In a free style, they included "Right On—Be Free," Stephen Stills' "Sit Yourself Down," "Kind Woman" (soulful duet by two of the group's fine soloists), "Proud Mary" (with the whole audience clapping) and "My Sweet Lord" (the group's coach joined them for this last song, after a long yeah-yeah-yeah workout).

Not to be forgotten also was Uncle Dirty, a unique comedian? With apropos, intelligent remarks about politics, drugs and sex, he led the stage in between acts.

CHRIS GARTEN

JOHNNY RIVERS

Troubadour, Los Angeles

Johnny Rivers has a multitalent for accurately interpreting country songs, rock songs and sentimental works of his own creation.

At his Troubadour debut Aug. 10 he worked hard for over one

hour in all three categories, despite throat problems. While he poured out all kinds of honest energy and emotion, his set lacked the spark of excitement which used to stir people when he played at the Whisky a Go Go for dancing.

The trouble can be traced to two things: first, his backup trio had no spark. And second, they hadn't had any time to rehearse. Rivers stated on stage. So Rivers carried the entire set. Bassist Joe Osbourne, guitarist Mike Dacey and pianist Larry Knechtel let Rivers down. They seemed tired and bored with the whole thing.

Not Rivers. He enjoyed the "Seventh Son," "The Hurt," "Brown-Eyed Handsome Man," "Do What You Gotta Do," "Memphis, Tennessee," "Baby I Need Your Lovin'" and "The Snake," perhaps his most enticing number because the crowd sang and clapped along with him. A song written for his two-year-old son was tender and beautiful.

Rivers wanted to get off stage several times because of his throat, but it is a tribute to his professionalism that he stayed on and played several more numbers.

ELIOT TIEGEL

VINCE GUARALDI

El Matador, San Francisco

Vince Guaraldi is still playing the same kind of jazz he did years ago, but with more guts than ever. This man can turn a piano into the closest thing to a human being just by putting his hands on the keys. He makes the piano laugh, cry, sigh, be coy or intellectual. And when he gives his group the cue, they harmonize the mood he sets.

Currently his group consists of Vince Denham, alternating on sax and flute, Seward McCaim on electric bass, and John Waller on drums.

They played "Billy's Bounce," a new original by Guaraldi, "Oaxaca," and many others—but the rendition of an oldie "Autumn Leaves" is what wrapped the audience around Guaraldi's finger. He played one chorus solo, straight, one chorus magnificently improvised and then cued the group in. This was jazz of such imagination and so much warmth that it's tragic it wasn't recorded.

This is the first time in a long while that Guaraldi has played straight piano. He's been playing electric piano for a long time. Apparently the change back gave him a mellowness.

SHIRLEY LEWIS HARRIS

CANNONBALL ADDERLEY & GUESTS

Troubadour, Los Angeles

Cannonball Adderley seeks to grow musically, he tells his audience and thus he hired tenor saxophonist Ernie Watts, distortion guitar specialist Mike Dacey and percussionist Airto Maredo for this, his first engagement in this normally pop music-oriented room.

The three guests help create an out and out jam session.

Capitol was recording the date, so this new association will have a broader listener appeal than just here. Their presence lends some wider tone colorations to the established sound of Adderley's alto, his brother Nat's cornet, George Duke's electric piano, Walter Booker's bass and Ron McCurdy's drums.

On the one number involving Watts and Dacey, the tenorman began the piece, slowly and with a breathy tone. Maredo used a variety of jingling instruments behind him. Dacey's guitar, turned way up and driving the amplifier to its probable peak, produced a wailing, siren-type sound, very much

(Continued on page 19)

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DOMESTIC

NEW YORK

Stephen Stills, who winds up his current U.S. tour in San Francisco on Saturday (21), presented the Washington Free Clinic and the Black Man's Development Center with \$15,000 each to fight against drug abuse. He raised the \$30,000 with a sellout concert at the Meriweather Post Pavilion in Washington last week. . . . Columbia's **Sweathog** has joined **Black Sabbath's** U.S. tour. . . . **Fanny**, Warner's all-girl rock band, guest on the "Sonny & Cher Show" on CBS-TV, Sunday (22). "Charity Ball" is their latest single and LP. . . . Capitol folk singer **Bob Gibson** makes his first Eastern appearance in a while when he plays Sept. 9 at Sullivan County College, N.Y., and Cornell the next night. . . . Scepter's **Buoys** bow at the Whiskey A Go Go, L.A., for two nights starting Monday (23). They're on a national tour. . . . ASCAP president **Stanley Adams** heads a list of music V.I.P.'s who will speak to the National Federation of Music Clubs at its annual fall board meeting in Cheyenne, Saturday (28). Federation president **Dr. Merle Montgomery** will also host **Leonard Feist**, **Dr. Howard Hanson** and **Mme. Serge Koussevitzky**. . . . Bow Wow Productions and the Beacon Theatre, 74th & Broadway, present for two days starting Tuesday (17): T-Neck's **Isley Brothers**, Brazilian percussionist **Airto Moreira**, and **Nat Adderly Jr.'s Natural Essence**. . . . Octave artist **Erroll Garner** headlines Sept. 18 at the Monterey Jazz Festival. It marks his first appearance at the fest. . . . **Irwin Levine** and **Larry Brown** wrote ("Knock Three Times"), Scepter's **Beverly Bremers** sang, and **Wes Farrell** produced new music for Coty Styx commercials. . . . Bell's **Davy Jones** will sing the theme to Paramount's movie, "Star Spangled Girl," written by **Neil Simon**. **Norman Gimbel** and **Charles Fox** wrote the tune. . . . Bell's **Julie Budd** guests on the "David Frost Show," Monday (23). . . . **Eddie Harris** was inadvertently omitted from the list of performers in last week's Billboard who appeared at **George Wein's** 10th Annual Ohio Valley Jazz Festival in Cincinnati. . . . MTL Productions, 303 Lexington Ave., has for the past year produced all the radio commercials for the U.S. Army, and recently supplied the music for a closed circuit tv broadcast for the U.S. Army Recruiting Command. The one-hour show was telecast on Wednesday (4) to Army recruiters at 34 locations around the U.S. . . . **Cy Leslie**, chairman of the board of Pickwick International, was graduated Thursday (5) from the advanced management pro-

gram of Harvard University's graduate school of business administration. The 13-week program was established at Harvard in 1943 to improve executives' capability for decision-making and long-range planning. . . . Columbia's **Ten Years After** play Las Vegas, Friday (27). . . . **Don Hunter**, manager of the Guess Who, now manages Metromedia's **Gypsy**, whose second LP, "In the Garden," has just been released. . . . **Rick Perry**, whose current disk is "My Lady of the Evening" on the Comco label, has returned from a tour with "1776," for more sessions. . . . Disk promoter **Mike Borchetta** will open offices in the Boston area Sept. 6, in Nashua, New Hampshire. Coverage will include the New England states and Albany, N.Y. . . . **Geri Duryea**, formerly with the William Morris Agency, has joined Catalyst Management and Victrix Productions. . . . **JoAnn Geffen** and **Tony Espiritto** penned the theme song for an ecology short sponsored by the Environmental Action Coalition for grade school kids. . . . **B.B. King** plays three days, starting Sunday (22), at the Filene Center, Vienna, Virginia. His appearance opens the concert season at Wolf Trap Farm Park for the performing arts, the first U.S. national park to sponsor concerts.

ED OCHS

LOS ANGELES

The **Mamas and the Papas**, recording for Dunhill again after a three-year breakup, are definitely going out on a major concert weekend route this fall, said manager **Bobby Roberts**. At least one European gig is in the works, at London's Albert Hall, and Roberts had been deep into discussions with 20th Century-Fox about filming the eight-week tour when the studios got bogged down in the stockholder battle. . . . The Landers-Roberts recording label, Prophecy, has a real find in **Charles Starr**, the young blind bluesman who won an ovation when he opened the 5th Dimension's Hollywood Bowl concert.

According to a **Kim Fowley** hype letter for **Daddy Cool**, the Aussie group is "a jumbo slice of rock greatness." Yet on the second night of Daddy Cool's Whisky stand, there was Kim at the **Grateful Dead** Palladium dance. Does **Steve Binder** know about this?

Ashton Gardner Dyke & Co. grows to a septet with former **McGuinness Flint** trombonist **John Mamford** added. . . . **Cherokee's** keyboard-reeds **Bruce Donaldson** seriously injured when somebody totaled his motorcycle. He's out of the hospital after six days but the group won't pick up its bookings till he can rejoin. . . . Tower Records Stores, Sunset Strip's most massive, makes Aug. 20 **Redbone** Display Day as the Indian group appears with **Savoy Brown** at the Santa Monica Civic. . . . **Ocean** to Venice Song Festival Sept. 16 and on Canadian TV special with **Lionel Hampton** Sept. 8.

Recording for A&M after several years apiece away from the mikes—**Bill Medley**, produced by **Herp Alpert**, **Sarah Vaughan**, produced by **Quincy Jones**. . . . **Sergio Mendes** group now renumbered **Brazil '77** and has new album in more contemporary direction, "Tropical Land," plus playing the Forum Oct. 2 in KMPC benefit for St. Jude's Hospital.

FLICKS—"Mad Dogs and Englishmen" set attendance record in Sydney on first overseas booking. . . . **Artie Butler** to score "What's Up, Doc?" for Warners with **Streisand** and **Ryan O'Neill**. . . . **Melvin Van Peebles** back in town to cut third A&M album between

'BATTLES' PLAY PHILLY HOUSE

NEW YORK — The Uptown Theater in Philadelphia was the site of a "battle" inside and outside the theater recently. Two groups, the Moments and the Delfonics, had a "battle of the groups" onstage while an estimated 10,000 people battled outside the theater. Police were called in to stem the riot. The Georgie Woods-Jimmy Bishop presentation played to record-breaking crowds for four days.

chortles over how his "Sweet Sweetback" beat the film establishment.

NOW PLAYING — **Belafonte** to Music Center Pavilion for two weeks, Oct. 19. . . . **Mexico Ballet Folklorico** at Magic Mountain through Aug. 15. . . . Direct from Broadway's "No, No Nanette," **Burt Shevelove** directs "A Funny Thing Happened on the Way to the Forum" with **Phil Silvers** at the Music Center. . . . **Ike Cole** held over in Juarez.

It's August in Europe for **Canned Heat**, agenda calls for five countries in two weeks. . . . **Wishbone Ash** arriving from Old blighty to tour for Heller-Fischel Agency and Decca. . . . **Concert Associates** sets upcoming shows headlining **Neil Diamond**, **Savoy Brown**, **Bobby Sherman**, **Leon Russell**, **Elton John** and **Faces**.

NAT FREEDLAND

NASHVILLE

Woodland Sound Studios have been active lately with sessions on two U.A. groups, **Silver** and the **Nitty Gritty Dirt Band**. The Nitty Gritty Dirt Band, who booked the studio for nine days brought their own engineer, **Dino Lappas** and producer, **Bill McEwen**, from the West Coast. **Johnny Cash** has also been at Woodland working on commercials and jingles for various companies. . . . **Ken Lauber**, formerly on Polydor records has moved his home and label. His new label is Decca on which he will have an LP release in late September or early October and his new home is Nashville after having lived in Woodstock, N.Y.

Manuella, a female vocalist from Germany, will be in Nashville soon to record at Woodland studios. . . . Columbia Records artist **Billy Joe Royal** will make his debut appearance at the Sahara-Tahoe when he opens in the Juniper Lounge Thursday (19) for a two-week engagement. Royal is being booked by Attrack Heller in conjunction with Enter-tainment* a division of Bill Lowery Talent, Inc. . . . After a year's absence from personal appearances the **Joe South Show**, a two-hour concert presentation, will accept college dates for the fall and winter seasons only. South will be booked by Enter-tainment* of Atlanta. **THOMAS WILLIAMS**

CINCINNATI

Rusty York's Jewel Recording Studios recorded the sound track for the 10-minute Hanna-Barbera film, "Kings Island," currently being shown in the area to exploit the new amusement resort slated to open next May at Kings Mills, Ohio. Flick was directed by **John Guntzman**, with score written and produced by **Michael Patterson**. McCann-Erickson, New York, was in at Jewel recently to do a 60-second commercial for OIC, produced by **Debbie McDuffy**.

Bob McGrath and **Loretta Long**, the **Bob** and **Susan** of "Sesame Street," present their live kiddie show, "A Happy Time," in two performances at Emery Auditorium Aug. 21. . . . The **Casinos**, Fraternity Records group currently at the Black Stallion here, move into the local Playboy Club Aug. 30 for a fortnight's stay. . . . **Bobby Lee**, local songwriter-singer, cut a session on his originals at **Shad O'Shea's** new recording studio last week. **BILL SACHS**

Talent In Action

• Continued from page 18

dirty blues. These two musicians' offerings were quite open in nature. Then the Adderleys added formal structure with the soulfulness which characterizes the group's sound coming through.

Just about when things down home in rootsville, Nat began to sing his version of the blues—replete with scats and growls and the number moved into another milieu.

Prior to Watts and Dacey's appearance, the group warmed up with "The Brakes," an uptempoed selection which gave the brothers and Duke opportunity for clean improvisation. Duke next played an original blues with pretty melody lines which caught the crowd's fancy. **ELIOT TIEGEL**

GRASS ROOTS

Magic Mountain, Los Angeles

The Grass Roots proved an apt choice to kick off Magic Mountain's 10 p.m. Showcase Theater rock concert policy. Following an SRO Barbara McNair show that went on at 8 p.m. in the roofed but open-sided bowl, the Grass Roots packed the 3,500-seat hillside arena for the second time that evening. And the predominantly younger-teen audience ate up a showy set by the Dunhill recording artists. The hour-long show was opened with a brief but quite-together set by Fat Chance, a workmanlike group-with-horns that has been gigging around Los Angeles.

Grass Roots in performance can at time be accused of overdoing the pseudo-heavy image. But over the length of their act, their energy and showmanship never let up. And their most recent singles, "Sooner or Later" and "Temptation Eyes," show that the group has become unusually comfortable in the role of a basically mainstream Top 40 act with a packaging of underground sound.

NAT FREEDLAND

HELEN REDDY

Bitter End, New York

Helen Reddy is not just another girl singer and she made this quite apparent at her appearance at the Bitter End recently. The singer from Australia was backed by a five-piece rock and jazz group which supplemented her wide ranging vocals. Her best tunes include "I Am Woman," a dashing, hard song about growing up to maturity in what was once just a man's world. There was fire in her voice for the song, which she penned, and one could tell that she meant every word.

"Crazy Love," her current chart tune for Capitol Records, and "I Don't Know How to Love Him," demonstrated another side to the female songstress. She took complete command of the audience.

Peter Allen, Metromedia artist, also did a set accompanying himself on piano. His tunes, mostly self penned, were lyrically sound, and his voice, while it often strained in the high ranges, was sufficient to get his messages across. **BOB GLASSENBERG**

BLOOD, SWEAT & TEARS, THELMA HOUSTON

Greek Theatre, Los Angeles

A full house on July 28 was massaged and stimulated by BS&T's modern version of a mini-jazz band. There had been reports circulating through town about its sloppy performances during the first two nights of its run, so the band worked hard at presenting its unique, all together sound on the night reviewed.

Everything fell in place perfectly. Vocalist David Clayton-Thomas was driving and gutsy on the 11 songs presented during the 80 minutes the band interpreted material

from its fourth Columbia LP plus some of its own standards.

BS&T has strengthened its grasp on jazz, offering flowing, open solos, swinging ensemble work and a general organized feeling, which marks the structure of the best big jazz bands like Count Basie and Buddy Rich.

Drummer **Bobby Colomby's** foundations constantly change which sets up variations on a tempo and allows the two trumpets, saxophone, trombone, tuba combination to wail in an exciting, driving environment.

Trumpeter **David Soloff** was especially outstanding in a call and answer duet with Thomas on "Lucretia McEvil," blowing open valve and strongly in a dialog with the singer.

Dave Bergeron on trombone and tuba displayed a variety of tone colors and guitarist **Steve Katz** was especially lyrical and romantic on his "Smiling Faces" solo which was followed by a well-defined solo by bassist **Jim Fielder**.

When the band played "Mama Gets High," a clarinet, trumpet and trombone formed a Dixieland front line to add a ricky-ticky feeling to the arrangement.

Clayton-Thomas played some funky guitar runs on "Go Down Gamblin'" which fit in nicely with the ensemble work. **Dick Halligan's** flute solo to support Katz's vocal on "Sometime in Winter" was gentle as the evening breeze blowing through the outdoor facility.

Miss Houston's 40 minutes (with her own sextet) showcased a broad range of songs—and vocal abilities—from "My Sweet Lord" to "Me and Bobby McGhee" to "Mr. Bo Jangles" to "Bridge Over Troubled Water" to "Oh Happy Day." She was best on the slow tunes, especially "Blackberry" and "Bridge."

ELIOT TIEGEL

Allan & Ewell Start Agency

NEW YORK—Allan & Ewell is the latest addition to the booking agency field. The agency, based in Houston, will specialize in club, hotel, convention, college and private bookings. Firm is also Southwest representative for Theatre of Love. The agency is headed by Thom Allan and Mike Ewell. The firm is located at 1608 Cherryhurst, Houston.

Davis' 'Buckaroos' Hits Owens' 'Brass'

NEW YORK — Danny Davis, head of the Nashville Brass, has come up with a solution to forestall competition from Buck Owens. When Owens, who usually works with the Buckaroos, announced that he was planning to form the Bakersfield Brass, Davis retaliated with plans to form the Nashville Buckaroos.



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Signings

Everly Brothers to RCA Records. **Paul Rothchild** will produce their disks.

Dionne Warwick to Warner Bros. Records. . . . Singer-songwriter **Allen Toussaint** to Reprise. . . . Composer-performer **Jeff Fenholt**, singing the title role in the touring concert version of "Jesus Christ Superstar," has signed with the **Robert Stigwood Organisation** in the U.S. for management, publishing and recording. A record deal is in the works. . . . **Buck Owens** has renewed his contract with Capitol for another five years.

. . . **Mary Sue Locke**, Broadway and commercial veteran at 19, to Experience Group for management. . . . **Elyse Weinberg** to Asylum Records. . . . Singer **Felix Caballero** to Eternity Records

AUGUST 21, 1971, BILLBOARD

Radio-TV programming

WFOM Relies on Promotional Men

By RUTH CASTLEBERRY

MARIETTA, Ga. — The most unusual programming conferences in radio today, held every Monday afternoon at WFOM here, are the brainchild of station owner and program director Jimmy Davenport, who believes record promotion men are professionals and should be treated as such. At a

time when communications between program directors and promotion men are reportedly becoming tenuous, Davenport allows promotion men who gather in his office Mondays to help select the new product to be added to his playlist.

Davenport maintains a 40-rec-

ord playlist which he charts on his survey and programs an additional 10 records as extras and 10 album cuts selected from LP's accented in the trades.

"Every music director or program director wants to go to the top. I own my own station so I don't care. I want to be of service to the industry and try to break hit product — to anticipate. Of course, there is a limit to what you can play and rotate properly. I like for a guy to be able to come to me and say 'I think it's a hit' and try it. 'I don't enjoy playing a tight playlist and I'm not going to do it.' I feel that 80 percent of my programming of this station is records and the least I can be is a friend, within reason, to the record industry."

And so, every Monday afternoon national, regional and local promotion men gather at WFOM to listen, consider, and criticize new product before finally suggesting what should be added.

But theirs is not the only, nor final consideration. Actually Davenport is a programmer who combines meticulous research with an ear for music to come up with a playlist that is closely watched throughout the South, if not the country.

"I use my own chart, on which I note how the record stands in the trade (advance listings also), Gavin, Drake, Hamilton, Rudman and sales. When you can see it visually, it's much better because you can't remember it all. That's when mistakes happen."

Davenport usually compiles "his chart" Mondays before the meeting. Then he uses the ear of the promotion men, collectively speaking, and carefully weighs the reports they have on the new products' reception elsewhere before making his choice. It's not unusual for Davenport to have more complete information about a record's performance than the promotion man.

Sticks Neck Out

But while Davenport is a very conscientious programmer, he is also one who is not afraid to take a chance and trust his instinct about a record. "Occasionally you'll indulge yourself in a record; infrequently, but there are times."

Davenport has worked at

(Continued on page 22)

Why WFOM Is Important

ATLANTA—Two local record promotion men were recently asked to comment on why they felt Jimmy Davenport and WFOM in nearby Marietta is important.

Gene Rumble, Capitol Records district promotion manager in Atlanta, said, "I wish we had more like him. WFOM's greatest service is that Davenport is the most interested programmer I've ever run across. He's probably the most important secondary market in the country. He's very influential and responsible for a lot of records."

"He talks to people. He knows more about records than some promotion men and it makes the promotion men work. He accepts and returns calls from promotion men. He has an instinct and he'll listen to the record guys—but he'll weigh all factors. He respects and will listen to other people's opinions."

Warner Bros. Records' Jay Dunn, formerly regional representative based in Atlanta:

"Davenport is one of the most knowledgeable music and program directors in knowing his station, his market, within the framework of his format. He is an exceptionable leader and administrator as far as running the station and picking the music. I think his judgment is respected as highly as anyone in the Top 40 field in this area. There are a lot of stations that watch his playlist to see what he's going on."

"It's an excellent opportunity (the Monday programming sessions) for every promotion man to have all of his product considered equally with all other product and to expose himself to the other releases. He knows his product will be considered fairly, no matter how big the label. It's a great education for all promotion men in the Atlanta area."

"Davenport has the most realistic approach to broadcasting in the industry I've ever seen. So many have no concept of the total scene. We provide radio with their major programming tool and there is sort of an unwritten obligation for radio to remain innovative and to expose new artists and product. I feel that Davenport understands this and works within this framework."

"He is proud to be an innovator, a programmer. His primary concern is to his audience and his station. But he's not afraid of being first and he's also not afraid of admitting when he's wrong."

PROMO MAN PROFILE

Listen, Believe, Be Positive

NEW YORK—In order to have a fully coordinated and successful promotion campaign, the people involved must be aware of the music and understand the music, according to Gil Bateman, director of promotion at Elektra Records. "Each promotion man's life must revolve around the music," said Bateman. "No one is a star and no individual is responsible for any given positive or negative result on a particular record. It's always a team effort."

"What we try to do at Elektra," Bateman continued, "is to create a combination of everyone's energy and using this total energy to expand on the positive aspects of any given record. Of course, the one to one relationship each promotion man has with his radio people in the field is important. But we try to stress humanness or being a person before being a promotion man."

"In any given relationship with any person, the people either hit it off or they don't. If they understand one another they can do business. Now there are two ways to do business in promotion of records," continued Bateman.

"One can approach the promotion of a record on an emotional

level. When you believe in a record and understand the feeling of the music, you can approach promotion of that record in an emotional way and say 'I think this is a great record.' This takes a belief and understanding of the music, as well as an understanding of the person to whom you are speaking. If he does not really like the record and you can't convince him emotionally that the record is good, then you go to the other approach, the scientific approach."

"If one approaches the promotion of a record in a scientific manner, it means there are statistics involved. Where the record is being played; the position of the record on the charts, reviews, and all of that. I really think this way is dehumanizing, but my experience has been that some people will only go on a record if it is presented in this scientific manner."

Bateman is a firm believer in helping the station to help itself. "A good promotion man will be able to fill some of the holes a station might have," Bateman said. "To oversimplify it, suppose we get a play list from station X and it is heavily weighted to hard rock, at a Top 40 level. You look for what he's going for. If he

has so much hard music, he might appreciate a ballad for balance. If you have a ballad, get it over there. Oh yes, be sure to have some hard stuff in your record case as well. But really, every area

(Continued on page 22)

Stronger AM LP a Boomerang?

CHICAGO—Increasingly heavy AM radio programming of LP cuts, already acutely affecting record promotion, will ultimate change playlists too.

Already, stations such as KJR, Seattle, are "putting a number" to LP cuts just as it does singles, reports Mercury national promotion director Denny Rosencrantz.

Rosencrantz, one of several people in and out of record promotion surveyed locally, sees the heavy use of LP cuts as a bonanza with boomerang proportions. Especially since not only are AM pop stations going to cuts, but so are soul outlets such as local WVON and WGRT, added Willie Henderson, Brunswick and Dakar producer here.

Another person especially conscious of the trend is Pete Wright,



BOB HARPER, operations director of KQV, Pittsburgh, chats with the Three Dog Night prior to their concert in the city. From left: Jimmy Greenspoon, Joe Shermie, Harper, Michael Allsup, and Floyd Sneed.

Automation Plus DJ's Makes Merry Midland Music Mixture

MIDLAND, Mich. — WMDN has changed call letters to WMPX and is now in a Top 40 format, according to program director Bob Cody and music director Robin Ray. Staff includes Gary Kiley, Del Roberts, Scott Fredericks, John Patton, and John Cantaberry. Playlist includes 40 Top 40 records, 10 easy listening records, and 10-12 country music records. But all of the records have "to fit in with a contemporary sound in order to make the playlist," Ray said. The station, which used to feature an easy listening format, went to a 24-hour broadcast day when it changed format. With new Gates equipment, the programming is

partially automated. "This allows us to go from music to music... there's music all of the time. The air personality knows he only has a few seconds to get everything said because the music is coming at him," Ray said. He admitted that, in these early stages, there were a few goofs, but felt these would be ironed out as the deejays became more experienced with the equipment; "nobody had worked with this type of equipment before. We might be stepping on an intro once in a while now, but there's certainly no dead air on the station."

The station is also programming some album cuts and is adding five-to-ten new singles each week to the playlist.



JOE SULLIVAN, left, program director at WMAK, Nashville, and John Young, right, music director at the Top 40 station, receive plaques for their roles in breaking two Buddah singles—"Put Your Hand in the Hand" by Ocean, and "Do You Know What Time It Is" by the P-Nut Gallery. Presenting the plaques is Ron Weisner, special assistant to the president of Buddah.

Bedno-Wright Associates here. Wright is now a full-time record manufacturer (Two-night, Sunlight and Blues on Blues) but with Howard Bedno has been in record promotion for 10 years.

The boomerang effect is manifest, Rosencrantz pointed out, when a hot LP such as Rod Stewart's "Every Picture Tells a Story" ends up with various stations in various markets selecting various cuts from the album.

This makes anticipating, which cuts to pull as singles, very tricky. In the case mentioned, Mercury pulled "Reason to Believe" backed "Maggie May" and both sides are indeed showing good radio action. In fact, "Maggie May" is stronger in certain markets, where for example, TAC Amusement jukebox programmer Henry Holzenthal,

New Orleans, is "flipping" to the "Maggie May" side on that firm's hundreds of boxes.

However, CKLW, Windsor, Ont., Can. (Detroit), edited down the longer Stewart cut "Losing You" and now such outlets as WKNR, Detroit, are airing it.

On the other hand, WOR-FM, New York, is airing the "Seems Like a Long Time" cut and KLIP, Dallas, is playing the title cut, "Every Picture Tells a Story."

The whole idea, of course, is to create a concept album, generate heavy concentration on one cut, release it as a single, and then chase the single up the "Hot 100" with a momentum that builds the LP into a million-seller.

