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The International
Music-Record-Tape
Newsweekly

CARTRIDGE TV PAGE 14

HOT 100 PAGE 66

TOP LP'S PAGES 70, 72

Billboard

South & Midwest Retail Sales Spurt

By EARL PAIGE

CHICAGO—Record/tape retailers and wholesalers here report increased sales of 10 or 20 percent over a comparable period a year ago and an upsurge over normally draggy summer months just passed. However, reports on singles, albums and tapes are not uniform.

Montgomery Ward buyer Al Giegel said volume is up 40 percent "since April, and, in fact, running all the way back to February." He said disks and tapes are even but credits much of the rise to accessories which offer 45 to 50 percent profit. Ward's also opened 25 new stores this year for a total of 389.

Singer One-Stop president Fred Sipiora credits his 15 to 20 percent jump in volume to
(Continued on page 74)

L.A. Is Off

LOS ANGELES — Southern California's combination of relatively high unemployment and the ever-growing number of aggressive retailers utilizing price leaders to lure record buyers cause this area to be the only one nationally to report business off generally since April. All other areas report a pattern over the past 90 days, with the basic graph showing a steady upward trend.
(Continued on page 74)

New York: Up

NEW YORK — How has business been? "Exceptionally good," said Dave Rothfeld of Korvette's, "By the very fact that we've spent a lot of money on our own and plugging records on prime time TV. This is something no other retailer has
(Continued on page 74)

By BILL WILLIAMS

NASHVILLE — Tape sales have zoomed in Tennessee in the past three months, actually skyrocketing in some areas, due not only to the economic thrust but to the strongest tape-theft law in the land.

Distributors, rack jobbers and buyers in many areas told of this surge of tape sales. And, while admitting that the economy is a strong factor, a great deal of the credit is given to the law passed by the state legislature which makes pirating a felony punishable by stiff fine and imprisonment.

The fact that record sales also are up considerably (although nothing compared to tape) is an optimistic outlook, however.

Hutch Carlock, president of Music City One-Stop, credited the new law on the books for sending tape sales soaring in the past three months. So does Sam Morrison, of Knox Racks in
(Continued on page 74)

Talks on Rock Fests Planned

MINNEAPOLIS — Midwest promoter Harry Beacom, following the cancellation of his third Open Air Celebration rock festival in St. Paul by civic authorities, is planning to hold a conference in New York in late
(Continued on page 8)

U.K. RCA Beats Unofficial Importers to 'Bark' Punch

By ROB PARTRIDGE

Staff Member, Record & Tape Retailer

LONDON — Following a growing concern about unofficial importers benefitting from a delay in the British manufacture of major U.S. albums—a concern which is being felt throughout the British record industry, RCA has imported 5,000 copies of the Jefferson Airplane album "Bark" from the U.S.

"The sleeve on the Jefferson Airplane album is complicated and it is virtually impossible to

Store-Opening Spree Underway

By BRUCE WEBER

LOS ANGELES — Proof of renewed vigor at retail can be seen in this: At least four companies, including two rack merchandisers, are opening music-

tape-electronic retail stores.

Pickwick International is planning to open about 15 retail stores during 1972, according to a company prospectus. Each store will require an investment of about \$100,000, the report stated.

Sometime this year or early in 1972 Rational Tape Distributors will open two retail stores, one in the Midwest and the other on the East Coast, said Jim Tiedjens, chairman. Both outlets will be full-time stores, carrying tape and record accessories, tape player equipment, records and tapes, instruments, among other items.
(Continued on page 4)

\$3 Mil in Counterfeit Tape Grabbed in N.Y.; 12 Arrested

By RADCLIFFE JOE

NEW YORK — In what is believed to be the biggest single seizure of allegedly counterfeit recordings ever made in this country, detectives from the New York district attorney's office seized more than \$3 mil-

lion worth of product in a series of raids carried out in New York City and on Long Island.

The raids, undertaken Sept. 8, resulted in 12 arrests and a record haul of more than 400,000 8-track tapes, and equipment believed to be pirated and counterfeited. Investigations leading up to the arrests had been going on for several months.

According to Jules Yarnell, special counsel to the Recording Industry Association of America
(Continued on page 74)

R'n'R Revival Rides High; 24-City & Foreign Tours

By IAN DOVE

NEW YORK—The rock revival continues to thrive. Richard Nader, whose Music Productions Consultants, Inc. started the Rock and Roll Revival Shows, is celebrating his second anniversary with a Madison Square Garden concert in October and has had a rock revival package picked up by Columbia Artists Management for a 24-city tour in November.

Nader is also planning a European rock revival tour headed by Jerry Lee Lewis.

"The 24 dates set by CAM

brings the total number of rock revival concerts we have promoted to just over 100," said Nader. "The Madison Square Garden dates alone over the last two years — the October concert is volume seven—have grossed \$750,000. Not bad for something that was called a flash in the pan when we first opened."

The revival show picked up by CAM marks the first venture into rock by that organization. They have previously con-
(Continued on page 4)

NOTE TO RADIO & RECORD COS

LOS ANGELES—All records (singles and LP's) for review should be sent to Record Review Dept., Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069. All radio stations, please send station lists to the Charts Dept., Billboard, at the same California address.

Salute to
Dick James
see page 15

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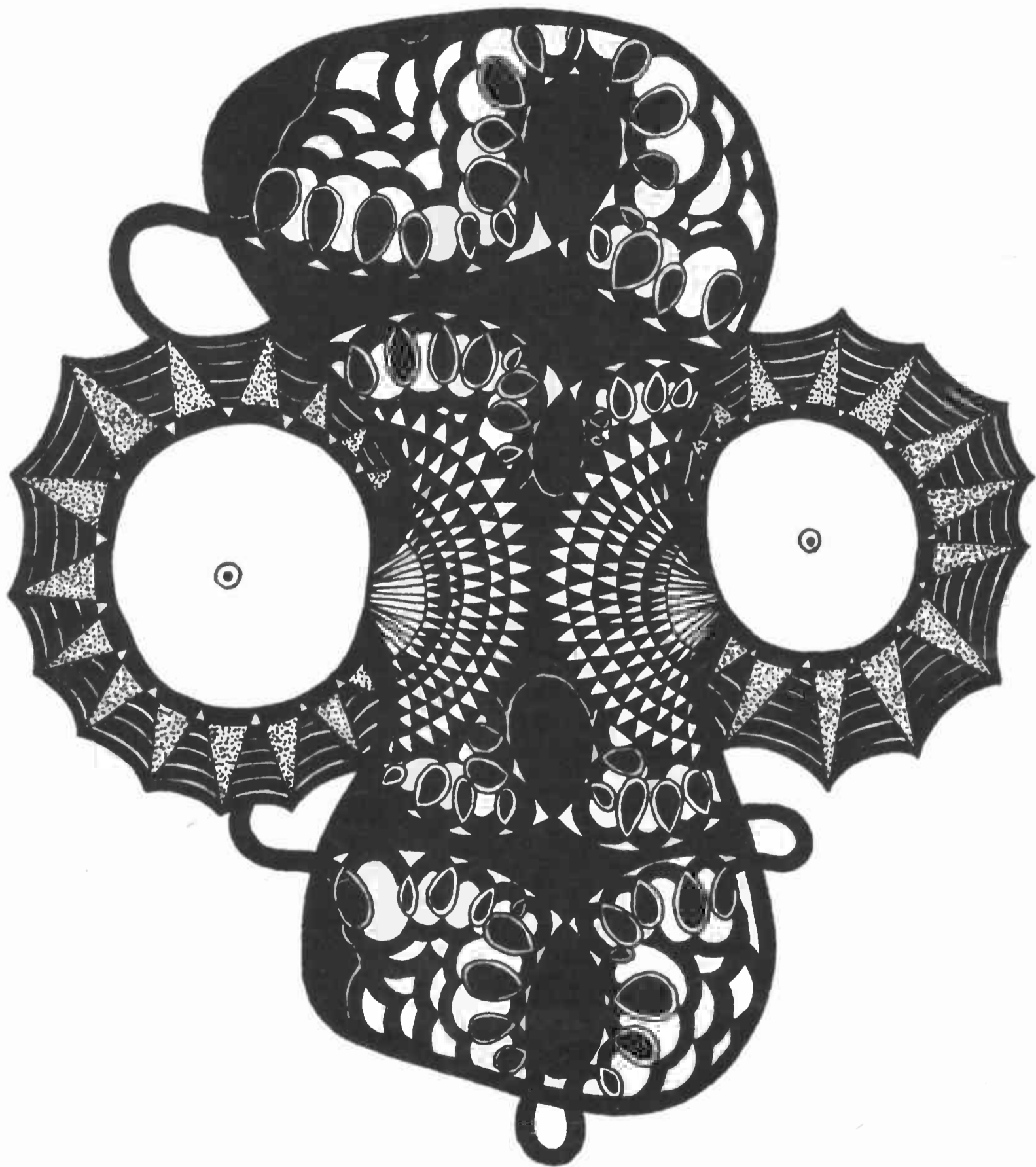


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HOT TUNA ON RCA

NEW SINGLE 74-0528

Vanguard in 50G Push on Baez Disk

NEW YORK — Vanguard Records has allocated \$50,000 for an all-out promotion and publicity campaign for the new Joan Baez LP, "Blessed Are . . ." They have further proclaimed the month of September as Joan Baez Month.

Dealer incentives, including contests for best displays and local promotions have been set up across the country. Also included in the extensive merchandising campaign are special posters and in-store displays.

According to Herb Corsack, vice president of sales and promotion, "the enormous success of Miss Baez's single, with sales now near the 1 million mark, has created the largest advance order of any of Miss Baez' previous 13 albums for the label." Her single, "The Night They Drove Old Dixie Down," has been out for several weeks.

A large advertising schedule is being placed in conjunction with Ampex tapes, which released the LP in all tape configuration simultaneously with the Vanguard

Stones Tour Is Delayed

LOS ANGELES — The Rolling Stones, who were scheduled to tour the U.S. in November, have delayed that junket to "February or March," according to a spokesman for the group. The group is recording and may utilize the tour to promote the next album, which might be out at that time, dependent upon how the recording sessions go. The group is still probing the possibility of closed circuit TV on a regional basis as part of the promotion during the tour.

Atlantic Holds Sales Meetings

NEW YORK—Atlantic Records will hold sales meetings with the Warner/Elektra/Atlantic Distributors (WEA) in Boston, Cleveland, Chicago and Atlanta on Wednesday (22), announced Dave Clew, album sales chief. Meetings will also be held in New York, Philadelphia, Dallas and Los Angeles on Thursday (23).

Atlantic executives will make the presentations, headed by Clew and including Sal Uterano, Jerry Greenberg, John Bienstock, Bob Rolontz, Bob Kornheiser, Rick Willard, Mark Schulman and Mark Meyerson.

Atlantic field men Larry Yasgar, Ralph Cox, Hal Kaplan, Jim Stevens and Tom Davies will also be present at the various meetings.

'GOURMET'S' 1st ALBUM IS SET

NEW YORK — Although no retail distributor has yet been set, Graham Kerr, television's Galloping Gourmet, will have his first album issued by the Freemantle Corp., which is responsible for the production, distribution and merchandising of the Gourmet programs.

"We do, however, have a proposed mail order campaign and major sponsor commitment, said Wilbur Freifeld, Freemantle vice president.

The album has Kerr discussing recipes for a "Festival Meal," and will contain on the album jacket all the recipes for the meal.

RAZED STORE BACK IN ACTION

FLUSHING, N.Y.—The Records Spectacular Shop has been completely rebuilt and put back into operation following a major fire that destroyed the old shop. The newly built store handles stereo components, instruments and posters as well as a complete line of records and tapes.

A&M Meeting Draws Int'l Reps

LOS ANGELES — A&M Records held its annual international affiliates meeting Wednesday through Friday (8-10) here, with representatives from more than 30 countries participating.

David Hubert, A&M's international director, described the session's purpose as "to present our new artists and new product to our affiliates, to share packaging and promotion ideas and to orient affiliates to the latest creative developments at A&M."

Most of the meetings took place at a specially decorated A&M soundstage. Presentations were given by A&M president Jerry Moss; sales promotion vice president Bob Fead; Lou Adler of Ode Records; tape sales director Bob Elliott; publishing director Chuck Kaye; operations director Gil Friesen, and chief publicist Bob Garcia.

Clarence Avant presented the new product from his Sussex label, which is distributed overseas

by A&M although Buddah handles distribution nationally.

A&M international personnel who also made presentations were: Larry Yaskiel, European director; John Leacon of A&M England and Gerry Lacoursiere of A&M Canada.

Over 40 A&M artists were showcased in a special film by Chuck Braverman, who has won several major awards for his flash-image technique. Lou Adler also screened a video tape featuring his Ode artists Carole King, David T. Walker, Merry Clayton and A&M's Billy Preston.

Two separate evening concerts were put on, the first featuring Sussex' Rodriguez and Faith, Hope & Charity, and the second with Billy Preston and Chilliwack.

International representatives attending included: Ramon Villanueva, Argentina; Allan Hely and Phil Mathews, Australia; D. Winston Leach, Barbados; Mariozinho Rocha, Brazil; Guillermo Diez, Colombia; Mike Von Win-

UA Nat'l Sales Meet Intros 42 New LP's

LOS ANGELES—United Artists Records' national sales meeting held here Wednesday through Friday (8-10) introduced 42 new albums.

Soundtrack albums for "Fiddler on the Roof" and the new James Bond movie, "Diamonds Are Forever," with Shirley Bassey singing the title song, were featured along with Frank Zappa's soundtrack album from his "200 Motels" film.

Another 30-minute visual presentation showed highlights of UA's 99-cent Hollywood Bowl concert.

Newest releases from Ike & Tina Turner, the Nitty Gritty Dirt Band, War, Bobby Russell, Del

Reeves, Slim Whitman and Bobby Hutcherson were showcased.

UA also showed off newcomers to its fold: Don McLean, Jamene Eiller and George Gerdes. New releases came from Ferrante & Teicher, the 50 Guitars of Tommy Garrett, Bobby Womack, Vikki Carr and Jimmy McGriff.

Long John Baldry and Fats Domino reissues were heard, as well as new releases by Family, Buck Wilkin, Damnation, Los Blues.

Blue Note jazz releases came from Elvin Jones, Grant Green, Miles Davis, Lou Donaldson, Reuben Wilson, Groove Holmes and Gene Harris & the Three Sounds.

Products from the Poppy and Anthem labels, distributed nationally by UA were also heard.

Felix Satkin's "Hoedown" is being reissued. UA will also release a "Greatest Hits of 1971" package and the soundtrack album to "The Anonymous Venetian," one of the biggest-grossing films in Europe this year.

ITA Sets 3 Meetings

NEW YORK—Two Meetings of the International Tape Association (ITA) are scheduled for this week here, while a third will be held in Chicago on Wednesday (22).

According to Larry Finley, executive director of the ITA, the association's general meeting will be held on Thursday (16) at the Plaza Hotel here; while a standards meeting will be held at the same venue one day earlier. The Wednesday (22) meeting in Chicago will be chaired by Arthur Anderson of Wabash Tape Corp.

Meanwhile, the 3M Co., and Celanese Plastics are among four new companies to join the ITA. The other two are Irish Magnetic Tape Co., and the P.R. Mallory Co.

In announcing the new members, Oscar Kusisto, chairman of ITA, disclosed that Dan Denham of 3M will assume an executive position with the company, and that Paul Anderson, also of 3M, will play an active role in the organization.

Graham Sets Fillmore Folio

NEW YORK—The rights to a music folio titled, "Live at Fillmore," has been licensed by Bill Graham. It will contain music by various artists who performed at the popular rock showcase over the years.

Musicians represented in the folio are Crosby, Stills, Nash and Young; Elton John, Aretha Franklin; Joe Cocker, Leon Russell and the Band. Warner Bros. Music will publish the book which will shortly become available.

Meanwhile Graham plans to write a book on the Fillmore years which will be published by Atheneum Press. A yet to be named writer will collaborate with Graham on its preparation.

Grass Roots' Mgr Pays in Key Rule

By NAT FREEDLAND

LOS ANGELES—A major new ruling by the California Labor Commission spotlights once again how shaky is the legal status of the personal manager in this state's huge entertainment industry.

Labor Commission attorney

Arthur Stahl ruled that the Grass Roots contracts with companies operated by Joel Maiman are void because Maiman did not have employment (booking) agency and artists' manager licenses as required by the state's Labor Code. Maiman did business with the Grass Roots group under the corporate titles of Macilious Melodies Publishing, Cobbler Publishing and New London Investment Corp.

Under the Labor Commission's ruling, which Maiman has the right to appeal in court, the manager is required to return to the Grass Roots \$70,454 he collected from them in commissions and song royalties. In addition, the ruling held that the Grass Roots are not responsible for repaying any money spent by Maiman on their behalf.

At present in California, only artists' managers, who directly pro-

(Continued on page 74)

ASCAP Names Top Pop Writers, Acts

NEW YORK — Nashville writers Jerry Foster and Bill Rice, Memphis artist Rufus Thomas, jazz artists Ornette Coleman and Billy Taylor and rock writer-performer groups Black Sabbath, Chase and Led Zeppelin all received ASCAP Awards for the 1971-1972 distribution year in the pop section.

ASCAP Names Top Pop Writers, Acts

Steven Schwartz, writer of the rock musical "Godspell" and collaborator with Leonard Bernstein on the Mass used to inaugurate the John F. Kennedy Center for the Performing Arts, also received an ASCAP Award, designed to recognize and encourage the continuing contribution of ASCAP members to contemporary music.

New groups receiving awards include Mandrill, If, Hammer as well as established groups such as Cactus, War and Mountain.

New awards recipients include Jacob Brackman, co-writer of "That's The Way I've Always Heard it Should Be" with singer Carly Simon, who also received an award; James Doris (for "Oh Me Oh My"); Janis Gwin, Linda Martin ("Chick-a-Boom"), Dorothea Joyce ("Love, Lines, Angles and Rhymes"); Livingston Taylor ("Carolina Day").

Kent Lavoie ("Me and You and a Dog Named Boo"); John Denver, Bill Danoff, Taffy Nivert ("Take Me Home Country Roads");

Gary White ("Long Long Time"); Paul Williams, Roger Nichols ("Rainy Days and Mondays").

Boz Scaggs ("We Were Always Sweethearts"); Sid Wayne ("It's Impossible"); Warner Weidler ("Love Means . . ."); Terry Cashman, T. P. West ("California on My Mind"); Rupert Holmes ("Timothy"); Harry Compton ("How Much More Can She Stand"); ("Pine Grove"); Tom

(Continued on page 74)

Presley Sets Final U.S. Tour of 1971

LOS ANGELES—Elvis Presley mounts his final U.S. tour of 1971 when he opens a 12-city junket Nov. 5 in Minneapolis. Jerry Weintraub of Management III, who promoted the first two Presley swings, is promoting this longest itinerary. Dates include: Convention Center, Cleveland, Nov. 6; Fair & Expo Center, Louisville, 7; Spectrum, Philadelphia, 8; Civic Center, Baltimore, 9; Boston Gardens, 10; Cincinnati Gardens, 11; Hofheinz Pavillion, Houston, 12; Auditorium, Dallas, 13; University of Alabama Fieldhouse, Tuscaloosa, 14; Auditorium, Kansas City, 15, and Salt Palace, Salt Lake City, 16. Joe Guercio will probably direct the supporting band. Supporting acts will be chosen soon.

TUMBLEWEED RECORDS WITH FAMOUS MUSIC

DENVER—Tumbleweed Records has been officially established here by Larry Ray and Bill Szymczyk, both formerly of ABC/Dunhill. Artists signed to the label include Albert Collins, Arthur Gee, Danny Holien, Pete McCabe and Dewey Terry.

Szymczyk, who has been working at the West Coast Record Plant with Collins and other Tumbleweed artists, while a studio is being built in Denver, will probably continue to produce most of the Tumbleweed artists.

Tumbleweed will be affiliated with Gulf and Western through Famous Music.

The company will be based in Denver in an effort to keep away the "big city hassles" which other record companies suffer, according to Szymczyk. Tumbleweed also plans an extensive campaign to explore the areas of local talent which the city of Denver and other surrounding areas afford.

Maximum exposure of each artist with a limited amount of product release will be one of the major goals of the company. "When a record is released, we will not be finished with the artist. We will just be starting," said Ray. The first albums are due for October release.

Studio Track

By BOB GLASSENBERG

A new Rabsaan Roland Kirk LP will be out on Atlantic Records soon. It will probably be called "Blacknuss." Kirk calls it his commercial LP and Joe Dorn the Atlantic jazz wonder producer calls it a semi-R&B album. Mostly studio musicians were used. People like Richard T., Bill Salter and Cornell Dupree. Dorn said that the sidemen flipped when Kirk took a police whistle solo in the middle of a straight funk vamp.

The new Roberta Flack LP will be called "Quiet Fire." Out in a few weeks. In about 10 days expect a new Roberta Flack and Donny Hathaway single. No selection has been made on the cut yet, but according to Dorn, it will be either "his selection," "a sure top 10," or one other cut, "a sure top 50."

Also in the Atlantic Studios was Yusef Lateef LP with some two-year-old track and new tracks as well. Dorn has also been cutting Harold Griffiths, a vocalist who Dorn describes as a "cowboy, folk wise guy kind of singer."

Alice Cooper's next cerebral stimulatory squeezer for Warner Bros. is called "Killer." Bob Ezrin is producing the LP for Nimbus 9 at RCA Studios, Chicago. The LP features a nine-minute cut called "Halo of Flies," which is guaranteed to produce some buzz in the industry.

Sandy Bull is returning to the surface of the underground via a new LP which he is currently working on at Vanguard Studios, New York. It will, of course, be a solo LP on which he will play all instruments. Step aside, Mr. McCartney, Bull was doing this while you were still a bug. A new artist, Marc Jonson, is also in producing his own LP for Vanguard. And Gary and Randy Scruggs are working under the direction of Neil Wilburn. Jack Lothrop, producer in residence at Vanguard, New York, is producing the first LP for Ellen Warshaw, a 16-year-old vocalist. He also did the new Doc

Watson LP which is due out before the end of the month.

Elektra Records' Bob Zachary, whose credentials include Paul Siebel, the Quinames Band and the Rainbow Band, is now mixing Crabby Appleton's second LP, "Rotten to the Core," at the record plant. It will be out in October. Across the ocean, at Island Studios, England, Stan Schrier, 24-year-old boy wonder, is producing the Incredible String Band's new LP. He is also playing bass and pedal steel guitar for the group's new offering.

Electric Lady Studios is busy with Cactus, the Winter Consort, Edwin Birdsong, Cat Mother, Dion, and Jobraith.

Criteria Studios, Miami, hosts Jack Jones for overdubbing on a new RCA release . . . and Jackie Davis for a new LP. Also the clan at the studio, including Mack Emerman, president, is celebrating their three new gold records which they received for Aretha Franklin's version of "Spanish Harlem." Eric Clapton's "Layla" LP and also the "Stephen Stills II" album.

Mago is a friend of mine who does this thing he describes as Country/Latin music. That ain't country like Nashville or Memphis. It's more like the country of Cuba, Puerto Rico, Africa with American lyrics. "There is an African concept of togetherness rarely found in the records over here," Mago said. "Yes, there are a few groups which a lot of people know about, but there are many more who have the European influence of rhythm over the African influence of rhythm. With me it is the other way around. I am influenced first by Africa through Cuba and that's over the European thing with my music."

Naturally, Mago is philosopher, as most starving musicians are. He is also somewhat of a seer. And he wonders why there has not been greater acceptance of the Santana sound, closely akin to his. "The rock thing is looking for a new direction. The concert thing is kind of jumbled with chaos and kick seekers. We need to cool out the audiences and make them remember their roots. And that's what this music is all about." The music, which Mago calls the Latin Underground, also the unofficial name for his group, is made with an electric organ, congas, timbali, bass, flute and the voice. It tastes just wonderful and I wonder how long it will take for one of the quicker record companies around to pick up on the sound. Now we have all heard about Reggae and that whole trip. This is a new one which has no relationship to any of that. Have you ever heard the peasant songs of Cuba? Mago has. And so have Efri, Victor, Tony, Cuca, Cuco and Art.

Stevie Wonder is still at the Village Recorder in West Los An-

(Continued on page 74)

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PREMIER TELLS ITS OWN SIDE

NEW YORK — Premier Albums will continue business as usual despite the police raid Sept. 8, in which an estimated 250,000 allegedly counterfeited and pirated tapes were seized from the company.

According to Phil Landwehr, a principal of Premier, and one of the three persons to voluntarily surrender to the district attorney's office, his company is not guilty of the accusations made against it by the D.A.'s office, and will continue to service its many customers until a court decision is made.

Landwehr claims that a great part of the seized merchandise was bought at a legal sale held by the Federal Courts, while the rest was purchased through legitimate channels.

R'n'R Revival Rides High; 24-City & Foreign Tours

Continued from page 1

fined themselves to MOR material (Mantovani, Guy Lombardo) and spectaculars (Scots Guards Band), plus some jazz.

CAM has an option on two more Nader tours and is thinking about a rock revival show for the State Fairs circuit next year, said

Blues LP's by Jewel Records

SHREVEPORT, La. — Jewel Records will release French-recorded blues LP's by John Lee Hooker and Memphis Slim, and are the first to be issued.

In addition, Stan Lewis, president of Jewel, has signed Buddy Ace, Roscoe Robinson, Bobby Patterson, Sunnyland Slim and Fontella Bass, plus comic Pigmeat Markham, to the soul music division of the label.

In the gospel field, Revs. C.L. Franklin, Clay Evans, C.L. Moore, Brooklyn Allstars, Meditation Singers, and the Fantastic Violinaires have been signed by the label.

New Store-Openings

Continued from page 1

Integrity Entertainment Corp., parent company of The Warehouse, a 12-store chain of tape and record stores, is opening two new stores in Southern California, one in Granada Hills and the other in Lakewood.

The Warehouse began in September with a six-store chain and have plans to have 18 stores in operation by December, according to Leon Hartstone, chairman and president of Integrity Entertainment.

Allied Radio Shack has opened, in Garden Grove, Calif., its 1,000th store. The opening marks an increase of over 42 percent in the number of Allied Radio Shack stores from 700 outlets one year ago.

When originally acquired by Tandy Corp. in 1963, Allied had only nine stores in the Boston area. There are now stores in 49 states and in Canada.

The new Garden Grove store also serves as the company's western regional offices and warehouse. Allied Radio Shack plans call for 1,500 stores by 1973.

For More Late News
See Page 74

Atl to Bow 'Family' LP

NEW YORK—The CBS TV series, "All in the Family"—which starts its second season, Saturday (18)—will appear in album form, released by Atlantic Records.

Atlantic is planning a major promotion and merchandising campaign around the original cast comedy album, set for a fall release.

