

# Billboard

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Newsweekly

CARTRIDGE TV PAGE 31

HOT 100 PAGE 64

TOP LP'S PAGES 66, 68

## Bright Yule Is Seen for U.K.

LONDON — Despite the highest level of unemployment since the war and doubts about the British economy, the record business is enjoying a present rate of trade which bodes well for the Christmas market.

A check around the industry here has revealed satisfaction with current business and cautious optimism about the chances of a bumper Christmas sales period. Companies are finding sales action right across their catalogs, and a gratifying increase in cassette and cartridge movement and interest.

"We're on an upsurge and doing particularly well," declared Polydor sales manager Eddie Webster. "We are moving a lot of material, especially the easy-listening type, and cassette business is going nicely."

(Continued on page 60)

## Mfrs Step Up Juke Promos

By EARL PAIGE

CHICAGO — Labels at the Music Operators of America (MOA) convention, held here Oct. 15-17 to a record attendance of 2,635, plan further direct promotions to jukebox programmers. RCA, in fact, intends to call directly on programmers in some markets marking the first such marketing program in many years.

Herb Shucher of Shelby Singleton Corp. said: "This is our third year at MOA and we're just now realizing benefits from our direct promotions." The firm mails out selected samples (always with flip sides and thus not radio samples) and a regular newsletter.

(Continued on page 45)

## Rock'n'Rolligion Via 'Messiah'

By ELIOT TIEGEL

LOS ANGELES—The Jesus music movement with its pop songs, has gone full cycle to involve rock interpretations of religious works.

Although the marketplace already has the smash "Jesus Christ Superstar" album and a

## Studio Work Slides—Blame Economy, Runaways, Lax Acts

By PAUL ACKERMAN

NEW YORK—U.S. recording studio work has declined between 30 and 40 percent in the past year, according to highly placed musicians' union executives who are now involved in a study of causes and possible remedies. The situation deeply concerns AFM president Hal Davis, who is anxious to maintain peak employment for the 300,000 union musicians in the U.S. Causes of the decline in work, union executives feel, are

traceable to the unsettled state of the national economy during the past year and to "runaway production," that is, the common practice to record overseas and return to the States with product made under cheaper wage conditions.

An AFM executive noted that product made under such conditions also is free of pension payments to U.S. musicians.

AFM president Hal Davis (Continued on page 70)

## Piracy Rears Ugly Head in Canada; Gets 25% of Tape

By RITCHIE YORKE

TORONTO — Until recently, the Canadian music industry was relatively free of tape pirating.

Recent events indicate, however, that tape piracy may be going through a mini-boom in Canada at present. The latest estimate is that 25 percent of the total tape business in Canada is being done by pirates.

Last week, too, the Canadian Recording Manufacturers' Association launched a tape piracy action in Vancouver.

On learning that a dealer was selling pirate tapes in the Pacific National Exhibition, the CRMA obtained a sheriff's order and caused a seizure to be made at the fair grounds. The seizure was given substantial media exposure in Vancouver, and made it clear to West Coast tape dealers that the CRMA will not tolerate any such infringements.

Under Summary conviction in Canada, first offenders suffer seizure and a possible fine for every copy sold. A second of-

fense brings imprisonment and stiffer fines. CRMA executive secretary, Bert Betts, attributes the recent piracy activity to "the impending legislation in the U.S. to outlaw this activity." (Now law in U.S.)

Betts said that "for the most (Continued on page 60);

NEW YORK — Recording costs for rock talent that soar as high as \$50,000 are the result of lack of preparation by the artist, said Terry Knight, producer of Grand Funk Railroad. "In general, dollars paid by artists in the recording studio are much too high," he commented.

Grand Funk Railroad's new album "E Pluribus Funk," released on their own Grand Funk Railroad label (see separate story) only cost \$5,000 in studio costs although it is the group's most expensive LP.

Knight said, "Usually we can bring a Grand Funk album in for about \$3,000 but this time we used the Cleveland Symphony orchestra and recorded in a concert hall."

Knight uses the Cleveland Recording Co. to cut Grand Funk product and also Bloodrock. "Over 15 million units have come from that studio alone," he says.

"When you hear of \$50,000 being spent recording one album for a new rock group, the whole (Continued on page 70)

## AT&T to CTV As Train Tool

By RADCLIFFE JOE

NEW YORK — The American Telegraph and Telephone Co. (AT&T) will allocate a sizeable portion of its whopping \$8 billion project development budget for 1972 to cartridge TV hardware and software for internal training and communications among its one million employees.

This was disclosed Oct. 14 at the First Video Cassette Programming Festival, by George Griswold Jr., information director, research, planning and (Continued on page 31)

## New Lyrics Aid U.S. Standards

By IAN DOVE

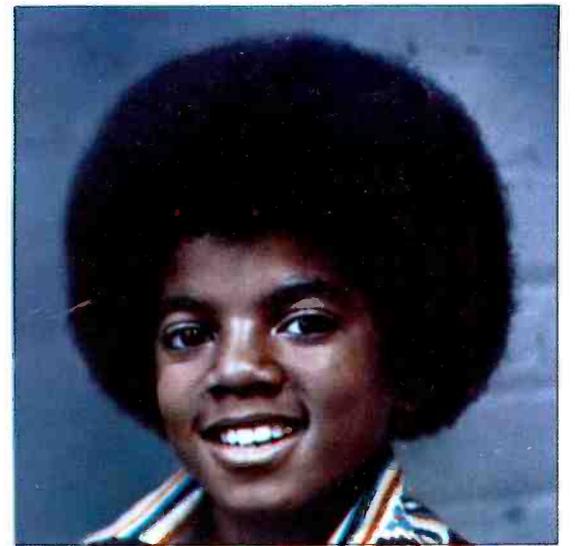
NEW YORK—In an attempt to "revitalize" his standards catalog, veteran Stockholm publisher Lennart Reuterskiold, head of Reuter and Reuter, has produced an album of vintage U.S. standards—but with new, contemporary lyrics added.

(Continued on page 4)



Lighthouse means business. This is Lighthouse, the eleven-man Canadian group whose musical excitement has taken the country by storm. With "One Fine Morning," their hit single, a sure million seller, and their album of the same title moving quickly up the charts, they are now ready for their first U.S. personal appearance tour which kicks off in November. (Distributed in U.S. by Stereo Dimension/Evolution Records, Evolution #3007—GRT Tapes—in Canada GRT records.)

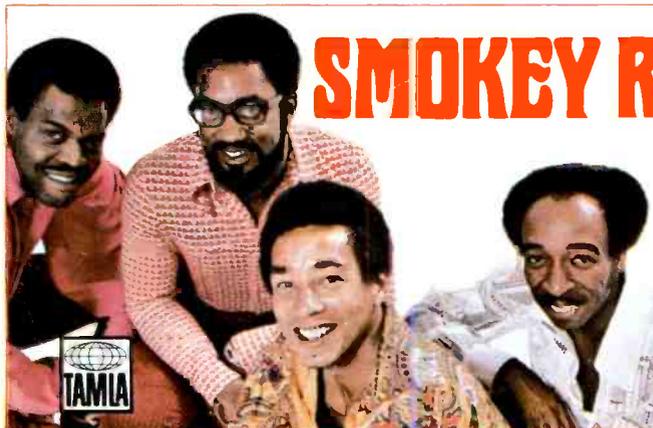
(Advertisement)



A Lad for All Seasons—Motown's Michael Jackson, of the Jackson 5, really knows how to get "there." Last autumn his work on the group's "I'll Be There" led the way to a 3-million seller. This fall Michael does it again with an inspired job on his first solo recording, "Got to Be There." With brotherly love, big brothers, Jackie, Tito, Jermaine and Marlon have volunteered their time for promotional duty to help bring it on home for Michael. Watch them all on the "Jackson 5 Show" ABC-TV every Saturday morning.

(Advertisement)

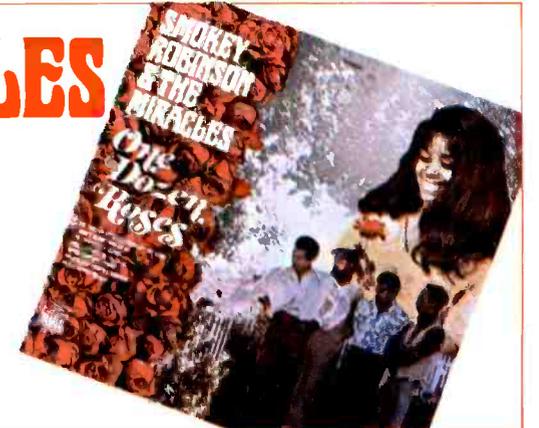
(Advertisement)



## SMOKEY ROBINSON & THE MIRACLES

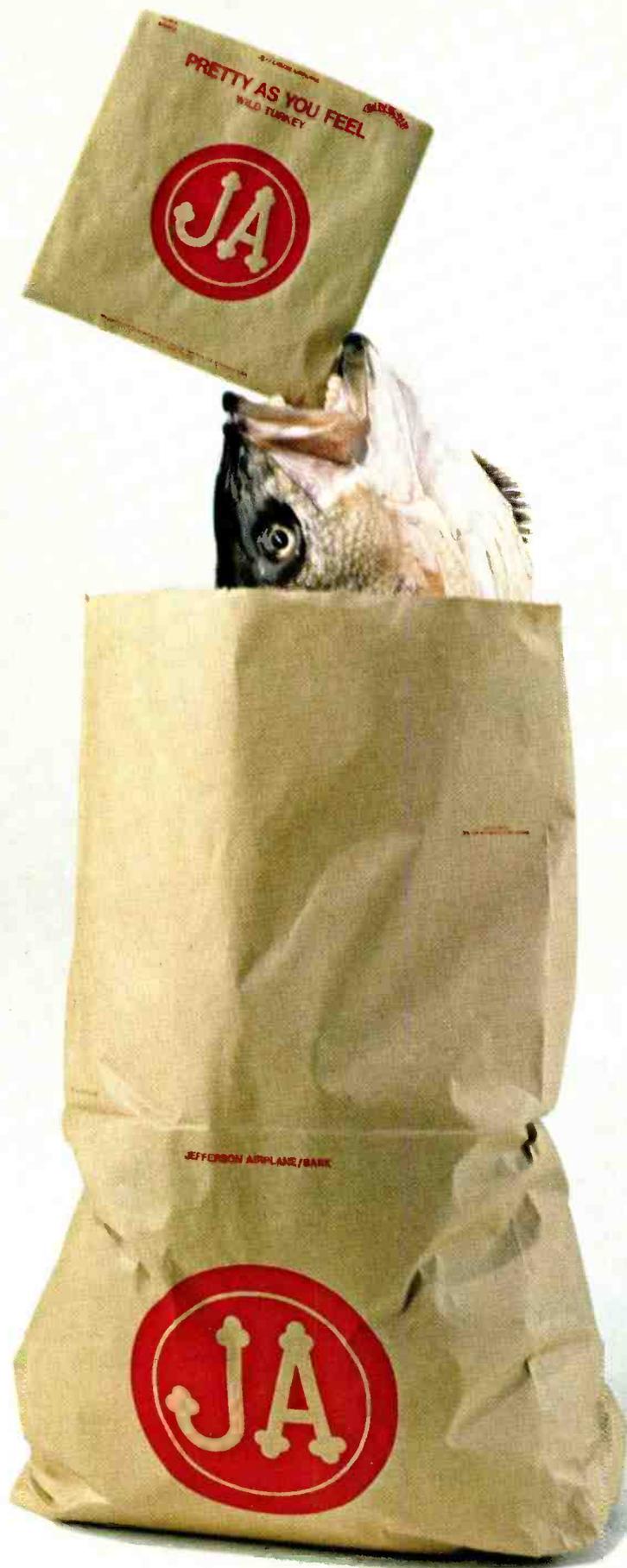
their new album  
**ONE DOZEN ROSES**  
T-312L

Coming by popular demand, "Satisfaction."  
A new hit single from the album. T-54211F



**PRETTY AS YOU FEEL** 65-0500  
b/w **WILD TURKEY**  
**is the new single from BARK**

FTR-1001; P8FT-1001; PKFT-1001



**Fresh from Jefferson Airplane**

Records  Tapes

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Manufactured and Distributed by RCA Records

## WEA Computerizes 4 Branches; Rest by Jan. 1

LOS ANGELES—The Warners-Elektra - Atlantic Distributing Corp. (WEA) has computerized four of its eight branches and expects to have all its facilities hooked into data processing Jan. 1.

The first locations working with Minneapolis Honeywell computers are Glendale, Calif.; Atlanta; Boston, and Cherry Hill, N.J.

Once all the warehouses are using data processing, corporate executives will be able to receive information on direct, actual sales from the distributorships to dealers in 27 individual markets.

Prior to opening its company owned branches, the three Kinney Services Company labels (WB, Atlantic, Elektra), worked with independent distributors. "Before we had data processing, we only knew about sales to distributors, but we didn't know if he sold anything," stated WEA president Joel Friedman. "Now we have actual daily sales to dealers."

As a result of this daily information, "We can control our product better; we can concentrate on our sales efforts better and we can organize our promotion and advertising because we know where our merchandise is going."

WEA will spend around \$300,000 a year to operate a full data processing operation at all its

branches. Dallas is scheduled to begin using its computer this week, with Carlstadt, N.J., Cleveland and Chicago following suit.

Each of the branches sends in its sales movement information to a computer at the Warner Bros. Pictures headquarters in Burbank. The information is available the next morning.

"We are now involved with our accounts at the local level," Friedman said.

(Continued on page 13)

## Funk to Release 'E Pluribus' On Own Label; Cap Distribbs

NEW YORK — The sixth Grand Funk Railroad album, "E Pluribus Funk," will be released on the group's own label, Grand Funk Railroad, distributed by Capitol Records.

Allen A. Davis, vice president, marketing for Capitol said the decision had been made "strictly as a matter of courtesy and honor to the artist. Capitol will also release future singles from the group on the Grand Funk Railroad label."

Both Terry Knight, manager and producer of the group, and Capitol are mounting a major marketing campaign for the "Pluribus" album which will be released Nov. 15.

The album will be released in a die-cut round jacket in silver foil—designed to resemble a coin—with the faces of the group engraved on to the album. The concept was designed by Knight working with Craig Braun Inc.

In addition GFR Enterprises the group's corporation, is manufacturing and marketing cloth

## Beverly Hills, Jankowski Tie

LOS ANGELES — Through a foreign lease deal with Global Music, Stuttgart, Germany, Beverly Hills Records has acquired records by Horst Jankowski for the U.S. First release on Beverly Hills, according to label president, Morris Diamond will include his world hit, "Walk in the Black Forest." Jankowski is on MPS Records in Germany. Deal was made with Peter Kirsten Jankowski's associate in Global Music. It calls for three LP's a year for three years. The first LP is due within four weeks.

Electric, Tokyo Shibarra Electric, and Onkyo Ltd., which demonstrated both discrete and matrix equipment.

Merchandising approach to the equipment ranged from aggressive by Victor Japan who has developed a discrete system, to conservative by Sony who has the "SQ" matrix system.

Confused visitors to the show were told by Victor that a four channel system should be clearly divided into four parts, and argued that the matrix system has many inherent problems in separating the tracks.

Sony's counter-action was that "SQ" is four-channel. It is an excellent system. It will be marketed very shortly, and would be well worth waiting for. The three-day show held at the Minato Exhibition Center, attracted more than 90,000 visitors.

## GRAMMY BIDS DUE OCT. 29

NEW YORK—Voting members of the Academy (NARAS) have until Friday (29) to mail their Grammy entry forms listing those records which they wish to see nominated in this year's awards balloting.

Recommendations by the record companies were due in the mails Oct. 22 though NARAS has announced that forms from companies that have difficulty in completing their lists will still be honored if mailed within the next couple of days.

jacket patches, belt buckles, necklaces, bottle openers, ear rings, cufflinks, schoolbook covers and stationery—each carries over the "E Pluribus Funk" design.

Davis terms the promotion the "most total and comprehensive marketing campaign the company has ever undertaken—total company-artist cooperation. Capitol has orders for more than one million albums for the package."

## URC Sampler To Compare Matrix Units

LOS ANGELES — Technical personnel at record companies and electronic hardware firms will be receiving free next week a specially produced two 12-inch set, designed to enable them to objectively compare the Sansui, CBS, Electro-Voice new compatible and Cooper-Nippon Columbia matrix 4-channel systems from Hilton 7. Bill Putnam, president of the URC companies, United and Western recording studio, Coast Recorders, and United Recording Electronic Industries.

The two LP's compare the four matrix systems, utilizing music from the forthcoming "Stan Kenton Live at B.Y.U." two-set package, to be released on Creative World label early in November. The matrix evaluation set demonstrates the four systems using four different excerpts from the Kenton album. Putnam says he chose the Kenton material to show off the four concepts because "they contain almost every imaginable recording technique plus some real no-no's you don't often hear."

The demonstration opens with a track that is a bearing localizer tone burst signal series. Putnam is also enclosing an instrument positioning program to indicate where various players were recorded in each session.

## Camelot Bows 6 New Stores

NEW YORK—Camelot Music, a division of Stark Record and Tape Service, Inc., based in North Canton, O., is debuting six new mall openings in Nashville, Memphis, Lexington, Ky.; Lancaster, Pa.; Lima, O.; and Springfield, O. Paul David, president of Camelot, indicated that these new units which will all open in October and November are a forerunner of many new stores to be opened under the Camelot Music banner in the near future. Plans now call for eight to 10 new Camelot Music stores a year.

The Camelot Music chain of stores now numbers 14 with eight more openings planned by fall of 1972.

## UDC Tie With Polydor Product Off Smoothly

LOS ANGELES — The first week of Polydor record and tape product in exclusive national distribution by UDC, the distributing company owned by United Artists Records, has come off smoothly and even showed a surprising spurt of sales in Polydor's DGG classical line as UDC salesmen opened up more small retailers for the German-import DGG catalog.

The reason for one record company to sign up with a competitor's in-house distribution operation was precisely stated by UA president Mike Stewart. "We finished putting together a national distribution company this past year and it was hungry for more quality product," he said. "Polydor is a company with a lot of growth potential that needed a more controlled distribution system."

Negotiations for the unique distribution partnership of two independent labels went on for some nine months, beginning when Polydor president Jerry Schoenbaum dropped in on Stewart to discuss mutual problems during a Los Angeles visit. "I was high on the idea of distributing through UDC from the first," said Schoenbaum. "But as later meetings got more serious I couldn't make a commitment until I was absolutely sure were making going the right way. You don't want to go changing your distribution set-up every couple of years, it could lead to enormous problems in lost market time."

In essence, the cooperative distribution deal will have Polydor selling records and tapes to UDC at wholesale prices and UDC will sell Polydor product on equal terms with those of its parent company, UA. UDC will be able to adjust its prices to retailers to compete with prevailing market conditions and will have standard return privileges. The basic UA-Polydor-UDC agreement is to run two years with option for renewal.

UDC removed all outstanding Polydor product from the label's former independent distributor network during a 48-hour period at the start of the new set-up. Besides DGG, the other Polydor label affiliates UDC will distribute are James Brown's People line, plus Spring, Evening, Blue Horizon and Sire. The UA labels handled by UDC include Blue Note and UA Latino, plus Poppy, Anthem, Sunset and Avalanche.

Polydor has moved Bernie Wechsler from New York to be West Coast operations director, working closely with UDC during

the early phases of the new operation. With Wechsler in Polydor's Los Angeles office are Mel Price, Western regional sales director; Larry Heller, FM-underground promotion chief, and Dale White, administrative assistant. Polydor is currently seeking a Western regional promotion director.

"Polydor wanted to go with a national distribution company run by a record company because there isn't any profit-or-loss factor involved this way," said Schoenbaum. "An independent distributor has got to be more concerned with making some profit on every record he handles than he's concerned about making full penetration of his market for your product line. We've gotten some excellent service from certain independent distributors but with all the transshipping that's going on today it's impossible for a label to know where a distributor is actually marketing its records. And when a big retailer is taking time to shop around among transshippers all

(Continued on page 13)

## 'Shaft' Released By Pickwick

NEW YORK — "Shaft," the Isaac Hayes-penned score from the motion picture of the same name, has been covered and released on Pickwick International's Pickwick/33 label, following up the company's first economy-priced packaging of "Jesus Christ Superstar." Pickwick's "Shaft" is recorded by Soul Mann & the Brothers.

Also for release on the label is "Smile," by the Funnies, which features on its cover the bright yellow smile which Pickwick terms "the merchandising sensation of the year." The disk includes versions of "You've Got a Friend," "Put Your Hand in the Hand" and "I Woke Up in Love This Morning." The albums were produced by Pickwick a&r director Bugs Bower.

## Make Productions Forms BMI Pub

NEW YORK — Myrna March and Bert Keys' Make Productions have formed a BMI publishing firm called Forget Me Not Music, Ltd. They will operate it in addition to their ASCAP firm, Make Music.

## ITA CALLS 'SUMMIT' MEET ON ANTIPIRACY NOV. 28

NEW YORK—The music industry's antipiracy thrust gains added momentum this week when such organizations as the RIAA, NARM, AFTRA, the AFM, ASCAP, BMI, the Harry Fox Agency, Federal Government representatives, music publishers, theatrical agencies, record and tape industry leaders, and other interested organizations get together to thrash out the problem at a special meeting to be held Thursday (28) at the Plaza Hotel.

The meeting, sponsored by the International Tape Association, and designed to form a working committee which will investigate all aspects of the piracy problem, was triggered by an earlier meeting (Oct. 13) held at the same venue, at which the Ampex Corp. presented a plan utilizing federal revenue stamps as a means of effectively combatting the problem.

According to Larry Finley, executive director, the committee, for which the tentative title of International Congress of Entertainment Organizations has been established, will look closely at the Ampex plan, and compare it with current legislation and other industry ideas for solving the problem.

The meeting will run from 9:30 a.m. to 3 p.m. with a short lunch break, and interested participants are asked to reserve seats with the ITA well in advance because of the large turnout expected, and the relatively limited space available. The ITA's telephone numbers are 877-6030 and 873-5757.

For More Late News See Page 72

## Polydor 6-LP Fall Release; Major Mayall Push Is Set

NEW YORK — Oct. 22 to Nov. 22 will be Mayall Month, according to Polydor Records—a major promotion centered on blues artist John Mayall's new album, "Memories," which is part of the company's six-album fall release.

The promotion coincides with Mayall's current U.S. concert tour, opening Oct. 19 in Lincoln, Nebraska.

Polydor is supporting the album—which contains scrapbook photographs and a lyric sheet—with trade and underground publication advertisements, radio spots, flyers for retail stores and handbills for tour spots.

### E. Coast ASCAP Member Meeting

NEW YORK—The semi-annual East Coast membership meeting of ASCAP will be held Thursday (28) at the Park Sheraton Hotel.

At this meeting, reports will be given by Stanley Adams, ASCAP president, and other officials of the Society.

In addition a 24 page, full color booklet, previously included in the "Back To The Roots" album by Mayall will be made available to participating dealers to be given away with any Mayall album or tape purchase. Mention of the giveaway booklet will also be made in the radio spots.

Polydor will also work on their entire Mayall catalog during Mayall Month.

Apart from the Mayall album, the Polydor Fall release also includes product by Arthur Fiedler, Mordicai Jones (the second album in the company's Link Wray series), James Last, Charlie Brown and newcomer Ron Cornelius.

Easel back displays highlighting the six albums will be sent, as a sales aid, to all retailers and there will be heavy dealer cooperative advertising plus radio spots, say Polydor.

The company has also produced a four color slick book, spotlighting each album and containing the history, background and sales direction of each album.

## Shearing Files \$300,000 Suit Versus Capitol

NEW YORK — Pianist George Shearing, and his wife, Beatrice, have brought a \$300,000 suit against Capitol Records and artist Emil Cadkin, for alleged conspiracy and breach of contract by producing recordings deliberately simulative of his style and music.

The suit brought in Supreme Court here also charges that Capitol deliberately labeled and identified the recordings with Shearing's name, and with the phrase "Shearing Sound" and sold them as part of Capitol's Production Music Series to at least 672 subscribers including TV stations, advertising agencies, recording studios and other organizations utilizing music for commercial purpose.

The suit also claims that the production and sale of the recordings were accomplished by Capitol with the knowledge and intent that they would be taken to contain performances by Shearing and would be used by the subscribers as background music for commercial advertisements, and other purposes of a commercial or exploitive nature.

"As a result of these breaches of contract, the demand for Shearing's music has been impaired, and his prospects for obtaining remunerative opportunities in the field of advertising have been damaged," the suit charges.

In addition to the \$300,000 damages Shearing is asking, the suit is also seeking costs and disbursements of the action, such as exemplary damages as the Court may see fit to award, and a total accounting of allegedly illegal undertaking.

## Hugo & Luigi Push 2 LP's

NEW YORK—Hugo Peretti and Luigi Recatore, Avco Records chiefs, will take off on a cross-country tour to introduce to their distributors their new album releases for November and to explain the promotion and sales and merchandising plans that will be initiated to support the product. The LP's feature the Stylistics and the Glass Bottle.

Both albums will have point-of-sale material for store display as well as saturated air-play and 60 second spots for radio advertising campaign.

## Studio Track

By BOB GLASSENBERG

Nashville is a word on many lips lately. It seems as if there is more and more recording being done there. And new studios are being built at a relatively surprising rate. The most recent to my knowledge was a new studio under the auspices of Jack Clement.

"The major point of the studio," said Clement, "is that it must compete on the basis that Nashville is a national recording center." This means that the studio had to be a cut above the rest in style and equipment just to make a dent in the recording market. "There are many really good studios here beside ours," Clement continued. "So to get enough business for us and everyone else, Nashville itself is going to have to attract artists and producers who have not been here before. We used this reasoning when we designed the new facility.

An equipment rundown is not necessary. Suffice it to say that Clement's new works are geared for quadraphonic recording with 360 degree panning on each microphone. The place is small and dead acoustically and provides much separation. "This is perfect for the smaller groups who over-dub a lot with one or two tracks at a time. There is no leakage," said Clement.

What Clement and many other people have been talking about with regards to the new facility is the decor. There seems to be a slight discrepancy here between opinions. For example, within the space of four days, I got one description from friends who have seen the place. And while Clement and his interior decorator and designer, Jim Tilton like to call it "early theatrical," the more descriptive adjective floating from people's lips seems to be "heavy brothel." Now that's quite a draw.

Charlie Tallent, studio manager, and Clement both knew the facility had to be different. "Totally unlike a recording studio. Something comfortable, which would make the musicians feel at home and not as if they were in a mechanical recording environment," said Tallent.

Tilton, who designed the sets and was art director for Clement's first film, "Dear Dead Delilah," had the idea to take the studio, which in his words is a "very strangely shaped room," and divide it into several different areas so that each area had a different feel. There are also various textures of draperies over the control room windows, so the people in the control room can see the musicians in the studio, but the musicians in the studio have a hard time seeing into the control room. "We even have a closed circuit television camera and monitor to allow the producer and engineer to view the musicians as unobtrusively as possible," said Tilton. Finishing off the room are an assortment of antiques, a sofa from India, a marble fireplace and an antique

gas chandelier. The walls are covered with crushed velvet and there are large reproductions of oriental rugs on the floors.

In short, the studio is geared for extended use. Groups will soon be able to actually live in the place. A cook will be available to prepare meals for the visiting musicians and the staff musicians who are recording two or three sessions in a row.

It's the talk of Nashville, this new recording/living unit. And Nashville should be proud of it. True Southern hospitality is hard to come by these days.

★ ★ ★

There has been a good deal of studio activity in Nashville of late, although the city is still digging out from Country Music week. At RCA Floyd Cramer is being produced by Chet Atkins. . . . Danny Davis and the Nashville Brass produced by Bob Ferguson. . . . Lester Flatt and Mac Wiseman are also under Ferguson's direction. . . . Willie Nelson is being produced by Felton Jarvis, Elvis Presley's producer. . . . And Nat Stuckey is being produced by Jesse Bradley.

At Music City, Pete Drake, who has just completed a production deal with Dot Records, produced G-Haw! Jones, the Kendalls and Dave Kirby. These are his first three out of five for Dot—all singles.

And at Monument Studios, Dennis Weaver is doing an album. So is Kris Kristofferson. And Bill Walter is finishing up a soundtrack for a new flick, "Going Home," starring Robert Mitchum.

★ ★ ★

The Village Recorder, Los Angeles hosted Kindred for Warner Bros.; Little Richard and Henry Gross. Also in for Dunhill were Clifford Coulter and Michael White with his quartet. John Lee Hooker brought his son Robert in for a session for UA Records. Then John went in with producer Ed Michel to finish up an LP for Dunhill.

★ ★ ★

Criteria Recording, Miami, have two of their engineers, Howie and Ron Albert, teaching a course in audio engineering at the University of Miami. Meanwhile, Jesse Davis came in to finish off an album for Atco. The Alberts and Carl Richardson engineered. And Bill Wyman was on the sessions with Stephen Stills.

★ ★ ★

ON LOCATION: Ellen McEllwaine, Polydor Records latest find, is being recorded live at the Bitter End in New York by the Heider/Record Plant East Mobile unit. Peter Segal is producing.

The Fedco crew has just completed dates on the Flying Burrito Brothers with Ed Kramer producing. Next up for Fedco is Al Kooper who will be caught live in Ipswich, Mass., for Columbia.



EMERSON LAKE & Palmer are presented with an RIAA certified gold disk for their latest album, "Tarkus." Left to right are Greg Lake, Cotillion executives Jerry Greenberg and Johnny Bienstock, Carl Palmer and Cotillion executive Vince Faraci.

## Swedish Publisher Updates Lyrics on U.S. Standards

• Continued from page 1

In the U.S. on business, Reuterskiold said: "Like every country, in Sweden we have experienced in the last several years a drop in the market for evergreens because of the trend for groups to write and record their own material."

Reuterskiold chose 50 songs from his catalog of over 200 standards — "I think we have one of the world's largest catalogs of evergreens," he said — and gave five of them to 10 of Sweden's major lyric writers, asking them to choose one.

He then asked them to graft a fresh, contemporary sounding lyric on to the tunes. The result will appear on a 10 track Philips LP by Swedish singer Osten Warnerbring, released this week.

The titles given new lyrics include "I Concentrate On You," "Don't Get Around Much Anymore," "All The Things You Are," "Deep Purple," "You Were Meant For Me," "Moonlight Serenade" and "Tiger Rag."

"For a long time the standards have been the backbone of a publisher's catalog and should still continue to be. Even in Swedish however, some standards, such as 'White Christmas' and 'My Blue Heaven' are firmly wedded to the lyric that it would be foolish to change them. But I believe that there are many evergreens that would benefit from this new look in various languages," said Reuterskiold.

In New York Reuterskiold

also placed several compositions and instruction courses by Swedish guitarist Ulf Ahslund with G. Schirmer. He was also accompanied by Swedish pianist Bengt Hallberg who is preparing a similar piano instruction course for Reuter and Reuter.

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ROCK FLOWERS will soon bloom compliments of Wes Farrell, producer of their first LP for RCA. Rindy Dunn, left, Ardie Tillman, Farrell and Debbie Clinger talk about their recently completed project in the RCA studio control room in New York.

# The new Sweathog single is happening this fast:

At KHJ in Los Angeles they're playing an acetate. (It went on the air directly from the studio.)  
At WRKO in Boston they played a tape of an acetate.  
At WKNR in Detroit, KGB in San Diego, WMEX in Boston, KJR and KOL in Seattle, and KRLA in Los Angeles they're playing test pressings.

AND NOW, HERE COMES THE RECORD:  
rush released for obvious reasons:

## "Hallelujah" by Sweathog.

4 45492  
(Just as they're performing it in their current tour with Grand Funk Railroad.)

The fastest breaking single of the year,

on **Columbia Records** 



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Vol. 83 No. 44



TAMMY WYNETTE receives congratulations and a platinum disk from Columbia Records president Clive Davis for her million album seller "Tammy Wynette's Greatest Hits." The presentation was made at the recent Country Music Association Show at Nashville's Municipal Auditorium. Lynn Anderson received similar honors for her LP, "Rose Garden."

## BOOK REVIEW

### 'Wunnerful' Is 'Winnerful,' Fills A Missing Gap

"Wunnerful, Wunnerful!" (The Autobiography of Lawrence Welk) —by Lawrence Welk and Bernice McGeehan. Published by Prentice-Hall. Price \$7.95.

A needed addition to the growing book shelf of big band history comes from the Champagne Music master in that the book is the first to cover the Midwest-emanated polka band, territory band and "mickey" sweet big band era, which started after World War I and began its descending plateau after World War II. Historically, the book furnishes a missing link in the chronology of the big band.

Actually the territorial band was the embryo of most sweet big bands and Welk manifests an amazing memory of this important 1925 to 1940 era. His remembrance of hardships and fun with an under-10 man band, especially during the Depression, is most reading for musicologists. Welk reveals much of his success formula, with his continuous references to band booking and pricing and his constant questioning of ballroom owners to achieve the program the operator wished. For the under-30 reader, the book contains interesting photos of that now torn-down memory, the ballroom.

The 292-page book covers an amazing number of people, from within his organization to people who fostered his career. It is perhaps the most anecdote-filled book ever on modern music which covers just one musical aggregation. The book is easy reading and touching all the way because it is Welk talking from his heart. For the first time, he reveals many insides about his career, including his side of the Lennon sisters' departure. JOHN SIPPEL

### Superstar Prod Opens Mo. Office

LaDUE, Mo. — Superstar Productions, headed by Ken Lipsitz and vice president George Beaudet, has opened offices here at 8860 LaDue Road. The firm will offer various services to out-of-town show promoters, including ticket outlets, promotion, and public relations. In addition, Rick Lee will head Progressive Media, a subsidiary handling advertising. Superstar Productions Ltd. has been promoting concerts in the St. Louis area for over a year and recently promoted a series of concerts hinging on "Jesus Christ, Superstar." Beaudet is also the new general manager of KADI-FM, St. Louis, also a progressive rock station.

## Executive Turntable



PIENIEK



RUBINO



CAIN



HUNT

Tobias Pieniek appointed manager, business and talent relations, RCA Records. He was formerly associated with the business affairs department, International Famous Agency and William Morris. Don Whitemore appointed Los Angeles field promotion representative, RCA Records. He was formerly district promotion manager, Capitol Records in Cleveland. . . . Tony Rubino named to the newly created post of director of marketing administration and budget control, Columbia Records, responsible for all sales and profit forecasting, establishment and control of marketing budgets and specifically assigned marketing studies.

Joe Cain named director of Roulette's Latin labels, Tico and Alegre. He was previously with Seeco and his own independent production company. . . . Frank Scinaro personnel manager, joins Sidney A. Seidenberg's SAS Inc. He brings the NBRQ group into SAS and will supervise them with Seidenberg. . . . Joe Hunt named music instructor with the percussion department, Berklee College of Music. At present he works with the Gary Burton group. . . . Alan M. Leeds, for two years tour director with James Brown has left James Brown Productions, following the company's move from Augusta to Cincinnati. He joined as publicity director.

Chris Saner named vice president, sales, Soulmate label, New York.

Lloyd Burke has replaced Ethan Caston as chief of records and tape at the Wallachs' Music City chain of nine stores. Caston has left that organization. . . . Dave Chackler, last at Happy Tiger label as national promo chief, has joined Oak Records as vice president, promotion-merchandising.

Edward A. Cote has been appointed sales director of Concord Communications Systems Division of Benjamin Electronic Sound Co.

Jerry Dumas has been named merchandising chief of Im'press Records, Los Angeles. He had previously been in charge of merchandising at Century City. Dumas is president of Lammas Organization Inc., a children's consumer education firm, and is partner with Dennis Weaver in publishing and creative services.

Herb Wolfson has returned to Mercury records home office, this time as controller. He was previously with Mercury in the accounting department, and most recently, he spent two years in the accounting department of Tamla-Motown, Detroit. Anthony P. Cunha has been appointed president of EMITAPE, an international tape marketing company formed by EMI. Other EMITAPE appointments were William Dalgish, Jayme de Barros and Jorge Vargas, all regional marketing directors; and Phil Cantore, director of technical services.

Jack Nelson left as MGM singles promotion director to become marketing vice president of Ray Ruff's new Lone Star label. . . . Macey Lipman has left Mr. Bones Productions as marketing director, partner in the firm with Bones Howe. . . . Jack Ross joins the Mendes/Graham Assn. as college promotion director. He was formerly with Blue Thumb.

## Gorson, Cohen Form Music Business Complex: No Soap

NEW YORK—Arthur Gorson and Julian Cohen have formed a music business complex to be known as No Soap Music Ltd. Arthur Gorson will be president, and Nick Casey, vice president. Cohen is president of No Soap Radio, production firm radio commercials and television sound tracks.

The new firm will be housed in a Greenwich Village town house which will contain a recording studio facility for use by No Soap Music's artists. No Soap Music will be active in the areas of record production, publishing and management. The firm's professional staff includes Mary Crist, as Gorson's assistant, and George M. Ewing, chief engineer in the studio who will also work on publishing activities. Acts currently signed to No

Soap Music are Tidbits, White Lightnin', John Herald and Fred Click.

No Soap artists will be represented in the U.K. and Europe by Class International Ltd. In line with this tie, "Jean Harlow" recorded by Tidbits has been re-released in England on the Fly label.

Gorson, who has headed Arthur H. Gorson Productions, has been involved in management, production and music publishing.

### Monarch in Suit Vs. White Whale

LOS ANGELES—Monarch Record Manufacturing Co. has filed suit in Superior Court here claiming it is owed \$34,352 by White Whale Records for pressing services during the past four years.

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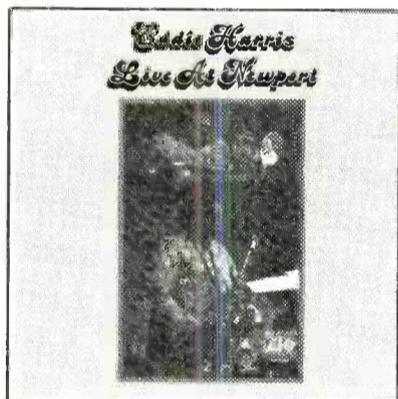
**MAX ROACH**, ever the innovative drummer, coming up with exciting new concepts within his explorations into time and time signatures; an area where he was forerunner.

**DAVID NEWMAN**, who has a patent on soul.

**ORNETTE COLEMAN** taking music to new limits while never forgetting the basic roots.

**YOUNG / HOLT UNLIMITED**, a trio who built a trio around the bass and drummer rather than the pianist and have the ability to make everything they do sound catchy and appealing.

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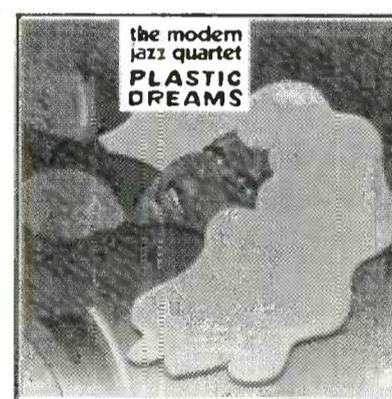
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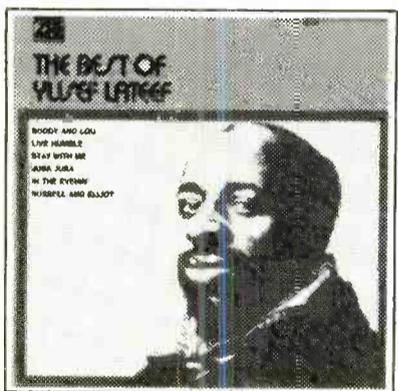
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QUIET FIRE  
Atlantic SD 1594



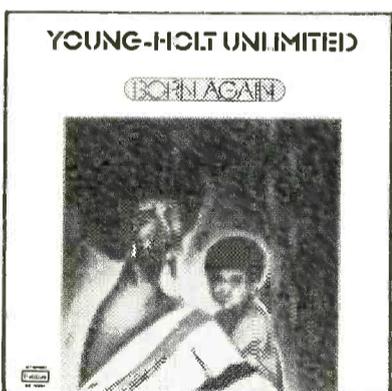
THE BEST OF  
RAHSAAN ROLAND KIRK  
Atlantic SD 1592



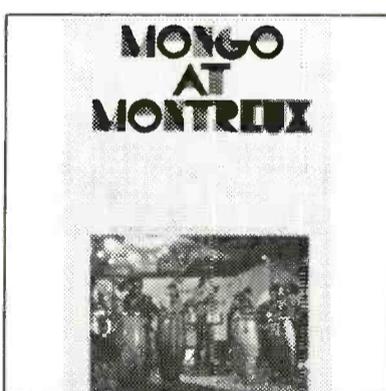
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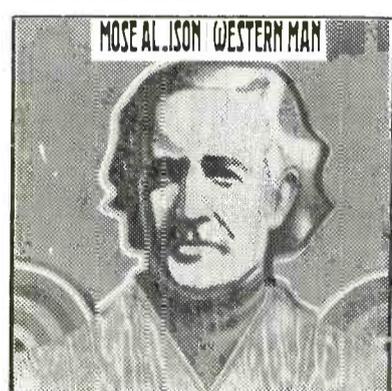
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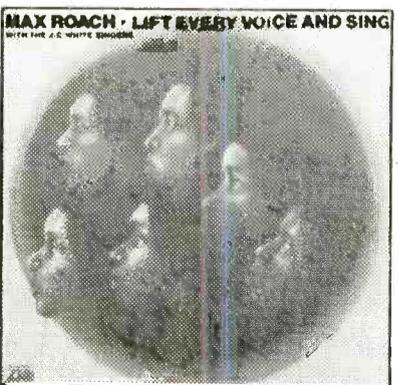
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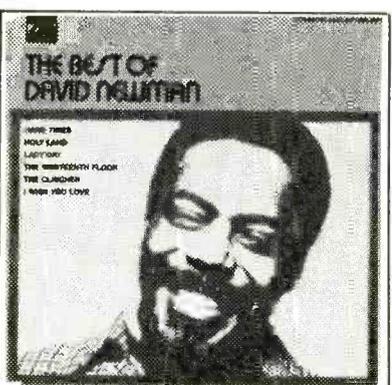
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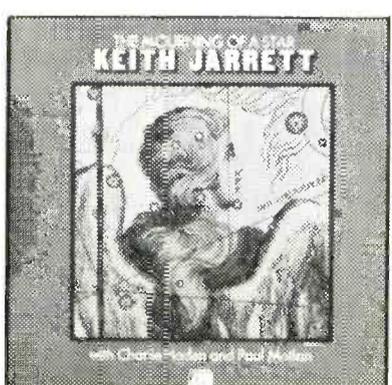
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On Records & Tapes • Tapes Distributed by Ampex

# Labels Step Up Rep Drive on Campus to Bust Sound Barrier

By CLAUDE HALL

LOS ANGELES—Faced with a "sound barrier" at more and more Top 40 radio stations, record companies are relying heavily on college student promotion forces to break new artists. Latest record firm to launch its own force of promotional representatives on college campuses is United Artists Records, which put 11 college students to work this week. CBS Records has a staff of 49 college students working under Kate Buckley and Rick Dobbis. A&M Records has a staff of 12 college representatives working under Andy Meyer. RCA and ABC-Dunhill Records has been sponsoring a series of seminars for college radio students as a method of building a better rapport at the college level. Bob Brownstein at Elektra Records has an excellent rapport at the college level. Mercury Records is also ready to announce a test college field force. And, of course, Sol Handwerker with MGM Records and Paul Brown, independent record promotion man, have long been active in the field.

"We know that a lot of the new groups we have will have to be broken at the college level," Jim Saltzman, chief of national promotion for UA, said. UA has 42 albums in release and is signing several new British groups.

Reporting to Ann Moore at UA, who heads college promotion, the student promotion force will be responsible for more than just their own campus. They will be expected to work with campus radio stations, campus bookstores, and the record stores frequented by college students in a region around their own campus. Their responsibilities will include providing information to UA headquarters as soon as action begins to develop on any particular album.

The college promotion setup was first suggested by Marty Cerf, head of creative services at UA. Saltzman decided to go ahead with the project after a recent field trip.

As to whether extra sales will be created by the new college promotion setup, Saltzman said he

couldn't predict, "It all depends on how fast we can react to their college promotion." But he did feel that it would be a vital factor in helping break new groups. Once action is shown on any particular LP on campus, the regular promotion staff of UA can concentrate effort on it to bring it home.

Dobbis at CBS Records said that the label's college promotion force is "working out. If worked right, a college promotion operation can do a lot for you." He pointed out that it gives college students who want to make a career in the music industry their first chance in the business.

Meyer, A&M Records, said he could point to several instances where college promotion boosted sales on specific LP's. "But the philosophy at A&M is not one of dollars and cents . . . it's one of having extra men in the field." He said that A&M has made valuable use of the college representatives to test product. In addition, there are certain groups, such as the Flying Burrito Brothers, who do well in public appearances on campuses and the college reps help promote these appearances. "The college promotion men for A&M are a system within a system," Meyer said. A major college push is now on for Mary Clayton.

Ron Saul, national promotion manager of Warner Bros., has stated that the label's college representatives "didn't offer the results we'd hoped for." So, the Warner Bros. rep force has been disbanded, although Saul hopes to name a director of college promotion in the near future. He feels that professionals who know the market and the college scene can do a more effective job of college promotion.



SCHWARTZ BROS. recently opened a Harmony Hut retail outlet in the Columbia Mall, Columbia, Md. Above is exterior view of the store. Below, in foreground, left to right, are Bert Schwartz, secretary and senior vice president, and Stuart Schwartz, chairman of the board and executive vice president, Schwartz Bros., at company's new Harmony Hut.

## Duchin Plans 3-Front Attack

NEW YORK—Peter Duchin, orchestra leader, pianist and Bell Records artist, is planning a large-scale music thrust which will encompass three areas. On the drawing board is a collaborative effort with choreographer Arthur Mitchell on an original jazz ballet, to which he'll write the score. The ballet is based on Mark Twain's "War Prayer," and will be performed by Mitchell's troupe sometime in January in Washington, according to Duchin. Performances will be limited and there will be several performances in New York as well.

At present Duchin is forming a production company with Emmy-award-winning producer Michael Hill for a weekly half-hour educational television program. The show, "The Wonderful World of Mr. McEasel," will be geared for children, and will combine animation with live action. Duchin

will write the music and oversee production.

Another project he's involved in is the composing of the music for "Journey Inside," a new and original "head revelation" musical which he hopes to debut around Christmas at an off-Broadway site. The work was created by Jack Dreifort from a novel by Dr. Arthur Janov, "The Primal Scream," which attempted to depict a journey to the soul.

## Merc Mangione Push on Campus

CHICAGO—Mercury is mounting a drive to get racks and retail outlets near campus communities to stock Chuck Mangione's new double packet "Together" LP, recorded live with the Rochester Symphony Orchestra.

Extensive service to campus stations and publications along with a Mangione poster and personal calls on campuses, are part of the campaign. Print and radio advertising budgets are set and other merchandising aids are being developed.

## Coast Distrib Is Sued on Back Rent

LOS ANGELES—Suit has been filed against Southern California Record Distributors Co. in Superior Court here for \$8,460 in office rent and realty taxes claimed owed since April. The record distribution company has been occupying a building owned by the now-bankrupt V & H Electronics Corp. and the back-rent suit was filed by the receivers.

## Rene Plans More Europe Sessions

NEW YORK—Joe Rene, independent producer, is scheduling a return to Europe in mid-November for additional album sessions. He recently recorded the "Galloping Gourmet" album in London, Munich, Rome and Amsterdam.

## Tape Cartridge

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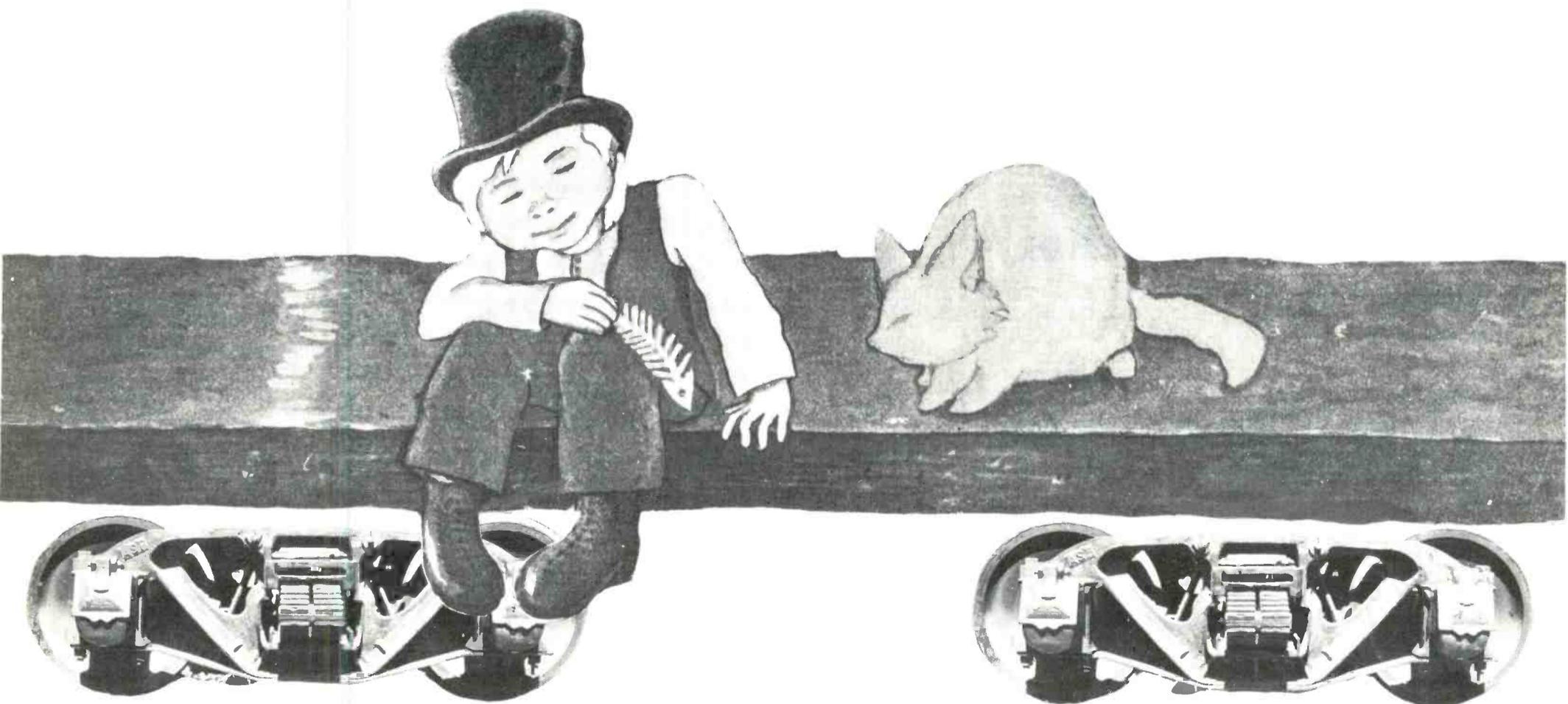
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PRODUCED BY PAUL SAMWELL-SMITH



# UA Records Lose \$2.6 Mil Through 9-Month Period

LOS ANGELES — Transamerica's record-tape division, United Artists Records, lost \$2.6 million through nine months of this year — \$1.1 million in the third quarter — as it continues its reorganization program.

The performance by UA Records failed to offset strong efforts by Transamerica's financial insurance and real estate groups. Record nine-month operation profit jumped to \$45,646,000, or 70 cents a share on \$4,300,000 average shares, from \$26,329,000 or 41 cents a share on 63,400,000 shares last year.

Sales volume was \$1,194,900,000 in the nine-month period ended Sept. 30 compared to \$1,100,600,000 in the period earlier.

The company's third quarter operating profits increased to \$16,539,000, or 25 cents a share from \$3,221,000 of 5 cents a share last year.

Transamerica's entertainment arm, United Artists Corp., continues to run on the credit side despite the down performance by UA Records. However, John R. Beckett, president and chairman, feels the record division will turn around following the reorganization program.

## Cap Industries Reports Profits For Quarter

LOS ANGELES—Capitol Industries (Capitol Records and Audio Devices) reported a slight turnaround in the first quarter of fiscal 1972.

The company, which is 70 percent owned by EMI Ltd., England, posted an operating profit of \$76,000, or 2 cents on 4,610,000 average shares outstanding, compared to a loss of \$809,000, or 17 cents a share on 4,630,000 shares, in the first quarter last year.

Sales for the first quarter ended Sept. 30 fell to \$27,565,000 from \$34,101,000. The first quarter report includes an extraordinary gain of \$2,438,000, or 53 cents a share, from the sale of Pickwick International stock resulting in an after-tax gain of \$7,100,000.

Bhaskar Menon, president and chief executive officer of Capitol Industries, told shareholders at the annual meeting Oct. 19 that the return to profitability was due to new cost control measures, including a 30 percent reduction in personnel.

## Insiders Report

WASHINGTON — The SEC's September 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 transactions for over-the-counter stocks of interest to Billboard readers were reported in the September summary. The following are in Exchange stocks.)

ABC—The following exercised option to buy stock: S. H. Clark 4,500 shares, giving him 9,300 shares; E. H. Erlick 3,125 shares, giving him 4,024 shares; D. J. Fulton 200 shares, giving him this amount.

Bell & Howell Co.—L. Howe exercised option to buy 1,500 shares, giving him 2,605. W. J. Pietenpol bought 750 shares, giving him 3,750.

Capitol Transamerica—J. C. Beck bought 1,723 shares, giving him 7,523.

Creative Management—D. Begelman sold 3,000 shares, leaving him 110,982. R. A. Shepherd sold 1,000 shares, leaving him 19,804 shares.

Walt Disney Prods.—D. B. Tatum sold 1,300 shares, leaving him 2,016. F. Waldheim exercised option to buy 1,000 shares, giving him 3,340.

General Electric—R. H. Beaton sold 1,588 shares, leaving him 1,450. E. H. Malone sold 1,666 shares, leaving him none. L. E. Wengert sold 1,482 shares, leaving him 2,200.

Gulf & Western—W. M. Flatley sold 2,000 warrants, leaving him 4,375.

Harvey Group—B. H. Green sold 2,300 shares, leaving him 4,855 shares held personally, and 5,000 by wife.

ITT—H. G. Miller, Jr. exercised option to buy 1,334 shares, giving him 10,500. A. J. Schmitt exercised option to buy 1,600 shares, giving him 7,000.

Mattel, Inc.—S. Adler sold 3,500 shares, leaving him 13,000. C. W. Jacobs sold 1,262 shares leaving 8,000 shares held personally and 2,735 shares held by wife as custodian, leaving 140 shares in this category. B. Loomis sold 3,000 shares, leaving him 8,700. D. B. Peters sold 1,800 shares, leaving him 1,100. A. S. Spear sold 8,780 shares, leaving him 31,860. H. W. Willinger sold 4,466 shares, leaving him 60,177.

3M—R. L. Westbee sold 1,000 shares, leaving him 23,268 shares held personally and 2,241 by wife.

Pickwick Int'l—S. Leslie sold 75,000 shares, leaving him 114,607. C. T. Winant sold 5,625 shares, leaving him 2,763.

RCA—M. B. Sereteau sold 6,000 shares, leaving him 1,471,703 shares held personally, 4,000 by wife and 65,536 in trusts.

Superscope—I. P. Tushinsky sold 125,000 shares, leaving him 301,000. J. S. Tushinsky sold 125,000 shares leaving him 301,150. N. Tushinsky sold 22,000 shares, leaving him 62,200.

## CMA Income Dips Slightly

NEW YORK — Creative Management Associates reported net income for the third quarter ended Sept. 30 was \$334,104 on revenues of \$2,704,722 compared to \$336,588 on revenues of \$2,997,889 during the same period last year. Based on a lower number of average shares outstanding, net income per share was 34 cents compared to 30 cents in 1970's third quarter.