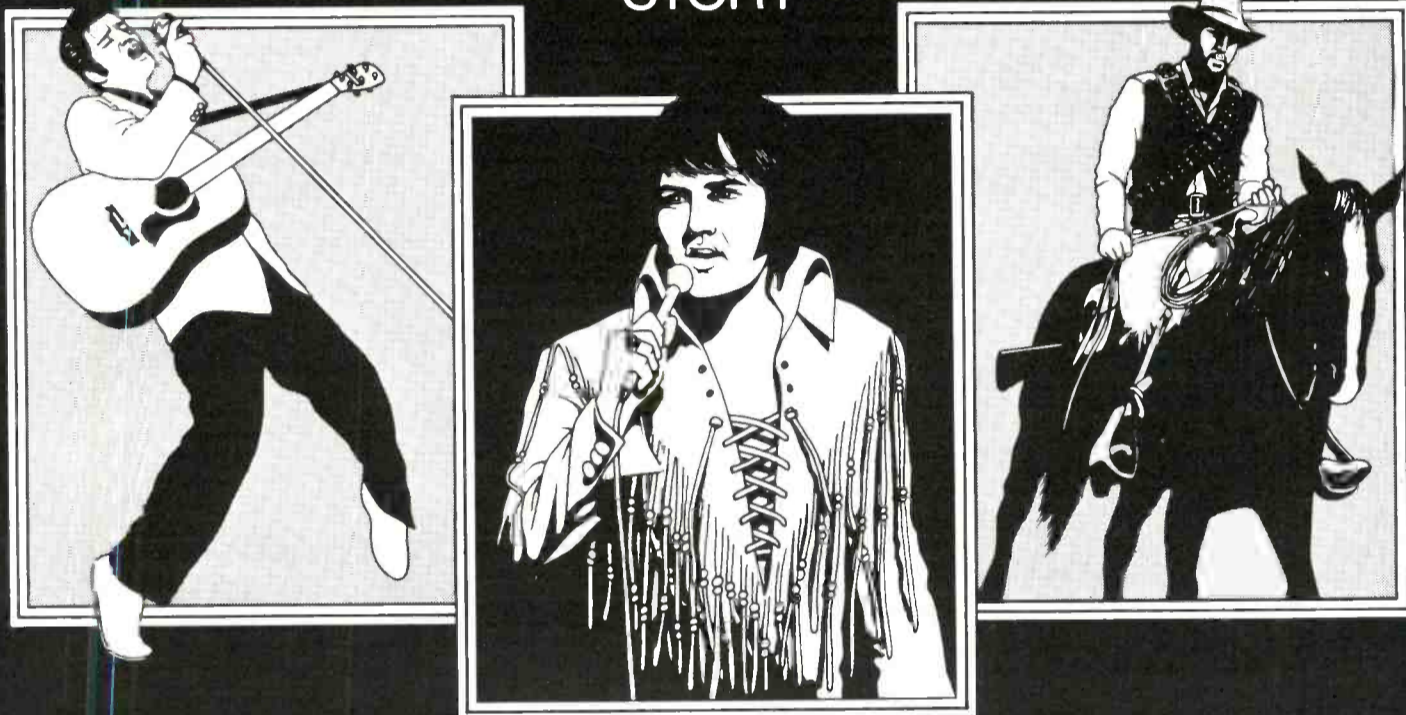
Said Wright: "You know, it must be the greatest trick in the

(Continued on page 23)

AUGUST 21, 1971, BILLBOARD

Watermark, Inc., Presents

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A 12-hour radio documentary
on the most spectacular figure in the history of rock and roll.

Until 1971, The Elvis Presley story has gone untold, cloaked in legend and mystery. But now Elvis's life, his music and his impact have been documented in 12 hour-long taped chapters for exclusive radio broadcast rights.

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Jerry Hopkins devoted two years to research and write his forthcoming Simon & Schuster book, "Elvis." He has now completed this radio version. Watermark's Ron Jacobs is putting the finishing touches on the project after five months of field and studio production. Narrator Wink Martindale has told the 12th chapter of the story he's known since his early radio days in Memphis.

It's ready. And it's available in many markets. (Stations which carry Watermark's weekly American Top 40 program were given first refusal options in July.

As of August 5, 99 stations have reserved the program for their markets.) For availability and presentation tape, please call or write:

Tom Rounds, President
Watermark, Inc.
931 N. La Cienega
Los Angeles, California 90069
(213) 659-3834

Producer/Director: Ron Jacobs
Writer: Jerry Hopkins
Narrator: Wink Martindale
Production Co-Ordinator: Sandy Gibson
Continuity: Ellen Johnson
Mastering Engineer: Bill Herganson
Remix Engineer: John Horton
Executive Producer: Tom Rounds

THE
ELVIS
PRESLEY
STORY



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Vox Jox

Tom Bell has taken over as program director of WLPM, Suffolk, Va.; he'd been with WNOR, Norfolk. **Jim Lawrence**, formerly of WVAB, Virginia Beach, Va., is the new WLPM production director. Lineup at WLPM now includes **Frank Dwyer** sign-on to 9 a.m., **Joe Noga** until noon, **Jim Lawrence** noon-3 p.m., **Tom Bell** 3-6 p.m., and **Merrell Tomlin** until sign-off. . . . **Pat (Pat O'Shey) Maher**, KTKT, Tucson, 21, married, dead. . . . The lineup on KIKX, Tucson, I guess I should give, too. It's general manager **Bill Hessian**, program director **Dave Brooks**, station manager **Foss Tucker**, **Max McCoy**, assistant program director **Don Wallace**, and **Steve Hefin**.

New York FM-er Publishes Monthly

NEW YORK — WRFM-FM, easy listening station here, has launched its own magazine called "Listener's Digest." The eight-page monthly publication will feature bylined stories, album reviews, news, and program listings; advertising will be taken. The new magazine, according to station president John C. Moler, is "to bring our listeners even more entertainment. What we do on the air has not been done in print until now. There wasn't any place for an adult music follower to read about the artists and life-style he identified with on WRFM-FM radio." First issues will be offered free over the air.

KISR-FM Rocks All-Night Long

FORT SMITH, Ark.—KISR-FM, new 24-hour rocker, is now exposing progressive rock albums after midnight, according to program director Ed Hopkins. "The format is contemporary from 4 a.m.-midnight, programmed at target demographics. After midnight, we're free form." Station is using a jingles package produced at TM Productions in Dallas.

Chicago FM DJ Dovetailing Duties as Dilettante Distrib

CHICAGO—One radio personality that rarely complains about poor label service is Ray Flerlage of WFFM-FM here, who just happens to be a record distributor too and represents 85 different brands. Many are unique labels. Of course, his weekly one-hour show on Fridays features the product of rival distributors which adds up to exposure for product that might not otherwise be aired. Flerlage, who started on WXR

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By CLAUDE HALL
Radio-TV Editor

Oh, yeah! To register for the Forum, send \$150 to: Radio Programming Forum, 9th floor, 300 Madison Ave., New York N.Y. 10017.

★ ★ ★

Bob Oliver is the new program director of WHAM, Rochester, N.Y. easy listening station; he'll continue as program director, too, of WHFM-FM, the affiliate station there, a rocker. . . . **Mike Burton**, program director of KNBR, San Francisco easy listening station, is seeking an afternoon drive air personality. Great scene. Call him at 415-626-6700. . . . **Bob Hamilton** is out of WIXY, Cleveland; understand he's funnier than a whatchamacallit. . . . **Barry Dukes**, formerly of WKOP-FM, Binghamton, N.Y., is now 4-8 p.m. man at WINZ, Miami, under the name of **Jim Elliot**. Says that he "had to leave Binghamton in a hurry and a lot of people don't know of my whereabouts."

Harold Capen, formerly of WBCN-FM, Boston, is now with WGLD-FM, Chicago, and working a noon-4 p.m. show. . . . A civilian staff-member with the American Force Radio-TV Service, Japan, has received the Fifth Class Order of the Rising Sun from the Imperial government of Japan. He's **Robert L. Niemann**. While serving with the Far East Network at Camp Drake, Asaka, he began a campaign which collected some 10 million yen to provide medical operations for 200 sightless children. Nieman also hereby is awarded the Claudius Seal of Approval.

New lineup at KRST-FM, Albuquerque, N.M., includes **Robert L. Lee** 6-10 a.m., **Fred Morris** until 3 p.m., new music director **Phil Shea** 3-7 p.m., **Moody** 7-midnight, and **Brother Goose** until 6 a.m. **Mike Klase** is program director. What's the format, Mike? . . . **Jack Alexander** is no longer consulting WGAR, Cleveland, on music; he continues as music consultant and programmer at KEZY,

Anaheim, Calif. . . . WAAC, Terre Haute, Ind., has undergone a format change, and **Fred Morse**, music director, seeks MOR, light rock, and modern country music records. Evidently, the station is blending these musics.

★ ★ ★

Scott O. Burton, former program director of WDCY, Minneapolis, is now doing the 2-6 p.m. show on WWDC, Washington. **Murray (the K) Kaufman** has left the Washington MOR station. . . . **Lee Bradley** has left his position as music director of WTHI, Terre Haute, Ind., to become a newsmen at WTWO-TV, Terre Haute. WTHI program director **Mike Ventura** will handle the music now. **Possum Riley** has been working vacation relief at WTHI. . . . **Don Woods**, 26, married, 1st ticket, veteran, needs an uptempo MOR or rock job. Seven years experience. Call 402-462-2593. He'd been at KHAS, Hastings, Neb. . . . **Dan Stevens** has been named music and production director of WHIO, Dayton; he'd been with the station as AM and FM announcer since 1966.

★ ★ ★

Jack Mitchell has joined WFBM, Indianapolis; he'd been with WIXY, Cleveland. . . . **Ed Osborne** has left WLPL-FM, Baltimore. He's looking for a progressive rock shift or a programming job in a small market. Call him at 201-356-8488. . . . **Jim French** is now doing the 1-4 p.m. show on KVI, Seattle; he replaces **Dave Clarke**. Lineup at KINY, Juneau, Alaska, includes **Ken Wiley** sign-on-9 a.m., **Bill Walley** 9-noon; (Continued on page 25)

Listen, Believe, Be Positive

• Continued from page 20

of radio has its needs as far as content of music to be valid programming. And that is what the good promotion man looks for. He is there to help the radio station," Bateman commented.

"I know each promotion man has his own methods," Bateman

continued. "But I would say that primary is knowing your music and understanding the level of music. Then you must be able to go to the radio medium which has that level of music. This now gets into categories like free form, progressive, Top 40, MOR, or whatever medium, including classical. Personally, I never really worry about establishing my credibility with a program director or music director. If someone is looking for hidden sides, I don't want to play that game. I just trust the person on a one to one basis. Once this is conveyed, then he should trust you. A good record at the right station will generally sell itself. Let the people hear the music and try to discuss the music with them.

"If you provide the service of filling a musical pattern at each individual station, the job should be done. If someone you go to has

a negative opinion of a record, there is really no way to tell them they are wrong. Either facts change an opinion or a better understanding of the music changes an opinion."

Bateman has spent six years in the music business. He started as a promotion man for a studio in Seattle, then moved to Los Angeles. Two years ago he took over his present post at Elektra. "One must constantly communicate a positive feeling," Bateman said. "If the record is no good in someone's opinion, that's all right. If the promotion man doesn't like what he hears on the record, he may not understand it. But he must service the record and make sure the right people know it is at the station. They may see something the promotion man doesn't. Really, in a good, working one to one situation, each person learns from the other," Bateman concluded.

WFOM Relies on Promo Men

• Continued from page 20

WFOM for 10 years and owned the station for the past year-and-a-half. He describes his station as "a personality Top 40 station . . . very broad-based, giving the jocks a great deal of freedom."

WFOM, 1,000-watts daytime, 250-watts nighttime, is situated in Cobb County, Ga., which has a population of 200,000 of which 2 percent is black. Cobb County is considered a suburb of the city of Atlanta.

Davenport describes his format: "Playlist is 40, with about 10 extras each week. Will play album cuts with regularity. Oldies, we play two-an-hour in drive time, three-per-hour in midday and two-per-hour at night. Station is called Cobb County's WFOM! Eighteen minutes is our commercial load limit. We use Pepper-Tanner jingles. Run about five jingles per hour . . . depending on commercial load. Jingles are

always run before music. Run religious block programming from 6 a.m. to 12 noon Sundays only. Run high school football games on Friday night. No oldies on the weekend.

"My theory is that you have to repeat hits—but no more than once within two hours and 10 minutes. You must also let the jocks know what the most important records are you want repeated. I like to play two extras an hour or an album cut an hour. And I'm careful to identify it as an album cut."

Davenport also labels the current music he's playing as being in one of three categories—"hits; records that look like maybe; and brand new records."

As Davenport said, "Many problems are precipitated by management that doesn't know about programming and consequently stands in the way of programming. That's why I do it myself."

Campus News

By BOB GLASSENBERG

A&M Records and Andy Meyer are in the news again. Meyer has sent out a letter and "Helpful Hint," guide to all radio stations on his campus list. He is trying to communicate with everyone and help them as best as he can. He even has some hints for campus newspapers. At any rate, read the following from Meyer's campus promotion department:

"Mark A&M product on all surveys before mailing." Incidentally, this makes a lot of sense to do for each record company, although it may be time consuming. When a promo man can see his product immediately, he is happy that he does not have to waste his time. It should be done for each list to each record company.

"Makes sure that the station's call letters, address and music director's name are on every survey." This is something too often left off the surveys. I don't know where "The Mighty Ninety-Nine and a half" is either.

"Check your system for receiving mail. . . . Be sure you know who is picking up the mail. . . . If you do not get product from us (A&M) for a long time, be sure to check with either your campus rep or our office to see if the product has been mailed."

"If your station accepts commercials, please send a rate sheet." Be extra nice to all campus reps if you are a commercial station. You never know when a local campaign on a record might come up and your ad manager can sell the record company on an ad sometimes just because the station is nice to the company and it has proved that it reaches people.

"If you ever have any comments about our (A&M) product, pro or con, don't call but write us a better. It is generally better to write rather than call since all of the information needed will be organized and right in front of us. I might add that sometimes your comments might find their way into ad copy."

Meyer also wants ideas, comments, criticisms and the rest. You can reach him via letter, with the station's call letters on top, at 1416 La Brea Ave., Hollywood, Calif. 90028.

★ ★ ★

Two new stations join the column this week. **WVVS-FM** has a 30 watt output from Valdosta State College, Valdosta, Ga. **Bill Tullis**, the music director and program director claims that he has received calls from 45 miles away from people who receive the signal. The station is a contemporary rocker with a liberated Top 40 thrown in. Liberated Top 40, incidentally, is like Pete Seeger, Freddie King and Young Holt Unlimited and a lot of album cuts not normally heard on any type of commercial station. **Charles Joyner** is the station manager. Send all correspondence and records (they need better service folks) to Box 142, Valdosta, Ga.

The other station is **KKUP-FM**, De Anza College, Cupertino, Calif. The format, according to **Michael Horgan**, music director, is underground. It looks like a free form though because it includes jazz, folk, blues, gospel, indeed even country. He is looking for service from labels who have special interests, such as ABC/Impulse and the like. The address is Box 547, Cupertino, Calif. 95014.

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Picks and Plays: **Radio York**, York University, Downview Ontario, Canada, **Bruce Heyding** reporting: "Rainbow Race," Pete Seeger, Columbia.

KZAG, Gonzaga University, Spokane, Wash., **Larry Duff** reporting: "Round and Round," Mixed Bag, Scepter. . . . **KLCC-FM**, Lane Community College, Eugene, Ore., **Dave Chance** reporting: "Uncle Albert/Admiral Halsey." Paul and Linda McCartney, Apple. . . . **KKUP-FM**, De Anza College, Cupertino, Calif., **Michael Horgan** reporting: "Where's the Money" (LP), Dan Hicks and His Hot Licks, Blue Thumb.

WMUL, Marshall University, Huntington, W. Va., **Tony Rutherford** reporting: "Excerpts From Love Story," original cast, Paramount. . . . **WMUC**, University of Maryland, College Park, **Sheldon Michelson** reporting: "Last Morning," Dr. Hook and the Medicine Show, Columbia. . . . **WSUA**, State University of New York at Albany, **Keith Mann** reporting: "Undisputed Truth" (LP), Undisputed Truth, Gordy. **WQMC**, Queens College, Flushing, N.Y., **Ted Goldspiel** reporting: "How Can You Mend a Broken Heart," Bee Gees, Atco. . . . **WGSU-FM**, SUNY, Geneseo, **John Davin** reporting: "London Sessions," (LP), Howlin' Wolf, Chess. . . . **WAIC-FM**, American International College, Springfield, Mass., **Mark Casey** reporting: "Story in Your Eyes," Moody Blues, Threshold. . . . **WITR**, Rochester Institute, Rochester, N.Y., **Dave Melhado** reporting: "Allman Bros. Live at Fillmore," Allman Bros., Capricorn.

WLUC, **WLVC-FM**, Loyola University, Chicago, **Judy Mullen** reporting: "Byrdmaniax," (LP), Byrds, Columbia. . . . **WNIU**, Northern Illinois University, De Kalb, **Curt Stalheim** reporting: "The Story in Your Eyes," Moody Blues, Threshold. . . . **WKSU**, **WKSU-FM**, Kent State University, Kent, Ohio, **Jon Horning** reporting: "The Night They Drove Old Dixie Down," Joan Baez, Vanguard. . . . **WJMD**, Kalamazoo College, Kalamazoo, Mich., **Bill Urton** reporting: "Harmony Row," (LP), Jack Bruce, Atco.

WVVS-FM, Valdosta State College, Valdosta, Ga., **Bill Tullis** reporting: "Alamo," (LP), Alamo, Atlantic. . . . **WMOT-FM**, Middle Tennessee University, Murfreesboro, **Robert Mather** reporting: "Creators of Rain," Ian & Sylvia, Columbia. . . . **KBTM**, **KBTM-FM**, Arkansas State, Jonesboro, **Dennis O. Rogers** reporting: "Every Boy Deserves a Favor," Moody Blues, Threshold. . . . **KSMU**, Southern Methodist University, Dallas, Tex., **Bill Harwell** reporting: "The Night They Drove Old Dixie Down," Joan Baez, Vanguard. . . . **WFPC**, Florida Presbyterian College, St. Petersburg, **Clyde McKenney** reporting: "Death Walks Behind You," Atomic Rooster, Elektra.

AUGUST 21, 1971, BILLBOARD

Heavy AM LP Boomerang?

• Continued from page 20

world to conceive an LP as a total concept, but at the same time, being conscious of trying to see individual cuts that can make it as singles."

This sort of idea is just building in soul, said Henderson. At the new Brunswick-Dakar studios here, he is cutting a concept LP by the Windjammer Strings and is pulling "Harlem" backed with "What're You Going to Do This Summer" from it.

Ordinarily, the LP follows the hit soul single he said, but even then funny things happen. Tyrone Davis' big album grew from "Turn Back the Hands of Time" but after the album was marketed still another single was released from it ("I'll Be Right Here").

WJJD disk jockey Mike Larson, also a recording artist on Brave Records, mentioned several incidents where singles are coming off big country LP's in a similar way. Sammi Smith's "Help Me Make It Through the Night" sparked her LP from which "And Then You Walked In" was pulled, though the latter did not get heavy action.

He said WJJD is playing three to four LP cuts an hour, which adds up to 72 cuts in a 24-hour period.

All this builds into another problem, Rosencrantz said. When a station has been on a certain cut for a month, it's difficult to get the program director excited about the cut that is finally selected from the album.

"Bill Young, KILT, Houston, was playing Buddy Miles' 'Down by the River' off the album almost like a numbered single. It generated substantial sales there before the single 'Down by the River' was pulled. So here's a case where he could say he has already been into that record by the time the single was out.

"It's getting harder for an artist to do a national thing because a given LP cut of single is not happening everywhere at once."

Rosencrantz and others see the AM swing to LP cuts as only just beginning. He pointed out that WABC, New York, is now numbering its singles just down to 13 or 14 and under this listing the 20 LP cuts it is featuring.

"The FM's have been playing cuts all the time and are cutting into the AM's in so many markets that AM's are now recognizing they must get on albums."

Wright believes the concentration on albums opens up whole new visits for producers. "Now you can produce an album as a total concept whereas five years ago you had to wait to see if a hit single could generate an LP and build around the hit ending with usually four good cuts on an album—four previous singles. Then the album bombed."

Adding to the complexity of album cut play is the new factor of jukebox programmers demands for a single. Where stations, in New Orleans for example, are playing "Maggie May," it creates demands for the single, said Holzenthal. This pressure is so great that some jukebox programmers such as Bill Bush in Peoria, Ill., have teamed up with local radio people to know what album cuts may end up as singles. Bush works closely with Robin Walker, WIRL, Peoria, who at least identifies cuts as such, thus limiting Bush's embarrassment when bar owners demand a single that isn't a single—yet.

Drake 'Gold' Push

AMARILLO—KDJW-FM, 24-hour stereo station here, is launching the "Solid Gold Rock 'n' Roll" syndicated programming service produced by the Bill Drake organization in Los Angeles, according to operations director Jonathan Fricke.

RADIO-TV mart

If you're a deejay searching for a radio station—or a radio station searching for a deejay—Billboard is the best buy. No other trade publication is read by so many air personalities and program directors. And all of the sharp programming-oriented general managers read the magazine, too! Best of all, Billboard classified ads achieve better results than any other publication in the field. General managers report that a Radio-TV Job Mart can draw five times the results of the next leading radio-TV industry publication. The cost is \$15—in advance—for two times. Box numbers will be used, if you wish. Send money and advertising copy to:

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POSITIONS WANTED

Young, draft exempt, with 3rd class ticket. (Currently studying for 1st class.) Professionally trained, with great personality, loves people. Will suit any station's need. I have plenty of desire and ability. Will work on the air or behind the scenes. Will relocate! Money no object! I'm perfect for small station. Will come for interview anywhere in Northeast U.S. Jim Roberts, 316 West Airy St., Norristown, Pa. 19401. (215) 275-2683. au28

5 years' experience, 25, college grad, looking for medium or small market job in the West. Have been Program Director and Music Director in Top 40 and MOR. On-air experience also includes country and underground. Very good at programming music. Prefer progressive MOR, but also like country and rock. Box 421, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. au28

Experienced underground Jock available. Currently Number One in my time slot, beating this Top 100 Market's Top Rocker Two to One. Four years in radio, including sales and programming experience, three years with present employer. I've done everything from Drake to Free-Form. For the right progressive rock spot I'll relocate anywhere. For tape and resume call Randy Martin, 517-339-2353 or 517-337-0944. au21

I'm looking for a medium market Contemp or MOR station. Finishing military in September. I'm rusty due to long absence from radio, but will improve with polishing. Good, creative production tight board, good talk. Can do news well, although I'm not fond of it. My tape doesn't cheat. No quibbling on price. Send best offer with request for tape, photo and resume to Box 416, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. au21

I care about what I say and what you give me to say—time and temp included. But I can do much more, and I'd like the chance. I don't scream, I just talk; and I'm willing to keep it within a reasonable limit, too (frankly, after two years of that, I'm pretty damned good at it). No canned jokes, though, just me. Right now I'm an assistant program director more than willing to relocate. If you have room for me and my third phone, let's talk. Jim Spellmeyer, 21 Madison Ave., Mount Vernon, Ohio 43050, 614 397-3868. au21

I'm just out of college, but I've got four years of really heavy experience, plus unmatched drive and dedication. If you want a really top-notch electronic journalist who's fully aware of the fact that it is 1971, let's get together. P.S.: I'm also draft exempt! Box 417, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. se4

POSITIONS OPEN

KNBR 50 kw. MOR needs a DJ personality. Send tape/resume/photo to Mike Button, P.M. Mgr., KNBR San Francisco, Calif. 94102. Equal opportunity employer M.F. au28

SUPER STARS NEEDED—Major radio group in the nation's top markets is interested in hearing from personalities who feel they have the talent, drive and professional attitude to compete among the very best. Successful major or medium market track record is a must. We have the facilities and the resources to provide the stage for you to achieve the super-star status you know you're capable of. Regardless of the format you're in, if you can communicate creatively on the air, tell us all about yourself. If you're an already established super star seeking new worlds to conquer, we'd like to hear from you, too. Send a tape of "the best that's in you" and full particulars in confidence to Box 419, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. An equal opportunity employer. 9/4

Top 40 station in major Canadian market has openings for air personalities and newsmen. Excellent opportunity, stability, good pay, fringes. Send complete resume, audition tape, photo and references to Box 6617, Vancouver, B.C., Canada. au28

Afternoon Drive "Cooker" . . . exciting, but not a screamer. No losers, floaters, users, flakes, or prima donnas need apply. Best Top 40 in Southern California. Must do heavy production and be ready to work hard. 27th Nat. Mkt. First ticket desired. Tape and resume to Doug Collins, Coordination Director, KFXM, 666 Fairway Drive, San Bernardino, Calif. 92408. au28

Wanted: Newsmen and 1st phone D.J. Must be stable, experienced. Black or other racial group applicants are welcome. If you qualify, salary is no problem. Enclose tape, pix and resume to Box 420, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. au28

RESIDENT GENIUS NEEDED—We're looking for a production wizard who can apply his considerable creative production skills to personality DJ shows, program specials, station promotions and local commercials. The position exists in New York City with one of the industry's most respected radio groups. If you can generate real excitement on tape, contribute ideas and make other people's ideas come alive, send resume, salary requirements and relevant samples. An equal opportunity employer. Box 418, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. au21

DJ wanted with some production experience, preferably from North Carolina or surrounding States, needed immediately. Call Russ Barrett (919) 537-4184. au21

50,000 Watt Country Music Station in Pittsburgh, Pa., needs a Production Director who is also a good Jock with a good voice and knows and loves country music. Must be strong on production. Rush AIR CHECK, Production Sample Tape and resume to bid. Causey, WEEP, Fulton Bldg., Pittsburgh, Pa. 15222. au21

Announcer with copy and production ability needed by sharp, progressive small market station. Music Director's job open to right man. Prefer small market applicant. Good advancement and salary guaranteed for top man. Send tape and resume to Bill Martin, P.O. Box 507, Waynesboro, Miss. au21

JOBS

P.D.'s STOP & READ

1. Heavy with New York, Philadelphia track record. Wants talk show or major MOR
2. Country P.D., strong, funny on air, 1st phone
3. Houston man wants P.D. in Top 40, 1st phone
4. Texas P.D., 25 years in business, all top markets, last was 50,000 giant, wants Mgr. or P.D., top man
5. Top 40 jock, now in Top 50 market, funny good production
6. Super smooth Soul D.J., from north, wants jazz or contemporary
7. Last of the screamers, young, has done TV, can really move the night shift
8. Northern C&W man, 1st phone, no floater, wants bigger market, knows the music
9. Newsmen, potential is there, needs to work with good people, will work hard and long
10. 8 Soul jocks, all 3rd phones
11. Need young black newsmen for major market Drake format station. Contact Kay

322 Shin Oak—San Antonio, Tex. (512) 655-1144

Soul Sauce



BEST NEW RECORD OF THE WEEK:
"I Found What I Wanted"
MARY WELLS
 (Reprise)

By ED OCHS

SOUL SLICES: Soul is sinking in and sifting down through the Hot 100, but penetration at the top is still a struggle, as most soul disks are spent before they reach the top 40, their impetus dispersed in the flood of pop product. Aretha's "Spanish Harlem," **Undisputed Truth**, **Bill Withers**, **Honey Cone**, **Rufus Thomas**, **Dramatics** and **Al Green** are the moment's soul in motion, which says more for the breakthrough of new soul artists than a breakthrough of soul in the top 40. Breakouts: **Dells**, **Detroit Emeralds**, **Clarence Carter**, **Persuaders**, **Denise LaSalle**, **Stevie Wonder**, **Jr. Walker**, **War**, **Freddie North**, **Wilson Pickett**, **Barbara Lynn** & **James Brown's** "Make It Funky." . . . ABC is reissuing **B.B. King's** "Live at the Regal" classic from 1964 as well as his latest, "B.B. King in London." **Ray Charles** chose his 22 greatest hits from both the Atlantic and ABC catalogs for the double-disk "25 Anniversary Salute" on ABC. . . . Soul to Soul, the film **Wilson Pickett**, **Robert Flack** and **Les McCann** ventured to Accra, Ghana in March to make, will be released Tuesday (17). The soundtrack is being recut for quadrasonic sound. . . . **Sam & Dave**, trying to patch things up with Atlantic, play the Warner Theater in Washington, D.C., Friday (20). They tape the "Mike Douglas Show" in Philly Wednesday (25). . . . The **Four Tops** & **Supremes** completed their first appearance together Sunday (15), as "The Magnificent 7" at the Carter Barron Theatre in Washington. . . . New **Glass House** on **Invictus**: "Look What We've Done to Love." . . . **Denise LaSalle** will follow in the hit tracks of **Jean Knight** with her poppin' "Trapped by a Thing Called Love." . . . New **Joe Tex**: "Give the Baby Anything," on Dial. . . . **Big Johnny Taylor**: "Hijackin' Love," on Stax. . . . **Krystal Generation's** on Mr. Chand with "Wanted Dead or Alive" for Gene Chandler, who produced the **Sisters Love** "Are You Lonely" for A&M. . . . **Don Wallace** at **WBOW** in Terre Haute says that **Gladys Knight's** "There's a Place in Your Heart for Me" is a flip hit and **Jr. Walker** will do the same with "Right On Brother & Sisters." . . . **Jerry Butler** filled in at the 11th hour for **Miles Davis**, who canceled due to illness from a date last week at Chicago's Rivinia Park outdoor auditorium. Nine Chicago Symphony musicians, plus backup by **Brenda & the Peaches** saved the day for 3,000 ticket holders and Ravinia's management. Have any news for Soul Sauce?