The deal was signed in Hollywood by "All in the Family" producer Norman Lear and partner Bud Yorkin of Tandem Productions and Atlantic president Ahmet Ertegun. The album's producer, Atlantic a&r staffman, Shel Kagen, originally conceived the idea of turning the TV show into an album.

Kagen will coordinate the post-production campaign with Tandem and Atlantic.

The Robert Stigwood Organization is also involved with the package. Through a Stigwood affiliate,

Associated London Scripts, the organization represents script writer, Johnny Speight, who wrote the U.K. television show, "Till Death Do Us Part" on which the U.S. series is based.

The Stigwood Organization receives a royalty from CBS for the show and will receive a non-direct royalty for the album.

Producer Ruff Forms Label

LOS ANGELES — Ray Ruff, former executive producer at Happy Tiger Records, has formed his own label, Lone Star Records, headquartered at 6430 Sunset Blvd. However, the company will not release Ruff's \$100,000 twin-disk album of Bible stories set to rock music, "Truth of Truths." Offers from several major labels to purchase "Truth of Truths" rights are being weighed, according to Ruff.

First Lone Star release will be "Little Latin Loop De Lo" by Tascosa, a new group assembled by musicians who worked on "Truth of Truths." Ruff expects to sign a number of the singers who appeared on his Bible package for Lone Star.

Music Courses At S. Calif U.

LOS ANGELES — Two separate courses will be offered by the University of Southern California's Entertainment Law Institute in the second such sessions slated by the school. Last year's first classes averaged about 130 participants, most of whom were practicing attorneys.

Instructors in the Practical Aspects of the Music/Recording Industry will be Jay L. Cooper of Cooper and Hurewitz and Irwin O. Spiegel of Irwin O. Spiegel Law Corp. Show Business Litigation will be taught by Anthony E. Liebig of Lillick, McHose, Wheat, Adams & Charles, for the defense, while Spiegel will represent the plaintiff. Courses begin Sept. 22 and 23 for 10 consecutive Wednesday and Thursday evenings. Tuition is \$140 per course.

Miguel Masters To Rare Bird

NEW YORK—Rare Bird Records has acquired masters featuring Nito San Miguel through Texas sources. His original songs, "Indian Outcry," and "Walking on the Beach," both recorded with a full orchestra are scheduled for immediate release, to be followed with a complete LP on the new artist.

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Vol. 83 No. 38

London Sets Promos for U.K. Artists

NEW YORK—London Records is mounting a major artist tour tie-in merchandising campaign following the full staff sales meeting to be held at the Warwick Hotel, Monday and Tuesday (Sept. 13-14).

Coinciding with a one-week engagement by Tom Jones at the Westbury Theater, Westbury, London, will begin a campaign on the Parrot artist's new album, "Live at Caesar's Palace." The company will also tie in with Engelbert Humperdinck's Royal Box, New York nightclub appearance.

The company's sales and promotion team will be involved in promotion plans around the current U.S. tour by Savoy Brown and the upcoming 10-day West Coast tour by the Moody Blues.

Thompson Forms Firm

LOS ANGELES—Sunstone Productions has been formed by Bill Thompson, president of the Beautiful People Co., and manager of Capitol Records Artists Larry McNeely.

The new company will be devoted to independent record production; the development of new artists; independent television program development and production, and road management and concert production.

Thompson has been road manager and producer for Glen Campbell's concerts. He was also associate producer for the "Glen Campbell Goodtime Hour" and the "Smothers Brothers Summer Show."

Executive Turntable



DAVIS



SCHEIN



TELLER



CAVIANO

Clive Davis, president, CBS Records group and Harvey L. Schein, president, CBS/Columbia group have been elected directors of CBS Inc. Davis joined Columbia Records in 1960 and has been president of the division for the last five years. He was appointed president of the CBS Records group in July 1971, and is now responsible for CBS' foreign and domestic recording industry operations. Schein joined Columbia Records as general attorney in 1958 and has been responsible, since 1961, for CBS' international operations most recently as president, CBS International. He was named president of CBS/Columbia group in July 1971. The group includes the Columbia house division which comprises the Columbia record and tape clubs, the CBS musical instruments division and creative Playthings.

Alvin Teller named to the newly created position of director, marketing development, Columbia Records. He was previously assistant to the president, Columbia Records and most recently, director, corporate development, Playboy Enterprises. Robert M. Rice named CBS senior vice president, finance and development. He joined the company in 1970 as vice president, finance and later became vice president, finance and development.

Ray Caviano named to head the new underground promotion and merchandising effort at London Records. He was formerly national sales manager, Rock Magazine. . . . Jerry Goodman named Southern regional promotion director, Bell Records, based in Charlotte, N.C. He worked in promotion for Polydor, Chess and Mercury before joining Bell. . . . Daniel D. Hoffman appointed Nashville professional manager, Sunbury/Dunbar Music Inc. He was formerly with Al Gallico Music and is a former WENO disk jockey in Nashville.

Al Coury appointed executive producer, a&r department, Capitol Records. He joined Capitol three years ago to create the artist relations department. Stan Silverberg is now Capitol's director, pop repertoire. Previously he was Artie Mogull's a&r assistant. Mogull is vice president, a&r. Chan Daniels named director, a&r marketing services for Capitol, coming to Los Angeles from New York where he was a&r coordinator, Eastern operations. Steve Stone is named Hollywood country music producer and Earl Ball transfers to Nashville as full time in-house producer there for Capitol. Hap Wilson, formerly of Tree International, named administrative director in Nashville of the offices of Central Songs Music and Capitol—the offices have been merged.

Steve Schulman named national promotion and production, Musicor Records. . . . Dee Breland named creative director of Candy Leigh's Tomorrow Today, the Everything Agency, supervising the organization's art department.

Lizard Records executive appointments include: Tom Kennedy, former general manager, Colossus Records, named director, marketing, based in Philadelphia; Fred Rector appointed national promotion director; Howard Shapiro, national sales manager, a position he held with the Ampex Tape Division; Chris Clay is Lizard's UCLM. . . . Tom Nash named national promotion director, ESP-DISK and W. J. Weidenbacher appointed production manager with the firm.

W. Stewart Pope, managing director, Boosey and Hawkes Inc. named to the ASCAP board of directors. William P. Gallagher and Henry Mancini have both resigned from the board. . . . Paul R. Ginther named vice president, marketing direct, Schaak Electronic. . . . United Artists named William Weinzi director of the royalty department. UA has also promoted Dorothy Linder from Western credit manager to national credit manager.

Robert F. Adams named president of the RCA Se Company, succeeding Edgar H. Griffiths, executive vice president, services, RCA. . . . Tony G. Armstrong named vice president with Pepper and Tanner Inc., Memphis, broadcast service supplier.

Gold Awards

Freda Payne's Invictus single, "Bring the Boys Home," and the Eight Day's "She's Not Just Another Woman" on the same label, are certified by the RIAA as gold records.

Donny Osmond's MGM single, "Sweet and Innocent," certified a gold record by the RIAA, "Signs," by Five Man Electrical Band (Lionel) has also been certified as a gold record. Lionel is distributed by MGM.

21
pres-
ices

The people who've loved Barbra for years, and the people who just started loving her, both have a dazzling new album.

Some of the songs she's doing are strong, up-to-date and get-down-to-it tunes like the ones that captured a whole new audience for her on "Stoney End": her hit single, "Where You Lead" and "Beautiful," both by Carole King; and "Mother," a brilliant and moving song by John Lennon.


At the same time, some of the songs are the kind that've made her a favorite for years: "Since I Fell for You," "You've Got a Friend," and "One Less Bell to Answer/A House Is Not a Home."

So sometimes Barbra is right up front, and sometimes she weaves her way softly through a 43-piece orchestral background. Which means that she reaches both her audiences. Or, should we say, both of yours?

On Columbia Records and Tapes



BARBRA JOAN STREISAND
including:
Where You Lead/ The Summer Knows
Since I Fell For You/You've Got A Friend
One Less Bell To Answer-A House Is Not A Home



And it includes a beautiful
new poster of Barbra.



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Capitol in a Major Promo on Joy Wagon

NEW YORK—Capitol Records is tying in with a two-month 20-city tour of Joy Wagon, featuring

Joy of Cooking, Leo Kottke and Joyous Noise, which opens with a free concert, sponsored by the city of Boston at Boston Common, Sept. 8.

"This tour is a major fall promotion for Capitol," said Al Coury, director, artists relations. "It reflects a positive result of our company becoming small so that marketing and a&r can follow projects through in their original form."

Fifteen people will travel with Joy Wagon and print and radio advertising will be bought over and above what a local promoter would buy, said Coury. Capitol is also making large time buys on AM, FM and college stations—the tour is mainly to colleges and off-campus halls—and posters, fliers and programs are available.

Ad kits for promoters and press kits are being supplied—with graphics by San Francisco artist, Randy Tuten, known for his Fillmore posters—to support the Joy Wagon Tour.

(Continued on page 74)

2 Ex-Monkees Sue SG, Col

LOS ANGELES — Former Monkees David Jones and Mickey Dolenz have filed a \$20 million suit in Superior Court here, charging that Columbia Pictures, Screen Gems-Columbia Music, Colgems Music, Screen Gems, Colpix Records, Colgems Records and Raybert Productions withheld money due to the performers for their TV series, records, personal appearances and merchandising tie-ins.

The suit claims that the Monkees grossed in excess of \$40 million to date but "excessive, erroneous and unauthorized deductions" were made from the performers' shares and a proper accounting has not been made.

The other two ex-Monkees, Michael Mesmith and Peter Tork are not taking part in the suit. In a separate action, David Jones last month filed suit here for \$2 million against his former business manager, Lawrence Spector Associates, charging improper handling of Jones' funds.

Restrictions Put on Canadian Opera's 'Superstar' Staging

LOS ANGELES—Federal Judge E. Avery Crary allowed the Canadian Rock Opera Company to stage its version of "Jesus Christ Superstar" to open Thursday (9) at the Aquarius Theater here, but placed a long list of restrictions on the performance and its promotion in his ruling granted Wednesday (8).

Ruling in the complaint filed by Robert Stigwood Group Ltd., against the theater and Richard Mayo, leasee for the engagement, Crary outlined his restrictions thusly: 1) the performers be allowed the "small rights" accorded through the ASCAP license, as

opposed to the "grand rights," with the judge ruling that the cast "can't perform songs accompanied by words, pantomime, dance or visual representation of the work, but works may be rendered without words, dialogue and costume and unaccompanied by stage action or visual representation;" 2) no more than 12 of the 22 songs in the opera can be used; 3) six songs must be performed before intermission and six after; 4) no encores may be done of any "Jesus Christ Superstar" songs; 5) three consecutive songs from the opera must be broken by insertion of non-opera music; 6) radio spots promoting the performance cannot use music from the opera; and 7) all advertising must specifically carry the wording: "selections from Jesus Christ Superstar."

ATTORNEY

Seeks Challenging New Position

Six years heavy experience in record industry (acquisitions, talent, music publishing, trade regulation and licensing) television, radio and motion pictures; two years prior broad-based general private practice background; presently employed by major entertainment conglomerate; excellent references; \$30,000.

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Talks on Rock Fests Planned

• Continued from page 1

October to discuss the problems of the rock festival—both indoor and outdoor.

Beacom has already approached Terry Knight's organization (Knight is manager of Grand Funk Railroad), and executives of Associated Booking and APA, plus several rock artists, with a view to meeting to discuss the problem of promoting rock festivals.

Said Beacom: "It is not just a case of open air rock events being canceled and more—the indoor events are now being threatened. This is very bad for the music industry because the open air festival, contained in a metropolitan area, with proper security, lasting for one day, is still the best showcase for the music and the artists. If things carry on, all we will be able to promote will be Guy Lombardo or Lawrence Welk."

Beacom plans to outline, at his meeting, a concrete proposal outlining minimum staging and security requirements for events and the need for financial responsibility for both artists and promoters.

Beacom hopes that "the result of the members' combined knowledge will prove to be acceptable to city officials and law enforcement agencies in the country's major entertainment markets."

The promoter organized two successful Open Air Celebrations at Midway Stadium in St. Paul before he found himself without a facility for his third show when the stadium contract was canceled and his alternative site rejected.

Police officials cited "the potential for danger" and refused to allow their men to work off duty at outdoor rock events in the area.

Beacom is involved in a law action, brought by himself, over the event.

WB's Silvers To Europe

NEW YORK—Ed Silvers, president of Warner Bros. Music Publishing, will negotiate new and continued sub-publishing agreements, as well as look for new material during a four-week tour of Europe. Warner Bros. executive will also interview prospective applicants for the key position in PECF Music Publishing Co., in France—a recent WB acquisition; and will take time out to acquaint himself with the personnel of the various Kinney offices.

Silvers' trip will take him to London, Munich, Paris, Milan, Amsterdam and Stockholm.

EOA Slates Meet Clinics

MINNEAPOLIS—The spiraling problems of no-shows, prohibitive costs of booking live acts, and the high demands of contract riders will be among music industry problems discussed in special work clinic sessions to be convened by the Entertainment Operators of America.

Decision to convene the workshops, which will feature discussions with bandleaders and bookers developed out of growing confusion among EOA members over how to come to grips with problems inherent in today's musical trends.

The workshops will be tied into the EOA's annual convention Sunday-Wednesday (19-22) at the Hotel Radisson.

Wooden Nickel Plans 1st Release

NEW YORK—Wooden Nickel Records which was formed three months ago, has scheduled its first release, two albums, to be shipped in September.

RCA Records, which manufacturers and markets the label, plans extensive campaigns behind "David Patton" and "String Cheese." The campaign will utilize all forms of print and media advertising at both the national and local levels. There will also be in-store merchandise material.

Stock Folkways records and take your share of today's youth market.

The real thing. Honest, unique, unusual, original & traditional music recorded by: Pete Seeger, Woody Guthrie, Leadbelly, Charity Bailey, Ella Jenkins, Nancy Brown, Bialil, to name a few. There are over 1,300 albums of more than 700 peoples available. The catalog includes Jazz, Children's, Literature, Blues and Country. Available from Folkways Records, 701 7th Ave., N.Y.C., N.Y. 10036. Write for a complete listing of 1,300 albums of Folkways, Asch, RBF, Broadside, Pioneer.

"Lesley Duncan is about to change the face of the British music scene."

—Disc

"Lesley Duncan should turn into a leading songwriter/performer who deserves to be at the front."

—Melody Maker

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- 7. Entertainer (48)
- 8. Music Publisher, Song Writer (20)
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Three Hits

Van Morrison

Van Morrison has been laying back in Northern California since the release of his last powerhouse Warner Bros. album — *Van Morrison, His Band and the Street Choir* — and its three smash singles: “Domino,” “Call Me Up in Dreamland” and “Blue Money.” Now Van’s up with a new single, “Wild Night” (WB 7518), to continue the streak and pave the way for his October album, *Tupelo Honey*. Nobody needs to tell you “Wild Night” is a hit.

“Wild Night”



MOBY GRAPE

Moby Grape was born with a bang and died with a whimper, but greatness never seemed more than a single or an album away, Moby Grape was reborn with a whisper. The same membership, plus one. The same producer. And greatness within reach in the form of an explosive single, “Gypsy Wedding” (REP 1040), which is the kick-off for the Grape’s greatest album, *20 Granite Creek*, new and now on Reprise.

“GYPSY WEDDING”

FANNY

Fanny has rolled and rocked across the country, pounding hell out of ecstatic audiences everywhere and garnering fans and critical raves with a pair of Reprise albums: *Fanny* and the new *Charity Ball*. That last album has given birth to a single, the title track, “Charity Ball” (REP 1033). It’s rolling and rocking on stations such as WIXY, WCFL, WKNR, WCAR, KQWB, KOIL, KIOA, WHLO, WFUN, KLZ-FM, KTLK, WCUE, KRLA, KFJZ, WFOM, KJRB, WALG, WDOL, WRFC and WSGT.

“CHARITY BALL”



*Janis McIlhenny
Janie McIlhenny
Karl Bentley
Alan & Ruth
a.k.a.
Fanny
signed the lyrics
of your favorite
hit
Charity Ball*



The hits and their respective LPs can be had on Warner/Reprise records (and tape albums, via Ampex).



SINGER-SONGWRITER Jack Schechtman, who has performed extensively in the U.S. and Canada, has signed a recording pact with Columbia Records. Schechtman, far right, is pictured here with, left to right: Columbia East Coast director of contemporary music Allan Strahl, Schechtman's managers Marvin Pearl and David Yager, and Columbia Records president Clive Davis.

Decca Ltd, Flamingo Pact

MIAMI—Lester Sims and Sam Coslow, co-owners of Flamingo Music and Records here, have signed a three-year recording and production deal with British Decca in the U.K. and London Records in the U.S.

The name of the label and publishing firm in the U.K. will be Fancibird Records and Fancibird Music. British Decca's Burlington Music will have rights in France, West Germany, Italy and the Scandinavian countries.

Flamingo will have autonomy on all product released. The first records under the new deal are Welsh vocalist Danny Street singing "My Little Guy," and the U.S. group

(Continued on page 61)

Market Quotations

As of Closing, Thursday, Sept. 9, 1971

NAME	1971 High	Low	Week's Vol. In 100's	Week's High	Week's Low	Week's Close	Not Change
Admiral	21	8	278	19	17 3/4	17 3/4	+ 1/8
A&E Plastic Pak Co.	12 7/8	5 1/4	144	6	5 3/8	5 1/2	- 3/8
Amer. Auto. Vending	10 1/2	6 7/8	27	9 3/8	8 7/8	9 1/4	+ 3/8
ABC	48	25	393	46 3/8	43 1/4	44 3/8	+ 1 3/4
Ampex	25 3/8	13 7/8	1216	18 1/2	16 1/2	16 3/4	+ 1/4
Automatic Radio	14 1/4	6 1/4	88	8 1/8	7 3/8	7 5/8	Unch.
ARA	147 1/2	117	324	141 1/2	138 1/2	140	+ 3/8
Avco Corp.	18	12 1/8	734	17 7/8	16 3/8	17 1/4	+ 3/8
Avnet	15 5/8	8 1/4	1791	14 1/4	12 3/4	14	+ 1 1/4
Bell & Howell	53	32 1/8	500	48 3/8	46 1/8	44 3/4	- 3
Capitol Ind.	21 7/8	8 7/8	83	10	9 3/8	9 5/8	- 1/4
Certron	8 3/8	3	78	4	3 3/4	3 3/4	- 1/8
CBS	49 3/4	30 1/8	767	46 1/4	43 1/2	44 3/4	+ 1 1/4
Columbia Pictures	17 3/8	9 5/8	490	11	9 3/4	10 1/8	+ 3/8
Craig Corp.	9	3 1/2	45	4 7/8	4 3/8	4 5/8	+ 1/8
Creative Management	17 3/4	7 3/8	157	11 3/8	9 5/8	11	+ 1 1/4
Osney, Walt	128 7/8	77	404	117 1/4	113 1/8	113 1/2	- 1 3/4
EMI	5 1/8	3	394	3 3/8	3 1/8	3 5/8	+ 1/2
General Electric	63 1/4	52 7/8	2097	65 7/8	63 3/8	64 3/4	+ 1 5/8
Gulf + Western	31	19	767	29 1/4	27 7/8	28 1/4	+ 5/8
Mammond Corp.	13 7/8	8 5/8	185	9 7/8	9 1/8	9 3/4	+ 1/4
Mandleman	47	35	124	40 3/8	38 3/4	40	+ 1 1/4
Harvey Group	8 7/8	3 3/4	25	5 1/2	5 1/8	5 1/4	- 3/8
ITT	67 3/8	49	3856	60 1/8	58	58	- 1 5/8
Interstate United	13 1/2	7 5/8	258	10 3/8	10	10 1/4	+ 1/8
Instrument Sys. Corp.	12 3/8	6	1582	8 3/8	7 1/2	8	+ 1 1/2
Kinney Services	39 3/8	28 1/4	266	35 1/2	34 1/2	34 1/2	Unch.
Macke	14 5/8	8 3/8	63	11 3/8	10 7/8	10 7/8	- 1/4
Mattel, Inc.	52 1/4	26 1/8	566	29 3/8	28	28 1/2	+ 3/8
MCA	30	21 3/8	117	26 3/8	25 1/4	26	+ 1
MGM	26 7/8	15 1/2	266	24 3/4	20 3/4	24 3/8	+ 3 7/8
Metromedia	30 7/8	17 3/8	170	27 7/8	26 7/8	27 1/4	- 1/8
3M (Minn. Mining & Mfg.)	123 7/8	95 1/8	353	121 3/4	119 3/4	120 3/8	+ 7/8
Motorola	89 3/4	51 1/2	541	88 1/2	85 1/4	85 1/4	- 1/8
No. Amer. Philips	31 7/8	21 7/8	381	24	22 3/8	24	+ 1 1/8
Pickwick International	37 3/4	32	522	34 1/4	33 1/2	33 7/8	+ 1/8
RCA	40 3/4	26	2506	35 3/8	33 3/8	33 1/2	- 3/8
Servmat	39 1/4	25 1/2	240	38 1/2	35 5/8	38 1/2	+ 2 1/2
Superscope	32 3/8	14 1/4	157	19 1/2	18	19 1/8	+ 1
Tandy Corp.	38 1/4	30 1/2	2598	34 3/4	30 7/8	32	- 1 1/8
Telex	22 3/8	12 3/8	898	15 1/8	13 7/8	13 7/8	- 1/8
Tenna Corp.	11 1/2	5 3/8	171	6 3/8	5 7/8	5 7/8	- 1/8
Transamerica	20	15 1/4	2579	20 1/2	19 1/4	19 5/8	+ 1/8
Transcontinental	11	5 3/4	588	6 1/2	6 1/8	6 1/4	Unch.
Triangle	22 3/4	14 3/8	64	18 3/8	17 1/8	18 1/8	+ 1/2
20th Century-Fox	15 7/8	8 5/8	793	11 1/4	10 1/8	10 1/4	+ 1/4
Vendo	17 1/2	11 3/4	63	13 1/4	12 1/4	12 5/8	+ 1/4
Wurlitzer	17 1/2	10 1/8	126	17 1/4	14 1/4	16 7/8	+ 2 3/8
Viewlex	10 3/4	6 1/8	336	8	6 7/8	7 3/4	+ 7/8
Zenith	54 7/8	36 3/8	564	51 3/8	50 3/8	50 5/8	+ 1/4

BENSATIONAL SUMMER OF '71

2 Hitmakers with 2 Joe South hits on Columbia Records.

LYNN ANDERSON
"HOW CAN I UNLOVE YOU"

THE RAIDERS
"BIRDS OF A FEATHER"

Thanks, Bill Lowery

Mendes/Graham Expands To Co-Production Deals

LOS ANGELES—The Mendes/Graham Association is expanding into co-production deals with other companies. The Sergio Mendes-Don Graham partnership is now working in the areas of promotion, marketing and production.

The MGA has associated with Mobile Fidelity Productions, a firm owned by Brad Miller on a single by British vocalist Clare called "Saunders Ferry Lane." MGA has placed the single with A&M for distribution.

The song was produced by Miller and arranged by Don McGinnis. Miller heard the vocalist while in London cutting his Mystic Moods Orchestra and had her cut several sides.

He brought the finished master to MGA for placement, Graham said. MGA has also worked out a distribution-production deal with independent producers Hal Winn and Maurice Rogers for Ray Sharpe's single of "Another Piece of the Puzzle (Just Fell in Place)." A&M is distributing the single. Sharpe, who had a million seller several years ago with "Linda Lou," lives in Fort Worth and is getting back into the performance field.

MCA, MCA Tech Sued for \$42 Mil

LOS ANGELES—MCP Industries and Century Merchandising Corp., of Covina, Calif., have filed a \$42 million suit in Los Angeles Superior Court against MCA, Inc., its subsidiary MCA Tech., Inc., and Electrodyne Corp., a subsidiary of MCA Tech, Inc. The suit alleges breach of contract and fraud.

MCP and Century have asked for actual and punitive damages resulting from nondelivery of Record-A-Tape Sound Centers and fraudulently entering into contractual agreements.

While Mendes gets involved on the production level, Graham is working with companies on the promotion and marketing levels.

MGA is itself recording a new vocalist called Angelo. Mendes and Mike Barrone worked on his initial sides at Mendes' 16-track recording studio in the San Fernando Valley. These sides have not yet been placed with any company. The studio is used by the company as a workout room and laboratory for acts signed with MGA, Graham points out.

(Mendes cut his newly released A&M LP "Pais Tropical" in the facility. A&M has created several dealer in-store aids for the LP, notably a large blowup of the cover for poster use and an easel back standup cutout of the art work. The covers show the enlarged eight-piece band for the first time. Also prepared are a press kit with bios on the individual members plus insight into the new sound and musical approach of Brasil 77.)

Mendes and Graham point out they are working with other companies in the follow-up efforts once material is recorded. That concern and involvement are basic to the concept behind the MGA, Graham explains. "It's been an unintentional expansion into the promotion and marketing areas," Graham said. "People just started soliciting our aid in those areas. But we are still actively developing our own artist roster and music publishing writing staff."

Maurice Rogers, who co-authored the Ray Sharpe single, has been signed to Sirdon Music, MGA's new ASCAP firm. In addition to Sirdon, the MGA administers a second new company, Mendagram Music (BMI), plus Mendes' own companies, Rodra and Berna Music. The two new firms will be used for copyrights by acts signed to MGA.

As of Closing, Thursday, Sept. 9, 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.	6	5 1/2	5 1/2	Koss Electronics	6 1/8	5 7/8	6 1/8
All Tapes Inc.	3 1/4	2 7/8	3 1/4	Josephson, Marvin	9 1/2	7 7/8	9 1/2
Amer. Prog. Bureau	3 1/4	3	3	Mills Music	13 1/2	13 1/2	13 1/2
Bally Mfg. Corp.	28 1/2	27 1/2	27 1/2	NMC	10 1/4	9 1/4	10 1/4
Data Packaging	8 1/4	8 1/4	8 1/4	Perception Ventures	5 1/4	4	4 3/4
GRT Corp.	3 3/8	3 1/8	3 3/8	Recoton	4 1/2	4 1/2	4 1/2
Gafes Learjet	6 1/2	5 3/4	6 1/4	Schwartz Bros.	6 3/8	6 1/2	6 1/2
Goody, Sam	8	7 3/8	7 7/8	Teletronics Int.	5 1/2	4 5/8	4 5/8
Integrity Entertain.	6	5 1/8	6	United Record & Tape	4 1/2	4 1/4	4 3/8
Kirshner Entertain.	6 1/2	6	6				

*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.

Viewlex Agrees to Buy Keel

HOLBROOK, N.Y. — Viewlex said it has agreed to acquire Keel Manufacturing Corp., Happaagee, N.Y., custom record presser, for an undisclosed amount of Viewlex stock.