For the nine-month period ended Sept. 30, net income was \$396,830 or 41 cents per share, compared to \$584,651, or 53 cents

# Market Quotations

As of Closing Thursday, October 21, 1971

NAME	1971 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	21	8	177	167/8	151/2	151/2	- 1/8
A&E Plastik Pak Co.	127/8	45/8	104	53/4	51/4	51/2	- 1/8
Amer. Auto Vending	111/2	67/8	47	101/2	93/4	10	- 3/8
ABC	48	25	1578	459/8	42	42	- 23/4
Ampex	253/8	131/2	822	15	133/4	141/4	- 1/2
Automatic Radio	141/4	61/4	109	71/8	61/4	61/4	- 3/8
ARA	1471/2	117	335	143	138	1395/8	- 33/8
Avco Corp.	183/4	121/8	500	17	15	151/8	- 17/8
Avnet	155/8	81/4	469	111/8	105/8	103/4	- 3/8
Bell & Howell	53	321/8	442	451/4	421/2	451/4	+ 1/4
CBS	497/8	301/8	436	457/8	431/2	431/2	- 23/8
Capitol Ind.	217/8	8	125	105/8	93/4	101/8	- 1/8
Columbia Pictures	173/8	91/2	233	97/8	91/2	95/8	- 3/8
Craig Corp.	9	31/2	66	4	33/4	33/4	- 3/8
Creative Management	173/4	75/8	36	93/8	87/8	9	- 1/4
Disney, Walt	1287/8	77	1540	1033/4	951/8	1033/4	+ 8
EMI	51/8	3	578	41/4	33/4	37/8	Unch.
General Electric	657/8	527/8	3676	623/8	59	591/2	- 21/8
Gulf + Western	31	253/4	870	273/8	261/4	27	- 1/8
Hammond Corp.	137/8	83/8	254	10	95/8	97/8	+ 1/4
Handleman	47	33	162	361/4	333/4	333/4	- 27/8
Harvey Group	87/8	33/4	30	5	43/8	43/8	- 5/8
Instruments Sys. Corp.	123/8	55/8	449	61/8	55/8	6	Unch.
Interstate United	131/2	75/8	117	91/8	8	81/8	- 1/2
ITT	673/8	49	6477	533/4	505/8	513/8	- 11/2
Kinney Services	393/8	281/4	-633	337/8	317/8	33	- 1
Macke	145/8	83/8	156	123/8	11	111/2	- 11/8
Mattel Inc.	521/4	233/4	458	253/4	241/8	251/4	- 1/2
MCA	30	213/8	195	27	25	253/8	- 2
Memorex	791/2	253/4	1503	333/8	301/2	31	- 1/2
MGM	267/8	151/2	240	223/4	175/8	177/8	- 41/8
Metromedia	307/8	173/8	570	251/4	225/8	241/4	- 11/8
3M	1263/8	951/8	704	1241/8	1181/2	120	- 35/8
Motorola	893/4	511/2	895	771/4	721/2	75	- 23/8
No. Amer. Philips	317/8	217/8	208	243/4	233/4	243/4	+ 7/8
Pickwick International	38	32	115	38	363/4	375/8	+ 7/8
RCA	403/4	26	3169	343/4	321/2	33	- 15/8
Servmat	401/4	251/2	483	383/4	355/8	361/4	- 23/4
Sony Corp.	251/8	141/4	1331	163/8	155/8	16	- 1/2
Superscope	325/8	125/8	165	133/4	127/8	13	- 1/4
Tandy Corp.	381/4	303/8	800	341/2	311/4	313/8	- 31/8
Telex	223/8	113/4	993	121/2	113/4	117/8	- 1/2
Tenna Corp.	111/2	51/8	148	61/8	51/4	53/8	- 3/4
Transamerica	20	151/4	1396	173/8	163/8	171/4	+ 1/8
Transcontinental	11	53/8	346	61/8	55/8	53/4	- 1/4
Triangle	223/4	143/8	24	17	157/8	16	- 11/4
20th Century Fox	157/8	85/8	537	93/8	85/8	9	Unch.
Vendo	171/2	107/8	119	115/8	107/8	11	- 1/2
Viewlex	103/4	61/8	201	63/4	61/4	61/2	- 1/4
Wurlitzer	171/2	101/8	36	143/4	141/8	141/8	- 5/8
Zenith	547/8	363/8	494	471/8	44	441/4	- 31/4

As of Closing Thursday, October 21, 1971

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	43/4	33/8	33/4	Kirshner Entertain.	51/2	43/4	43/4
Alltapes	45/8	41/4	45/8	Koss Electronics	8	71/8	71/8
Bally Mfg. Corp.	333/4	32	33	M. Josephson Assoc.	81/8	67/8	81/8
Cartridge TV	211/8	181/2	181/2	Mills Music	131/2	11	11
Data Packaging	75/8	71/2	71/2	Perception Ventures	53/4	41/2	51/2
GRT Corp.	35/8	31/4	31/4	Recoton	33/4	31/2	31/2
Gates Learjet	8	71/8	71/2	Schwartz Bros.	77/8	63/4	67/8
Goody, Sam	61/2	6	6	Teletronics Int.	61/4	5	6
Integrity Entertain.	103/8	81/2	87/8	NMC	105/8	83/8	83/8

\*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.

## Avnet Seeks to Register 3 Million Common Shares

WASHINGTON — Avnet has proposed registration of 3 million shares of common, of which 1,500,000 would be offered for public sale by the company, and 1,500,000 (outstanding shares) by the holders. The New York electronics firm's registration statement with SEC estimates the price at \$15 per share maximum.

Of the sale proceeds, \$5 million would be applied to retire a debt of that amount incurred to pay the purchase price of a 70 percent interest in a Mexican record-playing equipment manufacturing company, SEC reports. The remainder would be used for general corporate purposes, including possible acquisitions.

Other recent offerings registered with the SEC were:

K-Tel International, Inc., of Minneapolis, Minn., filed a statement seeking registration of 300,000 outstanding shares of common to be offered for public sale by the holders at \$15 per share maximum. The company merchandises a line of specialty products including record albums and personal and household items.

Inter-Theater Controls, Inc., of New York, would register 300,000

shares at \$10 per share maximum. The company told the SEC it proposes to engage in interrelated entertainment and recreational and educational films, principally in development and filming of pre-recorded videocassette programs. Of the stock sale, \$550,000 would be used to produce the videocassette programs, and the balance for working capital and corporate purposes.

## TIC Cuts 1st Quarter Loss

NEW YORK—Transcontinental Investing Corp., parent company of Transcontinental Music Corp., a subsidiary, reported a first quarter net loss to \$1,363,000 from \$2,664,000 a year ago. Gross through Aug. 31 was \$22,674,000 from \$22,900,000.

The company's music wing is showing a better performance, thus contributing a narrower loss to the parent firm, according to the company.

Earlier figures are restated since the company changed its fiscal year from Dec. 31 to May 31.

Transcontinental recently announced a 1970 loss of \$5,598,000, with the deficit attributed to reserves and nonrecurring expenses in the transcontinental Music Corp.

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# A new album from the people who first brought you the Original Cast album of "Sesame Street."



**The Frog Prince** CC 23530  
A fairy tale with frogs and real people, witches and songs, featuring Kermit the Frog and Robin the brave. Watch Jim Henson's Muppets, the original TV cast, when they star once again in *The Frog Prince* special on December 15.

**Sesame Street Original Cast Album** CS 1069\*  
The kiddies album that sold a million copies and still going as strong as ever. The first Original Cast LP, featuring all the TV regulars from Susan and Gordon, Ernie and Bert to the Cookie Monster, Big Bird and all the rest of Jim Henson's fabulous Muppets.

Not long ago, an album about numbers, trash and toys sold over a million copies. "Sesame Street" became the first children's album to receive a gold record. And "Rubber Duckie," the single from that album, climbed the charts usually filled with "more mature" sounds.

The Muppets, the floppy puppet stars like Big Bird, Ernie and Bert, the Cookie Monster, Oscar and Grover, six of "Sesame Street's" most lovable characters, taught millions of tiny TV viewers all there was for a kid to know. And now their new ABC album is even more exciting than the "Sesame Street" LP they turned to gold.

As creator Jim Henson says about "The Muppet Alphabet Album": "The idea is very simple—a little song or skit about each of the 26 letters.... I thought it would be great if we could give a child a few clues that would make learning to read just a little easier and a bit more fun."

"The Muppet Alphabet Album" comes with cardboard letters for diddling and fiddling, a tote bag to hold them all, a blackboard and chalk, a genuine fuzzy make-a-letter bender, and a record to follow along.

"The Muppet Alphabet Album" is the teacher that millions of kids will love.

**"The Muppet Alphabet Album."**



**Starring Jim Henson's Muppets from "Sesame Street"**  
**On Columbia Records**

\*Also available on tape © COLUMBIA, MARCAS REG. PRINTED IN U.S.A.

# Presenting American Airlines Endless Summer.

There are places in this world where winter is just a word. Where any day of the year you can walk outside and cast a warm shadow.

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These are the lands where summer never ends.

And now American Airlines flies to many of them.

Tropical lands like Acapulco, Samoa and Fiji. Or desert lands like Arizona and Southern California.

Tiny islands like Aruba and Curacao and the Virgins. Bigger islands like Puerto Rico and New Zealand. And bigger still island-continent like Australia.

To Haiti which is part of an island. Or Hawaii which is lots of islands.

But we'll do more than fly to these places. We'll make getting to each a little easier than it was before.

With our new, rather remarkable "Endless Summer Vacations."

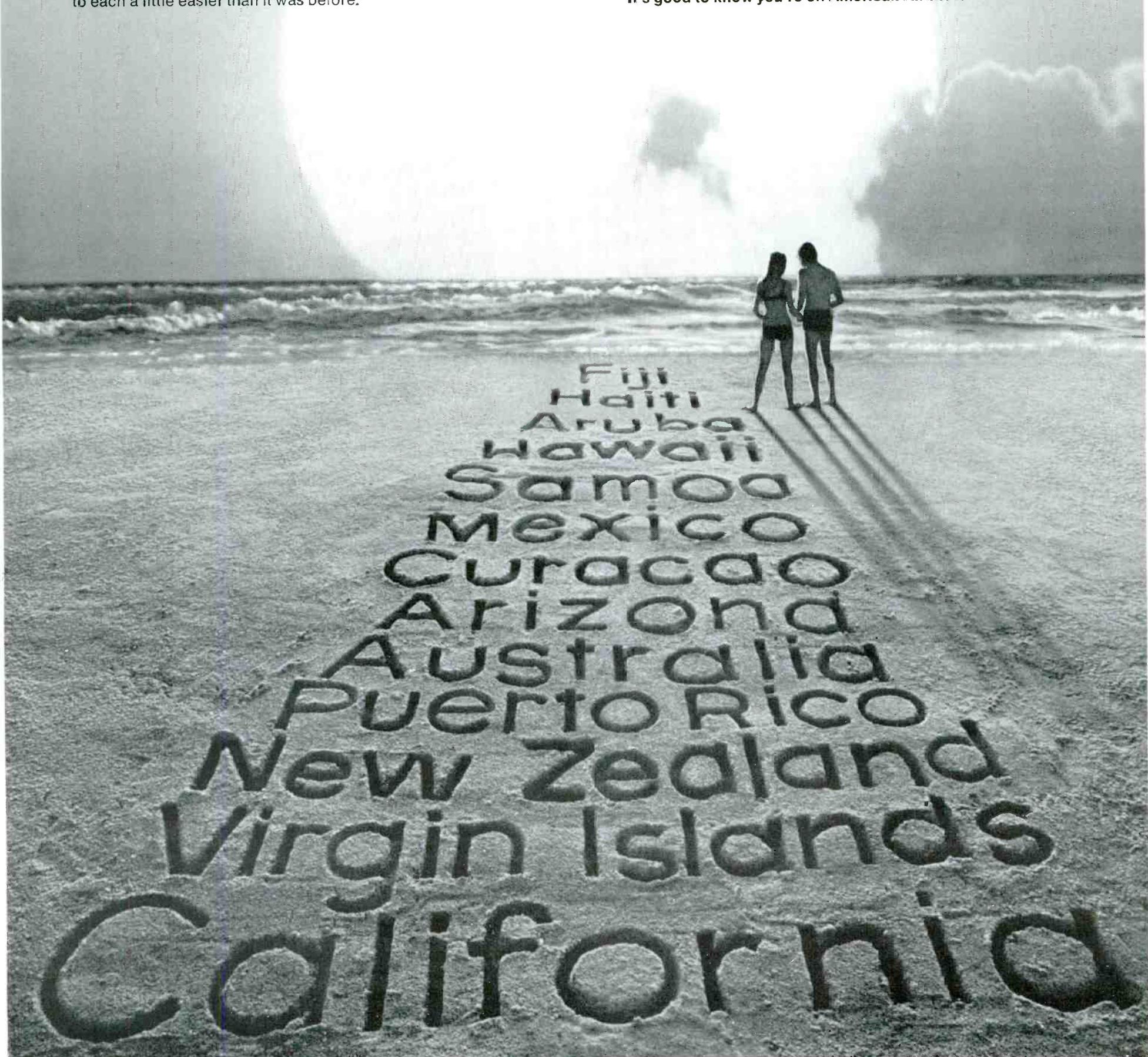
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In either case, our American Airlines *Endless Summer Vacations* book is free. Which may be the only thing that keeps it from becoming a best seller.

**It's good to know you're on American Airlines.**



## WB to Issue 2d Cast LP of 'Sesame Street'; Book Included

NEW YORK—The second original cast album of "Sesame Street," the award winning children's educational series, will be released by Warner Bros. It will be called "Sesame Street 2." The first original cast album of "Sesame Street" was issued by Columbia Records last year.

Featured in the WB album are Matt Robinson, Loretta Long, Will Lee, Jim Henson's Muppets and Carroll Spinney, among others.

The album is to be complemented by a packaging concept featuring a 24-page full-color book, which includes lyrics to every song on the album, pressure sensitive labels based on concepts from the songs and pop-out die-cuts of the "Sesame Street" sign.

The project will be coordinated with the Children's Television Workshop. There will be a com-

## UDC, Polydor Deal

• Continued from page 3

over the country for his best price on your record, there can be bad delays getting into a market where your promotion man has knocked himself out to get airplay.

"The unfortunate fact is that even the best independent distributors are getting caught in a credit squeeze from big retailers with tight-money problems more and more often," added Stewart. "There have been instances recently where an entire metropolitan area was practically closed to new product because the local distributors wouldn't deliver any more until they got paid by the retailers. I think you're going to find that more and more of the bigger record companies have to start operating their own distribution."

patible advertising campaign in print and radio on both national and local levels.

The 17 songs on the album were created by CTW musical director Joe Raposa and "Sesame Street" head writer Jeffrey Moss. The album was produced by Raposa and Moss. Ole Risom is the art director for the project with Mike Smollin contributing the cover design.

## Computerizes Four Branches

• Continued from page 3

Kinney established its own branch operation in less than one year. There are sales offices in San Francisco, Seattle, Denver, Detroit, Minneapolis, St. Louis, and Miami. WEA numbers around 400 persons.

As part of its program to get to know its customers, WEA is instituting breakfast meetings with large user chains. Branch managers of the 12 store warehouse chain last week met with WEA officials, with the latter asking the retailers how they can best be helped in selling Kinney product.

WEA is planning a second meeting with West Coast Sears record department managers to learn about their attitudes and problems in selling its products.

This information is vital, Friedman emphasizes, because WB, Atlantic and Elektra sales and promotion people are now directly working with retailers. "In the past, our independent distributors handled those retail programs."

## CBS/Epic Accents S.F. Market

SAN FRANCISCO—Does San Francisco still remain a prime market for the discovery of new recording talent?

CBS/Epic Records believes it does and that it will become even more important in the future. The label established their main West Coast creative a&r offices here in July, instead of in Los Angeles as most of the other majors have done, and they have appointed veteran recording executive Larry Cohen as director a&r West Coast. From this base, Cohen directs all CBS/Epic's recording activities for the entire area west of Chicago. In addition, the label maintains a complete recording studio in this city with Roy Halley, producer of Blood, Sweat & Tears and Simon & Garfunkel, in charge with a staff of engineers.

In explaining CBS/Epic's reasoning in establishing their main West Coast creative office in San Francisco instead of Los Angeles Cohen noted that "the label feels San Francisco is still a very live, creative, vital area for recording talent." Cohen further said, "there is an abundance of places for both name and new recording talent to appear, in fact probably more than in any other city in the country. While the area continues to be a

particular draw for talent from every part of the country due to its climate and creative atmosphere."

Up to now CBS/Epic remains the only major, except Fantasy Records which was started in this city, to maintain their main West Coast a&r headquarters and re-

recording studios in San Francisco, but Billboard learned last week that MCA, the parent company for the Decca, Kapp and Uni labels, is looking to either buy or build a full recording studio in this city and will appoint an executive a&r producer to be based at this projected studio.

# I BET HE DON'T LOVE YOU ...

(A Gamble-Huff Production) (G-4016)

## THE INTRUDERS

A Soul Chart Smash and Spreading Pop

Billboard	Record World	Cashbox
37 Soul	20* Soul	31 Soul
103 Pop	98* Pop	99 Pop

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## The Emotions

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Volt Records, A Division of Stax Record Inc., 98 North Avalon, Memphis, U.S.A.

## MOA Gets a 'Spotlight' Rating For Its Meeting's Talent Show

By EARL PAIGE

CHICAGO—America's jukebox businessmen have finally learned how to put on a good talent show, with the possible result that these biggest single users of singles may have to turn talent away next year.

This year's show, climaxing Music Operators of America (MOA) here, will be remembered as one of the best-sounding tightest-paced ever, combining top professionalism and a sort of spontaneity that made it natural for a jukebox wholesaler from Massachusetts to jump up on stage and join in.

There were some ragged edges, probably because producer Hirsh de La Viez's shows in past years have come under bitter attack for being marathons, leaving everybody with a feeling of weary ennui—so Hirsh was pushing.

Actually, one of the shows big handicaps—no shows by highly touted artists—worked in its favor. Had the Buck Owens review showed up, the event would have stretched out well past midnight, but, of course, nothing like the sieges that have gone on until dawn.

This was the best of any reasonably recent show, augmented by a new sound system, was down in attendance by about 150 tickets. MOA officials blamed this on the no-show talent problem, competition with another convention in the city (the vendors across town at the Conrad Hilton) and the tight economy (MOA sales this show at a flat \$25 with no freebies, not even to the business press).

### Date Conflict

There was also the conflict of dates with the Country Music Association just winding down in Nashville. Without this (there will be no conflicts with vendors or CMA next September at the Hilton where MOA is moving) tables purchased by record companies would have been numerous.

RCA and Columbia did have full tables and RCA's Mort Hoffman flew in from Nashville minutes before the show with award winner Charley Pride who was cajoled into performing in a surprising climax that won a standing ovation.

### Hirsh Ovation

Hirsh, who has produced these shows for 23 years, also won an ovation when he announced the crowd of nearly 800 would not hear him this time. Instead, female emcee Jerri Cox neatly tied the show together along with pacing by the Sutton Dancers and an acrobat family act called the Kelly's.

### Wills Originals

Saxophonist Tommy Wills, man who likes jukeboxes so much he changed his label to Juke Records,

## Sands Hotel Lounge Shut

LOS VEGAS — The celebrity theater lounge of the Sands will shutter and be turned into a KENO lounge when Louis Prima finishes his next stand. The remaining Prima and Bill Medley commitments will be played off in the Sands Copa Room or in other Hughes' casino theater-lounge.

Although not closing, the Frontier's Circle "F" Theater will be made smaller and more open. Frontier lounge headliner Jerry Vale will alternate in the lounge starting Dec. 2. Vale is already contracted for the Sands Copa Room with Bob Newhart in February plus two Frontier Music Hall playdates with Newhart later in the year. Vale may also star in the Sands main room with Don Adams in April.

## Tour Set to Push New Doors' LP

NEW YORK—A national tour has been set up to promote the new Doors album. The three man group will make 11 concert appearances to help promote their first Elektra LP as a trio, "Other Voices." A single, "Tightrope Ride," will also be released in conjunction with their tour and LP release.

Cities to be visited by the Doors on their tour include Lincoln, Nebraska; Minneapolis; Toronto and Ottawa, Canada; Buffalo; Detroit; Boston; New York; Philadelphia; Los Angeles; and Berkeley.

led off with originals like "Sweet Soul" and "Funky Sax" and oldies such as "Miety." Then MGM artist Cathy Carlsen displayed a wide range of vocal styling from belting Broadway show-type songs to ballads like "Help Me Make It Through the Night" and a special salute to Seeburg's top boss Louis Nicastro and her usual closer, "For Once in My Life."

The 12-piece Frank York orchestra was slow in providing the proper brass for the Ronnie Dove review spotlighting soul singers Gigi and Geri who led off with "Ain't No Mountain High Enough." Dove, famous for "Mountain of Love" on Diamond and now on Decca, provided the only thing approaching rock in a show that really needed more rock. His rendition of the Isley Bros.' "Shout" was especially welcome.

An hour and 15-minutes into the show, Browning Bryant, who stole the whole thing last year, showed top professionalism for not missing a beat after picking up a completely dead microphone. His walking through the crowd inviting sing-a-long participation warmed up the audience.

Award winner Lynn Anderson did her big "Rose Garden" but really scored when she lured Seeburg wholesaler Ed Claffey and Jay Gianagu who works for rival German jukebox maker NSM, to the stage for a "Mama Sang Bass" stunt song. The crowd was ready for Boots Randolph.

Randolph, the Monument saxophone artist and long a favorite at MOA, mixed up numbers like "Cottonfield" and "Oh, Lonesome Me" with "Hey Jude" and a stand-out "Proud Mary." It was 10:55 when he promised he was "going to get something going."

Pride, who had earlier accepted MOA's artist of the year plaque and said he wouldn't perform, popped on stage, apologizing for not having his band. When he forgot words to "Oh, Lonesome Me" but made sure Randolph was playing it in "E Flat," the crowd loved it. Then he went into a Hank Williams medley of "I Can't Help It If I'm Still in Love With You," which he said he's never recorded, and a show-stopping "Jambalaya" that left the crowd limp.

It was MOA's last show in the old Sherman House where the organization first formed 23 years ago and people just couldn't believe it was over at 11:30. The bar opened again and hospitality suites swelled with jubilant jukebox people who have rarely been so well entertained.

## Faces Delay Start of Tour

LOS ANGELES — The Faces, featuring Rod Stewart, have been forced to delay the start of their tour from Nov. 5 (The Billboard, Oct. 23) to Nov. 23, because of the need for the Faces to finish their next Warner Bros. LP. Sol. Saffian of American Talent Intl., exclusively booking the group, said the revised itinerary is as follows: St. Louis, Nov. 23; Canton, O., (24); Madison Square Garden, New York, (26); San Diego, (27); Tucson, (29); Seattle, (30); Dec. 1, still to be set; Vancouver, B.C., (3); San Bernardino, Calif., (4); Omaha, (5); Syracuse, (6); Detroit, (8); Toronto, (9); Montreal, (10); Bangor, Me., (11); Baltimore, (12); Williamsburg, Va., (14); Charlottesville, Va., (15); Buffalo, (16); and Chicago, (17).

Saffian expects the group to return in February for a tour which will primarily work college dates.

## Talent In Action

**BUDDY MILES,  
EXUMA,  
RORY GALLAGHER**  
*Town Hall, New York*

Soul-jazz drummer Buddy Miles came together on the stage of the Town Hall Oct. 18, with Exuma and his primitive Afro-West Indian rhythms, and Irish touring act Rory Gallagher, to provide a loud, but interestingly diversified evening of entertainment.

Miles, supported by Donnie Beck on organ, Bob Hogins on trombone, Charlie Karp on guitar and vocals, David Hull on bass, and Tom Hall on trumpet, dished out a helping of funky, soul-jazz sounds that had the small, but enthusiastic audience literally dancing in the aisles.

Miles, Mercury Records, is an accomplished drummer, and, with his small group of able musicians, has put together an entertaining act. The problem, however, is that it is loud, much too loud. This, unfortunately, impairs the over-all entertainment potential of the outfit.

Exuma, Buddah Records, despite a switch in recording labels, and a number of personnel changes, maintains a basically unchanged sound. His emphasis is on the ritualistic music of primitive Africa and the Caribbean. The sound maintains its novelty and earthiness, and continues to find favor with audiences seeking the unusual.

Rory Gallagher is an Irish rock guitarist making his U.S. debut. Backed by Fender bass and drums, he has developed a tight little act which brims with so much youthful enthusiasm that the other shortcomings are acceptable. Gallagher is on Atco Records.

**RADCLIFFE JOE**

### GILBERTO GIL

*St. Clement's Church, New York*

Brazil has given the U.S. and the music world in general many interesting artists and music forms throughout its history as a nation. Perhaps one of the most interesting is Gilberto Gil, a young man who now resides in England and has managed to blend the traditions of Brazilian folk music with those of the English blues scene.

His tunes, such as "Mamma," "Babylon" and "One o'Clock Last Morning," all from his recent Paramount Records release, have the blend of a strong, bluesy voice with the soft tones of the Brazilian guitar style. Perhaps his most interesting treatment of a tune is "I Can't Find My Way Home," a Stevie Winwood piece which he tones down in melody and raves up lyrically. Gil has a bright future, probably as a nightclub entertainer, but perhaps as a true pop artist. His main assets seem to be his ability to articulate his feelings musically and his off the cuff manner of explanation, two assets sought after by many more well-known artists around today.

**BOB GLASSENBERG**

### HARRY BELAFONTE REVUE

*Music Center, Los Angeles*

Harry Belafonte's debut in this opulent facility Oct. 19 was really a reunion of old friends. The audience of non-teen-agers was totally captivated by the headliner's new and familiar songs, rejoicing in singing along with him on "Jamaican Farewell" and clapping heartily on "Hava Nagala."

The almost sold-out house laughed along with him on "There's a Hole in the Bucket" and was saddened and felt the throb of his heart on the encore number of "Abraham, Martin and John."

This year's touring package includes the marvelous South Afri-

can belter Letta Mbulu, the brilliant Brazilian accordionist-guitarist Sivuca (who stood out whenever he soloed), the 11 voices of the Howard Roberts Chorale, a youngish 10-piece band led by John Cartwright, and Ella Mitchell, a nondescript rotund vocalist.

Belafonte spent the first half of the show performing new songs like "Mr. Bojangles" and "There Is Love." The band was specifically low keyed and subdued to allow Belafonte's misty, romantic voice to ride herd over all the segments. The chorus lent powerful fills and calls and responses on demand. "Try to Remember," with two guitars and Howard Roberts' tenor following him, was a distinct remembrance.

Belafonte's second half was the calypso carnival and he began to move and let the tempos flow through his body. It was fun and delightful and made all the more enjoyable by Miss Mbulu's smack-'em-hard voice, her distinct African dialect and the click effects which are incorporated into her tunes. Sivuca was the lead melody instrument, playing beautifully tender acoustic guitar for her on "A Time for Us" and funky, exciting accordion while harmonizing with himself on "Don't Stop the Carnival." This last piece incorporated an array of past calypso—Belafonte love songs.

While the concert opened with a blues chord and low growling blues notes, the finale ended with Belafonte's sad personal commentary on the death of some great men.

**ELIOT TIEGEL**

### VIRGIL FOX

*Winterland, San Francisco*

Picture a scholarly looking figure seated at a solo organ on stage about to present a concert of all-Bach music with Pablo Lights to an estimated audience of 2,000 young rock music fans. This was the opening scene at San Francisco's Winterland on Oct. 14.

From here on out Virgil Fox was in complete control, through his masterful musicianship and showmanship. Those 2,000 young rock music fans were still calling for more J.S. Bach, even after the fifth encore at the close of the evening.

Fox first introduced this all-

(Continued on page 18)

## Signings

Mike D'Abo, lead singer with Manfred Mann's group, to A&M as a solo performer. . . . Gladstone, Texas duo of studio musicians Doug Rhone and H. L. Volker to ABC/Dunhill. Robin Hood Briens is producing. . . . Former Fish Barry Melton to Columbia. . . . Singer Pat Shannon to ABC/Dunhill. Steve Barri will produce. Lambert & Potter will supply the tune. . . . Kapp's Jake Jones group to Belkin Productions for personal management. . . . Edgewood, T.M.I. group, to Noga Enterprises, Beverly Hills, for personal management. Their "Ship of Labor" album, produced by Jimm Johnson due for November release by Columbia. . . . The Minimum Daily Requirement to Mercury with "Save the People," produced by Herb Bernstein. . . . Thelma Houston to Motown's MoWest label. . . . Methodist Minister Bill Comeau to Poison Ring Records for pop product. The Deacon and friends are billed as the Incredible Broadside Brass Band. Single from their LP is "Little Dead Surfer Girl." . . . BPS Revolution signed to Lee Patton's new Snoopy label. Group's first single is "Fly Away."

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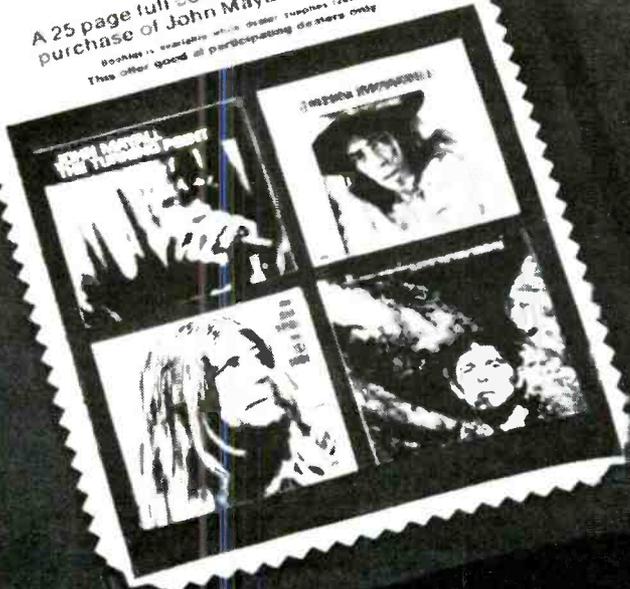


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## From The Music Capitals of the World

### NEW YORK

Those Cat Stevens dates in N.Y. are Saturday (30), Kleinhans Auditorium, Buffalo, and Sunday (31) at the War Memorial in Syracuse. Nearby will be **Jethro Tul**, Saturday (30) in Rochester and Sunday (31) at Harper College, Binghamton. . . . Columbia's **Ten Years After** kick off another U.S. tour Saturday (30) at the Spectrum in Philly. Boston is set for Monday (1), Chicago for Wednesday (3) and New York, Nov. 18. . . . **Elly Stone** concerts at Carnegie Hall, Nov. 6. . . . **Jeff Beck**, back in action with his "Rough and Ready" Epic LP, headlines for

Howard Stein at the 14th St. Academy of Music, Nov. 5-6, with **Tucky Buzzard** and **Redbone**. . . . Buddah's slick and shifty **Sha Na Na** gig at Skidmore College, Saratoga Springs, Friday (29). . . . **Benny Goodman** swings again at the Rainbow Grill, Rockefeller Center, through Nov. 13. . . . Reprise's **Pentangle** play Carnegie Hall, Dec. 11.

Capricorn's **Jonathan Edwards** returns to Gerdes Folk City in the Village for the Thanksgiving holidays, Nov. 23-27. Also on the bill will be fellow Castle Music Productions groups **Orphan** and **Travis Shook & the Club Wild**. Edwards appears with **Carly Simon** in Symphony Hall, Boston, Sunday (31) and at the State University, Stony Brook, L.I., Nov. 6. . . . **Jose Feliciano's** lone upstate concert this season set for Nov. 10 at the War Memorial, Syracuse. . . . **Brown Dust**, who record for Artie Ripp's Family Productions, have picked up dates in L.A., Vancouver and Hawaii. . . . Columbia's **O.C. Smith** plays the King's Inn, Freeport, Bahamas, for two nights, New Year's Eve and Jan. 1, 1972.

Thirteen out of the top 25 songs at the recent Latin-American Song Festival in New York are published by the Peer-Southern Organization. . . . **Andy Williams** and **Henry Mancini** team for the first time for a 20-city concert tour next year, Feb. 18-27 and March 3-12. . . . Cadet soul singer **Timmie Rogers** plays Rochester, Saturday (30). . . . English group, **Ring Up and Cancel It**, are ne-

(Continued on page 18)

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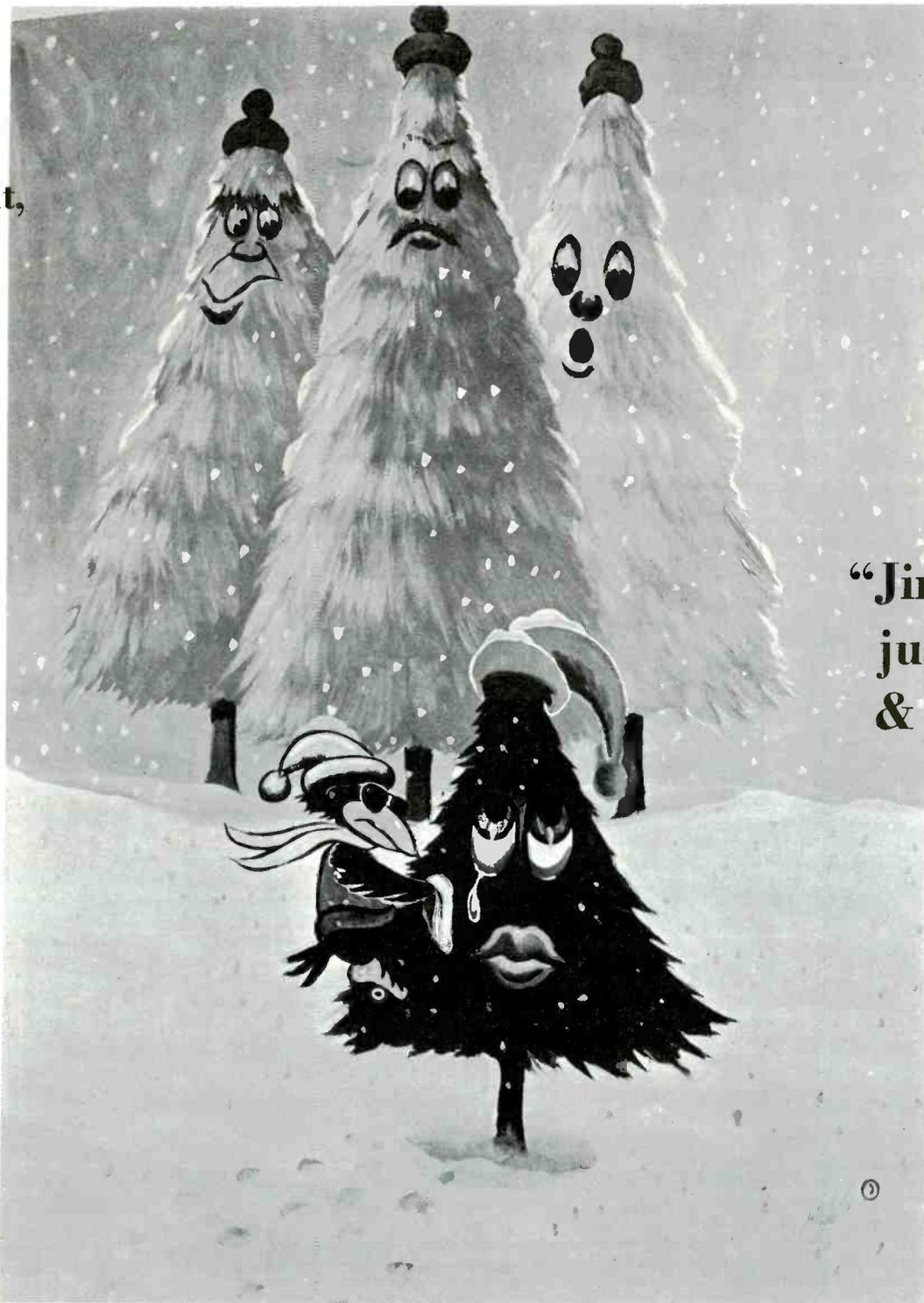
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## Talent In Action

• Continued from page 14

Bach concert to a rock audience at New York's Fillmore East last December and is on a concert tour of the country with the organ and the light show. If the Winterland audience was any indication, then Fox has surely found a "new bag" for the music of Sebastian Bach.

The evening covered a wide range of Bach pieces including "Prelude & Fugue in A Minor," "Tocatta & Fugue in D Minor," "Passacaglia & Fugue in C Minor," "Fugue A La Gigue" and "Sinfonia, Cantata 29," among others, all interspersed by Fox with highly professional comment and stories.

Special mention should also be given to the accompanying Pablo

light show, which added even further to the over-all excitement of the Fox concert.

MCA Records again taped this show, as they did at the original Fillmore East performance, for release on the Decca label. Is Horowitz a&r'd this live recording as he had in the East.

Fox established immediate rapport with his young audience right at the beginning when he said "I believe J.S. Bach is glad that you are here"—and from their reaction throughout the concert I'm sure they were also. Virgil Fox could surely be a major force ushering in a new wave of popular attention to classical music.

PAUL JAULUS

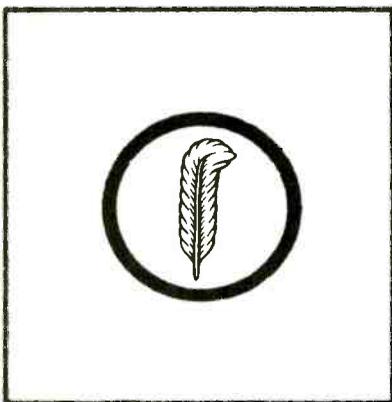
### NEIL SEDAKA

*Bitter End, New York*

His voice and bounce have changed little since the days of "Oh Carroll," and "Stairway to Heaven." His hair is a bit longer, yet just as styled. But Neil Sedaka can still thrill a crowd with his strong melodies, now for the Seventies, with his creativity and bright personality, not to mention his voice and piano.

"One More Mountain to Climb," "Sing Me" and "Superbird," all from his new "Emergence" LP on Kirshner Records, gave one the feeling of hearing a man who could deal with more than one idiom of music. Sedaka's fine three-piece back-up group held on to his style and enhanced him greatly. It looks as if there is a second coming for an artist who has never really been gone.

BOB GLASSENBERG



## From The Music Capitals of the World

• Continued from page 16

gotiating for a label deal through Gil and George Pincus. . . . **Frank Kosky**, Eastern sales manager for Edward B. Marks Music, has retired after 52 years with the firm. . . . **Joe Louis** will be honored by the Rineydinks, Inc., music business women, at the Americana Hotel, Nov. 28. . . . Dunhill's **Gayle McCormick**, backed by the **Underhand Band**, is touring with **Three Dog Night** through Saturday (30) in Detroit. **ED OCHS**

### LOS ANGELES

**Ratchell**, new group signed by MCA for one of the heaviest advances in years, has been relaxing from recording their first album by playing musicales for select members of the music press at the secluded Ramirez Canyon hide-away of ex-Steppenwolf lead guitarist **Larry Birom**. Larry assembled Ratchell with some Alabama childhood buddies, two of whom were members of **TIME**.

**Dorothy Berry** replaces ailing **Estella Yarbrough** in the **Raylettes**. . . . Buddah Records prexy **Neil Bogart** gifted **Bill Withers** with a gold toilet seat because the "Ain't No Sunshine" recording star left his job making toilets for Boeing 747's to enter music full time. . . . The **Doors** concert debut minus the late **Jim Morrison** set for Lincoln, Neb., Nov. 12. Vocals will be shared by **Ray Manzarek** and **Robbie Krieger**. . . . The first L.A. International Film Festival goes Nov. 4-14 at Grauman's Chinese

Theater and the County Art Museum.

Former No. 1 private club in town, the **Factory**, auctioned off the furniture Sunday (24). . . . Two Warner Bros. artists currently have slim volumes of verse out, **John Hartford's** "Word Movies" and **Mark Bolan** of T. Rex with "Warlock of Love." . . . Mexican Pop Music Festival at L.A. Sports Arena changed date to Nov. 6-7.

**Cyrus Faryar** finished his first Elektra album since the Modern Folk Quartet broke up and is rehearsing for a tour in Hawaii. . . . **Moms Mabley** will have a Mercury live album from her Greek Theater stint with **Ike & Tina** in September.

**Chicago's** live Carnegie Hall album will contain a youth voter registration chart showing ballot laws in all 50 states. . . . **T. R. Baskin**, the new **Candy Bergen** film, scored by **Jack Elliot**. . . . New **King Crimson** album will feature Sadler's Wells Opera soprano **Vanessa Lucas**.

**Chris Malcolm** and his electric autoharp have an A&M single, "Yes They All Came Around." He was formerly with a top Australian group, the **Avengers**. . . . Following his current U.S. college tour, **Cat Stevens** will produce an album for accompaniment guitarist, **Alun Davies**. . . . The **Guess Who** now have their own studio in Winnipeg.

**Jethro Tull** will get a platinum record for "Aqualung." . . . **Liberace** started his round the world tour in Tahiti, Australia and South Africa. **NAT FREEDLAND**

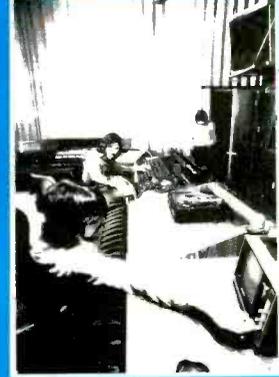
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# Radio-TV programming

## Volunteer State Markets Offer Exposure Bonanza

By CLAUDE HALL

CHATTANOOGA — Tennessee, with the advent of a new Top 40 station in this market, is fast becoming a hotbed of rock radio and a key area for exposing new records. Chattanooga, within about a week or so, will have three key Top 40 stations—WGOW, WFLI, and WDXB. In Knoxville, with the switch of WROL to rock about a month ago, there are three rock outlets. The other two are WNOX, considered to be the No. 1 station, and WKGN which has just acquired a new program director and is intending to wage war. To be specific, WROL is leaning a little heavier into albums than the other two stations, but all three are going to be sharply competitive—a factor that is usually beneficial to the record industry—in days to come. In Memphis, WMPS usually has a playlist of about 40 records, plus three or four hitbounds and a few extras that are hits in other markets and just waiting to make the regular playlist. Across the street, WHBQ plays 30 records, three-to-four hitbounds, and six or seven album cuts. Then there's WMC-FM, which plays album cuts and singles.

In Nashville, WMAK has been playing 40 records and three-to-five new records of which three will be hitbounds and one will be a daytime extra and another a nighttime extra. However, the scene is nervous since WKDA general manager Al Greenfield has just hired a veteran Top 40 program director and air personality to program the country music station, once the market's key rocker. But Greenfield has no plans to change WKDA at the moment because WKDA-FM is doing so well in a rock format under program director Ron Huntsman; in fact, WKDA-FM is now in the

process of increasing wattage in order to give the station a better signal.

WDXB has been a middle-of-the-road station. But Bob Todd, known in the market as Chickamauga Charlie, has just left WGOW, where he has become almost a legend, to become vice president of programming and a part owner. He expects to use a tight playlist, probably about 30-35 records, adding three-to-five records a week. The station will use a "more music" approach, but with personality. "More Jim Hilliardish than Bill Drakish," Todd said. Todd will do the 6-10 a.m. stint.

As for his previous station: "I wonder . . . obviously, I built that station. If anybody can beat my own format, I can." On his morning show on WGOW, he had been playing oldies, recent hits, and current hits in an equal ratio. He doesn't intend to change the show for WDXB at all. But the rest of the day on the station will be Top 40, maybe getting heavier and into album cuts after the afternoon drive show.

"There will be a playlist and a definite format. The best one or two cuts of albums will be played on the night show and we'll probably format that, too, though I haven't decided how yet." Singles will still be played at night, too.

Biggest problem at the moment is record service and Todd wants

to be put on every mailing list for records.

General manager of the new Top 40 operation in Al Smith, who'll also be part-owner. He'd previously been with Turner Communications and head of their radio operations. Turner owns WGOW.

In Chattanooga, WGOW's new program director is Bill Scott, who replaces Allen Dennis, who went to WKDA in Nashville. Dave (Cleveland Wheeler) Randall is new music director. The playlist varies from 29-33 singles, with five new records added each week. Randall will be making record store calls on Monday and Tuesday, with the playlist going to the printer on Wednesday and going on the air at 3 p.m. Thursday. The playlist does not list a number for the records, but puts them into super hits, hits, and hit bounds categories.

Johnny Eagle is program director of WFLI and Robert Beens music director. The station has a playlist of 45 records and adds four-to-six new records a week, sometimes taking a chance on new artists "if we feel like it's going to be a monster," said Eagle. Every record is slated for the deejays on a rotating system. Eagle feels that WDBX will be beneficial to him "I figure that WDXB and WGOW will split the old WGOW audience." He said that he had some  
(Continued on page 24)

## FCC Fines Durham's WTIK For Improper Spot Logging

WASHINGTON — Durham radio station WTIK faces a fine of \$2,000 by the FCC for air plugs of two North Carolina State Fair entertainment productions without disclosing owner-interest of a station deejay-salesman in the show, and failure to log the announcements properly.

The Federal Communications Commission said its investigators ascertained that Austin Rigsbee, an announcer-salesman for the North Carolina station had profited by over \$4,000 on the Fair

productions. Rigsbee allegedly had aired at least 19 announcements over WTIK without telling the licensee of his stake in the dances and entertainment. The station owner, W&W Broadcasting Co., let the matter slide, even when told of Rigsbee's activities, the FCC found. The result was "an untruthful response to commission inquiry" about Rigsbee's "engaging in a form of payola."

Because of failure to supervise employees' activities, failure to log the plugola announcements properly, and failure to investigate and report the matter properly to the FCC, the commission proposed a \$2,000 fine and promised another look at the situation at renewal time. The station has 30 days in which to pay or contest the fine.



LARRY KANE, host of the "Larry Kane Show" syndicated by Bing Crosby Productions, welcomes the Friends of Distinction to his show, which originates in Houston. The RCA Records group performed their "Down I Go" single on the television show. Kane is second from left.

## San Fran Studio To Syndication

By PAUL JAULUS

SAN FRANCISCO — Golden State Recorders, one of Northern California's leading independent record production outfits and custom recording studios, has branched their operation with the establishment of a radio programming service. Golden State's programming service will produce radio shows for international syndication under a separate but as yet unnamed subsidiary of the parent company.

John Stone, well known radio personality, has been tapped to head up his new Golden State radio production subsidiary as executive producer for the operation. Stone has been a program director and disk jockey for the past 12 years in such major market stations as KLIF, Dallas; WNOE, New Orleans; KJR, Seattle; KRLA, Los Angeles; and most recently with KMPX-FM, San Francisco. With his new affiliation he will report directly to Golden State's president Leo de Gar Kulka and to Herbert P. Haas, executive vice president and general administrator of that company.

Stone noted that two shows have already been produced and are currently being offered for weekly radio syndication. A pop music show titled "San Francisco Scene," offers a basic format of what is happening in pop music in this area with interviews with recording artists, local music executives and the introduction of released and unreleased material of San Francisco and bay area talent and writers. Though the show will concentrate on the San Francisco music scene, Stone is planning to  
(Continued on page 22)

## Ex-Pro Gridder Hits Promo Line

LOS ANGELES—Program directors coast-to-coast have become "gun shy," said Ben Scotti, who has just been named vice president of MGM Records. Scotti, chief of record promotion, said the reason is that program directors "have been hyped by very frightened record promotion men."

He said that record promotion "has made monsters out of radio program directors because we've lied to them in terms of 'this is a hit'."

"We don't work under fear here at MGM Records. Promotion men work under the old basic philosophy of getting great product and developing it and presenting it to program directors."

Regarding the term "monster," when you constantly lie to someone, it changes his personality and makes him "anti" and makes him look "as a robot . . . that the boss said for you to go to the radio station and say this . . . that you're lying for the sake of the company. We do not do that at MGM, believe it or not. Everybody hypes something, but if there's such a thing as "lying less", I believe we do it. The hypes we do are minor hypes. If we sold 200,000 on a Lou Rawls record, I might say 210,000. That's all I care about. Because the business is based on excitement and if you can't get someone excited over something that's good. . . ."

"You can't get excited about every record, of course. But we're looking for the program director that says yes," he said, adding that if a program director said no to one of his promotion men it wasn't the end of the world, but that he expected the promotion man to take the record across the street to the other station instead of putting his tail between his legs.

The "ruler" of this industry is promotion, he said. No matter how good the product is, you have to have an organized effort behind it. An artist may have been dead for two years and all of a sudden there's a spark from a record in Birmingham or Augusta or El Paso. You never know when a

program director is going to say yes. That's a matter of chance. It's part of the gamble of the business. You have to be fortunate enough to have the right record at the right time that a program director likes. This is why you have to have a lot of good artists. And backing the program director up with product is part of the job. General manager Bud Fraser can assure a radio station of product within two days. Sol Greenberg, director of sales, moves quickly, according to Scotti.

All of this helps build validity. One of the reasons program directors were "running scared" in the first place, Scotti said, was they wanted to be backed up with product in their markets.

Most program directors in the top 50 major markets today are more prone to wait on exposing new product. Scotti said he only knew of eight program directors who would play a record by a new artist if they liked it. On his own, he has a rapport with "enough" program directors to get a record exposed. "And those that I can't

call, I'll find someone else who can get through to them. I have no ego hangup about a program director not returning my call. I don't want to burden a program director with my call. They get enough calls from record company presidents, producers, publishers, promotion men, managers, agents, fans, relatives. I'm going to call them only when it means something." He said that if the program director talked to his man in the market, the information he wanted would get back to him.

"And these eight must love the record. They will play it regardless of trade listing or the name of the artist. Thank God, we have these eight."

If the company believes in a record, Scotti said that he'll go with it until "I find a yes. And because this is the land of opportunity, there's someone in this country somewhere, maybe the smallest market, who'll say yes . . . and then becomes the most important program director in the nation to me. We need the major  
(Continued on page 22)

## Disk Exec Starts Bolivian Watter

By RON SCHLACHTER

LA PAZ, Bolivia—This city's newest radio station, Radio Panamericana, is set to begin broadcasting at the end of November with the promise from its owners that "we will have the best record programming in the country."

The station's three owners are Mr. and Mrs. Miguel Dueri, and Mario Castro. Dueri, who heads the Lyra Record Co. and the Discolandia Record Stores and is president of the Bolivian Record Association, will serve as the station's general director, while Castro will be the administrative director. Enrique Araoz has been named program director.

"The equipment for the station is now in customs," explained Dueri. "We purchased it from RCA in New York for \$44,000 FOB and we are going to have to pay another \$10,000 to get it out of customs. This will be the only station here using RCA equipment. All the others are using Philips from Brazil."

The station also will be Bolivia's strongest, operating at 10 kilowatts. Two other stations in La Paz have the same kilowatt capacity, but are operating at half of their potential.

"We want to receive all types of promotion records because our station will be devoted to playing new records," said Dueri. "No longer will the young people have to wait two months to hear a record that is popular in another country and with the material that we have, Panamericana will be the best programmed station in the country. It should be a great boost for the record industry here."

"As for our policy, it will not favor any political party. Its object will be to defend the interests of Bolivia and to serve all the people of the country. The station will hold to a strict nationalist, democratic line."

Dueri explained that the station's daytime programming will be devoted to the Bolivian youth while the evening hours will cater to the music tastes of adults. News, public service and civic campaigns also will be included in the programming. Dueri added that the station's employees will have the option to buy stock in the company.

Panamericana will be in competition with 17 other radio stations in the Bolivian capital.

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**1955**  
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All original artists.  
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# Make a Joyous Noise

JOYOUS NOISE—a new crescendo from Capitol Records . . . Marc McClure . . . Lee Montgomery . . . Lance Wakely . . . Happy Smith . . . Dennis Dragon . . . articulating . . . urging . . . being a five man group which sprang together . . . spontaneously . . . in the fashion of the Phoenix . . . on an April evening at the Troubadour.

A subsequent appearance at the Hollywood Bowl . . . an electrifying joyous musical presentation . . . hard-driving . . . provocative . . . positive . . . perpetual.

A circus of sound culminating in the Capitol caravan . . . the Capitol Joy Wagon. Hoping that the world might find a little sunshine.

Everybody make a joyous noise . . . together. Share some moments with ideas, affection, and sound. Listen to Joyous Noise. We think they will make you smile. JOYOUS NOISE's first album is ready and waiting for you.

## JOYOUS NOISE



# Ex-Pro Gridder Hits Promo Line

• Continued from page 20

market program director to push a record over the hill in sales, but 'Chickaboom' started at a little station in Cypress Gardens, Fla. When they called to tell me they were getting as many phone requests for 'Chickaboom' as 'One Bad Apple,' we started to move with the record. Fortunately, I've

had a good rapport with some key programmers and was able to relay that information to them and they were kind enough to give the record a chance."

### Small Market Helps

"We cannot survive without the small market radio stations. It was WORV, Hattiesburg, Miss. a soul station, that started the Lou Rawls record of 'Natural Man'. A man called me up and said, 'Brother, a lot of people are calling in on it.' And when a station that small calls me up, you'd have thought it was KHJ, the excitement I had. Because it was honest. Thanks to CKLW, Detroit, which was the first major pop station on that record, the record went wide open. But it was WORV that started it. And Rosalie Trombley at CKLW was the only one in the pop field who liked it enough to give it a chance."

Personally, Scotti likes the tight playlist being used on most stations because it gives any new record they add enough concentrated exposure to see if the record has hit potential. He said that, in order to make this determination, it was often better to have a new record by a new artist on the 30-record playlist of a smaller market station.

Scotti credits his being in the

record business today as a result of the faith his brother Tony Scotti, a performer now on MGM Records, had in him. Scotti, an ex-professional football player with four major teams, had been released from the San Francisco 49ers Sept. 1965. In a bar called Mothers, San Francisco, he ran into football fan Bob Mitchell, then part owner of Autumn Records. Mitchell hired him as promotion and collection manager. The label was owed about \$150,000 at that time. "I hit very hard when I played football and I decided the only way was a hard-hitting approach. I proceeded to collect in six months about \$75,000. I was a combination of a James Bond, Al Capone, Billy Graham, Popeye the Sailor... whatever it took." A year and a half later when the label folded, Mitchell helped him get a job which lasted a month with Bill Drake, ("the RKO General people felt I was too much of a promoter and record man") and Scotti became manager of his brother who'd just signed a contract to record for Liberty Records and a movie contract with 20th Century Fox. Scotti ended up promoting for Soul City and World Pacific, and Soul City grew hot with the Fifth Dimension about that time. He eventually ended up at national singles manager for Liberty/UA Records for a year. Harold Berkman brought him to MGM Records. His first achievement at MGM was to take a record that had been around about six months—"Burning Bridges" by the Mike Curb Congregation—and turn it into a million-seller. But he gave credit to his regional promotion men Frank Sciarra and Mike Martin and Cliff Gorov, as being part of the reason for his success. All country product is promoted from Nashville.

## Automator Sold; Ezell to Direct

LOS ANGELES — Alto Fonic Programing, Inc., a leading supplier of prerecorded programming and music libraries for radio, has been acquired by Dental Dynamic Systems, according to DDS president Alan Clark. The firm has changed names to Alto Communications, Inc. Jack Mann is new vice president of marketing for the firm. Alto Communications also supplies music for several airline in-flight entertainment. William Ezell is the new general manager of Alto Fonic Programing and In-Flight Divisions.

## Texas Watter Switches to Country

GRAHAM, Tex. — KSWA will switch to a country music format as soon as "possible," according to program director Ken Bullock. The 500-watt daytime station is located in north central Texas and has been featuring a mixed format of MOR and country records "but find that the audience has not been too receptive toward it," Bullock said. He assures record companies that "their records will be played and not stacked up to become piled with dust" in the new format. "Our biggest need is for albums."

## San Francisco Studio

• Continued from page 20

produce subsequent shows in other music centers such as Los Angeles, New York, Nashville, Memphis, etc. tying in these cities with the local music scene.

Along the same format as the pop show, the company has also readied a classical music show. The classical music show, "Sound Theatre Of The Air," offers a general wrap-up, local guests and recordings by San Francisco and bay area classical artists. Other radio shows are in the works.

## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Guessing game of the week: Who are going to get the annual Bill Gavin record promotion men awards? Campaigning is fast and furious and the real winners won't be announced until the awards banquet held during the Nov. 11-14 radio program conference in New Orleans at the Roosevelt Hotel. Let me tell you what one national promotion man did one year in his campaigning for one of the awards. This hombre, who shall remain nameless, was seen by program directors in Louisville, Cincinnati, Dayton, and Columbus and then had dinner that same night with John Rook, then program director of WLS, Chicago. He was moving on! I understand he's planning a similar trip this year. If you haven't made plans to attend the Gavin conference yet, write Gavin at 114 Sansome St., San Francisco, Calif., to make reservations. Registration fee is only \$100. If you'd like, you may register the evening of Nov. 11 or the next day at the hotel in New Orleans. But please plan to come if you can. Just learned the **Chuck Renwick**, national program director of Storer Broadcasting, will head up one of the programming panels. Ted Atkins, conference chairman, is keeping the rest secret from me. But, I can assure you that all of the panel members will be top-flight men and the conference should be a worthwhile event.

\*\*\*

**Bobby Dark**, air personality at WNYR, Rochester, N.Y., asks when Billboard award winners in radio will be receiving their plaques and certificates. Soon, I hope, Bobby. Because of my move to the West Coast, I was delayed judging all of the tapes until the morning I boarded the plane to go to the Billboard Radio Programming Forum in Chicago. So, I was not able to start production on the certificates and plaques until I got back. They're now in the works. I read proof on the copy just this past week. So, the certificates and plaques should be going out to the winners with the next three weeks.

\*\*\*

Lineup at KUDL, Kansas City, includes **Ed O'Brien** 6-10 a.m., **Bob Mitchell** until 3 p.m., program/music director **Jim Morgan** 3-7 p.m., **Andy Barber** 7-midnight, and **Chris Martin** midnight-6 a.m., with **Johnny Michaels** and **Chuck Bassett** laboring on weekends. Barber, incidentally, wants to thank all of the record promotion men who've been so helpful to the station the past few weeks. Ah, hah! See what I said about promotion men campaigning for one of the Gavin awards?