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ON THE HOT LINE: Album Happenings: **Jean Knight**, "Mr. Big Stuff" (Stax); **Nikki Giovanni**, "Truth Is On Its Way" (Right On); **David Porter**, "Victim of the Joke" (Stax); **James Brown**, "Hot Pants" (Polydor); **Ralfi Pagan**, "With Love" (Fania); **Margie Joseph**, "Phase Two" (Volt); **The Fuzz** (Calla); **Isaac Hayes**, "Shaft"/soundtrack (Enterprise); **Carla Thomas**, "Love Means" (Stax); **Kimberly Briggs**, "Passing Clouds" (Fantasy); **Eric Mercury**, "Funky Rock" (Continued on page 25)



THE SHIRELLES shift to RCA to recapture that hit sound, as Buzz Willis, RCA's director of r&b, discusses the girls' first album with, left to right: Beverly Lee, Micki Harris and Shirley Alston.

Billboard SPECIAL SURVEY For Week Ending 8/21/71

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	MERCY MERCY ME (The Ecology) Marvin Gaye, Tamla 54207 (Motown) (Jobete, BMI)	8	26	21	ONE WAY TICKET Tyrone Davis, Dakar 624 (Cotillion) (Julio/Brian, BMI)	8
2	4	SMILING FACES SOMETIMES Undisputed Truth, Gordy 7180 (Motown) (Jobete, BMI)	9	27	44	THIN LINE BETWEEN LOVE & HATE Persuaders, Atco 6822 (Cotillion/Win Or Lose, BMI)	2
3	3	MAYBE TOMORROW Jackson 5, Motown 1186 (Jobete, BMI)	5	28	25	LOVE ME Impressions, Curtom 1959 (Buddah) (Curtom, BMI)	5
4	5	WHATCHA SEE IS WHATCHA GET Dramatics, Volt 4058 (Groovesville, BMI)	8	29	29	IT'S SUMMER Temptations, Gordy 7109 (Motown) (Jobete, BMI)	5
5	2	HOT PANTS, Pt. 1 (She Got to Use What She Got to Get What She Wants) James Brown, People 2501 (Starday/King) (Cited, BMI)	7	30	32	WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax 7105 (Buddah) (Gold Forever, BMI)	3
6	11	SPANISH HARLEM Aretha Franklin, Atlantic 2817 (Progressive Trio, BMI)	3	31	—	TRAPPED BY A THING CALLED LOVE Denise LaSalle, Westbound 182 (Chess/Janus) (Ordena/Bridgeport, BMI)	1
7	8	TIRED OF BEING ALONE Al Green, Hi 2194 (London) (Jec, BMI)	7	32	33	WHAT THE WORLD NEEDS NOW IS LOVE/ABRAHAM, MARTIN & JOHN Tom Clay, MoWest 5002 (Motown) (Blue Seas/Jac, ASCAP/Roznique, ASCAP)	3
8	14	AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI)	7	33	36	LUCKY ME Moments, Stang 5031 (All Platinum) (Gambi, BMI)	2
9	9	I LIKES TO DO IT People's Choice, Phil-L.A. of Soul 349 (Jamie/Guyden) (Dandelion, BMI)	8	34	35	GOTTA GET OVER THE HUMP Simtec & Wylie, Mister Chand 2004 (Mercury) (Cachand/Tecbob, BMI)	5
10	6	MR. BIG STUFF Jean Knight, Stax 0088 (Malaco/Caraljo, BMI)	14	35	37	BREAKDOWN Parliament, Invictus 9095 (Capitol) (Gold Forever, BMI)	3
11	12	YOU'VE GOT TO EARN IT Staple Singers, Stax 0093 (Jobete, BMI)	8	36	34	CHICKEN HEADS Bobby Rush, Galaxy 778 (Standby, BMI)	7
12	13	YOU'RE THE ONE FOR ME Joe Simon, Spring 115 (Polydor) (Gaucho/Unichappell, BMI)	6	37	27	ARE YOU LONELY? Sisters Love, A&M 1259 (Defrantz/Monique, ASCAP)	11
13	10	YOU'VE GOT A FRIEND Roberta Flack and Donny Hathaway, Atlantic 2808 (Screen Gems-Columbia, BMI)	11	38	—	IF YOU REALLY LOVE ME Stevie Wonder, Tamla 54208 (Motown) (Jobete, BMI)	1
14	7	LOVE THE ONE YOU'RE WITH Isley Brothers, T-Neck 930 (Buddah) (Gold Hill, BMI)	10	39	49	(UNTIL THEN) I'LL SUFFER (Crazy Cajun, BMI) Barbara Lynn, Atlantic 2912	4
15	15	IT'S THE REAL THING, Pt. 1 Electric Express, Linco 1001 (Cotillion) (Cotillion/Parmar, BMI)	6	40	—	SHE'S ALL I'VE GOT Freddie North, Mankind 12004 (Nashboro) (Williams/Excellorec, BMI)	1
16	31	STICK-UP Honey Cone, Hot Wax 7106 (Buddah) (Gold Forever, BMI)	2	41	41	MAKE IT WITH YOU Ralfi Pagan, Wand 11236 (Scepter) (Screen Gems-Columbia, BMI)	7
17	17	WE ARE NEIGHBORS Chi-Lites, Brunswick 55455 (Hog, ASCAP)	6	42	42	WE'RE FRIENDS BY DAY (And Lovers By Night) Whatnauts, Stang 5030 (All Platinum) (Gambi, BMI)	3
18	19	K-JEE Nite-Lites, RCA Victor 74-0461 (Rufri, BMI)	8	43	50	TAKE ME GIRL, I'M READY Jr. Walker & the All Stars, Soul 35084 (Motown) (Jobete, BMI)	2
19	30	BREAKDOWN (Part 1) Rufus Thomas, Stax 0098 (East/Memphis, BMI)	2	44	45	HOW'S YOUR LOVE LIFE BABY Ted Taylor, Ronn 52 (Jewel) (Respect, BMI)	2
20	24	THE LOVE WE HAD (Stays On My Mind) Dells, Cadet 5683 (Chess/Janus) (Chappell/Butler, ASCAP/James Boy, BMI)	3	45	47	I LOVE THE WAY YOU LOVE Betty Wright, Alston 4594 (Atco) (Sherlyn, BMI)	4
21	39	WEAR THIS RING (With Love) Detroit Emeralds, Westbound 181 (Chess/Janus) (Bridgeport, BMI)	5	46	46	FUNKY L.A. Paul Humphrey & His Cool Aid Chemists, Lizard 1009 (Lizard, BMI)	3
22	18	I DON'T WANT TO DO WRONG Gladys Knight & the Pips, Soul 35083 (Motown) (Jobete, BMI)	12	47	48	GOT TO HAVE YOUR LOVING King Floyd, Chimneyville 439 (Cotillion) (Malaco/Alotta/Roffignac, BMI)	3
23	16	BRING THE BOYS HOME Freda Payne, Invictus 9092 (Capitol) (Gold Forever, BMI)	12	48	—	1-2-3-4 Lucky Peterson Blues Band, Today 1503 (Perception) Catalyst, BMI)	1
24	20	CRAZY ABOUT THE LA LA LA Smokey Robinson & the Miracles, Tamla 54206 (Motown) (Jobete, BMI)	6	49	—	A PART OF YOU Brenda & the Tabulations, Top & Bottom 408 (Jamie/Guyden) (One Eye Soul/McCoy, BMI)	1
25	43	SLIPPED, TRIPPED & FELL IN LOVE Clarence Carter, Atlantic 2818 (Fame, BMI)	2	50	—	ALL DAY MUSIC/GET DOWN War, United Artists 50815 (Far-Out, ASCAP/Far-Out, ASCAP)	1

WEDR-FM Serves Pro-Soul in Stereo

MIAMI — WEDR - FM has changed to an all soul stereo format. This makes the station the only full-time stereo soul outlet in the market at this time.

"There is no time for fast jazzy talk at this station," said Bo Crane, music director. "We are running a contemporary soul station geared to the community and I don't believe the people listening want to hear silly raps. They want to hear good music and that's what we play, 24 hours a day."

The format, which changed July 26, is run from a play list containing 40-50 singles and about 20 LP cuts. There are also three oldies played an hour. "The album cuts make the station progressive," said Crane. "We can take a cut off the new Bill Withers LP, for

example, as well as play the single. We can also just play any funky music we want with this format, and I feel that this will leave us a wider range of good music to choose from."

Crane mentions that jazz would be used more and more "if the people request it." Right now we use jazz as a music bed to go into news, commercials and other features. But I think we can get into jazz programming more and more as we begin to receive better record service and more audience response." Thus far, the audience response has been quite good. "We get all kinds of friendly phone calls from people who are glad to finally get a stereo funky station in this market," Crane said. "They like the fact that there is no jive talk on the air. Most listeners feel

as if this talk is really degrading and not communicating with the listener."

The air personalities also have a lot of leeway at the station. "I usually just ask them not to program objectionable cuts on their shows. They can go anywhere they want with the LP cuts as long as it makes sense to the audience and so far it has," Crane said. "We will not use any particular formula for this station because people change and have moods. So the station should reflect this and it does," he concluded.

The lineup at the station includes Bo Crane, 6-10 a.m.; Gloria Poitier 10 a.m.-2 p.m.; Gary Rogers, program director, 2-7 p.m.; Cleo Sears, 7 p.m.-midnight, and Larry Rushing, midnight-6 a.m.

Billboard SPECIAL SURVEY For Week Ending 8/21/71

BEST SELLING
Billboard **Soul LP's**

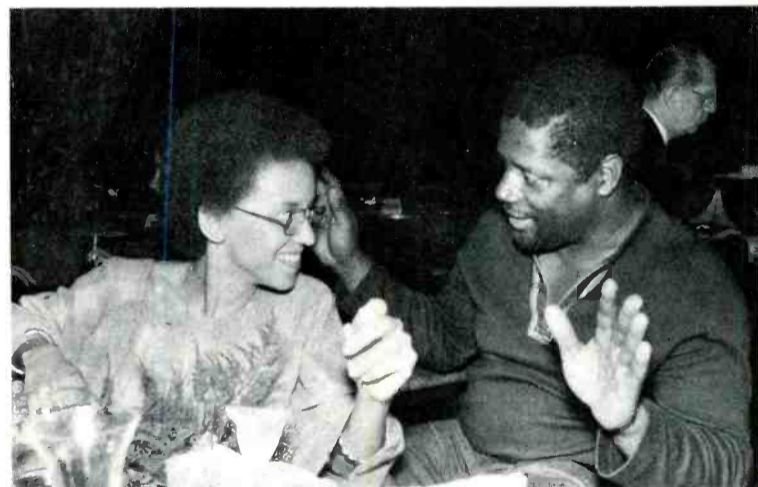
★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	10	26	26	BREAKOUT Johnny Hammond, Kudu KU-01 (CTI)	4
2	2	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic SD 7205	12	27	22	WHERE I'M COMING FROM Stevie Wonder, Tamla TS 308 (Motown)	16
3	3	THE SKY'S THE LIMIT Temptations, Gordy GS 957 (Motown)	14	28	16	ALL BY MYSELF Eddie Kendricks, Tamla TS 310 (Motown)	15
4	4	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul SS 731 (Motown)	14	29	30	VOLCANIC ACTION OF MY SOUL Ray Charles, ABC ABCS 726	12
5	6	MAYBE TOMORROW Jackson 5, Motown MS 735	17	30	31	LIVE AT FILLMORE WEST King Curtis, Atco SD 33-359	2
6	5	CURTIS LIVE Curtis Mayfield, Curtom CRS 8008 (Buddah)	13	31	34	MAGGOT BRAIN Funkadelic, Westbound WB 2007 (Chess/Janus)	3
7	8	WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists UAS 9953	6	32	32	WE CAME TO PLAY Persuasions, Capitol ST 791	3
8	9	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	11	33	27	BEST OF WILSON PICKETT, VOL. 2 Atlantic SD 8290	14
9	10	CHAPTER TWO Roberta Flack, Atlantic SD 1569	51	34	36	EXPOSED Valerie Simpson, Tamla TS 311 (Motown)	5
10	7	DONNY HATHAWAY Atco SD 33-360	15	35	35	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754170	3
11	12	SURRENDER Diana Ross, Motown MS 723	3	36	39	TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954 (Motown)	43
12	19	UNDISPUTED TRUTH Gordy G 955L (Motown)	5	37	40	MORNING, NOON & THE NITE-LITERS Nite-Lites, RCA LSP 4493	4
13	33	SHAFT Soundtrack/Isaac Hayes, Enterprise ENS 2-5002 (Stax/Volt)	2	38	38	EARTH, WIND & FIRE Warner Bros. WS 1905	14
14	15	SECOND MOVEMENT Eddie Harris & Les McCann, Atlantic SD 1583	11	39	37	LOVEJOY Albert King, Stax STS 2040	8
15	21	SWEET SWEETBACK'S BAADASS SONG Soundtrack, Stax STS 2043	11	40	—	"MR. BIG STUFF" Jean Knight, Stax STS 2045	1
16	23	RAINBOW FUNK Jr. Walker & the All Stars, Soul S 732L (Motown)	4	41	43	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	27
17	11	OSIBISA Decca DL 75285 (MCA)	7	42	—	TRUTH IS ON ITS WAY Nikki Giovanni & the New York Community Choir, Right On RR 05001	1
18	17	THEM CHANGES Buddy Miles, Mercury SR 61280	32	43	46	SAN FRANCISCO Bobby Hutcherson, Blue Note BST 84362 (United Artists)	6
19	13	CONTACT Freda Payne, Invictus SMAS 7307 (Capitol)	10	44	41	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	39
20	20	BEST OF TWO WORLDS Soul Children, Stax STS 2043	4	45	45	FREEDOM MEANS Dells, Cadet CA 50004 (Chess/Janus)	2
21	14	SWEET REPLIES Honey Cone, Hot Wax HA 706 (Buddah)	9	46	28	BEST OF CLARENCE CARTER Atlantic SD 8282	13
22	24	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014 (Stax/Volt)	37	47	50	MESSAGE TO THE PEOPLE Buddy Miles, Mercury SRM 1-608	19
23	18	TOUCH Supremes, Motown MS 737	9	48	49	PAUL HUMPHREY & HIS COOL AID CHEMISTS Lizard A 20106	13
24	29	ONE WORLD Rare Earth, Rare Earth RS 520 (Motown)	4	49	48	B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	25
25	25	MELTING POT Booker T. & the MG's, Stax STS 3001	32	50	—	WITH LOVE Ralfi Pagan, Fania 397	1

Soul Sauce

• Continued from page 24

(Enterprise); **Edwin Hawkins Singers**, "Children Get Together" (Buddah); **Eighth Day** (Invictus); **Booker T. & Priscilla** (Share); **Lorraine Hansberry**, "To Be Young, Gifted & Black" (Caedmon); **Jr. Walker & the All-Stars**, "Rainbow Funk" (Soul); **New Birth**, "Ain't No Big Thing" (RCA). . . Invictus has scooped a hot master out of Houston, "Nothing But a Devil," by **John Billy West**. . . Stax is talkin' **Jackson Five** with the **Newcomers**, who are checking in real fast with **Bettye Crutchers'** "Pin the Tail on the Donkey." Stax is also doing gold business with the "Sweetback" and "Shaft" soundtracks, and flexing muscles on behalf of **Eddie Floyd**, **Johnny Taylor**, **Carla** and **Rufus**, who's ready with his own local TV show. . . **Rick Hall**, recuperating in Muscle Shoals after disengaging his Fame label from Capitol, is mixing down sides on **Candi Staton**, **Bettye Swann** and **Donny Osmond**, while the air clears. Awaiting Rick are a week of appointments in N.Y. with the biggies for the right to handle some of the hottest soul product around. Candi, Bettye Swann, **Willie Hightower** and **Spencer Wiggins** are just a few of the Fame names. . . **New B.B. King** on ABC: "Ghetto Woman." . . **Soul Sauce** picks & plays: **David Ruffin**, "Come Right Back to Me" (Motown); **Ray Charles**, "Feel So Bad" (TRC); **Funkadelic**, "Can You Get to That" (Westbound); **Curtis Mayfield**, "Move On Up" (Curtom); **New Birth**, "It's Impossible" (RCA); **Eddie Floyd**, "Blood Is Thicker Than Water" (Stax); **Valerie Simpson**, "Can't It Wait" (Tamla); **War**, "All Day Music" (UA); **Main Ingredient**, "Black Seeds" (RCA); **Carla Thomas**, "What Is Love" (Stax); **David Porter**, "If I Give It Up" (Enterprise); **Brenda & the Tabulations**, "A Part of You" (Top & Bottom); **O'Jays**, "Peace" (Saru); **Vicki Anderson**, "Too Tough For Mr. Big Stuff" (Brownstone); **Bobby Conerly**, "Whole Lot of Soul Is Gone" (Duke); **Kim Weston**, "If I Had My Baby" (Volt); **Donny Hathaway**, "Put Your Hand in the Hand" (Atco); **Silent Majority**, "Frightened Girl" (Hot Wax); **Moms Mabley**, "That's Pops" (Mercury); **Gloria Walker**, "My Precious Love" (People); **Bobby Womack**, "Communication" (UA); **Geater Davis**, "Your Precious Love" (House of Orange); **Ella Washington**, "It Must Be Love" (SS7); **Ann Peebles**, "Slipped & Tripped" (Hi); **Black Ivory**, "Don't Turn Around" (Today); **Frankie Beverly's Ray Soul**, "Color Blind" (Gregar); **Larry Nettles & the Hot Ice Co.**, "Hey Girl" (Lionel); **Ollie Nightengale**, "I'll Take Care of You" (Memphis); **Lou Rawls**, "Natural Man" (MGM); **Bette Williams**, "A Feeling for Someone Else" (Gregar); **Dan Greer**, "Masquerade" (Sounds of Memphis); **Eddie Kendricks**, "I Did It All for You" (Tamla); **Dave Cortez**, "Do the Funky Dance" (Sound-Pak); **Nikki Giovanni**, "Ego Tripping" (Right On); **Lucky Peterson**, "1-2-3-4" (Today) **Freddie North**, "She's All I Got" (Mankind). . . **Boo Frazier**, stirring up action behind **Wanda Robinson's** "Black Ivory" LP for Perception, reads Soul Sauce. Do you?



NIKKI GIOVANNI, black poetess, returns from six weeks in Africa to find her Right On album, "Truth Is On Its Way," following in the wake of the Last Poets' breakthrough. Label president Carl Proctor communicates the news. Miss Giovanni will make numerous radio and tv appearances to promote the LP.



BILLY PRESTON, seated, sports the biggest smile in a close contest between, left to right: Bob Ellis, Preston's manager; Jerry Moss, president of A&M Records, and Abe Somer, A&M attorney. Preston, a spark plug as singer and organist behind Ray Charles and the Beatles, is recording for A&M after a stint with Apple Records in England.

AUGUST 21, 1971, BILLBOARD

Vox Jox

• Continued from page 22

Ernie Carle noon-2 p.m., **Bill Wence** 2-6 p.m., and **Jim Dood** 6-signoff. The station, on the air 18 hours a day, and programs three Top 40 records, six easy listening records, two country records, and four oldies in a hour. Music director Wence says that this format was the idea of general manager **Bill Walley** and is working out well in the Juneau market.

★ ★ ★

WTHE held a "Country at the Waterfront," in Freeport, L.I. Artists include Mack Sullivan and the Swinging Country Lads with Margie Laine also Roy Stevens and the Cheyennes featuring Elton Britt and Miss America 1970 and Miss Freeport.



WAR works out some rock-soul rhythms at United Artists' 99-cent concert which filled the Hollywood Bowl recently. Latest single for War, rock-soul group that backed Eric Burdon, is "All Day Music."

Country Music

Kustom Electronics Eyes Big Country Music Pitch

NASHVILLE — Kustom Electronics, the Chanute, Kan., musical instrument and amplification firm, has established an office here to make a strong move into the country field.

Chuck McKinney, vice president of the corporation, said Earl Owens would be appointed promotion manager, and will concentrate heaviest on the new amplifiers.

"We have never really identified with country in the past," McKinney said, "except with a few artists. Conway Twitty has used our equipment for more than a year, and it long has been a part of the Danny Davis show. However, we have realized we had been missing one of the biggest segments of the music industry, and will realign our planning."

To implement the move, Kustom has developed a new all-purpose amplifier which is entirely suited to the country market. "We have the sound the country people have been seeking," he said, "and have the service to go with it."

McKinney noted that all the equipment has a life-time guarantee for the original owner. Plans for a special service center here now are being formulated. Owens will operate the promotion out of 806 16th Ave. South.

Kustom last September purchased the Goya and Greco Guitar lines, and in June brought the Camco Drum Co. in Chicago. In the future, it plans to add a

full line of electric instruments to these acoustic instruments.

The company also has produced a new, lightweight organ that will be geared toward the gospel segment of this community.

All of the new amplifiers have American-made components, and are solid state.

Country Kings, Rock Group

NASHVILLE—Special consent from several recording companies have been obtained for the use of traditional country artists to record with the Nitty Gritty Dirt Band here. The band, utilizing the all-acoustic country instrumentalists, is doing a two-album package under the United Artists banner.

Among those recording are Merle Travis, Earl Scruggs, Jimmy Martin, Roy Acuff, Doc Watson, and Mother Maybelle Carter, with each of the individuals doing four tracks. Others to be used are Bassar Clemons on fiddle, Junior Husky on bass and Pete Kirby on Dobro.

Plans call for reassembling the entire cast to sing and play Mrs. Carter's "Will the Circle Be Unbroken," which is the working title of the album.

The session was put together by producer Bill McEuen.

New College Perpetuates Authentic Mountain Music

By BILL WILLIAMS

PIPPA PASSES, Ky. — The small two-year Alice Lloyd College, located in this depressed area of Appalachia, is using music to raise money to preserve the heritage of the area and to provide student travel out of the mountains.

Not only has the college formed a choir which takes annual tours, it has published a volume of native music collected by Abner Grender, director of the group.

It was also this institution which provided thousands of dollars of scholarships to the children of Hyden, Ky., whose fathers were killed in the state's worst coal mine disaster last December. This was done through the Loretta Lynn scholarship fund, instituted at a charity performance in Louisville in March.

Harriett Connor, spokesman for the group, said the a cappella choir sings traditional songs of the mountains in an effort to preserve them. Membership in the group provides the first opportunity for

most to travel out of the mountains. Each year the choir goes on two tours. While in Washington, the choir was given a private tour of the White House by Rep. Carl D. Perkins, an alumnus of the college.

One of the nontraditional songs in the repertoire of the choir is "The Ballad of Lucy Ladd," which was composed as a group effort on one of the tours.

Grender's book, called "Voices of Appalachia," includes his arrangements of nine Appalachian and Kentucky folk hymns. He also composed the music for one of the selections. An original work, "The Ballad of Alice Lloyd," is to be published soon.

All selections are published by Pro-Art, Inc., Westbury, L.I. Efforts are being made to do some recording of the choir, again to preserve the traditional mountain songs, few of which are being sung anymore beyond the shadows of the mountainous coal mining area.

Nashville Nabs Hansen Hdqtrs.

NASHVILLE — Hard on the heels of moves into Nashville by Screen Gems-Columbia and Chappell, Hansen Publications has moved its southeastern sales office here from Miami. Robert E. Bryan, formerly with the Handleman Co., has taken over here as country music manager for Hansen and production manager for Cal-Press.

Only last week it was disclosed that Screen Gems-Columbia, spearheaded by Frank J. Hackinson, had made a big drive in the country field, signing contracts with leading writers and publishers here. Chappell also made its presence felt, having signed a contract with Combine, which has most of the Kris Kristofferson material. Bryan said Hansen is so intent

on publishing country product that it is setting up temporary offices here, until they can open a new retail outlet or purchase an existing outlet and convert it. He will handle sales, and will make all arrangements for securing country music songs for folio print. Bryan was moved into the position following the recent death of Buddy Freedlander.

Nashville Scene

Earl Scruggs returns to Don Law, the producer who brought him success for many years. When Law formally retired a few years back, Flatt and Scruggs (then a happy and productive combination) went to other producers. Now the return is official, and Law will add him to a list which includes Ray Price, Carl Smith, et al.

Judy West, one of those who departed from Starday, now has signed as a writer with publisher-arranger Bill Walker. Jerry Lee Lewis and his entire show have been set to headline the main room at the Landmark Hotel, Las Vegas, beginning Sept. 1.

Dianne McCall, long a part of the act of Charlie Louvin, has married Buck Evans, bass player with Jim Ed Brown of RCA. Dianne is recording for Mega, and the wedding took place at the home of steel guitarist Curley Chalker.

Rosie J. Hart, of Dayton, Ohio, has signed a contract with Jem, a division of Prize-Jem. The independent session was produced by Kelso Herston at

Woodland Studios, and Joe Gibson picked up the masters. . . .

RCA is carrying on an extensive Nashville campaign already to promote October as Country Music Month. It's the promotion of Wally Cochran. Wally's daughter, born prematurely a year ago, is now doing well on her first birthday. Since she wants to see her name in print, it's Sara Jane. . . .

Acuff-Rose has rushed out a reseriving of the Roy Acuff Jr. record of "Indian Reservation" for country stations, now that the song has made it so big pop. . . . Wesley Rose has turned Don Gibson over to Buddy Lee for future bookings. He said it was the best thing he could do for Don's future. . . .