The exchange of common shares to acquire Keel will be calculated by a formula based on Keel's future earnings and the

price ranges of Viewlex shares trading on the Anex. The acquisition is subject to receipt of Keel's audited financial statements.

Viewlex, which recently closed Belle Wood Corp., a subsidiary manufacturing consumer electronics equipment, traded at 6 1/2 Thursday (2). Keel is a privately-held company.

Columbia Records & Lesley Duncan

Lesley's album is on its way to you from Columbia. Including "Love Song" (written for Elton John), "Mr. Rubin" (written for John Baldry), and a host of other phenomenal songs, performed by the girl who wrote them.

TALENT, AGENTS, PROMOTERS, THIS IS FOR YOU.

Albert G. Ruben & Company, Inc., leading U.S. insurance broker specializing in the entertainment industry, announces T.A.P., a new, complete program of protection against non-appearance risks.

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INSURANCE

The Lettermen | Love Book



Love Means (You Never Have to Say You're Sorry)
Wedding Song (There Is Love)
Maybe Tomorrow
Theme From "Love Story"
How Can You Mend a Broken Heart
Love
Ain't No Sunshine
Don't Pull Your Love
If
I'm Leavin'

*Love Book could only be sung by The Lettermen,
and you'll find their great new single, "Love," written
by John Lennon, definitely included.*

ST-836



A sum



An all-year dou

KS-3654



Produced by Snuff Garrett for Garrett Music Enterprises

ummer hit



ole hit on Kapp.



On Kapp records and tapes.

Billboard Album Reviews

SEPTEMBER 18, 1971



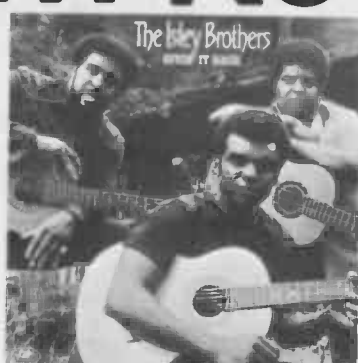
POP
BEE GEES—
Trafalgar.
Atco SD 7003

The Bee Gees follow their two No. 1 singles with an LP that typifies their highly successful lush rock sounds. In addition to the recent million seller, "How Can You Mend a Broken Heart," the LP features such potential follow-up singles as "Don't Wanna Live Inside Myself," "It's Just the Way" and "Israel" plus excellent Robin Gibb solos, "Remembering" and "When Do I."



POP
BARBRA JOAN STREISAND—
Columbia KC 30792

Three songs by Carole King, two by John Lennon, two by Bacharach and David, and one each by Laura Nyro and Michel LeGrand and Marilyn and Alan Bergman comprise some of the fine material from Miss Streisand's next hit album. Her deliveries are in tune with the songs and among the preferred cuts are her recent hits, "Where You Lead," "Mother," "Space Captain" and "Beautiful."



POP
THE ISLEY BROTHERS—
Givin' It Back.
T-Neck TNS 3008

On the strength of their rich vocal arrangements, the Isley Brothers turn to pop material. The Isleys barely change the script, yet they inject an ecstasy of involvement that can only be described as "soul." Neil Young's "Ohio," James Taylor's "First & Last," "Spill the Wine," Bill Withers' "Cold Blood," plus their big "Love the One You're With," are strong, substantial chart material.



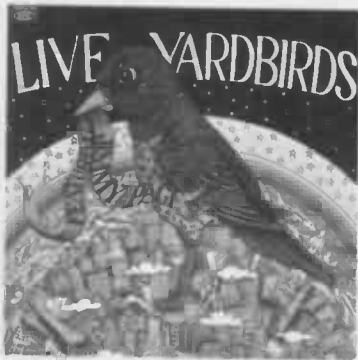
POP
SONNY & CHER LIVE—
Kapp KS 3654

Timed just right with the husband and wife team walking off with rave reviews for their TV series, this package should hit hard with sales impact. Recorded in live performance at the Century Plaza Hotel, with strong backing from the Al Pellegrini band, the LP captures all the excitement and humor of their act which includes their hit performances of "Beat Goes On," "I Got You Babe" and "What Now My Love."



POP
FERRANTE & TEICHER—
It's Too Late.
United Artists UAS 5531

The brilliant piano duo bring their own fresh, unique touch to some of today's pop hits. Outstanding performances include their treatments of "Proud Mary," "You've Got a Friend," "Love Story" and the title tune... all tremendous for programming.



POP
YARDBIRDS LIVE—
Epic E 30615

Recollections of days past when the Yardbirds were one of the greatest groups on the pop scene. This LP features Jimmy Page who has since become a Led Zeppelin. It is a live recording and there is much energy and enthusiasm on this date. In fact, there is more energy here, than perhaps a good percentage of the live recordings since made. The Yardbirds always had the charisma and this LP proves it.



POP
DR. JOHN—
The Night Tripper.
Atco SD 33 362

Dr. John's prescription here includes a taste of Eric Clapton and his slide guitar, a drop of Graham Bond and alto sax; Bobby Whitlock, and Doris Troy, with Mick Jagger on vocals, and much mixing of the underworld to blow away the evil spirits and get the body moving. This has to be Dr. John's best record to date and the tunes are sure to cure whatever ails the listener.



POP
THE FIRESIGN THEATRE—
I Think We're All Bozos on This Bus.
Columbia C30737

For their masterwork, the Firesign Theatre merely rewrite the history of man, invade the future and open the mind with some of the finest writing on record. The steep cerebralizing and high humor may lose the less than devoted listener, but the group's comedy remains the sharpest, most creative satire for the turned-on, tuned-in generation. Their best yet!



POP
THE JOHNNY MAESTRO STORY—
Buddah BDS 5091

Johnny Maestro has been the lead singer of two highly successful groups, and this coupling of their hits is sure to prove an item that will appeal to collectors. The Cress' hits include "Sixteen Candles," "Step By Step" and "The Angels Listened In," while his hits with the Brooklyn Bridge feature "Blessed Is the Rain" and "The Worst That Could Happen."



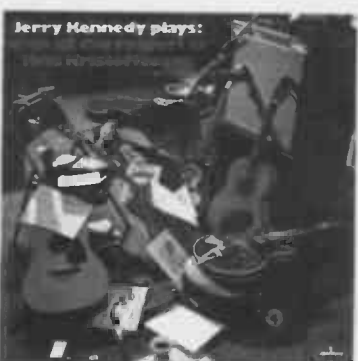
POP
URIAH HEEP—
Look at Yourself.
Mercury SRM 1 614

Uriah Heep, British group, is determined to break through with their third album which bares a fake mirror cover asking the title, "Look at Yourself." The music inside is also a mirror, as the hard rock five produce a driving, psychedelic flow that's sufficiently hypnotic, controlled and groovy to reflect the tastes of many youthful rockers. Ken Hensley stars, with Mick Box on lead guitar and David Bryon on vocals.



POP
TONY MOTTOLA—
Warm Feelings.
Project 3 PR 5058SD

The class guitar artistry of Tony Mottola, coupled with the engineering excellence of Project 3 Records, should make this album another chart rider for this popular artist. Included here are recent chart riders coupled with some golden oldies. Among them are "Tea for Two," "Make It With You," "Stardust" and "Rainy Days and Mondays."



POP
JERRY KENNEDY PLAYS—
With All Due Respect to Kris Kristofferson.
Mercury SR 61339

Producer Jerry Kennedy (Dave Oudley, Roger Miller, Tom T. Hall, Statler Bros., etc.) comes up with a beautiful program of heavy Kennedy guitar work and lush string arrangements of Kristofferson's gems! The result should prove a top programmer for both pop and country and wind up a heavy heart item as well.



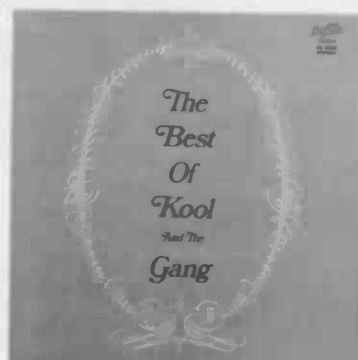
POP
BOBBI MARTIN—
Tomorrow.
Buddah BOS 5090

Miss Martin's debut album for the label should prove an immediate airplay winner with sales following close behind. Her initial single "No Love at All" is included as well as fine performances of "Let It Be Me," "Written on the Wind," "Sentimental Journey" and her brand new release "Tomorrow." Henry Jerome's production work is exceptional.



SOUNDTRACK
SOUNDTRACK—
Soul to Soul.
Atlantic SD 7207

Soul luminaries Roberta Flack, Eddie Harris & Les McCann, Wilson Pickett, Staple Singers, Ike & Tina Turner and the Voices of East Harlem jetted to Accra, Ghana, last March 6 where 100,000 West Africans celebrated Ghana's 14th Independence Day with an all-night concert which became the basis for the hit film and now album. Ike & Tina Turner warm things up for Pickett's electrifying "Funky Broadway."



SOUL
THE BEST OF KOOL & THE GANG—
Delite DE 2009

The Gang's hits under one cover spell heavy sales for soul that should spill over pop as well. Featured is the initial hit, "Kool and the Gang," "The Gang's Back Again," "Who's Gonna Take the Weight" and the new single "The Penguin."



SOUL
THE EMOTIONS—
Untouched.
Volt VOS 6015

The three Emotions enjoy the blessings of Isaac Hayes, who wrote, arranged, produced and played on their latest single, "Show Me How," co-written by David Porter. The Hayes magic should be enough to ignite "Love Is the Hardest Thing to Find," which he also co-wrote with Porter, and "Love Ain't Easy Onesided." Once inside the LP, thanks to Hayes hit-making ability, the album moves sweetly.



JAZZ
HUBERT LAWS—
The Rite of Spring.
CTI CTI 6012

Laws is a flute master and this LP only underscores that fact. His treatment of the classical Brandenburg Concerto No. 3, both the first and second movements, demonstrates the improvisational artist's ability to interpret and adapt other forms of music into his realm of reality. The tight percussion of Jack DeJohnette and the rhythmic patterns of Ron Carter with percussionist Airro Moreira really sound off the tunes.

LOUIS & DA BOYS SAY 'THANK YOU DICK'



CLAGGERS

DEEP
FEELING

NIGEL
OLSSON

DANNY
LA RUE

THE
TROGGS

MR.
BLOE

PHILIP
GOODHAND
-TAIT

EDWARD
WOODWARD

VANITY
FARE

HOOKFOOT

ELTON
JOHN

BERNIE
TAUPIN



PYE RECORDS (SALES) LIMITED IS PROUD TO SELL AND
DISTRIBUTE D.J.M. RECORDS IN THE UNITED KINGDOM,
AND THE BOARD OF PYE THANKS DICK AND STEPHEN
JAMES FOR PROVIDING SUCH SALEABLE TALENT.



It is just a happy coincidence that the London headquarters of the Dick James Organisation is built over a bank; therefore rumors that Dick had it incorporated in the building so he'd have somewhere to keep his spare cash are (entirely) without foundation.

What is incontrovertibly true, however, is that in ten years Dick James has built up a highly profitable and powerful group with worldwide ramifications and an unswerving commitment to what Dick calls "creative publishing."

What is also true is that Dick himself fails quite spectacularly to measure up to the conventional image of the publishing tycoon. He is disarmingly modest, makes no claims to have a dazzling flair for finance and pays constant tribute to his business associates—and to sheer luck—when it comes to explaining his success.

Dick James will wince at this—but all the many people he can count as his friends in the business will concur: he has succeeded largely because of his utter integrity, his conscientiousness and dedication to high aesthetic and ethical principles, sound common sense, his great personal charm and, certainly not least, his educated ear for a potential hit.

And the ten-year success story of the Dick James Organisation can be summarized pretty strikingly like this:

1961: One company, two staff, three copyrights.

1971: Forty companies, forty staff (London alone) and 7,000 copyrights.

Or take the case of the £100 company, Northern Songs, which after seven years existence and with fewer than 200 copyrights, was sold for £10 million.

Dick James's first involvement with the music industry dates from 35 years ago when he sang with a North London dance band at the age of 15. He turned professional at 17, working for \$1.20 a night, and made his first broadcast in 1940.

Called for army service in 1942, Dick continued to sing and make records and after the war appeared with all the major British bands—Gerald, Billy Ternent, Cyril Stapleton, Stanley Black and many more.

"But by 1953 I was ready to look for some other kind of living," says Dick. "I was 32 and couldn't see much future for a fat, bald-headed singer. It was a choice between becoming an agent or becoming a publisher—and as songs can't answer you back I decided to become a publisher."

So in the summer of 1953 Dick gave up touring and joined the publishing house of Sidney Bron. He continued to take on some singing engagements up to 1959, and in 1955 recorded the theme song (produced by George Martin) for the Robin Hood TV series—a song which, he says, "made me one of the world's most famous unknown singers." He got paid £100 for recording the song and it eventually sold half a million copies.

"Now," says Dick, "I don't even sing in the bath."

With Sidney Bron things did not exactly get off to a flying start. "It was tough," Dick admits, "and it took me almost 18 months to pick up my first hit song. That song was 'Idle Gossip' sung by Perry Como—and once that one made it, things became much easier."

In his eight years with Bron, Dick chalked up 28 hits, five of them No. 1s—a record which convinced him that he could make it on his own.

"I had enough money to stay in business for a year or 18 months provided that I took things easy," Dick recalls. "Of course, I couldn't afford to pay any advances or do any lavish entertaining."

The value of making—and keeping—good friends in the business was underlined on the very first day (Sept. 18, 1961) that Dick James opened his office at 132, Charing Cross Road on the corner of Denmark Street, London's Tin Pan Alley.

"Tolchard Evans, a songwriter who had had a number of hits with us at Bron Music, came into the office and threw about 20 manuscripts onto the desk. He told me to take what I wanted and to pay him the royalties whenever I could. That was a really magnificent gesture in helping me get started."

The Dick James headquarters at this time consisted of two rooms, rented at \$22 a week, in a suite of offices, with use of the reception area.

"My secretary occupied one room and I had the other," says Dick. "I also had the recording gear in my room—a tape recorder, and a disk cutter which was essential for demos. There was already a piano in the room—though I never found out whom it belonged to. We really started on a shoestring."

Another friend ready to offer a helping hand was Dick's former recording manager George Martin, whom Dick knew to be a talented composer.

"I genuinely wanted to publish his material and to develop it, but he was unassuming about it all and did not rate his compositions very highly. Anyway, I badgered him enough to get him to give me a composition called 'The Niagara Theme' and with this and one of Tolchard's compositions, 'Wherever I Go,' I managed to operate for several months.

"I even published some of my own songs—although



The House That James Built

I didn't have much confidence in them. Quite rightly, as it turned out, because nothing happened to them. But I had empty filling cabinets in those days—empty not only of correspondence but also of songs. I had to fill them with something!"

With his eight years' experience in publishing and his sharp ear for a commercial song, Dick James would undoubtedly have gone on slowly building up the business to give him "a day's living for a day's work" even without the phenomenon that was to come.

He says: "I never doubted that things would go right—though things were tougher for a little longer than I would have liked. The Tolchard Evans song was quite a hit and while it didn't sell many records, it did well in sheet music form. In those days you could earn ten times as much from a song copy as you could from a record. This meant regular income every month from the sheet music distributors."

Enter the Beatles

But the real turning point in the history of the Dick James Organisation came soon after the advent of what Dick, with a rather felicitous turn of phrase, calls, "those four magnificent components, the Beatles."

And this is how Dick tells it:

"A young songwriter called Mitch Murray came to me with some songs one day and there was one, 'How Do You Do It,' which I very much liked. He'd been walking it round Denmark Street for about six months without success.

"I took the song and showed it to George Martin who also liked it and said he'd try to get it recorded by a new group from Liverpool. 'What's from Liverpool?' I asked, giving him a sick look. And George told me about the Beatles. I agreed a little reluctantly to let them try the song but when I heard their version both George and I agreed it wasn't very good.

"George offered to put it on the B side of 'Love Me Do,' the first Beatles' single, but I thought the song was too good for a B side. So George said he'd try to make it the A side of their next disk. After this, however, nothing happened for about four months. Then one day George called me up—this would be in late October, 1962, and that telephone call was really the turning point. Though, of course, I didn't know it at the time.

"Said George: 'I've got bad news for you.' I told him I was getting used to bad news by this time and he explained that the Beatles didn't feel they could do much with my song. He also said they had some very good songs of their own which were more right for them. So I told George to forget about 'How Do You Do it?'"

"Then George gave me some good news. He told me the Beatles' manager, Brian Epstein, was looking for a publisher to work with him full time because he had a number of other artists he wanted to launch. He wanted a publisher who would really work for the song, the artist and the record—and George had given him a strong recommendation for me. Brian and I were then introduced over the phone—and that was the start of it."

The start of what must be one of the greatest publishing success stories of all time.

Epstein came to the Dick James office the next day and played Dick "Please, Please Me," the Beatles' second single. "And I hit the ceiling," says Dick. "I said 'That's a No. 1 without any doubt' and I then played the record over the phone to Phil Jones of ABC-TV who was then producing the weekly pop show, 'Thank Your Lucky Stars.' He flipped, too, and booked the Beatles onto the show for Jan. 12, 1963, the day after the release of the record.

"At this point I didn't even have the song—but my

enthusiasm apparently impressed Brian Epstein, and I was certainly impressed by his enthusiasm. So the deal was done and we went to lunch.

"And over lunch Epstein told me that the Mitch Murray song was going to be recorded by another of his groups—Gerry and the Pacemakers.

"At last our faith in the song was justified. Not only did 'Please, Please Me' make No. 1, but so did 'How Do You Do It?' and, in fact, we went on to chalk up seven No. 1's in seven months—a record which I don't believe has ever been surpassed."

The other No. 1's were "From Me to You" by the Beatles, "I Like It" by Gerry and the Pacemakers, "Do You Want to Know a Secret?" by Billy J. Kramer, "She Loves You" by the Beatles, and "Bad to Me" by Billy J. Kramer.

With the proximity of the bank preferred to above, Dick James doesn't have time to shed many tears on his way to it—so perhaps he cannot give the time-honored response to the cynics who see his success entirely due to having had the luck to publish Lennon and McCartney. He has the grace to recognize that the Beatles played a tremendously important part in the prosperity of his organisation; but he is not so fanatically self-effacing as to deny himself any credit at all in the hit-making heyday of the group.

"In the early days," he says, "Brian Epstein was brand new in the business and knew virtually nobody. So from the moment when I picked up the phone to fix the Beatles' first television show, it became the order of the day that I fix all radio and TV appearances. All the business side was taken care of by Brian and the recording side of things was handled by George Martin. That was the way things worked.

"Brian used my office in the early days as a London base and while he was in London I spent two or three hours a day with him."

With this spectacular breakthrough, Dick James could now afford to expand and take on more catalog deals.

James Subsidiaries

"It would have been easy for me—and this, I think, is terribly important—to have taken the view that I had now got it made and just put my feet up and count the profits. But that would have been a very short-termed outlook and, furthermore, it just did not appeal to me because it was not creative. It was my intention to create a very important music company."

He opened up subsidiaries in the U.S., France and Australia, but while the James copyrights—through recordings by Petula Clark ("Please, Please Me") and Claude Francois ("How Do You Do It?")—did well in France, it was tough to get a break in the U.S. It was particularly tough to get it in the way Dick wanted it.

"I didn't want cover records. I felt that we should try to break British artists as well as British songs so as to establish British talent in America. It may be good publishing to get songs covered by American artists, but it is contrary to my philosophy, which is based on the kind of arrangement that existed between Brian Epstein and myself, and it was only fair to George Martin as the original producer.

"I was determined to break the artists as well as the songs—and several publishers told me at the time that I was out of my mind. I maintained that if we took the long-term view and sought a breakthrough for the artists as well, the rewards in the end would be far greater."

One publisher, whom Dick prefers not to name, bet him £1 that he would not get the Beatles in the U.S. Top 50. Dick answered that by betting that he'd get the Beatles in the U.S. Top 20.

"That was optimistic enough and I had to wait a whole year to win my £1," Dick recalls. "'I Want to Hold Your Hand' finally broke in the States and the rest is history. British songs and artists started to reign supreme."

Brian Epstein and his artists, recording manager George Martin and publisher Dick James spearheaded this historic movement and the James concept of co-ordinated exploitation of song, singer and record became established practice.

James has always fought for British talent—partly from patriotic pride and partly, as he readily admits, because it makes good economic sense. He has also shown an uncanny knack in the matter of predicting hits, having prophesied No. 1 spots for most of the 27 house copyrights that have achieved this status.

But it is typical of Dick that he is quick to admit just how often he's been wrong. And he likes to tell the story of when, as a rather green publisher many years ago, he said to Saul Bourne, the founder of Bourne Music, and, in Dick's view, one of the finest music men who ever lived: "Mr. Bourne, how do you know what a hit is?" And Saul Bourne answered: "If I knew what a hit was I wouldn't publish so many goddam flops."

While Dick James places great emphasis on the

(Continued on page 20)

AIR LONDON

George Martin John Burgess
Peter Sullivan Ron Richards

COOKAWAY MUSIC

Peter Greenaway Roger Cook

CONGRATULATE

THE

DICK JAMES ORGANISATION

ON ITS

10th

ANNIVERSARY

AIR MUSIC

COOKAWAY MUSIC

AIRMASS

AIROVERWORLD

P.R.P.

ALTO

GRALTO

Through

MARIBUS MUSIC

NEW YORK

Nine Years of Hit

Songs From The

Dick James

Organisation

1963

- *HOW DO YOU DO IT Gerry and the Pacemakers
- *PLEASE PLEASE ME The Beatles
- *DO YOU WANT TO KNOW A SECRET Billy J. Kramer & The Dakotas
- *FROM ME TO YOU The Beatles
- *I LIKE IT Gerry and the Pacemakers
- *BAD TO ME Billy J. Kramer & The Dakotas
- *I WANT TO HOLD YOUR HAND The Beatles
- THE CRUEL SEA The Dakotas

1964

- *HARD DAY'S NIGHT The Beatles
- CAN'T BUY ME LOVE The Beatles
- *I FEEL FINE The Beatles
- A LITTLE LOVIN' The Fourmost
- FROM A WINDOW Billy J. Kramer & The Dakotas
- IT'S FOR YOU Cilla Black
- I'M THE ONE Gerry and the Pacemakers
- FERRY 'CROSS THE MERSEY Gerry and the Pacemakers
- WORLD WITHOUT LOVE Peter and Gordon

1965

- *TICKET TO RIDE The Beatles
- *HELP The Beatles
- *DAY TRIPPER The Beatles
- EVE OF DESTRUCTION Barry McGuire
- YESTERDAY Matt Munroe
- BABY I'M YOURS Peter and Gordon

1966

- *MICHELLE The Overlanders
- *PAPERBACK WRITER The Beatles
- YELLOW SUBMARINE The Beatles
- HARD DAY'S NIGHT Peter Sellers
- GOT TO GET YOU INTO MY LIFE Cliff Bennett
- I LOVE MY DOG Cat Stevens
- *WITH A GIRL LIKE YOU The Troggs
- I CAN'T LET GO The Hollies
- STOP STOP STOP The Hollies
- WILD THING The Troggs
- I CAN'T CONTROL MYSELF The Troggs
- MONDAY MONDAY The Mamas and Papas
- *ELEANOR RIGBY The Beatles

1967

- *PENNY LANE The Beatles
- *ALL YOU NEED IS LOVE The Beatles
- *HELLO GOODBYE The Beatles
- *SAN FRANCISCO Scott McKenzie
- ON A CAROUSEL The Hollies
- KING MIDAS IN REVERSE The Hollies
- LOVE IS ALL AROUND The Troggs
- ANYWAY THAT YOU WANT ME The Troggs
- CARRIE-ANNE The Hollies
- CREEQUE ALLEY The Mamas and Papas

1968

- *MAGICAL MYSTERY TOUR (E.P.) The Beatles
- *HEY JUDE The Beatles
- *WITH A LITTLE HELP FROM MY FRIENDS Joe Cocker
- LADY MADONNA The Beatles
- STEP INSIDE LOVE Cilla Black
- SOMETHING'S GOTTEN HOLD OF MY HEART Gene Pitney
- JENNIFER ECCLES The Hollies
- *YOUNG GIRL Garry Puckett & the Union Gap
- A DAY WITHOUT LOVE The Love Affair

1969

- *GET BACK The Beatles
- *THE BALLAD OF JOHN AND YOKO The Beatles
- GIVE PEACE A CHANCE Plastic Ono Band
- GOODBYE Mary Hopkin
- *OB-LA-DI, OB-LA-DA The Marmalade
- THE WAY IT USED TO BE Engelbert Humperdinck
- ONE ROAD Love Affair
- CONVERSATIONS Cilla Black
- GIMME GIMME GOOD LOVIN' Crazy Elephant

1970

- *LET IT BE The Beatles
- COME AND GET IT Bad Finger
- GROOVIN' WITH MR. BLOE Mr. Bloe
- MELTING POT Blue Mink
- MY BABY LOVES LOVIN' White Plains
- GOOD MORNING FREEDOM Blue Mink
- GIMME DAT DING The Pipkins

1971

- ANOTHER DAY Paul McCartney
- POWER TO THE PEOPLE John Lennon
- YOUR SONG Elton John
- SOMETHING OLD, SOMETHING NEW The Fantastics
- HEY WILLY The Hollies
- WHEN YOU ARE A KING White Plains

*—No. 1 in U.K.

Doing the

The record offshoot of the Dick James Organisation was an entirely logical and inevitable development generated by Dick's firm belief that each division of the music industry should work hand in hand in breaking talent and not act unilaterally and, as sometimes happens, to each other's mutual disadvantage.

The DJO's first involvement in record production was in association with Larry Page. Page One Records was incorporated in November 1965 with Page as the creative element in the partnership, deciding the direction the label should take.

Success came almost at once through a group called the Troggs. Recalls Dick James: "Larry would come to me to ask my advice about various songs and acts—as he did with 'Wild Thing' and 'With a Girl Like You.' He asked me my opinion of the songs and I said, 'You've got two smash hits on your hands.'"

And so it proved. These two Troggs releases gave the Page One label a flying start and the company continued on a successful course until August 5, 1969, when Larry Page and Dick James parted company.

Meanwhile during the operation of the Page One label, Dick James' son Stephen, who had joined the company in late 1963, had set up his own record operation—This Record Co.—because he wanted to put into effect certain ideas which he didn't feel accorded with Page's approach to record production.

This Record Co.—the name is an anagram of "hits"—was formed in January 1967. By this time Stephen James had been in his father's business for three years and had been through the mill of messenger boy, stamp-licker, song plugger and song activator without deriving a vast amount of satisfaction from any of these roles.

In 1964 the company had moved from its original premises into the present building in order to accommodate its growing copyright and royalty departments.