## Butte's KXLF to Countrypolitan

BUTTE, Mont.—KXLF, 5,000-watt non-directional station here, is switching to a full-time country music format, according to station manager Ronald V. Jones. The station previously used to play country music in the morning hours, easy listening during the day and rock at night. But now, Jones said, "we plan a so-called countrypolitan sound, playing music from Ray Price, Lynn Anderson to Bert Kaempfert's 'Proud May' or the country-oriented Dean Martin sound."

Staff changes include program director Herb Monk, Thomas Brown, Bob Sky, Joe Boyle and Terry Silveira, all newcomers to KXLF within the past 60 days. "We are shooting for an up-town, personality approach," Jones said.



**Bill Gavin's  
6th  
ANNUAL  
RADIO  
PROGRAM  
CONFERENCE**

The Sixth Annual Radio Program Conference will be held this year at the Roosevelt Hotel, New Orleans, on November 12-13-14. Since our first meeting in 1966 we have convened each year in various cities to exchange experience and ideas covering the programming aspect of radio broadcasting. Specific discussion areas have included music, news, formats, public service, audience promotion, program personnel, etc.

Our 1971 Conference agenda will cover two additional topics: the proper relationship between government and broadcasting, and the impact of accelerating social change on radio program planning for the future.

Speaking in the area of government relationships will be Federal Communications Commissioner **Robert Wells**. Social changes and its implications for radio programming will be explored by **Ben Holman**, director of the government's Community Relations Service and **William J. Goode**, president of the American Sociological Association.

Other speakers and panelists will include **Richard Moore**, president of KQED, educational television and FM radio in San Francisco; **Thomas Schattenfield**, legal counsel, Pacific & Southern Broadcasters and the Black Hawk Stations; **Allen Kramer**, executive director, Citizens Communications Center, Washington, D.C.; **Charles Renwick**, regional radio program manager for Storer Broadcasting Company; and additional leaders of the radio and recording industries.

Registration fees are \$100.00 per person, with special discounts for radio people from smaller market and/or non-commercial stations. In addition to the regular Conference sessions, fees entitle each registrant to two luncheons and the Annual Awards Banquet.

Registration applications are available on request from Conference Headquarters, 114 Sansome St., San Francisco, Calif. 94104.

*Bill Gavin*

**FROM ATLANTA WITH LOVE**  
The Lowery Group

**JOE SOUTH**  
wrote it.  
THE RAIDERS  
make it a hit.  
"BIRDS OF A FEATHER"  
on  
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Every Black Jazz Record to date is a "Walrus" pick and is being played by jazz, R & B, MOR and underground stations alike.

Exclusively distributed by **ovation RECORDS**  
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# A MONTH FULL OF



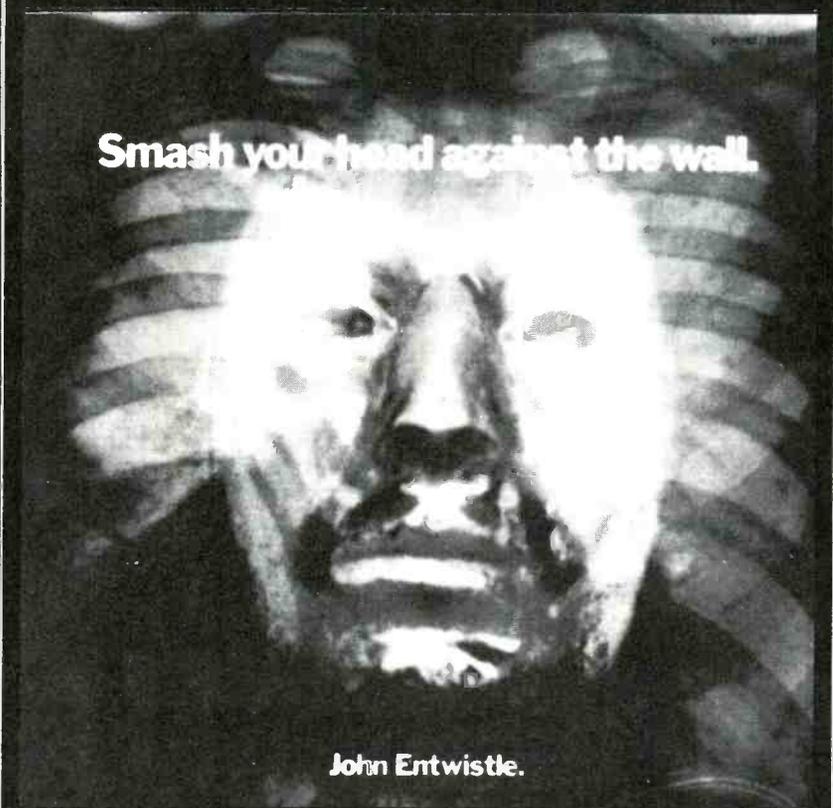
## WHO'S NEW

### THE WHO MEATY, BEATY, BIG & BOUNCY



THE WHO/ MEATY, BEATY, BIG & BOUNCY  
LP: DL-79184 8-TRACK: 6-9184 CASSETTE: C73-9184

Smash your head against the wall.



John Entwistle.

JOHN ENTWISTLE/SMASH YOUR HEAD AGAINST THE WALL  
LP: DL-79183 8-TRACK: 6-9183 CASSETTE: C73-9183

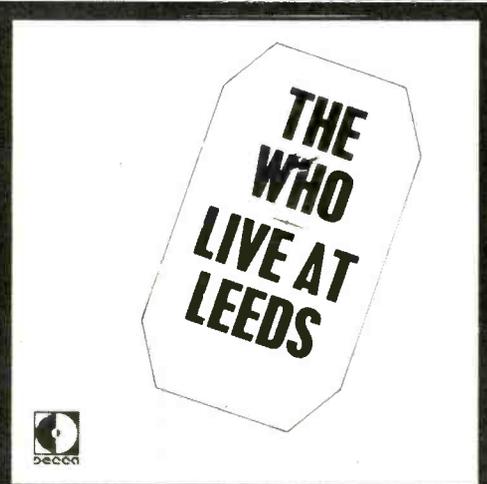
## WHO'S GOLD

Who's next



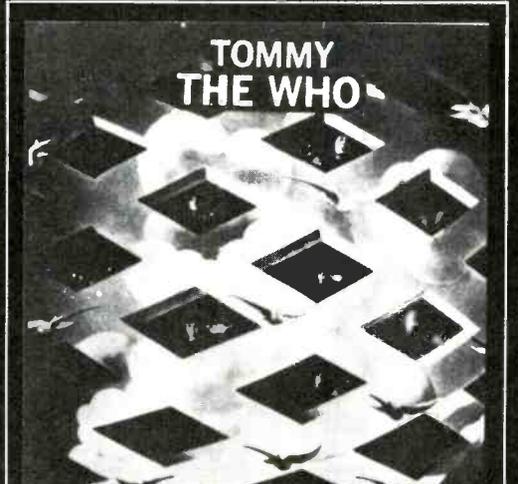
WHO'S NEXT  
LP: DL-79182 8-TRACK: 6-9182 CASSETTE: C73-9182

THE  
WHO  
LIVE AT  
LEEDS



LIVE AT LEEDS  
LP: DL-79175 8-TRACK: 6-9175 CASSETTE: C73-9175

TOMMY  
THE WHO



TOMMY  
LP: DXSW-7205 8-TRACK: 6-2500 CASSETTE: C73-2500



# Exposure Via Volunteer State Mkts

• Continued from page 20

format changes — "very minor changes"—in the works, but that these changes have been in the works some time.

WROL, Knoxville, looks like a bright hope to record promotion men. Eddie Baron, the new music

director, is pleading for albums. In the daytime, the station does play some singles, but mostly these were previously album cuts. He mentioned "Peace Train" by Cat Stevens. "And we'll play some Top 40 product; just because the single doesn't come from an album doesn't mean we'll ignore it." He

said that the station is playing at least one new album every night. During the day, there is a list of 24-30 singles played, but that Cher's "Gypsies, Tramps, & Thieves" is "about as Top 40 as we get." Johnny Pirkle, previously program director of WNOX, Knoxville, is program director of the station and is planning a series of radio specials built around live concerts at the University of Tennessee, Knoxville.

Bob Baron, previously at WHHY, Montgomery, is the new program director of WKGN. Besides doing his own thing, which was fairly successful in Montgomery, he said he was going to maintain weekly contact on programming advice with KCBQ, San Diego, because he likes KCBQ program director Buzz Bennett's record research.

WKGN will be using a playlist of 30 records, plus six new records each week. At this point, all of the new records will have to make it somewhere else, though Baron said he was breaking records in Montgomery "and any record will have a shot, but records we know are winners will have a better shot." He felt that record men were currently looking to WNOX in the market as the key record-breaking station.

However, Baron also felt that WNOX did not necessarily play records that would be keyed on the market as much as the new WKGN. He felt that, as a rule of thumb, he would be more concerned with playing new records at WKGN than he was at WHHY.

Eddie Roy is the new program director of WNOX and Sam Gallo-way is music director. They use a playlist of 40 records, with a couple of extras each week but have no such thing as a pick hit. Occasionally, the station will add more than two extras. They usually wait on records until the records have seen action in another market. Record stores are called on Monday and they pick the new records that same day.

But it's obvious that in both Knoxville and Chattanooga, with three competitors in each city, record promotion men are going to have little trouble finding someone willing to give new product a chance.

Joe Sullivan, program director of WMAK, Nashville, has long used a playlist of 40 records and has often been willing to give new product a valuable boost with exposure. John Young is music director of the station. He makes record store calls on Monday.

If WSM goes to a full-time country music format—a persistent rumor in the market that keeps everybody on tiptoes — WKDA general manager Al Greenfield admitted that he might reconsider about not going rock with WKDA. But, for the moment, WMAK is the power and the glory.

In Memphis, WMPS program director Dave Laird also handles the music chores as well as an air personality stint. He sees record men Monday through Wednesday, preferably "on a call and come up" basis. Records must reach the station by Wednesday in order to get on the playlist, which is put on the air at 3 p.m., Friday. Occasionally, a super-strong single will be added as soon as it reaches the station. But he says he hasn't busted a new artist since arriving at the station. "I need proof of some kind of action in another market to back up most new records added to the playlist." He said that WMPS doesn't try to be first in the market on new records, but sometimes beats the competition.

The competition is WHBQ, a station consulted by Bill Drake and programmed by George Klein, a veteran of the market. Dave Clark is music director and sees record men on Monday, calls record stores on Tuesday and makes up the new playlist, which goes on the air at 6 p.m. Wednesday. New hit-bounds, however, are put on the air Tuesday night.

## RADIO-TV mart

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

Radio-TV Job Mart  
Billboard  
165 W. 46th St.  
New York, N.Y. 10036

### POSITIONS WANTED

Warm, friendly contemp-MOR personality is READY! Military svc complete in late November, college grad, 1st phone. Married, 26 yrs. old, no screamer. Experience: 4 yrs. college radio including PD job, part-time AM & FM. Tight board; production and network experience. Any Midwest location considered; asking \$150/wk. For resume and tape, write to Roger Chesser, 230 Main St., Florence, Ky. 41042. I'm ready to work for you. 11/6

22, single, 7 years' experience, first phone, military complete, Music-Authoritative, desires All Night Gig on Medium Market. Rocker or Progressive Heavyweight. Give me a good job and Good Bread and I'll be great asset to your organization. Can Travel. Available November 15, 1971. Write: L.E. Moore, 201 E. Alabama St., or Call 713-532-3800. 11/16

FIRST-PHONE WINNER WANTS PROGRESSIVE MOR WINNER. Nine years of communicating with sincerity, wit, intelligence, good voice, personality, and showmanship. Three years with present employer. Married, want to move up, can't here. Desire program or music directorship. Let's Talk. Box 445, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 10/30

Manager Position Wanted — Old enough to be mature, young enough to be aggressive; 36 and married, two children, two years college. Experience all phases of Radio, Little TV, Radio Programming Music, Sales, writing & production, have first phone. All experience in Medium Market. Never managed before but last boss says I'm qualified. You may ask him. Prefer South or Southwest. Resume on request, or you pay, I fly. Andy Carr Eldridge, 315 Bryn Mawr, San Antonio, Tex. 78209. Phone 828-4124. 10/30

I am looking for a good MOR (or easy-listening) station in a larger, small or medium-size market. I have 1½ years' experience and am ready to move up. Will work hard to grow. Have First Ticket. Prefer California, but all replies welcome. Box 443, Radio-TV Job Mart, 165 W. 46th St., New York, N.Y. 10036. 10/30

MATURE, MARRIED, and MOBILE. Just completed M.A. in Sociology, want to apply to radio. Did Top 40, news, and programming on major upstate New York City station way back when. College experience in station management, excellent references. 3,000 1950's oldies collection and extensive old-time radio shows collection. Looking for M-O-R to create and relate in order to communicate. Have Progressive yet low-keyed ideas for innovative programming—Northeast or Midwest. All offers considered. Box 444, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036 brings tape and resume. 10/30

You need a good DJ/Announcer with a First-Class License. He MUST have an excellent voice and be good on production. He must be talented, mature & stable. AND he must want to settle down. I WANT A JOB. If you think about it, I have what YOU want and you have what I want. The only thing left to do, then, is to get together and merge our assets so we can build a great station. Box 446, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 10/30

Attorney, Yale '62, broad experience music, TV, film, publishing, seeks interesting opportunity. Box 447, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 10/30

### POSITIONS OPEN

CONTEMPORARY ADULT ROCK—KNDE-AM IN SACRAMENTO looking for a man who has an entertaining MOR-paced delivery, technical ability and lightness of a Top 40 jock, and musical capabilities of an underground man. Job starts at \$800 or better. First Phone. Tape and resume to: PATRICK MOORE, Radio KNDE, P.O. Box 15184, Sacramento, Calif. 95813. 10/30

Need a real Pro for dominant C & W in Denver. Rock Jocks interested in making a switch should also apply. Send tape to Ev Wren, KLAK, 7075 W. Hampdon, Denver, Colo. 80227. 10/30

TOP FINE MARKET. Progressive Station seeks fresh, professional and production talent. Box 448, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 11/6

Immediate Opening for an experienced, imaginative morning newsmen to work with a "Different" concept in newscasting. Professionals only, please. Contact Norm Laramee, WORC, 8 Portland St., Worcester, Mass., or Call 617-799-0581. 11/6

HELP! I need a morning's man morning man. A talent that can talk, get involved with the community and be in the 45th market. For such a man we offer excellent benefits, excellent living conditions and a realistic salary. If you are a dedicated broadcaster, have a good set of pipes, and intelligence, send tape and resume to JAY CLARK, Program Director, WTRY, 92 4th St., Troy, N.Y. 12180. We are an equal opportunity employer. Sorry, no tapes returned. tfn

Morning drive jock in Memphis. Good pipes, must say something. RKO Station, Drake format. Send resume and photo tapes to George Klein, WHBQ, 485 S. Highland, Memphis, Tenn. 38111. 11/6

## BILLBOARD

# PREDICTS

## NEXT WEEK'S FASTEST MOVERS

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

- THEME FROM "SHAFT" . . . Isaac Hayes, Enterprise/MGM
- IMAGINE . . . John Lennon, Apple
- PEACE TRAIN . . . Cat Stevens, A&M
- INNER CITY BLUES (Make Me Wanna Holler) . . . Marvin Gaye, Tamla (Motown)
- EASY LOVING . . . Freddie Hart, Capitol
- HAVE YOU SEEN HER . . . Chi-Lites, Brunswick
- EVERYBODY'S EVERYTHING . . . Santana, Columbia
- QUESTIONS 67 & 68/I'M A MAN . . . Chicago, Columbia
- TWO DIVIDED BY LOVE . . . Grass Roots, Dunhill
- ABSOLUTELY RIGHT . . . 5 Man Electrical Band, Lionel (MGM)
- BABY I'M-A WANT YOU . . . Bread, Elektra
- WILD NIGHT . . . Van Morrison, Warner Bros.
- BLESS YOU . . . Martha Reeves & the Vandellas, Gordy (Motown)
- DON'T WANT TO LIVE INSIDE MYSELF . . . Bee Gees, Atco
- ROCK STEADY . . . Aretha Franklin, Atlantic
- TILL . . . Tom Jones, Parrot (London)
- GRANDMA'S HANDS . . . Bill Withers, Sussex (Buddah)
- GOT TO BE THERE . . . Michael Jackson, Motown

# ACTION Records

## NATIONAL BREAKOUTS

### SINGLES

ROCK STEADY . . . Aretha Franklin, Atlantic 2838 (Pundit, BMI)

### ALBUMS

- FIDDLER ON THE ROOF . . . Soundtrack, United Artists UAS 10900
- THE DIONNE WARWICKE STORY . . . Scepter SPS 2-596
- VAN MORRISON . . . Tupelo Honey, Warner Bros. WS 1950

## REGIONAL BREAKOUTS

### SINGLES

There are no Regional Breakouts this week.

### ALBUMS

- MOMS & DADS . . . Rangers Waltz, GNP Crescendo GNPS 2061 (MINNEAPOLIS-ST. PAUL)

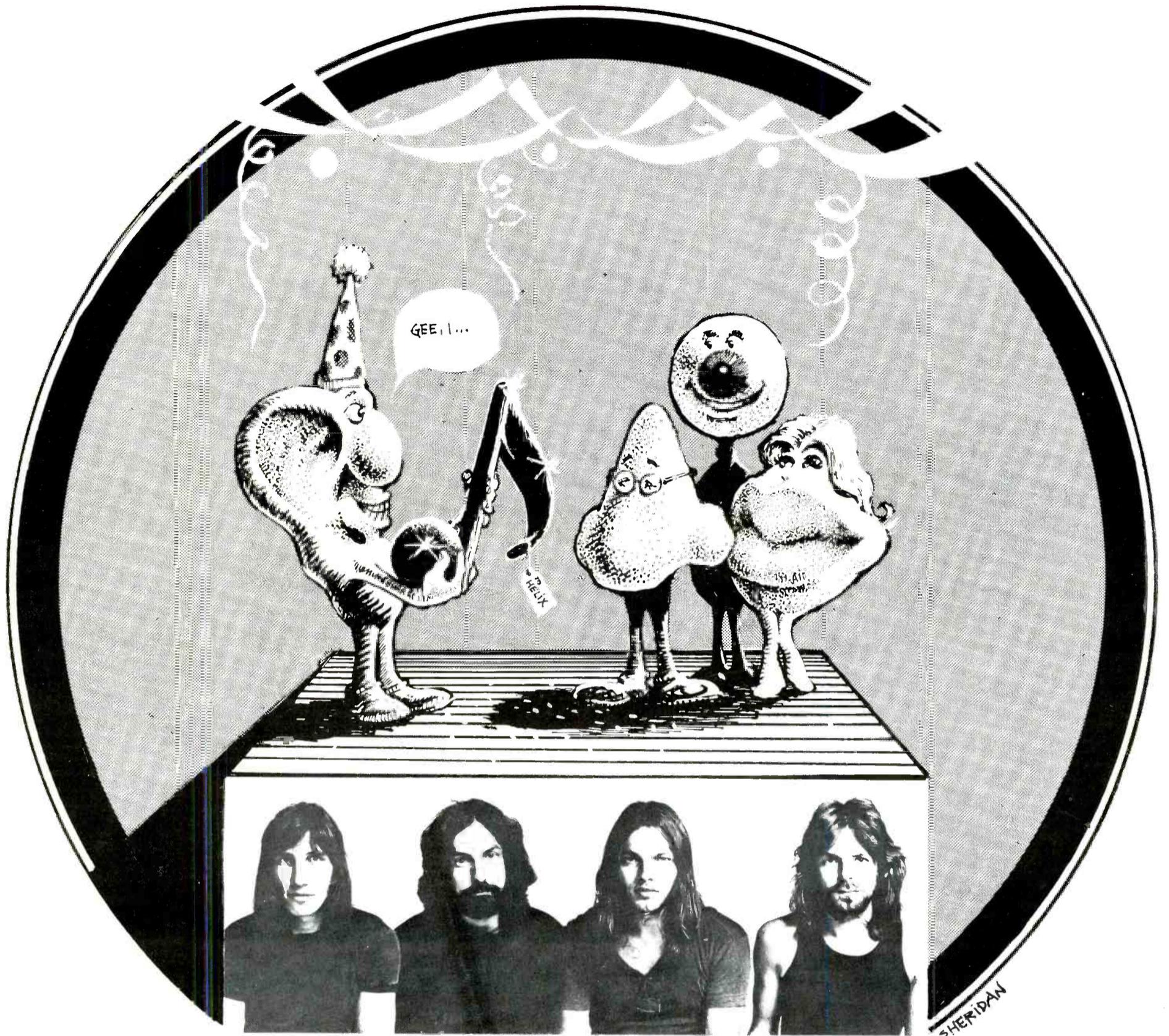
# Bubbling Under The HOT 100

- 101. OLENA . . . Don Nix, Elektra 45746
- 102. LOOKIN' BACK . . . Bob Seger, Capitol 3187
- 103. USED TO BE . . . Just Us, Atlantic 2831
- 104. I WANT TO PAY YOU BACK . . . Chi-Lites, Brunswick 55458
- 105. LOOK WHAT WE'VE DONE TO LOVE . . . Glass House, Invictus 9097 (Capitol)
- 106. SHOW ME HOW . . . Emotions, Volt 4066
- 107. MAMMY BLUE . . . James Darren, Kirshner 63-5015 (RCA)
- 108. PLEASE MRS. HENRY . . . Manfred Mann, Polydor 14097
- 109. PAPA WAS A GOOD MAN . . . Johnny Cash & the Evangel Temple Choir, Columbia 4-45460
- 110. SERENADE . . . Shocking Blue, Buddah 258
- 111. I REALLY LOVE YOU . . . Davy Jones, Bell 45-136
- 112. TELL MAMA . . . Savoy Brown, Parrot 40066 (London)
- 113. DOWN BY THE RIVER . . . Joey Gregoresh, Lionel 3219 (MGM)
- 114. ONLY THE CHILDREN KNOW . . . Jeannie Green, Elektra 45742
- 115. SUNSHINE . . . Jonathan Edwards, Capricorn 8021 (Atco)
- 116. WHITE LIES BLUE EYES . . . Bullet, Big Tree 123 (Ampex)

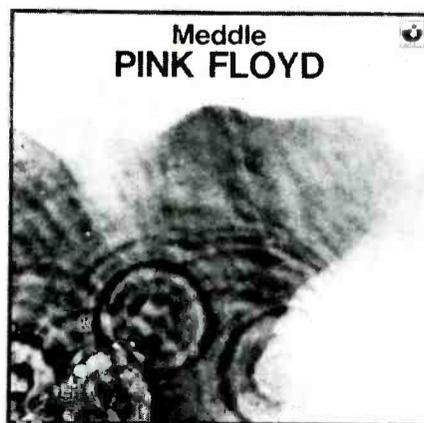
# Bubbling Under The TOP LPs

- 201. FIFTH DIMENSION . . . Reflections, Bell 6065
- 202. EXUMA . . . Do Wah Nanny, Kama Sutra R5B5 2040 (Buddah)
- 203. TOM PATCHETT & JAY TARSES . . . Instant Replay, Decca DL 75300 (MCA)
- 204. MOMS & DADS . . . Rangers Waltz, GNP Crescendo GNPS 2061
- 205. DAVY JONES . . . Bell 6067

OCTOBER 30, 1971 BILLBOARD



**The new Pink Floyd album is like  
throwing a party for your ears  
when all your ears were expecting  
were a few friends over for pinochle.**



Available from Capitol Records

# Tape Cartridge

## Equipment Finds More Retail Locations and Varied Pricing

LOS ANGELES—Tape equipment is moving into more diversified retail locations and is selling at a greater variety of price ranges.

Mass merchandisers, department stores, tape/audio specialists and independent dealers are stocking more tape equipment and are doing heavier volume than last year at this time.

Portable cassettes with playback/record capability are selling in the \$19.95 to \$39.95 range, portable cassettes with playback/record and AM-FM capability are moving from \$39.95 to \$99.95, cassette

decks are selling in the \$100 to \$150 range, and convertible cassettes are showing average sales of \$100.

In 8-track, decks are selling well in the \$50 to \$120 range, convertible units are moving in about the same price category, record/playback units are averaging \$99.95 to \$149.95, and portable units are showing an average sale of \$50.

Retailers also stress that many sales in tape result in a much higher final total, particularly in decks purchased as part of a component and convertible units which can be used in the car and boat but are also used as part of a component system.

They also contend that they are moving toward a more even division between 8-track and cassette—planning strong display space and advertising campaigns for both configurations and for the various divisions within each configuration category.

The general upgrading of both cassette hardware and software are factors in stronger sales, and consumers are now willing to spend more for quality equipment.

### Two-Price Auto Units

Automotive tape equipment retailers are finding most of their volume falling into two distinct price ranges: low-end 8-track units for under \$30 and detachable mounted units at \$79 and up.

The majority of the profit, retailers state, is coming from the higher priced merchandise while what dealers feel is too much of

the business is being transacted in the lower end goods.

Tape/audio specialty stores are focusing their merchandising efforts at around the \$79 bracket. Mass merchandisers have been taking the price route, ranging from \$25.95 to \$29.75 for 8-track units.

Virtually all auto tape movement is in 8-track, with Panasonic, TEAC, Bell & Howell, Motorola and Kraco the brands most frequently mentioned by buyers as best sellers. One specialty dealer estimated his 8-track to cassette volume in the auto market running at 20 to 1, while another estimated his cassette volume at 2 percent.

Many automotive retailers, however, feel that the growing number of portable cassettes which can be used in the home and in the car will help spur auto cassette sales.

There is little action in the 4-channel auto market, with most dealers feeling its full impact on the auto is about a year away. Lack of software is still cited as the problem, but the higher price tag was also mentioned.

The most immediate concern to buyers is the import situation, both as to availability and the pricing. Dealers report, however, there is adequate inventory of pre-surge merchandise to last through November.

Retail sentiment is mixed on the topic of passing on the surcharge to consumers. What will happen is largely dependent on the retailer's

(Continued on page 33)

## Scott Executive Feels Big 4-Channel Fall '72

MAYNARD, Mass. — "Quadra-sonic is building slowly, but by the fall of 1972 it will become a mass marketable item," believes Jim Dhimos, marketing manager of H.H. Scott.

He is confident that, by then, most consumers will be well aware of 4-channel, both discrete and matrix, and dealers will be prepared to properly demonstrate and sell units.

Most importantly, though, Dhimos feels that record manufacturers finally will be prepared to offer a wide selection of quadra-sonic music. "The software situation, or lack of enough music, is slowing the sales curve of 4-channel equipment," he said. "There just isn't enough incentive for consumers to change over from stereo to quadra-sonic."

By the fall of 1972, however, Dhimos is confident two things will happen to give 4-channel the needed consumer push, particularly at the mass merchandising level.

The executive lists a lower pricing structure for quadra-sonic systems and more software as the two essentials for volume business.

In pricing, Dhimos sees a 4-channel system, four speakers, tuner/amplifier, receiver, etc., costing about \$700 to the audiophile market. It would not include a turntable or cartridge deck, but a complete system would be about \$900 to \$1,000. To the mass market, a system including a tape deck, amplifier and four speakers is likely to market for around \$400 to \$500, he said.

"Pricing is difficult to predict," Dhimos said, "because of the influx of off-shore products as compared to equipment offerings of domestic manufacturers."

Scott has "drawing board" plans

to broaden its line in early 1972, perhaps to include some 4-channel cartridge home players. There are no plans to enter the quadra-sonic open reel field.

The company's 4-channel line includes the following:

Model 443 home receiver at \$319.90 reproduces discrete programs from live or recorded sources. It has output/multiplex input jacks to accept an adapter to receive quadra-sonic broadcasts when the FCC establishes a format.

Model 444 AM-FM home receiver at \$449.90 makes 4-channel programs from any 2-channel source using a built-in DvR matrixing circuitry. It allows combining four outputs into two for doubled output power when model 443 is used for standard 2-channel listening. It also has model 443's output/multiplex input jacks to receive quadra-sonic broadcasts.

Model 495 amplifier at \$349.90 and model 499 amplifier at 35 watts per channel at \$459.90, complete the 4-channel product line.

## Concord Sued by CFSC Over Pact

LOS ANGELES—Canadian Fidelity Sound Corp. has filed a suit here in Superior Court against Concord Electronics for more than \$1 million.

The Canadian company alleged that Concord entered into a contract to bring audio products into Canada but failed to deliver merchandise. According to the suit, Concord also failed to obtain approval of the Canadian Standards Association for all new imports.

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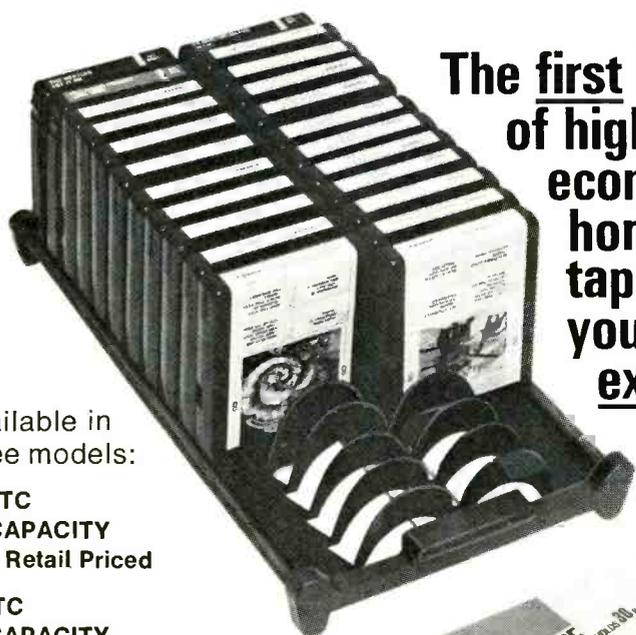


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## Ampex Forages In Premium Area

CHICAGO—Scan the shelves of many stores dealing in food products and cosmetics and what do you find? Row upon row of Helene Curtis and Kraft goods heralding premium offers of prerecorded tape by Ampex.

The latest move by Ampex Stereo Tapes to pioneer new tape routes in reaching consumers is a program with Helene Curtis.

The Suave line of cosmetics is offering prerecorded tape premiums in two varieties: 4-tune cartridges and cassettes and standard (regular length) cassettes and 8-track tapes.

Ampex is making its catalog available to special interest manufacturers to expose more tape product in specialty locations and non-music channels, said Shad Helmstetter, executive assistant to the vice president and director of Ampex's creative marketing department.

The Helene Curtis/Ampex premium program works this way:

Consumers send a brand name from one of Suave's line of cosmetics and \$1.49 (plus postage and handling charges) to Ampex for either a 4-tune cartridge or cassette.

To receive a standard length cartridge or cassette, consumers must send \$3.95 accompanied by a brand name to Ampex, which is responsible for fulfillment.

When consumers order tape, a booklet for over 200 prerecorded titles will be sent for reordering. Ampex has established a fulfillment department in Elk Grove Village, Ill., to service all special marketing programs.

The one-time fall offering by Helene Curtis is the second major tape premium promotion developed by Ampex Stereo Tapes. The first was with Kraft, a division of Kraftco Corp., to release prerecorded tape utilizing neckbands of Kraft's salad dressing (Billboard, Sept. 4).

Helmstetter has also innovated a music-of-the-month prerecorded tape gift package to inaugurate in November.

The program is a direct mail campaign, where consumers are able to give 12 prerecorded tapes as a gift over a 12-month span. Tapes will be gift-wrapped, and packaging will depend on the season's holiday.

Gift senders will receive a brochure of catalog titles, and for \$79.95 can order tapes to be delivered as gifts. Credit cards from Diners Club, Bank of America, Master Charge, among others, are being used as part of the program.

Ampex Stereo Tapes has also developed a prerecorded tape program in conjunction with Radio Shack, a chain of 1,200 specialty stores.

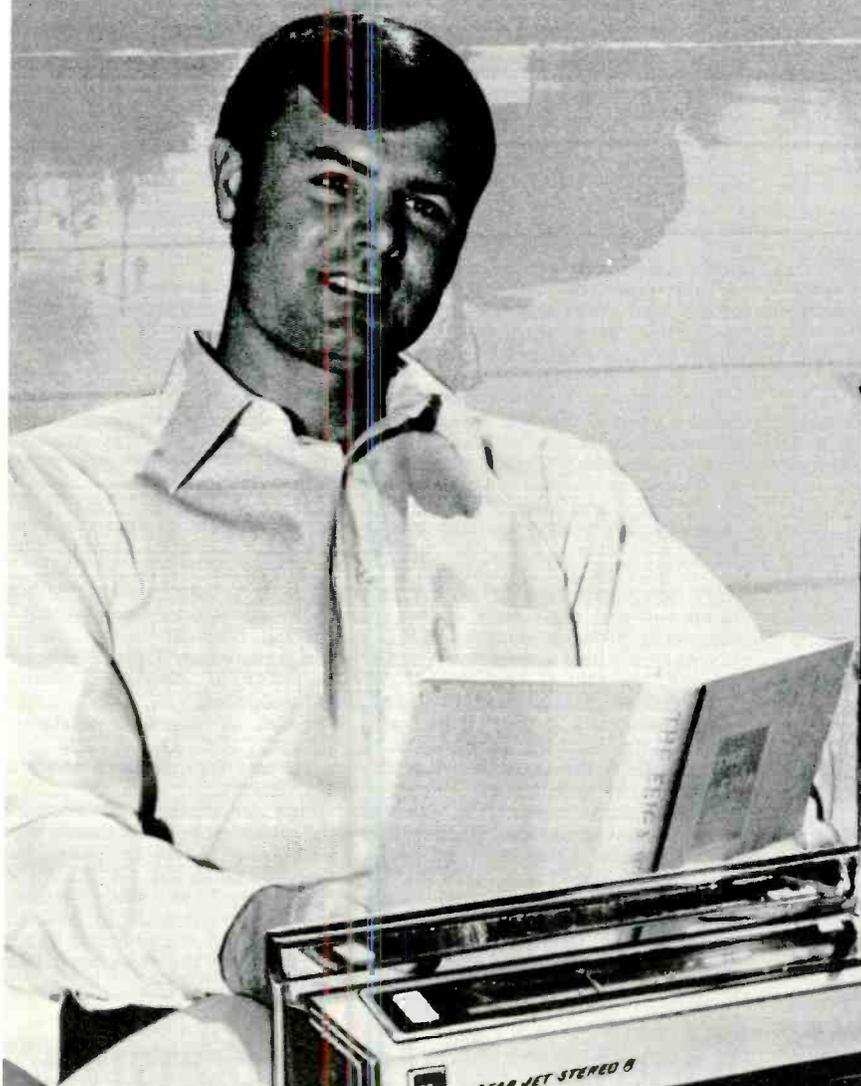
Radio Shack will use a quadra-sonic prerecorded tape sampler produced by Ampex in disk, discrete tape and matrix tape.

In addition to the 4-channel sampler, Ampex is working on promotional product for Radio Shack in 2-channel prerecorded cartridge and cassette for mass retailing.

Radio Shack will sell catalog tapes for between \$2.99 and \$3.99 in all its stores as a special pro-

(Continued on page 33)

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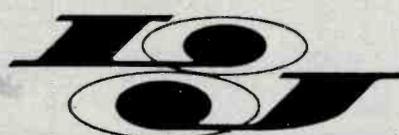
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## Orbach Pledges 1972 Quadrasonic Recorder/Playback Cassette Unit

NEW YORK—There's nothing wrong with the marketing efforts behind quadrasonic that the record manufacturers couldn't cure.

And Gerald Orbach, marketing manager of JVC America, is certain they will.

"However cautious the software producers are," he believes, "they have to open up and begin releasing product, and I don't mean a handful of titles.

"The hardware is out there so

they can't complain about too little equipment at retail."

Orbach feels that hardware manufacturers are fulfilling their promise of delivering merchandise. "Not only JVC," he said, "but everybody is pushing four-channel."

JVC itself has introduced a plethora of equipment in the quadrasonic category and has scheduled more models in late spring.

Its four-channel product lineup includes the following:

Model 5444 amplifier-receiver at \$499.95, model 5100 home add-amplifier at \$199.95, model 5407/MCA/V7E home integrated amplifier at \$199.95, model 1400 home reel-to-reel player/recorder at \$399.95, model 1202 home cartridge player at \$99.95, and model 1350 auto cartridge player at \$119.95.

Orbach expects to market additional four-channel product in late spring, including auto cartridge units, home cartridge models, receivers, integrated amplifiers and compacts.

"We're planning to branch out into the compact field in quadrasonic rather than in stereo," he explained. "We're that confident of the four-channel market."

In all cases, JVC packages a quadrasonic sampler with its equipment as a giveaway to consumers. The tape is produced and manufactured in Japan.

"Before any surge develops in four-channel we need software—plenty of it," Orbach said. "Right now, however, that's just not happening."

### Awaits Philips OK

JVC is also planning a marketing campaign next year for its four-channel cassette recorder/playback system, but first must await licensing modifications from North American Philips Corp., which has rights to approve any change or modification in the standard cassette format.

The unit is compatible with conventional cassette systems and employs a noise eliminating circuitry, but not the noise reduction concept popularized by Ray Dolby.

The width of the tape is 3.81 millimeters, the same as for monaural or stereo cassettes, with two sets of four-channel tracks. Sensitivity, noise and cross talk problems were solved by utilizing high permeability tape on 8-track, 4-channel ferrite cassette head and noise-eliminating circuitry.

Specifications for the unit include the following:

Frequency response, 40-12,000 Hz; cross talk, over 23 db between adjacent channels; a signal-to-noise ratio over 45 db; tape speed and wow and flutter, the same as conventional cassettes. The four channels are cut in one-half of the tape width so that the cassette can be flipped over when one-half is finished, as in the case of conventional cassettes.

"A discrete four-channel disk system will be also introduced in late spring," Orbach said, "and we're considering an entire system—changer, FM/AM tuner, four speakers, changer, etc.—for between \$300 to \$400."

While all the talk is four-channel, JVC America is continuing to market its family of products: cassette player/recorders, car stereos, compacts, tape decks and cartridge units, including a player/recorder deck at \$149.95.

It will introduce a second cartridge player/recorder slightly lower than the existing model, a less expensive open reel deck, and probably four or five auto cartridge and cassette models, according to Orbach. The company now has two 8-track units in its auto line.

He feels the auto market is bound to improve for cassette when "we can give the consumer price, function and appearance."

## International Tape

LONDON—Motorola has introduced its discrete quadrasonic cartridge auto unit in the U.K. with four speakers at \$184. Models will be imported from the U.S., although manufacturing will be switched to Motorola's Stotfold, Herfordshire, plants as soon as possible. The unit will play both standard and 4-channel tapes. . . . In conjunction with Motorola's introduction of its quadrasonic unit, RCA is making available its first 4-channel prerecorded tape release to Motorola dealers as well as normal tape outlets. Initially, RCA is issuing 50 titles from its easy listening and classical catalogs. Tapes will be imported from the U.S., but the company is hoping to establish a quadrasonic duplicating plant in the U.K. . . . Philips' series of spoken word cassettes on sports will be released either at the end of this year or early 1972 at about \$7. . . . Precision has acquired the cassette and cartridge rights in the U.K. to the Fly Records catalog. . . . Sansui will introduce its 4-channel matrix record system in the U.K. at the end of this year. . . . Precision Tapes plans to hike its prices, Nov. 1, with the 28 percent dealer discount being increased to 30 percent on all product.

## EMI Chief Foresees Aussie Tape Splurge

LOS ANGELES—The tape market in Australia, primarily a cassette stronghold, is fast becoming a total tape market.

Ken East, managing director of EMI Ltd. (Australia), believes that 8-track is beginning to make its mark in the country and that the entire tape industry is just now beginning to blossom.

Tape represents only 5 percent of the total music business in Australia, but East predicts it will climb to "not less than 20 percent in two or three years."

The influx of 8-track equipment, better cassette players, and software availability are factors in tape growth, he said. "Consumers and, most importantly, dealers are starting to learn and accept tape as an entertainment-communication medium."

East reasons that cassette got an early jump on cartridge because equipment producers were actively promoting product imported from Japan—"and that equipment was cassette," he said.

Currently, cassette outsells cartridge about five to one, with the brunt of the sales in the monaural portable field, the executive stated. "Before cassette becomes a home item, though, it must make some technical advances like it has in the equipment being sold in the U.S. and Europe."

The development of 8-track is being spearheaded at the automotive level for the first time. Ford Motor Co. is offering cartridge equipment as an option item, and

more prerecorded cartridges are being duplicated to go along with the expected increase in 8-track business.

Although players are expensive—average cost of a good cassette unit is \$79 to \$100 (Australian); a cheap unit at \$49—East maintains the tape explosion is about to happen.

EMI, which recently opened a tape-record manufacturing facility outside Sydney, is doubling its capability by early 1972.

Among other manufacturing, EMI is duplicating prerecorded cassettes, custom duplicating for other music companies, and producing cassettes for the Australian market. Cartridges are being imported from EMI's plant in Hayes, Middlesex, England, and from Audio Devices, Glenbrook, Conn., which is 70 percent owned by EMI.

EMI (Australia) also distributes blank cassettes manufactured by EMI in England and Audio Devices, including Capitol Records' mod line of cartridges, cassettes and open reel.

"Sales of blank tape are just fantastic," East said. "There are so many uses for it, like in education and business."

East also expects the prerecorded market to spurt, even though tapes are expensive—\$6.95 (Australian)—compared to disk—\$5.95.

"Happily," he said, "there is little tape bootlegging in Australia. There are strict laws forbidding the practice and the laws are rigidly enforced."

## Magtec Sets Expansive Spoken Word Depart.

LOS ANGELES — Magnetic Tape Engineering Corp. (Magtec) is building a total cassette communications structure aimed at the educational, industrial/business and institutional markets.

Although it is continuing its prime function as a custom duplicator to spoken word and music accounts, Magtec has filed an application to the Securities & Exchange Commission for a public offering and formed Cassette Productions, a wholly owned subsidiary to produce, create and market spoken word tape programs.

Cassette Productions will be creating programming in sales training, educational counseling, religious music, foreign language programs, taped seminars and tape travel tours, said S. Gerald Stone, chairman and president of Magtec.

Magtec intends to use the net proceeds from the sale of 150,000 shares of common stock in four ways, according to a company prospectus.

It will use \$200,000 to retire outstanding (8 3/4 percent) subordi-

nated convertible debentures; about \$185,000 to expand current duplicating facilities, including the development and construction of equipment for the production of quadrasonic recordings; about \$515,000 for Cassette Productions to market products and construct a voice recording and editing studio for production of master tapes, and the balance to be added to Magtec's working capital. In addition, about \$50,000 will be applied to research and development of video tape duplication.

Stone said Magtec plans to develop a proprietary line of products for Cassette Productions, which is marketing a series of tape tours of Los Angeles, Las Vegas, San Diego, San Francisco and Hawaii. The test program is in partnership with Multi Media Communications Corp. (Tapetours).

The tape tours will be conducted with Budget Rent-A-Car, which will serve as a distribution/renting point. Cassette Productions is committed to provide up to \$50,000 to the program.

(Continued on page 32)

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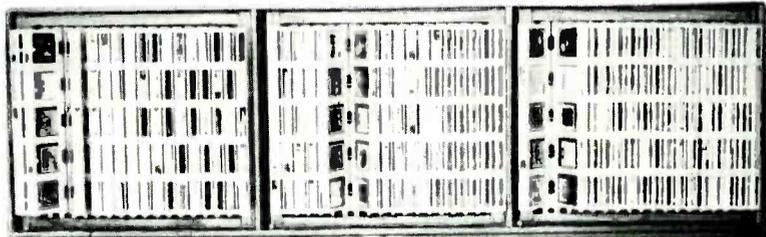
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## Lear Jet Car/Home Unit Manufacture to Mexico

TUCSON, Ariz. — Lear Jet Stereo is doing more of its player manufacturing in Mexico, said Ed Campbell, president.

Its high-end automotive line and all home units are being produced in a 20,000-square-foot facility in Nogales (Sonora) Mexico. The company's portable players and low-end automotive equipment are still being manufactured in Japan.

Lear Jet is expanding to Mexico to take advantage of the low labor cost, and is looking for sub-assembly work in consumer and industrial electronics, Campbell said. The plant is equipped to assemble tape and player products, radios, televisions, etc.

To pursue manufacturing accounts for its Mexico operation, Lear Jet has appointed Jere Meyers as industrial sales manager. "On some items we feel we're able to compete with the low cost of manufacturing in Japan and southeast Asia, but on the less expensive items, because of tooling and assembly, we are forced to produce some models in Japan."

The company is also pursuing business in OEM, premium and direct mail (stamp catalogs) areas, with the premium market receiving more attention.

"We increased our business about 30 percent in premiums this year," Campbell said, "and we're looking for additional revenues

after appointing Mike Gaddigan, sales manager, to oversee that area.

Campbell also anticipates increased strength in its international sales, with Europe being the prime market. "Our sales have doubled this year in the foreign market."

Lear Jet exports primarily to four countries: Germany, England, Greece and South Africa. It ships to Latin America, but sales volume there isn't strong, he said. Campbell recently appointed Reggie Williams to direct foreign operations.

## Toshiba Striving for More Car Player Units

NEW YORK—Toshiba America is going after a bigger slice of the automotive tape player market, claims Philip Geygan, sales manager.

He is designing a marketing program to broaden the company's scope in the automotive field. Toshiba is supporting the program with at least two more auto units to be added to an existing line of three.

Convinced the bulk of the new business will be in 8-track, Toshiba plans to introduce in early

## Tape Happenings

Radio Shack's 92-page electronic equipment catalog features 4-channel equipment and conventional audio components.

Sparkomatic's Quadsonic adapter is designed to convert standard 8-track to 4-channel sound in the auto. The company, based in Milford, Pa., packages the adapter two ways: individually or with a pair of speakers. Ampex is issuing a brochure describing its 362 series extended frequency blank cassettes.

1972 a 4-channel auto cartridge unit and an 8-track mini player.

Already in the auto line are model CT 812 8-track at \$89.95, model CT 800D 8-track with fast forward at \$119.95, and model CT 412 cassette stereo player/monaural record at \$119.95.

"We're still in the brain-picking stage on our automotive program, but we plan to actively pursue the field," Geygan admits. Until the program gets going, he said, it will fall under his military and premium department.

"I have established a sales organization for automotive and plan to appoint representatives to handle the line," Geygan stated. Toshiba now markets its auto line through 2-step distribution to electronic outlets.

The company plans to broaden its distribution of automotive products beyond electronic locations to specialty stores and mass merchandisers. Toshiba also markets automotive units through the military, where it services more than 250 military bases in the U.S.

Toshiba is attending for the first time the Automotive Parts & Accessories Show in Chicago's McCormick Place Nov. 15-17.

## Qatron Seeks Global & Background Music Mart

ROCKVILLE, Md. — Qatron, which manufactures automatic 8-track changers, is broadening its scope in the international market and in the background music field.

The company, which recently sold its marketing and sales rights to the cartridge changer in the U.S. to Telex, has retained rights to the product on a worldwide basis.

Qatron plans to export the changer (model 48DP) as well as a second changer (model 48DM) to the background music market, said Daniel A. Honig, president.

Honig said initial shipments have gone to England, Switzerland, Sweden, France, Kuwait and Uganda, where Qatron is marketing direct to distributors.

The royalty arrangement with Telex allows Qatron the overseas market, with Telex selling changers to the U.S. consumer market and the military (post exchange) worldwide. Telex will continue to manufacture Qatron's changers in the U.S.

Qatron is beginning its background music program, "Moods of Music," by appointing distributors to handle the changer package in the U.S. and overseas.

The changer deck for background music holds up to 16 cartridges and plays up to 16 hours of continuous music before repeating.

The package includes the changer deck, a monaural version,

## Zenith Introducing 'Q' Adapter For Sets

CHICAGO—Zenith Radio Corp. is moving swiftly but cautiously into audio equipment. It is adding to an already beefed-up audio line its first 4-channel unit, a modular matrix adapter system.

This new 4-channel concept can be utilized with various modular and console units, which Zenith has produced since 1965, the firm's new president, John Nevin, pointed out. The list covers 120 consoles, 47 stereo/TV, modular stereo and stereo phonograph sets; 1 tuner/amplifier, and 11 console systems requiring a plug kit.

An obvious effect of the listing is to assure consumers that present 2-channel equipment is not made obsolete by 4-channel developments. Open listed throughout most of the U.S., the unit will list in Chicago at \$169.95 (Zenith markets direct in Chicago and New York City).

The 4-channel adapter Model C9029W connects to the tape output of main modular or console units via patch cords which are provided. It has a 2-channel amplifier, built-in decoder and two front-firing air suspension speakers. Zenith has not announced a list price.

The unit has separate bass, treble, balance and loudness controls, an auxiliary radio-phonograph switch and an on-off switch for the decoder facilitating movement from 2- to 4-channel material.

Dimensions: Cabinet 4½ in. high; speaker enclosures 10¾ inches high by 12 inches wide by 7½ in. deep.

In a published fact sheet, Zenith lists several criteria for the matrix concept: 2-channel capability, monaural capability, media compatibility; signal quality and system integration. The sheet notes: "Discrete systems, for example, require more tape tracks or record surfaces for a given album. Matrix systems decode existing material from regular stereo tracks or grooves."

Zenith in recent months has nearly doubled the number of its

tape units, introducing its first modular cassette system the AM/FM Latham model listing at a suggested \$269.95.

There are now five portable cassette units in the line: The Venture (playback only at \$19.95), Deskmate (monaural/recorder at \$39.95), Collegiate (monaural/recorder at \$49.95), Severn (monaural/recorder with AM/FM at \$79.95) and Interlude (monaural/recorder with AM/FM at \$99.95).

There are two stereo cassette

(Continued on page 32)



## Tape Fans Love Duotone Accessories. So Do Dealers.

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## 8 Arrested in 1st Texas Tape Law Crackdown

BROWNSVILLE, Tex. — Eight people were arrested and several thousand prerecorded 8-track and cassette tapes seized here Oct. 13 in what is believed to be the first enforcement of the new Texas state law making it a crime to pirate phonograph tapes and records. The

arrests and seizure of the tapes and equipment were carried out at the Texas Electronic Tape Co.

According to Brownsville police chief Gus Krausse, more than 3,000 prerecorded 8-track cartridges and an undisclosed number of cassettes containing allegedly pirated versions of hit albums were found in the raid. Also found was a large store of blank cartridges and duplicating equipment. Krausse disclosed that the cartridges and cassettes bore the "Imperial" label.

Arraigned in Brownsville court were Luis Isuardi, owner of Texas Electronic Tape; his wife, Juanita; plant manager Ignacio Martinez, and his wife Gloria, and four unidentified Mexican laborers who have since been deported as illegal immigrants.

The Martinezes and Isuardis were charged with unlawful reproduction and sale of tapes and records, and have been released on bail pending a further court hearing.

Under the new Texas law, the first offense is a misdemeanor. Subsequent offenses are punishable by up to five years in jail, and/or a fine of up to \$25,000.

## 3M & Sony Sign Reciprocal Pact

ST. PAUL—3M Company and Sony Corp., Tokyo, have entered into a cross patent license agreement involving the manufacture and sale of magnetic tape and recording equipment.

Sony will manufacture and market 3M's "high energy" audio and video tape worldwide, while 3M will produce and sell the new Sony ¼-inch U-Matic videocassette equipment.

3M's high energy tape utilizes a cobalt-energized ferric oxide

(Continued on page 32)

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# Tape Cartridge

## GRT SHUTTERS CANADA PLANT

TORONTO—GRT of Canada Ltd. has closed its tape duplicating plant here to concentrate on sales, promotion and creation of records, prerecorded tapes and accessories.

The company has leased its equipment to a contract duplicator who is custom manufacturing GRT's product for the Canadian market.

Since the move to streamline GRT of Canada began, the company has received gold records for a single, "Do the Fuddle Duddle" by the House of Commons, and an album, "One Fine Morning" by the Lighthouse.

# Buyer Demanding Superior Product

LOS ANGELES—The tape industry is becoming more quality oriented largely as a result of consumer demand for better products.

While most retailers strive for a low or "reasonable" price image, the mass merchandisers are moving rapidly in the direction of luring what once was termed an audiophile market.

Consumers can find high-quality goods and even separate tape/audio listening rooms in discount chains and department stores.

Another new development is

the existence of more than one tape department within the same store. Some outlets are even setting up separate tape boutiques within their home electronics department.

Specialty outlets, always strong on brand name high-end goods, are moving toward establishing a price as well as quality image. The independent dealer is also changing, often placing a random selection of tape goods throughout the store with a sound room.

Independents are also moving to a broader selection of goods, offering demonstrations and holding special tape clinics.

The ways in which dealers are moving more closely together in tape/audio are type of merchandise handled, space allocation and floor display, and advertising.

In merchandise, the most noticeable trend is toward components and high-quality tape decks in all configurations. Specialty outlets have always carried this kind of merchandise, but this is a relatively new area for mass merchandisers, department stores and independent dealers.

Most store buyers agree that if they have not already switched emphasis from compact audio products to components, they will be making the switch soon.

In tape, buyers say the trend is moving toward the better quality decks in 8-track and cassette and to cassette/radio combinations in portables.

Four-channel is an example used by many dealers to emphasize the growing similarity between all tape/audio retailers. Though specialty shops were the first that carried quadrasonic models, mass merchandisers, department stores and independents are now featuring 4-channel and displaying it prominently.

In space allocation and floor display, tape/audio retailers are also using similar methods.

Mass merchandisers are often creating separate sound rooms for their tape/audio products. Korvettes is one chain which has been successful with this type of approach, creating almost a "store-within-a-store" situation. Department stores, like Macy's, are keeping their leased tape/audio depart-

(Continued on page 33)

### "Mr. Topp Tape" Says



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## Roberts Out Of Tape Mart

LOS ANGELES—Roberts, manufacturer of high-end tape recorders, has phased out of the audio industry, according to a spokesman from Rheem Manufacturing Co., the parent firm.

The line, which included open reel, cassette and cartridge units, has been sold to several major retailers, including White Front. Roberts will maintain its warranty program for a short time.

According to a corporate executive, Rheem decided to discontinue its line of audio products after its major Japanese supplier, Akai Electric Co., Ltd., recently opened its own operation in the U.S.

Roberts had earlier entered into an agreement with Akai that would have allowed certain Akai tape products to be sold in the U.S. under both the Roberts and Akai brand names (Billboard, July 3).

"It became increasingly difficult to market under certain contractual agreements," explained the executive. "Just like it is becoming more difficult for an American company to exist in the U.S. market competing with off-shore manufacturers now establishing companies in the U.S."