Danny Davis has a sharp one-liner: "I was going to start a group called the Nashville Buckaroos but gave it up because I couldn't find enough talent." This was after his Nashville Brass was emulated by the Bakersfield, California, Brass. Robert Alley, a convicted murderer, received executive clemency from the State of Tennessee. Earl Owens signed his papers and Alley, a topnotch fiddle player, was invited to appear on the "Opry." . . . The Mac Wiseman album produced by Jack Clement was several months in the making. Some of the top artists in the business were utilized. One of them was Clement, who played steel guitar himself. . . . Jack Ripley, the stuttering comedian, joins Jim Harper of WKMF in Flint, Mich., and Stop Records, along with Jess and Cathy and the Country Caravan on a string of fair dates coming up. . . . The first annual Ohio Country Music Festival is under way right now. . . . Mercury was so pleased with the results of the Faron Young Month that it has been extended into August. Much of the exposure came in large metropolitan areas.

Shiner Tops Realigned Music Pubberies & Topic Records

NASHVILLE—Topic Records, a Nashville-based firm, and its associated publishing companies, have been purchased by a group of non-music businessmen of Tennessee who are "interested in moving into the music business."

The unidentified corporate executives have named Murv Shiner, former Certron official, general manager of the entire operation, including promotion, production and general administration.

The publishing companies are Avalanche (ASCAP) and Poggi Bate (BMI). The operation will be located in the Hill and Race Building.

Working with Shiner will be Dorothy Gable, former curator for the Country Music Museum.

"All legal technicalities are completed," Shiner said, "and we are seriously negotiating with name artists."

Shiner, for the past 10 years, has been part of the Nashville scene. The long-time performer-recording artist had most recently been involved in both management of publishing and A&R supervision for Certron, which closed its operation here. He also worked closely with Jack Clement in his operations.

Prior to that he was general professional manager of the Audrey Williams' publishing companies.

Shiner said the company eventually would broaden into the tape business.

Florida Country Jamboree Getting Wide Coverage

ORLANDO, Fla.—"Sharecropper's Shindig," a live presentation which will be syndicated on both radio and television, had its opening night here Saturday (14).

The country music show, which will be patterned after both the "Grand Ole Opry" and the "WWVA Jamboree" in Wheeling, will feature regular cast members as well as special guests.

The opening special guest was Tommy Overstreet, Dot artist. Regulars on the show will be D'Lynn and LaDonna Crist; their younger brother, Donnie, and Clay Daniels. Others are expected to be added.

The five-hour show takes place at the Koscot Auditorium, owned by Glenn W. Turner, owner of Souncot Records and other enterprises.

The first hour of the show is reproduced for radio syndication, and already has about a dozen subscribers. The show also is being videotaped for television distribution and put on cassette for CTV.

The final four hours of the show, which is divided into 15-minute segments, involves mostly regional artists, those whose names have not yet been established out of the area.

Turner has installed a new stage, new public address system, and plans further expansion in

the 1,000-seat auditorium. Running the show is Slim (Uncle Ugly) Mims, a long-time radio personality. The Crist Sisters also are regulars on the WWVA "Jamboree," and record for Souncot. They have a new record release, recorded at RCA in Nashville, and arranged by Bill Walker.

Memphis Talent Sets TV Show

NEW YORK — A television show originating from Memphis and using the pool of Memphis talent is in the offing. A pilot has been made of "The Rufus Thomas Show" at WM-TV, Memphis, with Isaac Hayes, Gene Knight and the Bar-Kays as guests. Durrelle Durham is the producer and Betty Berger and Don Dortch, of Continental Artists, are executive producers.

Sutton 'Cutting' Mother-in-Law

NASHVILLE — Epic and Columbia producer Glen Sutton will be producing another member of his "family," his mother-in-law, Liz Anderson. Mrs. Anderson, a prominent songwriter and mother of Sutton's wife, Lynn Anderson, whom he also produces, formerly was with RCA.

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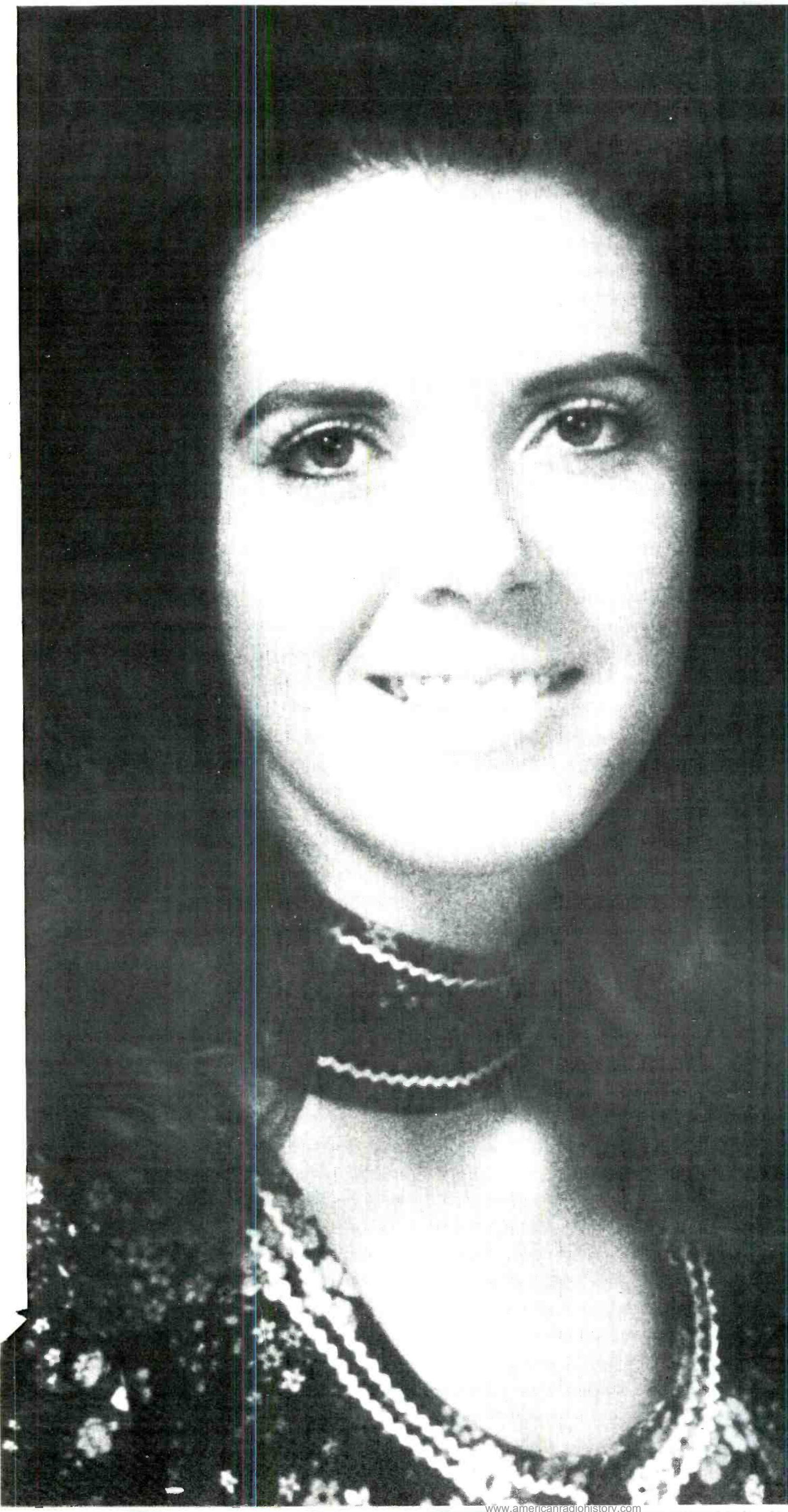
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This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	I'M JUST ME Charley Pride, RCA Victor 47-9996 (Tree, BMI)	9	38	52	LOSER'S COCKTAIL Dick Curless, Capitol 3105 (Champion, BMI)	4
2	3	GOOD LOVIN' (Makes It Right) Tammy Wynette, Epic 5-10759 (CBS) (Algee, BMI)	6	39	53	ONE NIGHT OF LOVE Johnny Duncan, Columbia 4-45418 (Pi-Gem, BMI)	5
3	6	THE YEAR THAT CLAYTON DELANEY DIED Tom T. Hall, Mercury 73221 (Newkeys, BMI)	7	40	49	I GOT A WOMAN Bob Luman, Epic 5-10755 (CBS) (Hill & Range, BMI)	6
4	4	WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca 32842 (MCA) (Blue Book, BMI)	6	41	41	WELCOME TO MY WORLD Eddy Arnold, RCA 47-9993 (Tuckahoe/Neilrae, BMI)	8
5	2	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol 3112 (Blue Book, BMI)	8	42	31	RUBY (Are You Mad) Buck Owens & His Buckaroos, Capitol 3096 (Acuff-Rose, BMI)	17
6	10	EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI)	7	43	36	JOY TO THE WORLD Murray Kellum, Epic 5-10741 (CBS) (Lady Jane, BMI)	10
7	13	GOOD ENOUGH TO BE YOUR WIFE Jeannie C. Riley, Plantation 75 (SSS Int'l.) (Belwin-Mills, ASCAP)	8	44	55	PENCIL MARKS ON THE WALL Henson Cargill, Mega 615-0030 (Free Verse, ASCAP)	6
8	7	BRIGHT LIGHTS, BIG CITY Sonny James, Capitol 3114 (Conrad, BMI)	10	45	44	LOVE ON BROADWAY Jerry Lee Lewis, Sun 1125 (SSS Int'l.) (Champion, BMI)	9
9	9	THE PHILADELPHIA FILLIES Del Reeves, United Artists 50802 (Milene, ASCAP)	7	46	58	LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) Roger Miller, Mercury 73230 (Combine, BMI)	3
10	8	INDIAN LAKE Freddy Weller, Columbia 4-45388 (Pocketful of Tunes, BMI)	11	47	67	LOVE'S OLD SONG Barbara Fairchild, Columbia 4-45422 (Duchess, BMI)	3
11	17	QUITS Bill Anderson, Decca 32850 (MCA) (Stallion, BMI)	5	48	68	I DON'T KNOW YOU (Anymore) Tommy Overstreet, Dot 17386 (Paramount) (Shenandoah/Terrace, ASCAP)	2
12	12	TREAT HIM RIGHT Barbara Mandrell, Columbia 4-45391 (Don, BMI)	9	49	39	PLEASE DON'T TELL ME HOW THE STORY ENDS Bobby Bare, Mercury 73203 (Combine, BMI)	15
13	11	HE'S SO FINE Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI)	11	50	47	HAPPY ANNIVERSARY Roy Rogers, Capitol 3117 (Forrest Hills, BMI)	9
14	14	THE RIGHT COMBINATION Porter Wagoner & Dolly Parton, RCA Victor 47-9994 (Owepar, BMI)	9	51	54	YOU WERE ON MY MIND Bobby Penn, 50 States 1A (Accusound) (Witmark & Sons, ASCAP)	8
15	19	PITTY, PITTY, PATTY Susan Raye, Capitol 3129 (Blue Book, BMI)	6	52	56	PLEDGING MY LOVE Kitty Wells, Decca 32840 (MCA) (Wemar/Lion, BMI)	5
16	5	DREAM LOVER Billy "Crash" Craddock, Cartwheel 196 (Hudson Bay/Hill & Range/Screen Gems-Columbia, BMI)	10	53	61	TAKE ME HOME, COUNTRY ROADS John Denver with Fat City, RCA Victor 74-0445 (Cherry Lane, ASCAP)	9
17	20	WHEN HE WALKS ON YOU (Like You Walked On Me) Jerry Lee Lewis, Mercury 73227 (Blue Crest/Hill & Range, BMI)	5	54	60	HE EVEN WOKE ME UP TO SAY GOODBYE Lynn Anderson, Chart 5136 (Acuff-Rose, BMI)	5
18	21	MY BLUE TEARS Dolly Parton, RCA 47-9999 (Owepar, BMI)	6	55	63	IF I HAD YOU Bobby Lewis, United Artists 50791 (Passkey, BMI)	4
19	22	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca 32851 (MCA) (Sure-Fire, BMI)	4	56	65	BACK THEN Wanda Jackson, Capitol 3143 (Duchess, BMI)	3
20	16	RIGHT WON'T TOUCH A HAND George Jones, Musicor 1440 (Glad, BMI)	11	57	57	CEDARTOWN, GEORGIA Waylon Jennings, RCA Victor 48-1003 (Tree, BMI)	3
21	23	HERE I GO AGAIN Bobby Wright, Decca 32851 (MCA) (Sure-Fire, BMI)	7	58	59	CONGRATULATIONS (You Sure Made a Man Out of Him) Arlene Harden, Columbia 4-45420 (Crosskeys, ASCAP)	4
22	24	DON'T LET HIM MAKE A MEMORY OUT OF ME Billy Walker, MGM 14268 (Hill & Range/S-P-R, BMI)	5	59	—	PICTURES Stallor Brothers, Mercury 73229 (House of Cash, BMI)	1
23	18	NASHVILLE David Houston, Epic 5-10748 (CBS) (Tree, BMI)	11	60	62	LOVE TAKES A LOT OF MY TIME Skeeter Davis, RCA 47-9997 (Crestmoor, BMI)	6
24	15	TAKE MY HAND Mel Tillis & Sherry Bryce, MGM 14255 (Sawgrass, BMI)	12	61	72	THE CHOKIN' KIND Diana Trask, Dot 17384 (Paramount) (Wilderness, BMI)	4
25	35	SATURDAY MORNING CONFUSION Bobby Russell, United Artists 50788 (Pix Russ, ASCAP)	7	62	75	IF YOU THINK IT'S ALL RIGHT Johnny Carver, Epic 5-10760 (CBS) (Green Grass, BMI)	2
26	33	THE LAST TIME I SAW HER Glen Campbell, Capitol 3213 (Warner-Tamerlane, BMI)	8	63	70	IF THIS IS OUR LAST TIME Brenda Lee, Decca 32838 (MCA) (Blue Crest, BMI)	3
27	29	LEAVIN' & SAYIN' GOODBYE Faron Young, Mercury 73220 (Tree, BMI)	3	64	64	SHE CRIED Roy Clark, Dot 17386 (Paramount) (Tree, BMI)	2
28	34	I'M GONNA WRITE A SONG Tommy Cash, Epic 5-10756 (CBS) (Flagship, BMI)	7	65	73	IT'S A SIN TO TELL A LIE Slim Whitman, United Artists 50806 (Bregman, Vocco, Conn, ASCAP)	2
29	42	BRAND NEW MISTER ME Mel Tillis & the Statesiders, MGM 14275 (Sawgrass, BMI)	4	66	66	I'D RATHER BE SORRY Patti Page, Mercury 73222 (Buckhorn, BMI)	2
30	37	I'D RATHER BE SORRY Ray Price, Columbia 4-45425 (Buckhorn, BMI)	3	67	—	COUNTRY GIRL WITH HOT PANTS ON Leona Williams, Hickory 1606 (Milene, ASCAP)	1
31	26	SINGING IN VIETNAM TALKING BLUES Johnny Cash, Columbia 4-45393 (House of Cash, BMI)	9	68	—	FLY AWAY AGAIN Dave Dudley, Mercury 73225 (Addell, BMI)	1
32	30	SHE DON'T MAKE ME CRY David Rodgers, Columbia 4-45383 (Tomake, ASCAP)	13	69	—	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia 4-45429 (Lowery, BMI)	1
33	46	THERE MUST BE MORE TO LIFE (Than Growing Old)/FIRE HYDRANT #79 Jack Blanchard & Misty Morgan, Mega 615-0031 (Hall-Clement/Birdwalk, BMI/Hall-Clement/Birdwalk, BMI)	5	70	—	I WILL DRINK YOUR WINE Buddy Alan, Capitol 3146 (Blue Book, BMI)	1
34	25	JUST ONE TIME Connie Smith, RCA Victor 47-9981 (Acuff-Rose, BMI)	16	71	—	AFTER ALL THEY USED TO BELONG TO ME Hank Williams Jr., MGM 14277 (Williams, Jr., BMI)	1
35	28	MOUNTAIN OF LOVE Bobby G. Rice, Royal American 32 (Wren, BMI)	14	72	74	A WOMAN LEFT LONELY Charlie Rich, Epic 5-10745 (CBS) (Equinox/Dan Penn/Central Star, BMI)	2
36	45	MARK OF A HEEL Hank Thompson, Dot 17385 (Paramount) (Central Songs, BMI)	6	73	—	MR. & MRS. UNTRUE Johnny Russell, RCA Victor 48-1000 (Pocketful of Tunes, BMI)	1
37	40	I CAN'T GO ON LOVING YOU Roy Drusky, Mercury 73212 (Moss-Rose, BMI)	8	74	—	WILL YOU LOVE ME TOMORROW Linda K. Lance, Royal American 35 (Screen Gems-Columbia, BMI)	1
				75	—	THE MORNING AFTER Jerry Wallace, Decca 32859 (MCA) (4 Star, BMI)	1

Jukebox programming

Kan. Campus Programmer Finds 'Hard' Rock Fading

By BEVERLY BAUMER

MANHATTAN, Kan. — Real hard rock is fading from the campus scene at Kansas State University, Manhattan, reports Judy Weidner, programmer for Bird Music Co., Inc.

"The past six months college people here haven't been playing anything real hard," she said. "They're drifting toward softer sounds, and I've noticed they're leaning toward country music, but not real hard country music."

Also high on the popularity list are the Carpenters, Simon & Garfunkel, Cat Stevens, and the Partridge Family.

"Any old Simon & Garfunkel song really plays good here," she said. "The Partridge Family is good—all of their stuff is going very well. Both the Partridge Family and Nitty Gritty Dirt Band are tremendous here. Country music by Ray Price and Lynn Anderson are good here too."

She said Three Dog Night is less popular now. The group's "Joy to the World" faded fast.

Requests for cuts from albums are high, she said, citing numerous inquiries about James Gang albums and Paul McCartney's first album. Since singles of cuts from

albums are unavailable, often, she said, this makes it hard to keep pace with trends.

Bird Music serves college student locations throughout the year, since the university maintains summer school sessions.

"The fall term won't find us making any special fall opening plans," she said. "We have been keeping up with the needs and changes as we go along. The only significant difference will be increased campus activity at fall opening in late August."

She said music programming categories have been molding together more of late. Country music is stronger. Last year country music artists were among Bird Music's top performers. "Help Me Make It Through the Night" was the best playing record all the way around at Bird Music locations, she said.

Mrs. Weidner keeps up by playing records at the office, by listening to sample records and the radio, and by following trade reviews.

"I look to Billboard for help," she said. "Sometimes I go along with it and sometimes not."

1-Stop Push on Piano Roll 45's For Jukeboxes

By EARL PAIGE

NEW YORK — While many labels see the jukebox singles market as another vehicle to spur album sales, many are aware of the jukebox as a big user of product in its own right. Thus, De & El Records here is stepping up a one-stop push for singles from its "No, No, Nanette" LP based on old piano rolls. The LP was released this past spring (Billboard, Mar. 6).

De & El's Elliot Blaine believes the material from the original 1925 production is ideally suited for jukeboxes. He and partner Jim Demos collect piano rolls.

Cognizant of the jukebox programmer's recent complaints about long singles, Blaine said the series planned will be short—one is 1:34 minutes. One single, "Tea for Two/Take a Little One Step," has been out since May. Now Blaine plans to release five singles and perhaps a jukebox LP.

Programmer Shops 1-Stops; Checks Miami Route Weekly

By SARA LANE

MIAMI—Good recordings, no matter which category they might fall into, can go in almost any type locations, according to programmer Arnie Shupnick of Mellow Music here. The big trick is to



SHUPNICK

get on records quickly and he buys from at least two one-stops and services most stops weekly to stay on top. "Any kind of a good song done well by almost any artists will go into any location," said Shupnick, who services locations all over Broward County and Boca Raton and a few in Miami, Miami Beach and Hialeah. "I don't adhere to any one policy of placing records in specific locations. Much of today's music overlaps and what goes well in a country location, for instance, will go equally as well in a lounge. I don't think it makes any difference where you put a really good song."

Shupnick has been in the music business for 20 years and, while he makes no claim at being an authority, he speaks like one. He started out working at a record shop on Sixth Avenue in New York when he was 16 years old, then was associated with Master Automatic Music in Brooklyn for 17 years where he purchased all the music.

"I think I have serviced just about every type location," he stated. "In Brooklyn there were the usual ethnic locations—Polish, Irish, Italian and black. I even had a Chinese luncheonette on Pell Street which I serviced with 99 per cent Chinese music, although I remember very distinctly that when Frankie Laine's 'Jezebel' came out, they went wild over it. Now, that's a few years," he added with a chuckle.

"Although lounge music is equated to adult music, I find many times that the top rock tunes are suitable for the more sophisticated lounges. And, a Tom Jones or Credence Clearwater will do equally as well in a country location as in a lounge. Right now James Brown's 'Hot Pants' is not

only going into soul boxes but also in lounges."

Primarily Shupnick places black artists into soul locations unless a white artist falls into the soul bag (or unless he gets a request from the owner for a specific white entertainer).

"When 'Treat Her Like a Lady' first was released on the Platinum label, I only put it in soul locations. Later, when United Artists picked it up and did heavy promotion on it, it went into lounges and teen centers where it did extremely well. At present, Aretha Franklin's 'Spanish Harlem,' which I feel is a very black record, is only going into soul locations and the better lounges. However, I'm sure as it gets more airplay and becomes more popular, I'll be putting it in other locations. Her 'Bridge Over Troubled Water' did fantastically well in every box."

Shupnick got one request for "Love Means You Never Have to Say You're Sorry" by the Sounds of Sunshine, but after hearing it, he liked it so well he ordered it for all locations.

"I rely pretty much on my own judgment," he explained. "After all these years in the business, I find I can judge quite accurately what my customers will like and what will go in their places."

Several teen locations—recreation centers and universities—are serviced by Shupnick. The Bee Gee's "How Can You Mend a Broken Heart" is one of the heaviest players on those boxes. Others are "Signs" by the Five Man Electric Band, the Raiders' "Indian Reservation" and Chicago's "Beginnings." Carole King's "It's Too Late" recently a very hot record on the teen boxes, has begun to fall off in the past couple of weeks.

Shupnick takes a dim view of controversial records and schedules them only by request.

"I had two requests for the 'Battle Hymn for Lt. Calley' and it had a very short run," he said. "Hearing it once is enough." He has never bought "What the World Needs Now Is Love" by Tom Clay. "These kind of records are a waste of money for juke boxes. Sales of the records are a different (Continued on page 31)

Coin Machine World

ILL. TAX HIKES

The Illinois Coin Machine Operators Association (ICMOA) is pleading with members to fill out a form it has mailed on which is

to be listed the taxes and licenses paid on jukebox in various municipalities. ICMOA said various municipalities throughout the state are "considering local operating license and machine tax increases." Tax problems, plaguing many state organizations now, will be a topic at ICMOA's annual meeting Sept. 17-19 at Rockton's Wagon Wheel.

AIR MORE LP'S

CHICAGO—Jukebox programmers now concerned about receiving requests for singles being "heard" on radio which are actually cuts from 12-in. albums may shudder to know that the problem will worsen. For complete story see Radio-TV Programming section this issue.

JUKEBOX AWARDS

Music Operators of America (MOA) deadline for mailing jukebox award ballots is Monday (16). This year, MOA is asking operators to nominate artist, song and record company of the year. A special committee will coordinate the voting.

Programmer's Potpourri

Mainstream jazz singles: "Equipoise/I'm So High," Roy Haynes (5508); "Longing/Cigar Eddie," Hadley Caliman (5507); "Like a Rolling Stone/It Ain't Me Babe," Maxine Weldon (5505); "Queen Bey/Soul Village," Blue Mitchell (5506).

Polka: "Great Musician's Polka Spinning Wheel Polka," Norm Dombrowski, Gold 113.

Italian release from Peters International:

Gianni Morandi: "Come Grande L'Universo/Ho Visto Un Film (PM 3592)"; Domenico Modugno: "Tuta Blu/Amaro Fiore Mio (PM 3594)"; Lucio Dalla: "La Casa in Riva Al Mare/Itaca (PM 3588)"; Gianni Mazzaro: "Allegria/Cameriere Per Favore (CGD 126)"; Gigliola Cinquetti: "Sciur Padrun/Da Li Beli Braghi Bianchi (CGD (Continued on page 31)

LONDON — With over 40,000 machines installed in various outlets, the jukebox industry in the United Kingdom is a thriving one. But, say some representatives of the industry, it could become an even larger market if the British record manufacturers took a more active interest in the jukebox business.

A recent Joe Bronkhurst article in Billboard stated that most U.K. record manufacturers equate jukeboxes with "a case of bad eggs." Alan Willis, secretary of the Amusement Caterers' Association and secretary of the Phonograph Operators' Association (POA), asserted: "Record manufacturers tend to ignore the jukebox industry completely. Why? I suppose they don't regard it as a very worthwhile or large enough market."

"Yet there are 40,000 jukeboxes in operation in this country, which represents a considerable outlet for records."

Stan Wheeler, Phonographic Russell Walker, music market manager stated: "I don't think that the record manufacturers have really appraised the value of the jukebox market in this country." Added Wheeler, who is also director of the POA: "Jukeboxes have become very much part and parcel of the catering industry."

"Of the 64,000 public houses in Britain, about 40 per cent have jukeboxes. Five years ago, this percentage was much smaller. 10 years ago, jukeboxes in pubs were very rare. The potential is even greater for the future."

Wheeler said he hoped that within the "next 12 months" there will be moves by both sides towards a rapprochement. There had been, he said, recent negotiations between the two industries over copyright fees. "As a result of these, and others to come, it could well be that such negotiations could mean also some 'getting-togetherness.'"

But H. Bartley, assistant sales manager, for the jukebox operators Ditchburn Organization—the largest operator in the U.K. viewed the statement by Alan Willis "with surprise." The amount of records his company ordered from the record manufacturers each week, he said, ran into thousands. At least service is good. "We order on the Wednesday or Thursday mornings and they arrive on the Friday or Saturday morning of the same week. I don't think that statement is at all correct."

However, Robin Welch, of the Bellfruit Company, jukebox and fruit machine manufacturer and operator, agrees that record labels are not very excited about jukeboxes.

"You don't seem to get full co-operation. But there are two sides to this argument: some people who operate jukeboxes in this country are more interested in the amusement machines—they put emphasis on the fruit machines and pintables. Jukeboxes just happen to be something of a sideline."

"These people don't realize there is a steady income to come from jukeboxes for a considerable time to come. The life of the jukebox is likely to be much longer than

Argue Jukebox Value in U.K.

By STAN BRITT

any other kind of amusement machine." Welch added that if a system of regular programming, like that in the U.S., was to be set, the situation would improve.

Labels Disagree

From the record manufacturers' point of view, however, there had been no lack of support on their part.

EMI general manager, sales and distribution, Cliff Busby was astonished at claims from jukebox industry representatives that the record industry tended to ignore the operators. "I can't understand it," he said. "We always cater to the jukebox operators' needs in as adequate a way as we can. We certainly don't ignore them, or dismiss their market as being trivial."

Polydor managing director John Fruin said that his company's attitude toward the jukebox industry was one of interest and respect. "We use this market as a promotional kind of thing," he declared. "We use it as a means of promoting our product—it's certainly an important market to us."