Says Dick James: "We had 6,000 square feet and at the beginning I had to let a floor. This still left some unused space and it was this that prompted Stephen to turn one of the rooms into a recording studio."

"I was definitely more into the record scene," says Stephen. "I used to go along to the Beatles' recording sessions where I would sit in the box and watch George Martin and the engineers at work. That was what made me decide to set up a demo studio at James House."

So he bought a stereo tape machine and two mikes for about \$720 and began recording demos. Gradually in the setup evolved, more sophisticated equipment was added and the end result was a fully equipped 8-track studio which runs 24 hours a day and which is used for all the DJM artists except Elton John, who records at Trident, where there are 16-track facilities.

It was Stephen James' firm conviction by now that the way to build a record company was to operate a long-term policy. He saw no point in making masses and masses of records in the hope that some of them might click. He saw much more sense in first building a top-grade artist.

"Let's face it," he says, "if you have a group like the Beatles on your label, you don't really need anyone else. I felt that it was necessary to find this super talent even if it meant waiting for two years."

"Obviously you have to make other productions, experiment with new artists and carry on talent spotting—but you have to remember that there is a much higher casualty rate in record producing than there is in publishing, and it is much more costly as well."

Zack Laurence

One of the first talents to emerge from This Record Co. was Zack Laurence, a writer and arranger who had had several compositions published by Dick James. He made an experimental first album, trying for a different instrumental sound, which was not a sensational success.

At about the same time a young musician called Reg Dwight started coming into the studio to make demos and both Stephen and his father were very much impressed by the quality of some of his songs.

Steve Brown, who had joined the company from EMI as a plugger, was also enthusiastic and he encouraged Dwight to write more songs, suggesting that he should aim at being more commercial.

The major problem with the songs, however, was that the lyrics were unimpressive. So Reg advertised for a lyric writer—and that was the beginning of a most fruitful partnership.

Dwight, who had now adopted the professional name of Elton John, met Bernie Taupin and the two began to make wonderful music together.

At this time This Record Co. had a lease tape deal with Philips. Elton John's first single, "Lady Samantha," went out through Philips and sold 7,000 copies.

SEPTEMBER 18, 1971, BILLBOARD

Job Magnificently

Says Stephen James: "I felt this was a promising debut and at least it made the business world aware of Elton John. Reaction was good and I knew at once that he had a great future."

Around Christmas 1968, Stephen James set up a new deal with Louis Benjamin at Pye and this saw the birth of the DJM label in February 1969 through a newly formed company, DJM (Distributors) Ltd.

Among the early releases were two albums by Zack Laurence and the first Elton John album, "Empty Sky," which was produced by Steve Brown.

However, Stephen James was still a long way from setting the Thames on fire. His record production operation had been in existence now for more than two years, but a really major hit was still eluding him. However, the first success was just around the corner.

"In September 1969 I went to the States and while I was in New York I heard a vocal recording which had been a hit in America. I had been thinking for some time that if I could pick up some American masters it would give the DJM label more prestige and this seemed a likely piece of product.

"The label this recording was on had no representation in the U.K. so I tried to acquire the master—but the company wanted a fantastic price and a ridiculous percentage, so I decided we'd cover it. By now I'd also become familiar with the B side and I'd decided that this would be the better side for England.

"Steve Brown made a cover version with Elton John on piano, Caleb Quaye on guitar, Dee Murray on bass and Roger Pope on drums—but it didn't come off. So Steve said to me, 'You believe in this—why don't you produce it?'

"So I got Zack Laurence to score it out, hired some session musicians and released the disk as 'Groovin' With Mr. Bloe' in February 1970. It turned out to be the biggest single hit we have had so far."

Meanwhile Steve Brown had decided he would rather coordinate Elton John's recordings so James hired Gus Dudgeon—and the two hit it right off from the start. The second album, "Elton John," was an elaborate exercise in quality, from the recording itself right down to the antique board for the record sleeve. "Because we really wanted to underline the fact that we have always placed the emphasis on quality rather than quantity," says Stephen James. "Since the label has been in existence we have released only 50 singles and 18 LP's—which is not a lot of product."

The current setup of the recording arm of the DJO is that there are two production companies—This Record Co. and Page One Records—and a distribution company, DJM (Distributors) Ltd., the Page One label having been discontinued.

With the success of Mr. Bloe and Elton John came the major headache of securing licensing deals for DJM product abroad. And here again Stephen James has very firm ideas as to the most efficacious methods of achieving the best overseas representation.

"I do not believe in assigning the label to one major company to handle for the entire world. My aim is to seek out the best company in each territory; it takes a lot longer, but I am sure it pays off in the long term," he says. "It has taken me a year to set up all the deals, but I believe I now have the best possible licensees in each territory. The two most important elements in my book are liaison and honesty."

The success of the label has also drastically reduced the amount of time Stephen James is able to spend on production.

His administrative responsibilities increase continuously and last July he became heavily involved in launching the DJM budget label—Silverline.

"I started the budget line," he says, "not to try to downgrade the label, because the two are run entirely separately. It is not just a question of taking full-price product which is not selling and putting it on the budget label. What I am doing is using the budget line to repackage a lot of material from the old Page One setup—such as Vanity Fare, and the Larry Page orchestra. This material is now two or three years old and I'm sure people will welcome its reissue at budget price."

Although the record division is younger than the publishing operation and certainly generates nothing like the same income, there is general agreement between father and son that the Organisation has to become more record-orientated as it evolves. So that if the tail sometimes seems to be wagging the dog, it is entirely because it makes sound long-term sense.

Says Stephen: "It was Larry Uttal of Bell Records who made me aware of this. He said he'd been impressed by what we were doing but thought we were wrong in being a publishing company first and a record company second. He said it was important to think rec-



STEPHEN JAMES AT THE CONTROL DESK OF HIS STUDIO AT DJM IN LONDON.

ords first and publishing second—and that influenced me very much. This, in fact, is how the operation is now growing.

"We are also getting more and more into management, just so that we can exercise more coordinated control over our artists and product."

And to set the seal on that observation, Dick James reiterates his philosophy: "It is certainly not so satisfactory to have separate management, separate recording company and separate publishing company. If they are separate entities and are not of the same mind on various issues you can get friction—and then you are not getting the job done.

"Where you have a creative situation, the song, the record and the artist are increasingly interlocking and inseparable; so if you have control over all three, you can obviously do a far more efficient job."

There's no argument that the DJO is doing an efficient job; in fact, the label initials could well stand for "Doing the Job Magnificently."

Dick James In Finland

HELSINKI—Although Dick James' publishing organization does not have offices or catalog representation in Finland, the songs in the group's repertoire have, inevitably, made a big impact in Finland as they have in most other countries of the world.

Naturally the organization's primary claim to fame is through Northern Songs and the compositions of the Beatles.

Today, Finnish companies—mainly Musiikki Fazer—are buying Dick James copyrights through the Scandinavian representative, Air Music in Stockholm headed by Sture Borgedahl.

Currently the most popular copyrights are those recorded by Elton John who is also the biggest DJM record artist in Finland. The album "Elton John" and a single from it, "Your Song," both made the local charts and Elton has also been featured as a fast-rising new star in two leading teen-age magazines.

DJM Records are represented in Finland by Finnlevy.

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DJM Music

Dear Dick, dear Stephen,
Congratulations on your 10th anniversary! We are proud to be associated with DJM Records right from the start. Elton John has just been voted No. 1 foreign artist in Germany. We will do our best to achieve the same results with more acts of yours over here, and are looking forward to a very successful future cooperation.



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HANSA RECORDS

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phone: 881 06 81
telex: 183008

The House That James Built

• Continued from page 17

luck element in successful publishing, he also has very firm ideas to the main attributes needed by a publisher today.

"I believe," he says, "in creative publishing as practiced by people who have a sincere desire to the part of the creative scene, to contribute something to the business—which, in all conscience, is only fair if we are to take something out of it.

"I think, too, that a publisher has to keep up with new material. For someone of my generation, this means flying blind to a certain extent. But if you have a belief in the quality of an artist and his material—as we have had with Elton John—then you have to back up that belief. Somewhere along the line you've got to become maybe a bit dogmatic, even to the point of obstinacy. Equally, in the face of absolutely nothing happening, you've got to know when to give up and stop chucking good money after bad.

"With Elton John we backed our faith to the hilt because we took a \$10,000 gamble trying to promote him in the States last year. The gamble paid off and our belief in the talent of this artist, and of the lyric-writing ability of Bernie Taupin, was fully vindicated.

"Here again you find the principle of complete coordination of all elements in one organisation—production, publishing, promotion, management. It is essential that all these factions work together rather than operate in a fragmented way."

For a self-made man who laid the foundations of his thriving organisation with much single-handed hard work and little capital, Dick James is remarkably reluctant to bask in limelight. He constantly gives credit for the success of the DJO to his associates and insists that he is absolutely not indispensable to the smooth running of the firm.

"I would hate to think I was indispensable. I think it would be dangerous for the organisation and it would put too much pressure and onus on me. After ten years of building an organization, it should be able to stand on its own eighty feet!"

Congratulations On The 10th Anniversary

of **D.J.M. Records**



Most Happy To Welcome in October

Elton John



TOSHIBA MUSICAL INDUSTRIES LTD.

Tokyo, Japan

ELTON A HIT IN FRANCE - By Michaelway

PARIS—Gerard Tournier, a specialist in foreign catalogs in France, has represented DJM publishing and recording in this country from the beginning, distributing the records through CBS-France.

Undoubtedly the label in this country means Elton John, enormously popular with younger audiences in spite of the great language difficulties.

Three albums have scored well—"Elton John," "Tumbleweed Collection" and "Live—17.11.70," along with singles "Border Song," "Take Me to the Pilot" and "Ballad of the Well-Known Gun."

John also scored with the soundtrack from the Paramount film "Friends" (distribution Pathe-Marconi), but this is not in the DJM catalog.

The artist twice visited France this year, the first time at MIDEM in January where his gala performance was one of the highlights on the same bill as Eric Burdon.

This success led to a lightning return visit in March.

However, the biggest DJM success in France was Mr. Bloe's "Groovin' With Mr. Bloe," which hit a notable 100,000 copies and also released were the titles "Mr. Bloe" and "Curried Soul" on singles, plus an album.

Jean-Michel Gallois-Mondrun, responsible for DJM at Gerard Tournier's, said new releases in France from the catalog would be albums by Nigel Olsson, Elton John's drummer, and Phillip Goodhand Tait.



STEPHEN JAMES AND ELTON JOHN PICTURED AT CANNES DURING MIDEM 1971

The D.J.O. Companies

In addition to the parent Dick James Music Ltd. company, the Dick James Organisation embraces 42 companies either on a wholly owned, jointly owned or managing basis.

The Maribus Music group, jointly owned by Dick James Music Ltd. and AIR London, incorporates Alto Music, which published the music of Allen Clarke and Tony Hicks of the Hollies; Cookaway Music, which publishes the music of Roger Cook and Roger Greenaway; Galto Music, which has the copyrights of Allen Clarke, Tony Hicks and Graham Nash written when Nash was a member of the Hollies; Shair Music and Spencer Davis Music Ltd.

With Harold Shampan, Dick James owns Dominic Music, Jamsham Music, Pageant Music, Tudor Music and Young Artists Ltd.; and with lyricist Don Black, Dick James has Lords Music.

In the Northern Songs group, which Dick James manages throughout the world with the exception of the U.S., Canada, Mexico and the Philippines, are Comet Music, Lenmac Enterprises Ltd. and Metro Music.

- | | |
|---------------------------------|---|
| A.I.R. MASS MUSIC LTD. (M) | MARIBUS MUSIC LTD. (J) |
| A.I.R. MUSIC (LONDON) LTD. (M) | MEDALLION MUSIC PUB. CO. LTD. (W) |
| A.I.R. OVERWORLD MUSIC LTD. (M) | METRO MUSIC LTD. (M) |
| ALTO MUSIC LTD. (J) | NORTHERN SONGS LTD. (M) |
| COMET MUSIC LTD. (M) | NUOVA MUSIC LTD. (J) |
| COOKAWAY MUSIC LTD. (J) | PACERMUSIC LTD. (W) |
| CREST MUSIC LTD. (W) | PAGEANT MUSIC LTD. (J) |
| CRYSTAL MUSIC PUB. CO. LTD. (J) | PAGE ONE RECORD (DISTRIBUTORS) LTD. (W) |
| DEBONAIRE MUSIC LTD. (J) | PAGE ONE RECORDS LTD. (W) |
| D.J.M. (DISTRIBUTORS) LTD. (W) | PALL MALL MUSIC LTD. (W) |
| DOMINIC MUSIC LTD. (J) | SANTA PONSA MUSIC LTD. (J) |
| FILMUSIC PUB. CO. LTD. (W) | SHAIR MUSIC LTD. (J) |
| GRALTO MUSIC LTD. (J) | SPENCER DAVIS MUSIC LTD. (J) |
| GWYNETH MUSIC LTD. (J) | THIS RECORD CO. LTD. (W) |
| JAEP MUSIC LTD. (J) | TOGETHER MUSIC LTD. (J) |
| JAMIL MUSIC LTD. (J) | TUDOR MUSIC LTD. (J) |
| JAMSHAM MUSIC LTD. (J) | WONDER MUSIC LTD. (J) |
| JOSID MUSIC LTD. (J) | YOUNG ARTISTS LTD. (J) |
| LENMAC ENTERPRISES LTD. (M) | ZOOM MUSIC LTD. (J) |
| LORDS MUSIC CO. LTD. (J) | |

W—WHOLLY OWNED; J—JOINTLY OWNED; M—MANAGED.



ENTERPRISING TECHNIQUE used to promote a concert by DJM Records star Elton John at the Tivoli, Stockholm, was this airborne banner which was a major element in the AB Philips-Sonora PR campaign.

D.J.M. Records Licences

AUSTRALIA:

Festival Records Pty.

BELGIUM:

Supreme Records

DENMARK:

Polyphon

FINLAND:

Finnlevy

FRANCE:

Dick James Music, Sarl, France

GERMANY:

Hansa Schallplatten GmbH.

GREECE:

Helladisc Ltd.

HOLLAND:

N.V. Phonogram

ITALY:

Dischi Ricordi

JAPAN:

Toshiba

MEXICO:

Fermata

NORWAY:

Norsk Phonogram AS

PORTUGAL:

Valentim de Carvalho

SINGAPORE:

Phonogram (Far East) Ltd.

SOUTH AFRICA:

Teal Records

SOUTH AMERICA:

Fermata do Brasil

SPAIN:

EMI Odeon

SWEDEN:

Philips Sonora

USA:

Bell Records, Uni Records (Elton John, Nigel Olsson), A&M (Hookfoot), Elektra (Bernie Taupin)

INDIA, PAKISTAN AND EAST EUROPEAN COUNTRIES:

via Alan Gray, EMI Records
Grosvenor Place
London S.W.1.

U.S. AND CANADIAN REPRESENTATIVE:

Dick James Music Inc.
Suite 1201
1780 Broadway
New York, N.Y. 10019

International Representatives of Dick James Music Limited

Argentina — Fermata (G.L. Grassi)

Australia — Dick James Pty. (Jack Argent)

*Austria

*Belgium

Brazil — Fermata (Enrique Lebendiger)

Canada — As U.S.A.

France — Dick James Music (Gerard Tournier)

*Germany — Rolf Budde Musikverlag (Rolf Budde)

Greece — M. C. P. S.

Holland — Basart (Guus Jansen Jr.)

Italy — Ricordi (Federico Monti Arduini)

Japan — Folster (Mrs. Helen Folster)

Mexico — Mario Freeberg

Portugal — As Spain

Scandinavia — Air Music (Sture Borgedahl)

South Africa — M. C. P. S.

Spain — Odeon (F. Ribes)

*Switzerland

*All as one territory

On The 10th Anniversary Of The
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Dick James organisation

and wishes them a continuing stream of hits like



The Organisation Men



JOHN COKELL began his career in the music business as a publicist. He worked in this capacity for several years before deciding to move into artist management. John has been employed by the company working in artist management for the past year and is currently responsible for the artists Hookfoot and Phillip Goodhand-Tait.



DENNIS BERGER, who some years ago completed his music business apprenticeship under Dick James at Sydney Bron Associates Limited, came to the organization six years ago. He has had wide and varied experience in both record production and promotion and is closely associated with the groups Vanity Fare, The Troggs, Deep Feeling and Birds of a Feather.



JOHN REID joined the company two months ago but prior to this had had considerable experience in the record industry as Tamla Motown's U.K. manager, responsible for many of their British hits. He is currently involved in liaison with artists managed by the company, with special responsibility for Elton John with whom he is at present on tour in the U.S.



TONY SAWYER has been active in the music business for nine years but came to the company five years ago to widen the scope of his career and learn more about the intricacies of the publishing business. He joined the company as royalties manager for publishing but has now been promoted to copyright royalties manager for publishing and recording.



HELEN WALTERS joined the company 18 months ago after seven years as a teacher of English and History in a comprehensive school. She has, however, always had close associations with the music business, as her husband is an ex-musician who now produces pop radio programs for the B.B.C. She is responsible for handling U.K. press and publicity for the company and its artists and is pleased to be learning the publicity business in a rapidly expanding company.



CLIVE FRANKS is the studio manager and chief engineer and has worked for the company for four years. He is responsible for the sound on many of our releases and is also involved in Claggers, a recording group within the company, playing bass, piano and guitar.



RONALD BROHN had a thorough grounding in the music business as a professional musician working with various well-known bands. He has been active in music publishing for several years, joining the organization eight years ago as manager of copyright and royalties. He is now closely concerned with all Dick James employees as manager of administration and personnel.



STEVE BROWN became a professional pop musician almost as soon as he left school but disliked life on tour and worked for two years in record promotion. It was as a promotion assistant that he joined the company in 1968 but was encouraged by Dick James to take a wider interest in the business. Subsequently Steve produced Elton John's first album and single and while still taking an active interest in his career now concentrates on co-ordinating recordings and publishing for the Dick James Organisation.



CLIVE BANKS joined the company in June of this year. Only 18 years old, he has worked in the record business since leaving school. He is currently responsible for the promotion and exploitation of all the company's product on radio and television. Clive intends making the music business his career and within the Dick James Organisation is glad to have the opportunity to follow the product through from the first studio sessions to the promotion of the finished record.



GERRY MOSS, like many of Dick James' employees, learned the business as an artist. He began as a bandleader, singer and recording artist, frequently appearing on radio and television. Prior to joining the company he worked in management. He has been employed by Dick James for seven years and is responsible for catalog promotion and exploitation.

James House, London-Nucleus of a World Wide Organisation



Reception—Far Left
Administration and personnel—Middle
Artist liaison—Left



Accounts office



Record promotion and exploitation office



Press office



Copyright and royalties office



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Congratulations Dick!

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and Switzerland.*

Rolf Budde

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To the DICK JAMES organization:

*Saúde, Dinheiro e Amor
e Tempo Para Gozá-los**

Congratulations on your 10th---

May you have many more!

Enrique Lebendiger

Fermata do Brasil

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São Paulo, Brasil

**On the 10th Anniversary
of Dick James Organization**

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Pop Music Publishing Companies & Record Division
Via Berchet, 2-20121 Milano-Italy**

ELTON JOHN TAKES HIS LEAVE OF STEPHEN JAMES (LEFT) AND DICK JAMES BEFORE EMBARKING ON HIS 4TH AMERICAN TOUR.



Dick James In Scandinavia

OSLO—As recently as last September Sture Borge-dahl, head of Air Music Scandinavia in Stockholm, secured a local recording of one of Elton John's com-positions. This happened in Stockholm, where Bruno Winzell sang "Talking to Old Soldiers" as translated to Swedish by Hawky Franzen, called "En ensam gammal mann." Franzen, a bandleader in his own right, has also translated other Elton John material and these songs have been recorded in Swedish by Tommy Koerberg and Mia Adolphson among others.

Sture Borge-dahl has represented Dick James since 1962, when he was head of Sonora Publishing and secured the contract with Northern Songs for Scandi-navia. Later, in 1969, Sture Borge-dahl opened his own publishing house, Air Music Scandinavia, in close co-operation with Air London and represents not only Northern Songs, but also Dick James Music and Cook-away Music and also the catalogue of Elton John. During the early days Borge-dahl was also success-ful with another Dick James property, the Troggs. It is, of course, Elton John who means the most, admits & r executive Mikkel Aas at Norsk Phonogram in Oslo.

The Phillips record companies in Scandinavia have represented the DJM records since beginning of 1969. In Stockholm, representation is taken care of by Phillips-Sonora, in Copenhagen by Nordisk Polyphon AS. Other artists whose records the Phillips group in Scandinavia is working on, include the Clagers, Phillip Goodhand-Tait and Hookfoot. An LP is also expected by Elton John's drummer Nigel Olsson. All three LPs by Elton John issued in Scandinavia are steady sellers, the best being "Tumbledweed Con-nection." In connection with the Elton John LP to be issued in November, Mikkel Aas visited London in September to talk with Stephen James and also listen to finished cuts on the record.

SEPTEMBER 18, 1971, BILLBOARD

A Special Market Profile Sponsored by the Dick James Organisation

Well done
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on their
10th. Anniversary

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VANITY FARE



Tape Cartridge

Bell & Howell Chief Plumbs Future of Consumer Audio

By BRUCE WEBER

LOS ANGELES—It wasn't a secret that Bell & Howell, a diversified company with interests in tape and consumer electronics, was feverishly working to shield itself from financial and operational problems. But what wasn't so well known was its intention to unload its interests in magnetic and video tape.

With such casual nonchalance, Bell & Howell sold its technically proficient tape manufacturing facility, Bell & Howell Magnetic

Tape Co., Irvine, Calif., to Audio Magnetics.

Enough evidence is accumulating now to make an early verdict: Donald N. Frey, newly appointed chairman and chief executive officer, is taking a hard-nosed look at Bell & Howell.

His decisions, especially in audio products, will have long-range effect on the firm. "We plan to either expand consumer audio products," he said, "or else get out of them completely." He

said the same thing of the company's magnetic tape business, and his decision was to get out.

Bell & Howell needs to beef up its earnings, cash position and balance sheets, and to accomplish this, Frey is taking steps to eliminate troublesome markets, like magnetic tape and, perhaps, consumer audio products.

Audio in Error?

(Many believe that Bell & Howell, successful when its primary business was cameras and photographic equipment, made a significant error when it entered the tape industry a few years ago. "Since our involvement in audio products," said a company spokesman, "our earnings have taken a clobbering. It was a sizable corporate mistake.")

Mistake or not, Frey wants to hold concrete marketing positions in all of the company's interests, according to the company spokesman. "It's either that or else get out."

Bell & Howell is a broadly diversified company in photographic equipment, business machines, educational training equipment, electronics instruments and consumer electronics. From the start of its buildup in consumer electronics—in 1967—Bell & Howell has had difficulties achieving profits from that (tape player) division. It has also had problems in developing color videotape systems, and has since divested itself of that unprofitable operation.

Frey is now examining the company's position in audio products (tape players and related accessories). In short, Bell & Howell will be competitive in consumer audio electronics or get out of that operation. As one industry executive put it, "Bell & Howell is a widely diversified company but a leader in nothing."

Before Frey examines the company's role in audio electronics (tape players), he will have to digest much before reaching a decision to "stay put and expand" or "get out."

Bell & Howell's initial effort in the tape industry was disillusioning. When it entered the tape equipment market in 1967 it had one distribution/merchandising aim: focus on photo dealers.

As the company saw it then, it could apply its vast marketing skills in that area, rather than woo new avenues of distribution. It blundered.

New Approaches

With new management in the company's consumer electronics division, Bell & Howell has formulated fresh distribution and marketing approaches, like:

—Pursuing other retailing channels in addition to its 4,500 photo stores.

—Introducing 8-track units and modular components along with its family of cassette equipment.

—Adding step-up lines to all product categories.

John Kane, newly appointed director of the audio products division, is committed to broader distribution patterns, a complete line of player equipment, massive assistance to retailers in the form of co-op and national advertising, promotional programs and, most important, short and long-term product and merchandising goals.

Many at Bell & Howell contend that problems (like product development, distribution, marketing, promotion, pricing) in audio products are over.

It has taken the company more than three years to put its consumer electronics division in order. It's up to Frey to either stay in and be competitive or get out, said a company spokesman.

Ampex Distributing Brad Miller 4-Channel

CHICAGO — Ampex Stereo Tapes is building its product catalog of quadrasonic titles with the addition of repertoire by Mobile Fidelity Productions.

Ampex is releasing and distributing a discrete quadrasonic 8-track cartridge of sound effects to the premium and specialty field by Brad Miller, a pioneer in four-channel sound.

The tape will be sold at \$7.95 and will be offered to hardware manufacturers as a demonstration unit, according to Shad Helmstetter, executive assistant to the vice president (Don Hall) of Ampex Stereo Tapes.

If Mobile Fidelity's four-channel cartridge receives acceptance

it will be issued on open reel, a configuration receiving a large amount of dealer/manufacture support of quadrasonic repertoire, according to Helmstetter.

"Frankly," he said, "we're receiving a surprisingly large amount of inquiries from the field for more discrete open-reel quadrasonic product."

Beside Mobile Fidelity, Ampex has released four-channel 8-track and some open reel product by Audio Spectrum and Ovation Records. Westinghouse purchased some quadrasonic titles from Ampex and several other hardware producers acquired some for demonstrations at the recent Consumer Electronics Show.

Akai America Units, Samplers to Discrete

LOS ANGELES—Akai America is solidly in the forefront of manufacturers supporting a discrete quadrasonic system.

But unlike many equipment producers who are merely talking about it, Akai has taken several steps to insure its niche in the marketplace when the newest phase in the hi-fi music field is more of a retail reality.

They have taken the following steps in four-channel:

—Introduced two home 8-track models.

—Introduced three open reel recorders.

—Introduced a complete open reel system.

—Introduced an open reel tape (demonstration) sampler, with another being readied for October release.

—Planning an 8-track auto model for next year.

—Planning to produce 8-track samplers.

The quadrasonic 8-track model CR-80-SS is equipped with a built-in four-channel power amplifier and four speaker jacks for four-channel or two-channel operation. The deck version, model CR-80D-SS is a compatible four-channel/two-channel stereo unit. For playback, a four-channel external power amplifier and two pairs of speakers are required. The deck is tied in with Akai's four-channel pre-main amplifier and two pairs of speakers.

The open-reel family includes two recorders decks, models 1730-DSS and 280-DSS; a straight recorder, model 1730-SS; and a complete system, model 1730-DSS-1. The system is composed of a deck, an 80-watt amplifier and four SW 30 Jet Stream speakers.

Akai's four-channel discrete demonstration sampler, which is packaged with model 1730 DSS-1, is a 20-minute 7-inch reel called "Jet Musical Vignette Around the World."