# TOP Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	2	<b>IMAGINE</b> John Lennon, Apple (8XT 3379; 4XT 3379)
2	1	<b>EVERY PICTURE TELLS A STORY</b> Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
3	3	<b>SHAFT</b> Soundtrack/Isaac Hayes, Enterprise/MGM (EN8-2-5002; ENC 2-5002)
4	4	<b>SANTANA</b> Columbia (CA 30595; CT 30595)
5	5	<b>TAPESTRY</b> Carole King, Ode '70 (A&M) (8T 77009; CS 77009)
6	8	<b>TEASER &amp; THE FIRECAT</b> Cat Stevens, A&M (8T 4313; CS 4313)
7	7	<b>CARPENTERS</b> A&M (8T 3502; CS 3502)
8	6	<b>EVERY GOOD BOY DESERVES FAVOUR</b> Moody Blues, Threshold (M24805; M24605)
9	9	<b>RAM</b> Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375)
10	10	<b>WHO'S NEXT</b> Who, Decca (6-9182; C73-9182)
11	11	<b>BLESSED ARE . . .</b> Joan Baez, Vanguard (J86571; J56571)
12	12	<b>BARK</b> Jefferson Airplane, Grunt (PB FT 1001; PKFT 1001)
13	13	<b>BARBRA JOAN STREISAND</b> Columbia (CA 30792; CT 30792)
14	14	<b>SOUND MAGAZINE</b> Partridge Family, Bell (Ampex M86064; M56064)
15	15	<b>(For God's Sake) GIVE MORE POWER TO THE PEOPLE</b> Chi-Lites, Brunswick (Ampex M 84170; M 54170)
16	16	<b>MASTER OF REALITY</b> Black Sabbath, Warner Bros. (Ampex M82562; M52562)
17	17	<b>JESUS CHRIST, SUPERSTAR</b> Various Artists, Decca (6-6000; 13-6000)
18	20	<b>RAINBOW BRIDGE</b> Jimi Hendrix/Soundtrack, Reprise (Ampex M82040; M52040)
19	19	<b>ARETHA'S GREATEST HITS</b> Aretha Franklin, Atlantic (Ampex M88295; M58295)
20	21	<b>WHAT'S GOING ON</b> Marvin Gaye, Tamla (T81310; M75310)
21	22	<b>CAHOOTS</b> Band, Capitol (8XW 651; 4XW 651)
22	24	<b>GOING BACK TO INDIANA</b> Jackson 5/TV Soundtrack, Motown (M 742 F; M 742 C)
23	18	<b>MUD SLIDE SLIM AND THE BLUE HORIZON</b> James Taylor, Warner Bros. (Ampex M82561; M52561)
24	29	<b>HARMONY</b> Three Dog Night, Dunhill (GRT & Ampex 8022-30108; 5022-30108)
25	23	<b>DONNY OSMOND ALBUM</b> MGM (GRT 84782; 54782)
26	38	<b>WELCOME TO THE CANTEEN</b> Traffic, etc., United Artists (U8323; K0323)
27	26	<b>AQUALUNG</b> Jethro Tull, Reprise (M8 2035; M5 2035)
28	31	<b>GRATEFUL DEAD</b> Warner Bros. (Ampex M81935; M51935)
29	30	<b>SURF'S UP</b> Beach Boys, Reprise (Ampex M86453; M56453)
30	25	<b>5th</b> Lee Michaels, A&M (8T 4302; CS 4302)
31	28	<b>THE SILVER TONGUED DEVIL &amp; I</b> Kris Kristofferson, Monument (GRT 830679/530679)
32	48	<b>CHER</b> Kapp (Ampex M83649; M53649)
33	27	<b>A SPACE IN TIME</b> Ten Years After, Columbia (not available)
34	33	<b>POEMS, PRAYERS &amp; PROMISES</b> John Denver, RCA Victor (P8S 1711; PK 1711)
35	37	<b>TEA FOR THE TILLERMAN</b> Cat Stevens, A&M (8T 4280; CS 4280)
36	36	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia (1810 0726; 1610 0854)
37	39	<b>TRAFALGAR</b> Bee Gees, Atco (Ampex M87003; M57003)
38	35	<b>STICKY FINGERS</b> Rolling Stones, Rolling Stones (M859100; M559100)
39	44	<b>NEW RIDERS OF THE PURPLE SAGE</b> Columbia (CA 30888; CT 30888)
40	40	<b>HOT PANTS</b> James Brown, Polydor (8F 4054; CF 4054)
41	34	<b>LIVE IN CONCERT</b> James Gang, ABC (GRT & Ampex 8222/733; 5022/733)
42	32	<b>ONE WORLD</b> Rare Earth, Rare Earth (R-8-1520; R-75520)
43	46	<b>FIREBALL</b> Deep Purple, Warner Bros. (Ampex M82564; M52564)
44	41	<b>CLOSE TO YOU</b> Carpenters, A&M (BT 4271; CS 4271)
45	43	<b>4-WAY STREET</b> Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
46	49	<b>LIVE AT FILLMORE EAST</b> Allman Brothers, Capricorn (Ampex M82-802; M52-802)
47	42	<b>ARETHA LIVE AT FILLMORE WEST</b> Aretha Franklin, Atlantic (Ampex M87205; M57205)
48	47	<b>UP TO DATE</b> Partridge Family, Bell (Ampex 86059; 56059)
49	45	<b>ANOTHER TIME, ANOTHER PLACE</b> Engelbert Humperdinck, Parrot (Ampex M 79848; M 79648)
50	—	<b>I THINK WE'RE ALL BOZOS ON THIS BUS</b> Firesign Theater, Columbia (CA 30737; CT 30737)

Billboard SPECIAL SURVEY For Week Ending 10/30/71

# Cartridge TV

## First CTV Fest Views Programs From 22 Firms

By RADCLIFFE JOE

NEW YORK—More than 75 programs especially created for the cartridge TV medium were screened by some 22 CTV software producers using Sony and EVR players at the First Video Cassette Programming Festival held recently at the Commodore Hotel.

Producer/exhibitors at the show which was officially opened Oct. 15 by Dr. Peter Goldmark, retiring head of CBS Laboratories, and developer of the CBS EVR Teleplayer, included Motorola Systems; CBS Electronic Video-Recording Division; the EVR Partnership, London; Mainichi Broadcasting of Japan; Bellevue Pathe of Canada; Ayerst Laboratories; Videorecord Corp. of America; the Heart Assn.; Grove Press; The American Bankers Assn.; Shell Oil; and General Mills and Fleischmann's Yeast, among others.

Over 200-plus delegates and visitors saw programming which spanned the spectrum of education, training and marketing, and included such titles as Motorola's prize-winning, "Shoot Don't Shoot," "Disturbance Calls" and "Effective Decisions," from its police training program; "Apollo 15—Ride On The Moon," from CBS; "The River Must Live," an ecology-oriented program from Shell Oil; Grove Press' "Evergreen Review" and "Cancer in the Early Stages" by Mainichi.

The festival, sponsored by Knowledge Industry Publications, Inc., also featured several workshop sessions and panel discussions with such leading industry spokesmen as Anthony Palms, director of marketing, Time-Life Video; Lawrence Hilford, vice president/general manager, Columbia Pictures Cassettes; Dr. Stanley Gabor, associate dean, School of Continuing Education, New York University; Robert B. Walker, director, videoplayer systems manufacturing, Warwick Electronics; Peter Ryan, Motorola Systems and Warren Bahr, executive vice president, Young & Rubicam Advertising.

### Varied Conferences

Subjects discussed included, "The Creation of Programming: Making Your Own Audience," "Communication—Art or Business," "The Video Cassette Market," "Cassettes and Education," "Program Marketing and Finance," "Cassettes and Alternative Distribution Systems," and "Program Production and Design."

Workshop panelists explored areas of problems and opportunities which present themselves in designing and producing programs for the video cassette medium. They looked at the video communications environment which CTV programmers and marketers will eventually encounter, i.e.:

CATV, satellites, GCTV, broadcasting and specialized common carriers.

Also discussed were the capitalization of program production and distribution, and an analysis of cassette sales and rental markets and strategies.

In discussing these areas, the panelists looked at the feasibility of special interest advertising, ways and means of absorbing network costs, defining affinity groups, industrial and institutional applications, in-home consumers, direct mail, libraries and distribution systems.

### Hardware Surveyed

Among the programs which stirred up most audience interest was the panel discussion on "Hardware Systems."

Speakers on this panel were Walker Hilford; George Griswold, Jr., American Telegraph and Telephone; and Bernard Browne, Ayerst Laboratories.

Walker noted that the ideal home cartridge TV unit would be one that would be no larger than a good hi-fi tape recorder; had playback and record features, would be serviceable in the home, cost less than \$100; would be a part of every manufacturer's product line; play programs that are as easily accessible to the consumer as audio cartridges and cassettes, and not licensed by any government agency.

The Warwick Electronics executive

would not disclose whether his company was working on such a system, and admitted that no present unit meets all these standards.

However, he predicted that such a system would eventually be developed.

Looking at the problem of standardization within the fledgling industry, Walker said, "I find no precedent which dictates that standardization is necessary for success. However, we do need standardization of terminology for the performance description of the players."

"The decision as to which device is best for his needs should be left to the consumer. He should, however, have fair and consistent means of comparing that which is available."

Hilford stressed that his company will avoid aligning itself with any individual hardware manufacturer, but would instead offer its product on all available systems. He pointed out, however, that because of the greater program capacity of tape systems, Columbia Pictures would urge the use of tape systems with record capabilities.

Hilford also stressed the need of portability of product, which, he said, was important to his company because his sales programs were based on direct customer/salesman contact; and, as a result, the salesman must be able to carry the player.

## CPS Sells Series on Executive Techniques

NEW YORK — Columbia Pictures Cassettes will market a series of executive level training courses through the cartridge TV format—designed to enable managers to apply the latest instruction techniques to their own organizational problems.

According to Lawrence Hilford, vice president and general manager of CPC, the series, titled "Turning Management On," is the first of a program of workshops, coordinated by his company with the help of leading business school professors. The courses will be

## Mills, Humperdinck, Jones Gain Foothold

LONDON—Management Agency & Music, the company operated by Gordon Mills, Tom Jones and Engelbert Humperdinck, has acquired Crosby Audio Visual Productions in a move to gain a foothold in the forthcoming video-cartridge market. MAM has already announced plans for the development of a large commercial complex off Trafalgar Square which would house a legitimate theater. In another expansion move, MAM has formed a theatrical production company, Wham Enterprises, which could tie in with the CTV firm.

## Goldmark Defends Production Lag

NEW YORK—Peter Goldmark, developer of the EVR Teleplayer, feels there is nothing unusual about a time lag between the concept of cartridge TV and the actual production of the units.

Speaking at a specially convened press conference to mark

## Videocassette Firm

HOUSTON—Illuminati, a new corporation, has been formed here to produce videocassette tapes. Principals include Ken Branam, formerly creative director at Goodwin, Dannenbaum, Littman and Wingfield advertising; Miss Grady Porter, once national ad director for Slenderbolic; and Fred Mirick, last with Jimmy Duncan Productions.

played through available CTU hardware.

Speaking at the first Video Cassette Programming Festival held Oct. 14-15 at the Commodore Hotel, Hilford said the workshops permit highly participative and profitable learning.

"Managers will actually participate in discussions with the noted professors who appear on the cassettes, gaining new insights for action within their own organization from involvement in usual case studies and other modern training techniques," Hilford points out.

Subjects covered in the first series of workshops include inter-departmental conflict, meetings, decision-making, motivation, planning, organizational change and management budgeting.

The project, which will be headed by Roger Golde, a recent project director for President Nixon's Advisory Council on Executive Organization, utilizes the services of professors Larry Greiner, Jay Lorsch, Alan Sheldon, Hugo Uytendhoeven and Paul Vatter of the Harvard Business School; professor L. Richard Hoffman of the University of Chicago Business School, and professor Robert Sprouse of the Stanford Business School.

the opening here of the First Video Cassette Programming Festival, the retiring president of CBS Laboratories said that the cartridge TV medium has taken a mere eight years from concept to production as opposed to telegraphy which took almost a century.

He notes that taken in this light, the delay in the development of the cartridge TV market should not have triggered the concern that has been circulating.

Dr. Goldmark told his audience that the cartridge TV concept has fantastic opportunity to offer in areas of education and entertainment, but warned that it would have a hard time getting off the ground because of competition offered by currently available communications media.

## 3M, Sony Cross-Patent Agreement

TOKYO—The Sony Corp. and the 3M Co. of America have signed a cross-patent licensing agreement giving 3M manufacturing and marketing rights to the Sony videocassette unit, and Sony manufacturing and marketing rights to the new 3M "high energy" magnetic tapes.

The agreement, signed jointly by Akio Morita, Sony's president, and Harry Heltzer, chairman of the board and chief executive officer of 3M, is seen as a major marketing breakthrough for both companies.

Sony began marketing its videocassette system in this country this month, and plans to enter the U.S. market with a playback compatible color and black and white system early next year. The agreement will tie in nicely with Sony's plans, and according to Morita, will help

(Continued on page 33)

## Green Eye-Shades Survey CBS EVR Section Future?

NEW YORK—CBS' Electronic Video Recording division may be under the budget watcher's eye. This is the time of year when all the CBS divisions look at their operating expenses for the next year, and there have been ripples that the EVR operation may be affected.

One reason is that since it is a new baby within the CBS structure, it is still years away from turning into a major profit center. Predictions about how fast the video-cartridge field would develop in America, have not yet been borne out, and CBS with its film, playback-only cartridge television system, is in a vulnerable position.

Since there is no compatibility established for the fledgling field, CBS is the only film playback system in existence and it has been alone in developing business and industrial clients. The consumer market appears several years away, hence the company's marketing

strategy has been tied exclusively to the industrial user.

CBS will shortly have a new president, Charles Ireland, who is finance-conscious and the EVR operation could get a fine tooth comb go over as far as its budgets are concerned.

## Eastman Kodak Super 8mm Unit

ROCHESTER, N.Y. — Eastman Kodak's answer to a videotape home unit is a player which projects Super 8mm film images onto a television set picture tube.

One year ago Kodak stated it was working on a Super 8mm unit which would use the TV screen. The first model of such a machine was recently tested at the Society of Motion Picture and Television Engineers gathering in Montreal.

The unit which Kodak calls a "feasibility" model, could be a leader item for the consumer market, but the company has not yet announced any plans for mass marketing. The unit is definitely a competitor of the various videotape cartridge TV units being developed.

Kodak engineers claim their model can be used in a regulation manner, projecting pictures on a screen or through the TV screen. Kodak also states that reproducing film will be cheaper than duplicating videotapes.

## Hitachi to Make 2 EVR Players

TOKYO—Hitachi will produce two models of the EVR teleplayer. The EV-1000A is compatible with the National Television Systems Committee (NTSC) system, while the model EV-1000E is compatible with the Phase Alternation Line (PAL) system.

The units feature 450-line horizontal resolutions and a sound frequency claimed to cover 70 to 12,000 Hz.

Hitachi ships its first models in Japan in November, with the first models planned for America coming in early 1972. A \$785 price is being placed on the locally sold units.

## AT&T to CTV as Training Tool

• Continued from page 1

Programs Division of AT&T.

Speaking at a panel discussion on the CTV market, Griswold said his company was already involved in intensive testing of the total CTV medias, and that it would initially develop a series training tapes and other software on a modular basis.

"We intend to investigate all the pros and cons of this new medium and compare its feasibility with all other existing audio/visual systems," he said.

The executive pointed out that with the firm's network of area, division and district offices along with its large number of local training and self-training programs, the cartridge TV concept had endless applications.

"It would be used in our training centers for communicating with groups and individuals, and initially would be used for television training rather than televised training."

However, Griswold warned the more than 200 industryites attending the conference that a total commitment to cartridge TV by AT&T would depend to a large extent on cost, size, weight, availability of

equipment, quality of reproduction, and maintenance and service facilities.

"The units you produce should be comparable in size, weight and cost to rear-screen projection audio visual units, and should be suitable for portable use," he said.

He added that many centers within his organization would require units with both play and record facilities for developing their own programming and suggested that the price differential between the play only and play and record units should not be too great.

"If it is feasible," said Griswold, "it may be possible for us to play for the inclusion of both types of equipment in our programs."

Griswold hinted that if the program for internal training and communications-vis CTV works out, there is every possibility that AT&T would extend its use of the form to other areas of its operations.

"Our imaginations are fired by the idea of videocassettes, he said, and with its potential and applicability within our organization we could develop healthy involvement with the format if the conditions are right.

## Soul Sauce



**BEST NEW RECORD  
OF THE WEEK:**  
**"Ain't No  
Sunshine"**  
**RASHAAN ROLAND KIRK**  
(Atlantic)

By ED OCHS

**SOUL SLICES:** Even while Baltimore was losing a World Series, the music business was hustling and bustling in Baltimore, where the Chi-Lites "Have You Seen Her" was the top song at WWIN when local group Freddie & the Spindles, struck by the obvious, recorded the zooming LP cut. Why didn't Brunswick release the single immediately, satisfying the rare and persistent demand of soul radio 'round the country? Or did Frankie & the Spindles, a local group, step in and force the action and reaction by Brunswick, which initially responded to the roar by issuing in mid-September another single from the album, "I Want to Pay You Back." Enter Frankie & the Spindles, and jukeboxes and retail outlets are servicing the single Brunswick would not. Now, of course, two weeks after Frankie figured it out, the Chi-Lites' "Have You Seen Her" single is the top soul tune everywhere. At least Frankie & the Spindles grabbed some added exposure while selling the Chi-Lites' LP out as Brunswick slept. Tradesters say "For Your Love" by Frankie & the Spindles is picking up again in Baltimore, according to Earl Paige of Billboard's Chicago bureau, while at the top of the charts album cuts, like the Chi-Lites' and Isaac Hayes' "Themes From Shaft" rearrange the thinking that singles always travel at a speed of 45 r.p.m.'s. . . . New from Atlantic: Clarence Carter's "Scratch My Back," J. P. Robinson's "Don't Take My Sunshine" and Betty Wright's one-to-breakthrough, "Clean Up Woman," on Alston. Aretha's "Rock Steady" is winging and Tyrone Davis' "You Keep Me Holding Up" is impressing. . . . Yakety-Yak, don't look back, but it's the Coasters on King Records (where soul is king, not James Brown) with "Love Potion No. 9." New and promising is the Manhattans' "Cry If You Wanna Cry" on DeLuxe, while Gloria Walker's "My Precious Love" on People is putting together gains and wide play. . . . Label deals are in the wind for Hustlers, Inc. in Macon and the Philly Soulville label in Philly. . . . Want to take a chance on a big message hit? Try Jack Hammer's "Colour Combination" on Motown's Soul label. Hammer wrote it, too. . . . Soul Sauce Picks & Plays: Michael Jackson, "Got to Be There" (Motown); Dennis Coffey, "Scorpio" (Sussex); Barrino Bros., "I Had It All" (Invictus); Lee Williams & the Cymbals, "Save It All For Me" (Black Circle); Bill Withers, "Grandma's Hands" (Sussex); Curtis Mayfield, "Get Down" (Curton); B. B. King, "Ain't Nobody Home" (ABC); Millie Jackson, "Child of God" (Spring); Emotions, "Show Me How" (Volt); Moments, "To You With Love" (Stang); Temprees, "My Baby Love" (We Produce); Kevin Lassiter, "It's My Love" (Top & Bottom); Andrea Robinson, "Fire and Rain" (ABC); Maceo & the King's Men, "Southwick" (House of the Fox); Ohio Players, "Pain" (Westbound); Patrice Holloway, "That's the Chance You Got to Take" (Capitol); Jackie Ross, "Man Is Born" (USA); Simtec & Wylie, "Maggie May" (Mr. Chand). . . . New Diana Ross: "I'm Still Waiting," on Motown. . . . Out now: Curtis Mayfield's "Roots" album. . . . On the way: Honey Cone's "Soulful Tapestry" LP on Hot Wax. . . . Every Monday morning, it's Soul Sauce for Hank Allen at Atlantic. How 'Bout You?



MOTOWN's booth at Black Expo '70 in Chicago attracts thousands visiting the recent exhibition. The "Motown Night" show starred the Jackson Five, Temptations and Valerie Simpson.

## 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	2	TRAPPED BY A THING CALLED LOVE Denise LaSalle, Westbound 182 (Chess/Janus) (Ordena/Bridgeport, BMI)	11	26	39	GROOVIN' OUT ON LIFE Frederick II, Vulture 5002 (Lizard) (Lizard, ASCAP)	5
2	5	INNER CITY BLUES (Make Me Wanna Holler) Marvin Gaye, Tamla 54308 (Motown) (Jobete, BMI)	4	27	20	BLACK SEEDS KEEP ON GROWING Main Ingredient, RCA 74-0517 (Ingredient, BMI)	9
3	1	THIN LINE BETWEEN LOVE & HATE Persuaders, Atco 6822 (Cotillion/Win or Lose, BMI)	12	28	29	PIN THE TAIL ON THE DONKEY Newcomers, Stax 0099 (East/Memphis, BMI)	8
4	4	YOU'VE GOT TO CRAWL (Before You Walk) 8th Day, Invictus 9098 (Capitol) (Gold Forever, BMI)	8	29	28	GIVE THE BABY ANYTHING THE BABY WANTS Joe Tex, Dial 1008 (Mercury) (Tree, BMI)	8
5	14	THEME FROM "SHAFT" Isaac Hayes, Enterprise 9038 (Stax/Volt) (East/Memphis, BMI)	3	30	18	ALL DAY MUSIC War, United Artists 50815 (Far-Out, ASCAP)	11
6	3	MAKE IT FUNKY, PART 1 James Brown, Polydor 14088 (Dynatone, BMI)	10	31	—	WALK RIGHT UP TO THE SUN Delfonics, Philly Groove 169 (Bell) (Nickel Shoe, BMI)	1
7	7	TIRED OF BEING ALONE Al Green, Hi 2194 (London) (Jec, BMI)	17	32	32	MacARTHUR PARK Four Tops, Motown 1189 (Canopy, ASCAP)	7
8	16	RESPECT YOURSELF Staple Singers, Stax 0104 (East/Memphis/Klondike, BMI)	4	33	31	A NICKEL & A NAIL O.V. Wright, Back Beat 622 (Don, BMI)	10
9	8	THE LOVE WE HAD (Stays on My Mind) Dells, Cadet 5683 (Chess/Janus) (Chappell/Butler, BMI)	13	34	35	LOOK WHAT THEY'VE DONE TO LOVE Glass House, Invictus 9097 (Capitol) (Gold Forever, BMI)	5
10	11	SHE'S ALL I GOT Freddie North, Mankind 12005 (Nashboro) (Williams/Excellorec, BMI)	11	35	36	I'M SO GLAD Fuzz, Calla 179 (Roulette) (JAMF/Fernclyff/Sharieff, BMI)	5
11	40	HAVE YOU SEEN HER Chi-Lites, Brunswick 55462 (Julio-Brian, BMI)	2	36	37	I BET HE DON'T LOVE YOU Intruders, Gamble 4016 (Gamble-Huff, BMI)	6
12	6	IF YOU REALLY LOVE ME Stevie Wonder, Tamla 54208 (Motown) (Jobete, BMI)	11	37	—	SCORPIO Dennis Coffey and the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI)	1
13	17	IT'S IMPOSSIBLE New Birth, RCA 74-0520 (Sunbury, ASCAP)	7	38	43	EVERYBODY WANTS TO GO TO HEAVEN Albert King, Stax 0101 (Deerwood, BMI)	5
14	25	WHERE DID OUR LOVE GO Donnie Elbert, All Platinum 2330 (Jobete, BMI)	3	39	49	BLESS YOU Martha Reeves & the Vandellas, Gordy 7110 (Motown) (Jobete, BMI)	2
15	15	SPILL THE WINE Isley Brothers, T-Neck 932 (Buddah) (Far Out, ASCAP)	5	40	41	CHOKIN' KIND Z.Z. Hill, Mankind 12007 (Nashboro) (Wilderness, BMI)	4
16	10	STICK UP Honey Cone, Hot Wax 7106 (Buddah) (Gold Forever, BMI)	12	41	45	I WANT TO PAY YOU BACK Chi-Lites, Brunswick 55458 (Julio-Brian, BMI)	3
17	12	WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax 7105 (Buddah) (Gold Forever, BMI)	13	42	42	WALK EASY MY SON Jerry Butler, Mercury 73241 (Butler, ASCAP)	6
18	23	A NATURAL MAN Lou Rawls, MGM 14262 (Berekofsky-Hebb Unltd., BMI)	10	43	—	YOU ARE EVERYTHING Stylistics, Avco 4581 (Bellboy/Assorted, BMI)	1
19	9	SPANISH HARLEM Aretha Franklin, Atlantic 2817 (Progressive Trio, BMI)	13	44	—	YOU'VE LOST THAT LOVIN' FEELIN' Roberta Flack & Donny Hathaway, Atlantic 2837 (Screen Gems-Columbia, BMI)	1
20	19	HIJACKIN' LOVE Johnnie Taylor, Stax 0096 (Groovesville, BMI)	10	45	—	YOU KEEP ME HANGING ON Tyrone Davis, Dakar 626 (Cotillion) (Julio-Brian/Jadan, BMI)	1
21	33	YOU BROUGHT THE JOY Freda Payne, Invictus 9100 (Capitol) (Gold Forever, BMI)	3	46	46	HELP ME MAKE IT THROUGH THE NIGHT O.C. Smith, Columbia 4-45435 (Combine, BMI)	2
22	13	BREAKDOWN, PART 1 Rufus Thomas, Stax 0098 (East/Memphis, BMI)	12	47	48	SHOW ME HOW Emotions, Volt 4066 (East/Memphis, BMI)	3
23	21	YOU SEND ME Ponderosa Twins + One, Horoscope 102 (All Platinum) (Higuera, BMI)	9	48	—	NEVER NEVER NEVER Chee-Chee & Peppy, Buddah 254 (Kama Sutra/James Boy/Tab Tob, BMI)	1
24	26	YOU THINK YOU'RE HOT STUFF Jean Knight, Stax 0105 (Malaco/Caralio, BMI)	3	49	—	NEVER MY LOVE Fifth Dimension, Bell 45-134 (Warner-Tamerlane, BMI)	1
25	24	FEEL SO BAD Ray Charles, ABC 11308 (Arc/Playmate, BMI)	9	50	—	ACT LIKE A SHOTGUN G.C. Camaron, Mowest 5005 (Motown) (Jobete, BMI)	1

## 3M & Sony Sign Reciprocal Pact

• Continued from page 29

formulation to deliver a better quality signal but remains compatible with present equipment, according to the company.

The recording equipment will be manufactured and sold by 3M through its Mincom division under the Wollensak brand name.

The Sony system stores and plays video and two-track sound on an erasable magnetic 3/4-inch videotape for replay on any standard color or black-and-white television set. Sony is distributing "U-Matic" videocassette equipment in Japan and will introduce the system in the U.S. market in early 1972.

## Magtec Sets New Department

• Continued from page 28

Cassette Productions will also tackle a series of "how to" programs on medical advisories for families, sports, hobbies, astrology and numerology, layman's guides to various fields and the abridgement of books to tape, Stone said.

In the custom duplicating area,

## Zenith Adapter

• Continued from page 29

decks: C632 at \$99.95 and A636 at \$119.95. Also, two 8-track decks: C631 at \$59.95 and C635 at \$69.95.

In addition, two consoles in the line have drop-in cassette units and one has a drop-in 8-track unit. These drop-ins are available separately at \$99.95 for cassette and \$59.95 for 8-track.

Magtec has about 100 customers, with sales to one firm, Audio-Digest Foundation, accounting for about 55 percent of Magtec's total sales for the 26-week period ended June 26, 1971, stated the prospectus.

There's a  
World of  
Country  
Music!

It's ALL in  
**Billboard**

Billboard SPECIAL SURVEY For Week Ending 10/30/71

BEST SELLING  
**Soul LP's**

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	SHAFT Soundtrack/Isaac Hayes, Enterprise ENS 2-5002 (Stax/Volt)	12	26	25	'MR. BIG STUFF' Jean Knight, Stax STS 2045	11
2	2	WHAT'S GOING ON Mervin Gaye, Tamla TS 310 (Motown)	20	27	33	B.B. KING IN LONDON ABC ABCX 730	2
3	4	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic SD 8295	5	28	29	MAYBE TOMORROW Jackson 5, Motown MS 735	27
4	3	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754170	13	29	26	SURRENDER Diana Ross, Motown MS 723	13
5	5	HOT PANTS James Brown, Polydor PC 4054	8	30	30	SAGITTARIUS MOVEMENT Jerry Butler, Mercury SR 61347	7
6	7	GOIN' BACK TO INDIANA Soundtrack/Jackson 5, Motown M 742L	3	31	37	SMACKWATER JACK Quincy Jones, A&M SP 3037	2
7	8	ARETHA LIVE AT THE FILLMORE WEST Aretha Franklin, Atlantic SD 7205	22	32	28	MAGGOT BRAIN Funkadelic, Westbound WB 2007 (Chess/Janus)	13
8	6	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	21	33	27	A NATURAL MAN Lou Rawls, MGM SE 4771	8
9	9	FREEDOM MEANS Dells, Cadet CA 500C4 (Chess/Janus)	12	34	34	TRUTH IS ON ITS WAY Nikki Giovanni & the New York Community Choir, Right On RR 05001	11
10	11	SOUL TO SOUL Soundtrack, Atlantic SD 7207	5	35	38	BLACK IVORY Wanda Robinson, Perception PLP 18	8
11	13	WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists UAS 9953	16	36	33	DONNY HATHAWAY Atco SD 33-360	17
12	14	UNDISPUTED TRUTH Gordy GS 955L (Motown)	15	37	36	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul SS 731 (Motown)	24
13	15	CURTIS LIVE Curtis Mayfield, Curtcm CRS 8008 (Buddah)	22	38	41	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325 (CBS)	37
14	—	SANTANA Columbia KC 30595	1	39	32	BEST OF KOOL & THE GANG De-Lite DE 2009	6
15	12	ONE WORLD Rare Earth, Rare Earth RS 520 (Motown)	14	40	42	THEM CHANGES Buddy Miles, Mercury SR 61280	42
16	16	CHAPTER TWO Roberta Flack, Atlantic SD 1569	61	41	40	ALL BY MYSELF Eddie Kendricks, Tamla TS 308 (Motown)	25
17	18	BUDDY MILES LIVE Mercury SRM 2-7500	3	42	—	IF THIS WORLD WERE MINE George Kerr, All Platinum AP 3004	1
18	19	GIVIN' IT BACK Isley Brothers, T-Neck TNS 3008 (Buddah)	6	43	43	HOWLIN' WOLF LONDON SESSIONS Various Artists, Chess CS 60008	8
19	10	THE SKY'S THE LIMIT Temptations, Gordy GS 957 (Motown)	24	44	31	RAINBOW FUNK Jr. Walker & the All Stars, Soul S 732L (Motown)	14
20	20	BREAKOUT Johnny Hammond, Kudu KU-01 (CTI)	14	45	45	WHERE I'M COMING FROM Stevie Wonder, Tamla TS 308 (Motown)	26
21	17	ONE DOZEN ROSES Smokey Robinson & the Miracles, Tamla TS 312L (Motown)	6	46	—	AL GREEN GETS NEXT TO YOU Hi SHL 32062 (London)	6
22	21	LIVE AT FILLMORE WEST King Curtis, Atco SD 33-359	12	47	47	MacARTHUR PARK Four Tops, Motown AS 675	4
23	23	SWEET SWEETBACK'S BAADAASSSSS SONG Soundtrack, Stax STS 2043	21	48	48	VISIONS Grant Green, Blue Note BST 8473 (United Artists)	3
24	24	RAINBOW BRIDGE Soundtrack/Jimi Hendrix, Reprise MS 2040	3	49	49	HELP ME MAKE IT THROUGH THE NIGHT O.C. Smith, Columbia C 30664	2
25	22	GREATEST HITS, VOL. 2 Four Tops, Motown MS 740L	4	50	—	VICTIM OF A JOKE? David Porter, Enterprise ENS 1019 (Stax/Volt)	1

3M, Sony Cross-Patent Agreement

• Continued from page 31

promote a rapid spread of videocassette usage.

The Sony videocassette player will be manufactured and marketed through 3M's Mincom Division under the Wollensak brand name. According to Heltzer, the agreement is an indication of the acceptance of his company's "high energy" magnetic tape as an important medium in the promising cartridge TV market.

It is expected that in addition to manufacturing and marketing the play only version of the Sony videocassette player, 3M will also produce the new Sony play and record unit which was shown at the recent convention of the National Association of Educational Broadcasters (NAEB) held in Miami, Fla.

The agreement makes Sony the first major U.S. licensee for the manufacture of the videocassette

system. It also makes Sony the first major company licensed by 3M for the manufacture of its "high energy" tape which utilizes a formulation of cobalt-energized ferric oxide developed to deliver a better quality signal, while remaining universally compatible with existing equipment.

Buyer's Want Better Product

• Continued from page 30

ments but are adding more tape/audio to their own home electronics departments.

Retailers are also moving closely together in advertising techniques. The majority of newspaper ads focus on brand-name merchandise, goods that would have been termed strictly audiophile several years ago, price points and emphasis on product sophistication.

The growing importance of tape/audio in the home electronics market is resulting in many changes. And the most noticeable and, according to many retailers, the most important, is the increasing similarity in the approach toward tape/audio taken by all dealers.

Tape Equipment

• Continued from page 26

assessment of the competitive pricing structure in the market.

One buyer said his firm would absorb the surcharge because of the price footballing prevalent in his market. Another, in a different market, indicated his profit structure left him no alternative but to pass the surcharge on to consumers.

Some line reduction is taking place, according to some automotive buyers. Most agree that manufacturers are cutting lines to avoid consumer confusion.

The consensus among retailers—automotive and mass merchandisers—is that tape is not only a strong seller on its own, but if displayed properly can be an extremely profitable add-on sale.

More and more mass merchants and department stores are following tape/audio specialists in placing tape with components, and buyers point out that most consumers now want some sort of tape capability with compact units.

Whatever the unit or configuration, retailers are in agreement that the tape market is stronger than ever before and consumers are becoming more aware of tape.



JAMES BROWN

*Sorry we couldn't have you  
on our great new album*

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**JESUS CHRIST SUPERSTAR**

SOULMATE LP 1972

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For sample LPs or Singles Call or Write;  
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**Who Pay Their Bills!!!** Call or Write;  
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SOULMATE RECORDS  
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Ampex Enters Premium Area

• Continued from page 26

motion. Repertoire will be from about 12 labels and represent several hundred titles of middle-of-the-road music, Helmstetter said.

In a separate effort to promote quadrasonic, Helmstetter's department has developed a 4-channel demonstration product, "Big Band Moog," produced by Sonart Productions, Chicago, to be offered as a promotion.

Versions are available in discrete and matrix 8-track, Electro-Voice encoded disk, and Electro-Voice cassette, Helmstetter stated.

Also in production is a spoken word-music-sound sampler to demonstrate Electro-Voice's encoded system in cartridge, cassette and disk.



ROSALIE TROMBLEY of CKLW, Windsor, Ont., displays the plaque awarded the station for making the 8th Day's "She Not Just Another Man's Woman" the top single in the Detroit area. Left to right are, Frank Peters, Capitol's Detroit district sales manager; music director Trombley, and Hal Smith, singles promotion manager.

## B.B. King Digs Campus Freedom; 'Feels Alive' When Doing Concert

NEW YORK—The location and time of the next date on a tour has a great deal to do with how long a performer can stay and talk to his audience after a show, according to B.B. King, who travels from campus to campus extensively during the academic year.

"I like the campus audiences the best," said King. "They pay attention and really make me want to work for them, because I know they have an interest in my music. They aren't there to talk to their friends and play around. That's what I get at the big festivals at Caesars Palace in Las Vegas. Now I don't mean that these places are bad to play at. I simply mean that the campuses across the country have the best audience, but that's not really news."

King has been playing college and university campuses since 1968. This corresponds almost directly with his rise in popularity.

"The audience on a campus is there to hear the artist play his licks," continued King. "They are also there to be entertained, but they give you freedom to perform in whatever way you choose. So I make my shows humorous in parts and serious in others. I mix it up. I guess I just feel alive in front of these people. Before I became as

popular as I am today, there wasn't as many young people listening to me. So I was more limited. The young people appreciate variety and an artist's own personality so I feel freer today than playing in the blues clubs or on the black circuit like I used to do exclusively. I have more confidence now. I know there is a place for me. Sometimes over the years I didn't feel that way, you know.

"I have tried to reciprocate to this feeling and audience by working hard to keep the trust they have given me. You know the campus is one of the best audiences an artist can play for, not financially. But when they come to hear you, they listen. I can't think of any other crowd that's more courteous. And generally, there's no difference between the size of the auditorium at a school. The same vibrations come forth from those people no matter how many there are.

King is greatly aware of the comforts afforded an artist at a campus concert but he's not hard to please. "I think there should be a comfortable dressing room. There should be a chair and some water there. Many colleges will have refreshments and sandwiches for me. I think of these things, but I do not demand them."

"Actually, I like some privacy before a show so I can get myself together and do a good performance," King said. "But I don't want to cut myself off from the public completely. I think it's up to the security guards and usually they will ask if I mind seeing visitors. But I like for the guards to use their discretion. I usually like to have 35 to 40 minutes when I don't talk if I don't want to. If I have time after the show,

I will answer all the questions I can.

"The reason I like to talk to young people is primarily because I can remember wanting to talk to a lot of artists when I was young, but they died before I had a chance. If a musician wants to learn something from me, I hope I can tell him in person. It makes it easier for him to learn a guitar lick from me in person than from a record. I like the contact, especially with the students. I mean, I've learned a lot of things in 25 years that you can't learn from text books and I want people to have the benefit of my knowledge and know that I care for them as much as they care for me." King concluded.

## ABC/Dunhill Holds Seminar

LOS ANGELES—The ABC/Dunhill College Seminar held Sept. 25, featured Ed Michael, director of a&r for Impulse Records; John Klemmer, saxophonist and Impulse artist; and Wolfman Jack, air personality at XPRS.

The meeting, attended by 90 campus radio staffers from Southern California, was organized under the direction of Rich Paladino Los Angeles promotion and Steve Resnick campus promotion director, ABC/Dunhill.

Michel pointed out the need for exposing contemporary free form music through the medium of campus as well as commercial radio. He pointed out that the music, due to its highly artistic nature, at least had the right to be heard and given a chance in today's market. This is due primarily to the fact that these artists put just as much work into their music as the standard Top 40 artists. And indeed the contemporary free form artist, although perhaps a bit more esoteric, could be understood by an audience and an air staff which should have opened minds.

Klemmer pointed out that new product should be aired in an effort to establish up and coming artists.

Wolfman Jack traced his career in radio from his boyhood days on the streets in Brooklyn to his successful radio shows broadcast from behind the Mexican border.

ABC/Dunhill holds monthly seminars for campus radio students in an effort to educate and stimulate their interest in new product and new sounds from all companies, as well as offer interesting sidelights to commercial radio and the music industry in general.

## 3-Day Confab For Temple U.

PHILADELPHIA — A three-day mass communications conference was held at Temple University Wednesday through Friday (27-29). The conference will feature Axel C. Springer, West German publisher; Frank Capra, motion picture producer and director; and Donald H. McGannon, chairman of the board of the Westinghouse Broadcasting Co.

Discussions are expected to cover the media's moral and economic responsibilities; the limits of legal responsibility; the responsibility to develop new and possibly competing forms of mass communication; the media's role in fostering art and culture, justice and peace, or law and order.

A selected group of leading newspaper, broadcasting and film executives from throughout the U.S. are expected to participate in discussions following each major address.

## What's Happening

By BOB GLASSENBERG

The 12th annual convention of the National Entertainment Conference will be held Feb. 13-17, at the Muehlbach Hotel, Kansas City. This year the program sessions will place equal emphasis on all areas of entertainment and music. That means that everything won't revolve around the pop artists. There are already 60 exhibitors signed up for the affair and Dave Phillips expects between 200 and 250 exhibitors by the time the convention rolls around. All applications for registration are being handled by Edrie Blackman, N.E.C., Box 11489, Capitol Station, Columbia, S.C., 29211.

★ ★ ★

Phyllis Chotin has taken over campus publicity and promotion chores at Polydor Records. She has about 250 campus stations on her list and is looking for more stations who wish to correspond with her. She supplies the product if someone at the station will answer her questions in writing. Drop her a line at Polydor Records, 1700 Broadway, New York, N.Y., 10019. Call her at (212) 245-0600.

★ ★ ★

Ray Caviano will now handle progressive, underground and campus radio relations and promotion for London Records. He is now in the process of establishing a national campus promotion list from which to work. Caviano said he's going to throw product at the campus so fast, "It's going to blow their minds overnight." Drop him a line at London Records, 539 W. 25th St., New York, N.Y., 10001. Phone him at (212) OR 5-6060.

★ ★ ★

Jim Hicks is writing a history of progressive rock radio. Anyone having information on this subject should write to Hicks at 410 Lafayette Ave., Apt. 105, Lexington, Ky. 40502.

★ ★ ★

I now have a list of all the promotion men in the Boston area, thanks to Rich Levin, WNCY-FM, Nasson College, Springvale, Me. Drop me a line or better yet call me if you are having any problems with service in the Northeast. My number is (212) 757-2800.

★ ★ ★

Andy Meyer and A&M Records will now distribute a national play list to all campus stations on the A&M mailing list. The play list will consist of A&M product, mainly albums, and what cuts are being played where. The idea behind it is to give the music directors a head start at picking cuts to put on the air and also letting them know where the albums are being played in other parts of the country.

★ ★ ★

PICKS AND PLAYS: WHAY, Penn State University, Wilkes-Barre campus, Dale Reese reporting: "Thinkin'," Banchee, Polydor. . . . WRMC, Moravian College, Bethlehem, Pa., Dennis Somach reporting: "Rory Gallagher," (LP), Rory Gallagher, Atlantic. . . . WAER-FM, Syracuse University, Syracuse, N.Y., Tony Yoken reporting: "200 Motels," (LP), Mothers, Reprise. . . . WLVR-FM, Lehigh University, Bethlehem, Pa., Jim Cameron reporting: "Michaelangelo," (LP), Michaelangelo, Columbia. . . . WMHU-FM, Muhlenberg College, Allentown, Pa., Dave Fricke reporting: "Nicely Out of Tune," (LP), Lindisfarne, Elektra. . . . WACC, Williamsport Community College, Williamsport, Pa., Ken Collins reporting: "Imagine," (LP), John Lennon, Apple. . . . WGSU-FM, State University of New York, Geneseo, John Davlin reporting: "Three Decades of Jazz Vol. 1," (LP), various artists, Blue Note. . . . WHEN, University of Delaware, Newark, Gary Andreassen reporting: "Keep Playin' That Rock N' Roll," Edgar Winter's White Trash, Epic. . . . WTSC-FM, Clarkson College, Potsdam, N. Y., Mark Smith reporting: "Hookfoot," (LP), Hookfoot, A&M. . . . WLRN, Lehigh University, Bethlehem, Pa., Scott Hopkins reporting: "Long Promised Road/Deidre," Beach Boys, Brother. . . . WDFM, Penn State University, University Park, Pa., Ray Mushcamp reporting: "Last Night I Had the Strangest Dream," (LP), Mason Proffitt, Ampex. . . . WAMU, American University, Washington, D.C., Bruce Rosenstern reporting: "Rudy the Fifth," (LP), Rick Nelson, Decca. . . . WSAC, St. Anselm's College, Manchester, N.H., Pat Mathews reporting: "Shaft," (LP soundtrack), Isaac Hayes, Enterprise. . . . WSUA, University of New York, Albany, Eric Lonschein reporting: "Jonathan Edwards," (LP), Jonathan Edwards, Capricorn. . . . WMCU, University of Maryland, College Park, Sheldon Michelson reporting: "Stone Woman," Dust, Kama Sutra. . . . WVBC, Boston College, Boston, Mass., Paul Cuzzi reporting: "Smash Your Head Against the Wall," (LP) John Enthwhistle, Decca. . . . WFUDU-FM, Fairleigh Dickinson University, Teaneck, N.J., Tony Loving reporting: "Madura," (LP), Madura, Columbia.

WSUR, Wisconsin State University, Eau Claire, Rob Lundy reporting: "Gypsies, Tramps and Thieves," (LP), Cher, Kapp. . . . WAJC, Butler University, Indianapolis, Ind., Dean Landsman reporting: "Surf's Up," (LP cut), Beach Boys, Brother. . . . WFAL, Bowling Green State University, Bowling Green, Ohio, Frank Mramor reporting: "Don't Pull Your Love," Sam & Dave, Atlantic. . . . WMMR, University of Minnesota, Minneapolis, Michael Wild reporting: "Wedding Song," Booker T. and Priscilla, A&M. . . . WNIU, Northern Illinois University, DeKalb, Curt Stalheim reporting: "Behind Blue Eyes," Who, Decca. . . . KRC, Rockhurst College, Kansas City, Mo., Pete Modica reporting: "Danny Cox," (LP), Danny Cox, Dunhill. . . . WLUC, WLVC-FM, Loyola University, Chicago, Judy Mullen reporting: "Dolly Dagers," (LP cut, Rainbow Bridge), Jimi Hendrix, Reprise. . . . WBKE, WBKE-FM, Manchester College, Manchester, Ind., Gary Arnold reporting: "Imagine," (LP), John Lennon, Apple. . . . WSRM, University of Wisconsin, Madison, Bruce Ravid reporting: "You Know My Name," (flip of Let It Be) Beatles, Apple. . . . WGRE-FM, Depauw University, Greencastle, Ind., Curt Wilson reporting: "Everybody's Everything," Santana,

(Continued on page 35)

## Ovation Acts Set

LOS ANGELES—Ovation Records will send a full roster of their artists on a series of campus engagements. Artists included in the tour are Dick Schory and his orchestra; Laura; Joe Morello; and Rich Mountain Tower. The first concert will be held at Iowa State University, Ames, Saturday (6).

## Letters To The Editor

All of us who have been associated with collegiate radio are well aware that our trade association, IBS, has become stagnant and increasingly unconcerned with the problems, needs, and interests of stations like yours and ours, to the point we'd be hard pressed to name any benefits derived from paying dues.

Having had no success working with the current Board of Directors, and rather than condoning another dismal year of trying to tear down the organization, we have taken the only available constructive course of action. In failing to obtain quorum last spring IBS has opened the door for Regional Directors to cast ballots for the Board of Directors.

Let us clarify that the handful of people we are opposing have been running IBS like their private company. These people aren't listening to you, and we feel this is the opportunity to rectify the situation. We feel that it is our responsibility, as your regional representatives, to bring IBS back to being your organization, since you are the membership. What we are trying to do is make your voice count.

We feel we are meeting our responsibility to save IBS so that it will once again serve college stations as it has in the past. And it's evident you have a stake and a responsibility in this as well. The estimated cost of accomplishing this is another \$2,000 in addition to personal funds in excess of that already invested in this effort. There has always been a lot of teamwork in College Radio, and at this point we are passing the hat. We know that you are as dedicated to this industry as we are, and we hope you will be able to

lend your support at this critical moment. Please make your donation payable to "Serve College Radio" or the "S.C.R. Legal Action Fund." A full statement of income and expense will be sent to all contributors when settlement is reached.

We thank you for your interest, and welcome hearing from you. Cordially,

Larry Jordan, Central Reg. Dir. (319) 895-6239; Bill Kohlstrom, Great Lakes Reg. Dir. (717) 854-9515; Tom McCloud, Empire Reg. Dir. (716) 688-7113; Larry Phillips, Southern Reg. Dir. (404) 435-1827; John Roberts, New England Reg. Dir. (207) 282-1515; John Wendorf, Western Reg. Dir. (303) 722-8941.

Dear Sir:

Having just read your Oct. 16 issue, I would like to make a reply to the article expressing the situation of court action against IBS by a group of disputed regional directors calling themselves the Action Fund to Serve College Radio. The courts of Rhode Island are supervising an election for the board of directors of IBS. IBS agreed to this election. We believe that the stations expressed themselves in the last election and we also believe they will make their position clear once more in the new elections. In the meantime, the court has ordered the system be operated by the existing staff.

To the matter of the so-called action fund, they who call themselves a new group to serve college radio are in fact ex-officers of the old IBS who were replaced by new student volunteers to effect needed expansion of the system's services. Several of these peo-

(Continued on page 50)

# MARKETPLACE

## CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED**—50¢ a word. Minimum \$10.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD**—One inch, \$25.00. Each additional inch in same ad, \$18.00. Box rule around all ads.
- Box Number, c/o BILLBOARD**, figure 10 additional words and include 50¢ service charge for box number and address.

**DEADLINE**—Closes 5 p.m. Monday, 12 days prior to date of issue.

**CASH WITH ORDER, Classified Adv. Dept., Billboard.**

**ADDRESS ALL ADS**—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept., 513/381-6450.

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| <input type="checkbox"/> Help Wanted                                | <input type="checkbox"/> For Sale               |
| <input type="checkbox"/> Used Coin Machine Equipment                | <input type="checkbox"/> Wanted to Buy          |
| <input type="checkbox"/> Promotional Services                       | <input type="checkbox"/> Publishing Services    |
|   | <input type="checkbox"/> Miscellaneous          |

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For Lead Singer  
 Must have versatile background in Rock, Country, Blues; sing harmonies; some writing opportunities for new, original material. Bookings guaranteed. Guitar, lead, rhythm and base, drummer, keyboard, horns.  
 Call: **MR. HARRY MCGINNIS**  
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**MUSICOLOGIST, MAJOR ECONOMY** line office outstanding opportunity, must be completely familiar with both artist and repertoire of past 30 years. Knowledge of publishing and production will round out a real career situation in New York. Call Ira Moss, Pickwick International (212) 361-8811. oc30

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 c/o Billboard, 2160 Patterson St., Cincinnati, Ohio 45214 oc30

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# What's Happening

Continued from page 34

Columbia. . . . **KRNU-FM**, University of Nebraska, Lincoln; "Teaser and the Firecat," (LP), Cat Stevens, A&M.

**WFPC**, Florida Presbyterian College, St. Petersburg, Billy Kitchings reporting: "From the Inside," (LP), Poco, Epic. . . . **WREK-FM**, Georgia Tech, Atlanta, Mike Caldwell reporting: "Things Have Got to Change," (LP), Archie Shepp, Impulse. . . . **WECU**, East Carolina University, Greenville, N.C., Larry Fitzgerald reporting: "Crazy 'bout You Baby," (LP), Bloodrock, Capitol. . . . **KBTM**, KBTM-FM, Arkansas State University, Jonesboro, Dennis Rogers reporting: "Peace Before We Die," (LP), James Trumbo, Fantasy. . . . **KSMU**, Southern Methodist University, Dallas, Tex., Bill Harwell reporting: "Long Promised Road," Beach Boys, Brother. . . . **WEGL-FM**, Auburn University, Auburn, Ala., Jimmy Carter reporting: Survival, "Smokerise, Paramount. . . . **WUVT**, Virginia Tech, Blacksburg, Va., Vivian Brelsford reporting: "Peace Train," Cat Stevens, A&M. . . . **WLSU**, Louisiana State University, Baton Rouge, Nancy Seger reporting: "A Natural Man," Lou Rawls, MGM.

**KFG**, Sacramento State College, Sacramento, Calif., Bob Hess reporting: "Pretty As You Feel," Jefferson Airplane, Grunt. . . . **KRWG**, KRWG-FM, New Mexico State University, Las Cruces, Terry Bryan reporting: "Bloodknot," (LP), Buoy, Scepter. . . . **KZAG**, Gonzaga University, Spokane, Wash., Larry Duff reporting: "Behind Blue Eyes," Who, Decca. . . . **KLCC**, Lane Community College, Eugene, Ore., Dave Chance reporting: "Sing Children, Sing," Leslie Duncan, Columbia.

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# Country Music

## Conn Sets British Festival Apr. 1-2 at Wembley Stadium

By BILL WILLIAMS

NASHVILLE—British promoter Mervyn Conn announced here that the second annual Billboard-Record Mirror International Awards presentation would take place next April 1-2 before a live audience at Wembley, just outside London.

The ceremony last year was at a private function. This year it will take place before an anticipated capacity crowd of some 15,000 at the huge stadium.

The Easter weekend affair is held in conjunction with Conn's annual International Music Show,

which last year set all-time attendance records.

Conn currently is completing negotiations for this year's show, which promises to surpass the package presented last year. The list of artists who are being sought includes Earl Scruggs, Bill Monroe, John D. Loudermilk, George Hamilton IV, Conway Twitty, Loretta Lynn, Lynn Anderson, Sonny James, Tom T. Hall, Bobby Bare, Nat Stuckey, Bill Anderson, Jan Howard and Buck Owens.

It will be a two-night affair, and will include several leading artists from England and Ireland. Among them will be Terry McKenna, who won a songwriting competition in London at last year's festival and made an appearance at the International Show here during convention week. The competition, sponsored by Wrangler's, maker of country clothing, will be expanded next year. McKenna's winning song was "The Key," which is published by Mervyn Music, and will be recorded shortly for distribution in the U.S.

Conn also is building a 30 foot addition to the Wembley building, and will have the "world's first international country fashion show."

All arrangements for the festival next April will be handled here by Emily Bradshaw, executive director of the Nashville chapter of NARAS. She has been named Conn's U.S. coordinator.

Conn also told newsmen that Britain's entry into the Common Market would give American singers an overseas market potentially as profitable as their domestic one.

"In the past three years, the sale of American country music records has increased 33 percent in the United Kingdom because of the international vision of some of the American country music stars, primarily ones from Nashville," Conn said.

He said that, when Britain joins the Common Market, there won't be as many taxation and communication differences between England and the rest of Europe, and airplay will be more uniform. "This can only help the sale of country music," he added.

### Individual Tours Staged

Conn said Slim Whitman currently is playing to capacity crowds in country music's first 18-city British tour. Many of these towns have never seen a country show before. Tours by Whitman and Hank Snow are being staged this year, with three more scheduled for next year.

Since Conn's first festival, country music has become a featured part of BBC-TV. He said that, by 1973, the Wembley show would have to go to three or even four days.

A rodeo originally scheduled to coincide with the Wembley show in 1972 will be put off until October

(Continued on page 40)

## SESAC Holds Country Awards Fete; Gov. Dunn Is Cited

NASHVILLE—The seventh annual presentation of the SESAC Country Music Awards took place at the Woodmont Country Club here Oct. 14, hosted by the firm's executive director of Nashville operations, W. Robert Thompson.

Thompson revealed the awarding earlier that day of the first Paul Heinecke Citation of Merit, named for the founder and president of SESAC, presented to Tennessee Gov. Winfield Dunn. The governor was cited for his "outstanding contribution to the art form and industry of American music." It was in regard to his work with the legislature in bringing about the nation's toughest antipiracy bill in the recording industry. Dunn, unable to appear at the Award's ceremony, accepted earlier in his office.

SESAC 1971 awards in the "Artists" category were presented to Eddy Arnold, George Jones, Warner Mack, Charley Pride, Hank Williams Jr., and Bobby Wright. Ernie Ford was named SESAC's "Ambassador of Country Music."

For the third consecutive year, Ted Harris was selected "Country Music Writer of the Year," while Glenn McGuirt (Glen Ray) was chosen "Most Promising Country Music Writer of the Year." Both writers are affiliated with Contention Music. Contention, Page Boy and Raydee Music took top publisher awards. Special recognition was given in the producer category to Jack Clement and Walter Haynes.

Owen Bradley and Decca Rec-

ords were honored for "contributing the most to the promotion and betterment of country music during the year."

The International Award for a song that is sub-published and released on numerous occasions around the world went to "Crystal Chandeliers" published by Harbot Music, and written by Ted Harris.

A contingent of SESAC executives, headed by A.H. Prager, vice president and managing director, were in attendance.

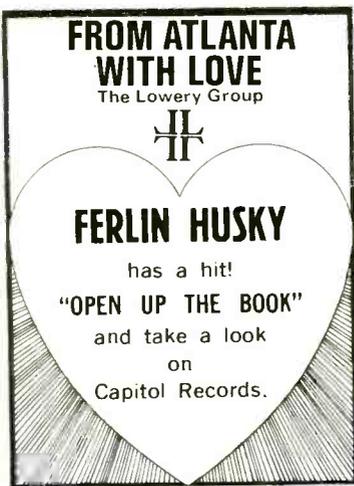
## RCA Honors Hugh Joseph of Canada

NASHVILLE — Hugh Joseph, the long-time Canadian RCA producer who signed Hank Snow to a recording contract 35 years ago, was on hand to honor Snow at a special surprise party hosted by the label.

Snow now has the longest career on the same label by any living artist. To add a special zest to the occasion, Joseph was flown in from Montreal where he has lived since his retirement some 10 years ago. He recalled the first session, in Montreal, and traced some of Snow's illustrious career.

The party, put together by Wally Cochran, included all of the leading RCA officials.

Cochran later was cited by RCA with a plaque noting his contribution to all of the RCA artists. The label's Dolly Parton was the recipient of a platinum album, for her album which has sold one and a half million copies.