However, United Artist's marketing manager Dennis Knowles said that it is the jukebox industry which shows little interest:

"Some years ago, when I was at CBS, I attempted to evaluate the jukebox business. To this end, I rang several jukebox people and said: 'I don't think we, as an industry, do enough to help you.' They agreed. So, I started my 'Jukebox Hit Pickers'—advance information for jukebox operators about current singles. This was to give an idea of what happened the week beforehand. I gave them information based on daily sales so that the operators could get records on to their boxes as soon as possible. I also gave them a list of "Golden Oldies."

"I invited comments, criticisms, and so forth. I put out this circular 10 times. Not once was there any reaction."

The British record industry would welcome chances of future get-togethers with their jukebox counterparts to achieve better relationships. As Knowles put it: "Anything that will help both sides should be welcomed by everyone."

Play Price

Earlier this year, to counter the increase in the price of singles, the POA took the decision to restructure play prices. The play-price at present is three plays for 10p (24 cents)—as opposed to four plays for 10p before. One play is now 5p (12 cents). Since the play-price increase announcement, conversions have been taking place in machines throughout the U.K. But not all machines have yet been converted. It was the first time in 10 years that such a substantial increase had occurred. (Note: Many U.S. firms are converting to two for 25-cent play).

POA's Wheeler said: "It was an increase which this industry had to make, somehow or other, to absorb rising

(Continued on page 31)

Argue Jukebox Role in U.K.

• Continued from page 30

costs (including singles). But he did not foresee any further play-price increases taking place "for some considerable time."

Bellfruit's Welch said of the increase in singles; "There's not much we could do about it. To counteract this increase, and to tie in with the decimalization conversion, it was decided to increase play-price charges."

Albums

The exposure of 12-in. LP cuts on the air creates a demand for jukebox singles in the U.S. But this trend is not yet reflected in the U.K. As the Ditchburn Organization spokesman said: "At the moment, the majority of singles we are playing on boxes are not taken from LP's."

But Bartley said that if Ditchburn finds a suitable track on an LP, it might mention this to a record company.

On the other hand, Albert Levy, managing director of Headingly Properties, leading jukebox and fruit machine operator in the North of England, says that his company has found a recent demand for cuts from "oldies"—on maxi singles—which encompasses all kinds of pop music and artists.

Levy, along with other British operators, stressed the difference between U.S. and British jukeboxes. They believe British boxes, due to demand, generally feature less of the more popular groups. "There is always a big demand for the artists of the '40's," Levy said. "Individually, there's always a big demand for Frank Sinatra and Tony Bennett—and for traditional English pub music."

British jukebox operators do

not find much demand for 7-in. 33 1/3 rpm Little LP albums. "We have tried to promote them ourselves," said one, "but without much success." Stan Wheeler thought that the EP (extended play 45 rpm) was the most desirable record to have on British jukeboxes.

Headingly Properties' Albert Levy stated that there seemed to be no development in this department. This is basically because of the limited scope of the artists and material—and because of the price. "In the foreseeable future," he predicted, "I can see little or no likelihood of the 7-in. 33 1/3 rpm record gaining acceptance. There is a general feeling within the jukebox industry here of not wanting to spend any further money along this particular line."

Programming

Wheeler forecast the once-a-week programming will apply to the U.S. "for a very long time." But it wouldn't come here completely for a long time. "It means, basically, the question of cost of getting records to the sites. To change from a two-weekly to a weekly collection would be much more costly."

Levy stated that his firm had a special record programming committee. "We deal with our four different types of programs. At least 70 percent of the time we find a particular record before it's a hit."

With regard to category crossing—wherein a particular record transcends certain stylistic barriers and appeals in more than one market—the British jukebox market differs, again, from the U.S.

Levy's comment: "You can't win them all." But he added: "All

I can say is that we, as a company, are very lucky in that we seem to have a programming committee that is very close to the market demands. We are not 100 percent right all the time—but we are more right than most."

The British jukebox industry has its problems, just like any other industry. And a more close liaison with the record manufacturers is something which is genuinely desired by operators, large or small.

But it seems the jukebox industry is not lacking in initiative or ideas, and it's certainly an industry which continues to grow all the time.

Miami Route Needs Varied

• Continued from page 30

story and they seem to be running fairly high. But, in a bar, a controversial record often causes just that—a controversy—and who needs it? Maybe one or two people want to hear it and ten don't. They get into a hassle, and sometimes ensuing arguments end in a brawl. And no owner wants that in his place."

Records mentioning drugs, however, present no problem as far as Shupnick is concerned. He found that "One Toke Over the Line" went very well and he used it extensively in all his locations. Steppenwolf's "The Pusher" went very well in a handful of locations. However, "D.O.A." (it did not mention drugs) was not acceptable. "It sounded like the sirens were coming into the bar," Shupnick exclaimed, "and I think it was too much for a bar machine. One location did request it, but a week later demanded I take it off the box."

Oldies get good mileage, according to Shupnick, and he uses a great many of them going back as far as the old Platter records and tunes by Dinah Washington. He gets calls for Glenn Miller records "consistently."

"I am getting a lot of requests for the old rock and roll tunes and records that were popular ten or fifteen years ago. Al Martino's "Spanish Eyes" is one and Jimmy Roselli's "Mala Femmina" goes well in Italian locations and I get good response when I put it into lounges."

Shupnick feels that good jazz can go almost anywhere especially in the swinging lounges and black locations. He finds that most lounges go for jazz instrumentals by Herbie Mann, Jimmie Smith, and Cal Tjader whose "Evil Ways" brings in good revenue.

"Standard singers such as Frank Sinatra, Tony Bennett, Andy Williams, Perry Como and Barbra Streisand, to name a few of the top ones, are always on request lists."

Shupnick doesn't believe that many locations can support a two for 25 cent box. "Certainly not a small bar," he said emphatically. "Most of the places I service are three plays for quarter."

Programmer's Potpourri

• Continued from page 30

116"); Nico: "Cento Campana/Ti Porto Nel Cuore (CGD 115)"; Sergio Leonardi: "Quando Un Uomo Resto Senza Amore/Piangi Piangi Ragazzo (CGD 118)"; Caterina Caselli: "La Casa Degli Angeli/Adagio In Sol Minore (CGD 120)"; Don Backy: "Fantasia/La Mia Anima (CGD 121)"; Guido Renzi: "Una Per Mario/Lei (ZC 50179)";

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Arlington Heights, Ill.; Adult Location

Wayne Hesch, operator;
Robert Hesch, programmer,
A&H Entertainers



Current releases:
"It's Too Late," Carole King, Ode '70 66015;
"Rings," Cymarron, Entrance 7500;
"Beginnings," Chicago, Columbia 45417;
"Mother Freedom," Bread, Elektra 45740;
"Mr. Big Stuff," Jean Knight, Stax 0088.
Oldies:
"Sounds of Silence," Simon & Garfunkel;
"Proud Mary," Creedence Clearwater Revival.

Emporia, Kan.; Campus Location

Janelle Wingrave, programmer,
Emporia Music Service



Current releases:
"Mr. Big Stuff," Jean Knight, Stax 0088;
"How Can You Mend a Broken Heart," Bee Gees, Atco 6824;
"Liar," Three Dog Night, Dunhill 4282.
Oldies:
"Cry Baby," Janis Joplin;
"Joy to the World," Three Dog Night.

Jackson, Miss.; Soul Location

Windham Caughman, programmer,
Capitol Music



Current releases:
"I Know I'm in Love," Chee-Chee & Peggy, Buddha 225;
"Got to Have Your Loving," King Floyd, Chimneyville 439;
"Smiling Faces Sometimes," Undisputed Truth, Gordy 7108.

Liverpool, N.Y.; Jazz Location

Bernard J. Golden, programmer,
Columbia Music



Current releases:
"Them Changes," Buddy Miles, Mercury 73228;
"Eli's Comin'," Maynard Ferguson, Columbia 4-45352;
"Back to the Roots," Ramsey Lewis, Cadet 5682.
Oldies:
"Honky Tonk Train Blues," Meade Lewis, RCA 447 0871;
"Boogie Woogie on St. Louis Blues," Earl Hines, RCA 447 0880.

Manhattan, Kan.; Campus Location

Judy Weidner, programmer,
Bird Music Co.



Current releases:
"Riders on the Storm," Doors, Elektra 45738;
"Maybe Tomorrow," Jackson 5, Motown 1186;
"Hymn 43," Jethro Tull, Reprise 1024.
Oldies:
"Easy to be Hard," Three Dog Night;
"Hey Jude," Beatles.

Mankato, Minn.; Teen Location

Carole De Vries, programmer,
C&N Sales



Current releases:
"How Can You Mend a Broken Heart," Bee Gees, Atco 6824;
"Follow Me," Mary Travers, Warner Bros. 7481;
"Draggin' the Line," Tommy James, Roulette 7103.
Oldies:
"Who'll Stop the Rain," Creedence Clearwater Revival;
"Cecilia," Simon & Garfunkel, Columbia 54133.

Springfield, Ill.; Easy Listening Location

Bud Hashman, programmer,
Star Novelty Co.



Current releases:
"I'd Rather Be Sorry," Ray Price, Columbia 45425;
"If Not for You," Olivia Newton John, Uni 55281;
"Here Comes That Rainy Day Feeling Again," Fortunes, Capitol 3086;
"Take Me Home, Country Roads," John Denver, RCA 74-0445.

Toms River, N.J.; Campus Location

Anthony Storino, programmer,
S&S Amusement Co.



Current releases:
"Rain Dance," Guess Who, RCA 0522;
"Bangela Desh," George Harrison, Apple 1836;
"Go Away Little Girl," Donny Osmond, MGM 14285.

Winchester, Va.; Teen Location

Jesse J. Richardson, programmer,
Frye Amusement Co.



Current releases:
"Never Ending Song of Love," Delaney & Bonnie & Friends, Atco 6804;
"How Can You Mend a Broken Heart," Bee Gees, Atco 6824;
"Sweet Hitch-Hiker," Creedence Clearwater Revival, Fantasy 665.
Oldies:
"Knock Three Times," Dawn;
"Joy to the World," Three Dog Night.

Wisconsin Rapids, Wis.; Country Location

Morgan (Chick) Metcalf, programmer,
Rapids Coin Machine Service



Current releases:
"Never Ending Song of Love," Delaney & Bonnie & Friends, Atco 6804;
"Indian Lake," Freddy Weller, Columbia 45388;
"Rainy Days & Mondays," Carpenters, A&M 1260.
Oldies:
"For the Good Times," Ray Price;
"Take Me Home, Country Roads," John Denver.

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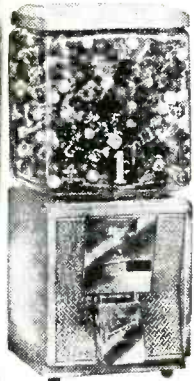
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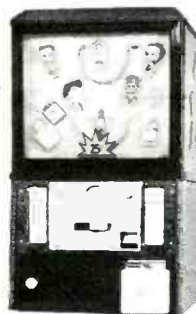
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Classical Music

Survey Describes Classical Aud

NEW YORK — The classical music listener is the best educated, most affluent, and heaviest spending segment of the radio audience, according to study based on Pulse LQR and RSA data for 14 markets. Brand Rating Index data for 20 markets, and surveys of 30,000 classical music listeners by 25 individual stations. The study was compiled by Ray Nordstrand, president of WFMT, Chicago. The station surveys, according to Nordstrand, tended to confirm the tendencies shown in Pulse and BRI and to indicate that the quality and buying power of this audience is even greater than shown

in national surveys. Compared with the average radio listener, the person who tunes to serious music or "fine arts radio" is more than twice as likely to be college trained, almost three times as likely to have a professional occupation, and at least 78 percent more likely to earn \$15,000.

The survey calculated a "classical advantage" for more than 50 products or services in which classical listeners reported the heaviest usage—ranging from airline travel, wine and recording tape to cat food, diet soft drinks, pipe tobacco, and small foreign cars—BRI data, confirmed by station surveys, showed the man listening to

classical music to be at least twice as likely as the average man to have a credit card for travel and entertainment, to have rented a car in the past year, and to plan the purchase of mutual funds. The biggest classical advantage appeared in the area of domestic and foreign travel.

The typical station survey reported better than 70 percent of the heads of classical radio households to be professional or executive with the largest proportion being doctors, lawyers, engineers and teachers. More than 40 percent had post-college training or held advanced degrees; in fact, most of the two-thirds who had college degrees had more than four years of college.

Median income was close to \$15,000, according to the listener questionnaires, with 30 percent of the families reporting incomes of \$20,000 or more and 18 percent showing \$25,000 or more. The bulk of listeners were in the 25 to 49 age groups with relatively small family size.

All station surveys showed peak listening to all classical music stations during evening hours as well as weekends. The average respondent reported listening for at least four hours a day. Strong listening in the automobile and at work was also reported, with one-third of the classical audience owning car FM radios. The surveys gave other evidence of extraordinary loyalty toward stations and advertisers by the classical music listener.

Dutch Market Edison Awards

AMSTERDAM—Edison Awards for classical recordings available on the Dutch market between May 1970 and May 1971 have been announced by a jury comprising G.F.A.M. van Kalmthout (President), C. Molenbeck, D. S. van der Meer, J. de Kruyff, C. van Zwol and W. Swets.

The 1971 Awards, which will be presented in October are to—Maurice Andre, for the performance of concertos by Johann Melchior Molter (Erato); Claudio Arrau, for the performance of special works by Franz Liszt (Philips); Aldo Ciccolini, for the performance of works by Erik Satie on six HMV albums; Robert Craft, for the performance of "The New Stravinsky" (CBS); Carlo Mario Giulini, for the performance of the Mass in C by Beethoven (HMV); the Guarneri Quartet, for its performance of the final five string quartets by Beethoven (RCA); Nikolaus Harnoncourt, for the performance of Bach's 'Matthew Passion' and 'Musical Sacrifice' (Telefunken); Heather Harper, for her performance in "Les Illuminations," by Britten (HMV); Wilhelm Kempff, for the performance of the complete piano sonatas by Schubert (DGG); Rafael Kubelik, for the performance of Sinfonietta and Taras Bulba by Janacek (DGG); Charles Mackerras, for the performance of "Ode on St. Cecilia's Day" by Purcell (Archiv); The Barenreiter Record Company, for the production of "Premiere Anthologie de la Musique Mali-

enne," on six albums; Zubin Mehta, for the complete performance of "Il Trovatore" by Verdi (RCA); Maurizio Pollini, for the performance of various polonaises, nocturnes and other works of Chopin (HMV); Simon Preston, for the performance of "Les Corps Glorieux" and "Le Banquet Celeste," from Olivier Messiaen, and for the performance of three organ sonatas by Paul Hindemith (Argo); Zoltan Racz, for the performance of three suites for cello from Max Reger (De Camera Magna); Mstislav Rostropovich, for his performance of the Arpeggione Sonata from Schubert, and the cello sonata by Frank Bridge (Decca); Beverly Sills, for her interpretation of "Manon" in "Manon," by Jules Massenet (HMV); Leopold Stokowski, for his recordings of "L'Ascension" by Messiaen; Orchestral Set No. 2 by Charles Ives (Decca), and Sinfonia No. 6 and the Golden Age Suite by Dimitri Shostakovich (RCA); Henryk Szeryng, for his performance of six violin concertos and a number of concert pieces by Mozart (Philips, and for his performance of the violin concertos by Alban Berg and Jean Martinon (DGG); Edo de Waart and the Dutch Wind Ensemble for the recordings of Divertimenti by Mozart on three (Philips), and for his performance for the performance of Morceau de Concert by Saint-Saens, Concertino by Tailleferre, and the concerto by Alberto Ginastera (DGG).

Thirty Million for Arts Fund in 1972

WASHINGTON — The federal endowment for the arts will be \$30 million in fiscal 1972, double the amount of the previous year's funding. The appropriations bill giving a grand total of \$60 million to the National Foundation on the Arts and Humanities was approved by Congress last week, and awaited only the President's signature.

The funds for the Arts Endowment, which provides matching money for national and state and local organizations and artists, has had hard sledding over the years in the House. But even the hard-headed were impressed by the three-to-one ratio of matching funds raised by private and civic

sources to promote the country's music, drama, and dance, its symphony and opera, its artists, sculptors and museums.

The lift to \$30 million from the previous \$15 million is still a long way from what other civilized nations are providing in help to their countries' self-expressive arts, which were never more needed than in this era of computerized man.

It is estimated that the U.S. spends only 7½ cents per citizen on the arts. Great Britain spends \$1.23; Sweden and Austria \$2 per person, and in West Germany it is up to \$2.42.



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Billboard Album Reviews

AUGUST 21, 1971



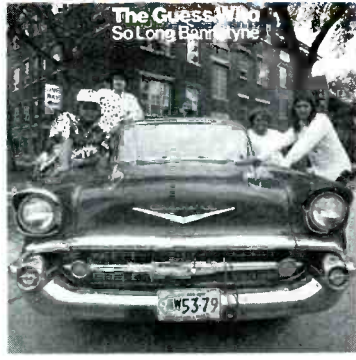
POP
THE PARTRIDGE FAMILY
SOUND MAGAZINE—
Bell 6054

For their third album, the TV family come up with more dynamic rock material with the help of producer Wes Farrell, and it features the current hot single, "I Woke Up in Love This Morning." Other strong cuts that feature Shirley Jones and David Cassidy are "Summer Days," "One Night Stand" and "I'm On My Way Back Home." Chalk up another chart topper for the group!



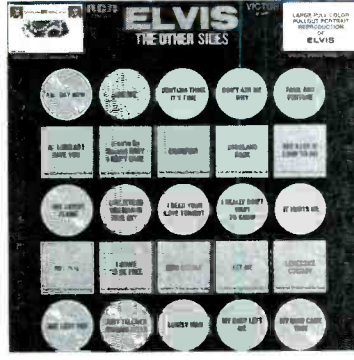
POP
ANDY WILLIAMS—
You've Got a Friend.
Columbia KC 30797

In what may be one of his finest and most commercial packages of all time, Williams has a chart winner in this delightful program. Along with his new single, "A Song for You," he turns in exceptional treatments of Carole King's "You've Got a Friend," Kristofferson's "Help Me Make It Through the Night," and Nichols-Williams "Rainy Days and Mondays."



POP
THE GUESS WHO—
So Long, Bannatyne.
RCA Victor LSP 4574

Canada's Guess Who continue to answer the question with powerful sales and rock sensations from members Burt Cummings, Jim Kale, Gerry Peterson, Greg Leskiw and Kurt Winter. Toned down by the absence of Bachman's guitar, the group turns down the volume to focus on Cummings' sweet, lilting songs like "Nice Girl," while "Rain Dance," "One Divided" and "Grey Day" feature Cummings' distinctive voice.



POP
ELVIS PRESLEY—
The Other Sides—Worldwide
Gold Award Hits, Vol. 2.
RCA Victor LPM 6402

This deluxe box package, containing a four-record set, plus a bonus autographed picture poster of Elvis and an additional bonus of a piece of cloth from his wardrobe will prove a sales monster via his fans! Included are "Hot Dog," "Any Day Now," "Patch It Up," "You Don't Have to Say You Love Me" and "There Goes My Everything."



POP
BOBBY GOLDSBORO—
Come Back Home.
United Artists UAS 5516

One of Goldsboro's best and most commercial packages ever is this strong LP which features his current single, "Come Back Home" and his recent single of Don McLean's poignant ballad "And I Love You So." Other strong cuts are Mike Settle's moving ballad, "Saturdays Only," and Elton John-Bernie Taupin's "Your Song."



POP
TOMMY JAMES—
Christian of the World.
Roulette ST 3001

James' single, included here, "Draggin' the Line" put him back into the Top 10 of the Hot 100. The new LP, right in today's Jesus-rock and gospel bag, features some potent, original material. Among the standout cuts for play and sales are "I'm Comin' Home," "Sail a Happy Ship" and "Bits and Pieces." They all rock with a strong lyric line from the pen of James and Bob King.



POP
JEAN KNIGHT—
Mr. Big Stuff.
Stax STS 2045

Jean Knight's "Mr. Big Stuff" caught on in the big, bouncy way that makes pop music so exciting. Producer, arranger and keyboard keystone Wardell Quezergue has produced Miss Knight in perfect keeping with her "Big Stuff" sound. Plenty of funk and blues and hit material by Malaco songwriters would keep it humming on "City Slicker" and "Little Bit of Something."



POP
THE BUTTERFIELD BLUES BAND—
Sometimes I Just Feel Like
Smilin'.
Elektra 75013

This blues band is true to its name and has not changed its sound. There is no need, for this music says it all in the pop genre. This is a pure blues band sound and Butterfield developed it electrically after hearing the masters who had come to Chicago to play. "Play On," "Song for Lee," "A Little Piece of Dying," "Blind Leading the Blind," all have that Butterfield blend.



POP
WOODY HERMAN—
Brand New.
Fantasy 8414

Mike Bloomfield's rock/blues guitar is merged with the big Herman band and the result is an exciting admixture of contemporary sounds. The whole merger moves splendidly on "Sidewalk Stanley" despite a terrible vocal from the leader (the lyric is dire) but "Proud Mary" will probably get the attention. Bloomfield is on four cuts—of the rest Nat Pierce's arrangement of "After Hours" is standout.



POP
IAN & SYLVIA
Columbia C 30736

With equal potential for the country market as well as pop, the Canadian husband and wife team move to the Columbia label with an exceptional, commercial debut LP. Most of the strong material included here is written by the duo and includes top country ballads, "Some Kind of Fool" and "Summer Wages." Their new single, "Creators of Rain" is a top cut, for pop and country.



POP
BIG BROTHER & THE HOLDING COMPANY—
How Hard It Is.
Columbia C 30738

Brother is guaranteed to set houses on fire with this album, especially if cuts like "How Hard It Is," "No Bugaloo Jam" and "Shine On," are taken too seriously and turned up on the speakers. "Buried Alive in the Blues" is descriptive enough of that particular cut.



POP
JO MAMA—
J Is for Jump.
Atlantic SD 8288

James Taylor reawakened us to Carole King, who turned us onto Jo Mama, one of those hard-to-label groups simply because their breezy, jazzy folk-rock reveries are more fragile than flashy. Danny Kortchmar, long-time Taylor sidekick, grooves nicely on guitar and vocals, in perfect balance to Abigale Hanes' femme exuberance. "Keep On Truckin'," "Smack Water Jack" and "Love Is Blind" are excellent.



POP
JONATAN ROUND—
Westbound WB 2009 (Chess/
Janus)

There is some good vocal work here, supplemented by musicianship which is practically beyond reproach. Round's special cover should prove to be an added attraction and marketing tool. Best bets for FM air play include, "In Quest of the Unicorn," "Travelin' Mama Blues," and "Sympathy for the Devil." AM highlights are "Train-A-Comin'," "To Love Somebody" and "Don't It Make You Wanna Go Home."



SOUL
FUZZ—
Calla SC 2001

The Fuzz follow easily in the tender tracks of the Shirelles and Supremes, picking up more fans with each disk. "I Love You for All Seasons" flowed into "Like An Open Door," which climbed among soul's best sellers, and now Val, Barbara & Sheila Young from Washington, D.C., put it all together for fans to dig as a group on the go with something to give. Sheila's "Leave It All Behind Me" and "True Love Affair" are hits in the wings.



SOUL
CARLA THOMAS—
Love Means...
Stax STS 2044

Rufus' daughter, Carla, is in good voice as she searches for the elusive hit, and her soul continues to change, grow and move with the times as she bids to break into a new bag. The little tune, plus "What Is Love," "Cherish" and "Wake Up Wanting You" could create the necessary excitement, though the material still lacks the punch and poignancy Carla's fine voice deserves. Top Stax musicians supply sure backup.



COUNTRY
JODY MILLER—
He's So Fine.
Epic E 30659

With the spotlight on her recent smash hit, "He's So Fine," the fine stylist has a sure-fire commercial package here. Along with her hit, she delivers top treatments of other current country hits such as "Good Lovin'," "Make Me Your Kind of Woman" and "I'm Gonna Write a Song." Another standout is her reading of the pop "You've Got a Friend."



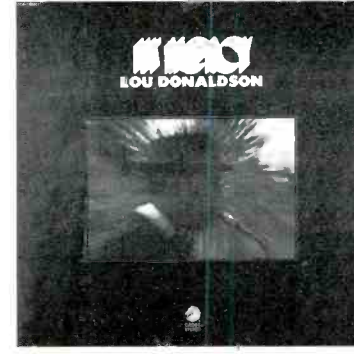
COUNTRY
CLAUDE KING—
Chip 'n' Dales' Place.
Columbia C 30804

Claude King goes honky tonkin' for juke box sounds and comes up with winners from the past, present and future, since King transcends the pitfalls of the moment by combining the qualities of classic story telling with a country-folk feel that ranges from the soul of "Help Me Make It Through the Night" to "Turn It Around." His "Wolverton Mountain" and "I'll Be Your Baby Tonight" are jukebox gems.



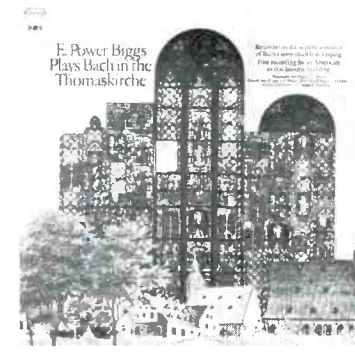
JAZZ
THE BILL EVANS ALBUM—
Columbia C 30855

Some refined purity on this album which is just Evans on piano and electric piano, the titanic Eddie Gomez, bass, and Marty Morrell, drums. All the cuts are Evans originals, ranging from a swinging item, "Funkallero" (Self explanatory) to "Twelve Tone Tune" (which is not as frightening as it sounds). Old favorite "Waltz for Debby" makes an appearance. Instant jazz appeal, of course, but the feeling of the album goes broader.



JAZZ
LOU DONALDSON—
Ha' Mercy.
Cadet 2CA 1 60007

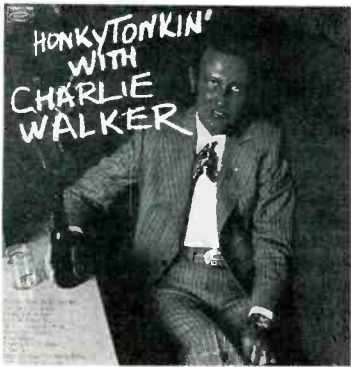
Lou Donaldson, his track record already established, moves easily from "Hello Dolly" to "Skylark," from funky "Fried Buzard" to the solid "Ha' Mercy." It is typical Donaldson, small group, sax-lead, organ featured, hard jazz, switching over to Latin rhythms and rock sounds where he pleases. Jazz and soul appeal on these cuts.



CLASSICAL
E. POWER BIGGS PLAYS BACH IN THE THOMASKIRCH—
Columbia KM 30648

E. Power Biggs is showcased here playing the organ in Bach's own church in Leipzig. It's the first recording by an American in this building and an exciting one, too. Among the stirring pieces are "Prelude and Fugue in C Major," "Tocatta and Fugue in D Minor" and "Prelude and Fugue in G Major."

Album Reviews Continued



COUNTRY
HONKY TONKIN' WITH CHARLIE WALKER—Epic E 30660

Just off the highway is a little honky tonk where Charlie Walker spends his Saturday nights doing what he does best. Walker's familiar trucking tunes light up many a jukebox, and his honky tonk specials are the delight of the highways from Texas to Nashville, where Billy Sherrill produced Walker to backgrounds by the Jordanaires and the Nashville Edition. "Rosie Bokay," "Honky Tonk Women" and "Don't Put Down the Honky Tonks" are new numbers for the old nickelodeon.