The sampler, produced by Warren Gray of Veri/Sonics, a newly formed tape-record company in the premium-educational field, utilizes instrumental music and dialogue. It includes a marching band, New Orleans jazz, flamenco, African drums and bagpipes.

Gray, president of Veri/Sonics, has prepared a second package, also a 20-minute 7-inch reel, which Akai is releasing in October. It includes instrumental versions of Academy Award winning songs. The tapes are not for sale but are being used as samplers.

Eight-track quadrasonic samplers will be prepared, along with the company's 8-track auto quadrasonic model. Akai had a working auto prototype unit at this year's Consumer Electronics Show.

Data Tech Plumbs Cartridge Field

SAN FRANCISCO—Data Technology, which supplies plastics and C-Zero cassettes to tape duplicators, is looking to new expansion areas.

Bill Patsuris, national sales manager, said he is investigating the cartridge market as a possible entry area for next year. "The cartridge marketplace is excellent," Patsuris said, "and duplicators are looking for plastics and parts suppliers."

Data Technology is expanding its plastics facility in the San Jose, Calif., company headquarters. "We're adding more molding machines to take care of our increasing business in parts and C-Zeros," he said. The company also has plants in Opelika, Ala., and Forest City, N.C.

Dubbings Electronics Busy; Spoken Word Duplicating

NEW YORK—Dubbing Electronics is putting more emphasis on custom duplicating spoken word cassettes and cartridges to the educational and industrial markets.

By concentrating in the prerecorded spoken word market, the company has increased its business by about 25 percent this year, said Bill Callahan, general manager. "In fact," he said, "we put aside our Berkshire line of prerecorded music to put a heavier emphasis in non-music duplicating."

Besides the education field, non-music accounts include McGraw-Hill, Christian Science Organization, Westinghouse Learning, Squibb and several insurance companies. It continues to custom du-

plicate for about 15 or 20 music companies, "and business has noticeably increased in that area," Callahan said, "but our thrust is in non-music accounts."

The company has doubled its manufacturing capability in both 8-track and cassette and has the ability to duplicate quadrasonic product.

Another area in which Dubbing has increased its business is blank cassettes. It markets a gamma ferric line under the Superior brand in 30, 60, 90 and 120-minute time lengths to the consumer, educational and business fields, as well as to tape duplicators. On request, it manufactures an 8-track blank cartridge sold under the Ampex banner.

3M Consumer Coupon Promo Aids Tape Line

ST. PAUL—Interest is percolating at the dealer-consumer level for 3M's high energy line of blank cassettes.

Why the vigor? Some retailers attribute the interest to what they regard as a consumer-oriented promotion launched by 3M to help inaugurate the cobalt-energized tape.

The promotion is in the form of a coupon packaged in both the high energy (30, 60, 90-minute lengths) and extended range (30, 60, 90, 120-minute lengths) lines. Save five coupons and redeem them for one free C-90 high energy cassette.

"The coupon offer was introduced to get consumers acquainted with both our high energy and extended ranges lines," said Charles Alden, advertising and sales promotion manager of 3M's magnetic products division. The offer, good only in the U.S., expires June 30, 1972. 3M is fulfilling the coupon orders within 12 to 24 hours, Alden said.

"To the retailer," he said, "the promotion is good because it builds return traffic. It allows a dealer to call attention to the coupon and, hopefully, the consumer will increase his purchase to take advantage of the free cassette."

3M will be utilizing print advertising to support its program and will have point-of-purchase displays and literature to explain the high energy line. Other promotions are also planned.

3M is doing market research on radio promotion, Alden said, but heavy emphasis is being placed at the audiophile market, where the line is being marketed.

The high energy line lists at \$3.20 (C-30), \$3.70 (C-60) and \$5.35 (C-90). The extended range line lists at \$2.25 (C-30), \$2.65 (C-60), \$4 (C-90) and \$5.35 (C-120).

TDK Electronics Probes Chro-Dio

NEW YORK—TDK Electronics is considering marketing a line of chromium dioxide cassettes early in 1972, said George Saddler, marketing manager.

"If we see some market stability for chromium-coated cassettes within the next few months, there is a possibility we will add it to our line," he said.

Meanwhile, TDK is introducing a C-120 super dynamic cassette this month, and plans to offer a C-180 SD cassette in November.

Bogen Out With New Products

PARAMUS, N.J.—Lear Siegler's Bogen division has introduced a new 8-track playback deck, model 8P, with micro balance feature for track adjustment control. It lists at \$79.95.

A modified version, model 8P-M, is available for commercial background music as a monaural deck.

The company also has a stereo cassette record/playback deck, model CRP, at \$149.95; a headphone at \$29.95; and four new speakers.

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Topp Electronics Debuts Juliette 4-Channel Line

MIAMI—Topp Electronics is getting into the quadrasonic race with two discrete 8-track models under the Juliette brand.

One model, AQS-42 at \$99.95, produces synthesized four-channel from a two-channel source and has the added capability of discrete sound, said Glenn Bordfeld, an executive with Topp. A second model, to be marketed in January, is an 8-track deck which will reproduce conventional two-channel or discrete four-channel.

Juliette's concept of AQSOUND converts all existing stereo equipment into quadrasonic by adding AQS-42 and two extra speakers, said Charles Kates, vice president and sales director.

Kates said AQSOUND offers consumers three advantages: no existing stereo equipment becomes obsolete; there is no need to add new tuners, phonographs, cartridges or tape equipment; and discrete 8-track tapes can be reproduced by adding a four-channel 8-track deck.

Among the features of AQS-42

are synthesizer and discrete selector switch for two-channel or four-channel signal source, four built-in amplifiers, four speaker jacks and four input jacks for discrete and two input jacks for two-channel stereo.

The company's new line also consists of two monaural cassette player/recorders: CTP-2018 at \$54.95 and CTP-2034 with AM-FM radio at \$79.95. Other cassette models include CTP-2070, a stereo player/recorder deck at \$134.95; CTP-2072 stereo player/recorder with 6½-inch speakers and two microphones at \$169.95; and CTP-2083X stereo player/recorder with AM-FM/FM radio, 6½-inch speakers and two microphones at \$224.95.

The 8-track portable player line includes 8TP-532 at \$74.95, 8TP-603X with AM-FM radio at \$134.95 and 8TP-564 with AM-FM/FM multiplex radio at \$119.95.

The 8-track home line includes 8TP-1111X with AM-FM/FM

(Continued on page 55)

RFC Cassette Cases & Packs

NEW YORK—Reliance Folding Carton Corp., which is aiming its marketing effort at the educational and industrial areas, has introduced a cassette case which holds up to 48 tapes.

It has also developed two lines of cassette "albums": one plastic-coated and the other with a vinyl cover. The cases are constructed with snap-in compartments to hold tapes in place.

The company is capable of custom manufacturing cases with pockets or loose-leaf rings to hold printed material, said Marshall Weingarden, president. Its product line ranges from pocket-sized single cassette "albums" to cases which hold up to 48 tapes.

Weingarden plans to make the cases available in retail stores by the end of this year. He is also planning to open a manufacturing plant in Switzerland to service the European market.

Reliance also manufactures corrugated mailers for tapes, records and film strips.

International Tape

LONDON—The sales division of Multicore Solders has introduced an 8-track cartridge head cleaner. . . . A series of educational prerecorded cassettes of children's stories are being prepared by Children's Heritage. Decca is duplicating and distributing the series. . . . Precision is offering counter merchandisers for cassettes and cartridges.

HELSINKI—Prerecorded tape accounts for 28 percent of the total music sales in Finland, according to the Finnish IFPI.

Allison Audio 8-Track Line Offers Varied Time-Lengths

NEW YORK—Allison Audio is introducing a line of blank 8-track cartridges in seven time-lengths, said Abe Chayet, vice president.

The line, 20, 25, 35, 45, 55, 60 and 80 minutes, will be offered to the consumer market through the company's independent distributors.

"The 8-track blank market is just beginning to develop as more and more equipment manufacturers are pushing record/playback units into the market" Chayet said. Allison continues to market its

own line of gamma ferric cassette blanks in 30, 60, 90 and 120-minute lengths, and has no plans to introduce a chromium dioxide line. "There's just not enough equipment in the marketplace to warrant our entry in the field," he said. Chayet is investigating "high-energy" tape rather than chromium.

The company continues to develop its custom duplicating business, both in spoken word (educational-business-industry) and prerecorded music.

It is custom duplicating Polydor, both in cassette and 8-track; Deutsche Grammophon (DGG) in 8-track, and Caytronics in 8-track and cassette. (Ampex duplicates reel for Polydor, while DGG imports its prerecorded cassettes from Germany.)



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(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	1	TAPESTRY Carole King, Ode '70 (A&M) (BT 77009; CS 77009)
2	2	EVERY GOOD BOY DESERVES FAVOUR Moody Blues, Threshold (M24805; M24605)
3	3	EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
4	4	WHO'S NEXT Who, Decca (6-9182; C73-9182)
5	5	RAM Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375)
6	7	CARPENTERS A&M (BT 3502; CS 3502)
7	6	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561)
8	11	SHAFT Soundtrack/Isaac Hayes, Enterprise (EN8-2-50002; ENC 2-50002)
9	16	MASTER OF REALITY Black Sabbath, Warner Bros. (Ampex M82562; M52562)
10	10	WHAT'S GOING ON Marvin Gaye, Tamla (T81310; M75310)
11	13	SOUND MAGAZINE Partridge Family, Bell (Ampex M86064; M56064)
12	9	AQUALUNG Jethro Tull, Reprise (M8 2035; M5 2035)
13	8	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-6000; 13-6000)
14	14	DONNY OSMOND ALBUM MGM (GRT 84782; 54782)
15	15	POEMS, PRAYERS & PROMISES John Denver, RCA Victor (P85 1711; PK 1711)
16	12	STICKY FINGERS Rolling Stones, Rolling Stones (M859100; M559100)
17	17	ALLMAN BROTHERS BAND AT FILLMORE EAST Capricorn (Ampex M82-802; M52-802)
18	19	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic (Ampex M87205; M57205)
19	20	4-WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
20	32	A SPACE IN TIME Ten Years After, Columbia (not available)
21	37	5th Lee Michaels, A&M (BT 4302; CS 4302)
22	24	BLUE Joni Mitchell, Reprise (Ampex M82038; M52038)
23	18	L.A. WOMAN Doors, Elektra (ET8 5011; TC5 5011)
24	25	THE SILVER TONGUED DEVIL & I Kris Kristofferson, Monument (GRT 830679/530679)
25	26	TEA FOR THE TILLERMAN Cat Stevens, A&M (BT 4280; CS 4280)
26	—	BARK Jefferson Airplane, Grunt (P8 FT 1001; PKFT 1001)
27	27	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
28	29	ONE WORLD Rare Earth, Rare Earth (R-8-1520; R-75520)
29	23	TARKUS Emerson, Lake & Palmer (Ampex M89900; M59900)
30	28	WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists (X04018; X07018)
31	34	CHICAGO TRANSIT AUTHORITY Columbia (1810 0726; 1610 0854)
32	33	FIREBALL Deep Purple, Warner Bros. (Ampex M82564; M52564)
33	22	B S & T 4 Blood, Sweat & Tears, Columbia (CA 30590; CT 30590)
34	—	ANOTHER TIME, ANOTHER PLACE Engelbert Humperdinck, Parrot (Ampex M 79848; M 79648)
35	30	GOLDEN BISCUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT & Ampex 85098; 55098)
36	35	SURVIVAL Grand Funk Railroad, Capitol (8XW 764; 4XW 764)
37	39	CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271)
38	40	FILLMORE EAST—JUNE 1971 Mothers, Reprise (Ampex M82042; M52042)
39	49	HOT PANTS James Brown, Polydor (BF 4054; CF 4054)
40	21	STEPHEN STILLS II Atlantic (Ampex M87206; M57206)
41	31	BEST OF Guess Who, RCA Victor (P85 1710; PK 1710)
42	45	JUST AS I AM Bill Withers, Sussex (Ampex M8 7006; M57006)
43	—	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick (Ampex M 84170; M 54170)
44	—	LIVE IN CONCERT James Gang, ABC (8022 733; 5022 733)
45	46	UNDISPUTED TRUTH Gordy (955 T; Cassette not available)
46	41	UP TO DATE Partridge Family, Bell (Ampex 86059; 56059)
47	47	THE SKY'S THE LIMIT Temptations, Gordy (G81957; G75957)
48	—	CHICAGO Columbia (18 80 0880; 16 80 0880)
49	50	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
50	—	CHICAGO III Columbia (C2A 30110; C2T 30110)

Billboard SPECIAL SURVEY For Week Ending 9/18/71

Tape Cartridge

Magnetic Tape Education Program

NEW YORK — Robins Industries has embarked on an education program designed to instruct dealers and consumers about magnetic tape.

The company has circulated flyers advising owners of cassette players that "their units are not pianos. It is an instrument, engineered to play cassettes and their ivories are not for tinkling," the flyer states.

It goes on to read, "Should you try to play them like pianos, like going from fast forward to reverse without waiting for the tape to stop, you will damage both the equipment and the tape."

The instruction sheet urges consumers to purchase quality cassettes, to use time-tested accessories and to perform scheduled maintenance.

The placards represent the first of several approaches planned by Robins to educate consumers and dealers, said Jack Friedland, vice president of Robins.

Virginia Knauer, special assistant to the President for consumer affairs, reacted to the program, stating, "I hope this is the first of many hints to come on pro-

viding the consumer with helpful information."

As an "inflation fighter," Robins is offering a "mix 'n match" price program for its lines of tape. The offer applies to 1,000 lot prices.

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ONE THAT WORKED:

A Philadelphia Story; Mud, Talent, Purpose

By LINDA SOLOMON

PHILADELPHIA—Knee deep in the big muddy, the 10th annual Philadelphia Folk Festival was held August 27, 28 and 29 on the 100-acre Old Pool Farm near Schwenksville, in Upper Salford Township, Pa. Despite the torrential downpour from hurricane Dorla, 3,000 tickets were sold the

first day, 5,000 on Saturday, and nearly 6,000 on Sunday. This includes an advance sale of some 4,000 tickets, mostly to campers who would be attending the entire Festival and camping out in nearby fields allocated for their use.

The Festival is sponsored by Philadelphia Folksong Society. For the second consecutive year, the Pennsylvania Council of the Arts has supported the Folksong Society's presentation of the Festival through two matching grants. One grant of \$2,000 helped make it possible to transport additional musicians from across the United States—specifically, the Balfa Freres, a Cajun group from Ville Platte, La., Wilfred Guilette, a prize-winning French-American fiddler from Newport, Vt., John Jackson, a country blues singer from Fairfax, Va. and Martin, Bogart & Armstrong, black vaudeville-type musicians originally from Chicago.

Although rains fell throughout the evening, Friday night's concert was held in its entirety. Featured were Doc & Merle Watson, Janis Ian, who is now back on a regular performing schedule and singing quite well, Dan Smith, gospel singer and superb harmonica player, Rosalie Sorrels, a Philly favorite for her own songs and for her interpretation of songs by Bruce "Utah" Phillips, country singer Mac Wiseman with Joan & Roger Sprung, and Joe Heaney, the dynamic Irish ballad singer and storyteller now living in Brooklyn.

Eight hundred volunteer workers were kept busy packing dry hay on the sea of mud accumulating in the food tents and crafts area, in the parking lots, around the stage, and in the performers' area. They also made "paths" from wooden fences downed by the storm. Every one of the tents blew down during the night. A volunteer crew was out at 6 a.m. Saturday to pitch the tents down again. Five thousand extra dollars was spent on gravel, hay and additional lighting for safety purposes.

An "Invisible Men" workshop showcased the role of the sideman. David Bromberg, himself not so invisible anymore, m.c.'d. Bromberg contributed backup guitar on Bob Dylan, Tom Rush, Tom Paxton, and Paul Siebel albums. He is producing John Hartford's next album. Guitarist Erick Frandsen, Jack McGann, and Steve Mandell brought front and center their individual picking techniques. The ubiquitous Norman Blake, in particular, exhibited instrumental finesse and a hearty singing voice. Currently a member of John Hartford's band, Mr. Blake is one of Nashville's most active session men. (He played "Nashville Skyline Rag" on the Dylan album.)

Four artists who are members of an artist management New Talent Co-operative, called Wildflowers, and operating out of Saratoga (Continued on page 40)

Havens to Tour Europe

NEW YORK — Richie Havens will embark on his first major European tour to coincide with the worldwide release of his new album, "The Great Blind Degree," on his own Stormy Forest label.

His itinerary includes Amsterdam, Holland, Oct. 3; Frankfurt, Germany, Oct. 4; Royal Albert Hall, London, Oct. 6; Paris, France, Oct. 8; Brussels, Belgium, Oct. 10; Montreux, Switzerland, Oct. 16.

On Oct. 5, Havens and his group—Paul Williams, Emile Latimer & Eric Oxendine—will appear on "Beat Club," Europe's top TV pop show, as well as an "in concert" special for the BBC. The tour is under the direction of Elohim Management's Neil Portman in conjunction with the William Morris Agency.

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AHMET ERTEGUN, standing center, signs into the living room of TV's "All in the Family," top-rated comedy show which joins the Atlantic Records family for an original cast album. On the set, left to right: Atlantic producer Shel Kagan; Ertegun; Tandem Productions' Bud Yorkin; and seated, Carroll O'Connor of "All in the Family." The show starts its new season Saturday (18) at 8 p.m.

Signings

Colosseum, British jazz-rock group, to Warner Bros. "Colosseum Live," a two-record package, was recorded earlier this year at Manchester University and the Big Apple Club in Brighton, England, and will be released Oct. 1. . . . Chl Coltrane to Columbia via Mike Gruter's Just Us Productions. She's a singer-pianist-writer in the rock vein. . . . Pentangle, English folk-jazz quintet, re-signs with Reprise. Deal includes solos albums by Bert Jansch and John Renbourn. "Reflections," the group's fifth LP, will be released to coincide with a U.S. tour starting Nov. 15. . . . Doctor Music Canadian group, to Bell behind their first single "One More Mountain to Climb," penned by Neil Sedaka and produced by Doug Riley and Terry Browne. The 16-piece group, known in Canada through appearances on Anne Murray TV specials, features three former members of Motherlode.

Swampwater, once Linda Ronstadt's band, to RCA. First album is due this month, produced by Ken Mansfield and Larry Murray of Hometown Productions. . . . Goldie Hawn, wide-eyed wonder of "Laugh-In" before turning award-winning actress in "Cactus Flower," to sing for Reprise. Lenny Waronker and Andy Wickham will produce. . . . Eyrie, five-man rock group, to Polydor. Ron Terry will produce for AZA Productions. . . . Buzz Clifford to Edwin H. Morris as a staff writer, along with associate Dick Delvy. Delvy is leader of the Partridge Family's David Cassidy Band when they're on tour. . . . Chad Everett, of TV's "Medical Center," to Harold Berkman's Marina Records, distributed by MGM. Nino Tempo will produce. . . . Red, White & Blue, a rock group, to Rod McKuen's Stanyan Records. . . . Singer-songwriter David Patton to RCA-distributed (Continued on page 38)

Perry Forms Own Venture

LOS ANGELES — Producer Richard Perry, who has specialized in bringing singers as diverse as Barbra Streisand and Tiny Tim into the contemporary rock mainstream, is in the final stages of establishing his own independent production company. The first artists signed to Perry's new unit are Bobby Hatfield, the former Righteous Brothers, and a group called Bones, which has been together for eight years under various titles. Perry, 29, produced Tiny Tim, Fats Domino and Ella Fitzgerald

as a Warner Bros. staffer for two years. During the past 18 months he has been working under a 12-album deal with Columbia, whose results include Barbra Streisand's "Stoney End" gold LP and the new "Today's Great Hits" Johnny Mathis package. "Barbra Joan Streisand" is now being shipped. Outside the Columbia label, Perry also produced the upcoming Nilsson "Moonbeam Harry" album for RCA and the two Fanny albums for Roy Silver's Blue Peacock company distributed by WB.

Talent In Action

JOHN DENVER

State Capitol, Charleston, W. Va.

John Denver, whose RCA hit "Take Me Home, Country Roads" happened to coincide with a West Virginia booster campaign called "Homecoming '71," gave a command performance of his single before 10,000 people on the state-house grounds here Aug. 29.

The natives waited restlessly through a brief concert for the song that state publicists feel has contributed incalculably to an improved West Virginia image. Finally Denver announced that he'd like to "sing a medley of my hit." The crowd rose to join the ex-Mitchell Trio member in two complete renditions of the song.

Named an honorary West Virginian during his appearance here, Denver apparently felt it necessary to keep more basic loyalties intact. So he opened his concert with "Aspen Glow," a song about his home state, Colorado.

Denver delighted the crowd by announcing that "Country Roads," which describes West Virginia as "almost heaven," was at that time No. 2 on national charts with 1,300,000 copies sold.

RAY BRACK

ELTON JOHN

Greek Theater, Los Angeles

When you've been seen in concert as often as Elton John, is there any way to keep the audience from getting bored?

Elton found a way to do it on his fourth U.S. tour within a year. He simply plays, sings and carries on better than ever, with at least half the songs he performs stemming from a new album that won't be available for another month. With increased usage, John's voice, once similar to the piping tones of Jose Feliciano, has now become much richer and fuller. Any eccentricities of pronunciation have been added deliberately for stylistic reasons.

The final and longer set of the concert brought out bassist Dee Murray and drummer Nigel Olsson, who have grown into a truly spectacular rhythm team. Elton actually seems to revel in ever more flamboyant stage behavior. He makes his Bugs Bunny face after a particularly spectacular piano run, prances about the stage during bass-drum breaks, conducts the willing audience in their clapping and shouting chores and performs his piano handstands without losing a beat.

NAT FREEDLAND

RANDY NEWMAN

Troubadour, Los Angeles

Randy Newman's debut here pinpoints the reason he has been an enigma with Warner Bros. Records. His skills lie in his ability to create word mosaics which are funny, irreverent, sardonic, biting and frustrated, and in his delightfully humorous, yet skillful piano playing.

As a composer and instrumentalist, Newman has unique abilities which endear him to young people because of their own frustrations about life and society. As a singer, performing for pay, Newman can be faulted. He is not an especially endearing vocalist and therein lies the rub.

He has moved into the area of composer trying to vocally interpret his own works and it doesn't work, because he doesn't have an outstanding vocal tool with which to accomplish this desire.

He sings like a rural, unsophisticated Southern troubadour about topics which relate to urban living. His piano playing overflows with blues chords and he has some ear-catching melodies in his head, but his voice doesn't lend an en-

tering or appealing sound to what comes out of his fingers.

Newman presented 20 of his songs during his 45-minute set, including such known titles as "Mama Told Me Not to Come," "You and Me, You and Me," "Lovers Prayer," "Yellow Man," "Baby It's So Hard Without You," and "I Think It's Going to Rain."

ELIOT TIEGEL

MELANIE

Saratoga Springs, N.Y.

Without reservation, Melanie is the most creative, most magnetic young female performer embracing the folk-rock scene today. Her concert performance Sept. 5 at the Saratoga Springs Performing Arts Center was enchanting for its style, simplicity and taste. In addition, her self-composed songs are filled with deep feelings and melodic architecture which are far above the hollow wastelands and surface noise produced by most other youthful artists.

All her attributes, the haunting wails, the inner storm she creates with her strong strumming on acoustic guitar, the powerful lyrics, which are full of fantasy/reality and hold out pertinent messages and meanings to youth, enraptured the audience with one outpouring after another. Tune after tune, "Beautiful People," "Good-bye Ruby Tuesday," "Tuning My Guitar," "Lay Down (Candles in the Rain)," among her oldies, rang with finality of perfection.

The near-overflow audience of predominately college students echoed and mirrored her total involvement in the themes of pain, love, hope, peace, with a communication of their own. Stamping, stomping, applauding, yelling, and by rushing to the stage, they paid her homage in a scene so reminiscent of the Garland phenomena, and made her sing encore after encore. And her newer tunes, heard in public for the first time, created a similar impact. These included "A Brand New Key," "A Little Bit of Me" and "Living Bells." All have hit potential, and are cuts from her debut LP on Scherkerk Enterprises-owned Neighborhood Records, company she owns and which is distributed by Famous Music. The album, "Gather Me," will be released in about a month. ROBERT SOBEL

CAROLYN HESTER

Gerde's Folk City, New York City

Carolyn Hester was one of those quietly well-respected folk singers in the days when folk was most in style, and her appearance at Folk City last week brought back shadowy echoes of other days.

The unusual quality of Miss Hester's voice could best be used for singing twangy Appalachian folk songs to the accompaniment of a twangy Appalachian dulcimer. Sadly, absolutely nobody (almost) listens to Appalachian folk songs, so Miss Hester has turned to pop and pop-oriented folk material for her repertoire.

She handles it all gracefully, accompanying herself well on acoustic guitar, doing a very nice trailing ending on Elton John's "Your Song." Still, the thought lingers. There might have been a dulcimer.