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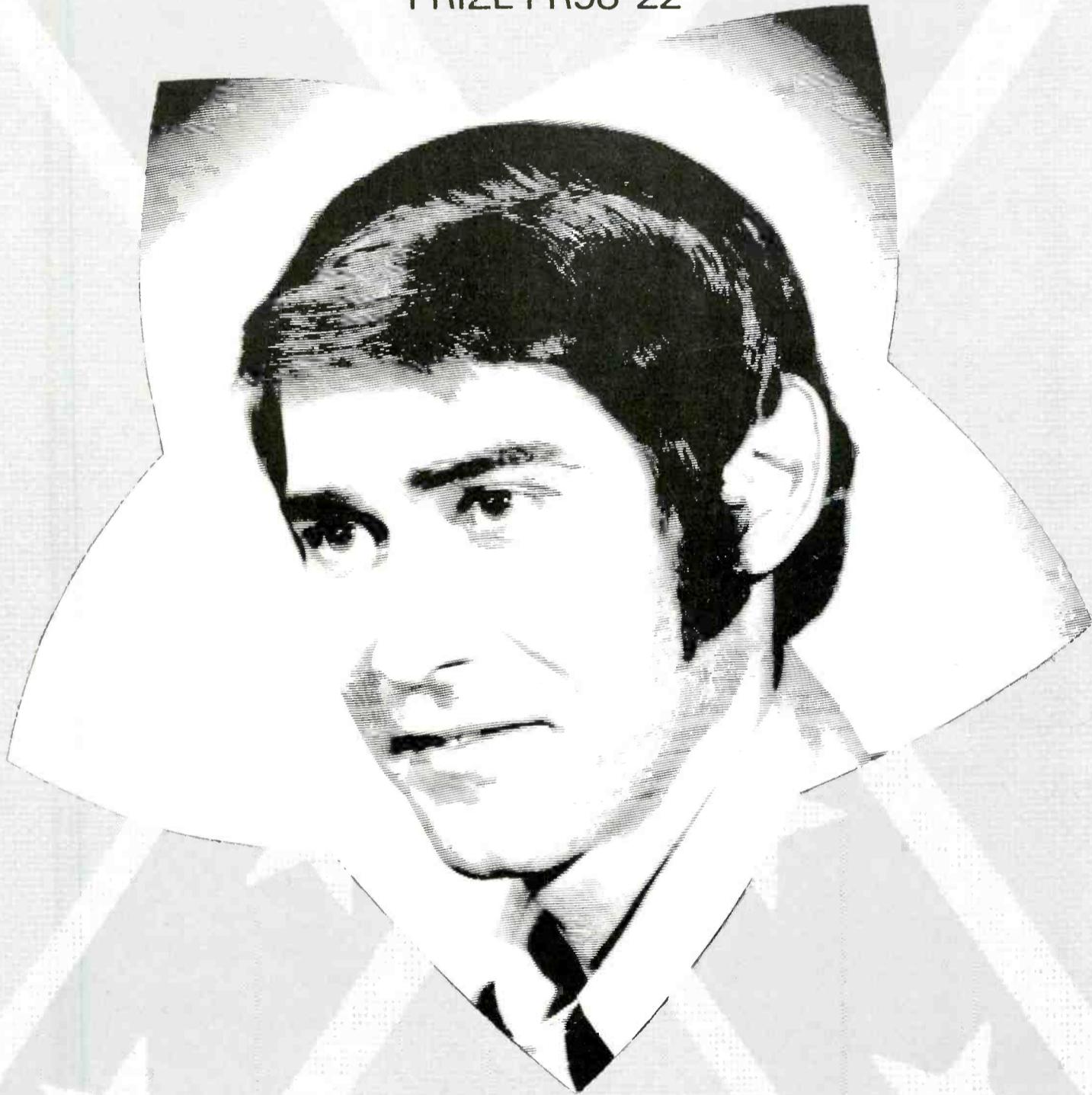
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**Johnny Paycheck's  
"She's All I Got."  
On Epic Records**

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	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia 4-45429 (Lowery, BMI)	11	38	38	CHARLOTTE FEVER Kenny Price, RCA 48-1015 (Window, BMI)	7
2	6	HERE COMES MY HONEY AGAIN Sonny James, Capitol 3174 (Marson, BMI)	5	39	20	LEAVIN' AND SAYIN' GOODBYE Faron Young, Mercury 73220 (Tree, BMI)	13
3	2	ROLLIN' IN MY SWEET BABY'S ARMS Buck Owens & the Buckaroos, Capitol 3164 (Blue Book, BMI)	9	40	24	BRAND NEW MISTER ME Mel Tillis & the Statesiders, MGM 14275 (Sawgrass, BMI)	14
4	12	LEAD ME ON Conway Twitty & Loretta Lynn, Decca 32873 (MCA) (Shade Tree, BMI)	5	41	34	IT'S A SIN TO TELL A LIE Slim Whitman, United Artists 50806 (Bregman, Vocco, Conn, ASCAP)	12
5	3	EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI)	17	42	42	SNAP YOUR FINGERS Dick Curless, Capitol 3182 (Rose, BMI)	5
6	7	ANOTHER NIGHT OF LOVE Freddie Weller, Columbia 4-45451 (Young World/Center Star/Equinox, BMI)	6	43	36	PITTY, PITTY, PATTY Susan Raye, Capitol 3129 (Blue Book, BMI)	8
7	8	RINGS Tompall & the Glaser Brothers, MGM 14291 (Unart, BMI)	10	44	52	SHE'S LEAVING (Bonnie, Please Don't Go) Jim Ed Brown, RCA 74-0509 (Tree, BMI)	6
8	33	DADDY FRANK (The Guitar Man) Merle Haggard & the Strangers, Capitol 3198 (Blue Book, BMI)	3	45	46	PAPA WAS A GOOD MAN Johnny Cash & the Evangel Temple Choir, Columbia 4-45460 (Passkey, BMI)	3
9	9	NEVER ENDING SONG OF LOVE Dickie Lee, RCA 48-1013 (Metric, BMI)	7	46	40	IF YOU THINK IT'S ALRIGHT Johnny Carver, Epic 5-10760 (CBS) (Green Grass, BMI)	12
10	4	I'D RATHER BE SORRY Ray Price, Columbia 4-45425 (Buckhorn, BMI)	13	47	53	ALL I EVER NEED IS YOU Ray Sanders, United Artists 50827 (United Artists/Racer, ASCAP)	5
11	16	KO-KO JOE Jerry Reed, RCA 48-1011 (Vector, BMI)	8	48	51	I'M SORRY IF MY LOVE GOT IN YOUR WAY Connie Smith, RCA 74-0535 (Blue Crest, BMI)	3
12	10	THE YEAR THAT CLAYTON DELANEY DIED Tom T. Hall, Mercury 73221 (Newkeys, BMI)	17	49	48	MARK OF A HEEL Hank Thompson, Dot 17385 (Paramount) (Central Songs, BMI)	16
13	5	I DON'T KNOW YOU (Anymore) Tommy Overstreet, Dot 17387 (Paramount) (Shenandoah/Terrace, ASCAP)	12	50	65	COUNTRY GREEN Don Gibson, Hickory 1614 (Acuff-Rose, BMI)	2
14	11	BE A LITTLE QUIETER Porter Wagoner, RCA 47-9996 (Tree, BMI)	10	51	49	A SONG TO MAMA Carter Family, Columbia 4-45428 (House of Cash/Oak Valley, BMI)	9
15	32	EARLY MORNING SUNSHINE Marty Robbins, Columbia 4-45442 (Mariposa, BMI)	5	52	44	IF THIS IS OUR LAST TIME Brenda Lee, Decca 32484 (MCA) (Blue Crest, BMI)	13
16	23	I'LL FOLLOW YOU (Up to Our Cloud) George Jones, Musicor 1446 (Glad, BMI)	5	53	45	OPEN UP THE BOOK Ferlin Husky, Capitol 3165 (Lowery, BMI)	8
17	15	NO NEED TO WORRY Johnny Cash & June Carter, Columbia 4-45431 (Henson, SESAC)	8	54	54	HONKY TONK STARDUST COWBOY Bill Rice, Capitol 3156 (Jack & Bill, ASCAP)	8
18	13	PICTURES Statler Brothers, Mercury 73229 (House of Cash, BMI)	11	55	59	ROSES & THORNS Jeannie C. Riley, Plantation 79 (SSS Int'l.) (Singleton, BMI)	2
19	19	THE MORNING AFTER Jerry Wallace, Decca 32859 (MCA) (4 Star, BMI)	11	56	55	SIX WEEKS EVERY SUMMER (Christmas Every Other Year) Dottie West, RCA 48-1012 (Con Brio, BMI)	8
20	18	FLY AWAY AGAIN Dave Dudley, Mercury 73225 (Addell, BMI)	11	57	62	NEVER ENDING SONG OF LOVE Mays Nutter, Capitol 3181 (Metric, BMI)	3
21	25	RED DOOR Carl Smith, Columbia 4-45436 (Acuff-Rose, BMI)	8	58	58	SHORT & SWEET Bobby Bare, Mercury 73236 (Return, BMI)	6
22	37	SHE'S ALL I GOT Johnny Paycheck, Epic 5-10783 (CBS) (Williams/Excellorec, BMI)	4	59	—	LIVING AND LEARNING Mel Tillis & Sherry Bryce, MGM 14303, (Sawgrass, BMI)	1
23	43	BABY I'M YOURS Jody Miller, Epic 5-10785 (CBS) (Blackwood, BMI)	4	60	56	DON'T HANG NO HALOS ON ME Connie Eaton, Chart 5138 (Rose Bridge, BMI)	8
24	27	DIS-SATISFIED Bill Anderson & Jan Howard, Decca 32877 (MCA) (Sure-Fire, BMI)	4	61	63	WHAT A DREAM Conway Twitty, MGM 14274 (Berkshire, BMI)	7
25	21	CEDARTOWN, GEORGIA Waylon Jennings, RCA Victor 48-1003 (Tree, BMI)	13	62	64	I GET LONELY WHEN IT RAINS Leroy Van Dyke, Decca 32866 (MCA) (Jack & Bill, ASCAP)	2
26	14	QUITS Bill Anderson, Decca 32850 (MCA) (Stallion, BMI)	15	63	71	YOUR KIND OF LOVIN' June Stearns, Decca 32876 (MCA) (Wilderness, BMI)	3
27	57	KISS AN ANGEL GOOD MORNIN' Charley Pride, RCA 74-0550 (Playback, BMI)	2	64	69	HOW CAN YOU MEND A BROKEN HEART Duane Dee, Cartwheel 200 (Casserole/Tamerlane, BMI)	3
28	22	AFTER ALL THEY USED TO BELONG TO ME Hank Williams Jr., MGM 14277 (Williams Jr., BMI)	11	65	—	COAT OF MANY COLORS Dolly Parton, RCA 74-0538 (Owepar, BMI)	1
29	29	FOR THE KIDS Sammi Smith, Mega 615-0039 (Evil Eye, BMI)	7	66	—	BRING HIM SAFELY HOME (To Me) Sandy Posey, Columbia 4-45458 (Tree, BMI)	1
30	30	THE NIGHT MISS NANCY ANN'S HOTEL FOR SINGLE GIRLS BURNED DOWN Tex Williams, Monument 8503 (CBS) (House of Cash, BMI)	10	67	67	ALL I WANT TO DO IS SAY I LOVE YOU Brian Collins, Mega 615-0038 (Jack & Bill, ASCAP)	3
31	31	WEST TEXAS HIGHWAY George Hamilton IV, RCA 74-0531 (Wren, BMI)	7	68	—	SET THE WORLD ON FIRE (With Love) Red Lane, RCA 74-0534 (Tree, BMI)	1
32	35	HOME SWEET HOME/MAIDEN'S PRAYER David Houston, Epic 5-10778 (CBS) (Algee/Tree, BMI/Gallico, BMI)	6	69	—	MAGNIFICENT SANCTUARY BAND Roy Clark, Dot 17395 (Paramount) (Beechwood/Racle, BMI)	1
33	41	WE'VE GOT EVERYTHING BUT LOVE David Houston & Barbara Mandrell, Epic 5-10779 (CBS) (Algee, BMI)	5	70	70	IT DON'T DO NO GOOD TO BE A GOOD GIRL Liz Anderson, Epic 5-10782 (CBS) (Greenback, BMI)	2
34	26	HANGING OVER ME Jack Greene, Decca 32863 (MCA) (Tree, BMI)	9	71	74	DOZEN PAIR OF BOOTS Del Reeves, United Artists 50840 (Palo Duro, BMI)	2
35	47	HITCHIN' A RIDE Jack Reno, Target 00137 (Mega) (Intune, BMI)	4	72	72	YESTERDAY'S WINE Willie Nelson, RCA 74-0542 (Nelson, BMI)	2
36	17	I'M GONNA ACT RIGHT Nat Stuckey, RCA 48-1010 (Cedarwood, BMI)	9	73	73	A LIVING TORNADO Kenny Huskey, Capitol 3184 (Blue Book, BMI)	2
37	28	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca 32851 (MCA) (Sure-Fire, BMI)	14	74	75	A WHOLE LOT OF LOVING Anita Carter, Capitol 3194 (Playback, BMI)	2
				75	—	I SAY A LITTLE PRAYER FOR YOU/BY THE TIME I GET TO PHOENIX Glen Campbell & Anne Murray, Capitol 3200 (Blue Seas/Jac, ASCAP/Riveria, BMI)	1

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## CMA Directors Elected; Officers to Be Named Nov. 6

NASHVILLE — The Country Music Association membership elected 11 new directors in various categories at its annual meeting here, and named six other directors-at-large.

The directors, those elected and those remaining on the board, will meet here Nov. 6 to name officers for 1972.

Those elected are: Bill Hudson, Bill Hudson & Associates; Dick Blake, Sponsored Events; Leroy Van Dyke, Decca records; Ted Harris, Contention Music; Bill Robinson, WIRE, Indianapolis; Lee Zhitto, Billboard; Wesley Rose, Acuff-Rose Publications; Irving Waugh, WSM, Inc.; Jerry Bradley, RCA; Jack Goldbart, ABC Record and Tape Sales, Atlanta; Harold Hitt, Columbia; Harry Jenkins, RCA; Hubert Long, Hubert Long International; Wade Pepper, Capitol; Mrs. Frances Preston, BMI, and W.W. "Bud" Wendell, manager of the Grand Ole Opry.

Holdover directors are Bob Levinson, Tompall Glaser, Bob Neal, Tom T. Hall, Bill Bailey, Walter Heeney, Bill Lowery, Don Nelson, George Richey, Gary Buck and Hutch Carlock.

## Capitol A&R Chief Given CMA Award

NASHVILLE — Capitol's Ken Nelson, Billboard's record executive of the year, was given the Country Music Association's Founding President's Award during the convention here.

Nelson, whose accomplishments over the years were at last recognized, received the award from Connie B. Gay, the CMA founding president, who instituted the citation several years ago.

It is given to an individual not on the board of CMA who has done the most during the year to help the cause of country music.

## Foster & Rice Win 5 ASCAP Awards

NASHVILLE—The songwriting team of Jerry Foster and Bill Rice won a record five ASCAP awards at the annual show here last week.

The formal nighttime dinner, another first, brought in leading music figures, with the awards presented by Stanley Adams, ASCAP, president, and Ed Shea, southern regional executive director.

Other multiple winners were Ricci Mareno, a publisher-producer-writer, Bobby Russell, Bubba Fowler, and Bob Johnston.

Special merit awards went to songwriting veterans Vaughn Horton, Hank Thompson and Kermit Goell, and a memorial tribute was made to the late Bobby Gregory.

Title
Writer(s)
Publisher
Producer
Artist(s)

### At Least Part Of The Way

Bill Rice/Jerry Foster  
Jack and Bill Music Co.  
Tommy Allsup  
Stan Hitchcock, GRT

### Better Move It On Home

Ray Griff  
Blue Echo Music Inc.  
Bob Ferguson  
Dolly Parton/Porter Wagoner, RCA

### Dixie Belle

Bill Rice/Jerry Foster  
Jack and Bill Music Co.  
Tommy Allsup  
Stan Hitchcock, GRT

### Drag 'Em Off The Interstate, Sock It To 'Em J.P. Blues

Vaughn Horton  
Country Sound Music  
George Richey  
Dick Curless, Capitol

### Early In The Morning

Bobby Darin/Woody Harris  
Post Music, Inc.  
Tommy Allsup  
Mac Curtis, GRT

### Give Him Love

Bill Rice/Jerry Foster  
Jack and Bill Music Co.  
Jerry Kennedy  
Patti Page, Mercury

### Good Enough To Be Your Wife

Ralph Murphy  
Belwin-Mills Publishing Corp.  
Shelby S. Singleton, Jr.  
Jeannie C. Riley, Plantation

### Gwen (Congratulations)

Ricci Mareno/Jerry Gillespie  
Shenandoah Music  
Ricci Mareno  
Tommy Overstreet, Dot

### He's Everywhere

Jean Whitehead/Gene Dobbins  
Two Rivers Music  
Jim Malloy  
Sammi Smith, Mega

### How Much More Can She Stand

Harry Compton  
Brothers Two Music  
Owen Bradley  
Conway Twitty, Decca

### I Love The Way That You've Been Loving Me

Gordon Galbraith/Ricci Mareno  
Music City Music, Inc.  
Jerry Kennedy  
Roy Drusky, Mercury

### I'm Gonna Keep On Loving You

Gene Dobbins/Jean Whitehead/Rayburn Anthony  
Two Rivers Music  
Jim Vienneau  
Billy Walker, MGM

### Joli Girl

Bubba Fowler/Bob Johnston  
Starboard Music/Daytime Music, Inc.  
Bob Johnston  
Marty Robbins, Columbia

### Look At Mine

Jackie Trent/Tony Hatch  
Welbeck Music Corp.  
Billy Sherrill  
Jody Miller, Epic

### Married To A Memory

Alex Harvey  
United Artists Music Co., Inc.  
Frank Jones  
Arlene Harden, Columbia

### Me And You And a Dog Named Boo

Kent LaVoie  
Kaiser Music Co., Inc./Famous Music Corp.  
Frank Jones  
Stonewall Jackson, Columbia

### Nice 'N Easy

Alan Bergman/Louis Spence  
Eddie Shaw Music Corp.  
Billy Sherrill  
Charlie Rich, Epic

### Padre

Paul Francis Webster  
Ann-Rachel Music Corp.  
Bob Johnston  
Marty Robbins, Columbia

### Pencil Marks On The Wall

Richard Ahlert/Eddie Snyder  
Free Verse Inc./Pencil Mark Music Inc.  
Jim Malloy  
Henson Cargill, Mega

### Philadelphia Fillies

Jim Mundy  
Milene Music Inc.  
Scott Turner  
Del Reeves, United Artists

### Saturday Morning Confusion

Bobby Russell  
Pix-Russ Music  
Snuff Garrett  
Bobby Russell, United Artists

### She Don't Make Me Cry

Sorrells Pickard  
Tomake Music Publishers, Inc.  
Pete Drake  
David Rogers, Columbia

### South

Bobby Russell  
Pix-Russ Music  
Jerry Kennedy  
Roger Miller, Mercury

### Step Aside

Ray Griff  
Blue Echo Music, Inc.  
Jerry Kennedy  
Faron Young, Mercury

### Steppin' Out

Jerry Smith  
Papa Joe's Music House, Inc.  
Owen Bradley  
Jerry Smith, Decca

### Take Me Home Country Road

Bill Danoff/John Denver/  
Taffy Nivert  
Cherry Lane Music, Inc.  
Milton Okum  
John Denver, RCA

### The Last Time I Saw Her

Gordon Lightfoot  
Warner Bros., Inc.  
Al DeLory  
Glen Campbell, Capitol

### Travelin' Minstrel Man

Jerry Foster/Bill Rice  
Jack and Bill Music Co.  
Larry Butler  
Bill Rice, Capitol

### Tulsa County

Pamela Pollard  
Artists Music Inc.  
George Richey  
Anita Carter, Capitol

### What About The Hurt

Jerry Foster/Bill Rice  
Jack and Bill Music Co.  
Glenn Sutton  
Bob Luman, Epic

### Wish I Was Home Instead

Ron Peterson/Rick Shipp  
Ma-Ree Music, Inc.  
Dick Heard  
Van Trevor, Royal American

### You Were On My Mind

Sylvia Fricker  
M. Witmark & Sons  
Bobby Dyson  
Bobby Penn, 50 States

### You're Just More a Woman

Teresa Stamps  
Sue-Mirl Music  
Vance Bulla

### You've Got Your Troubles (I've Got Mine)

Bob Yarbrough, Sugarhill  
Roger Greenaway/Roger Cook  
Mills Music, Inc.  
Little Richie Johnson  
Jack Blanchard and Misty Morgan, Wayside

## George Jones Exits Musicor; Signs With Epic

NASHVILLE—In a long awaited move, singer George Jones has left Musicor records and signed a recording pact with Epic, it was learned here.

Jones will record singly and in duets with his wife, Tammy Wynette, with Billy Sherrill producing both.

Jones had been with Musicor for 10 years and he finished his last album for that label just a few weeks ago. He had been under the a&r direction of Harold (Pappy) Daily, who discovered him 19 years ago, for that entire period. Paradoxically, the album was cut at Columbia here.

Jones was supposed to have made the announcement during his appearance at last week's convention here, an Epic spokesman said, but "forgot."

## Nashville Scene

Buddy Lee Attractions has signed two more acts, both of them members of the "Grand Ole Opry." **Skeeter Davis** has signed an exclusive contract for booking, as have the **Four Guys**. . . . The **Rayburn Anthony** single, "Binoculars," recorded on the Belle Meade label, has been picked up for national distribution by Mega Records following strong regional response. It was produced by **Scott Moore** at Music City Recorders. . . . **Archie Campbell** Music has set up new offices in the RCA building in Nashville, headed by Archie. His son, Steve, is general manager, and another son, Phil, handles the entertainment and music end of the enterprise. Steve also handles the investment activities. . . . Kapp artist **Tom Ghent** plays the Troubadour, New York City, at the end of October. A session musician for six years, he was the writer of "Whiskey, Whiskey." . . . Dot's national artist relations head, **Vince Calendra**, flew in from New York to help produce the **Johnny Bench** syndicated show which was done in Nashville. **Peggy Little** was a featured part of it.

## Congratulations

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*Faron Young*

(and)

*Billy Dean*

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"A Step in the Right Direction"—Eric Saxon—Chalice Int.  
"Here Comes Honey Again"—Sonny James—Capitol  
"For the Good Times"—Toni Lee Wright—Nu-Top  
"One More"—Gene Tyndall—Twilight Records  
"By My Side"—Carlos Wayne—Music Towne  
"One Heart to Give"—Vik Chandler—Rush Records  
"Lay It on Me Lightly Friend"—Lee Shipman—Cee Bee  
"Your Heart Has Already Told Me Goodbye"—Dave Smith Mansion

"This Girl"—Earl Connelly—Maycon Records  
ALBUM OF THE WEEK  
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*Zoso*

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# Highlights of 'Opry' Celebration



Five ASCAP award songs written by Bill Rice (left) and Jerry Foster (right) were published by Bill Hall (second from right). Also shown, Tom McConnell, of Jack and Bill Music.



Charlie Monk and Herb Gottlieb greet some ASCAP winners. Left to right: Monk, Jerry Kennedy, Snuff Garrett, Gottlieb, Bobby Russell, Alan Shulman, and Bill Hall.



More ASCAP winners with president Stanley Adams. Left to right: Billy Sherrill, Shelby Singleton, Del Reeves, Jim Mundy, Adams, Scott Turner, Misty Morgan, and Jack Blanchard.



NARAS executive director in Nashville, Emily Bradshaw, hosts national administrator Davie Leanse and London promoter Mervyn Conn.



BMI's Ed Cramer presents a citation to producer Billy Sherrill.



The Cedarwood family accepts a BMI citation. Left to right: Ed Cramer, Dolly Denny, Maggie Carter (representing Mel Tillis), Bill Denny, and John Denny.



Little Jimmy Dickens and his band perform at the United Artists function.



Another BMI citation from Ed Cramer to the House of Cash, represented by Reba Cash Hancock and Larry Lee.



Canada's great gift to country music, Anne Murray, does her "Snowbird" number to a warm audience.



Song of the year winner Freddie Hart performs at the Municipal Auditorium and gets a standing ovation.



Chet Atkins, Brenda Lee, and Decca's Owen Bradley at the SESAC dinner and awards show.



Producer Glen Sutton, singer Lynn Anderson, and Bobby Wright as Wright receives a SESAC award for his performances.



The Early Bird Blue Grass Concert, one of the highlights of the week, brought together again Bill Monroe and Lester Flatt.



A prominent group of winners. Left to right: BMI's Frances Preston, Ed Cramer and Harry Warner; Joe South, Lynn Anderson, and Bill Lowery.



Conway Twitty and Loretta Lynn, who won awards everywhere, appear at the SESAC banquet.



Part of the crowd of pre-registrants to the Grand Ole Opry Birthday Celebration pick up their identification packets.



BMI's Frances Preston is affectionately bussed by Vito Pellitieri after the latter was cited for his devotion to country music over the years.



CMA's outgoing president Wade Pepper, left, and outgoing chairman Dick Broderick, accept engraved gavels from Mrs. Frances Preston, chairman of the CMA banquet committee.



Ed Cramer, Barnaby's Mike Shepard and singer Ray Stevens pick up a couple of citations, and everything was beautiful.



The cast of the "Grand Ole Opry" moves on stage for the finale of the "spectacular" presented by WSM.



Billboard's Bill Williams, right, receives the "Metronome" Award from Nashville Mayor Beverly Briley for his contribution to the music industry.



Simon Smith of Wales was one of the featured performers on the International Country Music show sponsored by the CMA. The spectacular was co-produced by Gary Buck and Bill Walker.

More 'Opry' Highlights  
On Page 52

# Jukebox programming

## Labels Push Direct Jukebox Promotion

• Continued from page 1

Columbia's new jukebox product coordinator Ron Braswell was at first discouraged. But on the last two days of the show, his booth was crowded much of the time. Columbia, which won an MOA award, has an aggressive promotion program.

Another enthusiastic booster was Elliot Blaine who had his DE & EL piano roll records in the Gold-Mor booth. Phil Britto, Jerida Records, New York, also said the show helped him.

RCA, a first-time exhibitor since dropping out of the show many years ago, was most pleased, according to field sales personnel Tom Potter and Tom Parent. Potter said new marketing structure in markets such as Cleveland, Los Angeles, San Francisco and St. Louis now allows salesmen to call direct on jukebox firms as an adjunct to one-stop promotion.

RCA has set up Music II, a marketing program in Cleveland

covering Buffalo and Pittsburgh as well. The label has no distributor in this area with shipments made direct from plants. Chuck Graham heads a force of four salesmen and a promotion man.

A similar program has been under way in Los Angeles (Music I) under the direction of Bill Graham. Potter said the program in one sense means that the responsibilities that would otherwise be those of distributors are now directly carried out by the label.

RCA also markets ABC in the Cleveland area and other labels in other areas, among them Wooden Nickel, Daybreak, Wheel and Kirshner.

A large contingent of RCA people at the MOA banquet was led by Mort Hoffman, vice president of commercial operations, who flew up from Nashville with artist Charley Pride.

All label exhibitors were made aware of poor quality pressings, too long singles and other prob-

(Continued on page 49)

## Charge 1-Stops Snub LP: Vow To Sell Direct

CHICAGO — The two major producers of jukebox albums found wide acceptance for their growing repertoire among programmers at Music Operators of America but learned one disturbing thing—not enough one-stops are stocking jukebox albums. Thus, there may be more effort to sell through by going direct to programmers.

Bernie Yudkofsky, Gold-Mor Dist., Englewood, N.J., said: "One-stops are missing a good piece of business by not staying on top of the jukebox album development. Some programmers said they are switching one-stops in an effort to find those that do stock albums. Where I am forced by the neglect of one-stops to handle product, I will sell programmers direct."

Yudkofsky claimed that some programmers said they are using three tiers of albums in some locations. He also said he made a sur-

(Continued on page 49)

## See MOA-CMA Rapport; Rip Faulty, Too-Long 45's

CHICAGO—The Country Music Association (CMA) is seeking some way for America's jukebox operators to participate in its activities and annual convention, CMA spokesman Bill Farr told members of Music Operators of America (MOA). The announcement preceded a CMA film and an abbreviated question session leading off MOA's seminars here. The most controversial topic was poor quality recordings.

CMA veteran Tex Ritter and Farr were warmly received and left immediately following the seminar on country music because both were to speak one and a half hours later in Nashville. A police escort led the CMA pair to the airport here.

Ritter made several points about country music, saying its popularity was worldwide and that he himself has visited Asia three times. He said country music is imaginative, has realism, deals with the "nitty gritty" and "tells it like it is." If a future society digs up artifacts of our present culture, he said, country music could

give the archeologist more clues "than any other form" of music.

When Farr announced there would be 10 minutes for questions, response was slow. He was finally challenged about poor quality recordings. A show of hands revealed that operators find many faults—poor lead-in groove, bad cut-off and off center holes.

The predictable and controversial question of lengthy records came up next. "We are not trying to make longer 45's that take up more time on your boxes," said Farr, a Columbia Records executive. He said the public must be served too and that a "happy medium" must be reached.

Farr was earlier challenged about country singles not always being stocked by distributors. Ironically, a large contingent of rack jobbers and distributors was at the time attending CMA in an effort to solve this problem. Farr said he couldn't speak for other labels' distributors, but added that country product has fewer returns and much more predictability of sales success.

# Record 2,635 Launch 'New' MOA Era

By EARL PAIGE

CHICAGO — Another record crowd, this time totalling 2,635, attended Music Operators of America (MOA) here where new president John Trucano of Deadwood, S. D. vowed to usher the national organization of jukebox businessmen into its "second greatest era."

Trucano, a fully diversified operator with separate jukebox and vending firms, is known to have prepared for his term for nine years. He privately kidded about giving the shortest acceptance speech ever, explaining that he did not want to be like politicians and "promise too much."

At the general meeting here, Counsel Nicholas Allen took note of MOA's opponents in the long copyright battle which he said added to their standing by pushing through an anti-piracy segment of the copyright law. He urged MOA members to renew contacts with Senate judiciary committeemen. MOA opposes three points in the general copyright revision expected to be pushed through next year. MOA executive vice president Fred Granger said: "MOA welcomes change, anticipates it and forces its arrival," thereby paving the way for Trucano's speech.

Trucano said most of the members' problems stem from "inflation" and "inefficiency." He said MOA has been through one great era but now he intends to "Bring MOA (and its services) to the operators." His program revolves around a series of business seminars under the aegis of Notre Dame's Center for Continuing Education.

Other new officers: Harlan Wingrave (secretary), Russell Mawd-

(Continued on page 49)



JOHN TRUCANO (left), new Music Operators of America (MOA) president, presents award to outgoing chief Les Montooth.



JUKEBOX awards are proudly accepted (left to right) by RCA's Charley Pride (Artist of Year), Bell Records vice president Oscar E. Fields (Dawn—Artists of Year), Lynn Anderson ("Rose Garden"—Record of Year) and Columbia vice president Steve Popovich (Label of Year). Music Operators of America retiring president Les Montooth (tuxedo) made the presentations.



## Coin Machine World

### 'NEW' FLA. ASSN

CHICAGO — There was more talk at Music Operators of America (MOA) about state associations of music operators merging with vending operator groups. Most discussion focused on Florida where the Florida Amusement and Merchandising association (FAMA) is welcoming vendor members, said FAMA executive director, Robert Rhinehart, here for MOA.

While not all details are ironed out, FAMA changed its name precisely because it views the one organization approach as "inevitable," Rhinehart said. "While both groups are technically quite different, they have almost identical legislative problems," he said.

### SECURITY

CHICAGO — Jukebox businessmen had some pithy comments for security experts during Music Operators of America's seminar. Houston operator Robert Matranga said personnel in jukebox locations have access to keys and "skim" off money.

As for allowing jukebox location owners to store money in safes, he charged few have safes. He said 90 percent of the thefts "are inside jobs."

Kansas City operator Elmer (Red) Howe criticized manufacturers for not including coin counters in machines but security panelist Dick McLaughlin told the group

(Continued on page 49)

### TAPE JUKEBOX!

## Vast Array of Machines

CHICAGO — Delegates saw a wider range of jukeboxes at Music Operators of America (MOA) than ever before. Three exhibitors showed furniture-style machines and for the first time a tape jukebox was premiered.

Wurlitzer's Carousel cassette jukebox drew much attention and points importantly to the future, many operators said. Wurlitzer, while offering its distributors the machine, is holding it open for other marketing possibilities, officials said. It is seen, for example, as ideal for tape retailers as a demonstration device.

Many agreed that software might hold back the further development of tape jukeboxes. Wurlitzer was using regular cassettes. Selectivity allows for any of 10 to be played, although selectivity within a given cassette was not available. The machine shown here was monaural. Stereo is available. Wurlitzer officials said quadrasonic, or 4-channel stereo, was far in the future for jukeboxes.

Wurlitzer also showed a furniture model (it introduced one two years ago), the Cabaret, 200-selection and two-speed. Superstar, Wurlitzer's Model 3600, with new "black-out" title strip program panel, was of course shown. It is available as one-speed (no album pricing but album capability) in 100- and 200-selection, as a two-speed in 100-, 160- and 200-selection and as a deluxe two-speed with 200-selection.

Rock-Ola, which radically changed its regular two-speed models (the 160-selection 448 and 100-selection 449) also showed a furniture unit (the 446). In addition to a new shape, the 448 and 449 fea-

(Continued on page 49)

## Eye Japan Assn; Hit Direct Sales

CHICAGO — Japanese jukebox operators and programmers are intrigued by the success of Music Operators of America (MOA) and state associations of jukebox operators in the U.S. One group of Japanese delegates at MOA said they would like to develop an operator-oriented association to stem the growing trend to direct to location sales-leases in Japan.

Estimates of the number of jukeboxes in Japan handled by operators run from 30 to 50 percent. There is a considerable proportion of direct to location sales. Many operators have gone to lease arrangements or direct sales as well.

A group of seven operators visiting Billboard's offices here said jukebox manufacturers believe Japan should support 200,000 jukeboxes—the group estimated there are now only 80,000 to 100,000 in operation there.

As might be expected, U.S. jukeboxes sell for as high as \$3,000 in

(Continued on page 49)



JUKEBOX operators saw (from left) Cathy Carlson, Ronnie Dove, Browning Bryant, Lynn Anderson, Boots Randolph and Charley Pride and several more artists at the Music Operators of America (MOA) banquet (story in Talent section).

# JUKEBOX PROGRAMMERS

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## What's Playing?

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

### Albuquerque, N.M.; Country Location

Mary Roth,  
 programmer,  
 Servomation of  
 New Mexico



**Current releases:**  
 "Easy Lovin,'" Freddie Hart, Capitol 3115;  
 "Kiss an Angel Good Morning,'" Charley Pride, Victor 0550;  
 "The Year Clayton Delaney Died,'" Tom T. Hall, Mercury 73221.  
**Oldies:**  
 "Is Anybody Going to San Antonio,'" Charley Pride, Victor 0867;  
 "Release Me,'" Ray Price, Columbia 33044.

### Chicago; Campus/Young Adult Location

Paul Brown,  
 operator;  
 Betty Schott,  
 programmer;  
 Western  
 Automatic  
 Music Co.



**Current releases:**  
 "Imagine,'" John Lennon, Apple 1840;  
 "Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038;  
 "Gypsies, Tramps & Thieves,'" Cher, Kapp 2146.

### Emporia, Kan.; Campus/Young Adult Location

Janelle  
 Wingrave,  
 programmer,  
 Emporia Music  
 Service



**Current releases:**  
 "Maggie May,'" Rod Stewart, Mercury 73224;  
 "Sweet City Woman,'" Stampede, Bell 120;  
 "Yo-Yo,'" Osmonds, MGM 14295.  
**Oldies:**  
 "Mr. Big Stuff,'" Jean Knight;  
 "Want Ads,'" Honeycone.

### Fayetteville, N.C.; Young Adult Location

Julius Nelson,  
 operator,  
 Vemco Music



**Current releases:**  
 "Stick Up,'" Honeycone, Hotwax 7106;  
 "She's All I Got,'" Freddie North, Man-kind 12004;  
 "Gypsies, Tramps & Thieves,'" Cher, Kapp 2146.  
**Oldies:**  
 "For the Good Times,'" Ray Price;  
 "Spanish Harlem,'" Aretha Franklin.

### Glendale, Calif.; Soul Location

Carol Stephens,  
 programmer,  
 Valley Vendors



**Current releases:**  
 "She's All I Got,'" Freddie North, Man-kind 12004;  
 "Inner City Blues,'" Marvin Gaye, Tamla 54209;  
 "Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038.  
**Oldies:**  
 "Hummingbird,'" B.B. King, ABC 1453;  
 "You're All I Need to Get By,'" Aretha Franklin, Atlantic 2787.

### La Crosse, Wis.; Easy Listening Location

Jim Stansfield,  
 operator;  
 Belle Southwick,  
 programmer;  
 Jim Standfield  
 Novelty Co.



**Current releases:**  
 "Another Time, Another Place,'" Engelbert Humperdinck, Parrot 40065;  
 "Only You Know and I Know,'" Delaney & Bonnie, Atco 6838;  
 "San Antonio Rose,'" Pete Fountain, Coral 62565;  
 "Yo-Yo,'" Osmonds, MGM 14295.

### New Orleans; Soul Location

John Elms, Jr.,  
 operator;  
 Joe Caruso,  
 programmer;  
 TAC  
 Amusement Co.



**Current releases:**  
 "Have You Seen Her,'" Chi-Lites, Brunswick 55462;  
 "Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038;  
 "Respect Yourself,'" Staple Singers, Stax 0104;  
 "Where Did Our Love Go,'" Donnie Elbert, All Platinum 2330.

### Osceola, Iowa; Campus/Young Adult Location

Jack Jeffreys,  
 programmer,  
 Jeffreys  
 Amusement Co.



**Current releases:**  
 "Gypsies, Tramps & Thieves,'" Cher, Kapp 2146;  
 "Maggie May,'" Rod Stewart, Mercury 73224;  
 "Loving Her Was Easier Than Anything I'll Ever Do Again,'" Kris Kristofferson, Monument 8525.  
**Oldies:**  
 "Runaway,'" Del Shannon;  
 "Tuff,'" Bill Black.

### Robinson, Ill.; Country Location

Alleta Hanks,  
 programmer,  
 Hanks Music  
 & Vending



**Current releases:**  
 "Easy Lovin,'" Freddie Hart, Capitol 3115;  
 "Lead Me On,'" Conway Twitty & Loretta Lynn, Decca 32873;  
 "Daddy Frank (the Guitar Man)," Merle Haggard, Capitol 3108;  
 "Kiss an Angel Good Mornin,'" Charley Pride, RCA 0550.

### Winchester, Va.; Soul Location

Jessie J.  
 Richardson,  
 programmer,  
 Frye  
 Amusement Co.



**Current releases:**  
 "Make It Funky,'" James Brown, Polydor 14088;  
 "Thin Line Between Love & Hate,'" Persuaders, Atco 6822;  
 "Inner City Blues,'" Marvin Gaye, Tamla 54209.  
**Oldies:**  
 "Mr. Big Stuff,'" Jean Knight;  
 "Nine Pounds of Steel,'" Joe Simon.

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Wurlitzer  
Super Star  
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Call it appeal...personality...charisma...or in the modern idiom...CLOUT. The Wurlitzer SUPER STAR *has* it! Doesn't just sit in a location waiting for someone to see it.

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# Jukebox programming



Huge crowds such as these at the Rock-Ola exhibit were typical during Music Operators of America (MOA) in Chicago.



ACA Sales models Jennifer Curtis and Luz (right) admire the NSM German-made furniture look jukebox.



OHIO jukebox people (from left) Mr. and Mrs. Paul Hoppe and Mrs. Joseph Elum all from Findlay, Ohio, rest at RCA's booth.



MOA president John Trucano (left) welcomes background music exhibitor David J. Anthony.



TEX Ritter and Country Music Association's Joyce Bazok.

## Scenes at MOA



PHIL Britto (right) and Andrew Palermo of Jokers Wild. Britto heads Jerida Records.



COLUMBIA's Ron Braswell and Rene Miku at the label's booth.



SEEBURG's exhibit attracted big crowds.



ROWE personnel (from left) Stan Levin, Paul Heusch, Norm Zoosma and Preston Kuks.



BASEBALL game being explained by exhibitor.



WURLITZER people were especially pleased with interest in the firm's new tape jukebox.



SHELBY Singleton personnel Herb Shucher and Dick Bruce (center) talk with Juke Records' Elwood McGuire (right).



RICHARD Prutting (facing camera) as his father William Prutting tells a lady about Little LP's.



MOA directors whose terms expired (from left standing) Gilbert Sonin (re-elected for one more year), Sam Weisman, A. L. Witt, Edward Zorinsky (seated from left) Leoma Ballard, Jon Brady, Hy Lesnick, Norman Pink and John Snodgrass (the latter three are now vice presidents).



BERNIE 'Y' Yudkofsky (right) and Harold Radelinsky talk jukebox LP's. Yudkofsky was joined this year by Richard Prutting to make two exhibitors of jukebox albums. Together, the competitors represent dozens of labels.



SEMINAR panelists discuss security. From left Bob Jonesi of Williams, 3M's Tom Lewin, specialist Dick McLaughlin and moderator Pink.

## Vast Array of Machines

• Continued from page 45

ture button selection with 18 less keys. Officials emphasized that the new selection control can be opened and inspected in several ways. For example, there are three fuses and two interchangeable relays. The only packaged aspect of the system is a printed circuit board holding 14 silicone control rectifiers.

Another firm emphasizing furniture styling was ACA Sales which earlier introduced its NSM unit. ACA's machines this year were not changed. A New England distributor at the booth, however did suggest one—making the decorative front grill of the regular model transparent so the mechanism could be viewed. But an ACA representative said this feature (which harks back to earliest jukebox design) would not be universally desired.

Seeburg, which has made many internal changes in its Firestar 160-selection unit, including all

## Label Promotion

• Continued from page 45

lems bothering programmers. Al expressed a desire to send programmers only product that shows jukebox potential. Braswell, along with others, said programmers appreciate receiving a letter or other information telling why the sample is being sent. Braswell, 25, and also involved in radio station services, said such followup information is especially vital on new artists.

Columbia also had a large contingent at the banquet headed by vice president Steve Popovich of New York who accepted the record company of the year award.

Labels can look forward to the 1972 MOA as one that will not conflict with the Country Music Association (CMA), also an exhibitor here where Joyce Bosak handled a booth. The MOA will move to the Conrad Hilton next year.

new color design and two-speed as an option, also showed its 100-selection Golden Jet (released earlier) and thus added to the wide array of machines shown.

Rowe International, perhaps more than any other manufacturer, emphasized wide selection of design with a line of four different-styled machines, all two-speed. New features this year include addition of two tweeters for greater range of sound.

## New MOA Era

• Continued from page 45

sley (treasurer), three-year directors Ed Kort, Eugene Wallace, Charles Marik, James Mullins, Hal Shinn, Leonard E. Leonard, Irving Beck, Jack Wilson, Gilbert Bailey, Gil Sonin and one-year fill-in director Victor Scola. New vice presidents are John Snodgrass, Norman Pink and Hy Lesnick and P. J. Storino remains sergeant-at-arms.

A general mood apparent all though MOA was one indicating there is no longer any need to overlap the large National Automatic Merchandising Association (NAMA) which drew just under 8,600 across town. The NAMA overlap meant also an overlap with Country Music Association which cut label exhibitors at MOA.

One dramatic change for MOA '72 will be the Sept. 14-16 dates at the Conrad Hilton, ending overlap problems but possibly adding another one in that jukebox manufacturers will not have new models ready.

The attendance figure includes 685 exhibitor personnel, down from 737 last year. Last year's grand total was 2,355. However, MOA drew 122 foreign visitors from over 20 countries this time, perhaps another indicator of MOA's new era Trucano is pointing toward.

## Programmer's Potpourri

Gold-Mor jukebox LP's. Ike & Tina Turner, "What You Hear Is What You Get": "I've Been Loving You Too Long" (8:35 minutes in length comprising one side), "A Love Like Yours" and "Respect"; Jimmy McGriff, "Something to Listen To": title song and "Indiana," "Satin Doll" and "Shiny Stockings"; Lou Donaldson, "Everything I Play Is Funky": "Hamp's Hump," "Minor Bash," "Donkey Walk" and "West Indian Daddy"; Buddy Rich Big Band, "Keep the Customers Happy": "Long Day's Journey," "Celebration," "Groovin' Hard" and "Juicer is Wild."

Jazz. Black Jazz Records: Gene Russell, "Makin' Bread/Black Orchid (1001)," Walter Bishop, Jr., "Coral Keys 1&2 (1002)," Doug Carn, "Moonchild 1&2 (1003)," Rudolph Johnson, "Diswa/Devon Jean (1004)," Jean Carn, "Peace/Little B's Poem (1005)," Calvin Keys, "Gee 1&2 (1006)," and Chester Thompson, "Powerhouse 1&2 (1007).

Polka. Frank Novak, "Hot Pants Polka/Pestotnik's Polka," Delta International 1045; Original Cavaliers, "Detroit Polka/My Sleeping Girl," I.R.M. 1138; Polka Padre, "Rangers Waltz/Don't Cry Mama," Recar 9003.

Piano Roll. Crazy Hair: "Telephone Girlie/I've Confessed (127)," "Where's My Hubby Gone Blues/Waiting for You (128) and "I Want to be Happy/You Can Dance (129)."

Organ. Don Day, "New England Holiday/Frost on the Moon," Chillum 1000.

## Eye Japan Assn

• Continued from page 45

Japan. However, the operator-location split is 80-20 in favor of operators, in many cases. On the other hand, play price is approximately 6 cents, three for 15 cents and nine for 30 cents. Records list for 80 cents and operators change about 10 per month. The service cycle is every week or 10 days in Japan.

The delegates said the percentage of rock music runs around 80 percent, with the balance tending toward "mood" or easy listening records. In terms of demographics, the largest proportion of jukebox patrons are young people. The group said very few albums are used because they are too long. The "end user," a term synonymous with location, prefers records no longer than three minutes. They group said radio and television record shows help jukebox play "only indirectly."

The group was led by George Ohta, official of International Industrial Promotion, Los Angeles. He acted as interpreter for Shogo Ozeki, Shigeharu Hiwasa, Junichi Ujima, Sutemi Kimura, Isao Hiraiwa, H. Matoki and Hidaka Syoka. A total of 26 Japanese delegates registered at MOA.

## '1-Stops Snub LP'

• Continued from page 45

vey of hardware distributors and found that recent moves to offer album play as an option is not hurting his sales.

Richard Prutting, Little LP's Unlimited, Northbrook, Ill., expressed complete pleasure with programmer acceptance. Again, he found instance after instance where programmers said the product was not available from one-stops.

Prutting used a new Seeburg Firestar in his booth to point up what he terms still another of many advantages to jukebox albums. He said that where dollar bill validators are used, the patron often will hesitate in punching off 12 or 14 selections. "Then they see that albums are available and can punch off a bunch of credits very quickly."

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## Coin Machine World

• Continued from page 45

manufacturers were obligated to protect them.

New York operator Millie McCarthy criticized burglar systems that she said "didn't work."

Minnesota operator Clayton Norberg was assured by panelist Bob Jones that circuits for adding coin counters could be included in machines.

Illinois operator Don McDonald said stepped-up security in his firm amounted to "opening Pandora's

box and finding nothing but hands." He called for more coin mechanisms that wing out so test coins are not necessary (one coin could repeatedly check out a malfunctioning jukebox).

Minnesota operator Norman Pink said there is entirely too much access to Ace-type locks.

All three panelists offered many valuable tips on security as well as literature readily available on security, apparently a top problem in jukebox operations.

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# Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE—Artist, Label (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	2	13	23	PEACE TRAIN Cat Stevens, A&M 2138 (Irving, BMI)	5
2	1	2	4	NEVER MY LOVE Fifth Dimension, Bell 45-134 (Warner-Tamerlane, BMI)	7
3	5	21	33	THE DESIDERATA Les Crane, Warner Bros. 7520 (Old St. Paul, ASCAP)	5
4	7	20	27	LONG AGO & FAR AWAY James Taylor, Warner Bros. 7521 (Blackwood/Country Road, BMI)	4
5	3	1	1	SUPERSTAR Carpenters, A&M 2138 (Irving, BMI)	9
6	8	9	18	GYPSIES, TRAMPS & THIEVES Cher, Kapp 2146 (MCA) (Peso, BMI)	6
7	10	12	17	I'VE FOUND SOMEONE OF MY OWN Free Movement, Decca 32818 (MCA) (Mango/Run-a-Muck, BMI)	7
8	21	—	—	IMAGINE John Lennon Plastic Ono Band, Apple 1840 (Maclen, BMI)	2
9	4	3	3	SO FAR AWAY/SMACKWATER JACK Carole King, Ode 66019 (A&M) (Screen Gems-Columbia, BMI/Screen Gems-Columbia, BMI)	9
10	6	4	5	LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) Kris Kristofferson, Monument 8525 (CBS) (Combine, BMI)	10
11	18	25	37	IT'S A CRYING SHAME Gayle McCormick, Dunhill 4288 (Trousdale/Soldier, BMI)	5
12	12	14	14	FREEDOM COME, FREEDOM GO Fortunes, Capitol 3179 (Maribus, BMI)	6
13	11	11	12	BIRDS OF A FEATHER Raiders, Columbia 4-45453 (Lowery, BMI)	7
14	17	18	25	A NATURAL MAN Lou Rawls, MGM 14262 (Beresofsky-Hebb, Unltd., BMI)	5
15	14	10	13	IF YOU REALLY LOVE ME Stevie Wonder, Tamla 54280 (Motown) (Jobete, BMI)	9
16	19	26	30	LOVE Lettermen, Capitol 6316 (Maclen, BMI)	4
17	39	—	—	BABY I'M-A WANT YOU Bread, Elektra 45751 (Screen Gems-Columbia, BMI)	2
18	22	33	35	DO I LOVE YOU Paul Anka, Buddah 252 (Spanka, BMI)	6
19	15	8	8	SWEET CITY WOMAN Stamperders, Bell 45-120 (Corral, BMI)	12
20	37	—	—	ALL I EVER NEED IS YOU Sonny & Cher, Kapp 2151 (MCA) (U.A., ASCAP)	2
21	23	34	34	BABY I'M YOURS Jody Miller, Epic 5-10785 (Blackwood, BMI)	5
22	13	5	2	THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez, Vanguard 35138 (Canaan, ASCAP)	13
23	24	36	—	WHAT ARE YOU DOING SUNDAY Dawn, Bell 45-141 (Pocketful of Tunes, BMI)	3
24	36	—	—	ONE TIN SOLDIER Coven, Warner Bros. 7509 (Cents & Pence, BMI)	2
25	30	32	—	JENNIFER Bobby Sherman, Metromedia 227 (Sunbeam, BMI)	3
26	9	7	7	TALK IT OVER IN THE MORNING Anne Murray, Capitol 3159 (Almo, ASCAP)	9
27	29	—	—	I SAY A LITTLE PRAYER/BY THE TIME I GET TO PHOENIX Glen Campbell & Anne Murray, Capitol 3200 (Blue Seas/Jac, ASCAP/Rivers, BMI)	2
28	—	—	—	TILL Tom Jones, Parrot 40007 (London) (Chappell, ASCAP)	1
29	34	39	39	MAMMY BLUE Pop Tops, ABC 11311 (Maxim, ASCAP)	4
30	—	—	—	THEME FROM "SUMMER OF '42" Peter Nero, Columbia 4-45339 (WB, ASCAP)	1
31	31	37	—	ONE FINE MORNING Lighthouse, Evolution 1048 (Stereo Dimension) (CAM/USA, BMI)	3
32	33	—	—	ONLY YOU KNOW AND I KNOW Delaney & Bonnie, Atco 6838 (Irving, BMI)	2
33	—	—	—	IT'S ONLY LOVE Elvis Presley, RCA 48-1017 (Press, BMI)	1
34	16	15	9	WEDDING SONG (There Is Love) Paul Stookey, Warner Bros. 7511 (Songbirds of Paradise, ASCAP)	14
35	25	27	28	EVERYTHING'S ALRIGHT Yvonne Elliman, Decca 32870 (MCA) (Leeds, ASCAP)	4
36	32	35	—	TOMORROW Bobbi Martin, Buddah 258 (Kama Ripa/Teeger, ASCAP)	3
37	38	—	—	THEME FROM "SHAFT" Isaac Hayes, Enterprise/MGM 9038 (Stax/Volt) (East/Memphis, BMI)	2
38	28	29	29	EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI)	4
39	—	—	—	MOTHER Barbra Streisand, Columbia 4-45471 (Maclen, BMI)	1
40	40	—	—	BANKS OF THE OHIO Olivia Newton-John, Uni 55504 (MCA) (Bluegum, BMI)	2

Billboard SPECIAL SURVEY For Week Ending 10/30/71

# Classical Music

## Nonesuch Slates Large-Scale Promo Drive Oct. 29-Nov. 26

By ROBERT SOBEL

NEW YORK—Nonesuch Records will embark on its biggest national merchandising campaign in more than two years on Friday (29). The drive, which will end Nov. 26, is being geared to attract new outlets nationwide and to increase exposure in those areas already serviced.

"We're aiming mostly at the full-line racks which, previous to this drive, have been out of bounds in a territory sense, to us," said Mel Posner, Elektra vice president in charge of marketing. "This is actually being made possible because we're able to use all eight distribution branches which Kinney set up for her family of labels. The latest of these was es-

tablished Sept. 1 in Atlanta, and gives us still another area where we believe Nonesuch records will sell well."

The promotion will consist of a discount incentive plan for dealers, a 32-page catalog available for mailings with imprint, a special browser display, a four-color Nonesuch poster, a four-color banner which will measure 6 inches x 18 inches, a special order form, ad mats, and three different pre-packs. The pre-packs will accent Nonesuch top sellers but will also include other repertoire. The push will be on all the Nonesuch catalog, which includes the Explorer series, and new releases for the fall.

The balance of these issues encompass an album of major instrumental works by Charles Wourinen, the "Symphony No. 8" of Dvorak with Charles Mackerras conducting the Hamburg Philharmonic, and a second album of piano rags by Scott Joplin, played by Joshua Rifkin. A Buxtehude cantatas album, a Lorin Maazel-conducted album of Mahler's "Symphony No. 4," which marks the first appearance of the conductor on the label, and an LP of "New Music for Organ" will also be highlighted in the drive. No multiple sets will be involved in the promotion, according to Posner.

Handleman Co., Transcontinental Music and NMC have already ordered large numbers of pre-packs, Posner said.

The new releases will introduce Nonesuch Records new packaging design (Billboard, Oct. 16), in which a replica of the album art is enclosed in a front-cover pop-out frame. The frame may be removed and is suitable for framing. The cover itself stays intact.

## NET Plans Opera Series

NEW YORK — Opera record sales will be given a boost when a projected new television project begins rolling next spring. Heading the presentations will be London Records Joan Sutherland, soprano, who will star in the series "Who's Afraid of Opera?", which will be shown on National Edu-

cation Television under a grant from General Telephone & Electronics.

The shows will be weekly, it is hoped, if the programs take hold, with General Telephone subsidizing the first two half-hour sets. Other commitments will be sought. The programs will utilize the London Symphony Orchestra, conducting will be handled by Richard Bonyngue, who is also music director of the project. Miss Sutherland will be joined by other artists in singing highlights from Donizetti's "The Daughter of the Regiment," and Rossini's "The Barber of Seville," the two opening works.

## DGG Germany Mahler Special

HAMBURG — Deutsche Grammophon here has released Gustav Mahler's 10 symphonies in a 14-LP pack, retailing at the special subscription rate of \$60. The subscription offer runs until Jan. 31, 1972.

Rafael Kubelik conducts the Symphony Orchestra of Bavarian Radio. The recording of the Mahler symphonies was made between 1967-71, in the Herkulessaal, Munich. Responsible for over-all production were Otto Gerdes and Dr. Wilfried Daenicke.

Narration and story synopsis will be done in a novel format using puppets. Miss Sutherland will engage in a humorous dialog with three puppets, in English, abridging and simplifying the story line, and she'll sing the arias. All singing will be in the operas' original language.

Taping will take place in London in January under the direction of Nathan Kroll.



ANTHONY NEWMAN, Columbia Recording artist, shown during recording session of the six Brandenburg concertos. The release will be issued in the spring of 1972. Pianist conducted the work himself. Average age of session musicians was under 25.



RCA RECORDS Van Cliburn signs autograph for Pete Stocke, general manager of Recorded Products of Taylor Electric Co., at Lyon & Healy's Record Store, Chicago, Ill. Artist's participation was part of push to sell his records.

## Classical Calendar

Marriage, operatically speaking, seems to be alive and well at Philips Records. In the summer the company put out Tippet's "Midsummer Marriage," and it is scoring high on the Billboard chart. Now it has issued a four-record set of "The Marriage of Figaro," Colin Davis also conducting. . . . Violinist Isaac Stern will appear with Oregon Symphony Orchestra Nov. 13 and 14, 1972, in Portland. Stern recently recorded the track for UA's "Fiddler on the Roof." . . . Grace Bumbry takes over the title role from Renata Tebaldi in the first four performances of Puccini's "Tosca" at the Metropolitan. Dates are Nov. 2, 6, 13 matinee and 17. . . . Toronto Symphony Orchestra opens 50th year of concerts Tuesday (26) at Massey Hall. Guests will include Van Cliburn and Seiji Ozawa.

Geza Anda, whose recording of the Mozart "Piano Concerto No. 21" featured in the film "Elvira Madigan" hit best seller chart for two years, performed the work with the Oregon Symphony on Monday and Tuesday (25 and 26).

. . . Leontyne Price to sing role of Giorgetta in Puccini's "Il Tabarro" with the San Francisco Opera on Nov. 17. . . . Pianist Alexis Weissenberg returned to this country for a five-month coast-to-coast tour. . . . Philips Records "Complete Beethoven Sonatas for Violin and Piano" performed by Arthur Grumiaux and Clara Haskil, won an "Esther" award, conferred by Henry Roth, syndicated columnist. R.S.

## COL'S 'MOOG' A FAST RISER

NEW YORK—"Everything You Always Wanted to Know About the Moog" has become the biggest and fastest classical seller for Columbia in more than two years. According to a Columbia spokesman, the record has pulled 50,000 sales since its release two months ago.

The album was produced and performed by Andrew Kazen and Thomas Shepard. Studio time was 450 hours.

# Billboard Album Reviews

## SPECIAL MERIT PICKS

### POP

**BETHLEHEM ASYLUM**—Ampex A-10124  
Although an unknown factor in the music field at the moment, the Bethlehem Asylum displays considerable music forte in this LP, especially on the cut "Blind Man's Bluff," which is blues-flavored, but with flutework that gives it a certain uniqueness. "Tales From the Citadel" is an excellent musical story that deserves heavy progressive rock airplay. With exposure, this LP could become big in sales.