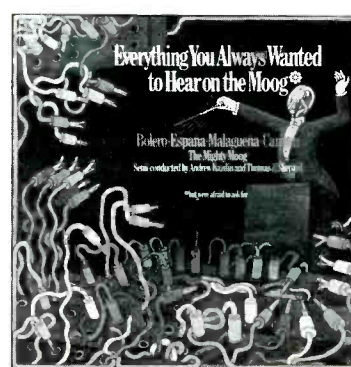
CLASSICAL
"DEATH IN VENICE" AND OTHER GREAT MOTION PICTURE THEMES—Cliburn/Ormandy/Fiedler/Leinsdorf/Reiner. RCA Red Seal LSC 3224

The "mixed bag" of movie themes and performers should give this disk a shot at some "good music" air play. Among the artists are Van Cliburn, Ormandy/Philadelphia, Fiedler/Boston Pops, Leinsdorf/Boston, and Reiner/Chicago. Among the themes are "Love Story," "Romeo and Juliet," "Song of Norway" and "Black Orpheus."



CLASSICAL
RUMANIAN RHAPSODY—N.Y. Philharmonic, Leonard Bernstein. Columbia M 30645

Leonard Bernstein continues his string of big-selling LP's with this potpourri of Hungarian dances. The New York Philharmonic is in happy form as Bernstein directs them through dances by Liszt, Dvorak, Smetana, Brahms and Enesco.



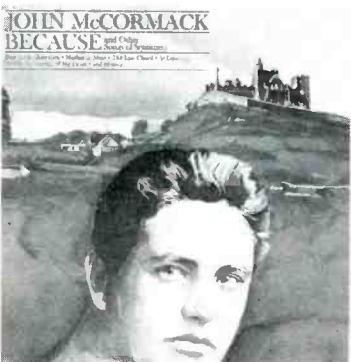
CLASSICAL
EVERYTHING YOU ALWAYS WANTED TO HEAR ON THE MOOG—Columbia M 30383

The mighty Moog takes Ravel's "Bolero," "Malaguena" and some of "Carmen" and treats it with the right degree of reverence and humor, all programmed and played by Andrew Kazdin and Thomas Z. Shepard. Naturally it doesn't have the instant appeal of the "Switched On Bach" which was No. 1 in its field, but there is much to appreciate—even the Moog applauding itself with a high degree of accuracy at the end.



CLASSICAL
WIENIAWSKI: VIOLIN CONCERTO NO. 2 IN D MINOR/KABALEVSKY VIOLIN CONCERTO/BLOCH: NIGUN FROM "BAAL SHEM"—Royal Philharmonic Orch. (Foster)/Pinchas Zukerman. Columbia M 30644

Pinchas Zukerman's outstanding violin virtuosity shows itself with each new recording. This latest will be a blockbuster as appreciation will be shown in fiery and golden tones on pieces by Bloch, Kabalevsky and Wieniawski.



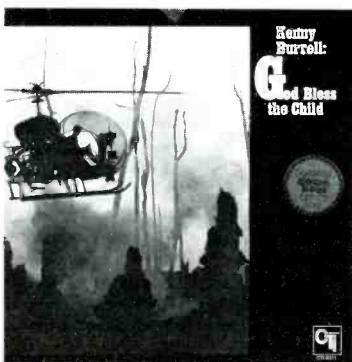
CLASSICAL LOW PRICE
JOHN McCORMACK—Because and Other Songs of Sentiment. RCA VIC 1622 (Mono)

Sixteen tunes, including "Dear Little Shambrock," "Because," "The Lost Chord" and "The Vacant Chair," get that electric McCormack treatment and show him to be the artist supreme. Sound is good, considering some cuts go back to 1912.



CLASSICAL LOW PRICE
PROKOFIEV SYMPHONY NO. 5—Philadelphia Orch. (Ormandy). Odyssey Y 30490

Here's a fine choice in this price range, repackaged from the previously released Masterworks seller. A spirited, energetic and tonally exciting effort by Ormandy and the Philadelphia, showing both in top form.



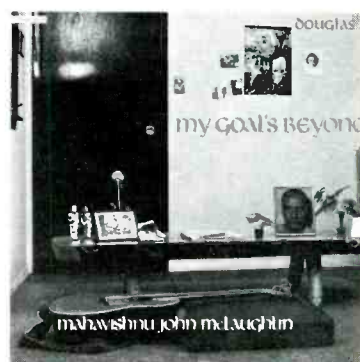
JAZZ
KENNY BURRELL—God Bless the Child. CTI CTI 6011

This is perhaps the best jazz styled guitarist around coupled with the likes of Billy Conham, Freddie Hubbard and Ron Carter, and also supplemented by some tasteful strings as well as percussionist Ray Baretto. Burrell has a flashing style and technique, yet the communication is one of softness and understanding. "Be Yourself" tells it all and "A Child is Born," plus the title track really flow easily.



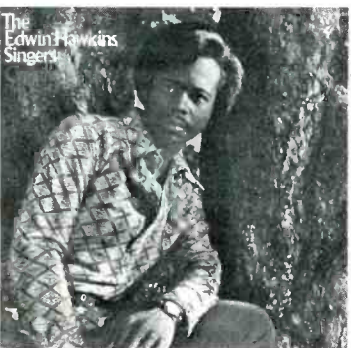
JAZZ
DIZZIE GILLESPIE—Portrait of Jenny. Perception PLP 13

More than a portrait of Jenny, this album is a stirring and most spectacular portrait of one Mr. Dizzie Gillespie. In this phony jazz rock combinations by true jazz musicians, Gillespie has turned to the roots of his style, jazz, and a touch of funk here and there, to make this one of the most tasteful jazz or pop albums to go along. "Olinga," shows such feeling and warmth that it is soothing to the mind.



JAZZ
MAHAVISHNU JOHN McLAUGHLIN—My Goal's Beyond. Douglas Z 30766 (CBS)

There is no doubt about the Eastern flavor of this LP. There is also no doubt that this album will set Mahavishnu John McLaughlin rolling in the annals of stirring and subtle improvisational guitarists. The first side of the album ebbs and flows in Eastern meditation. The second side deals more with the Western culture, but maintains that Eastern flair.



GOSPEL
THE EDWIN HAWKINS SINGERS—Children (Get Together). Buddah BDS 5088

Those fabulous Edwin Hawkins Singers, the voices that so exuberantly brought gospel to pop with "Oh Happy Day," offer a moving display of gospel for today, as guitarist Hugh McCracken and drummer Paul Humphrey bolster Hawkins' vocal arrangements which the soul congregation carries out with rhythm, righteousness and majesty. "Someday," "Long Way to Go" and the title single could repeat.



GOSPEL
EV. SHIRLEY CAESAR & THE CAESAR SINGERS—The Three Old Men. Hob HBX 2132

Evangelist Shirley Caesar, her group and the Thompson Community Choir excite and stir the soul with an outstanding assortment of hymns written, arranged and vocalized by the dynamic Miss Caesar, whose meditation with God is magnificently obvious in her incredible voice. "Three Old Men," "Amazing Grace" and "Help Me Jesus" shine with Gene MacClellan's "Put Your Hand in the Hand," and all are among the greatest.

SPECIAL MERIT PICKS

POP

TOM CLAY—What the World Needs Now Is Love. Mowest MW103-L (Motown)

The disk jockey turn producer-performer Clay proved a winner his first time out with the Top 10 smash, the title tune of this debut package. The concept of this package is based upon love, all types of love, which Clay narrates in some cases and sings in others. Songs include "MacArthur Park," "This Guy's in Love With You" and "Bridge Over Troubled Water," all handled in a unique way.

BRETHREN—Moment of Truth. Tiffany TFS 6915

Brethren move easily between country-rock on the pop side of the Band and soul-rock similar to the Rascals, but the stress is generally light and lively, as Tom Cosgrove's vocals provide most of the interest, while Marretha Stewart & the Girls add the depth of their soul backgrounds. "Freedom Blues," featuring Amanda Ambros, "Move On" and "Blaze" offer plenty of action for Top 40 and FM, if single should pop loose.

ALLAN TAYLOR—Sometimes. United Artists UAS 5529

Allan Taylor is a Leeds folksinger who last year played on Fairport Convention's U.S. and is presently in this country to play the Philadelphia Folk Festival. Taylor's songs are invariably low-key and pastels-shaded in style, quietly reflective in content, gentle and traditional. Fairport's Dave Mattocks, Dave Pegg and Dave Swarbrick are featured on "Nursery Tale," "Tudor Pop" and "Song for Kathy." A soft debut.

CLIMB EVERY MOUNTAIN—Mormon Tabernacle Choir/Columbia Symphony Orch. (Harris). Columbia M 30647

The impressive sounds of the Mormon Tabernacle Choir bring new shadings to a flock of pop standards. Among them are "You'll Never Walk Alone," "Over the Rainbow," "Lost in the Stars," "The Sound of Music" and "Climb Ev'ry Mountain."

CLASSICAL

HANDEL: ARIODANTE—Various Artists/Vienna Volksoper Orch./Vienna Academy Chorus (Simon). RCA Red Seal LSC 6200

Stephen Simon, who conducted the first performance of "Ariodante" in New York in March, 1971, leads the Vienna Volksoper Orchestra through the recording and it emerges as an exciting entry to the opera shelf. Graziella Sciutti, Ian Partridge, Carole Bogard and Bernadette Greevy are the featured vocalists.

COUNTRY

WAYNE KEMP—Decca DL 75290
Mr. Kemp sings of drinking in bars while the wife waits at home, of the wife departed and the singer sorrowful, of the appreciation of man's failing to woman and the amazement of woman sticking by man. . . . All bound up in gentle country rhythms, familiar turns of phrasing. A comfortable album with cuts destined to be played late at night in the late night diner. And on solid country stations.

(Continued on page 35)

★★★★ 4 STAR ★★★★★

SOUNDTRACK ★★★★★

DUSTY HOFFMAN—Who is Harry Kellerman & Why Is He Saying Those Terrible Things About Me? Columbia S 30791
ORIGINAL SOUNDTRACK—The Red Tent. Paramount PAS 6019
ORIGINAL SOUNDTRACK—Outlaw Riders. MGM 1 SE 26 ST
ORIGINAL SOUNDTRACK—Romance of a Horse Thief. Allied Artists AAS 110-100

LOW PRICE CLASSICAL ★★★★★

GOLDEN AGE "AIDA"—Caruso/Gadski/Homer/Amato. RCA VIC 1623

POPULAR ★★★★★

DAVID WIFFENN—Fantasy 8411
NICKEL—Musicor MHS 3205
LONDON FOG—Pompey SD 6011
KEITH MICHELL—Songs of My Time. Spark SPA 01
NOW SINGERS—Let's Fall in Love. Murbo MCS 6021

SOUL ★★★★★

KIMBERLY BRIGGS—Passing Clouds. Fantasy 8415

(Continued on page 35)

More Album

Reviews on

Pages 33 & 35

International News Reports

Qualified Optimism Over U.K. Sales Figures, Price Hike Feared

LONDON—There is a mood of qualified optimism in the UK record industry following the publication of the first quarter's sales figures, which were analysed in last week's Billboard.

The optimism is inspired by an appreciable increase in individual company sales during the quarter compared with the same period in 1970. But this optimism is qualified by the continuing escalation in costs, which most industry spokesmen believe will make record price increases inevitable before Christmas.

EMI scored a 14.9 percent rise in sales over the first quarter in 1970. Managing director Philip Brodie told Billboard that this achievement was gained by "many good singles and in-depth catalog sales." There were not many chart albums," he continued, "but the Music Centers have been beneficial in moving product from right across the catalog. April's figures are even better, showing a 26.3 percent rise on the same month last year, and June and July are also looking good."

Brodie considers some upward price adjustments are inevitable in view of constantly rising costs, but cited the Confederation of British Industries ceiling of five percent as the maximum in this area.

CBS Records deputy managing director Maurice Oberstein reported a "substantial" increase in the company's sales for the first quarter of this year, but is concerned about soaring costs.

"Inflation is cutting into our margins, and service charges have risen between 12 and 15 percent," he said. "If the sales volume continues to rise as it did in the first quarter maybe we could absorb these costs, but the volume seems to be levelling out."

Island executive David Bette-ridge finds the market depressed, despite the company's sales being considerably up during the first quarter.

"You can't achieve the same results through bigger volume of sales anymore. We hope to keep our prices steady until the end of the year, but beyond that it's doubtful."

Polydor is definitely keeping its prices steady until the end of the year. "Our policy is to hold our prices at the July level throughout the maximum business time of the year which is beginning now," said marketing manager Tim Harrold. "Our sales for the first quarter this year were up 15 percent overall on 1970, and the second quarter has shown an even bigger improvement."

Kinney managing director Ian Ralfini has a similar success story to tell. "The first quarter this year was tremendous saleswise," he declared, "but obviously we cannot make comparisons with the same period of 1970 because our circumstances are different. We have our new sales force and big promotion campaigns working for us this year. I don't anticipate any rises in our prices this side of Christmas."

The British Decca group's January-March results were summed up by a cryptic comment from director Bill Townsley: "They weren't bad, but they could have been better."

United Artists achieved a 20 percent climb, and managing director Martin Davis stated that this trend has been continuing since. "Our increase was completely in the album area, and with our strong autumn release schedule, I'm confident we can maintain the trend," he remarked. "Costs are rising faster, though, and there must be a strong possibility of having to raise prices. I reckon

we must be one of the most conservative of the emergent companies, but running costs, particularly in promotion, are very heavy."

A&M's middle market catalog is thriving, as general manager John Deacon disclosed. "The first quarter was very favourable, and the second quarter has been superb, with sales expanding right across our LP repertoire."

He provided individual illustration of the label's progress. "During the first quarter of 1970, Herb Alpert accounted for 62.7 percent of our full price album sales. For the first quarter this year, his sales share had dropped to 22 percent, yet our album sales rose overall by 20 percent. We're keeping ahead of the rising costs, but it seems likely there will be price increases this autumn. I can't see any way of continuing to absorb the rising costs."

Pye Records anticipated that 1971 would be a "fairly tough"

and so far events have conformed to the company's expectations. "We're on budget for the first seven months of this year," Pye executive Colin Hadley stated. "The January-March period was proportionately better than the same period last year, but in the long term generally we can't see any great upsurge of sales over the next 18 months. The recent reduction in purchase tax should help dealers, who really must improve their stocking position."

Philips Records managing director Fred Marks said that the company's results for the first quarter had conformed to the industry trend revealed by the Department of Trade and Industry's statistics. There were indications of a more buoyant period of trading for the rest of this year. An RCA spokesman reported that the label's results were considerably up on the first quarter of last year, and the company was confident about maintaining this improvement.

French Publishers Insist Radio Included in Deals

PARIS—French music publishers are now asking foreign—mainly U.S. and U.K.—catalog owners to include the independent Europe No. 1 and Radio Luxembourg

(France language) radio stations in contracts for sub-publishing deals for France.

The problem facing French publishers, and the performing right society, SACEM, has been that transmitters for both these stations are situated outside France, Europe No. 1 in the Saar, West Germany, and RTL in the Duchy of Luxembourg.

For performing right purposes, however, both Europe No. 1, in its entirety, and channels one and three (French language) of RTL are programmed in Paris, comprising material almost exclusively aimed at France, and are sent by telephone landline to the transmitters.

But geographical location has led to confusion among foreign catalog holders unaware of this situation which arose because commercial radio is not permitted to operate from within France. It is interesting here note though that the French Government has indirect financial interests in both stations.

A recent series of agreements SACEM has obtained from performing right societies of other countries have involved the concession that Europe No. 1 and RTL (French language) are to be considered as French for the collection of rights.

For Europe No. 1, this has involved an agreement with GEMA, the German society, and for RTL, the British, German, Dutch and Belgian societies. A further slight problem arose because RTL covers Belgium in both Flemish and French, the Flemish service also picked up in the Netherlands. SACEM, however, includes the Duchy of Luxembourg within its administrative territory.

SACEM considered that many foreign publisher-catalog owners were unaware of this technicality when drawing up sub-publishing contracts with France, and because of this some money due to French publishers went to the other countries concerned.

These latter have now conceded that both radio stations concern France alone, and because programs are produced in Paris, copyright resides exclusively with French publishers.

SACEM has, in a circular to French publishers, outlined the problem, seeking them to include the two stations in foreign contracts.

From The Music Capitals of the World

LONDON

Following the recent signing of Donovan to Warner Brothers, Pentangle and guitarist Terry Reid have signed recording contracts with Kinney. Pentangle, previously with Transatlantic, is now with Reprise and a new album is expected by the group at the end of the year. Solo albums from Bert Jansch and John Renbourn will also be on Reprise. The group's product is already issued on the Warner label in the U.S. Previously with Epic in the U.S., Terry Reid's product will appear on Warner in the U.K. and on Atlantic in the U.S.

Dave Croker, former Harvest label manager at EMI, has been appointed to a new post. Croker will travel the world record markets in an effort to seek and develop new talent. However, Croker will devote much of his time visiting the U.S. and is currently there on his first trip since he took up his appointment. Croker's post has been filled by Nick Mobbs and another new appointment within the pop repertoire division at EMI is that of Duncan Johnson — former radio disk jockey — who has been made label manager for RAK.

A further testimony to the value of the British Market Research Bureau's analysis of record sales (BARS) service occurs this month with EMI Records becoming a subscriber. The BARS service provides reports on a monthly basis to assist companies in making decisions on their marketing strategies such as distribution and pricing and repertoire planning. Apart from Record and Tape Retailer and the BBC which have publishing and broadcasting rights respectively to the service, BARS subscribers now comprise CBS, Decca, EMI, Philips and Polydor and RCA.

U.S. composer Sam Coslow, orchestra leader Johnny Howard and David Rabin of the Rabin agency are launching a new label here called Fancibird which will be handled by Decca. The label deal is for three years and calls for a minimum of 24 records including albums and singles. Fancibird is the label offshoot of the recently formed Billboard Music company (no connection with Billboard Publications).

Jack Heath, former managing director of RCA's UK Sunbury Music firm, is joining Mervyn Conn's organization to expand Conn's existing firms. Conn has two music publishing companies within his organization, MC Music and Mervyn Music. The Mojo label has acquired the U.S. Jewel and Paula labels on a licensing deal for the U.K. and Eire. The deal takes immediate effect and the first releases will include product by Lightnin' Hopkins, Lowell Fulson and Little Joe Blue. The two labels were previously handled here by Pye.

Johnny Cash makes his first U.K. tour since 1968 with dates at four major venues in September. Supporting Cash will be June Carter, Carl Perkins and the Statler Brothers. To co-incide with Cash's visit, CBS is releasing the "Man in Black" album which will be the subject of a major campaign.

Los Angeles act, Sense of Wonder has signed a five-year deal with CBS. The deal guarantees two albums a year and was negotiated by CBS UK head of a&r, Mike Smith. CBS' April Music company has rights to the group's material.

PHILIP PALMER

BUENOS AIRES

Composer and singer of children's songs, Canela, folk singer

Miguel Saravia and Indian flute player Una Ramos have signed with Trova Industrias Musicales SA. Trova is also releasing an album "Porque Canto Asi" (Because I Sing So) by Susan Rinaldi with Opus Cuatro. Other Trova product includes albums by Trio Contemporaneo, Uruguayan group, Totem, Opus Cuatro with the Portena Jazzband, singers John Walker and Maria Creuza, from Brazil. U.K. label Carnaby has been launched here with albums from Spirit of John Morgan and Wake. Also released were singles from Wake, John Walker, Jawbone, Peter and Alex and Spirit of John Morgan.

A Song Festival is being organized by the Society of Producers and Industrial Photomechanics with Carlos Iliana, in charge of the television department for RCA as coordinator. He was one of the organizers of the recent Argentinian World Song Festival, won by Carlos Bisso. Juan Carlos Grottogini, general manager of Edami Editorial, visited Peer International in the U.S. to discuss launching a new label in the Argentine. From New York he visited Mexico. A contract was signed with SADAIC stating that the Colombian Society of Authors and Composers will represent Argentinian authors and composers in that country.

Melograf Editorial have moved to Marcelo T. de Alvear 1339. CBS Records also occupies part of this building. Writer-singer Hernan Figueroa Reyes has formed his own company, Prodare. Melograf will act as administrator.

Santos Lipesker, art director of Phonogram, was honored by the Argentine Association of Journalist of Radio and TV for his musical work in Argentine TV in 1970. RUBEN MACHEDO

TORONTO

Procol Harum completed a highly successful Western Canadian tour this week, with SRO dates in Calgary, Edmonton and Vancouver. Manager Derek Sutton accompanied the group on the dates, with A&M's Liam Mullen handling all Canadian promotion and arrangements. Sutton and Procol had discussions with representatives of the Edmonton Symphony Orchestra regarding combination appearances across Canada early next year. RCA has rushed out the two LP "Louis Armstrong—July 4, 1900—July 6, 1971" this week. MCA has put a heavy promotion push on the new Wishbone Ash album. London's Mike Doyle reports strong play and sales action on the Chuck Mangione album, "Friends and Love." Ward Poole is bringing Emerson Lake and Palmer to Toronto (12) along with Teegarden and VanWinkle, Bob Seeger and the Flower Travelling Band. It's the first Toronto date for ELP.

Aug. 5 was Roy Payne night at the Horseshoe Tavern in Toronto — artist was celebrating his hit country RCA single, "Goofie Newfie." Leon Russell headlines with Freddie King at Vancouver's Agrodome on Sept. 12.

London's Mike Doyle putting a special FM and progressive AM push on the George Harmonica Smith album, "Arkansas Trap." Quality's Edward and Harding are touring the U.S. Oct. 4 — Dec. 24.

Joan Baez' "The Night They Drove Old Dixie Down" (Ampex) was written by members of The Band, thus qualifying as Canadian content. Capitol out with three Beatles' singles in a week—George Harrison's "Bangla

(Continued on page 38)

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Maple Leaf Music Trip Now Set for 1972

By RITCHIE YORKE

TORONTO — The recently announced Maple Music Junket, which would fly a jetload of European journalists into Canada for a brief introduction to the Canadian music scene, is now expected to take place next spring.

Earlier it had been hoped that the junket would be held this October, but the short planning period did not leave sufficient time for an in depth study by the government on the proposal.

A complete brief is now being prepared for presentation to several government bodies, including the Secretary of State, the CRTC, the Department of Industry Trade and Commerce, the Canadian Travel Bureau and Canada Council.

The junket is expected to cost around \$50,000, and the industry is attempting to get the government to pay half of the costs. Several thousand dollars and the services of many leading artists have

Danish Dacapo To Intersong; Signs New Talent

COPENHAGEN—Dacapo music publishing has changed its name to Intersong. But it will keep Dacapo Musikforlag as an affiliate company. Dacapo has for some time now been working in co-operation with Nordisk Polyphon as the record company that handles Philips and DGG in Denmark. Intersong is associated with the worldwide Intersong international music publishing concern, based in Amsterdam. Svend Erik Joergensen will continue as managing director of the firm.

During the first seven months of 1971, the company acquired the publishing rights to 146 songs which reached the local Top 20, including 25 No. 1 songs. At the moment, ten of the firm's songs are being recorded, in Danish versions.

"We have recently signed a contract for all compositions by Niels Olsen and Joergen Olsen," says Joergensen. The latter recently had a tremendous success with his Danish version of "Hair." An LP featuring his own compositions is in preparation.

The Danish group the Culpepers Orchard is also contracted to Intersong and its first LP is in release throughout most of Europe. Also with the company is U.S. blues singer Tom Bailey. His first album is due for release on Polydor.

already been promised for the three-day event.

It is understood that discussions took place this week with some members of the Canadian Record Manufacturers' Association (CRMA), and that the talks were of a favorable nature.

An executive planning committee for the junket is now being formed. It will comprise leading executives in various facets of the Canadian music industry.

The junket was first suggested as a means of focusing European attention on the booming Canadian pop scene.

Italian Disk Association —Radio Deal Not Renewed

By GERMANO RUSCITTO

MILAN—The contract between the Italian Phonographic Association (AFI) and the State-monopolized Radio & Television Company RAI-TV, due to expire on the last day of 1971, will not be renewed. It is understood that AFI will not sign a new contract which would mean RAI-TV paying the association the current annual fee of \$450,000 for exploitation of repertoire from the record industry.

No further statement has been issued by AFI, and it is not known what new figure it will demand, but it is thought that AFI's objective is to acquire some \$1,600,000—hopefully, within a period of a few years. AFI's new, strong attitude is dictated by its desire to bring its annual revenue

POLYDOR SA SET IN SPAIN

MADRID — As a followup to the recent restructuring of the Philips-DGG Group, a new independent company—Polydor, SA—has been formed in Spain. The company is to have its own distribution network and will function directly from Polydor International.

From now on, Fonogram will distribute only Philips records and those of labels from this company.

The Polydor, SA general manager is Mariano de Zuniga, who is assisted by marketing managers Tagarro and Lohse.

While the official figure for the broadcasting of recorded music is between 12,000-14,000 hours annually, it is generally agreed that a more realistic total would be at least 40,000 hours, especially when one considers material used on night programs and for special wired programs aired via telephone lines.

in line with other European record industries (viz. West Germany and Sweden).

The current AFI/RAI-TV contract is for one year and had replaced a previous contract which had guaranteed the industry an annual \$300,000. Since then, however, it appears that AFI's desire has been to bring the accrued revenue up to what it considers to be a more realistic amount.

While the official figure for the broadcasting of recorded music is between 12,000-14,000 hours annually, it is generally agreed that a more realistic total would be at least 40,000 hours, especially when one considers material used on night programs and for special wired programs aired via telephone lines.

CAN-BASE COMPLETES HERSCHORN TAKEOVER

VANCOUVER—The board of directors of Can-Base Industries, listed on the Vancouver stock exchange, announced this week that it had completed the acquisition of Herschorn Productions, Ltd., making it the first publicly owned record production, studio and manufacturing operation in Western Canada.

In acquiring the stock of Herschorn Productions, Ltd., Can-Base also takes over assets including the newly acquired 16-track Aragon Studios at 1234 West Sixth Ave. here. Can-Base also gets Aragon's catalog of 42 active albums and numerous publishing copyrights.

The services of Herschorn as company president and Mike Flicker as head of a&r were also retained in the takeover agreement.

The new company said it intends to use the existing facilities to market Canadian recorded music outside of Canada. The studio, which can accommodate up to 75 musicians, is being expanded to facilitate television and videocassette production.

Folkart Label In Production

MADRID—Productora de Grabaciones, SA, owner of the Accion and Opalo labels, has signed Joaquin Diaz as producer and director of its new folk music series, soon to be released on the Folkart label.

Diaz is the leading authority and interpreter of folk music in Spain. After several years as a performer, he has now decided to start a career as a producer.

The new series has two basic objectives: to release records of the purest Spanish folklore—bearing no relation whatsoever to flamenco music—and to create a catalog of folk product from around the world.

Diaz is also producer of the most important radio folk-music program on the Cadena SER Radio network. He is a specialist critic and columnist for various magazines.

From The Music Capitals of the World

• Continued from page 36

Desh," "Uncle Albert" by Paul and Linda McCartney, and "God Save Us" by Bill Elliot and the Elastic Oz Band (read John Lennon and Co.). . . . Doctor Music's "Try a Little Harder" is now a national top 20 hit. A U.S. distribution deal for the 16-piece group will be announced in the next two weeks.