NANCY ERLICH

JOHN MANNING'S BAZAAR

Bitter End West, Los Angeles

In one of the last recording artist bookings before the Bitter End West's new ownership turns the room into a dance bar, John Manning showed a warm and win-

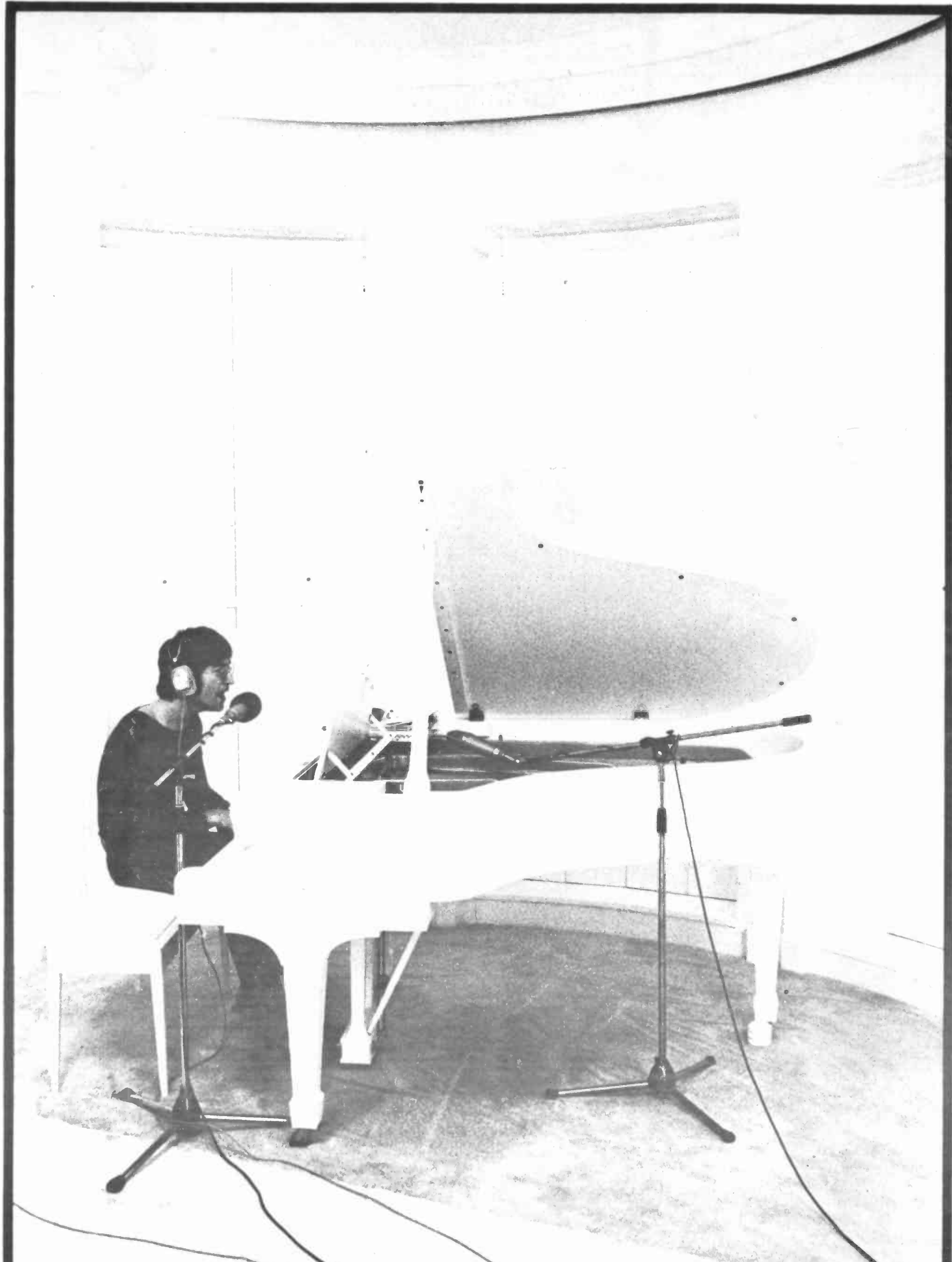
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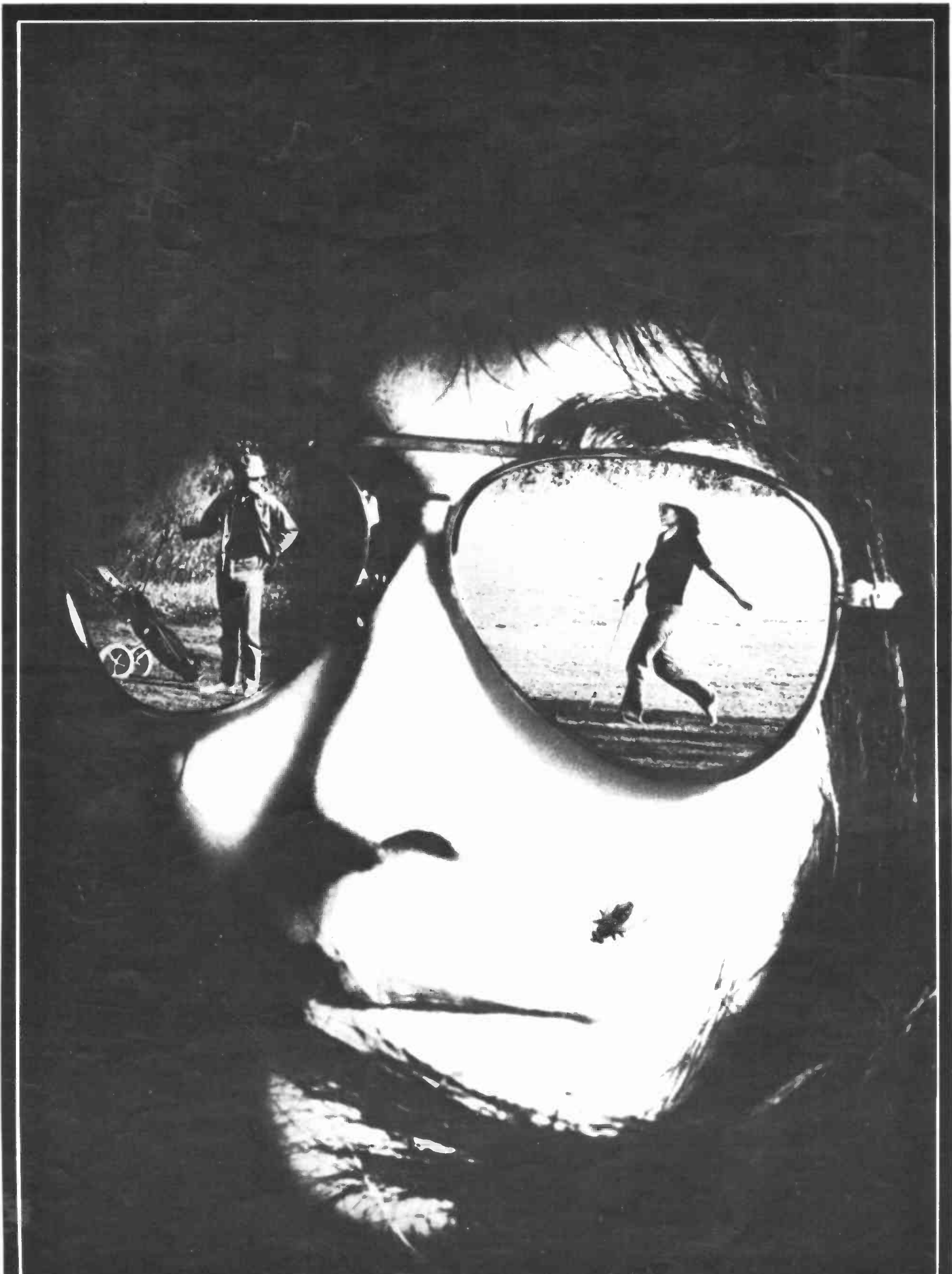
Capitol
ST-782

The Blues Project
Lazarus

THEIR FIRST NEW ALBUM IN TWO YEARS



IMAGINE JOHN LENNON/PLASTIC ONO BAND ON APPLE RECORD SW 3379 AND ALL TAPE CONFIGURATIONS INCLUDING QUADRASONIC EIGHT

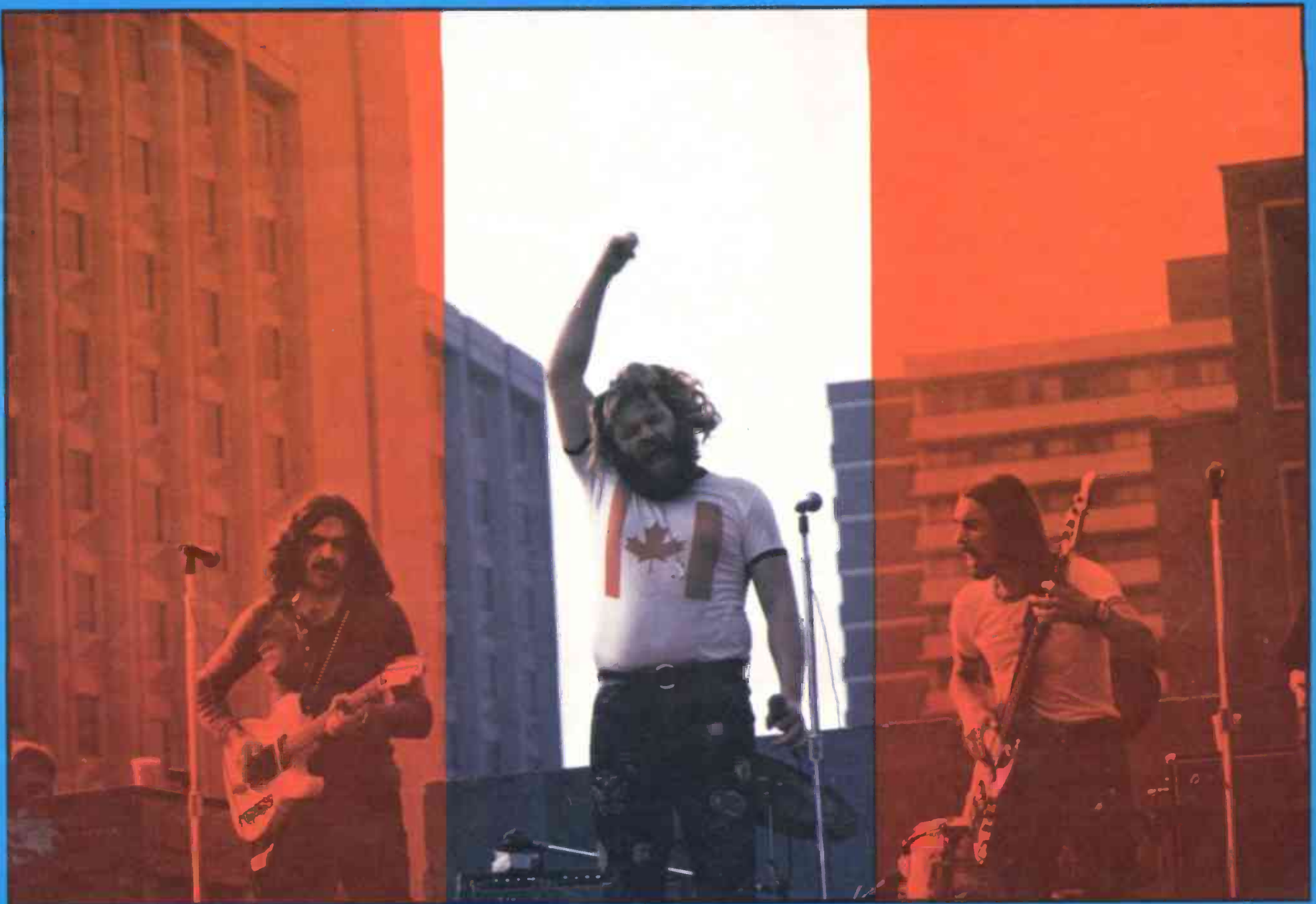


FLY YOKO ONO/PLASTIC ONO BAND ON APPLE TWO RECORD SET SVBB 3380 AND ALL TAPE CONFIGURATIONS INCLUDING QUADRASONIC EIGHT

CANADA'S POP SCENE



AN ARTISTIC EXPLOSION



A BILLBOARD SPOTLIGHT

From The Music Capitals of the World

DOMESTIC

NEW YORK

Jimi Hendrix's "Rainbow Bridge" album on Reprise, containing previously unrecorded material, is also the soundtrack to "Rainbow Bridge," a 90-minute film of a Hendrix concert last summer on the island of Maui in Hawaii. . . . Warner Bros.' Fauny returns to the Bitter End for four days, starting Thursday (16). They'll also gig with Columbia's Riders of the Purple Sage at the Manhattan Center, Wednesday (15). . . . Henry Mancini makes a two-week concert tour of Japan, beginning Thursday (16). . . . Blue Note jazz organist Richard (Groove) Holmes plays "The Theme From Love Story" and "Don't Mess With Me" on his new single. His upcoming LP is "Comin' on Home." . . . Reprise's Crazy Horse has undergone a personnel change for their second album. Ralph Molina and Billy Talbot, original members of the group, have been joined by George Whitsell and Greg LeRoy. Tentative release date for the LP is January. . . . Singer Linda Bennett debuts at the Rainbow Grill for three weeks, starting Monday (13). . . . Three songs by Larry Weiss will be included in the Rock Flowers first album, being produced by Wes Farrell for the Barnum & Bailey label. . . . Blue Note's Bobby Hutcherson at Shelly's Manne-Hole, L.A. till Sunday (19). . . . The Jefferson Airplane, Grunt artists, grossed \$88,000 Aug. 18 in Gaelic Park. . . . Free Flow Production will present at Town Hall this fall: McKendree Spring and Jim Dawson, Sept. 18; New York Rock Ensemble and David Bromberg, Sept. 25; and Linda Ronstadt, Sept. 30. Tickets are \$3 and \$4. . . . Warner Bros./Reprise fills the remainder of the month with: John Baldry at Carnegie Hall, Sept. 14; LaBelle at the Apollo, Sept. 15-21; Youngbloods at Hunter College, Sept. 17; and the Beach Boys at Carnegie Hall, Sept. 24. . . . The Cookery Restaurant, on University Place & Eighth St., offers Flameco guitarist and singer Anita Sheen till Nov. 11. . . . Peter Duchin and his orchestra in the Hotel Pierre's La Foret room for two weeks, beginning Thursday

(16). . . . Singer Timmie Rogers and Al Riley, Chess Records r&b promotion chief, are on a 10-city promotion tour on behalf of Rogers' "Super Soul Brother" single. . . . Robert Swerdlow's musical, "Love Me, Love My Children," opens at the Mercer-O'Casey Theatre, Oct. 27. . . . Lee Canaan Enterprises, a new talent agency, has opened offices at Two Pennsylvania Plaza here, Canaan also owns the Revelation Supper Club in Bay Ridge, Brooklyn. . . . The Johnstons, Vanguard group, plays Gerde's Folk City, for five days, opening Tuesday (14).

ED OCHS

LOS ANGELES

James Taylor has postponed his Hollywood Bowl appearance Saturday (18) because of a hand injury. Stitches were needed to heal the hand damaged while working on his Martha's Vineyard home. His three sold-out Carnegie Hall concerts were put off until Nov. 29, 30 and Dec. 1. . . . Pacific Gas & Electric may have abbreviated their title to PGE, but the group has expanded to 11 pieces, with horns and two girl vocalists. "Our show will now be like a hip-style rhythm & blues review," said PGE manager Frank Cook. "We'll have the flavor of an Ike & Tina Turner review instead of being just a band playing a set.

MGM recording artist Richard Williams doing a routine at the L.A. Playboy Club. George Bryson is new night manager. . . . Film version of the late Richard Farina novel "Been Down So Long It Looks Like Up to Me," is set in the campus years of the 1950's, while the soundtrack has Murray the K introducing oldies by the Platters, the Four Lads and the Five Satins. . . . Gary Berwin's 11th Artists & Models Ball set for Oct. 29 at the Beverly Hilton. Queen of the Ball contest to be telecast via KTLA. . . . Mitch Ryder and Jane Fonda are on the Committee to Free John Sinclair, the MC-5 manager and activist sentenced to 10 years in a Michigan jail for possession of two joints of marijuana. Committee is at 715 E. Grand Blvd., Detroit 42207. . . . Cat Stevens new album to be called "Teaser and the Firecat." His play, "Revolutions" heading for Broadway next spring, a musical about the Russian revolution with combination live and film action. . . . Cherokee fans can see their favorite again, now that Bruce Donaldson has recovered from his argument with a motorcycle and the group is back at work. . . . Musical Union Local 47 has a new review board to recommend subsidies of local live performances with AFM funds. . . . Hubby (Madison Charlie) Galvin is working with a new group, Coat. UA, which has been doing a lot of late-vintage rock reissue, has full cooperation from Long John Baldry, now at Warner Bros., in bringing back the 1965 "Long John Baldry and the Hoochie Coochie Men." . . . Kascency Productions founded by Marsha Fine, Ted Frtig, Craig McMillian and Scott Moss.

Joan Baez to sing two songs and her conductor Peter Schickele to score Doug Trumball's "Silent Running." It's the first production by 28-year-old cinema special effects whiz Trumball, who did the "2001" star-gate sequence. . . . Jethro Tull announces it broke even for its U.S. tours after third time around. . . . Mott the Hoople bring their own theater with them. It's a fiberglass structure called the Caravari, seats 2,000. . . . First David Crosby & Graham Nash concert Oct. 10 at Los Angeles Music Center Pavilion.

NAT FREEDLAND

'Superstar' in Boom Cycle

NEW YORK — "Jesus Christ, Superstar," the Robert Stigwood-MCA rock opera, has begun returning to the same cities and sites for two-day engagements within six months of the show's previous appearance, according to the William Morris Agency.

What was originally intended to be a limited run for the first company has been extended indefinitely for return engagements of "Superstar" in Chicago, Oct. 30 and 31 and Nov. 1 and 2 (seven shows); Cleveland, Nov. 4 and 5; Pittsburgh, Nov. 17 and 18; Philadelphia, Nov. 20-22, and Baltimore, Nov. 27 and 28. Second and third touring companies also under the Stigwood-MCA banner, will be dispatched this month, with the second troupe already booked by William Morris through New England in Springfield, Mass., Sept. 13-15; Providence, R.I., Sept. 16-19; Worcester, Mass., Sept. 21 and 22; Boston, Sept. 23-26, and New Haven, Conn. on Sept. 28-Oct. 3.

Since its opening in Pittsburgh on July 12, the tour has grossed over 2 million bucks, playing cities and auditoriums with 10,000 seats or more.

SAN FRANCISCO

Alice Cooper plays Winterland Sept. 24 and 25, a Bill Graham production. . . . At the New Orleans House, Berkeley: Jabo Stekes, Pure Love and Pleasure on Sept. 9; Alice Stuart and Southbay Flash Sept. 10 and 11; Pamela Pollard and Rowan Brothers, Sept. 12. . . . Stevie Wonder, Gladys Knight and The Pips at Circle Star Theatre, San Carlos, Sept. 30-Oct. 3. . . . Studio 10, now located in Mill Valley, just completed recording and mix-down session on Walter Hawkins on Wildcat label. Work was done at Studio 10's San Francisco affiliate, Roy Chen. Working with them were Edwin Hawkins, Brent Dangerfield and Tom Preuss. . . . At Wally Heider, Double Brothers on an album for Warner's, and Brewer and Shipley in for most of September. . . . At Columbia Recording, It's A Beautiful Day is finishing a new album, "It's a Big Beautiful Day." . . . On Douglas, Alan Douglas is finishing and mixing, "El Topo," a musical soundtrack from a movie which will be an album. . . . Dr. Hook and the Medicine Show are recording a new album for Columbia; producer is Ron Hafkin. . . . Chase will be recording a new album for Epic at Columbia. . . . Shel Silverstein of Playboy will be recording a Columbia album.

At the Boarding House: James and the Good Brothers opened on the 6th, close Sept. 12. With them are Chris Williamson and Uncle Vinty. . . . Oscar Peterson opened at El Matador Sept. 9. Leonard Hart, Grateful Dead's former business manager, is scheduled for a preliminary hearing in Marin County Municipal Court Tuesday (14). He was arrested in San Diego July 26 and charged with embezzling more than \$77,000 from the rock group, then released on \$31,250 bail. Hart pleaded innocent to four felony counts of embezzlement. . . . At Columbia, Santana is completing newest album, as yet untitled. Ditto It's a Beautiful Day. . . . Michael Bloomfield recording an album with Mark Naftalin. Wayne Cochran and the C. C. Riders recording an album for Epic.

(Continued on page 40)

More Talent News

On Page 40

Talent In Action

• Continued from page 34

ning presentation of the material on his new debut Columbia album.

Manning and his piano-bass-guitar back-up band billed as the Bazaar have a distinctive soft rock sound more characteristic of woody northern California living rooms than the Los Angeles club circuit, where they got the act together during the past couple of years.

Onstage, Manning looks robust, yet ethereal, sings sweetly but not cloyingly, plays a driving 12-string and writes compelling songs with a Southwestern open-spaces flavor like on "Hard on the Road to New Mexico." His between-songs talk is also more intelligent than the norm, even when he's telling surrealistic stories. All in all, an impressive introduction. The Columbia album is titled "White Bear." NAT FREEDLAND

BLUES MAGOOS, MICHAEL CHAPMAN

Gaslight, N.Y.

Six-man Blues Magoos has everything going for them except widespread fame. Tight harmonically and rhythmically, the group centers around its lead guitar, tenor and soprano saxes, and electric piano. With hard rock-jazz overtones, the leader singer belted out an exceptional version of "Nobody Loves You When You're Down and Out." Don't let the blues part of their name fool you—their music is much too exciting to be blue. One unusual aspect of their Sept. 1 set was the three-quarter time piece they ended with. Unfortunately, the vibes as the vocals were too often drowned out by the other instruments. Another let-down was that the group didn't tell the audience their names. But you can expect to hear more of Blues Magoos if you're prepared to listen.

Opening act Michael Chapman proved himself a far better guitarist than singer. He articulately plucked and strummed some funky instrumental passages and even resorted to some reverberation gimmicks which rarely work except at the most competent hands. Mainly, his vocals could improve if he invested more melody and less repetition in them.

SAMMY DAVIS

Sands, Las Vegas

The looming cartridge TV world, when it finally comes for the mass consumer, is going to be extremely beneficial for a complete performer such as Sammy Davis. Because the man has so much more to offer than just a song. He is a dancer and a comedian as well. Yet, it was strictly his singing that built "Mr. Bojangles" in his celebration 100th week at the Sands into a masterpiece. The audience wouldn't stop applauding.

The "Bojangles" tune was overshadowed somewhat, however, by a driving, raunchy, hurt-filled version of "Go Down Gambler," fed by exceptional guitar work. On this tune, Davis made one of his rare voyages into rock. In a well-paced show, Davis would treat a song first humorously, then seriously, as he did with "Raindrops Keep Fallin' on My Head," yet was able to persuade the audience with either approach and sway them at will. Whether humorous or serious, Davis is a total entertainer.

CLAUDE HALL

JACK JONES

Diplomat Hotel, Hollywood, Fla.

Jack Jones couldn't have been in better form than when he opened at posh Cafe Cristal in the Diplomat Hotel Aug. 27 for a 10-day engagement.

Although he has always been

the kind of solid singer who never lets an audience down, Jones has developed into one of the finest interpreters of contemporary music on today's nightclub circuit. And he is backed by five of his own musicians: pianist/organist/conductor Joe Kloess, guitarist Bob Thomas, drummer Chuck Hughes, congo player Chino Valdes, and bassist Steve Swallow plus nine of Miami's top horn men.

Jones began his performance with a driving interpretation of "Get Together" which got the audience off to a fine start and "together" in its enthusiasm for the singer. He followed with "If," "That's the Way I Always Heard It Should Be," "I Had a Dream," "I Believe in Music" plus compositions from the Beatles, Ray Stevens, Jimmy Webb as well as several of his own record hits including "Wives and Lovers" and "Impossible Dream."

The show was designed to please every age group and musical taste and Jones reeled off one impressive selection after another, all finely blended into a show which was exciting, hip and yet still managed to appeal to the older "straight" nightclub audience.

SARA LANE

Burns Return Sparks ESP

NEW YORK—ESP-Disk', pioneer underground record company, has reawakened with the return of Randy Burns to the label, stimulating a greater concern within the organization for national press and promotion.

Burns' third album for ESP, "Songs for an Uncertain Lady," will be serviced immediately with a campaign coordinated with a tour beginning in Washington, D.C., Saturday (25), at the Cellar Door. The LP was recorded in "Superstereo," ESP's trademark for its new recordings with multi-speaker capability.

ESP will continue to sponsor avant-garde musicians, who, like Pearls Before Swine, Pharoah Sanders, Albert Ayler, The Fugs and Randy Burns, have sometimes even surprised ESP and became generally accepted. As part of ESP's new thrust, according to national promotion director Tom Nash, the label will attempt to check the element of surprise and repackage some of the old ones.

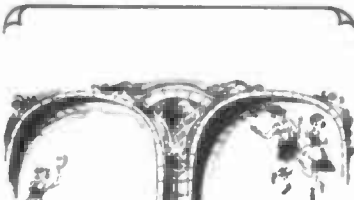
Signings

• Continued from page 34

Wooden Nickel label. . . . Six Feet Under, rock group, to Scepter via a long-term production deal with Elliot Rosoff Productions. . . . Artists signed thus far to Atlantic's new label, Asylum, include Joni Mitchell, Jackson Browne, Judee Sill, David Blue, Jo Jo Gunne, Steve Ferguson, John David Sauter, Ned Doheny, and Frey, Leadon, Mizner & Henley. . . . Shrub to Paramount with "Ride My Motorcycle" via Thomas A. Rizza Management. . . . Paul Rothchild to produce the Everly Bros. for RCA.

Guitarist John Fahey to Reprise. He earlier recorded for Vanguard and Takoma, Fahey's own Berkeley label. Production will be supervised by Denny Bruce and Andy Wickham. . . . Wes Farrell Productions has linked with Uni for distribution. First artists out is Saratoga Trunk, produced by Lynn Barkley. . . . Atlantic's Bobby Lance and Rance Allen Singers to SAS, Inc., for management.

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Then there's Gene MacLellan who wrote the million seller 'Snowbird'. Edward Bear, a group with smash hits to its credit. Pepper Tree, Aarons and Ackley, Pierre Lalonde, Bobby Curtola . . . everything from Rock to Pop to MOR to C&W.

A lot of good music has come from Canada. There's lots more still to come. On Capitol of course!



AARONS AND ACKLEY



PIERRE LALONDE



BOBBY CURTOLA



THE PEPPER TREE



EDWARD BEAR



GENE MACLELLAN





Rock sounds by Canadian bands are finding acceptance among the nation's young people. The Flower Travelling Band is shown entertaining at an Ontario concert.

Canada's Music Scene Exerts Muscles; Winds of Change Help Spur Local Acts

By Ritchie Yorke

Change is the password in the contemporary Canadian music scene as the country gropes its way towards the end of the first year of enforced domestic content on the nation's airwaves. On Jan. 18 of this year, Canada ushered in a new era of cultural nationalism by legislating (through the Canadian Radio-Television Commission) Canadian content on radio stations, which had traditionally avoided the programming of domestic records.

Legislation, as the law has been tagged, has introduced a great amount of change in the Canadian music industry, the full effects of which may not be felt for several years.

The immediate results are that rock music has become Canada's fastest growing industry in 1971, and the country is now the world's third leading producer of international hit records, after the U.S. and England. This spiraling success pattern has wrought great change on the established leaders in the Canadian music industry, and many of them now find themselves battling for sales with small labels which did not even exist two years ago.

Canada is in a major upheaval as she makes the transition from record consumer to record creator. Studios are springing up across the country to the extent that it is barely newsworthy to report the installation of yet another 16-track operation. People who have anonymously hung around the music centers for years now find themselves in strong demand. Salesmen have become national promotion directors; merchandisers have become a&r men; engineers have become producers, and broadcasters have become record makers.

It has been an eventful year; a year which has brought forth some of the

gravest problems ever faced by the music industry. Canada has struggled into its teen years, and the problems of puberty are upon it.

The complete picture is one of immense potential coupled with tough financial odds. The physical size of Canada (which is the second largest country in the world) has turned into a monster, as major labels find their distribution and promotion systems outdated and ineffective. Much of these deficiencies have been brought to the fore by the energy and enterprise of a new breed of Canadian music man—the independent producer.