**ALAN GERBER**—Alan Gerber Album. Shelter SMAS8909

Gerber is a funny, funky singer with a good feel for 12-bar blues, ragtime, and rock & roll. Here he is ably assisted by producer Denny Cordell and a fine group of musicians including the Memphis Horns. Likely cuts for FM airplay: "Big Bad Momma," "No Need to Hide," "People Together," and the gem of the album, "Fishing Again."

**ANITA KERR SINGERS**—Grow to Know Me. Ampex A-10136

The Anita Kerr Singers add seductive female voices to artful arrangements of good contemporary material. Most likely for MOR airplay are songs by prominent pop writers: James Taylor's "Something in the Way She Moves," Laura Nyro's "Eli's Coming," Lennon & McCartney's "Eleanor Rigby," and Carl Barnwell's "Moses in the Sunshine."

**HILDEGARD KNEF**—From Here on in It Gets Rough. London PS596

The popular film star, currently enjoying heavy success as an authoress, now debuts on the London label with some interesting song material that should prove big with her following. She's in fine vocal form with such cuts the title tune, Noel Coward's "I Travel Alone," Bacharach-David's "This Girl's in Love With You" and Cole Porter's "Without Love."

**TURN OF THE CENTURY**—And I'll Come Back. Ranwood R8086

Twenty-year-old John Wood, son of recording exec Randy Wood, comes up with a unique and clever package aimed at stereo sound buffs as well as regular buyers of mood packages. The instrumental treatments, with strong emphasis put on the effect of sound, of such hits as "Rose Garden" and "Love Means You Never Have to Say You're Sorry" are arranged and delivered in top form. "Till Love Touches Your Life" also a standout.

**SANTA FE**—Ampex A10135

This is perhaps the best country rock group to come along since Poco, and they sound a little bit like them. But, generally, the sound is refreshing and the stress is light and lively. "Sad Days" and "I'm Gonna Be Your Man" offer plenty of action for Top 40 and FM. Good single material in either.

**TENNESSEE ERNIE FORD**—The Folk Album. Capitol ST833

In fine voice, Tennessee Ernie Ford does a bang-up job on "False-Hearted Girl" and "Cotton Dress." Also recommended is "Who Will Shoe Your Pretty Little Foot." The whole album smacks of folk music, but Ford is a strong pop music favorite, so this LP could sell in both categories.

**BOB HINKLE**—Ollie Moggus. Ampex A-10128  
Bob Hinkle debuts with a pleasant collection of his own material. His unusual voice registers funky on the title cut, tender and full of love "Child Whose Eyes I Am" and really rocks out on Roger LaVoie's gospel-like "All of His Children." Should garner immediate radio response.

**CHRIS WILLIAMSON**—Ampex A-10134  
Strongly influenced by the singing and writing of Judy Collins, Miss Williamson contributes another strong and personal feminine viewpoint to the world of the pop art-song. Her best tunes are people-sketches: "Joanna," "Rebecca" and "James," and rhythmic tunes like "Number One" and "Shine On Straight Arrow."

**FRED ASTAIRE / ADELE ASTAIRE / GEORGE GERSHWIN & VARIOUS ARTISTS**—Funny Face. Monmouth/Evergreen MES7037

Monmouth-Evergreen continues to woo the collector with this collection of songs from the London cast of the Gershwin's "Funny Face" starring Fred and Adele Astaire. Side 2 features George Gershwin at the piano performing his own enduring material.

**FRED ASTAIRE/ADELE ASTAIRE**—Lady Be Good. Monmouth/Evergreen MES7036

Another in a series of records for collectors of musical comedy is this recording of the Gershwin's "Lady Be Good" starring Fred and Adele Astaire during the 1926 run in London. Astaire is featured on side 2 in some of his well-known movie songs, like "Flying Down to Rio," "Night and Day," and his own tune, "Not My Girl."

### BLUES

**FURRY LEWIS**—Live at the Gaslight Au Go Go. Ampex A-10140

Furry Lewis, born in Greenwood, Miss., gets into some real solid delta blues. The lost love affairs, the spirituals, the sense of humor, they're all here in the "real" traditional style and recorded live at New York's Gaslight. Blues fans will latch on to the entry.

### CLASSICAL

**VARIOUS ARTISTS**—Great Hits from Grand Opera, Vol. 1. Angel S36816

The highlights of opera, always a popular and successful seller, will prove just that with these two volumes from Angel, released individually (SP36816 and SP36817). Included in Vol. One are such great scenes from opera as Tosca performed by Franco Corelli, La Traviata by Victoria de los Angeles, and Barber of Seville as performed by Anna Moffo. Vol. Two strong with Aida by Birgit Nilsson among the greats.

### COMEDY

**VARIOUS ARTISTS**—The Pentagon Papers. Audio Fidelity ARSD1712

Program directors of Top 40, progressive rock, and MOR radio stations can find many cuts on here for programming. The LP is an obvious takeoff and some of it fairly humorous. Because of the furor surrounding the Pentagon Papers, the LP has a chance of fairly decent sales; radio exposure could amplify those sales considerably.

★★★★  
**4 STAR**  
★★★★

**POPULAR** ★★★★★

**STEEL**—Epic KE30875.  
**JOEY WELZ**—Rock n' Roll Revival. Palmer LPL13404.

**LITTLE RICHARD**—His Super Hits. Trip 8013.

**SOUL** ★★★★★

**NEXT MORNING**—Calla SC2002.  
**HOUND DOG TAYLOR**—Alligator 4701.

**RELIGIOUS** ★★★★★

**BEL AIR PRESBYTERIAN CHANCEL CHOIR**—Behold How Good and Pleasant. Creative Sound CSS535.

**SPOKEN WORD** ★★★★★

**CHARLES JOHN QUARTZ**—Atlantic SDB294.

**INTERNATIONAL** ★★★★★

**PIPES OF PAN**—Brian Jones Presents The Pipes of Pan at Joujouka. Rolling Stones COC49100.

## ALBUM REVIEWS

### BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

### SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

### FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.



### POP

**JOYOUS NOISE**—Capitol SMAS844

Currently touring colleges as one-third of Capitol's "Joy Wagon," Joyous Noise makes that and more on their debut album. The group, formed as recently as spring, 1971, rocks like the members have played together for years. The raunchy voice of Lee Montgomery makes "Joyous Noise" Parts I & II happen. FM and Top 40 potential.



### POP

**ILMO SMOKEHOUSE**—Roulette SR3002

With extraordinary musical depth, Ilmo Smokehouse explores themes in blues, jazz and rock. The message is strongest on "Pine Needle Bed" where a line goes: "I'm tired of John Law trying to tell me how to live my life." "Devil Take My Grandma" is a driving progressive rock cut. "Have You Ever Had the Blues" is a slow blues tune and quite good. This will be a big LP for progressive rock airplay and store sales.



### POP

**MARC ELLINGTON**—Rains/Reirs of Change. Ampex A-10131

A super session to make the folk-rock-oriented mind boggle. Accompanying the talented and versatile singer/writer are a good number of the Burrito Brothers and the much-overlapping Fairport/Fotheringay/Southern Comfort crew. The thoughtful title song; "Blue Suede Shoes" with bagpipes and fiddle; a riotous "Alligator Man," and a good rocking hard luck story, "Oh No It Can't Be So."



### POP

**COWBOY**—5'11 Getcha Ten. Capricorn SDB64

Main feature of this LP is the excellent guitar work of the Piney Woods variety. The songs have a country feeling, but are soft rock in nature. Best cuts: "Shoestring," "5'11 Getcha Ten," "Hey There Babe," "She Carried a Child," and "Please Be With Me." Dealers can expect strong sales from this LP.



### POP

**BARTEL**—Perception LPL20

Here's a new artist who should score the first time out. The combination of strong musicians and good vocal blend will do the trick. Standouts for programming are "On the Road" and "You've Just Been Bitten," also included is Sebastian's "Summer in the City." Very tasty and subtle jazz-rock here. An outstanding bow.



### LOW PRICE COUNTRY

**JOHNNY CASH**—Understand Your Man. Harmony KH30916

A legend among both hard-core country fans as well as the mass pop music audience, Johnny Cash should score hard and heavy with sales on this package that includes "Orange Blossom Special," "Understand Your Man" and "I Want to Go Home." It's a good package of some of his better-known material, combined with older stuff.

## Letters to the Editor

• Continued from page 34

ple claim to be regional directors of IBS, but IBS claims differently. They show no record of election to their claimed office and it seems they were given the jobs without the consent of their area stations by one member of the Action Fund. Member stations of IBS have not agreed to their serving as directors in the region. They are making a play for money from the stations to help them in their, so called, fight. Yet they did at one time run IBS. The same IBS they are asking to run again. They claim that IBS doesn't fill the needs, but they were the persons responsible for IBS in past years and if their claims were true then they would be the culprits, not the new student-staff.

IBS is growing and serving college as never before. They system has added 100 new stations in the last year and a new Station Relations department helps stations with individual problems as fast as possible. We are not giving the system up to these old-timers and we are not going to allow College Radio to be hurt by this group.

Peace,  
Don Grant,  
IBS

Dear Sir:

In answer to your question . . . "Where has Warner Bros. gone?" First, let me make it perfectly clear that our company has "not," let me repeat "not" abolished our Campus Program. What we have done is terminate our program in a form in which it was being han-

dled. The Rep System we found to be very costly and afforded little results.

The importance of campus radio has always been quite evident to us. Since Warner Bros.' early days, college radio has played a vital part in the growing success of many of our artists. The Peter, Paul & Mary group to name one. Our company's artist roster plus its direction is geared to basically the same age groups that college radio is trying to reach. We feel, however, that professional people obviously are more qualified, and really the way to go as opposed to hiring 10 to 15 part-time students . . . pay them too small of a salary, wonder about expense accounts, and sincerely try to teach and motivate them enough in between psychology and radio classes. Honestly, in assessing the validity of the rep program, it just didn't offer the results we were looking for.

The answer, we feel, is taking someone who has had great experience in this area, and has the expertise to exclusively run our program in a restructured manner. He would work closely with all departments at this home office, from servicing to advertising, coordinating college promo tours and concerts, and generally taking care of business in a professional way.

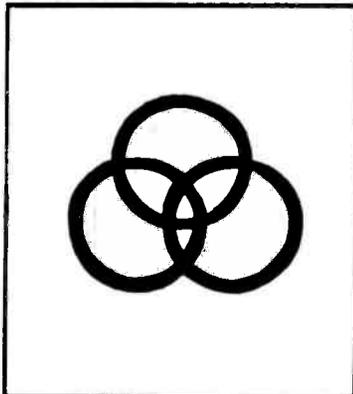
We feel our sister company Elektra has enjoyed great success with a setup which is basically like this. They do not have a rep system, which it just seems no matter how many people you have out there, it just isn't enough. Also, much more of a concern for college radio must be placed on our

local field force—especially in major markets.

School is in full swing, and our campus record service is under way. Soon we will announce a director of college promotion. If in the interim period any campus station is having trouble securing current product, please contact Walt Calloway (my assistant) at our home office.

I hope this clears up some unanswered questions, and again we sincerely feel that college radio is certainly worthwhile and as you will soon see, Warner Bros. will even do a finer job in this area than ever before.

Ron Saul  
National Program Director



More Album  
Reviews on  
See Page 52

Say You Saw It in  
Billboard

# Billboard Album Reviews

OCTOBER 30, 1971

The Dionne Warwick Story



A Decade Of Gold

The Mamas & The Papas  
People Like Us



**POP**  
**DIONNE WARWICKE**  
The Dionne Warwick Story.  
Scepter SPS2-596

Spanning her exceptional recording career over the past 10 years, this deluxe two-record set should prove a giant seller. Along with all of her hits, her live performances in concert are also captured and also some cuts never before released on disk. A must for collectors, the package was put together with great taste.

**POP**  
**MAMAS & THE PAPAS—**  
People Like Us.  
Dunhill DSX50106

Reunited, at least for albums, the Mamas and Papas sound better than ever in this top program of material composed by John Phillips, with the exception of "I Wanna Be a Star" penned by Michelle. Highlights include the opener title tune, along with "Shooting Star," "Pearl," and "Pacific Coast Highway" with singles potential. Strong package for play and sales.

**POP**  
**RICK NELSON—**  
Rudy the Fifth.  
Decca DL75297

Nelson continues to grow rapidly in his new bag of folk-rock, both as a composer and performer. This package, his most commercial for FM and Top 40, should make a heavy chart dent. Along with top readings of Dylan's "Just Like a Woman," and "Love Minus Zero," Nelson's own material, "Sing Me a Song," "Last Time Around," "Life," and "Thank You Lord" are strong programmers.

**POP**  
**TIN TIN—**  
Astral Taxi.  
Atco SD33-370

The popular British threesome have produced their current LP and the songs emphasize the new poetry and mysticism of contemporary popular music. Along with their recent chart single, "Is That the Way," highlights include "Tomorrow Today," "The Cavalry's Coming," "Jenny B," and "Tag Around."

**POP**  
**MASON PROFFIT—**  
Last Night I Had the Strangest Dream.  
Ampex A-10138

The group moves over to Ampex in a beautiful thematic LP of the new freedom. The sound is still dipped in country, but the feeling is more intense with more meaning to the music and especially the words. Members John and Jerry Talbot wrote most of the material with "Sparrow," "500 Men" and Ed McCurdy's "Last Night I Had the Strangest Dream" are the best cuts.



**POP**  
**STU PHILLIPS & THE HOLLYRIDGE STRINGS—**  
The George, John, Paul & Ringo Songbook.  
Capitol ST839

This new program containing the Beatles' most recent hits with super instrumental Phillips arrangements offer all the sales potency of the earlier LP's. Standout cuts include "My Sweet Lord," "Uncle Albert/Admiral Halsey," "Here Comes the Sun," and "Let It Be."



**POP**  
**BLOODROCK—**  
Bloodrock U.S.A.  
Capitol SMAS645

Superb LP by a strong group. Best cuts include "It's a Sad World," "Magic Man." But there's value in nearly every cut on the LP, a thoroughly constructed product. Many of these cuts have been receiving considerable Top 40 airplay and will get more, thus dealers are assured of strong sales.



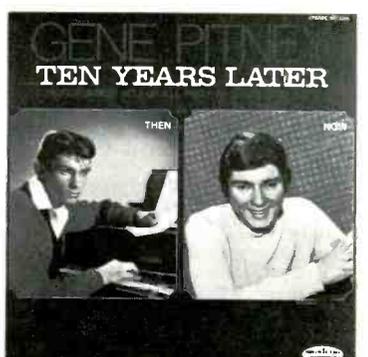
**POP**  
**JOSE FELICIANO—**  
That the Spirit Needs—  
RCA LSP4573

In a style all his own, composer-producer-performer Feliciano has created a package sure to take him straight to the top of the chart. Programmers must hear "The Spirit," a well-defined version of the Elton John-Bernie Taupin winner, "Border Song," and his latest single, "Come Down Jesus." His best material to date.



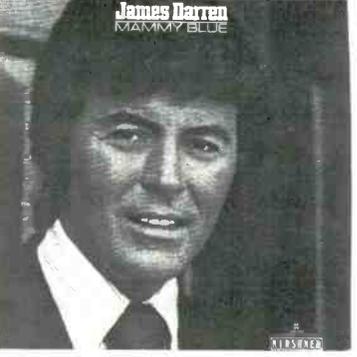
**POP**  
**YOKO ONO—**  
Fly.  
Apple 3380

Some of this LP set is utter nonsense, but make no mistake, there's some excellent music on one of the LP's, led by "Mind-train" and "Mrs. Lennon." On some of the cuts, the rasping wandering vocals of Yoko Ono blend well with the music. Eric Clapton is present. John Lennon's work is evident. There's a lot of good music available and much of it will get considerable progressive rock airplay, boosting sales. Two-record set.



**POP**  
**GENE PITNEY—**  
Ten Years After.  
Musicor MS3206

The Pitney fans will want this fine package that spans his 10-year recording career. From his early hits, "Town Without Pity" and "The Man Who Shot Liberty Valance," to his most recent releases, "Higher and Higher" and "Gene Are You There," they're all top Pitney performances and should make a hefty LP chart dent.



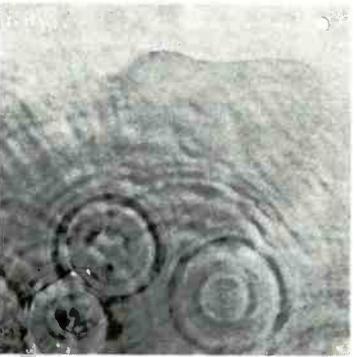
**POP**  
**JAMES DARREN—**  
Mammy Blue.  
Kirshner KES115

While the actor-singer's version of the much-recorded French hit "Mammy" is presently making a dent in radio and sales, this top package has it to prove a heavy chart seller. His first for the label, Darren excels vocally in his treatments of "Help Me Make It Through the Night" and "As Long as You Love Her." His Beatles medley is also a standout.



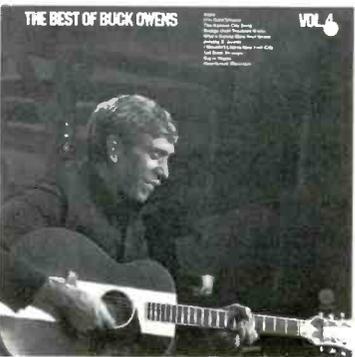
**POP**  
**HOYT AXTON—**  
Country Anthem.  
Capitol SMAS850

This LP shows Axton's growth as a performer since his earlier Capitol release. The songs measure up to his best and the earthy, gravelly voice is most effective on "Officer Ray," "Hey Mr. Pilot Man," "The Devil" and Hank Williams' "Jambalaya."



**POP**  
**PINK FLOYD—**  
Meddle.  
Harvest SMAS832

Pink Floyd has written and produced this sure-fire chart winner in their own unique style. LP features unusual sound effects, an entire side entitled "Echoes," the 30's-style "San Tropez" and a raunchy vocal workout on "Seamus." Heavy FM play a certainty.



**COUNTRY**  
**BUCK OWENS—**  
Best of Buck Owens, Vol. 4.  
Capitol ST830

The fact that this is Vol. 4 bespeaks a sales story in itself: Buck Owens has had a string of hits as long as Sunday. Here on this LP you'll find "Bridge Over Troubled Water," "Johnny B. Goode," "Ruby," and "Who's Gonna Mow Your Grass," plus other hits. All in all, an outstanding package that should have large and long-term sales.



**CLASSICAL**  
**ADAM: GISELLE**  
(The Complete Ballet)—  
Bolshoi Theater Orch. (Zuraitis).  
Melodiya/Angel SRB4118

Giselle is a perennial at the Bolshoi Ballet and remains a favorite among Americans. This is the first recording of the complete ballet in a while with the Bolshoi Theatre Orchestra under Algis Zuraitis' direction performing with the grace and fluidness that the music requires.



**CLASSICAL**  
**HEIFETZ—**  
Showpieces.  
RCA LSC3232 (e)

The popular violinist re-creates for stereo effect some of his more virtuoso solos of the past and could introduce a new audience to his superb technique. Sarasate's Zigeunerweisen and Brahms' Hungarian Dance No. 7 are two of the highlights.



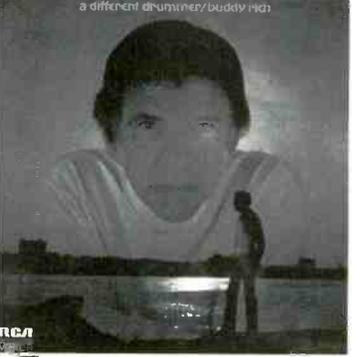
**CLASSICAL**  
**PAGANINI: CONCERTO per VIOLINO N. 3—**  
Henryk Szeryng/London Symphony Orch. (Gibson).  
Philips 6500175

Philips is giving veteran violinist Szeryng a big buildup and his dazzling performance of the beautiful Paganini concerto is proof enough. Billed as the world premiere recording of the work, the LP teams Szeryng once again with Alexander Gibson conducting the London Symphony Orchestra.



**COMEDY**  
**VARIOUS ARTISTS—**  
The Jewish American Princess.  
Bell 6063

Bob Booker and George Foster, creators and producers of the classic, "First Family" and "You Don't Have to Be Jewish," strike again with another hilarious package of good-natured fun. Highlight cuts include "Her First Home Away From Home," "Guess Who's Coming to Dinner" and "Night Before the Wedding." Top cast headed by Lou Jacobi, Beatrice Arthur and Frank Gallop.



**JAZZ**  
**BUDDY RICH—**  
A Different Drummer.  
RCA LSP4593

With equal potential for pop and jazz charts, Rich's first for the label is a blockbuster, commercial package that kicks off with a wild performance of "Superstar." From there it swings into heavy original jazz cuts such as "Paul's Tune" penned by bassist Paul Kondziela, and trumpeter John LaBarbera's exceptional "A Piece of the Road Suite." Van Morrison's "Domino" is potent also.

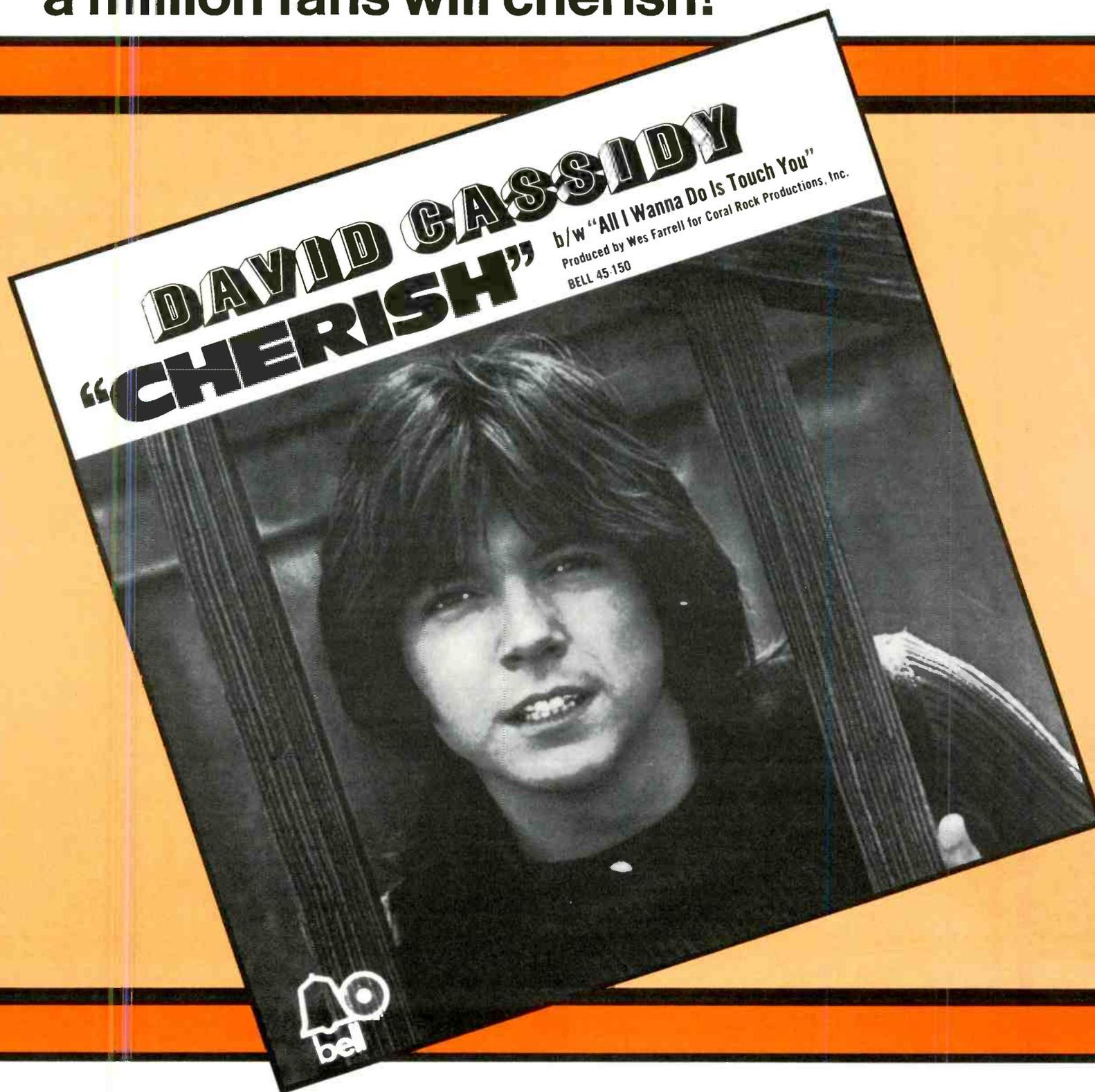


**JAZZ**  
**ORNETTE COLEMAN—**  
Twins.  
Atlantic SD1588

The great alto saxophonist Ornette Coleman is presented here in a warm and easy flowing album. Coupled with the likes of Don Cherry and Freddie Hubbard on trumpet and other fine musicians, this will prove to be one of the top jazz LP's of the year.



**this singles' sleeve—  
it's the beginning of something  
a million fans will cherish!**



**“CHERISH”**

THE FIRST SINGLE RECORDED BY

**DAVID CASSIDY**

AARONS MANAGEMENT  
RUTH AARONS • JIM FLOOD

Produced by WES FARRELL  
for Coral Rock Productions, Inc.

Bell #45-150

BELL RECORDS, A Division of Columbia Pictures Industries, Inc.



# Highlights of 'Opry' Celebration



Dear FIND Dealers:

THE INITIAL FIND CATALOG WAS AIR MAILED TO YOU FROM OUR CINCINNATI PRINTING PLANT ON OCTOBER 18TH.

THE OTHER MATERIALS, INCLUDING THE FIND VINYL COUNTER UNIT, CUSTOMER ORDER FORMS, DEALER ORDER FORMS, ETC., WERE SENT TO YOU VIA PARCEL POST FROM OUR NEW YORK OFFICE ON OCTOBER 18TH.

FOR THOSE OF YOU WHO ORDERED A DE LUXE FLOOR UNIT, THESE WERE SHIPPED TO YOU FROM THE MANUFACTURER IN CHICAGO ON OCTOBER 18TH.

ALL OF THESE SHIPMENTS SHOULD ARRIVE WITHIN THE WEEK.

Instructions for the preparation of Customer Orders and Dealer Summary Orders were enclosed with the second of the above shipments.

IF YOU HAVE ANY QUESTIONS ON THE ABOVE, PLEASE CONTACT:

Dean White  
Find Service International  
P. O. Box 775  
Terre Haute, Indiana 47808  
A. C. 812-466-1282  
or  
Bill Wardlaw  
Find Service International  
Suite 415  
9000 Sunset Boulevard  
Los Angeles, California 90069  
A. C. 213-273-7040

We understand that many dealers have been accumulating special orders pending the arrival of the initial FIND Catalog.

PLEASE SUBMIT TO FIND ONLY THOSE ORDERS FOR PRODUCT LISTED IN THE FIND CATALOG.

The second issue of the FIND Catalog will be issued in early December. It will include all product received since the first catalog cut-off.

Thanks again for your patience in waiting for this service to begin.

*Bill Wardlaw*

Find Service International  
P. O. Box 775  
Terre Haute, Indiana 47808  
A. C. 812-466-1282

and  
Find Service International  
Suite 415  
9000 Sunset Boulevard  
Los Angeles, California 90069  
A. C. 213-273-7040

(Advertisement)



CMA director Don Nelson of WIRE, Indianapolis, and two of the artists who were featured on the CMA show, congratulate Bill Robinson on his election to the board. Left to right: Nelson, Bill Anderson, Robinson and Marty Robbins.



The Ed Cramer handshake is given to Dale Noe, right, as Mary Reeves Davis and Clarence Sellman look on approvingly.



Dennis Linde, songwriter, and his father-in-law, publisher Bob Beckham, accept awards from Ed Cramer.



Nashville Mayor Beverly Briley, MEGA president Brad McCuen, and Harry Pratt, chairman of the board of MEGA, use a super shovel to break ground for the new MEGA building on music row.



Visitors from abroad are greeted with the red carpet by Nashville Chamber of Commerce officials. From left to right: Tony Simons, Eddie Jones of the Chamber; Cyril Simons, Art Rush, and Jack Stapp, Tree International.



More accolades are handed out by Ed Cramer, this time to Mrs. Bill Anderson and Hubert Long.



The Wilburn Brothers, mainstays of Decca, entertain to an overflow crowd at that label's party and show.



Ed Cramer of BMI cites Tom T. Hall, Rick Key and Jimmy Key, a writer-publisher team.



Mrs. Margaret Hay Dougherty, daughter of the late Judge George D. Hay, acknowledges a plaque in his honor presented by WSM, Inc. president Irving Waugh.



Ed Shea, standing, pays tribute to writer-publisher members of ASCAP at the awards banquet. Left to right: Carla Scarborough, Dick Scarborough, Margaret Griff, and Ray Griff, a double winner.



Capitol's Sonny James, Billboard's multiple winner, fiddles as part of his act during the convention.



CMA president Wade Pepper gives his progress report to members, indicating a year of tremendous advances.

## New LP/Tape Releases

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

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

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

### POPULAR

**A**  
ASTAIRE, FRED/ADELE ASTAIRE  
Lady Be Good;  
(LP) Monmouth/Evergreen  
MES 7036 .....\$5.98  
ASTAIRE, FRED/ADELE ASTAIRE/  
GEORGE GERSHWIN & VARIOUS  
ARTISTS  
Funny Face;  
(LP) Monmouth/Evergreen  
MES 7037 .....\$5.98  
AXTON, HOYT  
Country Anthem;  
(LP) Capitol SMAS 850 \$5.98

**B**  
BARTEL  
(LP) Perception PLP 20 \$4.98  
BEL AIR PRESBYTERIAN  
CHANCEL CHOIR  
Behold How Good and Pleasant;  
(LP) Creative Sound  
CSS 535 .....\$4.98  
BETHLEHEM ASYLUM  
(LP) Ampex A-10124 ..\$4.98  
BLOODROCK  
Bloodrock U.S.A.;  
(LP) Capitol SMAS 645 \$5.98  
(8T) 8 XW 645 .....\$6.98  
(CA) 4XW 645 .....\$6.98

**C**  
CASH, JOHNNY  
Understand Your Man;  
(LP) Harmony KH 30916 \$2.98  
COLEMAN, ORNETTE  
Twins;  
(LP) Atlantic SD 1588 \$5.98  
COWBOY  
5'11 Getcha Ten;  
(LP) Capricorn SD 864 \$4.98

**D**  
DARREN, JAMES  
Mammy Blue;  
(LP) Kirshner KES 115 \$5.98  
(8T) PBKO 1011 .....\$6.98  
(CA) PKKO 1011 .....\$6.98

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

DELL, LENNY  
Where Has the Sunshine Gone;  
(LP) Audio Fidelity  
AFSD 6249 .....\$4.98

**E**  
ELLINGTON, MARC  
Rains/Reins of Change;  
(LP) Ampex A-10131 ..\$4.98

**F**  
FELICIANO, JOSE  
That the Spirit Needs;  
(LP) RCA Victor  
LSP 4573 .....\$5.98  
FORD, TENNESSEE ERNIE  
The Folk Album;  
(LP) Capitol ST 833 ..\$5.98  
(8T) 8XT 833 .....\$6.98

**G**  
GELLS, J BAND  
The Morning After;  
(LP) Atlantic SD 8297 \$5.98  
GERBER, ALAN  
Alan Gerber Album;  
(LP) Shelter SMAS 8909 \$5.98

**H**  
HINKLE, BOB  
Ollie Moggus;  
(LP) Ampex A-10128 ..\$4.98

**J**  
JOYOUS NOISE  
(LP) Capitol SMAS 844 \$5.98  
(8T) 8XT 844 .....\$6.98

**K**  
KERR, ANITA SINGERS  
Grow To Know Me;  
(LP) Ampex A-10136 ..\$4.98  
KLEIN, DONA  
Life's Railway to Heaven;  
(LP) Creative Sound  
CSS 1513 .....\$4.98  
KNEF, HILDEGARD  
From Here On In It Gets Rough;  
(LP) London PS 596 ..\$4.98

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

**L**  
LEWIS, FURRY  
Live at the Gaslight Au Go Go;  
(LP) Ampex A-10140 ..\$4.98  
LITTLE RICHARD  
His Super Hits;  
(LP) Trip 8013 2 LP's \$4.98

**M**  
MAMAS & THE PAPAS  
People Like Us;  
(LP) Dunhill DSX 50106 \$5.98

**N**  
NELSON, RICK  
Rudy the Fifth;  
(LP) Decca DL 75297 ..\$5.98  
NEXT MORNING  
(LP) Calla SC 2002 ..\$5.98

**O**  
ONO, YOKO  
Fly;  
(LP) Apple 3380 .....\$4.98  
(8T) 8XFF 3380 .....\$6.98  
(CA) 4XFF 3380 .....\$6.98  
OWENS, BUCK  
Best of Buck Owens Vol. 4;  
(LP) Capitol ST 830 ..\$5.98

**P**  
PHILLIPS, STU & THE HOLLY-  
RIDGE STRINGS  
The George, John, Paul & Ringo  
Songbook;  
(LP) Capitol ST 839 ..\$5.98  
PINK FLOYD  
Meddle;  
(LP) Harvest SMAS 832 \$5.98  
(8T) 8XW 832 .....\$6.98  
(CA) 4XW 832 .....\$6.98  
PIPES OF PAN  
Brian Jones Presents the Pipes  
of Pan at Jouvouka;  
(LP) Rolling Stones  
COC 49100 .....\$4.98  
PITNEY, GENE  
Ten Years After;  
(LP) Musicor MS 3206 \$4.98  
PROFFIT, MASON  
Last Night I Had the Strangest  
Dream;  
(LP) Ampex A-10138 ..\$4.98

**Q**  
QUARTO, CHARLES JOHN  
(LP) Atlantic SD 8294 ..\$5.98

**R**  
REED, JIMMY  
History of Jimmy Reed;  
(LP) Trip 8012 2 LP's \$9.96  
RICH, BUDDY  
A Different Drummer;  
(LP) RCA Victor  
LSP 4593 .....\$5.98

**S**  
SANTA FE;  
(LP) Ampex A-10135 ..\$4.98

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

**SMOKEHOUSE, ILMO**  
(LP) Roulette SR 3002 \$5.98  
STEEL  
(LP) Epic KE 30875 ..\$5.98

**T**  
TIN TIN  
Astral Taxi;  
(LP) Atco SD 33-370 ..\$4.98  
TURN OF THE CENTURY  
And I'll Come Back;  
(LP) Ranwood R 8086 \$4.98  
(8T) 8058-8086M .....\$6.98  
(CA) 5058-8086M .....\$6.98

**V**  
VARIOUS ARTISTS  
Great Country Duets;  
(LP) Columbia C 30896 \$4.98  
(8T) CA 30896 .....\$6.98  
VARIOUS ARTISTS  
The Jewish-American Princess;  
(LP) Bell 6063 .....\$4.98  
VARIOUS ARTISTS  
The Pentagon Papers;  
(LP) Audio Fidelity  
AFSD 1712 .....\$4.98

**W**  
WELZ, JOEY  
Rock 'n' Roll Revival;  
(LP) Palmer PLP 13403 \$4.98  
WELZ, JOEY  
Keyboard Electricity;  
(LP) Palmer PLP 13404 \$4.98  
WILLIAMSON, CHRIS  
(LP) Ampex A-10134 ..\$4.98

### CLASSICAL

**A**  
ADAM: GISELLE  
Bolshoi Theater Orch. (Zuraitis);  
(LP) Melodiya/Angel 2 LP's  
SRB 4118 .....\$11.98

**H**  
HEIFETZ  
Showpieces;  
(LP) RCA Victor  
LSC 3232 .....\$5.98

**P**  
PAGANINI: CONCERTO per  
VIOLINO N. 3  
Henryk Szeryng/London  
Symphony Orch. (Gibson);  
(LP) Phillips 6500175 \$4.98

**V**  
VARIOUS ARTISTS  
Great Hits From Grand Opera  
Vol. 1;  
(LP) Angel S 36816 ..\$5.98  
VARIOUS ARTISTS  
Great Hits From Grand Opera  
Vol. 2;  
(LP) Angel S 36817 ..\$5.98



Dick Broderick, right, presents Tom McEntee and Maggie Cavender certificates of appreciation for their work on the CMA membership committee.



Ken Nelson, Capitol executive, is greeted by CMA's Founding President Connie B. Gay, who received an award for his efforts on behalf of the organization.



One of the most popular favorites of all times, Tex Ritter, performs his "Fall Away" to a hushed audience.

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

POPULAR		CLASSICAL	
Name of Artist		Name of Composer & Title of Album	
Name of Album		Name of Artist	
(LP) Label & Number...Price		(LP) Label & Number...Price	
(8T) Number .....Price		(8T) Number .....Price	
(CA) Number .....Price		(CA) Number .....Price	
(OR) Number .....Price		(OR) Number .....Price	

Please send information to Bob Hudoba, P.O. Box 755, Terre Haute, Indiana 47808

# A band with a sense of history usually ends up making it.

Fairport Convention LP's (there have been five of them on A&M) come like attacks of good taste. They are to the British music scene what The Byrds are to American popular music. As they mature and grow bigger, their roots go deeper and grab a tighter hold on the pulse of Western (not to be confused with Country & Western) music.

Now Fairport has a new album out called "Angel Delight." And it's every bit as delightful as you'd expect from a group that helped start it all.

Ten tunes. Split about evenly between original material and ageless traditional songs arranged by the group.

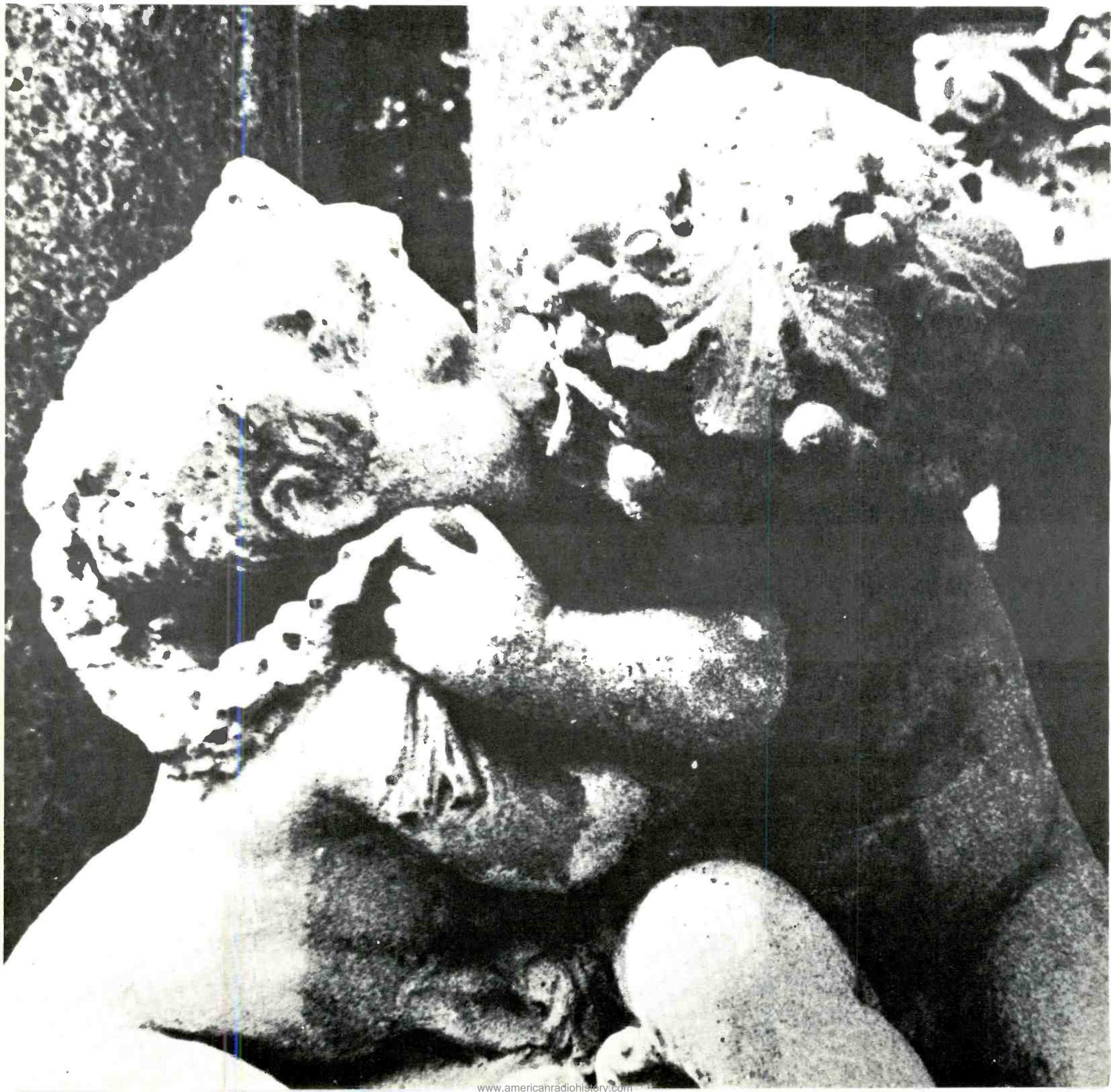
Put your ears on "Angel Delight." It's heavy.

And that can be heavenly.

Produced by Fairport Convention & John Wood.

Licensed by Island Records, Ltd.

Angel Delight, SP4319, on A&M Records and Tapes.



# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED  
THIS WEEK  
70

LAST WEEK  
115

\*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

### NEIL DIAMOND—STONES (2:59)

(Prod: Tom Catalano) (Writer: Diamond) (Phopet, ASCAP)—Diamond does it again! In what will prove a sales monster, this exceptional ballad material with a performance to match can't miss. Flip: "Crunchy Granola Suite" (3:14) (Prophet, ASCAP). UNI 53310 (MCA)

### \*DAVID CASSIDY—CHERISH (3:48)

(Prod: Wes Farrell) (Writer: Kirkman) (Beechwood, BMI)—Cassidy, of the Partridge Family, goes it solo this time out with a top redoing of the Association's early smash. Has all the sales potency of the Partridge hits. Flip: "All I Wanna Do Is Touch You" (No Information Available). Bell 45-150

### \*JOHN DENVER—FRIENDS WITH YOU (3:22)

(Prod: Milton Okun) (Writers: Danoff-Nivert) (Cherry Lane, ASCAP)—Denver went Top 10 with "Take Me Home Country Roads." This top sing-

along rhythm ballad, penned by Fat City, with another winning Denver performance, offers all the play and sales potential of the recent smash. Flip: "Starwood in Aspen" (3:04) (Cherry Lane, ASCAP). RCA 74-0567

### TEMPTATIONS—SUPERSTAR (REMEMBER HOW YOU GOT WHERE YOU ARE) (2:56)

(Prod: Norman Writfield) (Writers: Whitfield-Strong) (Jobete, BMI)—This funky beat swinger with a potent lyric line and a wild vocal workout has everything to prove one of their all-time smash hits . . . soul and pop. Flip: (No Information Available). Gordy 7111 (Motown)

### SLY & THE FAMILY STONE—FAMILY AFFAIR (3:04)

(Prod: Sly Stone) (Writer: Stewart) (Stone Flower, BMI)—Their first release for the year is a blockbuster, easy beat rhythm item loaded with discotheque, Top 40 and soul appeal. Flip: (No Information Available). Epic 5-01905 (CBS)

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### WHO—BEHIND BLUE EYES (3:40)

(Prod: Who) (Writer: Townsend) (Track, BMI)—From their current LP smash, "Who's Next," this rock ballad cut offers much of the play and sales potential of their recent "Won't Get Fooled Again" smash. Flip: "My Wife" (3:36) (Track, BMI). Decca 32888 (MCA)

### \*DIANA ROSS—I'M STILL WAITING (2:58)

(Prod: Deke Richards) (Writer: Richards) (Jobete, BMI)—This cut from her second LP, "Everything Is Everything," the ballad beauty went to No. 1 in Britain and is now released here as a single with more sales potential than her current "Surrender." Flip: (No Information Available). Motown 1192

### \*BOBBY GOLDSBORO—DANNY IS A MIRROR TO ME (3:05)

(Prod: Bob Montgomery & Bobby Goldsboro) (Writer: Goldsboro) (Detail, BMI)—Goldsboro, back much in the ballad bag of "Watching Scotty Grow," could prove another left-field giant with this moving ballad material. Flip: (No Information Available). United Artists 50846

### \*KAREN WYMAN—BEAUTIFUL (2:22)

(Prod: Paul Leka) (Writer: King) (Screen Gems-Columbia, BMI)—The fine

young stylist moves to the label, and teamed with producer Paul Leka, has a chance for a big chart winner in this exceptional Carole King rock ballad. Flip: (No Information Available). Columbia 4-45484

### POCO—JUST FOR ME AND YOU (2:58)

(Prod: Steve Cropper) (Writer: Furay) (Little Dickens, ASCAP)—Group made a hefty chart dent with the "C'mon" and this easy-beat rhythm item has it to fast top that one. Flip: (No Information Available). Epic 5-10804 (CBS)

### ROCK FLOWERS—NUMBER WONDERFUL (2:22)

(Prod: Wes Farrell) (Writers: Levine-Brown) (Pocket Full of Tunes/Saturday/Ringling Bros. & Barnum & Bailey, BMI)—Producer Wes Farrell comes up with a winner in this new femme trio loaded with commercial Top 40 potential. Label handled by RCA is part of the Ringling Bros., Barnum & Bailey record set-up. Flip: (No Information Available). Wheel 32-0032 (RCA)

### SEATRAN—MARBLEHEAD MESSENGER (2:31)

(Prod: George Martin) (Writers: Kulberg-Roberts) (Kulberg/Roberts, ASCAP)—Title tune of their new LP is a solid rock item that offers the potential of their "13 Questions" chart hit earlier this year. Flip: (No Information Available). Capitol 3201

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

\*HENRY MANCINI AND HIS ORCHESTRA—Theme From "Cade's County" (2:03) (Prod: Joe Reisman) (Writer: Mancini) (Twentieth Century, ASCAP)—The theme of the new Glenn Ford TV show is another top Mancini beauty and offers much for MOR, Top 40 and charts. RCA 74-0575

\*JOAN BAEZ—Here's to You (2:34) (Writer: Morricone-Baez) (Sunbury, ASCAP)—Newly recorded for the film soundtrack "Sacco & Venzetti," the Vanguard star is released from the RCA LP as a single and it should prove a heavy chart item, sing-along ballad beauty. RCA 74-0568

GRAND FUNK RAILROAD—People, Let's Stop the War (3:33) (Prod: Terry Knight) (Writer: Farner) (Storybook, BMI)—Group follows "Gimme Shelter" with raucous rocker with a strong lyric line. Capitol 3217

MOMENTS—Key to My Happiness (3:12) (Prod: Sylvia) (Writers: Moore-Tate-Robinson) (Gambi, BMI)—Followup to "Lucky Me" is a swinger that should hit hard and fast soul and spin over pop. Flip, "To You With Love," a ballad beauty, has potential as well. Stang 5033 (All Platinum)

DUSTY SPRINGFIELD—I Believe in You (3:09) (Prod: Jeff Barry) (Writer: Barry) (Heirens, BMI)—The bluesy rock ballad from the pen of Jeff Barry and a strong production and vocal workout should put the stylist back on the Top 40 lists. Atlantic 2841

ALICE COOPER—Under My Wheels (2:48) (Prod: Bob Ezrin) (Writers: Bruce-Dnaway-Ezrin) (Alive, BMI)—Raucous rocker followup to "Caught in a Dream" has it to come through via FM and Top 40. Warner Bros. 7529

ALIVE 'N KICKIN' with SANDY—Good Ole Lovin' Back Home (3:34) (Prod: Dick Jacobs) (Writers: Sudano-Toder-Albano-Gardona-Prisio) (Big Seven, BMI)—Driving rocker loaded with Top 40 and soul potential. Roulette 7113

JONATHAN EDWARDS—Sunshine (2:16) (Prod: Peter Caspersen) (Writer: Edwards) (Castle Hill, ASCAP)—Folk writer-performer makes a heavy debut with strong rock ballad material, a cut from his new LP. Capricorn 8021 (Atco)

\*NANCY WILSON—The Greatest Performance of My Life (3:19) (Writers: Anderle-Allen-Sandro) (Spier, ASCAP)—One of the finest performances of the week's releases, this ballad beauty could prove a left-field hit via MOR play. Top material and vocal workout. Capitol 3212

ROD MCKUEN—Soldiers Who Want to Be Heroes (2:59) (Prod: Rod McKuen) (Writer: McKuen) (Almo, ASCAP)—This stirring number from his "Live in London" LP is causing much sales noise throughout Europe and could prove a chart winner here as well. Warner Bros. 7533

\*MYSTIC MOODS ORCHESTRA—Sensuous Woman (2:26) (Prod: Brad Miller) (Writer: McGinnis) (Ginseng/Medallion Avenue, ASCAP)—From the forthcoming Moods LP "Sensuous Woman," the top orchestra cut in Quadrasonic sound, this beautiful material is a must for MOR programming. Warner Bros. 7543

\*MIMI FARINA AND TOM JANS—Letter to Jesus (3:19) (Prod: Michael Jackson) (Writers: Farina-Jans) (Almo/Chandos, ASCAP)—Folk ballad beauty has it to put the new duo on the charts. Top material and performance. A&M 1302

CYRUS—Brother, Friend (2:55) (Prod: Cyrus Faryar) (Writer: Faryar) (Watermark/Open, ASCAP)—This cut from a forthcoming LP introduces a fine composer-performer loaded with FM and Top 40 potential. Elektra 45749

## TOP 20 COUNTRY

### COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

### WANDA JACKSON—I ALREADY KNOW (What I'm Getting For My Birthday) (2:02)

(Prod: Larry Butler) (Writers: Williams-Williams) (Tree, BMI)—Her "Back Then" took her close to the top. This dynamic rhythm number has it to take her all them way. Flip: "The Man You Could Have Been" (2:24) (Party-Time, BMI)—Capitol 3218

### MURRAY KELLUM—TRAIN TRAIN (Carry Me Away) (2:29)

(Prod: Glenn Sutton) (Writers: Weller-Graham) (Campbell/Young World, BMI)—Kellum rode high with "Joy to the World" and this rhythm followup has it to prove the one to take him to the Top 170. Flip: (No Information Available). Epic 5-10784 (CBS)

### CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

KITTY WELLS—Reno Airport Nashville Plane (2:15) (Needahit, BMI) Decca 32889 (MCA)

LOIS JOHNSON—Breaking in a Brand New Broken Heart (2:40) (Screen Gems-Columbia/Efsee, BMI) MGM 14304

JOHNNY & JONIE MOSBY—Just One More Time (2:38) (Glenwood, ASCAP) Capitol 3219

BUFFY SAINTE-MARIE—I'm Gonna Be a Country Girl Again (2:56) (Gypsy Boy, BMI) Vanguard 35143

LaWANDA LINDSAY—Partin' of the Ways (2:00) (Wingate, ASCAP) Chart 5144

GENE EVANS—Roll It Over (2:23) (Singleton, BMI) Plantation 88 (SSS Int'l)

## TOP 20 SOUL

### SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

### TEMPTATIONS—SUPERSTAR (REMEMBER HOW YOU GOT WHERE YOU ARE) (See Pop Pick)

### SLY & THE FAMILY STONE—FAMILY AFFAIR (See Pop Pick)

### DIANA ROSS—I'M STILL WAITING (See Pop Pick)

### MOMENTS—KEY TO MY HAPPINESS (See Pop Pick)

### CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

THERE ARE NO SOUL CHART SPOTLIGHTS THIS WEEK

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★  
7529  
2:48  
★  
UNDER MY WHEELS  
Michael Bruce Dennis Dunaway Bob Ezrin  
Alive Enterprises BMG  
(Pl 1977)

From Alice Cooper's November album, *Killer*, available on Warner Bros. Records (& tapes, via Ampex).

# International News Reports



TOGETHER at EMI's London headquarters recently are, left to right: Jay Lasker (president, ABC Dunhill Records), Sir Joseph Lockwood (EMI group chairman), John Read (chief executive and managing director, U.K.), Howard Stark (vice-president, ABC Dunhill Records), and L.G. Wood (group director, records, EMI Ltd.).

## Local Product Accounts for 15 Percent of Australian Mkt

By NAT FREEDLAND

LOS ANGELES—Only 15 percent of Australia's record product is performed by Australian artists. The rest is divided fairly equally between imports from the U.S. and England, according to Ken East, managing director of EMI Australia.

In an exclusive Billboard interview at the close of a five-week swing through London, New York and Los Angeles to catch up on latest music developments, Ken East explained that most American and English hits can be counted on to do well on Australian charts. But there are occasional surprises. "We made No. 1 with a record out of Capitol called "L.A. International Airport" that

never did anything in the U.S.," he said.

East said that record sales have been rising steadily in Australia along with a general pattern of economic growth in the country. Australia is undergoing a period of inflation but has no unemployment. All categories of pop music go well in Australia, the one exception being r&b. However, more mainstream-oriented black artists such as the Supremes sell well down under.

A surprisingly popular music category in Australia is the country sound. American country product sells best away from the larger cities and there are a number of native acts who perform in a country bag. Overall, Australian rock musicians play a less hard brank of music than the English and Americans.

"When we're talking about any Australian market, don't forget we're talking about a population of only 12 million in a country as large as the U.S.A.," said East. "It's true that the bulk of our population is in the metropolitan area along the south coast, but we still have to ship records 2,000 miles to cover the market."

Australian retailers can only return 5 percent of their purchases, which makes them rather cautious in their ordering. On the other hand, if a record breaks suddenly and reorders come pouring in on the label it can be a problem too, because by the time a new pressing is completed and trucked to the nation's five major cities the demand for a record may have already slackened. Thus, Australian record companies put a lot of thought into exactly how many copies of a new release to ship.

Because the purchasing power of the Australian dollar is somewhat limited, budget records are big sellers. These are usually priced at \$1.99, as opposed to \$5.95, which is the standard list price for new

releases. These budget albums are generally reissues of recent-vintage hits. Another distinct category is the "TV Special." These are packages of a lot of current hits and sell steadily over 100,000. This sales level is quite spectacular, considering that an Australian gold album must sell only 10,000 and even a gold single goes for 50,000 sales. However, East points out that the heavy television advertising costs for a "TV Special" campaign average out to 30 cents per record and make the entire proposition extremely risky.

Independent distributors and rack jobbers are not yet a dominant factor in the Australian music business because most of the big record companies do their own distributing. In general, pre-recorded tapes have not yet caught fire and the little retail tape action going on is far more of the cassette format than 8-track cartridges. Piracy and no-pay are not real problems in Australian recording, Ken East said. "We have a good piracy law and anyhow our market is small enough so that any attempt at a crooked operation would quickly be exposed."

Although overseas artists are so popular in Australia, there are still not enough major U.S. and English rock groups touring the country, said East. "We've got a few racetracks that could seat 15,000 but our indoor halls just aren't large enough to hold a super-group's audience," he explained. "Also, with the expensive air fares to Australia, I suppose most big acts feel they can make more money overseas by sticking to Europe and the U.S."

And in response to one of his most asked questions, Ken East says, "New Zealand has an entirely separate record business and none of us in Australia are heavily involved. We'd even have to pay customs on any product we shipped there."

## Song Fest Organization Opens Up in London

LONDON — An international song festival organization headquartered in San Juan, Puerto Rico, has opened its main European office in London, W.I. The enterprise is known as OFI, the initials of its name in Spanish, and the London base is headed by European managing director David Thornton-Pickering and general organizer Fulvio Vergari.

OFI, whose president is Steve Ramallo, has been in existence for three years. It aims to organize at least four song festivals annually in various countries, and will increase this number when circumstances are propitious. Apart from its San Juan headquarters and the new London office, it has branches in Rome and Porto, Portugal, where OFI organized the song festival last month which was won by Sol Raye of Guyana. It has also staged three festivals in Colombia, two of them in the capital city of Bogota.

"We organize the festivals in close co-operation with the governments of the host countries," Thornton-Pickering said. "They sponsor the events and so do other bodies in the form of providing services and by advertising. The basic finance for each festival comes out of OFI funds."

Thornton-Pickering expressed an interest in the Eurovision contest from an organizational point of view and excluding the aspect of TV coverage. The next definite OFI project will be another song festival in Bogota next March, but negotiations are in progress to present one in Nairobi in February.

"If the discussions are successful, it will be the first of its kind in Africa," added Thornton-Pickering.

Another Portuguese festival will take place next year either in Porto again or possibly in Lisbon. There will also be a repeat of the Lady Portugal 71 charm and beauty contest inaugurated by OFI as a separate event preceding the song contest.

## Nippon G. Name Change

HAMBURG—The Japanese firm of Nippon Grammophon Co. Ltd. has changed its name to Polydor K.K.