Warner Bros. Atlantic promotion director Mike Reed holidaying in England. . . . GRT planning a big fall album release. . . .

Stampede cutting new singles tracks at Toronto Sound this week with Terry Brown at the board. . . . Music business lawyer Peter Steinmetz vacationing in Prince Edward Island with family. . . .

Edward Bear played before 15,000 people in the first concert ever on Parliament Hill in Ottawa—the band also played a date for retarded children while in the capital. The group is now working on a new single, a rather belated followup to "You, Me and Mexico," which was a U.S. Hot 100 hit. . . . CHED music director Wayne Bryant holidaying in Vancouver. . . . A daughter, Samantha Paige Victoria for Anne (photos) and Ritchie (words) Yorke.

RITCHIE YORKE

BARCELONA

Rosalía (Belter) has recorded "Alguien" (Someone), a composition by Augusto Alguero, which won second prize at the last Festival de Onda Nueva in Caracas, Venezuela. . . . Tony Ronald, producer of Los Diablos (EMI), a group which is presently in the Spanish Top 10, is launching another, new group Epoca (also produced by him), which will be released on the Walnut label (distributed by Ariola). Its first single is "No estoy bien" (I Don't Feel Well). . . . Jaime Morey (previously with RCA) has signed a contract with Discos Belter and has recorded his first single with this company, entitled "El Triste" (The Sad One), composed by Roberto Cantoral. . . . Sacha Distel (EMI) has recorded two new songs in Spanish, titled "Son Vacaciones" (It's Holiday Time), and "Hay muchas chicas" (There Are too Many Girls). . . . Manola Escobar (Belter) is making another musical film, his ninth, "Me Debes un Muerto" (You Owe Me a Corpse). . . . EMI is releasing a new single by Adamo, singing in Spanish, "Ven en mi barco" (Come in My Boat). This month, Adamo is coming to Spain to appear in Barcelona, Palma de Mallorca and Madrid. . . . Ekipo has started a new record label, Mayo Fonografica, the catalog of which comprises all the product which belonged previously to the now defunct Discografica Talar company. First five singles are by Bennett & Evans, Simon K. & The Meantimers, Irish Coffee, The Mohawks and Team Of Fools.

DOLORES ARACIL

MEXICO CITY

Members of the Mexican Radio Association and AMPROFON (the Mexican record producers association) following a joint meeting, have decided to form a commission to try to resolve problems between the two bodies. . . . Raul del Valle, in charge of record production at RCA, has resigned after 20 years with the company. . . . Dave Brubeck played a concert series at the Palace of Fine Arts. . . . RCA is mounting a big promotion on modern folk singer Guadalupe Trigo, who is currently giving free concerts in high schools and universities. He will later tour the country. . . . Juan Calderon, in charge of advertising and promotion for Orfeon Records, to concentrate on his own advertising

company, specializing in television shows.

Heinz Klinkwort, president, and Alejandro Zaldivar, general manager, Peerless Records, visited Central and South America. . . . Arturo Carcamos rejoins Capitol Records and public relations head.

Guillermo Infante, general director of Orfeon-Videovox, has resigned along with a&r chief Ruben Fuentes. Alejandro Siegrist will take charge of the company until another director is appointed. Infante is also president of the Mexican Association of Record Producers and vice president Luis Baston, general manager of Polydor SA, will assume these duties since the association's rules state that the president must be active in the record business. . . . Pianist Bill Evans appeared in concerts at the Palace of Fine Arts. . . . RCA prepared a big promotion for singer Sola, who has recorded her first album exclusively devoted to the songs of Manuel Alejandro. . . . Orfeon released the French and Spanish version of the French hit, "Three Wise Men" by Sheila.

ENRIQUE ORTIZ

JOHANNESBURG

British Afro/Rock group, Osibisa's first album was launched in Johannesburg this week by Gallo (Africa) Initial pressing of the album was sold out within two days. Mobiles, hoardings, spots on the two commercial radio networks, stickers, Osibisa stamps, nationwide press plugging and special "Criss cross rhythm" posters are being used by the company in the promotion. . . . Terry Dempsey, record producer and songwriter, and his artists and companies have tied up with the Hugo Keletti Entertainment Agency, South Africa's largest artist agency. Announcing the news at a function held in the Gallo (Africa) boardroom this week, Dempsey said the tie-up meant the Keletti agency would book all Map and Storm artists in future. One of Dempsey's top artists, gold record winner Dave Mills starts a nationwide tour in two weeks.

ADRIAN ENGLISH

TOKYO

King has released Buffy Sainte-Marie's last LP for Vanguard, "Illuminations," in connection with the artist's appearances at the Hakone Aphrodite '71 music festival, sponsored by Nippon Hoso Broadcasting and others. The label is preparing a flyer on her previous releases. . . . Encouraged by the successes of pop tunes originally written as television/radio commercial jingles, Victor of Japan/RCA has released a Fi Fi The Free single "Subarashiki GT," in connection with a nationwide promotion in the 8,000 franchised stores of the Miyata Bicycle Co. . . . Nippon Columbia is giving an extra promotion to two recent LP releases in the easy listening category Antonio Koga's "Viva Sunshine," and Hideo Ichikawa's "Love Story." . . . CBS/Sony has decided to separate the Epic label from its house catalogs and establish it as an "independent" in the Japanese market. The first release on the Epic label as such reached dealers in late July. A special offer of a free "bonus LP" to the first 10,000 customers buying four Epic albums ("Chase," "Sly and the Family Stone's Greatest Hits," "Fourth" by the Soft Machine and "Michael Polareff." Other recent CBS/Sony releases receiving special attention include "Blood, Sweat and Tears 4," Mashmakhan's "Children of the Sun," Lynn Anderson's "You're My Man," "Summer Sand" by Dawn, "Been Too Long on the Road" by Mark

(Continued on page 41)


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Short Term Italian Assn President Set

MILAN — Romano Bacchini has been confirmed as president of the Italian Phonographic Association (AFI) until Dec. 31, 1972. His previous appointment expired on Dec. 31, 1970, and it was expected the usual two-year-appointment concept would be maintained, or a new appointment would be confirmed.

But after a period of several months without a president, the association's statute was amended to allow Bacchini to remain as president—but for a shorter period. It is generally agreed that this situation reflects a certain degree of disagreement about AFI's

policy among its associates.

Giuseppe Ornato, regional manager for RCA in Southern Europe, vice-president and managing director of RCA/Rome and president of both RCA/Madrid and RCA/Paris, has been confirmed as one of the two vice presidents.

Guido Rignano, managing director of G. Ricordi & Co. (embodying Dischi Ricordi, Ricordi Music, the Ricordi shops, the Ricordi printing plant and other Ricordi activities), is the other vice-president, succeeding Renato Zaccone, previously managing director of Fonit-Cetra.

Major Hoople to Polydor, Canada

MONTREAL — Polydor Records Canada now has Canadian distribution rights to product by the Ontario group, Major Hoople's Boarding House, following a deal signed with the Wes Farrell organization.

Originally contracted by Polydor in 1968, the group were signed by Wes Farrell last year, and have been working on material since then.

The initial release under the new agreement "Lady Song" was produced by Ted Cooper. Polydor's Alan Katz, national promotion director, is developing a national campaign on the single.

Hollywood Agency Handles Crowbar

TORONTO — Daffodil's Crowbar have signed with the Heller-Fischel Agency of Hollywood for representation in all fields.

Gibson says that Crowbar will begin an extensive U.S. tour in mid-October.

South African Sampler Launch

JOHANNESBURG—The Gramophone Record Company (GRC), distributors of the CBS and DATE labels, launched a massive promotion for Music of Our Time (MOOT) with a specially low priced sampler album costing \$35 rand (U.S. \$2).

The disk contains tracks from 18 albums and features artists such as Johnny Winter, BST, Chicago, Sweathog, Janis Joplin, Bob Dylan and Leonard Cohen. At a party to launch the disk, films of artists featured were shown.

GRT Canada August Meet

TORONTO — GRT of Canada Ltd. is holding its annual sales meeting in Toronto on Aug. 12-13. Distributors from across Canada will fly into Toronto for the meeting, to be chaired by GRT president, Ross Reynolds, and marketing director, Ed LaBuick. More than 50 people will attend the event.

The two day meeting will come to a close with a special concert at the Wentworth Curling Club in Hamilton featuring four of GRT's top groups—Doctor Music, the Flower Travelling Band, Joshua, and Gina.

GRT is tying in the sales meeting with a special press bus service to the concert from Toronto. GRT's Jutta Ney is co-ordinating the promotion.

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THIS WEEK	Wks. Ago			TITLE—Artist, Label (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	1	2	10	IF NOT FOR YOU Olivia Newton-John, Uni 55281 (MCA) (Big Sky, ASCAP)	10
2	3	7	9	BEGINNINGS Chicago, Columbia 4-45417 (Aurelius, BMI)	7
3	2	3	10	I'M LEAVING Elvis Presley, RCA 47-9998 (Presley/Oten, BMI)	6
4	7	13	16	WHERE YOU LEAD Barbra Streisand, Columbia 4-45414 (Screen Gems-Columbia, BMI)	5
5	4	4	4	HOW CAN YOU MEND A BROKEN HEART Bee Gees, Atco 6824 (Casseroles/Warner/Tamerlane, BMI)	9
6	6	9	13	RINGS Cymarron, Entrance 7500 (CBS) (Unart, BMI)	9
7	10	12	12	DRAGGIN' THE LINE Tommy James, Roulette 7103 (Big Seven, BMI)	10
8	8	11	11	MIGHTY CLOUDS OF JOY B.J. Thomas, Scepter 12320 (Low-Sal, BMI)	9
9	9	6	5	HE'S SO FINE Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI)	11
10	5	2	1	YOU'VE GOT A FRIEND James Taylor, Warner Bros. 7498 (Screen Gems-Columbia, BMI)	9
11	14	20	32	RIDERS ON THE STORM Doors, Elektra 45738 (Doors, ASCAP)	7
12	27	35	39	CHIRPY CHIRPY CHEEP CHEEP Mac & Katie Kissoon, ABC 11306 (Intersongs-U.S.A., ASCAP)	4
13	23	32	40	WEDDING SONG (There Is Love) Paul Stookey, Warner Bros. 7511 (Songbirds of Paradise, ASCAP)	4
14	19	27	28	CRAZY LOVE Helen Reddy, Capitol 3138 (Warner Bros./Vanguard, ASCAP)	4
15	29	40	—	THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez, Vanguard 35138 (Canaan, ASCAP)	3
16	24	30	—	SPANISH HARLEM Aretha Franklin, Atlantic 2817 (Progressive Trio, BMI)	3
17	17	15	6	TAKE ME HOME, COUNTRY ROADS John Denver with Fat City, RCA 74-0445 (Cherry Lane, ASCAP)	17
18	18	16	8	NEVER ENDING SONG OF LOVE Delaney & Bonnie & Friends, Atco 6804 (Metric, BMI)	11
19	15	19	29	COME BACK HOME Bobby Goldsboro, United Artists 50807 (Detail, BMI)	6
20	36	39	—	WHERE EVIL GROWS Poppy Family, London 148 (Gone Fishin', BMI)	3
21	12	10	20	MOON SHADOW Cat Stevens, A&M 1265 (Irving, BMI)	7
22	16	14	14	I'M THE ONLY ONE/SHE DIDN'T DO MAGIC Lobo, Big Tree 116 (Ampex) (Famous/Kaiser/Big Leaf, ASCAP)	7
23	38	—	—	ALL DAY MUSIC War, United Artists 50815 (Far-Out, ASCAP)	2
24	21	18	17	THE LAST TIME I SAW HER Glen Campbell, Capitol 3123 (Warner-Tamerlane, BMI)	9
25	25	22	22	SATURDAY MORNING CONFUSION Bobby Russell, United Artists 50788 (Pix Russ, ASCAP)	11
26	20	21	30	GONNA BE ALRIGHT NOW Gayle McCormick, Dunhill 4281 (Trousdale/Soldier, BMI)	5
27	28	—	—	AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI)	2
28	32	38	—	I'D RATHER BE SORRY Ray Price, Columbia 4-45425 (Buckhorn, BMI)	3
29	40	—	—	AMANDA Dionne Warwick, Scepter 12326 (Screen Gems-Columbia, BMI)	2
30	39	—	—	SWEET CITY WOMAN Stampeders, Bell 45-120 (Corral, BMI)	2
31	31	33	33	CALIFORNIA ON MY MIND Morning Mist, Event 206 (Polydor) (J.W.T., ASCAP)	4
32	33	—	—	GO AWAY LITTLE GIRL Donny Osmond, MGM 14285 (Screen Gems-Columbia, BMI)	2
33	11	5	3	IT'S TOO LATE Carole King, Ode '70 66015 (A&M) (Screen Gems-Columbia, BMI)	14
34	—	—	—	K-JEE Nite-Liters, RCA 74-0461 (Rutri, BMI)	1
35	35	37	—	MERCY MERCY ME (The Ecology) Marvin Gaye, Tamla 54207 (Motown) (Jobete, BMI)	3
36	13	8	7	DON'T PULL YOUR LOVE Hamilton, Joe Frank & Reynolds, Dunhill 4276 (Cents & Pence, BMI)	12
37	22	17	15	LOVE MEANS (You Never Have to Say You're Sorry) Sounds of Sunshine, Ranwood 896 (Bon Ton, ASCAP)	19
38	—	—	—	UNCLE ALBERT/ADMIRAL HALSEY Paul & Linda McCartney, Apple 6279 (MacLen/McCartney, BMI)	1
39	—	—	—	MY DAYS OF LOVING YOU Perry Como, RCA 74-0518 (Roncom, ASCAP)	1
40	—	—	—	WE GOT A DREAM Ocean, Kama Sutra 529 (Buddah) (Maribus, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 8/21/71

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
85

LAST WEEK
76

*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

*CAROLE KING—SO FAR AWAY (3:55)

(Prod. Lou Adler) (Writer: King) (Screen Gems-Columbia, BMI)—Followup to the million seller, "It's Too Late," is also a cut from the "Tapestry" LP and another super ballad performance! Flip is the knockout rhythm item, a show stopper in her concerts! Flip: "Smackwater Jack" (3:39) (Screen Gems-Columbia, BMI) Ode '70 66019 (A&M)

JERRY REED—KO-KO JOE (2:30)

(Prod. Chet Atkins) (Writer: Hubbard) (Vector, BMI)—This wild rhythm number, penned by Reed, has all the ingredients to make it three Top 10 winners in a row . . . following "Amos Moses" and "When You're Hot, You're Hot." Another powerful performance for pop and country. Flip: "I Feel for You" (2:56) (Victor, BMI). RCA 48-1011

NITTY GRITTY DIRT BAND

SOME OF SHELLEY'S BLUES (2:50)

(Prod. William E. McEuen) (Writer: Nesmith) (Screen Gems-Columbia, BMI)—Group made a hefty chart dent with the recent "House of Pooh Corner," but this heavy treatment of Mike Nesmith's rhythm number will put them back in the Top 10 selling bag of "Mr. Bojangles." Top vocal workout and arrangement. Flip: (No Information Available). United Artists 50817

*MERILEE RUSH—CHILD OF MINE (3:42)

(Prod. John Walsh) (Writers: King Goffin) (Screen Gems-Columbia, BMI)—That "Angel of the Morning" gal re-enters the disk scene via this move to the Scepter label with a dynamite treatment of the Carole King ballad classic that will put her right back up the Hot 100 with sale impact. Potent vocal performance and John Walsh production. Flip: (No Information Available). Scepter 12329

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

JANIS JOPLIN—GET IT WHILE YOU CAN (3:23)

(Prod. Paul Rothchild) (Writers: Ragovoy-Shuman) (Hill & Range Songs/Ragmar, BMI)—This moving rock ballad performance, cut from the "Pearl" LP, offers all the sales and chart potency of the recent "Cry Baby" . . . and more. Flip: (No Information Available). Columbia 4-45433

*GORDON LIGHTFOOT—SUMMER SIDE OF LIFE (3:59)

(Prod. Joe Wissert) (Writer: Lightfoot) (Early Morning, ASCAP)—The ballad title tune of his LP makes for strong commercial single that will bring him through Top 40, MOR and country. Another top Lightfoot performance. Flip: (No Information Available). Reprise 1035

*LOBO—CALIFORNIA KID AND REEMO (2:44)

(Prod. Phil Gernhard) (Writers: Gately-John) (Ensign, BMI)—Third time out for Lobo finds him back more in the rock ballad sound and feel of "Me and You and a Dog Named Boo." Strong chart topper for "She Didn't Do Magic." Flip: "A Little Different" (2:59). (Kaiser, ASCAP). Big Tree 119 (Ampex)

CHASE—HANDBAGS AND GLADRAGS (3:18)

(Prod. Frank Rand & Bob DeStocqui) (Writer: D'Abo) (Lovely, ASCAP)—First time out with "Get It On" group proved a heavy Hot 100 winner and this

driving rock followup offers all that potency and then some! Wild Performance. Flip: "Open Up Wide" (3:47) (Cha-Bil, ASCAP). Epic 5-10775 (CBS)

*MARY TRAVERS—THE SONG IS LOVE (3:00)

(Prod. Milton Okun) (Writers: Stookey-Yarrow-Travers-Dixon-Kniss) (Pepamar, ASCAP)—Her first solo effort, "Follow Me" put her way up the chart. The followup, a super Peter, Paul & Mary number, could easily prove a left field smash and take her right to the top. Exceptional performance and Lee Holdridge arrangement. Flip: (No Information Available). Warner Bros. 7517

DUSTY SPRINGFIELD—HAUNTED (2:24)

(Prod. Jeff Barry) (Writers: Barry-Bloom) (Heiress, BMI)—For her first teaming with producer Jeff Barry, and her first release in almost a year, the stylist comes up with a blockbuster rock ballad performance of strong material penned by Barry and Bobby Bloom. Has it to put her right back up the Hot 100. Flip: (No Information Available). Atlantic 2825

GRAHAM NASH—MILITARY MADNESS (2:50)

(Prod. Graham Nash) (Writer: Nash) (Giving Room, BMI)—Nash follows his recent "Chicago" hit with a cut from his LP, a rock ballad with a strong lyric line that will bring him through Top 40 and FM for the Hot 100. Flip: (No Information Available). Atlantic 2827

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

*FOUR TOPS—MacArthur Park (Part II) (2:59) (Prod. Frank Wilson) (Writer: Webb) (Canopy, ASCAP)—The Tops follow their "In These Changing Times" with a unique blues reading of the Jim Webb classic with much appeal for Top 40, soul and MOR. Motown 1189

B.B. KING—Ghetto Woman (3:03) (Prod. Ed Michel & Joe Zagarino) (Writers: King-Clark) (Pamco/Sounds of Lucille, BMI)—Follow-up to "Help the Poor" is a moving blues ballad performance with a potent lyric line. Top Jimmie Haskell string arrangement and King Guitar work. ABC 11310

EMERSON, LAKE & PALMER—Stone of Years (2:44) (Writers: Emerson-Lake) (TRO/Toral, BMI)—This rock ballad, cut from their current Top 20 LP, "Tarkus," serves as a potent commercial single, Top 40 and FM for the group currently touring the U.S. Cotillion 44131

PETER NOONE—Oh You Pretty Things (3:04) (Prod. Mickie Most) (Writer: Bowie) (Tantric, BMI)—Noone (Herman of the Hermits) rode up the British chart with this infectious rhythm item with a potent lyric that offers much for the Top 40 here as well. Bell 45-131

BILLIE SANS—Solo (2:52) (Prod. Pat Cusimano) (Writers: Cusimano-DiMaggio) (Gold Forever, BMI)—Recently purchased master out of the Houston area is an infectious Top 40 bubblegum swinger that should spread right across the country in short order. Invictus 9102 (Capitol)

CANNED HEAT—Long Way From L.A. (2:44) (Prod. Skip Taylor) (Writers: Baker) (Bullfrog, ASCAP)—Driving blues rocker could be the one to bring the group back to the Hot 100 with sales impact. United Artists 5083

*NANCY SINATRA—Glory Road (3:56) (Prod. Wickham Waronker Prod. (Writer: Diamond) (Stonebridge, ASCAP)—The powerful Neil Diamond ballad serves as strong material for the stylist and it has it to hit Top 40 and MOR with impact. Top vocal workout. Reprise 1034

*MASON WILLIAMS—Train Ride in G (2:59) (Prod. Mason Williams) (Writer: Williams) (Irving, BMI)—That "Classical Gas" man strikes back with more infectious rhythm material that offers much for MOR, Top 40 and sales. More exceptional guitar work. Warner Bros. 7513

BLACK OAK ARKANSAS—Lord Have Mercy on My Soul (3:15) (Prod. Lee Dorman & Mike Pinera) (Writer: Black Oak Arkansas) (Marlu-Far Fetched, ASCAP)—A cut from their new LP which is starting to make noise is a potent driving rock item with a strong lyric and much potential for the Hot 100. Atco 6829

HEDGE & DONNA—Touch Caste on the Water (2:40) (Prod. Tin Ear) (Writers: Capers-Capers) (Evolution, BMI)—Out of their new "Evolution" LP comes a heavy rock item and a top duet performance on an equally heavy lyric line. Polydor 2-14090

*PAT BOONE—Where There's a Heartache (2:23) (Prod. Don Costa) (Writers: David-Bacharach) (Blue Seas/Jac/Twentieth Century, ASCAP)—Boone moves over to the MGM label with a ballad beauty penned by Bacharach & David. Loaded with MOR and Top 40 possibilities, Boone delivers it in top vocal form. MGM 14282

BUDDY GRECO—Days of Icy Fingers (2:35) (Prod. Billy Page & Michael Viner) (Writers: Lambert-Potter) (Cents & Pence Murique, BMI)—Greco picks up a solid piece of rock ballad material penned by Lambert & Potter and it's right in today's selling bag of the crossover between MOR and Top 40. MGM 14269

*MOMS MABLEY—That's Pops (2:55) (Prod. B. Oslander) (Writers: Seneca-Parton) (Boobette, ASCAP)—Moms' salute to Satchmo is a beauty that should garner much play—MOR, soul and Top 40. Mercury 73240

*WAYNE CARSON—Mexican Divorce (2:47) (Prod. Fred Foster & Wayne Carson) (Writers: Bacharach-Hilliard) (Anne-Rachel/Walden/I.S. Songs, ASCAP)—Easy beat Tex-Mex flavored rhythm ballad penned by Burt Bacharach & Bob Hilliard serves as a strong commercial entry for Carson. Monument 8524 (CBS)

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

JERRY REED—KO-KO JOE (See Pop Pick)

JOHNNY CASH & JUNE CARTER—NO NEED TO WORRY (2:47)

(Writers: Cooper-White) (Henson, ASCAP)—Powerful rhythm item with an equally powerful lyric line and performance by the Cashes that offers much pop appeal as well. Flip: "I'll Be Loving You" (2:08) (House of Cash, BMI). Columbia 4-45431

JACK GREENE—HANGING OVER ME (2:17)

(Writers: Cochran-Lane) (Tree, BMI)—Greene follows his "There's a Whole Lot About a Woman" smash with a moving performance of a poignant Hank Cochran-Red Lane ballad . . . headed for the Top 10. Flip: "Birth of Our Love" (3:10) (Jaray, BMI). DECCA 32863 (MCA)

TOMPALL & THE GLASER BROTHERS—RINGS (2:17)

(Prod. Jim Glaser) (writers: Reeves-Harvey) (Unart, BMI)—Group comes up with a sure-fire chart topper for their recent "Faded Love" with this strong rhythm number, penned by Alex Harvey and Eddie Reeves, currently a pop smash. Flip: "That's When I Love You" (2:26) (Glaser, BMI). MGM 14291

DOTTIE WEST—SIX WEEKS EVERY SUMMER (Christmas Every Other Year) (3:57)

(Prod. Jerry Bradley) (Writer: Powers) (Con Brio, BMI)—The moving ballad, penned by Fran Powers, a pop success for Vikki Carr, is given an exceptional country reading here and it's loaded with Top 10 possibilities. Flip: "Wish I Didn't Love You Anymore" (2:02) (Tree, BMI). RCA 48-1012

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

CARL SMITH—Red Door (Acuff-Rose, BMI). COLUMBIA 4-45436

ANTHONY ARMSTRONG JONES—It's Too Late (2:10) (Unart, BMI)/Little Deeds of Kindness (2:00) (Harbot, SESAC). CHART 5139

GENE THOMAS—Remembered By Me (Remembered By Me) (3:05) (Acuff-Rose, BMI). HICKORY 1608

TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

JOE TEX—GIVE THE BABY ANYTHING THE BABY WANTS (3:20)

(Prod. Buddy Killen) (Writer: Tex) (Tree, BMI)—Tex is back in his powerhouse swinging style with this funky beat rocker that should fast soar the soul chart and move over pop. Flip: "Takin' a Chance" (3:32) (Tree, BMI). Dial 1008 (Mercury)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

FOUR TOPS—MacArthur Park (Part II) (Canopy, ASCAP). MOTOWN 1189

B.B. KING—Ghetto Woman (3:03) (Pamco/Sounds of Lucille, BMI). ABC 11310

IKE & TINA TURNER—Anything You Wasn't Born With (2:45) (Tangerine/Placid, BMI). TRC 1019

MOMS MABLEY—That's Pops (2:55) (Boobette, ASCAP). MERCURY 73240

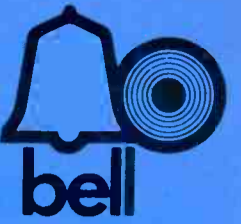
BOBBY BYRD—Hot Pats—I'm Coming, Coming, I'm Coming (3:27) (Dynatone, BMI). BROWNSTONE 4203 (Polydor)

GLASS HOUSE—Look What We've Done to Love (2:54) (Gold Forever, BMI). INVICTUS 9097 (Capitol)

GLORIA WALKER—My Precious Love (2:23) (Tarheel/Jupace, BMI). PEOPLE 2504 (Starday/King)

BUNNY SIGLER—Everybody Needs Good Lovin' (Part I) (2:26) Assorted, BMI). PHILADELPHIA INTERNATIONAL 3505 (CBS)

AUGUST 21, 1971, BILLBOARD



a million kids
will soon wake up in love!



With The Newest Single Recorded By

THE PARTRIDGE FAMILY

Starring SHIRLEY JONES • Featuring DAVID CASSIDY

“I WOKE UP IN LOVE THIS MORNING”

Produced by WES FARRELL for Coral Rock Productions

BELL #45,130

BELL RECORDS

A Division of Columbia Pictures Industries, Inc.



Billboard

Table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Contains chart data for the week ending Aug. 21, 1971.

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HOT 100 A TO Z—(Publisher-Licensee)

Table listing Hot 100 records with columns: Rank, Title, Artist, Label, Number.