A growing sense of nationalism within the entire industry has resulted in sharp differences between local offices and foreign boardrooms. Virtually all of Canada's major labels are owned by non-Canadian corporations, which have long looked on the north country as just an extension of the U.S. market. Some companies have recently pledged themselves to record production; others have expanded into direct retailing and rack jobbing; still others have simply sat back to see what happens. The word on all lips is change.

To fully grasp the enormous significance of this revolution within the Canadian music industry, one has to briefly examine its history. In the sixties, Canada was the world's largest non-domestic market for American and English hit records. Although there were larger volume markets (Canada followed Germany, Japan and France in the global picture), more U.S. and U.K. product repeated its success here than in any other country. The Canadian chart was, for all intensive purposes, just a reprint of the U.S. listing. Canada copied and imitated what it's big brother did.

This domination was rarely questioned by the major record companies which had been set up by foreign companies to act as distributors for the latter's product. Very few companies spent any money on Canadian talent development, and the handful that did, suffered large losses. As England leaped to musical fame and fortune in the mid-sixties, Canada meekly meandered along. The very infrequent domestic hit in Canada was nothing more than a drop in the bucket, as millions of dollars flowed out of Canada and back to the U.S. and England.

Looking back on that bleak period, one speculates that a concerted effort by record companies here to convince the Government of the need for Canadian development may have brought historic results. Neil Young might still be a Canadian. So might Joni Mitchell, Andy Kim, The Band, David Clayton Thomas, Leonard Cohen, et al.

But no such concern was demonstrated by the major Canadian companies, whose

interests—it has been often alleged—lay elsewhere. "You can't help but question the motives of the majors," says Sam Sniderman, Canada's most successful record retailer, who hopes to have a network of 80 stores coast-to-coast by 1975. "They just didn't care about Canadian talent. The corporate structure exists to sell product and make money. There is no room for nationalistic appeals to a man at a boardroom table wanting to hear profit and loss figures. You market the records at the lowest possible cost, no matter what their country of origin. And then it's pretty easy to figure that a company branch to simply receive a master tape shipment is an easier and much less costly way to get hits than by going out and finding artists."

The dividend loyalties of the record manufacturers, allied with the non-sympathetic attitudes of most radio stations in Canada, combined to keep the country silent for many years. Sooner or later, the cream of the musicians and writers moved to greener pastures in the south.

The record business was not the only industry to be crippled by this lack of patriotic concern and foreign control. Prior to the CRTC's AM radio legislation, Canada lived with a borrowed culture. It had no film industry, no publishing business, and lots of American television.

"It never entered your head that Canada could make records, films or TV programs," observes Don Troiano, the noted Toronto guitarist most recently with Dunhill's Bush.

"Records, for example, were only pro-

duced by American or English bands. You'd hear them on the radio but you knew you'd never make them in Canada."

According to Sam Sniderman, no one realized until recently that—in his words—"the talent of a country's people is its most valuable asset and greatest natural resource."

In 1969, after Winnipeg's Guess Who had broken down previously insurmountable barriers with a U.S. million seller, "These Eyes," a small but forcefully eloquent band of observers began to push for Government intervention in the situation. These people said that the only way for Canadian music to be heard in this country was to make it a law. Radio stations replied that Canadian records were not up to standard, but there remained plenty of other people with proof that even when the disks were good enough, the stations still would not play them.

In April, 1970, the Canadian Radio-Television Commission, headed by Pierre Juneau, announced its intention of legislating for Canadian content. An almighty howl went up from broadcasters who found such a concept extremely distasteful and indeed, undemocratic. Hearings took place a month later, and the people most obvious by their absence were the major record companies.

Legislated Canadian content was introduced eight months ago, but at many stations it had been accomplished many months before. The results were as the optimists had predicted. Canada, which had been silent for so long, suddenly

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Susan, Terry Jacks: The popular Poppy Family.

SEPTEMBER 18, 1971, BILLBOARD



Members of Crowbar exchange medallions with Canada's prime minister, Pierre Trudeau, in Perth, Ont.

Canada's Music Scene

Continued from page C-3

took her place among the hit-making giants of the globe.

In 1970, there were more Canadian singles and albums on the U.S. charts than in any prior 10-year period. A host of new Canadian artists took their place among the racks of Beatles, BS&T, Aretha Franklin and Elvis Presley. Last year saw the American chart breakthrough of Gordon Lightfoot, the Bells, Anne Murray, the King Biscuit Boy, the Poppy Family, and several others.

The Guess Who, which had started it all when legislation was still a dream in less than a dozen minds, emerged in 1970 as one of the foremost hit acts in the world. In one poll, they were named the top singles artists of the year. They remain the largest musical export Canada has yet produced with a flock of gold disks to their eternal credit.

This sudden breakthrough of Canadian artists brought with it a totally new outlook on music making. With the potential of the vast U.S. market, Canadian producers could occasionally afford to spend large amounts in the studios.

But the dire lack of experienced personnel proved to be a definite handicap. Many of the people who had been able to get by under the old U.S.-oriented regime, found themselves afloat in a sea of tentacles in the global marketplace. They were simply not able to cope with the so-called big time.

Canada needs experienced music people and badly. It has the talent but lacks the polish and professionalism to adequately present it. One has only to look at the personal management scene for evidence of this sagging gap. Don Hunter, who handles the Guess Who, is the only manager who has been able to work in the much broader confines of an international, rather than domestic market. No more fitting comment on Hunter's unique qualities can be found than in a recent statement by Bob Cooke, the new president of RCA in Canada. "I've only known two outstanding managers in the music business, and one of them is Don Hunter."

Canadians are touchy about this need for imported professionals. While they reluctantly admit that a lot is going wrong, they cling to a traditional belief that everything will turn out right in the end.

"In Canada," says Don Hunter, "everybody hates criticism. Make a statement about anything, and you'll get blackballed."

The independent producers who have sprung up in the light of the legislation era are easily the most outspoken in their criticism of the status quo: the way things used to be done. When the powerful Toronto Top 40 station, CHUM (long considered to be the least Canadian music-minded station in Canada) went into pop record production, the indie producers banded together and issued a signed statement warning of the potentially dangerous conflict-of-interest situation which could develop. It was a caustic, but carefully calculated move which worked. Very few of Canada's most prominent producers will work with broadcast production companies.

With the cooling of that issue, the indies began to criticize traditional distribution and promotion methods at the majors. Almost all of the independent Canadian labels are said to be highly dissatisfied with their present distribution arrangements.

The indies are also presenting a brief recommending the merger of the two performance societies, BMI and CAPAC (Composers, Authors and Publishers Assn. of Canada) to get more of the music profits back into production. The indies feel the doubling up of administrative staffs and the resulting loss of revenues indicates the need for a single performing rights society. They also criticize U.S. control of one of the societies. They are assembling a formidable case which is bound to be influential in the coming months.

BMI, meanwhile, aids Canadian production by making nominal advances to publishers for new copyrights. CAPAC, in collaboration with the Canadian Assoc. of Broadcasters, prefers to allocate an annual sum of \$50,000 for demos and actual recording sessions.

The recent appointment of Dr. Jan Matejcek as a senior executive of CAPAC has given the society a fresh and vibrant image in the Canadian music industry. There's a saying amongst the indies that "CAPAC cares."

In this matter and other concerns, the entire aggregation of record companies, producers, publishers, performance societies, is going through an exhaustive re-appraisal period, as the industry tries to adapt to a new way of life.

Despite the CRTC's regulation, some stations have continued to fight a daily battle to avoid the programming of authentic Canadian content. Any disk with vague Canadian connections (a song by a former Canadian such as Joni Mitchell) is seized upon with relish by such stations. They continue to perpetuate the old line thinking that Canadian records are by nature, inferior to U.S. product. Yet, the U.S. charts tell the real story. Canada is clearly able to produce music of international calibre and commerciality.

J. Robert Wood, program supervisor at CHUM, stated recently: "We find that Canadian material is now easily as competitive as anything in the international market. Our format is now geared to the dropping of Canadian oldies." CHUM had played many old U.S. hits with faint Canadian affiliations (such as songs from "Hair," the music of which was composed by ex-Montrealer, Galt McDermott) to ease the strain of having to program a lot of unproven new records.

Much of the friction which continues to divide the record-radio industries is caused by the present four-point method of classifying Cancon by lyricist, composer, performer etc., contends Wood. "We believe this could be eliminated if we were simply dealing in records that were either Canadian or not . . . four points or nothing."

At this point of time, Wood says CHUM is for the content regulations, even though "there are still some weeks when there aren't many records out."

The alleged lack of sufficient product is caused by the lack of something else—money. Although there are at least five times as many weekly Canadian content releases as a year ago, the hit batting average remains extremely low. Production costs are among the highest in the world. AFofM session rates in New York also apply here since Canadian musicians belong to an American union.

Very few Canadian productions—hit or otherwise—return costs on domestic sales. Stations demand thoroughly commercial product, and do not welcome creative musical innovation by Canadians acts. It is near impossible to launch an act via the album route, since there are only three FM stations in the whole country. The non-broadcasting media for exposure of Canadian product is terribly inadequate.

One of the healthiest development in this regard has been a less format-oriented programming policy by some of the less important Top 40 stations. The problem is that the bigger stations have so far chosen to ignore such test markets because of some inherent jealousy.

The new Canadian era has also brought a desperate need for creative promotion men. In the old days, an office boy could have effectively delivered the new releases along with their U.S. chart numbers to the stations. Now, breaking a record is more of a professional procedure, and many companies have found their personnel drastically lacking in the required skills.

Some 60 per cent of the Canadian music business is in the hands of rack jobbers. Several companies have broadened their bases by moving into direct distribution, racking and retailing. Columbia recently purchased Canada's second largest retailer, A&A Records in Toronto.

"Record companies have been into this trend for some time," reports Sniderman, whose Sam the Record Man is A&A's foremost competitor (Sam does \$3 million annually, vis a vis A&A's \$2.1 million). "They feel this is the only way they can be self-supporting in their industry. But I think the consumer will suffer in the end. Any company-owned record store is obligated to push its own product over that of other labels, since that is precisely the reason for getting into retailing. It's hard to tell what's going to happen."

There have been other important developments at major level. Two tape companies—dark horses with poor placings at the start of the race — have emerged as easily the equal of the established majors. A number of hot U.S. independents have formed their own operations in Canada, the most notable success being A&M.

Under managing director Jerry LaCoursiere, A&M now commands a whopping close to 10 percent of the total Canadian record-tape volume. It has also set up an independent distributorship chain, which is reportedly gaining ardent favor from the Canadian independent labels. A&M has introduced a promotion and distribution flair which is unprecedented in Canada.

The booking agency scene in Canada also leaves quite a lot to be desired, but it too is gradually making the transition.

Several U.S. companies, aware of the faintest trends in the marketplace, have capitalized on the Canadian talent explosion. Bell has hit the charts with the Stampeders' "Sweet City Woman" with another winner in the wings through Doctor Music's "One More Mountain to Climb." Paramount is starting to break through with Crowbar and the King Biscuit Boy, and has also signed Everyday People. Stereo Dimension distributes Lighthouse and Steel River. Buddah looks good with Ocean and Christmas.

All of these were independent U.S. deals. They did not involve the Canadian branch of the U.S. companies involved. It is almost impossible to find a Canadian indie producer who will assign both Canadian and subsequent U.S. rights to the same label. Through it all, one sees that Canadians are learning fast in how to maneuver an unprecedented situation.

Many Canadian bands are still not getting due respect from domestic media, especially the more progressive groups. "I don't think there's enough FM support of Canadian talent," claims Mashmakhan's manager, Terry Flood. "Too many jocks and music directors simply rave about the hip, happening U.S. bands they read about. We need more leaders and less followers."

Flood is only one man in a thousand trying to adjust to the new internationalism in the Canadian music industry. Mashmakhan's record of "As the Years Go By" became the third biggest-ever single in Japan, selling some 790,000 copies. "It was like an unexpected Christmas present," says Flood. "It just suddenly showed up." Mashmakhan has since toured Japan and a second itinerary is being set up.

It is abundantly evident that Canadians have finally begun to realize their musical potential. But the growing pains which have resulted from this new awareness are causing unexpected suffering. It is just the novelty of something new. If Canada is new to the advantages of domestic music production, it is also new to the disadvantages.

As it stands now, the Canadian music industry can only keep on growing and learning. The dues are not all paid.

What some major companies have avoided is the fact that 30 percent Canadian content means 30 percent LESS foreign product.

Even the CRTC, which started it all, pays keen attention to the winds of change. It constantly re-examines its Cancon policies and is engaged in trying to be of assistance in indirectly related areas of concern to the music industry, such as import taxes, international exposure, and sales tax licenses.

Probably the most moving and personal statement about the effects of Cancon legislation came from Kelly Jay, the lead singer of Crowbar. Making a presentation to Prime Minister Pierre Trudeau on behalf of Canadian musicians, Kelly simply said: "Thank you for making it possible through the CRTC for Canadians to be heard in their own country."

And probably the most encouraging comment about the future of the Canadian music industry came from CRTC chairman, Pierre Juneau, himself.

On being asked by a broadcaster what would happen if the 30 percent legislation doesn't work, Juneau paused, then replied: "We'll make it 50 percent!"

Indie Producers Feel Radio Owned Labels Are Dangerous

The Canadian Radio-TV Commission's domestic content law brought many changes to the old distributorship mentality of many record companies operating in Canada. It also paved the way for the emergence of totally Canadian-owned record companies, which are regarded as independents (in that they do not have to ultimately answer to a foreign source).

The independents first showed their collective muscle on the Canadian scene a year ago with the formation of CIRPA, the Canadian Independent Record Producers' Assn. Jack Richardson, the producer of Canada's most successful act, the Guess Who, was elected president of the organization.

CIRPA is unique in that it represents the first time the fiercely competing creative record makers of Canada had met on common ground—adversity.

"It was a situation where for once in the short-lived emergence of a Canadian record industry there was a crisis that everyone could call their own . . . everyone that had anything at all to do with independent production," said Richardson.

"We all came together to discuss a serious problem and to see if anything could be done about it. The problem of course was radio station involvement in record production, which clearly represents a potential conflict of interest situation for anyone else trying to compete fairly without a broadcasting license, which has been known to aid in the sale of records.

"That sort of loaded competition had the potential to wipe us all out. It may still do so."

CIRPA membership subsequently issued a press release drawing public and government attention to the potential dangers of allowing radio stations to make records for a profit in a country without strict antitrust laws as exist in the U.S.

In standing up for its rights, CIRPA members risked blackballing by some of the most powerful radio stations in Canada.

"As weak as CIRPA was against the financial giants, we managed to turn the tide. A few of us had done well with records in the U.S. and it obviously meant something. We submitted briefs to the government and to the CRTC and we allowed ourselves to be quoted. They way I looked at it was if you believe in what you're saying, stand up and be counted."

CIRPA was able to make up for the stoney silence on the broadcast producers' issue from the CRMA (Canadian Record Manufacturers' Assn.) which is made up of the majors, almost all of which were foreign controlled.

Nimbus, as Canada's major independent label, had been invited to join the CRMA (despite it not being in the strictest sense, a manufacturer) but Richardson declined.

"The CRMA is really made up of executives who are too embroiled in their own labels to recognize industry problems," Richardson alleges. "They have never come out and made a stand on anything. The organization is run by a secretary. Another thing is that none of us know just how much pressure is exerted on CRMA members by their foreign head offices. How they react to anything is not necessarily in the best interests of the Canadian music industry. We examined the whole setup when we were asked to join, and frankly, we couldn't find anything to warrant paying out even as little as \$50 to become a member. It just isn't worth it for a Canadian record company anxious to expand the music industry and tread on a few toes if necessary."

Richardson says the attitude of all foreign-owned majors has been to sit back and not rock the boat. "CIRPA was the first organization not painted with political or corporate overtones."

Acknowledging that CIRPA's membership runs "the gamut in terms of experience and success," Richardson says the organization has grown rapidly from its original concept. Much of the reason for this is the lack of success of the two major broadcaster producers—Much Records (a CHUM affiliate) and Astra Records, which is owned by a co-operative of Canadian radio stations.

Notes Richardson: "Much must have a great deal behind the eight ball, considering the amount of produc-

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SEPTEMBER 18, 1971, BILLBOARD

OCEAN



Personal Manager

Tom Wilson



W.B.M. MANAGEMENT INC., 376 WELLINGTON ST. W., TORONTO 135, ONTARIO; 366-7839

Independent, Nationally Owned Firms Carve Out Creative Position With Acts

A growing number of Canadian music industry observers are coming around to the opinion that what Canada has needed for years is domestically owned and operated record companies. Canada has long been regarded as just an extension of the U.S. market, and this probably accounts for the fact that prior to 1970, almost every record company operating here was owned and controlled by foreign interests.

As a result, the past 18 months has seen the most significant development in the history of the Canadian music business—the birth and growth of independent, Canadian owned and controlled record labels. This handful of independent labels has in less than a year assumed control of the creative sphere of the music industry here, and has come up with the cream of the most exciting new acts.

In short, the independents have carved out a solid base, and in some cases, set themselves up for a booming future in Canadian music. Almost all of the major independents are located in either Toronto or Montreal; all have distribution agreements with major labels, and all concentrate on Canadian talent with varying degrees of success.

Nimbus 9, Canada's largest independent, is headed up by Jack Richardson, who formed the company in 1969 shortly before his first recording session with the Guess Who, which went on to become Canada's foremost pop act.

Nimbus has released all of the Guess Who hits in Canada, and has signed a number of other acts, including Fast Eddy, Homestead, Cat, the Copper Penny and Bonnie Dobson.

Richardson, who is also president of the Canadian Independent Record Producers' Assn., is reported to have spent almost \$200,000 on Canadian talent production in 1970.

Richardson is also one of the most outspoken critics of the old way and wave of life in the Canadian music industry. "There are so many myths about Canadian content," he says. "Many stations still consider that all Canadian disks are automatically inferior to U.S. product. There's a bad mark against them before the station has even heard them."

"The trouble is that these myths are being perpetuated by some of the most powerful stations in Canada. If they really believed the records were bad, I wouldn't mind so much, but they just think they're bad because they're Canadian."

"I'd like to see the few still holding out really want to play Canadian records. I mean, I have better luck and rapport with many AM music directors in the U.S. than I do at home."

"Canada is at a distinct disadvantage to other countries in another area. It costs as much for us to merchandise to 18 million people in Canada as it does reach 200 million in the U.S. We have the same geographical distribution. We need to become a regional breakout market for the U.S., not a self-supporting domestic operation. You just can't make a production company pay here without U.S. action. I feel a lot more U.S. broadcasters should be looking to the Canadian market as an excellent testing ground for new product."

Richardson is now understood to be talking with several U.S. companies about an American label deal. He has already produced in conjunction with Nimbus' Bob Ezrin a number of other acts for U.S. labels, such as Alice Cooper for Kinney, Hope for A&M and Detroit for Paramount.

In the future, Richardson sees Canadian independents being forced to take a lesser-of-all-evils approach to distribution. "The only company that I can see which is really taking an objective domestic look at the Canadian production scene is A&M. Jerry LaCoursiere is to be commended for his initiative."

"Promotion and distribution in Canada are not much better than atrocious. We still have an appliance company distributorship thinking. In the old days, records were distributed by companies very much involved in other areas of retailing. Be-

cause of the U.S. domination of our radio stations, we never had to do any work to build up a grass-roots promotion force. Now it's needed and we all feel just what is missing.

"If we can't find the people in Canada, I think we're going to have to go elsewhere. We being the Canadian indies. I think we're going to be working together a lot more in the future. It may even come to independent distribution and promotion as well as production."

Daffodil is the record label arm of Love Productions, the only independent company which could even remotely be considered as a rival to Nimbus. Although Love has no act to compare with the success of the Guess Who, it does have a fairly broad spread of success on three major acts: Crowbar, the King Biscuit Boy and Waldo de los Rios.

More important, Daffodil has introduced a new style of record label to Canada—the concept company. From its production techniques to its choice of logos to its stunning jacket creations, Daffodil has shown in less than 18 months that Canada can sustain a high-class record company which puts quality and sensitivity way above quantity. This remarkable approach to record production has drawn the most fervent critical acclaim from the U.S. rock press. It has also drawn heavy international focus on the talents of Crowbar and the King Biscuit Boy.

Love's president, Francis Davies, is an Englishman who came to Canada early last year because of his enthusiasm for

nationally, and in the third year, to launch the Daffodil label as an international logo. We have already had two positive offers from the U.S. for such an arrangement, and we've only just begun our second year of the plan.

"At the present time we are concentrating on the European market with definite tours by Biscuit and Crowbar. Some people forget that Europe can sell one and a half to two times as many singles as the U.S., and a similar number of albums."

Both Crowbar and Biscuit are contracted to Paramount Records in all but three markets of the world.

Love has a number of other acts, the most likely of which would seem to be Christmas, a youthful high-energy quartet with commendable originality. Christmas has just been signed to Buddah in the U.S., with a rush-release planned on a single, "Sing Me."

Love's other plans include the launching of a new subsidiary label, Strawberry Records, the release of two classical catalogs, aimed at the rock market, and the production of a rock opera called "Meeka."

"The Canadian scene is getting brighter all the time," observes Davies, "and one can only hope that more music directors will realize that music is more than just a computerized form of putting something through to the public. I'd like to see them go less from charts and more from personal opinion. I am hoping that more music directors will take the occasional fling

Gibson). True North is not a folk company. But he allows that "it has turned out that way so far."

Finkelstein thinks it's a pity that so few Canadians are "out there building talent. You know, really building it."

True North has taken its time over U.S. distribution arrangements. As a result, Bruce Cockburn's year-old first album is to be issued by Epic shortly. Yet the label has managed to maintain full creative control from its offices in downtown Toronto.

"I would say that the future of independent labels can be pretty strong. There's certainly a lot of business happening. Toronto is really becoming a lot like New York. There's more action than there's ever been."

"The only hassle is that there's more happening in the offices here than there is in the clubs. Which is a shame. I know I'd rather be hanging out."

Greg Hambleton has probably been involved with the Canadian production scene longer than any other independent label head. Hambleton was making records back in 1964, all of which led up to his forming Tuesday Records last year.

Tuesday (named after the day on which it began) has had several single hits with artists such as Steel River, Madrigal and Antique Fair. In addition, all of Tuesday's releases have obtained U.S. distribution.

"We've mainly been into singles for the past year," says Hambleton, "but we're now going on a different tack. We've been making money on all our singles, but the real returns are in albums."

"We've got six acts, and we had 11 singles and four albums out in our first year." Tuesday is distributed in Canada by Quality, and Hambleton says they are about to appoint a label manager for him at the head office.

"I don't believe that a lot of the foreign-owned labels are geared to the kind of producing we do—they're more into distribution. Quality has dropped its staff producers; most companies are facing the fact that they'll get better product from the indies."

"The business will grow. In 10 years the small record companies starting out now can be giants. There's not many other countries in the world with that sort of potential."

Music World Creations, which dates back to 1965, is a two-artist label with one of the hottest singles on the world charts—the Stampeders' "Sweet City Woman."

Owner of the label is Mel Shaw, who has managed the Stampeders since 1964. The group has had various singles over the years, but it wasn't until Shaw made a distribution deal with Quality late last year that things fell into place. The first Stampeders' single, "Carry Me," was a national hit, and the followup was a smash. MWC's other act is Christopher Robin, which has a new single called "Hello Yellow, Goodbye Robin."

The eventual global success of the Stampeders has begun to wipe out some of the dues which both Shaw and his group have paid through the years. Such as driving out to Labrador and playing for \$35. "We've just gone from poverty to minimum wages, so things are looking up," recently observed Richard Dobson, the writer of "Sweet City Woman."

"We're not going to expand the label," says Shaw. "I'm getting tapes and phone calls from everywhere but I'm not interested."

Aquarius Records is the only non-broadcaster affiliated and non-French independent label in Montreal. It is owned by Donald Tarlton, Terry Flood and Daniel Lazare (who also directs the predominantly French independent, Gamma.) The label's acts include April Wine, Cheeque and Country Air.

Aquarius is one of the few labels which handles its own promotion. "We're confident we can accomplish more than a major in marketing our acts," says Flood. "Canadian majors lack creative promotion people. They don't have the experience



Three members of the Guess Who receive Billboard's 1971 Trendsetter Award. They are from the left: Jim Kale, the bassist; Gary Peterson the drummer; observer Billboard editor Ritchie Yorke, Burton Cummings, keyboards, and seated, manager Don Hunter.

Canadian music. He signed King Biscuit Boy and Crowbar after they left Ronnie Hawkins, and they eventually became two separate acts.

Biscuit had a U.S. chart album last year with "Official Music" and his second LP, "Gooduns," is to be released this fall. Crowbar cut their first album, "Bad Manners," earlier this year. A single from that album, "Oh What a Feeling," is the company's only national singles smash thus far.

In addition, two other Daffodil developments drew heavy attention in recent months. Davies made his first foreign leasing deal (with Hispavox in Spain) and came up with a best seller, the Waldo de los Rios album of "Sinfonias" which Daffodil broke in North America. Then Daffodil was the first Canadian independent to launch its label in another country (through Festival in Australasia).