The Tokyo-based firm is a joint venture between Deutsche Grammophon Gesellschaft mbH (as from Jan. 1, 1972, it will be known as Polydor International GmbH) and the Japanese Fuji Electric Co. Ltd. The name change comes as DGG strives to include the name "Polydor" into the titles of all its subsidiaries and joint ventures in order to further strengthen the international image of the company. The structure of Polydor K.K. will remain the same, with Kenich Morita as president, and Wolfgang Arming representing the management of Polydor International.

Seiichi Koh, former head of the electro-medical division of Nippon Siemens, Tokyo, has been named as managing director.

## Castlebar Song Contest Most Successful So Far

By MIKE HENNESSEY

CASTLEBAR, Eire — "Feeling That I've Got It Made," a cheerful sing-along by 24-year-old local writer Michael Murphy, won the pop section of the 5th International Castlebar Song Contest with a score of 83 points out of a possible 100.

The song, which had seemed a certain winner from the opening night of the four-day contest, was sung by a Castlebar group, La Salle, who record for the Rosebud label. The winning song, a huge success with the 8,500 people who attended the contest held in the

Royal Ballroom, Castlebar, though not breathtakingly original (there are echoes of Down Forget-me-not Lane"), proved a natural for this contest.

However, far more impressive musically was the winning song for the open section of the contest, "Diana of the Roses," a romantic ballad written by London Pye executive Vic Dawton and sung by Joe Cuddy. This song, which also won the prize as to the best foreign entry, was acquired by Pye Ireland managing director John Woods for ATV Kirshner.

"Diana of the Roses" won its section with a total of 76 points and undoubtedly benefitted from the fine professional singing of Joe Cuddy who scored a further success in the country section when he took his own "I'm Coming Home to Stay" into second place only two points behind the winner.

Top country songs with 72½ points was "Slumbering Gold Mine" sung by EMI Columbia singer, Ian Corrigan. This was a mildly astonishing victory since the song has an indifferent melody, a gauche and banal lyric and was rather poorly sung. Its patriotic message—calling Irish exiles home to a new prosperity—was undoubtedly the main factor in its success.

The contest director, John MacHale, told Billboard that this year's contest was easily the most successful and best organized to date.

"It attracted a record 978 song entries from 12 countries, and the standard was very high. We hope

next year to have greater foreign participation and would certainly welcome entries from America," said MacHale.

One obvious fault in this year's event was that the open section contained songs of so many different categories that it was impossible to judge one against another. Had Pat McGeegan's well arranged and well sung "Why Did You Leave Me" been entered in the pop section it might well have done better. Certainly with its 73 points it had a higher rating than the second and third songs in the pop category.

While the Castlebar contest has grown substantially in importance, it has yet to get full recognition from the Irish record industry as a launching pad for singing and songwriting talent. "But," said John Woods, "I would sooner have a song from the contest really sweep the country and then I think the industry will get squarely behind the event."

The whole roster of top Irish talent made guest appearances during the run of the contest, including the Pattersons, Angela Farrell, Danny Doyle, John McNally, Ann Byrne and Paddy Roche. The event was produced by Tom McGrath.

Next year the contest will be extended to five days with pop, country, folk/ballad and open sections, and there will be a top prize for the over-all winner.

It is also hoped that there will be TV as well as radio coverage, although the problem here is that the Castlebar contest might be regarded as a conflict with the RTE's own national contest to find the Irish Eurovision entry.

### RESULTS

#### POP SECTION:

- (1) "Feeling That I've Got It Made" (83 points)  
(Michael Murphy)  
by La Salle
- (2) "Life Is What You Make It" (69 points)  
(Teresa O'Donnell)  
by Shay O'Reilly
- (3) "Once Upon a Time Again" (64½ points)  
(Frank Dunne and Dolores Rockett)  
by Art Supple

#### COUNTRY SECTION:

- (1) "Slumbering Gold Mine" (72½ points)  
(Donal McGrath and Kathleen Doohan)  
by Ian Corrigan
- (2) "I'm Coming Home to Stay" (70½ points)  
(Eileen Clancy and Joe Cuddy)  
by Joe Cuddy
- (3) "Long as I Have You" (60 points)  
(Andy Galligan)  
by Tom Roper

#### OPEN SECTION:

- (1) "Diana of the Roses" (76 points)  
(Vic Dawton)  
by Joe Cuddy
- (2) "See Me" (73½ points)  
(Peter Westmore and Edward Hughes)  
by the Scholars
- (3) "Why Did You Leave Me?" (73 points)  
(Dermot Smith)  
by Pat McGeegan

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# Earlier Start for Rio Int'l Song Festival Next Year

By HENRY JOHNSTON

RIO DE JANEIRO—The sponsors of Rio's International Song Festival started planning next year's competition immediately after this year's event closed on a happy, successful note after a weak start.

Officials of TV-Globo, which sponsors the festival with the Rio Tourist Department, said that they planned on making some changes in the routine followed for the past six years under Augusto Marzagao's direction.

Just what the changes may be, was not stated immediately. But, one of the things they intend to do, is to start recruiting composers and interpreters earlier next year so that they can have a wider selection. This year, circumstances obliged festival director, Marzagao to start the recruiting late.

Last year, the schedule was thrown off because of delays in making repairs to the fire-damaged Maracazinho Stadium, seating capacity over 20,000.

The festival was saved by the last of its three international competition nights. On the final night, the stadium was jammed by more than 20,000 Brazilian song fans.

It might have been the generally poor quality of the songs entered in the Brazilian festival that preceded the international event by a week, or, it might have been TV-Globo's discouraging warnings that there would be no free passes but starting attendance was down. It certainly wasn't economics: Brazil never has been so booming and the people always find money for music and carnival.

The crowd seemed somewhat surprised but reacted warmly to the victory of the Mexican bolero, "Despues del Amor" (After Love), words and music by Arturo Castro, interpretation by the five Castro Brothers.

The choice of Pakistan's "Love On My Mind," words, music and interpretation by Rocky Shahan, for second place was well received. The crowd liked the beat, melody and sound of Shahan's guitar.

The home-town crowd reacted strongly to the announcement of only third place for Brazil's entry, "Kyrie," by Paulinho Soares and Marcello Silva, interpretation by the Ternura Trio. Brazil won the two previous festivals and the partial crowd hoped for a third victory.

"Desacato" (Insult), a straight Brazilian samba by Antonio Carlos and Jofafi, made one of the biggest hits. It took only second place

in the Brazilian festival, but it was sung at the international festival as a non-competitor. Visitors from abroad said they wanted to take it home with them. It seemed headed for a long run and continuing success at next year's Rio carnival. The Brazilian competition suffered from the withdrawal of some of the country's best composers in protest against previous censorship.

While the judges were making up their minds as to who won, Elis Regina, Brazilian guest star,

climaxed the festival with one of her greatest shows interpreting Brazilian and U.S. songs.

The Castro Brothers were reported to have taken the representation of TV-Globo's "Som Livre" label back to Mexico with them. They planned to return to Brazil this month, to make recordings and personal appearances.

TV-Globo made LPs of the Brazilian and international parts of the festival. Philips made an extended play of four songs in the international part.

## ABC-Dunhill Probe U.K. Promotion

LONDON — Greater involvement by ABC-Dunhill in the U.K. promotion of the Probe label is planned, following recent discussions in London between president Jay Lasker and EMI, the British licensee.

Under European manager Dave Chapman, a promotion department is being set up and the appointment of a general manager is imminent. In addition to normal radio and TV functions, he will also look after the Ampar Music group, publishing subsidiary, sub-licensed in the U.K. through UA Music. Reporting to him will be a field promotion representative who will concentrate on in-store point-of-sale activity.

"EMI will continue to fulfill its own functions—so together we will have an almost double thrust on Probe material," commented Lasker.

During his visit to Britain, Lasker also completed negotiations for the re-signing of actor Richard Harris, whose "MacArthur Park" single and album gave Dunhill a worldwide best-seller. First release from Harris under the new deal is a single "My Boy," which Harris will sing as one of the U.K. representatives at the Radio Luxembourg Grand Prix.

The single will be followed by an album and in order to com-

## Political Label New Distrib.

STOCKHOLM—The Music Network and Silence record companies have joined forces and started their own distribution company—Samdistribution AB, Vaxholm. At the same time, Music Network changed its name to Musiktatet Vaxolm.

Music Network (MNW) previously used CBS-Cupol for distribution purposes and Silence used the services of a small-scale private distributor. Neither of the companies was satisfied with its previous distribution facilities.

Both Music Network and Silence are working with underground groups and the material released is mostly of a political nature.

The new distribution center will be situated in an old cinema in the city of Vaxolm, some 40 kilometers outside Stockholm.

## Chilliwack Radio Promo

VANCOUVER—A&M is readying a strong promotional push on newly signed Vancouver group, Chilliwack, to tie in with next week's annual meeting here of the Maple Leaf System and the two-day Bob Hamilton Radio Clinic.

The group's single, "Lonesome Mary" is already playlisted in Vancouver and throughout the West. The group's first album for A&M is expected to be released late next week.

## From The Music Capitals of the World

### LONDON

Jazz, classical music, drama, children's theatre and a possible Christmas Eve satire show all figure in the plans for the new Rainbow Theater which was previously the Finsbury Park Astoria. The theater has been leased to Sundancer, a company formed by John Morris, a former associate of Bill Graham. Following its opening by a concert headlined by the Who on November 4-6, future pop attractions at the theater will include appearances by Leon Russell, the Doors, Faces, Fairport Convention and Family. It is also planned to present shows in conjunction with record companies, including one currently being completed by EMI, which has a major stake in the Sundancer company.

A new division of the Contempo organization is now in operation under the name of Contempo Artists and Management. In charge of the new unit is Steve Gledhill, formerly with the American Program Bureau office. CAMA is presenting two shows featuring Tammi Lynn, Rufus Thomas and Al Green and two further acts not yet named at the Free Trade Hall in Manchester on December 3 and a show at the new Rainbow Theater on December 5. Alec Littlefair, EMI's manager of the cost and analysis department died Oct. 5. He joined the company in January 1934, in the central accounts department.

The cast album of the stage version of "Fiddler on the Roof" is to be reissued by CBS as part of a special program of releases being planned by the company. All the albums will be released at around \$3 and other albums to be reissued include "Cabaret," "Mame," "The Sound of Music" and "West Side Story." . . . The record mail order division of the Reader's Digest magazine has acquired product from Pye which is being released on a nine-disk pack titled "Wonderland of Sound." Packaged in a special box, the set includes tracks by Pet Clark, Sandie Shaw and other Pye artists. Although Reader's Digest normally uses RCA repertoire for its releases, the company is planning to release more Pye material in the future.

A new label, Kingdom, is being launched this week by agent-manager Terry King. Kingdom album product is being issued on a split Pegasus logo which is part of the B & C label group. First release is an album by an act called Fuschia. King is currently finalising an American deal for his product. David Hitchcock and Neil Slaven

of the indie Gruggy Wolf producing unit will produce new acts for the label. . . . John Peel, the BBC's main broadcasting authority on contemporary music is to have his own weekly program on Radio Luxembourg, indicating a further change of emphasis for the 208 station's musical policy. Previously Peel's type of music has been confined to Kid Jensen's nightly show which will still continue. Alan Keen, general manager of Radio Luxembourg has given Peel a free hand on program con-

(Continued on page 60)

## Says Figures 'Wrong'—MfP

LONDON — Richard Baldwyn, managing director of MfP, this week refuted the accuracy of figures published in the Greenwell Report on EMI which indicated that in 1969-70 the budget label had made only "small" profits on a turnover of \$4 million.

"It is quite wrong to suggest that this was the true figure of MfP's business," commented Baldwyn. "For that period the figure was well over \$4.8 million."

Baldwyn said that profits, far from being "small," were "far in excess of a figure with which the company would have been delighted."

He declined to specify the actual figure, but asked how they compared with a previously quoted figure of \$720,000 for 1968-69, Baldwyn said that they were an improvement.

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MEMBERS OF THE ASSOCIATION OF PROFESSIONAL RECORDING STUDIOS.

## Levy, Oriole Founder, Dies

LONDON—One of the pioneers of the British recording industry, Morris Levy, founder of the Oriole label, has died, aged 70, following a heart attack.

The Levy store in Whitechapel, started by his father to sell bicycles, was one of London's leading record stores before the war. Levy opened a recording studio on Regent St. in the mid-1930's and also formed the Oriole label around the same time—two notable developments of an independent nature at a time when control of the industry was vested in Decca and EMI.

Levy also had the foresight to build his own pressing plant at Aston Clinton and was largely responsible for Woolworth's involvement in retailing through the cut-price Embassy label.

Levy's Oriole operation provided the foundations on which CBS built its U.K. company, following the acquisition about seven years ago. Levy, in fact, ran CBS for about one year prior to the arrival in the U.K. of Ken Glancy.

OCTOBER 30, 1971, BILLBOARD

# Tape Piracy on Rise in Canada

• Continued from page 1

part, dealers have been cooperative," where it was brought to their attention that they were committing an offense in selling disk or tape product not released by an authorized tape or record company.

The CRMA has undertaken an aggressive program of dealer enlightenment with mailings of warning letters, to dealers, rack jobbers and distributors, as well as placing advertisements in the trade press.

In several instances where the dealer was not aware of his indiscretions, Betts has written to the individual, demanding that he "cease and desist immediately from directly or indirectly making, offering for sale, selling, distributing or otherwise dealing in unauthorized reproductions of any

## Christian to Herschorn Prod.

VANCOUVER—Christian has just signed a long term recording agreement with Herschorn Productions here. The singer-writer and his group of the same name are now working on an album which will be completed by the end of October.

The contract calls for the release of two Christian albums per year over a four year period. A total production budget of \$240,000 has been set by Jack Herschorn.

records or tapes manufactured or distributed in Canada by members of the CRMA."

Thus far, the CRMA has not had to go beyond a warning letter. But, Betts said, "Should it be necessary to resort to the courts, the CRMA will initiate the action. Its members do not intend to permit this illegitimate operation, an infringement of the Canadian copyright law, to grow in Canada."

# Forecast a Bright Yule Sales for U.K.

• Continued from page 1

RCA marketing manager Geoff Hannington reported that the company had surpassed its targets for four successive months. He expressed disquiet about the unemployment situation, but added that retailers with whom he has been talking think it will be a bumper Christmas season.

RCA field promotion manager Brian Hall gave details of the countrywide promotion scheme launched to encourage dealers to stock for Christmas. Two show vans are visiting various areas, parking at suitably convenient locations, and dealers are invited to go in on appointments made for them by RCA sales representatives. They receive a bottle of champagne, and then make their Christmas selections from sleeve displays inside the vans. The tour started last week in the south, and the second van began operations this Monday in the north. A London area trade show will be held at the Washington Hotel on Oct. 26-27.

Philips sales manager John Mair said that the group started its pre-Christmas buildup of stock drive a week ago with gratifying reaction from dealers right across the catalog. Kinney sales chief Ron Smith said that sales had doubled with the introduction of the Kinney sales force earlier this year, and that this expansive trend was continuing on all product.

Decca marketing manager Colin Borland remarked that the autumn trade was building very well on the evidence of pre-Christmas orders already being made.

"I've just come back from a depot week for dealers in Glasgow," he continued, "and they were ordering for Christmas already. We're doing healthy business without offering big discount concessions, and there is much heavier ordering on cassettes and cartridges this year. Cartridges particularly are doing well, largely I believe through the expansion of this market through the car trade."

CBS assistant sales manager Len Carpenter forecast one of the best fall seasons ever, and another good CBS Christmas. The company is offering 10 percent discount on orders, and there are several incentive schemes operating with regard to its tape product.

"Our classical business has improved tremendously over recent months," he commented, providing further proof of the wide extent covered by this autumn's ordering.

The situation is bright on the budget side of the business, according to Pickwick International chief Monty Lewis, and he predicts a "bullish" autumn and Christmas market.

"Things have been very good for us right through this year," Lewis said. "We've hit all our targets and exceeded them, and buying seems to be happening now without us pushing. We're rolling instead of pushing. Pickwick doesn't operate any special schemes or offers. Dealers must be fed up with holidays in the sun for just six of them. They want product that will sell."

## KINNEY TO FLUDD MKT

TORONTO—Kinney Music is rush-releasing a single by the Toronto group, Fludd, recently signed to the parent company in the U.S. The A side, "Turn 21," was written by group members Ed and Brian Pilling.

An album has been completed in San Francisco with producer Adam Mitchell, formerly a member of the Paupers. It will be released early in the new year. Fludd is managed by William "Skinny" Tenn in Toronto.

## Forecast a Bright Yule Sales for U.K.

EMI's Cliff Busby stated that the outlook was "good" for the rest of the year. "September usually shows a lull, but it didn't this year, and October has started very well. I think it's going to be a very good Christmas, particularly on albums."

A retail view was expressed by Brian Gatland of the Soho Records chain with 14 branches in the Greater London area and Home Counties.

"Things are fantastic, and the last six weeks have shown a marked increase over the same period last year," he said.

## Guess Who Win Moffat Radio Awards

TORONTO—Moffat Broadcasting, which operates several top-rating Western rock stations, has announced the winners of the 1971 Moffat awards, as voted by listeners to CKLG Vancouver, CKXL Calgary, CHED Edmonton, CHAB Moose Jaw and CKY Winnipeg.

Best contemporary record was "Share the Land" by the Guess Who, written by Burton Cummings and produced by Nimbus' Jack Richardson. The Bells won best MOR with "Stay Awhile" and also "best folk or country" with "Fly Little White Dove Fly."

Mel Shaw of Music World Creations was voted top producer for his work on the Stampeders' "Sweet City Woman."

Vancouver's Terry Jacks received the top composer award for his Poppy Family hit, "Where Evil Grows."

Best new artist of the year trophy went to Spring, also of Vancouver.

In addition to their two awards, the Bells will receive a cash prize for receiving the largest number of votes within a category. The actual trophies will be presented in Ottawa next month.

# Canada Executive Turntable

George L. Keane, vice president and managing director, Quality Records, Toronto, has retired because of ill health. W.R. (Bill) Bays, formerly vice president, finance, succeeds Keane as manager. George R. Struth, formerly assistant to the managing director, has been appointed assistant general manager. Howard Hayman, formerly chief accountant, has been named secretary-treasurer. Keane will continue his association with Quality as a consultant.

# From The Music Capitals of the World

• Continued from page 59

tent and interviews with acts will be incorporated.

RCA has signed the **Natural Acoustic Band** in face of competition from several other interested record firms. Deal is on a worldwide basis. . . . A new monthly magazine called "Folk and Country" makes its debut in the U.K. next month. It is published by Hanover Publications and the editor is **Fred Woods**, previously with the Performing Right Society and Argo Records. The magazine will also be available to record dealers through the New English Library which is handling distribution. Woods is also presenting a Saturday evening folk music show called **City Folk** for the Radio London station, and his Richmond Record productions company has already recorded albums by **Cyril Tawney**, **Dave Goulder** and **Tony Dempsey**.

PHILIP PALMER

## MADRID

Columbia Espanola is to distribute Italian labels RI-FI and Ariston. . . . After 1 1/2 years or no personal appearances in Spain **Raphael** (Hispanovox) gave a series of recitals between Oct. 1-6 at the Lope de Vega Theater of Madrid. The appearances coincided with his 10th anniversary in show business. After the Madrid recitals Raphael appeared in Barcelona. Then came performances in Bilbao, San Sebastian, Oviedo, Santander and Zaragoza. On Oct. 25 he flies to London for a three-week season at the Talk of the Town. Recently Raphael recorded an LP for the American market in the New York studios of CBS. The English lyrics for the songs were written by **Sid Wayne**, and the arrangements played by a 35-piece orchestra were by **Marty Manning** and **Cesar Gentili**. **Burt Bacharach's** singers were also used on the sessions. . . . **Middle of the Road** (RCA) has released the Spanish version of "Tweedle Dee, Tweedle Dum" under the title of "Los Reyes Magos." The version was recorded in London in July. . . . Vocal group **Aquaviva** (Accion) has returned to Spain following its tour of Europe, which includes appearances in Germany (at the International Festival of Berlin) and on Dutch and Belgian TV. Aquaviva won the "Golden Lion"—the highest award made to overseas artists—at the VI Mostra Internazionale of the Venice Festival. A new single by the group—coupling "Vuestra Fuente" (Your Fountain), a song based on a poem by Italian poet Buttitia, and "La Ciudad es De Goma" (The Town Is Made Out of Rubber), a song taken from the group's last LP, "Apocalipsis." . . . RCA has released the first single—in Spanish—by Italian female singer **Gabriella Ferri**: "To regalo Mis ojos" (I Give You My Eyes).

**Junior** (Zafiro) has recorded a new single in Milan. One of the tunes is composed by U.S. songwriter **Alan David**, and the other was written by Italian **Gian Piero Reverber**. . . . **Astrud Gilberto** (Accion) was in Madrid from Sept. 23-25. She came to Spain to add a vocal track in Spanish to three backing tracks which had already been recorded recently in Italy. Two of the songs were written by **Ennio Morricone** and the third by **Bob Dylan**. Miss Gilberto also appeared on local TVE. . . . **Massimo Ranieri** (CBS) appeared on the TVE program "Siempre en Domingo." . . . **Joel Dayde** (Opalo)—distributed by Movieplay) was in Madrid recently to promote his "Mammy Blue" hit on radio and television. It is the only version of this song in the Spanish charts.

DOLORES ARACIL

## TORONTO

Actor-singer **Don Scardino** will return to the studio this month to cut a new single with producer **Andrew Melzer** for Kinney. Scardino, currently appearing in **Don Shebib's** new film, "Rip Off," had some regional success with his last single, "Hey Hey What a Beautiful Day." . . . London's **Ginette Reno** has given birth to a boy. . . . **Rod Stewart** has been set to play Montreal Forum (Nov. 10), Toronto's Maple Leaf Gardens (Nov. 23), Edmonton Gardens (Dec. 1) and Vancouver Agradome (2). Over 10,000 fans turned out to see **Dean Martin** in Montreal recently. . . . **John Donaldson** has been appointed operations manager for Kinney Music. . . . Polydor's newly-signed **Tapestry** on a cross-country promotion tour.

RCA mounting a strong campaign behind the **Bing Crosby** Christmas album, "A Time to Be Jolly." . . . **Procol Harum** will play Toronto Nov. 11. . . . Columbia has signed Montreal songwriter, **Marty Butler**, to a recording contract—Butler wrote "Fly Little White Dove Fly," among others—his first single for Columbia is "To a Place Near the River." . . . Ampex Music has a new Canadian single—"Hang On Girl," by **Wednesday**.

Buddah's **Brooklyn Bridge** has covered the **Invitations'** Canadian single of "Wednesday in Your Garden."

Metromedia's **Gypsy**, now managed by **Don Hunter**, are currently on a cross Canada tour with the **Guess Who**—group's latest album is called "in the Garden." . . . Phonodisc has acquired the U.S. jazz label, Milestone. . . . **Johnny Cash's** "Man in Black" reported to be the best selling tape release in Canada at present. . . . Columbia has just released the debut album by **Murray McLauchlin**, "Song From the Street." . . . **Cat Stevens** did some work at Thunder Sound Studios this week. . . . Paramount in the U.S. is re-issuing the **Crowbar** single of "Oh What a Feeling" with a concentrated promotion campaign—the single was a huge hit in Canada earlier this year, but failed to repeat that success in the U.S. **RITCHIE YORKE**

## 'Luncheon Date' in U.K.

TORONTO—Elwood Glover's "Luncheon Date," the daily CBC TV interview show which has been a continued boost to record talent, is filming several programs in London, England.

To broaden the scope of the series, Glover flew to London for ten days of interviews with noted international celebrities at the Inn on the Park Hotel. The show will also move to other cities in the U.K. for film sessions.

The made-in-Britain programs will go on the air starting Nov. 1.

## 2-for-1 LP From Diamond

TORONTO—GRT has just released a special two-record Neil Diamond album which will sell for the price of one LP.

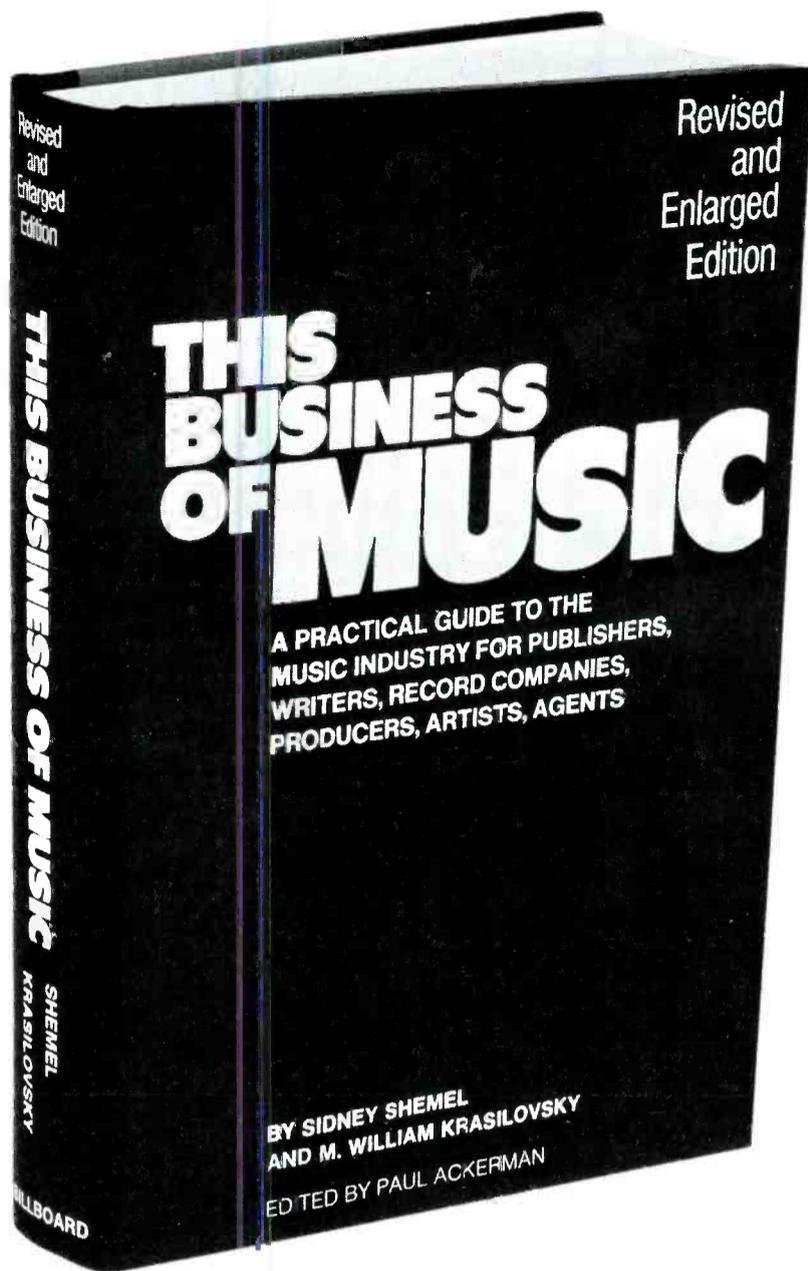
Entitled "Diamond's Diamonds," the set was put together by GRT's Ross Reynolds and Ed LaBuick. Jacket design was done by Paul Weldon of Ace Art.

GRT is also releasing a special two-record album from the Chess archives called "Rock Bottom." The album features blues selections by the Canadian artist, the King Biscuit Boy.

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BY SIDNEY SHEMEL  
AND M. WILLIAM KRASILOVSKY

EDITED BY PAUL ACKERMAN

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# HITS OF THE WORLD

## ARGENTINA

### SINGLES

(Courtesy Escalera a la Fama)

- This Week**
- 1 QUIERO GRITAR QUE TE QUIERO—Quique Vilaneva (RCA)—Relay
  - 2 HELP (GET ME SOME HELP)—Tony Ronald (M. Hall); Flash (CBS); Romeo (EMI); Kingston Karachi (RCA)
  - 3 COFFEE TOFFEE SQUARES—Jade & Pepper (EMI)—Fermata
  - 4 UNA NOCHE EXCEPCIONAL—Raul Padovani (RCA)—Relay
  - 5 ESTOY HECHO UN DEMONIO—Safari (CBS)—Melograf
  - 6 TU SEI TU—Enrico Chiari (RCA); Dino Pontic (M. Hall)
  - 7 VEN A VIVIR CONMIGO—Lechuga (Philips)
  - 8 BUTTERFLY—Danyel Gerard (CBS); Pintura Fresca (RCA)
  - 9 MAMALU-CAHUE—Johnny Tedesco (Philips)
  - 10 LOVE STORY—Francis Lai (M. Hall); Johnny Mathis (CBS); Andy Williams (CBS); Alain Delbray (RCA); Franck Pourcel (Odeon); Henry Mancini (RCA)—Kordon

## AUSTRALIA

### SINGLES

(Courtesy Go Set)

- This Week**
- 1 DADDY COOL—Drummond (Fable)
  - 2 HE'S GONNA STEP ON YOU AGAIN—John Kongos (EMI)
  - 3 I DID WHAT I DID FOR MARIA—Tony Christie (MCA)
  - 4 L.A. INTERNATIONAL AIRPORT—Susan Raye (Capitol)
  - 5 EAGLE ROCK—Daddy Cool (Sparmac)
  - 6 NEVER ENDING SONG OF LOVE—Delaney & Bonnie (Atlantic)
  - 7 COME BACK AGAIN/JUST AS LONG AS WE'RE TOGETHER—Daddy Cool (Sparmac)
  - 8 I DON'T KNOW HOW TO LOVE HIM—Helen Reddy (Capitol)
  - 9 I WOKE UP IN LOVE THIS MORNING—Partridge Family (Bell)
  - 10 WHAT THE WORLD NEEDS NOW—Tom Clay (Tamla Motown)

## AUSTRIA

### LP's

- This Month**
- 1 MASTER OF REALITY—Black Sabbath (Vertigo)
  - 2 LEBEN HEISST LIEBEN—Peter Alexander (Ariola)
  - 3 STUNDE DER STARS—Various Artists (Ariola)
  - 4 3 X 9—Various Artists (Polydor)
  - 5 TARKUS—Emerson, Lake & Palmer (Island)
  - 6 WENN WIR ALLE SONNTAGSKINDER WAEREN—Heintje (Ariola)
  - 7 FIREBALL—Deep Purple (EMI/Columbia)
  - 8 COLOSSEUM LIFE—Colosseum (Island)
  - 9 ZEIG MIR DEN PLATZ AN DER SONNE—Udo Juergens (Ariola)
  - 10 LOUIS ARMSTRONG MEMORIAL—Louis Armstrong (CBS)

## BELGIUM

### (DUTCH) LP's

(Courtesy HUMO)

- This Month**
- 1 HOLLANDSE HITPOURRI 7—Diverse Artiesten (Decca)
  - 2 MASTER OF REALITY—Black Sabbath (Philips)
  - 3 FIREBALL—Deep Purple (Grammophone)
  - 4 PAUL SEVERS, VOL. 2—Paul Severs (Start)
  - 5 MELTING POT—Booker T. and MG's (Stax)

## BELGIUM (French)

### LP's

(Courtesy Telemustique)

- This Month**
- 1 MASTER OF REALITY—Black Sabbath
  - 2 FIREBALL—Deep Purple
  - 3 WHO'S NEXT—Who
  - 4 RAM—Paul & Linda McCartney
  - 5 TARKUS—Emerson, Lake & Palmer
  - 6 FLAGRANT DELIT—Johnny Hallyday
  - 7 WELL CUT—Jenghiz Khan
  - 8 SERGE REGGIANI—Serge Reggiani
  - 9 C'EST LA MEME CHANSON—Claude Francois
  - 10 ANOTHER TIME, ANOTHER PLACE—Engelbert Humperdinck

## BRAZIL

### RIO DE JANEIRO LP's

(Courtesy IBOPE)

- This Month**
- 1 O CAFONIA (International)—Various, Som Livre
  - 2 LOVE STORY—Johnny Mathis (CBS)
  - 3 MAR RE ROSAS—Fevers (Odeon)
  - 4 AS 14 MAIS—Various (CBS)
  - 5 SALVE SALVE BRASILEIRO—Eduardo Araujo (Odeon)
  - 6 RAM—Paul McCartney (Apple)
  - 7 ROBERTO CARLOS—Roberto Carlos (CBS)
  - 8 CALARA NUNES—Clara Nunes (Odeon)
  - 9 MARTINHO DA VILLA—Martinho Da Villa (RCA)
  - 10 OH ME, OH MY—B.J. Thomas (Top Tape)

## BRAZIL

### SAO PAULO LP's

(Courtesy IBOPE)

- This Month**
- 1 AS 14 MAIS, VOL. XXV—Various (CBS)
  - 2 COMPANHEIRO—Altemar Dutra (Odeon)
  - 3 SINFONIAS—Waldo de los Rios (Continental)
  - 4 LOVE STORY—Johnny Mathis (CBS)
  - 5 O CAFONA, NO. 2—Trilha Sonora (Odeon)

## BRITAIN

(Courtesy Record Retailer)

\*Denotes local origin

- This Last Week**
- 1 MAGGIE MAY/REASON TO BELIEVE—Rod Stewart (Mercury)—Koppelman/Rubin (Stewart)
  - 2 WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)—Novallene/Blackwood (Pat & Lolly Vegas)
  - 3 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA) Sunbury (G. Tosti)
  - 4 YOU'VE GOT A FRIEND—James Taylor (Warner Bros.)—Screen Gems-Columbia (Peter Asher)
  - 5 12 SIMPLE GAME—Four Tops (Tamla-Motown)—Sparta Florida (Tony Clarke)
  - 6 10 FREEDOM COME, FREEDOM GO—Fortunes (Capitol)—Cookaway (Cook & Greenaway)
  - 7 6 FOR ALL WE KNOW—Shirley Bassey (United Artists)—United Artists
  - 8 5 DID YOU EVER—Nancy & Lee (Reprise)—London Tree
  - 9 3 HEY GIRL DON'T BOTHER ME—Tams (Lowery)—Probe
  - 10 14 SULTANA—Titanic (CBS) April
  - 11 8 TAP TURNS ON THE WATER—C.C.S. (Rak)—Rak/C.C.S. (Mickie Most)
  - 12 13 BUTTERFLY—Danyel Gerard (CBS)—April
  - 13 15 ANOTHER TIME, ANOTHER PLACE—Engelbert Humperdinck (Decca)—Leeds/Melanie (Gordon Mills)
  - 14 21 SPANISH HARLEM—Aretha Franklin (Atlantic)—Carlin (J. Wexler/T. Dowd/A. Mardini)
  - 15 18 YOU DON'T HAVE TO BE IN THE ARMY TO FIGHT IN THE WAR—Mungo Jerry (Dawn)—Our Music (Barty Murray)
  - 16 11 LIFE IS A LONG SONG/UP THE POOL—Jethro Tull (Chrysalis)—Chrysalis (Ian Anderson)
  - 17 7 COUSIN NORMAN—Marmalade (Decca)—Cairine (Marmalade)
  - 18 23 THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Vanguard)—Feldman (Jack Lothrop)
  - 19 28 TIRED OF BEING ALONE—Al Green (London)—Burlington (W. Mitchell/Al Green)
  - 20 19 KEEP ON DANCING—Bay City Rollers (Bell)—Jewel (Jonathan King)
  - 21 26 SUPERSTAR/FOR ALL WE KNOW—Carpenters (A&M)—Rondor (Jack Daugherty)
  - 22 — TILL—Tom Jones (Decca)—Chappell (Gordon Mills)
  - 23 29 LOOK AROUND—Vince Hill (Columbia)—Famous/Chappell (Norman Newell)
  - 24 20 DADDY DON'T YOU WALK SO FAST—Daniel Boone (Penny Farthing)—Intune
  - 25 33 BRANDY—Scott English (Horse)—Screen Gems-Columbia/Grathle (Dave Bloxham)
  - 26 16 NATHAN JONES—Supremes (Tamla-Motown)—Johete/Carlin
  - 27 17 I BELIEVE (In Love)—Hot Chocolate (RAK)—RAK (Mickie Most)
  - 28 22 MOON SHADOW—Cat Stevens (Island)—Freshwater (Paul Samwell-Smith)
  - 29 27 I'M LEAVIN'—Elvis Presley (RCA)—Carlin
  - 30 24 SOLDIER BLUE—Buffy Sainte-Marie (Cyril Shane)—RCA (B. Ste. M./Jack Nitzsche)
  - 31 25 NEVER ENDING SONG OF LOVE—New Seekers (United Artists)—Philips (David MacKay)
  - 32 38 LADY LOVE BUG—Clodagh Rogers (RCA)—Kangaroo (Kenny Young)
  - 33 34 PUT YOURSELF IN MY PLACE—Elgins (Tamla Motown)—Jobete/Carlin
  - 34 30 I'M STILL WAITING—D. Ross (Jobete/Carlin)—Tamla-Motown (Deke Richards & Hal Davis)
  - 35 35 MAMMY BLUE—Los Pop Tops (A&M)—Carlin (A. Milhaud)
  - 36 — CHINA TOWN—Move (Harvest)—Roy Wood/Carlin (R. Wood/J. Lynn)
  - 37 — I WILL RETURN—Springwater (Polydor)—Jig-Saw (P. Cordell/D. Williams)

- 38 48 MY LITTLE GIRL—Autumn (Pye)—Screen Gems/TR (Alshire Prod.)
- 39 41 THE LIGHTNING TREE—Settlers (York)—Chewson (T. Couch)
- 40 36 MAMY BLUE—Roger Whittaker (Columbia)—Carlin (Denis Preston)
- 41 44 READY OR NOT HERE I COME—Delfonics (Bell)—Carlin (Stan & Bell Prod.)
- 42 43 ALEXANDER GRAHAM BELL—Sweet (RCA)—Chinnichap/RAK (Phil Wainman)
- 43 31 IT'S TOO LATE—Carole King (Screen Gems/Columbia)—A&M (Lou Adler)
- 44 27 WHEN LOVE COMES ROUND AGAIN—Ken Dodd (Melanie)—Columbia (John Burgess)
- 45 39 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco)
- 46 — LET'S SEE THE ACTION—Who (Track)—Fabulous (Who/Glyn Johns)
- 47 32 BACK STREET LUV—Curved Air (Blue Mountain)—Warner Bros. (Curved Air)
- 48 — RUN BABY RUN—Newbeats (London)—Acuff-Rose
- 49 — BANKS OF THE OHIO—Olivia Newton-John (Pye)—Blue Gum (John Kongos)
- 50 42 MY WAY—Frank Sinatra (Reprise)—Shapiro/Bernstein (Don Costa)

## DENMARK

### LP's

(Courtesy Danish Group IFPI)

- This Month**
- 1 FIREBALL—Deep Purple (Harvest)
  - 2 PEARL—Janis Joplin (CBS)
  - 3 EVERY GOOD BOY DESERVES FAVOUR—Moody Bles (Threshold)
  - 4 MASTER OF REALITY—Black Sabbath (Vertigo)
  - 5 HERFRA HVOR VI STAAR—Niels Skousen & Peter Ingemann (Polydor)
  - 6 DANSKE TOP HITS 3—Various Artists (Polydor)
  - 7 WHO'S NEXT—Who (Track)
  - 8 BEACH PARTY 2—James Last (Polydor)
  - 9 HAIR—Hair Ensemble (Polydor)
  - 10 NON STOP DANCING 12—James Last (Polydor)

## FINLAND

### SINGLES

(Courtesy Intro)

\*Denotes local origin

- This Week**
- 1 ROSE GARDEN—Lynn Anderson (CBS)—Scandia
  - 2 IHANA AAMU (Keziet Zomorkas)—Johnny (MCA)—Coda
  - 3 RAKKAUSTARINA (Love Story)—Fred (CBS)
  - 4 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Fazer
  - 5 LOVE STORY—Andy Williams (CBS)
  - 6 MUSTAN KISSAN TANGO (Kuronen & No Tango)—Jaana ja Tiina (MCA)—Coda
  - 7 MOZART 40—Waldo De Los Rios (A&M)
  - 8 SHE'S A LADY—Tom Jones (Decca)—Scandia
  - 9 LIEVESTUOREEN LIISA—Irwin Goodman (Philips)—Fazer
  - 10 RAKKAUSTARINA (Love Story)—Tapani Kansa (Sonet)

### LP's

(Courtesy Intro)

\*Denotes local origin

- This Month**
- 1 STEANKA RASIN—Viktor Klimentko (Columbia)
  - 2 MASTER OF REALITY—Black Sabbath (Vertigo)
  - 3 KONSTAN PARHAAT—Kauhisten Purppuripelimannit (RCA)
  - 4 ABRAXAS—Santana (CBS)
  - 5 PENDULUM—CCR (Fantasy)
  - 6 SHE'S A LADY—Tom Jones (Decca)
  - 7 STICKY FINGERS—Rolling Stones (R.S. Records)
  - 8 ISOJEN POIKIEN LOULUJA—Various (Shokki)
  - 9 TOIVEKONSERTTI 43—Various (Rytmi)
  - 10 LOVE STORY—Andy Williams (CBS)

## HOLLAND

### SINGLES

(Courtesy Radio Veronica)

\*Denotes local origin

- This Week**
- 1 SOLDIERS WHO WANT TO BE HEROES—Rod McKuen (WB)
  - 2 NON NON RIEN N'A CHANGE—Poppys (Barclay)
  - 3 MAMY BLUE—Pop Tops (Pink Elephant)—Basart
  - 4 SHE FLIES ON STRANGE WINGS—Golden Earring (Polydor)—Dayglow
  - 5 SOLEY SOLEY—Middle of the Road (RCA)
  - 6 HELP ('Get Me Some Help')—Tony Ronald (Ariola)—Ramco
  - 7 STORM AND THUNDER—Earth & Fire (Polydor)—Dayglow
  - 8 BORRIQUITO—Peret (Ariola)—Ed. Actuel

- 9 SUCH A FUNNY NIGHT—Aphrodite's Child (Mercury)
- 10 HET SOLDAATJE—Zangeres Zonder Naam (Telstar)—Benelux Music

## ISRAEL

(Courtesy Galei Zahal Broadcasting)

### SINGLES

- This Week**
- 1 SWEET HITCH-HIKER—Creedence Clearwater Revival (Liberty)—Jondora
  - 2 RINGOLY REALITY—Boaz Shar'abi (Hataklit)—Illanot
  - 3 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Flamingo
  - 4 A CORPS PERDU—Mike Brant (CBS)—Biem
  - 5 WON'T GET FOGLED AGAIN—The Who (Polydor)—Fabulous
  - 6 WHAT ARE YOU DOING SUNDAY/KNOCK THREE TIMES—Dawn (Bell)—Carlin
  - 7 BANGLA DESH—George Harrison (Parlophone)—Harrisonsongs
  - 8 BUTTERFLY—Danyel Gerard/ (CBS)—April
  - 9 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (CBS) April/RCA (Mus.cor)
  - 10 ISRAEL/HOW CAN YOU MEND A BROKEN HEART—Bee Gees (Polydor)—Abigail
  - 11 LOVE STORY—Andy Williams (CBS) Subar

### LP's

(Courtesy Galei Zahal Broadcasting)

- This Week**
- 1 CHAVA ALBERSTEIN-LIVE—Chava Alberstein (CBS)
  - 2 AT AVIGDOR'S GRASS—Arik Einstein & Miki Gavriliou (Phonodor)
  - 3 YEHORAM GAON ON STAGE—Yehoram Gaon (CBS)
  - 4 LOVE STORY—Andy Williams (CBS)
  - 5 SYMPHONIAS OF THE 70's—Waldo de los Rios (Hispavox)
  - 6 RAM—Paul & Linda McCartney (Parlophone)
  - 7 MATOK MATOK—Igal Bashan (Hed Arzi)
  - 8 SUPERSTAR—Original Cast (MCA)
  - 9 TEA FOR THE TILLERMAN—Cat Stevens (Island)
  - 10 SWEET BABY JAMES—James Taylor (Warner Bros.)

## ITALY

### LP's

(Courtesy Discografia Internazionale)

- This Month**
- 1 TARKUS—Emerson, Lake & Palmer (Island)
  - 2 AMORE E NON AMORE—Lucio Battisti (Ricordi)
  - 3 E FU SUBITO AZNAVOUR—Charles Aznavour (Barclay)
  - 4 CONCERTO GROSSO PER I NEW TROLLS—New Trolls (Cetra)
  - 5 MASTER OF REALITY—Black Sabbath (Vertigo)
  - 6 DEL MIO MEGLIO—Mina (FDU)
  - 7 DEEP PURPLE IN ROCK—Deep Purple (Harvest)
  - 8 ABRAXAS—Santana (CBS)
  - 9 PENDULUM—Creedence Clearwater Revival (America)
  - 10 SURVIVAL—Grand Funk Railroad (Capitol)
  - 11 AQUALUNG—Jethro Tull (Island)
  - 12 FORMULA 3—Formula 3 (Numero Uno)
  - 13 DI VERO IN FONDO—Patty Pravo (Philips)
  - 14 ANTONIO VENEZIANO—Soundtrack (CAM)
  - 15 LIVE—Colosseum (Island)

## JAPAN

### SINGLES

(Courtesy Music Labo Co., Ltd.)

\*Denotes local origin

- This Week**
- 1 AME NO BALLADE—Masayuki Yuhara (Union)—JCM
  - 2 WATASHI NO JYOKAMACHI—Rumiko Koyanagi (Reprise)—Watanabe
  - 3 POLYUSHKA-POLYE—Masami Naka (Victor)
  - 4 SAYONARA O MO ICHIDO—Kiyohiko Ozaki (Philips)—Nichion
  - 5 MELODY FAIR—Soundtrack (Polydor)—Intersong
  - 6 MANATSU NO DEKIGOTO—Miki Hirayama (Columbia)—Takarajima
  - 7 NAGASAKI KARA FUNE NI NOTTE—Hiroshi Itsuki (Minoruphone)—Nichion
  - 8 TOUT TOUT MA CHERIE—Michel Polnareff (Epic)
  - 9 NAMIDAKARA ASHITA E—Masaaki Sakai (Columbia)—Nichion
  - 10 AME NO HI NO BLUES—Yuko Nagisa (Toshiba)—Takarajima
  - 11 OMOIDE NO NAGASAKI—Ayumi Ishida (Columbia)—Takarajima
  - 12 JYUNANA SAI—Saori Minami (CBS/Sony)—Nichion
  - 13 HI NO ONNA—Shinichi Mori (Victor)—Watanabe/Ai
  - 14 BLOSSOM LADY—The Shocking Blue (Polydor)—Intersong
  - 15 SARABA KOIBITO—Masaaki Sakai (Columbia)—Nichion
  - 16 KINO KYO ASHITA—Junji Inoue (Philips)—PMP
  - 17 GET IT ON—Chase (Epic)—Toshiba
  - 18 AME NO MIDOSUJI—O Yan Hui Hui (Toshiba)—UA-Japan

- 19 AOI RINGO—Goro Noguchi (Polydor)—Fiji
- 20 DON'T PULL YOUR LOVE—Hamilton, Joe Frank Y Reynolds (Stateside)—Toshiba
- OpjInZn aHuiiHu, Dm\*OY

## NORWAY

### LP's

(Courtesy Verdens Gang)

- This Month**
- 1 PEARL—Janis Joplin (CBS)
  - 2 DETAARET DET VAR SA BRATT—Oeystein Sunde (CBS)
  - 3 RAM—Linda & Paul McCartney (Apple)
  - 4 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)
  - 5 JESUS CHRIST SUPERSTAR—Various Artists (MCA)
  - 6 DU SKA FAA EN DAG IMARA—Aif Proeysen (Fontana)
  - 7 FIREBALL—Deep Purple (Harvest)
  - 8 AQUALUNG—Jethro Tull (Sonet)
  - 9 TARKUS—Emerson, Lake & Palmer (Island)
  - 10 STICKY FINGERS—Rolling Stones (Rolling Stones)

## SINGAPORE

### SINGLES

(Courtesy Rediffusion Singapore)

- This Week**
- 1 WON'T GET FOOLED AGAIN—Who (Track)
  - 2 SPANISH HARLEM—Aretha Franklin (Atlantic)
  - 3 NEVER ENDING SONG OF LOVE—New Seekers (Philips)
  - 4 LIAR—3 Dog Night (Stateside)
  - 5 TONIGHT—Move (Harvest)
  - 6 I WOKE UP IN LOVE THIS MORNING—Partridge Family (Stateside)
  - 7 COUSIN NORMAN—Marmalade (Decca)
  - 8 GO AWAY LITTLE GIRL—Donny Osmond (MGM)
  - 9 STICK-UP—Honey Cone (Hot Wax)
  - 10 HOW CAN YOU MEND A BROKEN HEART—Bee Gees (Polydor)

## SPAIN

### SINGLES

(Courtesy of El Musical)

- This Last Week**
- 1 1 HELP—Tony Ronald (Movieplay)—Canciones del Mundo
  - 2 — MAMMY BLUE—Joel Dayde (Opalo-Movieplay)—Symphy
  - 3 — MAMMY BLUE—Los Pop Tops (Explosion-Ariola)—Symphy
  - 4 3 CARMEN—Trebol (CBS)—April
  - 5 2 FIN DE SEMANA—Los Diablos (EMI)—Ritmo y Melodia
  - 6 4 AHORA SE QUE ME QUIERES—Formula V (Philips-Fonogram)—Fontana
  - 7 10 EL VALS DE LAS MARIPOSAS—Danny & Donna (Columbia)—Notas Magicas
  - 8 5 DOS CRUCES/EL JINETE—Jose Feliciano (RCA)
  - 9 7 BUTTERFLY—Danyel Gerard (CBS)
  - 10 8 HOY DARIA YO LA VIDA—Martinha (Hispavox)—Hispavox

### LP's

(Courtesy of El Musical)

\*Denotes local origin

- This Week**
- 1 STICKY FINGERS—Rolling Stones (Hispavox)
  - 2 AMORES—Mari Trini (Hispavox)
  - 3 TAPESTRY—Carole King (Hispavox)
  - 4 RAM—Paul McCartney (EMI)
  - 5 LAS MEJORES ACTUACIONES DE JOSE FELICIANO—Jose Feliciano (RCA)
  - 6 OSIBISA—Osibisa (Movieplay)
  - 7 HELP—Tony Ronald (Movieplay)
  - 8 B.S. & T.4—Blood, Sweat & Tears (CBS)
  - 9 GREATEST HITS—Booker T. & MG's (Movieplay)
  - 10 MOZARTMANIA—Waldo de los Rios (Hispavox)

## SWEDEN

### SINGLES

(Courtesy Radio Sweden)

- This Week**
- 1 ANNA & MEJ—Lalla Hansson (Columbia)—Ehrling-Forlagen
  - 2 EAT AT HOME—Paul & Linda McCartney (Apple)—Air Music
  - 3 NAR DIMMAN LATTAR (LP)—Bert Staf (Metronome)—Multitone
  - 4 FIREBALL (LP)—Deep Purple (Harvest)
  - 5 PEARL (LP)—Janis Joplin (CBS)—Various
  - 6 TOM TOM TURNAROUND—The New World (Rak)—Sweden
  - 7 RAM (LP)—Paul & Linda McCartney (Apple)—Air Music
  - 8 NAGON ATT ALSKA—Siv-Inger (Philips)—Imudico
  - 9 BANGLA DESH—George Harrison (Apple)—Essex
  - 10 GET DOWN AND GET WITH IT—Slade (Polydor)

# Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	MAGGIE MAY/REASON TO BELIEVE • 16	Rod Stewart (Rod Stewart), Mercury 73224
★	4	GYPSIES, TRAMPS & THIEVES 7	Cher (Snuff Garrett), Kapp 2146 (MCA)
3	3	YO-YO 8	Osmonds (Rick Hall), MGM 14295
4	2	SUPERSTAR • 9	Carpenters (Jack Daugherty), A&M 1289
★	9	THEME FROM "SHAFT" 3	Isaac Hayes (Isaac Hayes), Enterprise/MGM 9038 (Stax/Volt)
★	20	IMAGINE 2	John Lennon-Plastic Ono Band (John & Yoko & Phil Spector), Apple 1840
7	6	DO YOU KNOW WHAT I MEAN 14	Lee Michaels (Lee Michaels), A&M 1262
8	5	THE NIGHT THEY DROVE OLD DIXIE DOWN • 12	Joan Baez (Norbert Putnam & Jack Lothrop), Vanguard 35138
★	15	PEACE TRAIN 6	Cat Stevens (Paul Samwell-Smith), A&M 2191
10	11	I'VE FOUND SOMEONE OF MY OWN 22	Free Movement (Joe Porter), Decca 32818 (MCA)
11	7	GO AWAY LITTLE GIRL • 13	Donny Osmond (Rick Hall), MGM 14285
12	12	TIRED OF BEING ALONE 15	Al Green (Willie Mitchell & Al Green), Hi 2194 (London)
13	14	TRAPPED BY A THING CALLED LOVE 11	Denise LaSalle (Crajon Enterprises), Westbound 182 (Chess/Janus)
14	10	IF YOU REALLY LOVE ME 12	Stevie Wonder (Stevie Wonder), Tamla 54208 (Motown)
15	17	THIN LINE BETWEEN LOVE & HATE 10	Persuaders (Poindexter Bros.), Atco 6822
16	8	SWEET CITY WOMAN 12	Stampeders (Mel Shaw), Bell 45-120
17	19	NEVER MY LOVE 7	Fifth Dimension (Bones Howe), Bell 45-134
18	13	UNCLE ALBERT/ADMIRAL HALSEY • 12	Paul & Linda McCartney (Paul & Linda McCartney), Apple 6278
★	21	INNER CITY BLUES (Make Me Wanna Holler) 4	Marvin Gaye (Marvin Gaye), Tamla 54209 (Motown)
★	29	EASY LOVING 11	Freddie Hart (George Richey), Capitol 3115
★	60	HAVE YOU SEEN HER 2	Chi-Lites (Eugene Record), Brunswick 55462
★	22	AIN'T NO SUNSHINE • 16	Bill Withers (Booker T. Jones), Sussex 219 (Buddah)
★	23	BIRDS OF A FEATHER 8	Raiders (Mark Lindsay), Columbia 4-45453
★	27	ONLY YOU KNOW AND I KNOW 6	Delaney & Bonnie (Delaney & Bonnie), Atco 6838
★	25	STAGGER LEE 11	Tommy Roe (Steve Barri), ABC 11307
★	26	ONE FINE MORNING 8	Lighthouse (Jimmy Ienner), Evolution 1048 (Stereo Dimension)
★	27	SO FAR AWAY/SMACKWATER JACK 10	Carole King (Lou Adler), Ode 66019 (A&M)
★	47	EVERYBODY'S EVERYTHING 3	Santana (Santana), Columbia 4-45472
★	35	THE DESIDERATA 4	Les Crane (Fred Werner & Les Crane), Warner Bros. 7520
★	30	YOU'VE GOT TO CRAWL (Before You Walk) 7	8th Day (Greg Perry-HDH Prod.), Invictus 9098 (Capitol)
★	31	CHIRPY CHIRPY, CHEEP CHEEP 15	Mac & Katie Kissoon (Miki Dallon), ABC 11306
★	36	LONG AGO AND FAR AWAY 5	James Taylor (Peter Asher), Warner Bros. 7521
★	33	WEDDING SONG (There Is Love) 14	Paul Stookey (Jim Mason & Ed Mottau), Warner Bros. 7511
★	38	A NATURAL MAN 10	Lou Rawls (Michael Lloyd), MGM 14262