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EXPOSED



DIANA ROSS
SANG VALERIE SIMPSON

MARVIN GAYE
& TAMMI TERRELL
SANG VALERIE SIMPSON

THE SUPREMES
SANG VALERIE SIMPSON

SMOKEY ROBINSON
AND THE MIRACLES
SANG VALERIE SIMPSON

ARETHA FRANKLIN
SANG VALERIE SIMPSON

THE 5th DIMENSION
SANG VALERIE SIMPSON

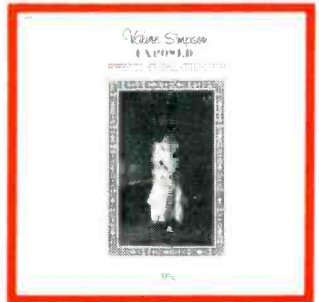
NOW VALERIE SIMPSON SING'S VALERIE SIMPSON



NEW SINGLE
"CAN'T IT WAIT
UNTIL TOMORROW"
54204F



NEW ALBUM
"EXPOSED"
TS-311



Produced by Nick Ashford & Valerie Simpson



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

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	CAROLE KING Tapestry Ode '70 SP 77009 (A&M)	20
2	4	PAUL & LINDA McCARTNEY Ram Apple SMAS 3375	12
3	2	JAMES TAYLOR Mud Slide Slim & the Blue Horizon Warner Bros. BS 2561	16
4	3	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)	40
5	6	CARPENTERS A&M SP 3502	12
6	7	MARVIN GAYE What's Going On Tamla TS 310 (Motown)	11
7	9	JETHRO TULL Aqualung Reprise MS 2035	15
8	5	ROLLING STONES Sticky Fingers Rolling Stones COC 59100 (Atco)	14
9	10	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609	10
10	11	BLOOD, SWEAT & TEARS B S & T 4 Columbia KC 30590	7
11	8	STEPHEN STILLS II Atlantic SD 7206	6
12	50	WHO Who's Next Decca DL 79182 (MCA)	2
13	14	DOORS L.A. Woman Elektra EKS 75011	16
14	13	CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902	18
15	15	JOHN DENVER Poems, Prayers & Promises RCA Victor LSP 4499	19
16	16	EMERSON, LAKE & PALMER Tarkus Capitol SD 9900	8
17	17	ALLMAN BROTHERS BAND At Fillmore East Capricorn SD 2-802 (Atco)	5
18	12	ARETHA FRANKLIN Aretha Live at Fillmore West Atlantic SD 7205	12
19	18	JONI MITCHELL Blue Reprise MS 2038	8
20	20	CAT STEVENS Tea for the Tillerman A&M SP 4280	29
21	34	DONNY OSMOND ALBUM MGM SE 4782	7
22	23	CHASE Epic E 30472 (CBS)	16
23	33	BLACK SABBATH Paranoid Warner Bros. WS 1887	27
24	24	PARTRIDGE FAMILY Up to Date Bell 6059	21
25	27	IKE & TINA TURNER What You Hear Is What You Get/ Live at Carnegie Hall United Artists UAS 9953	7
26	26	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	26
27	25	GUESS WHO Best of RCA Victor LSPX 1004	19
28	37	CHICAGO TRANSIT AUTHORITY Columbia GP 8	119
29	19	GRAND FUNK RAILROAD Survival Capitol SW 764	17
30	—	MOODY BLUES Every Good Boy Deserves Favour Threshold THS 5 (London)	1
31	29	RAIDERS Indian Reservation Columbia C 30768	10
32	22	OSMONDS Homemade MGM SE 4770	9
33	36	RARE EARTH One World Rare Earth RS 520 (Motown)	6
34	30	BURT BACHARACH Close to You/One Less Bell to Answer A&M SP 3501	10
35	28	TEMPTATIONS The Sky's the Limit Gordy GS 957 (Motown)	16

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	21	GRAHAM NASH Songs for Beginners Atlantic SD 7204	10
37	31	JAMES GANG Thirds ABC/Dunhill ABCX 721	19
38	49	KRIS KRISTOFFERSON The Silver Tongued Devil & I Monument Z 30679 (CBS)	4
39	41	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	76
40	32	CURTIS MAYFIELD Curtis Live Curtom CRS 8008 (Buddah)	13
41	43	CARPENTERS Close to You A&M SP 4271	49
42	42	SANTANA Abraxas Columbia KC 30130	46
43	44	LEE MICHAELS 5th A&M SP 4302	12
44	47	JACKSON 5 Maybe Tomorrow Motown MS 735	17
45	45	CHICAGO III Columbia C2 30110	30
46	48	THREE DOG NIGHT Naturally Dunhill DS 50088	37
47	40	LEON RUSSEL & THE SHELTER PEOPLE Shelter SW 8903 (Capitol)	13
48	35	GLADYS KNIGHT & THE PIPS If I Were Your Woman Soul SS 731 (Motown)	15
49	38	CARLY SIMON Elektra EKS 74082	18
50	59	CHARLEY PRIDE I'm Just Me RCA LSP 4560	5
51	39	ELTON JOHN 11-17-70 Uni 93105 (MCA)	13
52	46	BYRDS Byrdsmaniax Columbia KC 30640	5
53	—	SHAFT Soundtrack/Isaac Hayes Enterprise ENS 2-5002 (Stax/Volt)	1
54	57	HUDSON & LANDRY Hanging in There Dore 324	20
55	52	ROBERTA FLACK Chapter Two Atlantic SD 1569	52
56	61	CHICAGO Columbia KGP 24	80
57	53	EDDIE HARRIS & LES McCANN Second Movement Atlantic SD 1583	13
58	60	JANIS JOPLIN Pearl Columbia KC 30322	30
59	58	THE PARTRIDGE FAMILY ALBUM Bell 6050	43
60	64	DIANA ROSS Surrender Motown MS 723	3
61	51	ELVIS PRESLEY Love Letters From Elvis RCA Victor LSP 4530	9
62	54	ELECTRIC HOT TUNA First Pull Up Then Pull Down RCA Victor LSP 4550	9
63	56	GORDON LIGHTFOOT Summer Side of Life Reprise RS 2037	13
64	62	STEVIE WONDER Where I'm Coming From Tamla TS 308 (Motown)	16
65	65	VIKKI CARR'S LOVE STORY Columbia C 30662	7
66	68	SLY & THE FAMILY STONE Greatest Hits Epic KE 30325 (CBS)	42
67	55	OSIBISA Decca DL 75285 (MCA)	8
68	70	NEIL YOUNG After the Gold Rush Reprise RS 6383	49
69	67	EMERSON, LAKE & PALMER Cotillion SD 9040	29
70	78	ELVIS PRESLEY C'mon Everybody RCA Camden CAL 2518	5

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	73	HAMILTON, JOE FRANK & REYNOLDS Dunhill DS 50103	10
72	71	TOM JONES SINGS SHE'S A LADY Parrot XPAS 71046 (London)	14
73	75	DONNY HATHAWAY Everything Is Everything Atco SD 33-332	13
74	69	ELTON JOHN Tumbleweed Connection Uni 93096 (MCA)	31
75	79	UNDISPUTED TRUTH Gordy G 955 (Motown)	5
76	76	FREDA PAYNE Contact Invictus SMAS 7307 (Capitol)	11
77	80	WALDO DE LOS RIOS Sinfonias United Artists UAS 5802	12
78	63	GRAND FUNK RAILROAD Live Album Capitol SWBB 633	38
79	82	BUDDY MILES Them Changes Mercury SR 61280	59
80	66	JERRY REED When You're Hot, You're Hot RCA Victor LSP 4506	17
81	77	DELANEY & BONNIE & FRIENDS Motel Shot Atco SD 33-358	21
82	99	BILL WITHERS Just as I Am Sussex SXBS 7006 (Buddah)	9
83	89	ALICE COOPER Love It to Death Warner Bros. WS 1883	23
84	87	CAROLE KING Writer Ode '70 SP 77006 (A&M)	17
85	85	JOHN BALDRY It Ain't Easy Warner Bros. WS 1921	8
86	74	JIMI HENDRIX Cry of Love Reprise MS 2034	25
87	72	RAY PRICE I Won't Mention It Again Columbia C 30510	11
88	105	GLEN CAMPBELL The Last Time I Saw Her Capitol SW 733	3
89	81	BOOKER T. & THE MG's Melting Pot Stax STS 2035	28
90	94	ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt)	38
91	98	HENRY MANCINI & HIS CONCERT ORCHESTRA Mancini Concert RCA LSP 4542	4
92	97	OSMONDS MGM SE 4724	30
93	96	BREAD Manna Elektra EKS 74086	22
94	92	B.B. KING Live at Cook County Jail ABC ABCS 723	27
95	91	LILY TOMLIN This Is a Recording Polydor 24-4055	22
96	156	GODSPELL Original Cast Bell 1102	3
97	—	PAUL STOOKEY Paul And Warner Bros. WS 1912	1
98	100	ATOMIC ROOSTER Death Walks Behind You Elektra EKS 74094	8
99	102	REDBONE Potlatch Epic E 30109 (CBS)	12
100	132	JR. WALKER & THE ALL STARS Rainbow Funk Soul S 732 (Motown)	5
101	90	MARY TRAVERS Mary Warner Bros. WS 1907	19
102	109	TEMPTATIONS Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	48
103	110	ANDY WILLIAMS Love Story Columbia KC 30497	27
104	95	DONNY HATHAWAY Atco SD 33-360	15
105	107	LYNN ANDERSON You're My Man Columbia C 30793	5

(Continued on page 48)

Runt-Todd Rundgren

new single

“A LONG TIME, A LONG WAY TO GO”

X 31004

**HAS COME A LONG WAY IN A SHORT TIME.
OVER 75 STATIONS IN THESE MARKETS
HAVE ALREADY ADDED THE RECORD**

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Philadelphia, Pa.
Columbus, Ohio
Dayton, Ohio
Hartford, Conn.
Worcester, Mass.
Davenport, Iowa
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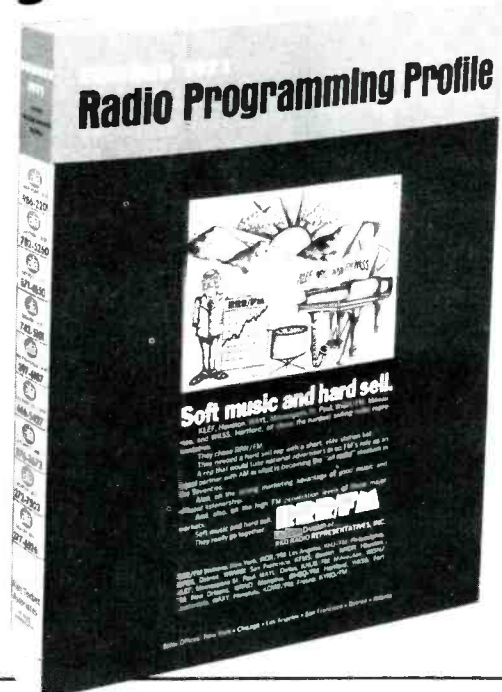
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AM	PROGRAM	TYPE	COMMENTS
5	JERRY KAY SHOW (from 2am)	Contemp.	Chicago's companion at night. The best of music, news, weather, sports, etc.
6	LARRY LUJACK SHOW	Contemp.	Listeners expect anything to happen on this show (and it usually does). Larry jokingly calls himself "Super Jock" and to a large part of his audience he is. Larry is one of the few Chicago DJ's to bridge humor and personality with a very fast paced show. Time, weather, traffic, music & features.
10	JOEL SEBASTIAN SHOW	Contemp.	Joel is surrounded by women every day. The key to his appeal to young housewives is his ability to relate to them. His voice is low-key, warm and tremendously appealing. He chats informally on subjects of interest to them. His total professionalism adds to this appeal.
2	SCOTTY BRINK SHOW	Contemp.	Scotty started in radio at 16, and has worked major markets like Phila., N.Y., L.A. He has adult as well as young adult appeal, in that he has...



Recording artist Gayle McCormick poses with a few of her friends: (from left to right) her manager, Bill Utely (Reb Foster & Associates); Barry Gross, vice president & national promotion director for ABC/Dunhill Records, and Jay Lasker, president of ABC/Dunhill Records, at the Century Plaza Hotel, during ABC/Dunhill's annual National Promotion Convention.



Robert Cook (at podium), managing director of RCA Victor Ltd. Canada, presents Jay Lasker, president of ABC/Dunhill Records, with the RPM Gold Leaf Award (signifying sales of one million or over) for Three Dog Night's "Joy To The World."



Audience participation and exchanges took place when free-form discussion flew as music directors and promotion men confronted one another with each other's problems in the business. On the panel for ABC/Dunhill's annual National Promotion Convention at the Century Plaza Hotel were (left to right) Steve McCormick (Hamilton Report), Don Blue (music director, KDWB, Minneapolis), R.A. Harlan (director of sales & promotion for ABC records and tape sales, Seattle), Jerry Boulding (national program director, Saunders Broadcasting), Lucky Cordell (general manager of WVON, Chicago) and Kal Rudman (editor and publisher of The Friday Morning Quarterback).



Marty Kupps, national promotion director for ABC Records, does a few fast one-liners at the final banquet.



ABC/Dunhill recording artist Danny Cox entertains following the banquet. Cox included selections from his premiere album for the label, "You Can Go Home."

Highlights of ABC/Dunhill Convention

Warners, NPP Forms New Magazine

• Continued from page 1

Music will be 500,000. Inglesias stated that research had shown that one in every four U.S. families possessed a musical instrument of some sort. "There's a \$100-\$200 million market out there," he commented.

Words and Music will go on

Color Video Disk

• Continued from page 17

terests and is called the Teldec disk. A black and white version was shown in New York in October last year, and Leo Hofberg of London Records, which is owned by British Decca (one of the participants in Teldec), has stated that the video disk could be sold for a price similar to that of a record album.

Teldec is scheduled to show its color video disk at the Berlin radio and television exhibition later this month. London has stated that a black and white manual player could sell for \$150, a color automatic model for \$350.

MCA stands in an enviable position. Its Universal Pictures and MCA-TV libraries are full of material which could be transferred onto video disk for the home cartridge television market.

MCA has not made any comments about any of the videotape or special film processes which other cartridge television hardware firms have developed.

Its research and development into a video disk indicates it's thinking about the medium upon which it expects to relay its own message.

the newsstands backed by a full scale marketing and promotion campaign, including radio spots and point of sale material. First issue, with a 95 cent price tag, will be on sale mid-October.

Planet, NPP's other magazine project, will devote each issue mainly to one specific group, theme or artist and is planned as "a continuing collectors series," said publisher and editorial director, David Ragan.

With an initial run of 350,000, it will be bi-monthly, first issue, featuring Grand Funk Railroad, goes on sale at 75 cents in mid-August and is aimed at a mass market — neither bubblegum nor Rolling Stone, said Ragan. Again this will not be restricted to Kinney artists and groups.

Inglesias said that the division had been created to take advantage of the expertise of personnel in the Kinney music and record companies to create new kinds of record companies to focus on to the music and youth scene.

The executive team handling Planet and Words and Music is

headed by Ragan. Managing editor is Pauline Rivelli, formerly publisher of Jazz and Pop, associate editor is Janice Coughlan, former editor of Jazz and Pop. Photo editor is W. Michael Koremin, from TV Radio Mirror where he was assistant editor. Editor's assistant is Carol Gleman.

Horace Fernandes, formerly an art chief at Decca-Uni is art director for the magazines.

'Musical' Roadshow

• Continued from page 3

Brasil '77 (produced by Mendes); Seemon and Morijke (produced by Graham Nash); Humble Pie (a double package cut at the Fillmore East); Cat Stevens (produced by Paul Samwell Smith); Sandy Denny (from Island Records); Jim Price (produced by Jimmy Miller); Fairport Convention; Jimmy Carroll (produced by Joey Levine); Tim Weisberg (produced by Graham Wallace); the soundtrack from "Bless the Beast and the Children" with music by Barry DeVorzon-Jerry Botkin Jr. and the title song done by the Carpenters (which will be out as a single).

There will also be two LP's from Ode 70: Cheech and Chong (a comedy duo) and David T. Walker.

The international meetings will take place Sept. 8-9-10 and involve 32 people. This is the fifth year that licensees have met to discuss product and problems. Last year the gathering was in London. All other times they have been here.

As part of the program to have the licensees see acts first hand, A&M will take its licensees to Las Vegas to see Sergio Mendes per-

Zappa Prepares 9-LP Anthology of 'Mothers'

NEW YORK — Frank Zappa's Bizarre label, distributed by Reprise, will issue a nine-album anthology of and by the Mothers of Invention in three parts over the next year and a half. All the recorded paraphernalia and data, including live dates, rehearsals, business meetings and road trips, will comprise the release, the first part of which is scheduled for the end of 1971.

In addition to the nine-album series, Tom Wilson, the Mothers' first producer when they started on Verve, will collect 18 ex-Moth-

ers in a jam titled "Grandmothers." Zappa will guest on a few tracks. Zappa's current entourage is represented on the LP charts with "The Mothers Live at Fillmore East."

The Mothers will tour the East Coast for three weeks in October, prior to leaving Nov. 18 for a five-week, 21-city tour of European capitals. Before their return to Los Angeles around Christmas, Zappa's "2000 Motels" movie is expected to debut sometime in November.

'Superstar' Touring Cos. Aim For \$20 Mil

• Continued from page 1

dence R.I., and the college version will begin in October.

Commented Stigwood: "I'm announcing the college version early because I don't want the promoters putting out pirated versions of the work bugging the college bookers."

"Jesus Christ Superstar" has been particularly affected by pirate versions and currently the Stigwood Group (which owns the copyrights with composers Andrew Lloyd Webber and Tim Rice, and Leeds Music) has obtained 18 injunctions against unauthorized versions of the work. "And the number of illegal versions we have stopped either by letter or by phone call runs into hundreds," stated Stigwood.

Stigwood also announced that an original cast album would be made of the Broadway version but that no albums would come from the various touring versions. MCA's original "Jesus Christ Superstar" two album set is currently at No. 4 in the Billboard Top LP's chart.

"The various touring companies have to be the biggest grossing

package ever," claims Stigwood. "We expect to gross \$12 million from the first company, which we regard as the flagship company. The other touring companies will play smaller locations and we expect them, according to current demand, to gross between \$400,000 and \$500,000."

Stigwood's figures for the first week (three dates) of the first "Superstar" company was \$199,477. Week two (four dates): \$285,128. Week three (five dates): \$280,566 and the fourth week (seven dates): \$323,498.

Citing the show's appeal, Stigwood said that in Ravinia, Chicago, a 10 p.m. show at the location drew 18,000 people and a 10 a.m. show the following day attracted 10,000.

Commented Stigwood: "We initiated the touring versions originally to stamp out the piracy of the work. At the time I thought that these authorized versions would dissipate the value of a road show company after the Broadway opening. But I now feel that it will stir interest in a full scale road production."

'Free Form' Radio Format Draws FCC Opposition

• Continued from page 1

Classical Format or a Free Form any thing Format gives the announcer such control over the records to be played that it is inconsistent with the strict controls that the licensee must exercise to avoid questionable practice."

The commission's angry response (Cmnr. Nicholas Johnson dissenting) was in a letter to Tracy A. Westen of the Stern Community Law firm here, as representative for 6,000 Des Moines petitioners.

Westen had first requested an evidentiary hearing on the issues, then an immediate stay of the imminent transfer of the KFMG's progressive LP library and program tapes to the new owner's studio site, because of possible "irreparable loss" of the unique programming materials assembled by KFMG's progressive rock and jazz announcers.

Westen, who has also been fighting the FCC's controversial drug-lyric policy statements, told the commission that the new owner, Stoner Broadcasting, licensee of KSO-AM, a Des Moines pop formula outlet, had misled the assignors and the FCC and the station personnel with promises to maintain the KFMG format which is unique in the area. Instead, petitioners said the new programming was a "playlist" variety, with cut-back in progressive rock and a heavy increase in commercials.

The Federal Communications Commission's Aug. 5 letter to Westen said the petitioners' claim of sudden and drastic programming change was "without substantive merit" and did not require

a hearing to dispose of it. The FCC found "invalid" the argument that an appeal of the transfer might be successful, making it was the commission's duty to see that KFMG's unique record library and tapes were kept intact.

The FCC doubted that the former owner, Woodland Corp., could ever return to the air because of its "clouded" financial condition and lack of available transmitter site. Even if such a return were possible, the commission said the claim of loss of the record library or erasure of the program tapes was "purely speculative" in the move from KFMG to the KSO studio.

The commission has consistently upheld the right of a transferee or the licensee to switch or alter music programming format at will, and particularly when profits depend on it. The FCC has said it is concerned with music format change only if a question of "substantial public interest" is involved — although in recent court cases, the Appeals Court has remanded two of the FCC's refusals to deal with classical format changes, at WGKA, Atlanta, and WONO-FM, Syracuse.

Ironically, the FCC's drug-lyric policy "clarification" (also the subject of a court appeal) encouraged station management to delegate to deejays or announcers the job of sifting out undesirable records. Yet in the KFMG case, the FCC said free-form formats, giving announcers control over choice of records to be played, is "inconsistent" with strict controls necessary for licensee to maintain. (Billboard, April 24, May 1, 1971.)

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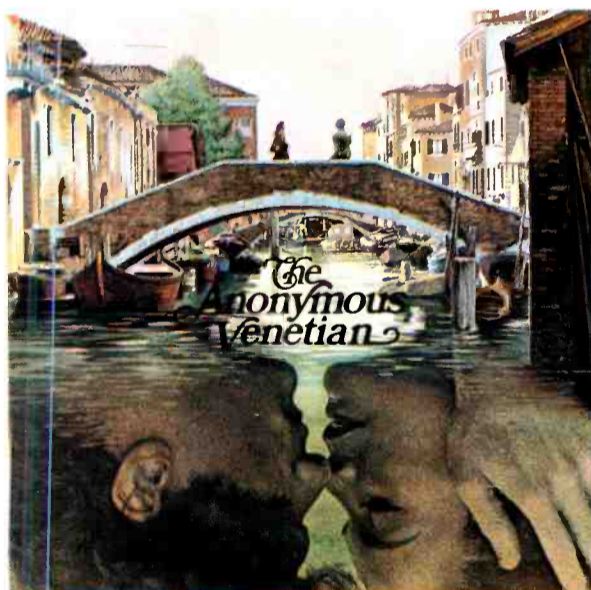
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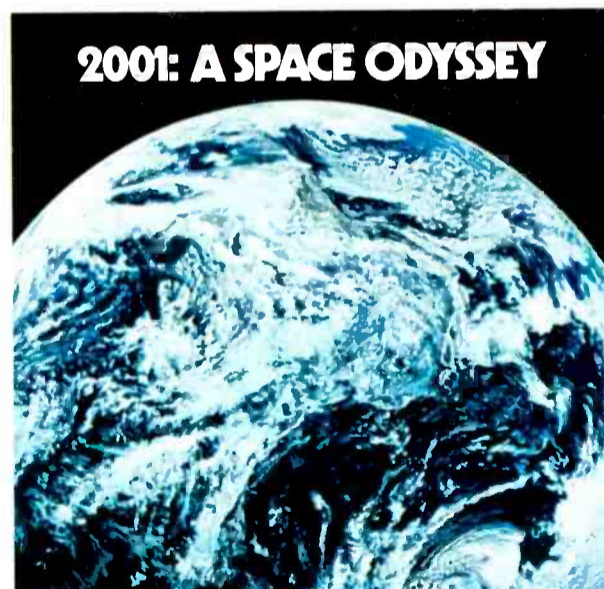
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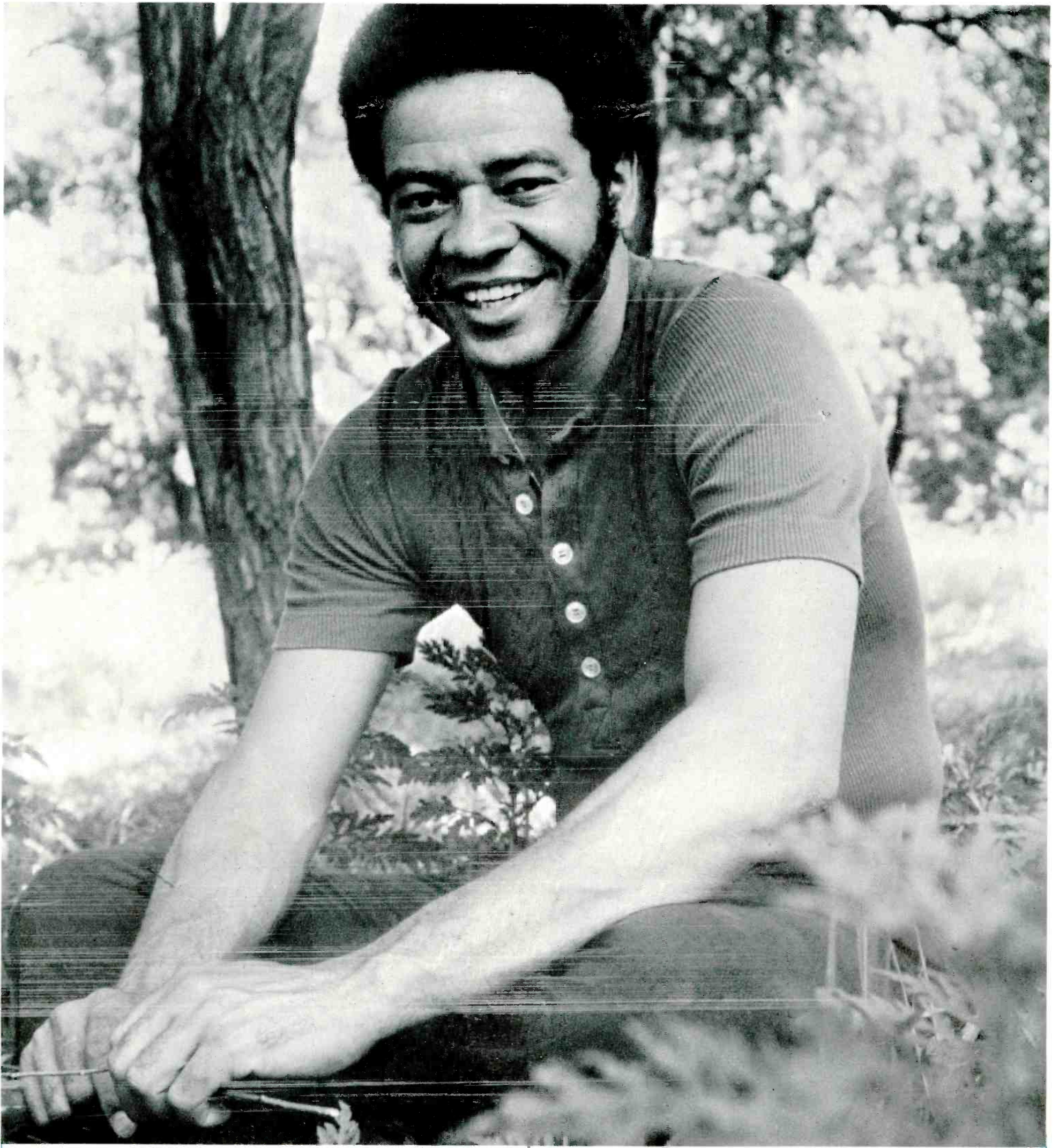
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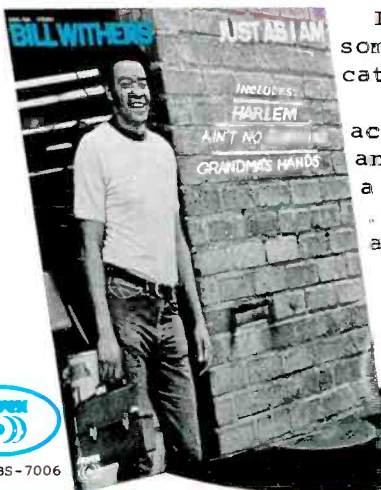
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