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
★	45	QUESTIONS 67 & 68/I'M A MAN 4	Chicago (James William Guercio), Columbia 4-45467
★	36	37 WOMEN'S LOVE RIGHTS 9	Laura Lee (William Weatherspoon/Stagedoach Prod.), Hot Wax 7105 (Buddah)
★	37	26 LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) 11	Kris Kristofferson (Fred Foster), Monument 8525 (CBS)
★	48	TWO DIVIDED BY LOVE 4	Grass Roots (Steve Barri), Dunhill 4289
★	39	41 ONE TIN SOLDIER (The Legend of Billy Jack) 7	Coven (Mundell Lowe), Warner Bros. 7509/MGM 14308
★	54	ABSOLUTELY RIGHT 3	Five Man Electrical Band (Dallas Smith), Lionel 3220 (MGM)
★	43	WHAT ARE YOU DOING SUNDAY? 5	Dawn (Tokens & Dave Appel), Bell 45-141
★	42	44 CHARITY BALL 7	Fanny (Richard Perry), Reprise 1033
★	77	BABY I'M-A WANT YOU 2	Bread (David Gates), Elektra 45751
★	44	33 RAIN DANCE 12	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0522
★	45	40 I'M COMIN' HOME 6	Tommy James (Tommy James & Bob King), Roulette 7110
★	46	39 THE LOVE WE HAD (Stays on My Mind) 12	Dells (Chuck Stepany & Chuck Barksdale), Cadet 5683 (Chess/Janus)
★	47	50 SHE'S ALL I GOT 5	Freddie North (Jerry Williams, Jr.), Mankind 12004 (Nashboro)
★	48	49 I'D LOVE TO CHANGE THE WORLD 6	Ten Years After (Ten Years After), Columbia 4-45457
★	49	51 SPILL THE WINE 5	Isley Brothers (R. Isley/O. Isley/R. Isley), T-Neck 932 (Buddah)
★	50	53 IT'S A CRYING SHAME 7	Gayle McCormick (Dennis Lambert & Brian Potter), Dunhill 4288
★	58	LOVE 4	Lettermen (Lettermen Inc.), Capitol 6316
★	52	56 IT'S ONLY LOVE 4	Elvis Presley, RCA 48-1017
★	57	YOU BROUGHT THE JOY 5	Freda Payne (Holland-Dozier-Holland), Invictus 9100 (Capitol)
★	66	IT'S IMPOSSIBLE 4	New Birth (Fuqua III Prod.), RCA 74-0520
★	63	WILD NIGHT 4	Van Morrison (Van Morrison & Ted Templeman), Warner Bros. 7518
★	65	BLESS YOU 3	Martha Reeves & the Vandellas (Corporation), Gordy 7110 (Motown)
★	57	59 YOU THINK YOU'RE HOT STUFF 3	Jean Knight (Wardell Quezergue), Stax 0105
★	76	ALL I EVER NEED IS YOU 4	Sonny & Cher (Snuff Garrett), Kapp 2151 (MCA)
★	59	52 MacARTHUR PARK (Part II) 8	Four Tops (Frank Wilson), Motown 1189
★	60	42 THE YEAR THAT CLAYTON DELANEY DIED 11	Tom T. Hall (Jerry Kennedy), Mercury 73221
★	61	61 IT'S FOR YOU 7	Springwell (Pink Unlimited & Vinny Testa), Parrot 359 (London)
★	62	62 THAT'S THE WAY A WOMAN IS 8	Messengers (Mass Prod.), Rare Earth 5032 (Motown)
★	79	RESPECT YOURSELF 3	Staple Singers (Al Bell), Stax 0104
★	83	DON'T WANT TO LIVE INSIDE MYSELF 2	Bee Gees (Robert Stigwood & the Bee Gees), Atco 6867
★	68	JENNIFER 3	Bobby Sherman (Ward Sylvester), Metromedia 227
★	70	YOUR MOVE 6	Yes (Yes & Eddie Offord), Atlantic 2819

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
★	67	67 DO I LOVE YOU 5	Paul Anka (David Van De Pitte & Bruce Miller), Buddah 252
★	85	WHERE DID OUR LOVE GO 3	Donnie Elbert (Donnie Elbert), All Platinum 2330
★	—	ROCK STEADY 1	Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2838
★	70	74 RUB IT IN 5	Laying Martime (Ray Stevens), Barnaby 2041 (CBS)
★	—	TILL 1	Tom Jones (Gordon Mills), Parrot 40007 (London)
★	72	64 SOME OF SHELLEY'S BLUES 8	Nitty Gritty Dirt Band (William E. McEuen), United Artists 50817
★	73	75 LIFE IS A CARNIVAL 3	Band (Band), Capitol 3199
★	74	78 I LIKE WHAT YOU GIVE 5	Nolan (Gabriel Mekler), Lizard 1008
★	96	YOU'VE LOST THAT LOVIN' FEELIN' 2	Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2837
★	76	81 THEME FROM "SUMMER OF '42" 3	Peter Nero (Paul Leka), Columbia 4-45399
★	—	SCORPIO 1	Dennis Coffey & the Detroit Guitar Band (Theodore & Coffey), Sussex 226 (Buddah)
★	78	84 MAMMY BLUE 4	Pop Tops (Alain Milhaud), ABC 11311
★	79	72 FREEDOM COME, FREEDOM GO 5	Fortunes (Cook & Greenaway), Capitol 3179
★	80	71 TOUCH 4	Supremes (Frank Wilson), Motown 1190
★	81	86 MOTHER 3	Barbra Streisand (Richard Perry), Columbia 4-45471
★	82	82 YOU SEND ME 6	Ponderosa Twins + One (B. Massey), Horoscope 102 (All Platinum)
★	83	90 GIMME SOME LOVIN', Part 1 2	Traffic, etc. (Chris Blackwell & Stevie Winwood), United Artists 50841
★	84	73 I DON'T NEED NO DOCTOR 6	Humble Pie (Glyn Johns), A&M 1282
★	85	89 DOLLY DAGGER 2	Jimi Hendrix (Jimi Hendrix, Mitch Mitchell, Eddie Kramer & John Jansen), Reprise 1044
★	—	GRANDMA'S HANDS 1	Bill Withers (Booker T. Jones), Sussex 227 (Buddah)
★	—	BRAND NEW KEY 1	Melanie (Peter Schekeryk), Neighborhood 4201 (Paramount)
★	88	88 I SAY A LITTLE PRAYER/BY THE TIME I GET TO PHOENIX 2	Glen Campbell & Anne Murray (Al de Lory/Brian Aherne), Capitol 3200
★	—	GOT TO BE THERE 1	Michael Jackson (Hal Davis), Motown 1191
★	—	LISA, LISTEN TO ME 1	Blood, Sweat & Tears (Heckman/Halee/Colomby), Columbia 4-45477
★	91	91 BABY I'M YOURS 4	Jody Miller (Billy Sherrill), Epic 5-10785
★	92	93 MY PART/ MAKE IT FUNKY (Pt. 3) 2	James Brown (James Brown), Polydor 14098
★	93	— LONG PROMISED ROAD 1	Beach Boys (Beach Boys), Reprise 1047
★	94	80 MIDNIGHT MAN 4	James Gang (James Gang & Bill Szymczyk), ABC 11312
★	95	95 BANKS OF THE OHIO 3	Olivia Newton-John (Bruce Welch & John Farrar), Uni 55504 (MCA)
★	96	97 IF IT'S ALRIGHT WITH YOU 2	Rose Colored Glass (Jim Long & Norm Miller), Bang 588
★	97	92 EVERYTHING'S ALRIGHT 6	Yvonne Elliman (Tim Rice & Andrew Lloyd Webber), Decca 32870 (MCA)
★	98	87 ARE YOU OLD ENOUGH 3	Mark Lindsay (Mark Lindsay), Columbia 4-45462
★	99	— I BET HE DON'T LOVE YOU 1	Intruders (Gamble-Huff), Gamble 4016
★	100	— WALK RIGHT UP TO THE SUN 1	Delfonics (Staff for Stan & Harris), Philly Groove 169 (Bell)

**HOT 100 A TO Z—(Publisher-Licensee)**

Absolutely Right (4 Star, BMI)	40	Freedom Come, Freedom Go (Maribus, BMI)	79	It's Impossible (Sunbury, ASCAP)	54	One Fine Morning (C.A.M./U.S.A., BMI)	26	Theme From "Shaft" (East/Memphis, BMI)	5
Ain't No Sunshine (Interior, BMI)	22	Gimme Some Lovin', Part 1 (Irving, BMI)	83	I've Found Someone of My Own (Mango Run-A-Muck, BMI)	52	One Tin Soldier (The Legend of Billy Jack) (Cents & Pence, BMI)	39	Thin Line Between Love & Hate (Cotillion/Win or Lose, BMI)	76
All I Ever Need Is You (United Artists, ASCAP)	58	Go Away Little Girl (Screen Gems-Columbia, BMI)	11	Jennifer (Sunbeam, BMI)	10	Only You Know & I Know (Irving, BMI)	24	Till (Chappell, ASCAP)	15
Are You Old Enough (Viva Wren, BMI)	98	Got to Be There (Glenwood, ASCAP)	89	Life Is a Carnival (Canaan, ASCAP)	65	Peace Train (Irving, BMI)	9	Tired of Being Alone (Jec, BMI)	12
Baby I'm Yours (Blackwood, BMI)	91	Grandma's Hands (Interior, BMI)	86	Lisa, Listen to Me (Blackwood/Minnesingers, BMI)	73	Questions 67 & 68 (Aurelius, BMI)	35	Touch (Jobete, BMI)	80
Banks of the Ohio (Bluegem, BMI)	95	Gypsies, Tramps & Thieves (Peco, BMI)	3	Long Ago and Far Away (Blackwood/Country Road, BMI)	32	Rain Dance (Cirrus/Sunspot/Walrus-Moore/Dunbar, BMI)	44	Trapped by a Thing Called Love (Ordona/Bridgeport, BMI)	13
Birds of a Feather (Lowery, BMI)	23	I Bet He Don't Love You (Gamble-Huff, BMI)	21	Love (Madden, BMI)	93	Reason to Believe (Kappelman-Rubin, BMI)	2	Two Divided by Love (Trousdale/Soldier, BMI)	38
Bless You (Jobete, BMI)	56	I Like What You Give (Lizard, ASCAP)	74	Love We Had, The (Stays on My Mind) (Chappell/Butler, ASCAP)	46	Respect Yourself (East/Memphis/Klandike, BMI)	63	Uncle Albert/Admiral Halsey (Maclean/McCartney, BMI)	18
Brand New Key (Neighborhood, ASCAP)	87	I Like What You Give (Lizard, ASCAP)	74	Loving Her Was Easier (Than Anything I'll Ever Do Again) (Combine, BMI)	37	Rock Steady (Pundit, BMI)	69	Walk Right Up to the Sun (Nickel Shoe, BMI)	100
Charity Bell (Brintree Tinkle, BMI)	42	I'd Love to Change the World (Chrysalis, ASCAP)	48	MacArthur Park, Part 2 (Canopy, ASCAP)	59	Rub It In (Ahab, BMI)	70	Wedding Song (There Is Love) (Songbirds of Paradise, ASCAP)	33
Chirpy Chirpy Cheep Cheep (Intersongs-U.S.A., ASCAP)	31	I Say a Little Prayer/By the Time I Get to Phoenix (Blue Seas/Jac, ASCAP/Rivers, BMI)	88	Maggie May (MRC-GH, BMI)	37	Scorpio (Interior, BMI)	77	What Are You Doing Sunday? (Pocket Full of Tunes, BMI)	41
Desiderata, The (Old St. Paul, ASCAP)	29	If It's Alright With You (House of Gold, BMI)	96	Mamma Blue (Maxim, ASCAP)	78	She's All I Got (Williams/Excellorec, BMI)	47	Where Did Our Love Go (Jobete, BMI)	63
Do I Love You (Spanko, BMI)	67	I'm a Man (Irving, BMI)	35	Midnight Man (Pamco/Home Made, BMI)	74	Smackwater Jack (Screen Gems-Columbia, BMI)	27	Wild Night (Caledonia Soul, ASCAP)	55
Dolly Dagger (Arch, ASCAP)	85	I'm Coming Home (Big Seven, BMI)	45	Mother (Maclean, BMI)	91	Some of Shelley's Blues (Screen Gems-Columbia, BMI)	72	Woman's Love Rights (Gold Forever, BMI)	36
Don't Want to Live Inside Myself (Casserole, BMI)	64	Imagine (Maclean, BMI)	6	My Part/Make It Funky (Part 3) (Dyna-tone, BMI)	92	Spill the Wine (Far Out, ASCAP)	49	The Year That Clayton Delaney Died (Newkeys, BMI)	60
Do You Know What I Mean (LaBrea/Sattwa, ASCAP)	7	Inner City Blues (Make Me Wanna Holler) (Jobete, BMI)	19	A Natural Man (Beresofsky-Hebb, Untid., BMI)	34	Stagger Lee (Travis, BMI)	25	You Brought the Joy (Gold Forever, BMI)	53
Easy Loving (Blue Book, BMI)	20	It's a Crying Shame (Trousdale/Soldier, BMI)	28	Never My Love (Warner-Tamerlane, BMI)	17	Superstar (Skyhill/Delbon, BMI)	4	You Send Me (Kags, BMI)	82
Everybody's Everything (Dandelion, BMI)	28	It's for You (Maclean, BMI)	51	The Night They Drove Old Dixie Down (Canaan, ASCAP)	8	Sweet City Woman (Corral, BMI)	16	You Think You're Hot Stuff (Malacco/Caraljo, BMI)	57
Everything's Alright (Leads, ASCAP)	97					That's the Way a Woman Is (Stein & Van Stock/Positive, ASCAP)	62	Your Move (Cotillion, BMI)	66

*"I remember when I was 5  
and you were 10,  
you knew that I was shy  
so you teased  
and made me cry..."*



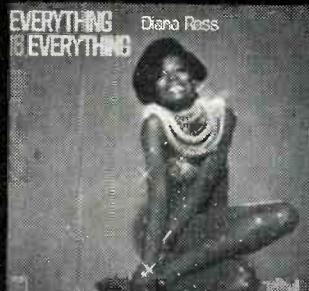
*"Wait patiently for love...  
someday it will surely come  
...I'm still waiting."*

*Diana turns memories  
into sales like no one else...*

MS-723 Surrender  
Diana's newest LP



MS-724 Everything Is  
Everything Contains the  
Hit "I'm Still Waiting"



# **"I'm Still Waiting"** **Diana Ross** (M-1192F)

**The #1 record in England  
and destined for #1 here.**





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).

# Billboard TOP LP'S

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	2	<b>JOHN LENNON</b> Imagine Apple 3379	7
2	1	<b>ROD STEWART</b> Every Picture Tells a Story Mercury SRM 1-609	20
3	3	<b>SHAFT</b> Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)	11
4	4	<b>SANTANA</b> Columbia KC 30595	3
5	5	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	30
6	8	<b>CAT STEVENS</b> Teaser & the Firecat A&M SP 4313	4
7	7	<b>CARPENTERS</b> A&M SP 3502	22
8	6	<b>MOODY BLUES</b> Every Good Boy Deserves Favour Threshold THS 5 (London)	11
9	9	<b>PAUL &amp; LINDA McCARTNEY</b> Ram Apple SMAS 3375	22
10	10	<b>WHO</b> Who's Next Decca DL 79182 (MCA)	12
11	11	<b>JOAN BAEZ</b> Blessed Are... Vanguard VSD 6570/1	7
12	12	<b>JEFFERSON AIRPLANE</b> Bark Grunt FTR 1001 (RCA)	7
13	13	<b>BARBRA JOAN STREISAND</b> Columbia KC 30792	7
14	14	<b>PARTRIDGE FAMILY</b> Sound Magazine Bell 6064	10
15	15	<b>CHI-LITES</b> (For God's Sake) Give More Power to the People Brunswick BL 754170	11
16	16	<b>BLACK SABBATH</b> Master of Reality Warner Bros. BS 2562	9
17	17	<b>JESUS CHRIST, SUPERSTAR</b> Various Artists Decca DXSA 7206 (MCA)	50
18	20	<b>JIMI HENDRIX/SOUNDTRACK</b> Rainbow Bridge Reprise MS 2040	4
19	19	<b>ARETHA FRANKLIN</b> Aretha's Greatest Hits Atlantic SD 8295	6
20	21	<b>MARVIN GAYE</b> What's Going On Tamla TS 310 (Motown)	21
21	22	<b>BAND</b> Cahoots Capitol CMAS 651	3
22	24	<b>JACKSON 5/TV SOUNDTRACK</b> Goin' Back to Indiana Motown M 742 L	4
23	18	<b>JAMES TAYLOR</b> Mud Slide Slim & the Blue Horizon Warner Bros. BS 2561	26
24	29	<b>THREE DOG NIGHT</b> Harmony Dunhill DSX 30108	2
25	23	<b>DONNY OSMOND ALBUM</b> MGM SE 4302	17
26	38	<b>TRAFFIC, etc.</b> Welcome to the Canteen United Artists UAS 5550	5
27	26	<b>JETHRO TULL</b> Aqualung Reprise MS 2035	25
28	31	<b>GRATEFUL DEAD</b> Warner Bros. 2WS 1935	3
29	30	<b>BEACH BOYS</b> Surf's Up Reprise RS 6453	8
30	25	<b>LEE MICHAELS</b> 5th A&M SP 4302	22
31	28	<b>KRIS KRISTOFFERSON</b> The Silver Tongued Devil & I Monument Z 30679 (CBS)	14
32	48	<b>CHER</b> Kapp KS 3649 (MCA)	6
33	27	<b>TEN YEARS AFTER</b> A Space in Time Columbia KC 30801	10
34	33	<b>JOHN DENVER</b> Poems, Prayers & Promises RCA LSP 4499	29
35	37	<b>CAT STEVENS</b> Tea for the Tillerman A&M SP 4280	39

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	36	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia GP 8	129
37	39	<b>BEE GEES</b> Trafalgar Atco SD 7003	6
38	35	<b>ROLLING STONES</b> Sticky Fingers Rolling Stones COC 59100 (Atco)	24
39	44	<b>NEW RIDERS OF THE PURPLE SAGE</b> Columbia C 30888	8
40	40	<b>JAMES BROWN</b> Hot Pants Polydor PD 4054	9
41	34	<b>JAMES GANG</b> Live in Concert ABC ABCX 733	8
42	32	<b>RARE EARTH</b> One World Rare Earth RS 520 (Motown)	16
43	46	<b>DEEP PURPLE</b> Fireball Warner Bros. BS 2564	11
44	41	<b>CARPENTERS</b> Close to You A&M SP 4271	59
45	43	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> 4 Way Street Atlantic SD 2-902	28
46	49	<b>ALLMAN BROTHERS BAND</b> At Fillmore East Capricorn SD 2-802 (Atco)	15
47	42	<b>ARETHA FRANKLIN</b> Aretha Franklin Live at Fillmore West Atlantic SD 7205	22
48	47	<b>PARTRIDGE FAMILY</b> Up to Date Bell 6059	31
49	45	<b>ENGELBERT HUMPERDINCK</b> Another Time, Another Place Parrot XPAS 71048 (London)	8
50	53	<b>FIRESIGN THEATER</b> I Think We're All Bozos on This Bus Columbia C 30737	6
51	51	<b>GUESS WHO</b> Best of RCA Victor LSPX 1004	29
52	52	<b>POCO</b> From the Inside Epic KE 30753 (CBS)	6
53	179	<b>FIFTH DIMENSION</b> Live Bell 9000	2
54	57	<b>THREE DOG NIGHT</b> Golden Biscuits Dunhill DS 50098	36
55	58	<b>EMERSON, LAKE &amp; PALMER</b> Tarkus Cotillion SD 9900	18
56	60	<b>STEPPENWOLF</b> For Ladies Only Dunhill DSX 50110	5
57	54	<b>KRIS KRISTOFFERSON</b> Me & Bobby McGee Monument Z 30817 (CBS)	8
58	59	<b>BUDDY MILES LIVE</b> Mercury SRM 2-7500	5
59	61	<b>DOORS</b> L.A. Woman Elektra EKS 75011	26
60	65	<b>GRASS ROOTS</b> Their 16 Greatest Hits Dunhill DSX 50107	5
61	64	<b>ROBERTA FLACK</b> Chapter Two Atlantic SD 1569	62
62	56	<b>SANTANA</b> Abraxas Columbia KC 30130	56
63	55	<b>JONI MITCHELL</b> Blue Reprise MS 2038	18
64	62	<b>BLACK SABBATH</b> Paranoid Warner Bros. WS 1887	37
65	73	<b>B.B. KING</b> In London ABC ABCX 730	3
66	67	<b>JAMES TAYLOR</b> Sweet Baby James Warner Bros. WS 1843	86
67	66	<b>VICTOR BUONO</b> Heavy Dore LP 325	7
68	63	<b>IKE &amp; TINA TURNER</b> What You Hear Is What You Get/ Live at Carnegie Hall United Artists UAS 9953	17
69	68	<b>SUMMER OF '42</b> Soundtrack Warner Bros. WS 1925	8
70	71	<b>GUESS WHO</b> So Long, Bannatyne RCA LSP 4574	11

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	74	<b>SONNY &amp; CHER LIVE</b> Kapp KS 3654 (MCA)	5
72	69	<b>TEMPTATIONS</b> The Sky's the Limit Gordy GS 957 (Motown)	26
73	75	<b>JACKSON 5</b> Maybe Tomorrow Motown MS 735	27
74	76	<b>BILL WITHERS</b> Just as I Am Sussex SXBS 7006 (Buddah)	18
75	79	<b>BOBBY SHERMAN</b> Gettin' It Together Metromedia MD 1045	4
76	77	<b>BLOOD, SWEAT &amp; TEARS</b> B S & T 4 Columbia KC 30590	17
77	72	<b>OSMONDS</b> Homemade MGM SE 4770	19
78	81	<b>SAVOY BROWN</b> Street Corner Talking Parrot PAS 71047 (London)	7
79	80	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell 6050	53
80	50	<b>GRAND FUNK RAILROAD</b> Survival Capitol SW 764	27
81	85	<b>FREDDIE HART</b> Easy Lovin' Capitol ST 838	4
82	83	<b>STEVE MILLER BAND</b> Rock Love Capitol SW 748	4
83	—	<b>FIDDLER ON THE ROOF</b> Soundtrack United Artists UAS 10900	1
84	84	<b>CHICAGO</b> Columbia KGP 24	90
85	87	<b>CURTIS MAYFIELD</b> Curtis Live Curton CRS 8008 (Buddah)	23
86	97	<b>QUINCY JONES</b> Smackwater Jack A&M SP 3037	3
87	88	<b>STEPHEN STILLS II</b> Atlantic SD 7206	16
88	94	<b>LIGHTHOUSE</b> One Fine Morning Evolution 3007 (Stereo Dimension)	15
89	78	<b>UNDISPUTED TRUTH</b> Gordy GS 955 (Motown)	15
90	96	<b>ALICE COOPER</b> Love It to Death Warner Bros. WS 1883	33
91	82	<b>CHICAGO III</b> Columbia C2 30110	30
92	92	<b>SMOKEY ROBINSON &amp; THE MIRACLES 6</b> One Dozen Roses Tamla T 312 L (Motown)	6
93	70	<b>ISLE OF WIGHT/ATLANTA POP FESTIVAL</b> Various Artists Columbia G3X 3080	7
94	95	<b>SLY &amp; THE FAMILY STONE</b> Greatest Hits Epic E 30324 (CBS)	52
95	90	<b>KING CURTIS</b> Live at Fillmore West Atco SD 33-359	11
96	91	<b>BURT BACHARACH</b> Close to You/One Less Bell to Answer A&M SP 3501	20
97	98	<b>URIAH HEEP</b> Look at Yourself Mercury SRM 1-614	6
98	132	<b>SEATRIN</b> Marblehead Messenger Capitol SMAS 829	4
99	—	<b>DIONNE WARWICKE STORY</b> Scepter SPS 2-596	1
100	107	<b>ISLEY BROTHERS</b> Givin' It Back T-Neck TNS 3008 (Buddah)	6
101	102	<b>JIMI HENDRIX</b> Cry of Love Reprise MS 2034	35
102	104	<b>THREE DOG NIGHT</b> Naturally Dunhill DS 50088	47
103	89	<b>LONDON HOWLIN' WOLF SESSIONS</b> Chess CH 60008	11
104	86	<b>DELLS</b> Freedom Means Cadet CA 50004 (Chess/Janus)	10
105	105	<b>MOTHERS</b> Fillmore East—June 1971 Reprise MS 2042	11

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

# It's Official! Warner Bros. Moves To Sesame Street

Warner Bros. has recently had the pleasure of becoming creatively associated with the developers, producers, and original cast of one of the world's most inspired creations: *Sesame Street*.

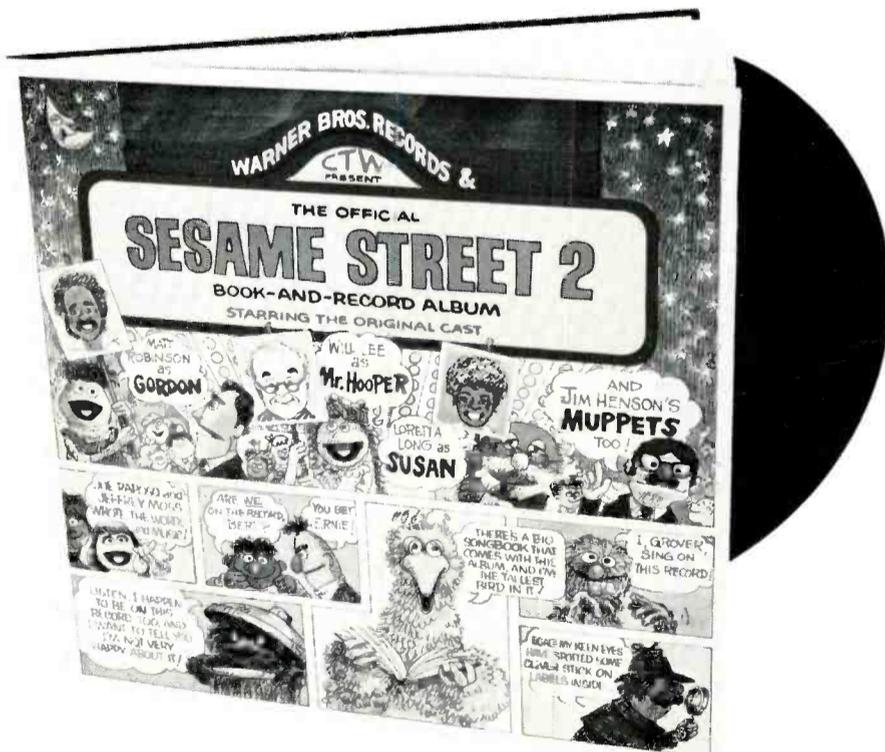
It gives us great pride to announce that the official 1971 *Sesame Street* cast album will be on Warner Bros. Records:

- **Sesame Street 2** is the most ambitiously packaged album in the history of Warner Bros. Records: a full-color, 24-page book inside. Plus a big sheet of *Sesame Street* "stick-ons." Plus punch-out *Sesame Street* signs.



We keep on repeating that word "official" because **Sesame Street 2** is produced by the Children's Television Workshop itself—the only album this year to be performed by the many characters who've made *Sesame Street* everything it is:

- Matt Robinson (as Gordon); Loretta Long (as Susan); Will Lee (as Mr. Hooper); Jim Henson's Muppets (including Big Bird, Oscar the Grouch, Grover, Cookie Monster, Ernie and Bert, and all the other favorites); and The Kids from *Sesame Street*.
- **Sesame Street 2** contains the best songs performed during *Sesame Street*'s second season. All of it is written and composed by the top music men of *Sesame Street*: Joe Raposo and Jeffrey Moss.



Warner Bros. Records is shipping a gold-album-already supply of **Sesame Street 2** in a matter of days. (Ampex-distributed Warner Bros. tapes are shipping, too.)

Warner Bros. Records is now on *Sesame Street*. Where it belongs.

Workshop revenues from this product will be used to help support CTW educational projects.

# Billboard **TOP LP'S**

## **TOP LP'S** A-Z (LISTED BY ARTIST)

• Continued from page 66

### POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	103	<b>NEIL YOUNG</b>	After the Gold Rush Reprise RS 6383	59
107	113	<b>LETTERMEN</b>	Love Book Capitol ST 836	4
108	101	<b>PAUL STOOKEY</b>	Paul And Warner Bros. WS 1912	11
109	111	<b>TEMPTATIONS</b>	Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	58
110	108	<b>B.B. KING</b>	Live at the Regal ABC ABCS 724	6
111	115	<b>LOU RAWLS</b>	A Natural Man MGM SE 4771	9
112	109	<b>BUDDY MILES</b>	Them Changes Mercury SR 61290	69
113	99	<b>ANDY WILLIAMS</b>	You've Got a Friend Columbia KC 30797	10
114	114	<b>MERLE HAGGARD &amp; THE STRANGERS</b>	Someday We'll Look Back Capitol ST 835	7
115	106	<b>FOUR TOPS</b>	Greatest Hits, Vol. 2 Motown M 740 L	6
★	—	<b>VAN MORRISON</b>	Tupelo Honey Warner Bros. WS 1950	1
117	120	<b>GODSPELL</b>	Original Cast Bell 1102	13
118	100	<b>JOHN SEBASTIAN</b>	Four of Us Reprise MS 2041	7
119	93	<b>JOHNNY MATHIS</b>	You've Got a Friend Columbia C 30740	9
120	112	<b>SOUL TO SOUL</b>	Soundtrack Atlantic SD 7207	6
121	119	<b>CHARLEY PRIDE</b>	I'm Just Me RCA LSP 4560	15
122	122	<b>EMERSON, LAKE &amp; PALMER</b>	Cotillion SD 9040	39
123	123	<b>GRAHAM NASH</b>	Songs for Beginners Atlantic SD 7204	20
124	121	<b>STEVIE WONDER</b>	Where I'm Coming From Tamla TS 308 (Motown)	26
125	126	<b>MOODY BLUES</b>	On the Threshold of a Dream Deram DES 18025 (London)	60
126	127	<b>ISAAC HAYES</b>	To Be Continued Enterprise ENS 1014 (Stax/Volt)	48
127	129	<b>JANIS JOPLIN</b>	Pearl Columbia KC 30322	40
128	131	<b>GRAND FUNK RAILROAD</b>	Live Album Capitol SWBB 633	48
129	125	<b>ROD STEWART</b>	Gasoline Alley Mercury SR 61264	52
130	128	<b>JOHN HAMMOND</b>	Breakout Kudu KU-01 (CTI)	8
131	134	<b>MOODY BLUES</b>	A Question of Balance Threshold THS 3 (London)	60
★	190	<b>YES ALBUM</b>	Atlantic SD 8283	18
133	135	<b>OSMONDS</b>	MGM SE 4724	40
134	133	<b>FREE</b>	Live A&M SP 4306	8
135	137	<b>AL GREEN</b>	Gets Next to You Hi SHL 32062 (London)	9
136	130	<b>EDDIE HARRIS &amp; LES McCANN</b>	Second Movement Atlantic SD 1583	23
137	138	<b>TOM T. HALL</b>	In Search of a Song Mercury SR 61350	4

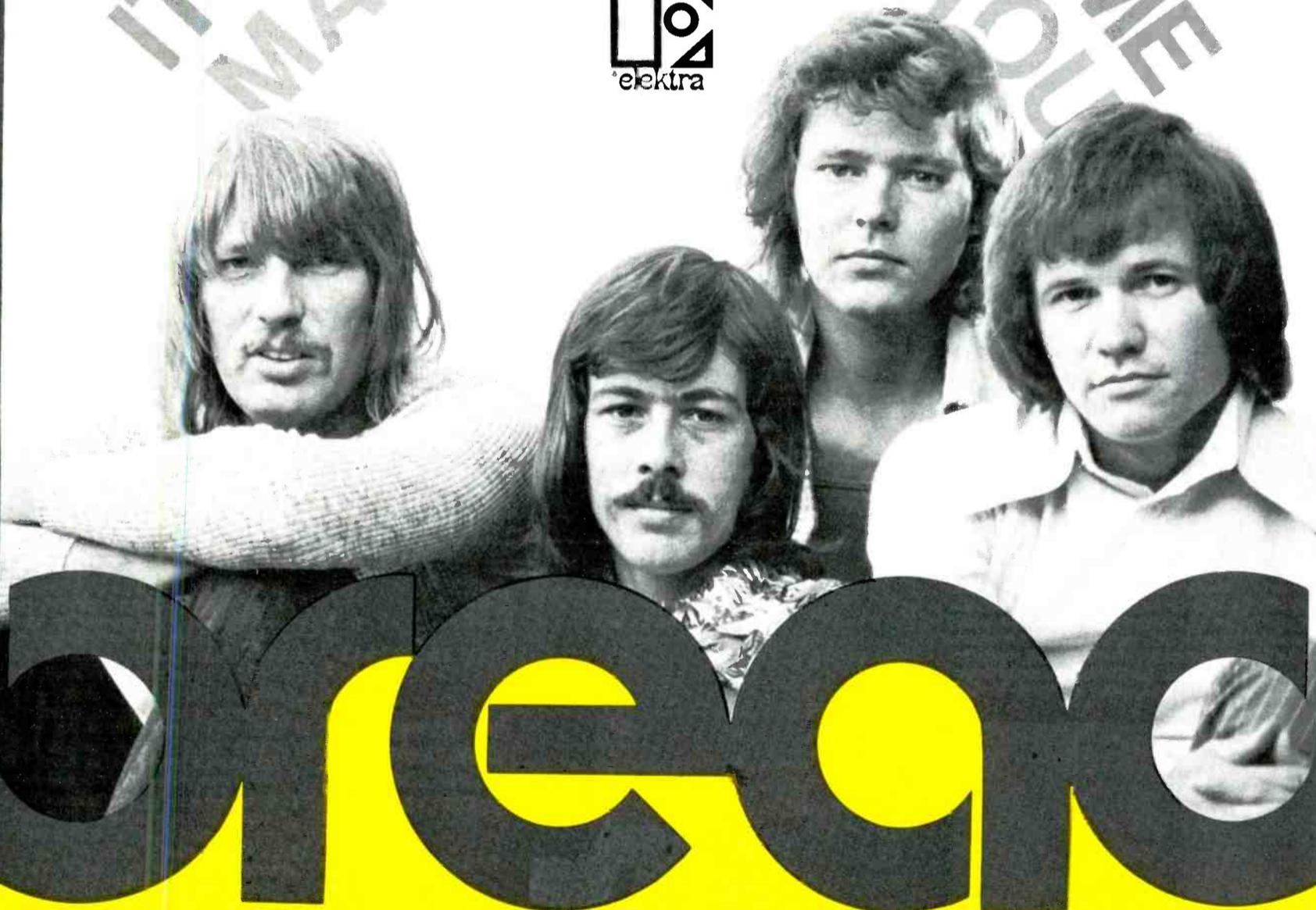
THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
138	110	<b>JAMES GANG</b>	Thirds ABC/Dunhill ABCX 721	29
139	117	<b>LEON RUSSELL &amp; THE SHELTER PEOPLE</b>	Shelter SW 8903 (Capitol)	23
140	140	<b>ELTON JOHN</b>	11-17-70 Uni 93105 (MCA)	22
141	145	<b>STEPPENWOLF</b>	Gold/Their Greatest Hits Dunhill CSX 50099	35
142	148	<b>BILLY JACK</b>	Soundtrack Warner Bros. WS 1926	4
143	143	<b>FLEETWOOD MAC</b>	Black Magic Woman Epic EG 30632 (CBS)	3
144	151	<b>JOHN BALDRY</b>	It Ain't Easy Warner Bros. WS 1921	18
145	138	<b>JOY OF COOKING</b>	Closer to the Ground Capitol SMAS 828	4
146	144	<b>FUNKADELIC</b>	Maggot Brain Westbound WB 2007 (Chess/Janus)	12
147	147	<b>GLADYS KNIGHT &amp; THE PIPS</b>	If I Were Your Woman Soul SS 731 (Motown)	25
148	156	<b>JERRY BUTLER</b>	Sagittarius Movement Mercury SR 61347	5
149	124	<b>RAIDERS</b>	Indian Reservation Columbia C 30768	20
150	118	<b>TAMMY WYNETTE</b>	Greatest Hits, Vol. 2 Epic E 30733 (CBS)	7
151	116	<b>DIANA ROSS</b>	Surrender Motown MS 723	13
152	162	<b>JOHNNY CASH</b>	Collection: Greatest Hits, Vol. 2 Columbia KC 30887	2
153	165	<b>ROD STEWART ALBUM</b>	Mercury SR 61237	11
154	139	<b>CREEDENCE CLEARWATER REVIVAL</b>	Cosmo's Factory Fantasy 8402	67
155	158	<b>CHEECH &amp; CHONG</b>	Ode SP 77010 (A&M)	6
156	150	<b>CROSBY, STILLS, NASH &amp; YOUNG</b>	Deja Vu Atlantic SD 7200	83
157	155	<b>SWEET SWEETBACK'S BAADASSSSS SONG</b>	Soundtrack Stax STS 3001	18
158	149	<b>HUMBLE PIE</b>	Rock On A&M SP 4301	22
159	159	<b>JAMES GANG</b>	Rides Again ABC ABCS 711	63
160	142	<b>CAROLE KING</b>	Writer Ode SP 77006 (A&M)	27
★	—	<b>FRANK ZAPPA'S 200 MOTELS</b>	Soundtrack United Artists UAS 9956	1
162	152	<b>CONWAY TWITTY</b>	I Wonder What She'll Think About Me Leavin' Decca DL 75292 (MCA)	7
163	163	<b>DONNY HATHAWAY</b>	Everything Is Everything Atco SD 33-332	23
164	146	<b>RAY PRICE</b>	I Won't Mention It Again Columbia C 30510	21
165	174	<b>KOOL &amp; THE GANG</b>	Best of De-Lite DE 2009	6
166	171	<b>JIM NABORS</b>	How Great Thou Art Columbia C 30671	2
167	168	<b>OSIBISA</b>	Decca DL 75285 (MCA)	18
★	199	<b>FANNY</b>	Charity Ball Reprise RS 6456	2

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	173	<b>8th DAY</b>	Invictus ST 7306 (Capitol)	13
★	200	<b>JOHN ENTWISTLE</b>	Smash Your Head Against the Wall Decca DL 79183	2
171	180	<b>BLACK OAK ARKANSAS</b>	Atco SD 33-354	10
172	178	<b>FERRANTE &amp; TEICHER</b>	It's Too Late United Artists UAS 5531	4
173	166	<b>BLACK SABBATH</b>	Warner Bros. WS 1871	62
174	175	<b>SHIRLEY BASSEY</b>	Something Else United Artists CAS 6796	14
175	176	<b>STAMPEDEERS</b>	Sweet City Woman Bell 6068	2
176	184	<b>MAIN INGREDIENT</b>	Black Seeds RCA LSP 4483	5
177	172	<b>SERGIO MENDES &amp; BRASIL '77</b>	Pais Tropical A&M SP 4315	3
★	—	<b>HERBIE MANN</b>	Push, Push Embryo SD 532 (Atlantic)	1
179	181	<b>ANNE MURRAY</b>	Talk It Over in the Morning Capitol ST 821	4
180	182	<b>EDWIN HAWKINS SINGERS</b>	Children (Get Together) Buddah BDS 5088	5
181	169	<b>NIKKI GIOVANNI &amp; THE NEW YORK COMMUNITY CHOIR</b>	Truth Is on the Way Right On RR 05001	11
182	154	<b>TOMMY JAMES</b>	Christian of the World Roulette SC 30001	5
183	183	<b>BOBBY RUSSELL</b>	Saturday Morning Confusion United Artists UAS 5548	3
184	186	<b>"J"</b>	The Way to Become the Sensuous Woman Atlantic SD 7209	3
185	—	<b>CANNED HEAT</b>	Living the Blues United Artists UAS 9955	1
186	—	<b>FLEETWOOD MAC</b>	Future Games Reprise RS 6465	1
187	192	<b>GRANT GREEN</b>	Visions Blue Note BST 84373 (United Artists)	3
188	193	<b>DR. JOHN THE NIGHT TRIPPER</b>	Sun, Moon & Herbs Atco SD 33-362	4
189	—	<b>NEW BIRTH</b>	Ain't No Big Thing But It's Growing RCA LSP 4526	1
190	161	<b>BOOKER T. &amp; THE MG'S</b>	Melting Pot Stax STS 2035	38
191	191	<b>WANDA ROBINSON</b>	Black Ivory Perception PLP 18	3
192	141	<b>JEAN KNIGHT</b>	Mr. Big Stuff Stax STS 2045	11
193	153	<b>CHASE</b>	Epic E 30472 (CBS)	26
195	157	<b>MARY TRAVERS</b>	Mary Warner Bros. WS 1907	29
196	—	<b>MANTOVANI &amp; HIS ORCHESTRA</b>	To Lovers Everywhere London XPS 598	1
197	—	<b>COUNTRY JOE &amp; THE FISH</b>	The Life & Times, from Haight-Ashbury to Woodstock Vanguard VSD 27/28	1
198	198	<b>GAYLE McCORMICK</b>	Dunhill DS 50109	3
199	195	<b>DAN HICKS &amp; HIS HOT LICKS</b>	Where's the Money? Blue Thumb BTS 29	5
200	—	<b>MADURA</b>	Columbia G 30794	1

Allman Brothers Band	46
Lynn Anderson	194
Burt Bacharach	96
Joan Baez	11
John Baldry	144
Band	21
Shirley Bassey	174
Beach Boys	29
Bee Gees	37
Black Oak Arkansas	171
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Blood, Sweat & Tears	76
Booker T. & the MG's	190
James Brown	40
Victor Buono	67
Jerry Butler	148
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Johnny Cash	152
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Ferrante & Teicher	172
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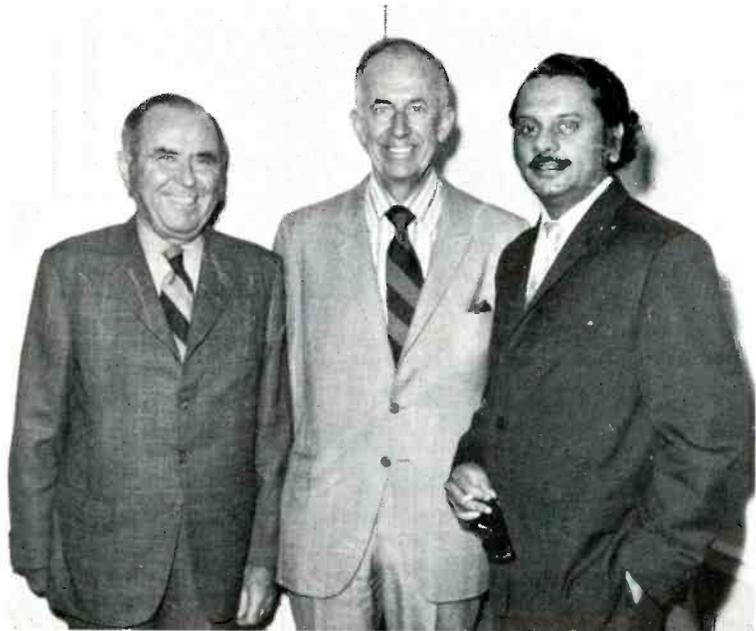
**BABY I'M-A WANT YOU  
MOTHER FREEDOM  
IF**

**LET YOUR LOVE GO  
IT DON'T MATTER TO ME  
MAKE IT WITH YOU**



**BREAD RISES TO THE TOP WITH THEIR LATEST SMASH  
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FRED RICE, center, Capitol Records' national merchandising development manager, accepts congratulations from Glenn Wallich, left, chairman of Capitol Industries, Inc., and Bhaskar Menon, president of Capitol Industries, Inc., at his 25th Capitol anniversary celebration at Hollywood's Brown Derby.

## Chappell B'way Bound on Four Shows This Season

NEW YORK—Chappell & Co. will be represented this current theater season with cast album commitments for shows "Two Gentlemen of Verona," "Iphigenia" & "Love Me, Love My Children" and the Styne-Merrill musical "Nobody's Perfect."

ABC/Dunhill has picked up recording rights for the Joseph Papp-produced "Two Gentlemen of Verona" with music by Galt MacDermot, composer of "Hair," and

lyrics by John Quare. The show opens Dec. 1 at the St. James Theatre. ABC has also garnered the cast LP rights to Papp's "Iphigenia," opening in early December at Martinson Hall. Peter Link, of "Salvation," composed the music, with lyrics by Euripides.

"Love Me, Love My Children," Canadian-originated musical by Robert Swerdlow, will be recorded by United Artists, while Jule Styne and Bob Merrill's version of the film "Some Like it Hot" has also gone to United Artists under the title "Nobody's Perfect." David Merrick will produce the show and Gower Champion will direct. Also in the works are shows with Chappell music by Emmy award-winner Norman Campbell, Arthur Rubenstein, Jim Steinman, Tom Shepard & Charles Burr, and Mildred Kayden, who with lyricist Maura Cavanagh, will compose the score for "Vanity Fair," starring Lulu.

Chappell's show season began with Walt Whitman's "Leaves of Grass" by Stanley Harte Jr.

## Windfall to Invade Europe

NEW YORK—Windfall Music, which grossed more than \$2 million last year, is set to make its first invasion of the European market in January, according to president Bud Prager. Spearheading the invasion, of course, is Mountain. The progressive rock group is set to perform three weeks in eight cities in Europe in January. Felix Pappalardi, bass player in Mountain, produces the group and other Windfall acts and is a partner in the production-management firm. The label is distributed by Bell Records.

Also managed by Windfall is Mylon, now on Columbia Records; the British group of Heads, Hands & Feet which will tour the U.S. in February; John Mills-Cockell & Syriax, a Canadian group on Columbia Records in the U.S. Gary Kurfurst, vice president of Windfall, handles the management wing. Windfall also manages members of the disbanded Free, a British group, David Rae, and Holy Smoke. Staff members of Windfall also include Gail Collins, art director; Rich Totoian, promotion; Mary Beth Olbrych; and Bob D'Orleans, engineer. Windfall, which has scored eight gold disks, is represented in England and Europe by Peter Rudge of Track International.

## Record Bar Adds 2 Stores; Total Now 14

DURHAM, N.C.—The Record Bar retail chain, which began in 1960 when Harry R. Bergman opened the first store here, has added two stores this month, bringing the chain's total to 14.

Chain, which had two stores here, Chapel Hill, one; Greenville, one; Raleigh, two; Charlotte, one; Rocky Mount, one; Greensboro, one; Columbia, S.C., one; Johnson City, Tenn., one; and State College, Pa., one, opened stores in Atlanta and Athens, Ga. this month. Barrie Bergman, president and son of founder and chairman Harry R. Bergman, said the chain intends to open suburban mall shopping center stores in Chattanooga, Knoxville, Raleigh and Charleston, S.C., within the next year.

The central headquarters of the chain here will be moved to a new larger location separate from the Main St. store here within the next 60 days. Central buying for all stores, under the direction of vice president Pete Smolen, will continue from here.

The retail store chain estimates it will top \$6,000,000 in records, tape and accessories, in its next fiscal year which has just started. The 14 stores occupy more than 30,000 square feet of space. The blueprint for 1973 indicates the firm will add 10 more stores by that time.

## Robin McNamara

NEW YORK—In the Top 60 Pop Spotlight Review of "Mary, Jane and Me" (Steed 736) which appeared in the Oct. 23 issue of Billboard, the correct artist is Robin McNamara, not Rubie McNamara.

# Electro-Voice Develops Decoder

NEW YORK — Electro-Voice, Inc., has developed a 4-channel decoding system which it claims is fully compatible with all known parameters for the production of matrixed quadrasonic information.

## Im'press Slips Its First Product

LOS ANGELES—First product of the new Im'press Records label headed by Bud Dain was shipped last week. Title is "Glenn Yarbrough." The Yarbrough LP was produced by Alex Hassilev; both were members of the old Limeliter. Dain said that the new label will be distributed by a network of independent distributors.

The system which was demonstrated recently at a special meeting on quadrasonic called by the National Academy of Arts and Sciences and held at CBS Studios, also provides decoding of encoded FM broadcasts; and according to Lawrence Lekashman, president of Electro-Voice, significantly enhances existing stereo material in all its forms.

Lekashman said that the high versatility of the decoder was accomplished through the use of monolithic integrated circuits which will be commercially available early next year, along with adapters to modify existing home entertainment equipment.

The Electro-Voice executive pointed out that 4-channel decoders by his company which are cur-

rently in use, or those employing the Electro-Voice principle would not be obsolete by the new development.

"This," he said, "is an expansion of the Electro-Voice Stereo 4 system designed essentially to provide greater freedom of artistic interpretation by the recording industry."

Lekashman said the move to develop the new fully compatible four-channel decoding system was triggered by the confusion within the industry which was hampering the growth of the 4-channel concept.

Electro-Voice has aligned itself with such quadrasonic engineers as Jon Fixler and Leonard Feldman who have done extensive research work in the field of encoded four channel recording and playback, and Peter Scheiber who has worked with matrixed quadrasonic sound for several years. The relationship was designed to develop the strong patents which Lekashman said are essential to producing a truly compatible encoder.

Said Lekashman, "If these patents could not be obtained, there existed the probability of many decoding standards varying by degree and resulting in intolerable confusion to the consumer?"

Also demonstrated at the meeting was the CBS "SQ" system which will be marketed later this year.

# Rock'n'Rolligion The 'Messiah' Way

• Continued from page 1

what some consider the first rock religious work, "The Mass in F Minor" for the Electric Prunes (which Reprise released), has just completed rock interpretations of Handel's "Messiah" which RCA is rush releasing on Nov. 1.

In addition, RCA will distribute a second religious LP, "Mass in F" by Galt MacDermot, the composer of "Hair" which is being released on Revelation Records.

Handel wrote his much recorded "Messiah" in 1749 for a small string group. Axelrod has taken nine of the thematic segments of the "Messiah" and created his own 1971 version which fills one LP. He used 16 voices and 38 musicians during the five days of studio work, with Julian (Cannonball) Adderley on the podium.

There are four complete recorded works on the "Messiah," according to Axelrod, who worked on the project with RCA producer Ron Budnik. Mozart is the first composer to add brass to the work. Axelrod's orchestra has depth in all the sections, causing producer Budnik some problems in balancing the rhythmic and melodic structure of the band and the voices.

RCA is rushing the LP to gain holiday sales. There is talk of a second volume since the rush nature of the project necessitated one LP. There will be a quadrasonic 8-track tape cartridge in addition to a regular stereo album.

Dennis Katz, RCA's contemporary music vice president, initially suggested to Budnik a rock version of the "Messiah." Budnik, knowing of Axelrod's background as a composer and artist-producer with Capitol, signed him to the label as both an artist and composer.

"The timing is better today for a contemporary version of the 'Messiah' than when the 'Mass' came out in 1967 because of the Jesus movement," Axelrod admits.

He freely adapted his work, calling on such forces as jazz, gospel music, the blues and contemporary rhythms in creating a sound he calls symbolic of today.

There are original snatches of

material, expanded from Handel's original notes. Handel's original work encompasses 40 selections and runs over three hours.

A fuzzy, oftimes distorted amplified guitar is the dominant solo instrument. "The guitar is the most predominant instrument of our time," explains Axelrod.

Keyboard man Don Randi, who played on the dates and also on the "Mass" LP, believes a rock "Messiah" is a valid idea. "This is the original material," he says. The physical structure of the work remains the same. "Handel was the real trendsetter," Budnik points out. "He did it originally."

Budnik speaks of the LP as a showcase for its new artist. "It's basically Handel's music," Budnik said, "but there are two large photos of Dave on the jacket."

The voices have a black gospel flavor. "That's how I heard them," Axelrod notes. Rock guitarist Mike Dacey and jazz tenorman Ernie Watts represent two other influences heard on the LP.

## Pied Piper Fund Youths Perform

NEW YORK—Talented disadvantaged youths from the Performing Arts Workshop of The Pied Piper Foundation for the Performing Arts, Inc., will make their debut before the Entertainment-Broadcast Industry on Friday (29) at the Park Sheraton Hotel. Contributing towards the event are the Public Affairs Division of WWRL, CBS-TV, WOR-TV, WABC Radio, the American Federation of Television and Radio Artists, Metromedia Television, and Ed Sullivan Productions.

# AFM Studio Work Slides; Economy & Runaways Cited

• Continued from page 1

and his international board have been quietly examining charges that various American arrangers and conductors have been going to European centers to record. Max Arons, president of Local 802, New York, notes that such activity is in violation of an AFM bylaw which forbids AFM members going abroad for the purpose of making recordings, tapes, jingles, background music, etc.

Some months ago, Davis sent his aide, Ted Dreher, to London to seek the cooperation of the British musicians' union. As of now, however, no hard remedies have been crystallized. Max Arons

points that it has been suggested that a duty be levied against foreign tapes. Arons added that "the administration is concerned over such business matters as foreign automobile imports and their effect on sales of American product. . . . Similarly, the administration should be concerned on a cultural level, as in the case of recordings, especially when that cultural level is so tied up with U.S. employment."

AFM men have pointed out that on the basis of figuring five people to a family, and estimating there are 300,000 union musicians, some 1,500,000 people are directly affected by the decline in recording work.

# Recording Costs Soaring; Lax Rock Acts Are Blamed

• Continued from page 1

thing becomes ridiculous. Unless you sell a huge amount of product, that cost is going to be difficult to recoup. The group makes no royalties until this cost is recovered and it makes for a very discouraging scene all round, from the record company who is usually stuck with this expense, to the group.

"But it's foolish for the artist to blame the record company or his agent or producer. The blame is on his own shoulders for being unprepared in studio.

Knight's method of working with Grand Funk is for the trio to rehearse away from the studio for six to eight weeks. They then work

with Knight on final preparations and programming. "We then go into the studio, recording in three days—two days for laying down the tracks and the final day for the voices. Then the boys go home and I go in and mix. The entire process takes five working days."

Knight considers that the studios are over-priced but thinks they are beginning "to open up and become more competitive, probably because the overall market is apparently very soft."

He added: "There are innumerable studios offering the same facilities and there's no reason why they shouldn't be more competitive."



COMPOSER Axelrod works on his rock "Messiah."

LOVE IS REAL, REAL IS LOVE  
LOVE IS FEELING, FEELING LOVE  
LOVE IS WANTING TO BE LOVED  
LOVE IS TOUCH, TOUCH IS LOVE  
LOVE IS REACHING, REACHING LOVE  
LOVE IS ASKING TO BE LOVED  
LOVE IS YOU, YOU AND ME  
LOVE IS KNOWING WE CAN BE  
LOVE IS FREE, FREE IS LOVE  
LOVE IS LIVING, LIVING LOVE  
LOVE IS NEEDING TO BE LOVED\*

AND,

LOVE  
IS A HIT!



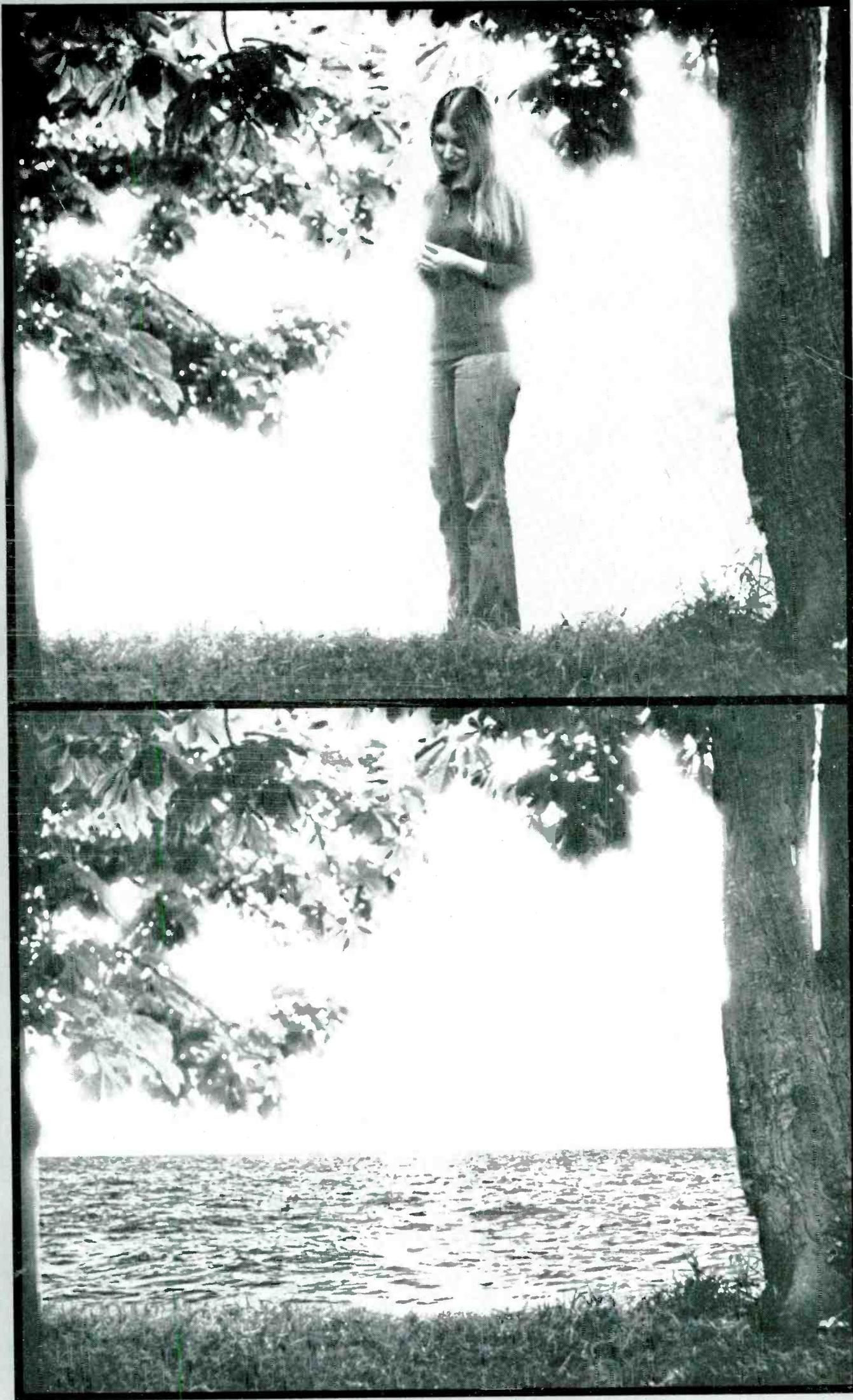
THE LETTERMEN

3192

(FROM THEIR NEW ALBUM, LOVE BOOK, ST-836)

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