"We are operating on a three-year plan," Davies said, before leaving for England to finalize a forthcoming King Biscuit Boy tour. "In the first year we wanted to establish everything in Canada to give us a solid base. In the second, we were to spread our roots into the American and European markets and even further afield and to establish our artists inter-

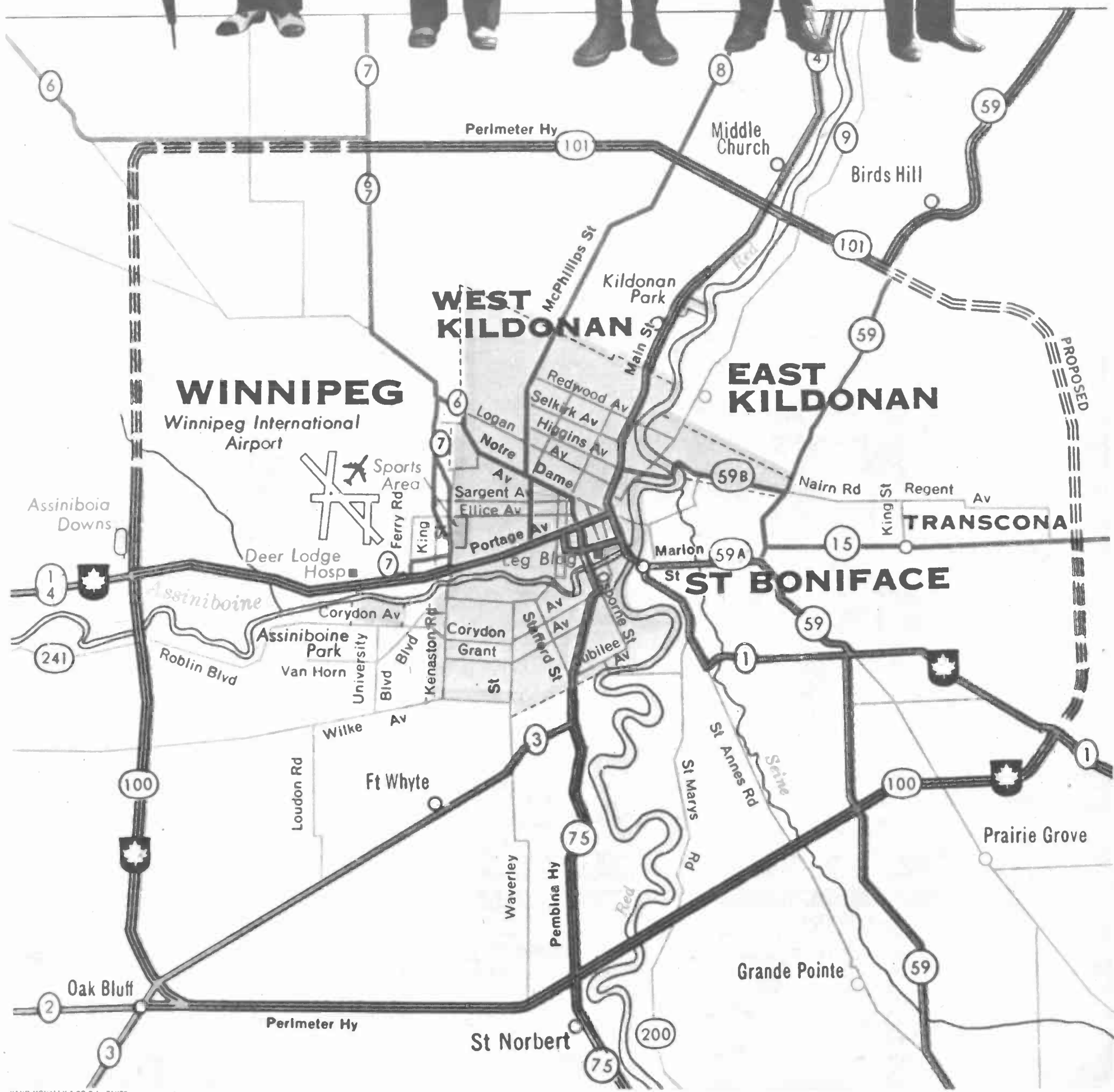
on an unproven, non-format records. I think we'd all like to see Canada getting a lot more artistic recognition, and I believe this depends on the attitudes of the people who program Canadian radio stations."

Bernard Finkelstein is another independent producer with his own label who is seemingly more concerned with the class of the music and its commercial potential. His True North label, distributed by Columbia, has had several successes in the past year, not the least of them being Bruce Cockburn, heavily touted by critics as Canada's next folk sensation.

"The reason we started the record company," says Finkelstein, "was because I'd been through the usual big record company hassles with the Kensington Market, a big Toronto group in the late sixties. They were signed to WB in the U.S., but the local branch didn't want to push the band and they got lost in the communications breakdowns."

"True North is a means of overcoming those communication problems. I also kind of hope that all the music we've been putting out has a certain quality."

Finkelstein claims that despite the current roster of three solo male artists (Cockburn, Murray McLachlan and Luke



George Martin, AHED Music In Production Tie for New Acts

The importance of Canadian music and Canadian acts is underscored in the alliance of former Beatles producer George Martin with AHED Music, nee Arc Records. Martin and AHED have a partnership going called International Talent Corp., under which Internal Talent will produce Canadian acts.

They include Debbie Lori Kaye, a 21-year-old belter who flew to London recently to record in Martin's AIR Studios. Peter Sullivan, an associate of Martin, produced her first single, "Cross Your Fingers." Sullivan has worked in England with Tom Jones and Engelbert Humperdinck.

Also set for production by the English firm are Parrish and Gurvitz, a vocal duo which caught Martin's sonic fancy.

The other acts which will be managed and promoted by the new firm, have yet to be named, according to Bill Gilliland, AHED's 30-year-old vice president.

Gilliland notes that it's becoming rather difficult for "British pop producers to judge what's acceptable in the American market, so they are looking to Canada as a testing ground. "And they've started to notice that a lot of records have been broken in Canada during the past several months."

As part of the arrangement, AHED's own songwriters will have their material offered to top British performers during the next three years.

Acts cut in England will be released on the Yorkville label in Canada.

ministrative costs and bring more money back to the producers and writers. We're submitting a brief on that subject to the government.

"We're getting together a series of training seminars, with the most experienced Canadians, plus important people from the States and Europe. There's a lot we need and want to know, and CIRPA is a useful tool in achieving this.

"Our young producers need to be trained and advised. You don't suddenly become a veteran producer at age 21. You need to get into a lot of things. CIRPA will help in that regard."

At a recent lively meeting, CIRPA members invited Doug McGowan of the programs branch of the Canadian Radio-Television Commission to answer questions on evasion of Canadian content regulations, and to explain CIRPA feelings on the broadcast producers' issue.

Overall, Richardson believes that CIRPA has been a valuable mouthpiece and news disseminator for Canadian record companies. "It's the only truly Canadian organization within the music industry here, and it is probably in a position to spearhead some changes which would not have happened otherwise. In the long haul, I believe it will be of much benefit to the Canadian performer."

Richardson also feels that CIRPA had a lot to do with the lack of success of broadcast producers. "But I wonder what would have happened if we hadn't gotten together and made all that noise. We might all now be freelance producers for radio stations, which is hardly an ideal position for any indie record maker to be in. If it hadn't been for CIRPA, the Canadian record production scene might now be controlled by the broadcasting industry."

Rock Music Shock Waves Set 'Rockumentaries' and Stories

It comes as no surprise that the fast-moving recent developments in the Canadian music industry are being chronicled with more than usual expertise and fervor. The government (through the CRTC) was forced to legislate to make Canadian radio stations play domestically produced records, but other media coverage of the Canadian rock scene has come of its own accord.

Several daily newspapers—faintly aware that something is going on in maple music land—have appointed resident rock writers. A few rock music newspapers have sprung up, the first and only book on Canadian music hits the stands in a month, and a 16-hour radio documentary

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Ampex, GRT Are Total Music Cos. Boosting Canadian Talent

Part from the advent of the independent Canadian record company, the most startling event in the Canadian music industry over the past year is the emergence of the two former tape distributors, GRT and Ampex, as total music companies.

In both cases, this transition has been accomplished with a vigor and expertise not often seen in the music industry here. Both were also completed within the short space of a year.

GRT and Ampex are also firmly committed to the Canadian talent picture, with GRT shaping up as a potential leader of the entire major label picture. GRT is already more heavily involved in Canadian content than all but two or three of the biggest companies.

This is no small testimony to the combined talents of GRT's two chief executives—president Ross Reynolds and marketing director Ed LaBuick—both of whom were not even in the record business three years ago.

GRT of Canada was launched two and a half years ago with a 100 percent tape catalog. The company—which operates completely independently of its U.S. parent operation—subsequently diversified into the record market, and acquired a number of U.S. labels, including Roulette and Bang.

Initiative and imagination proved to be the key words in GRT's approach to the record market, and the company quickly earned itself a reputation as a crack merchandiser. Several of its promotions for the "Cruisin'" series were unique both in conception and sales results. With its vast repertoire of old rock material (through Bang, Roulette and the Chess group), GRT aggressively released special LP collections. One of the most successful has been "Gold Rush."

The company compiled a special collectors' LP of selections from 12 different best of albums. Large quantities were made available free of charge to radio stations which programmed the cuts to tie in with various contests. The result has been a healthy increase in catalog sales on oldie product.

Nobody was prepared for GRT's entry into the Canadian talent scene in November of last year. The label signed Ronnie Hawkins, Everyday People, Doctor Music, Terry Bush and Beverly Glenn Copeland in the space of a couple of months. There was some initial industry skepticism about the arrival of a tape company in the Canadian content sweepstakes, but such cynicism has since turned to envy and admiration.

Indie Producers

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tion and the exposure they've received. They haven't had anything approaching a national hit in a year. CHUM's Allan Waters has a pretty straightforward outlook on everything—if it shows black, keep it; but if it remains in the red, get rid of it.

"All the broadcast producers seem to think they know something about the record business that we independents don't. They don't seem to realize that it's not just a matter of picking up the first tape that comes along.

"CIRPA, meantime, because of lack of worries with the broadcast producers, has gotten involved with other important areas. We're examining the possibility of uniting the two performing rights societies (BMI and CAPAC) into one royalty clearing house, which would reduce ad-



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Ross Reynolds

"There were two basic reasons why we got into Canadian talent," explains Ross Reynolds. "We obviously needed additional product for expansion, and we were anxious to have more control over our own destiny. The environment seemed good for picking up on Canadian artists. Plus the fact that you're hot or cold, depending on the product you have at your disposal. If you can't get the product from other sources when you need it, you must create it yourself."

At the time, many Canadian artists were being handsomely courted by several other record companies. It was difficult for a label without a track record in Canadian talent promotion to get in the bidding race.

"It wasn't until we had a Terry Brown that we had a chance to do something with Canadian product. There was an initial reluctance from artists to join us because of our lack of experience in the field," admits Reynolds.

Most of GRT's early involvements with Canadian artists involved lease deals from independent producers (such as Terry Brown, Doug Riley, Jack Hershorn and Harry Hinde), but more recently the company has begun its own production. GRT recently signed the well-known Toronto musician, Moe Koffman, and is producing an album of contemporary versions of Bach themes for the world market.

"We have world rights on Moe, and we're now talking to several overseas companies about distribution." GRT's current hit streak is spearheaded by the Doctor Music single of "One More Mountain to Climb."

Reynolds admits that he would much rather have hit albums than singles (and he should know, since he's got both). "The money is in albums in Canada. You're forced into singles as a means of promotion, but there's no real money to be made. Canadian single sales are dismally low

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SEPTEMBER 18, 1971, BILLBOARD



GRT's Doctor Music performs at a free concert in Toronto's City Hall Square.

Tape Companies

Continued from page C-8

and the sheer geography of the country makes promotion and distribution costs very high.

"The big problem is the lack of media to expose Canadian album product. There's only three FM stations in the entire country, and AM stations usually won't touch an album without a single. Frankly, the main avenue of promotion for any new act is a single.

"The trouble with singles is that the ratio of hits is pretty damn small. The odds are pretty dreadful. As a result, we as a company have become much more conservative about the product we're putting out. And we're putting a heavier accent on merchandising."

GRT is already in the midst of launching a heavy international publicity campaign on its distributing abilities. "Too often the mistake made by U.S. and British companies and producers is to look on the Canadian market as just an extension of America. Separate deals should be made. A company may be strong in the U.S. but it does not automatically follow that the Canadian branch office is equally effective. Canada is now a distinctly separate world market.

"We're currently talking with several U.S. independents. We feel we can offer a better job than is being presently done for them. And because we're small and aggressive we can probably help their promotion efforts in the U.S. through Canadian stations with American listeners.

"After all, Canada is proving to be one hell of a springboard into the U.S. market." Reynolds points to his recent best-selling single, "Draggin' the Line" by Tommy James which was No. 1 in several major Canadian markets before it had entered the U.S. top 20.

With GRT's flair for making rapid inroads into whatever field it takes on, it would not be at all surprising to see the company emerge as one of Canada's half-dozen biggest major labels in the next 18 months.

This is all the more remarkable because of GRT's tape background, and the relative inexperience of its president. Reynolds is a Canadian by default. Formerly a U.S. citizen, he had worked in the Middle East for 18 months and needed another six months to qualify for U.S. tax exemption. His employers, an American management consultant company, sent him to Toronto and one of his clients turned out to be GRT. Soon after he was offered the presidency of GRT and has since become one of the foremost boosters of Canadian music.

"I like the small business environment . . . the personal identification with what's happening . . . a chance to be a part of a very exciting growth company."

Similarly, Ampex of Canada made the move into records in 1970 and in view of latest tape sales figures in this market, it was a very shrewd move. According to national sales director Joe Pariselli, tape sales are down by 20 percent this year over 1970.

"In the year ending June 1970, tape accounted for 16 percent of the Canadian market. In the last fiscal year, this has fallen to 13 percent."

Pariselli sees two key reasons for this sudden reversal.

"Too many companies have bounced too much cheap product out onto the market. These \$1.29 tapes have created tremendous confusion. And, of course, there are the pipeline problems of last year. In 1970 everyone was in a big panic for tapes.

"The pipelines were filled and they're still being unloaded." Nevertheless, Ampex is looking for an industry-wide tape share of between 15 and 18 percent of LP sales in the current year.

"The golden days of tape are over," says Pariselli. "And that applies to everyone involved in the tape business. Sure it will continue to grow but the way things were done last year and the year before were a different ball game."

GRT executives are less concerned with the present tape slump. Reynolds says that tape still represents 35 percent of the company's total volume.

SEPTEMBER 18, 1971, BILLBOARD

Ampex has also begun an energetic program of Canadian production and promotion. National promotion director John Dee Driscoll (formerly with the now defunct Modern Tape Cartridge Corp.), was tapped as producer, and he has come up with two memorable singles by the Ontario group, Young. An album is also in the works.

"Unlike many of the Canadian majors, we're not interested in taking an act for a one-shot deal and dumping them if the first single doesn't get off. We want to build acts. We plan to stick with a couple of groups and back them up all the way. We want to build a Canadian talent stable but we don't want to jump all over the place. We don't have any obligations, but we intend to release our product through Ampex worldwide. They've released the new Young single, "The Rain Came Down." We believe that if you stick with something it will work out sooner or later."

Pariselli notes a slight increase this year in cassette sales. "The past six months has seen an extremely competitive tape situation develop in Canada.

"The biggest folly of Canadian companies and retailers in general is they have yet to make the consumer aware of what tape is all about. They've sat back and hoped that the public would find out by itself. The U.S. mass audience is much more aware of the 8-track and cassette systems.

Promotion Field Needs Strong Specialists; Mullan Tops

The lack of effective promotion on both Canadian and foreign product has long been one of the most painful thorns in the side of the emergence of a viable domestic music industry in Canada.

Up until two years ago (and in a few cases, right up until now) Canadian radio stations selected their music from the current chart toppers in the United States. A Canadian chart was simply a reprint of the national Top 40 in the U.S.

Such an environment was obviously not conducive to the development of creative promotion men. When all you needed was a copy of the Billboard chart to get airplay, an office boy could have easily fulfilled the promotion responsibilities.

This lack of concern with dynamic promotion hangs over the contemporary Canadian scene. Jack Richardson, the most successful pop producer in the country (his credits include the Guess Who, Mitch Ryder, Alice Cooper, and the new A&M signing, Hope), goes as far as to say that if he had the choice of every company's promotion personnel, he still could not assemble a single effective promotion team in Canada. There is a great deal in what he says, and 1971 has at least brought about a realization of this dire need for the discovery and development of new promotion men.

A&M's West Coast man, Liam Mullan, is generally acknowledged as being one of Canada's leading promotion men. His achievements include taking a rejected single from a Spanish label, turning it into a smash in Canada and then having it broken in the U.S. market. The record was "A Song of Joy" by Miguel Rios, which subsequently sold some 4 million copies around the globe.

Mullan's current song of joy is a Rita Coolidge album track, "I Believe in You" (the Neil Young composition) which has been a smash in Western Canada.

It was initially broken by Greg Haroldson, music director at CKXL, Calgary.

Mullan has only been based in Vancouver since May. He crossed the country from Toronto, where he had been A&M's national promotion director for a year previously. Prior to that he had stints with CKGM in Montreal, and with the Beatles, before their North American invasion.

Since joining A&M, Mullan has received offers from

Continued on page C-10

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Promotion Field

Continued from page C-9

virtually every record company in Canada, all of which have been rejected. He is not a man to easily change allegiances.

He says that in his opinion the main problem with Canadian promotion men is that "they don't listen to music. What gets any record off is belief. You've got to personally get off on your stuff. You've got to listen to each single and album before you call on a station. You can't get into an honest rap unless you're familiar with the product. Frankly, I just don't service a station with any record unless I'm into it myself.

"Most albums take 45 minutes to hear . . . surely that's not too much to ask of any promotion man. If you're rapping with a radio man who is well informed . . . someone like John Runghi at CKGM-FM . . . you've got to have it together. The secret is just to listen to the music. Forget about the U.S. chart numbers and know what happens on the record. Enthusiasm is contagious."

Although Mullan's West Coast residence is not yet six months old, he has already fostered a highly significant series of breakout markets for untested product. These developments have paid off handsomely for A&M (in one recent week, the company had eight different titles on the charts at CHED, Edmonton, and CKXL, Calgary), and also for the industry as a whole.

"With the introduction of the CRTC domestic content rule, and the lessening influence of U.S. charts, Canada desperately needed stations which would be willing to take a chance," says Mullan. The first music director to

demonstrate such a talent was Wayne Bryant at CHED, Edmonton.

"CHED is in a unique position in Canadian radio. It is an easy No. 1 in its market (unlike any other rock station in a major market) and there are no other rockers. As a result, CHED is able to gamble more than other stations."

The emergence of Wayne Bryant (and in addition, CHED operations manager Keith James, who has pioneered other significant format developments in AM radio, such as the dropping of jingles and hard-sell commercials) has opened the door for other imaginative music directors such as Greg Haroldson at CKXL, Calgary. In the East, CKOC's Nevin Grant, Brent Marucci of CJOE and CKLC's Gary Parr, have also stepped out of the rat race of U.S. imitation and exercised some individuality in programming.

"It's not just any progress for the sake of progress," explains Mullan. "Canada really does need more directors capable of picking undiscovered hits, if the CRTC legislation is to work."

Communication between stations is also needed, Mullan believes. "How many radio stations in the East are speaking with Western stations about records that are breaking?" he asks. "The absence of a truly Canadian tip sheet has also made it difficult to focus national attention on regional breakouts in Canada. U.S. tip sheets are of no help in improving the scene."

It all comes down to aiding and recognizing the trend setters, according to Mullan. The rest will follow, once the way has been shown to them.

Mullan's next big project is to break an old Procol Harum classic, "A Salty Dog." Originally released from the LP of the same name in 1969, the single was considered too long by many U.S. stations and subsequently failed.

During Procol's recent Western Canadian tour, Mullan talked about "A Salty Dog" with Gary Brooker, and obtained permission to release it as a single. If he is able to break the disk in Canada, it will probably be reissued internationally. It is going to be a long battle, but Mullan—who clearly never passes on a challenge—is convinced it can be done.

"I've got a couple of key stations already committed," he says, "and I predict that Procol will be one of the biggest groups in Canada in 1972."

In the future, Mullan sees a need for greater nationalism at radio stations in this country. "We're still not geared to launch a world-calibre Canadian album in Canada. There's still a lot of waiting for U.S. chart action. Canada is a different market than the States—not enough people will pay anymore than lip service to that fact.

"Record companies need to spend more time training young personnel in aggressive promotion. The industry

The French Canadian Scene: English Groups, Disks Gaining

From the moment you arrive in Montreal and tune in the powerhouse French language radio station, CJMS, and hear as many English records as French, you know that something drastic is happening to the Quebec music industry.

A year ago you hardly heard an English disk on CJMS, which commands the largest audience of any station in metropolitan Montreal, Canada's largest, most sophisticated city.

You did hear about several Quebec hit singles exceeding the 100,000 sales figure, and you saw on the newsstands a dozen pop papers proclaiming the booming French Canadian rock scene.

All that has changed in 1971. The papers are still there (though they're writing less about Quebec artists and more about U.S. and English acts), but only a handful of singles have surpassed the 50,000 figure, let alone 100,000.

Daniel Lazare, director of the hot Montreal independent label, Gamma, puts it bluntly: "There has been quite a slump in Montreal in the last nine months."

Others, disoriented by a fast-changing musical scene, simply say that the golden days of the Quebec music scene are almost over. Certainly the days when a French Canadian act could take virtually any U.S. hit, make a quickie cover version and notch up a 50,000 seller do seem to be a thing of the past.

There was only one big French cover success this year—a version of "Knock Three Times" which Lazare says sold 75,000 units. Obviously some Quebec producers are finding it tough to compete with English originals, which are increasingly finding their way onto French Canadian playlists.

It all comes back to CJMS, which not only leads the ratings in Montreal but effectively covers the province with a network of similarly successful outlets in Sherbrooke, Three Rivers, Quebec City and Ottawa.

"We have a total audience of 2 million," says CJMS program director Paule Emile Baulne, "and it has been said that no French disk in the last year was able to exceed a 5,000 sales figure unless we were playing it."

Baulne does not make the statement with any conceit; he is merely demonstrating the power of what appears to be the most formidable broadcasting network in Canada, French or otherwise.

"We started to change our sound and music policies when our French audience became more attracted by English radio. At night they were listening to the English



Liam Mullan: Top promotion man.

Continued on page C-25

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rock Station CKGM in large numbers. They liked the music, the lesser number of commercials, the deejay approach.

"Our problem was that our commercial time is always sold out. So we changed the music." Although CJMS is primarily French middle-of-the-road during the day, it swings into hard French and English rock in late afternoon, evening and weekend shifts. The move has paid off handsomely.

"In the latest survey," says Baulne, "we had reassumed control of the Montreal market in all age groups."

CJME (and its network stations) has a playlist of 30 French records, plus another 40 English language singles of U.S. and other origin. Montreal entrepreneur, Donald Tarlton, says that CJMS now plays 30 percent English-Canadian product, without even considering the amount of material from Quebec.

Stations like CJMS have become very choosy about the Quebec material they program. "Production in Montreal is getting better and better," says Baulne, "and there is not so many covers of U.S. hits."

CJMS has recently proved to be an important break-out station for English-Canadian records, something which no one could have envisaged in their most fevered dreams a year ago. It was the first station in Eastern Canada to flip the Poppy Family single to go on "Where Evil Grows." (The first Western station to do this was Edmonton's CHED).

CJMS was also a long way ahead of everyone else with the Murray Head title song from Superstar. "It was No. 1 here a full three months before the top Montreal English rock station CKGM started playing it."

Another of the factors contributing to the lessening importance of domestic Quebec product is the amazing growth of so-called "American and English heavy underground music." French young people are really committed to underground album music to the extent that the rest of North America was into it two to three years back. A recent Tarlton-promoted Black Sabbath concert at the Forum drew 20,000 fans.

Yet CKGM-FM, the only progressive format station in Montreal, has made little impact on French audiences, according to most observers. Mashmakhan's manager, Terry Flood, notes that CKGM-FM "was, at one time, the world's most freaked-out FM station. There'd be 30-minute drum solos and some of the most way-out stuff you've ever heard."

"But I don't think there's enough support of Canadian talent by any of Canada's three progressive FM stations."

Don Tarlton explains the rise of heavy hard rock in the French Canadian market as a rhythm-oriented phenomenon. "The underground trend comes more from the music than the words. It's hard for an English act of

Continued on page 39

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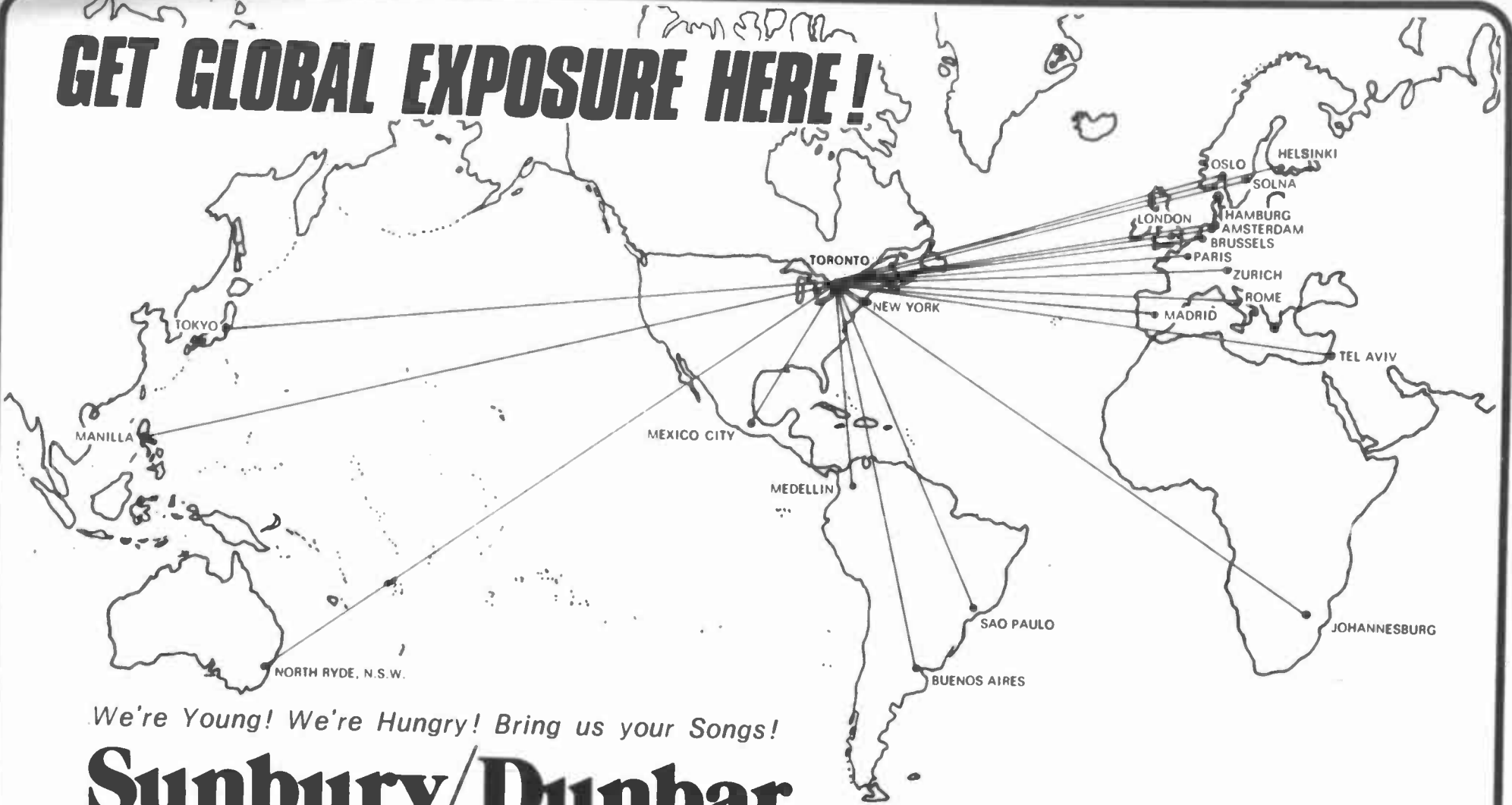


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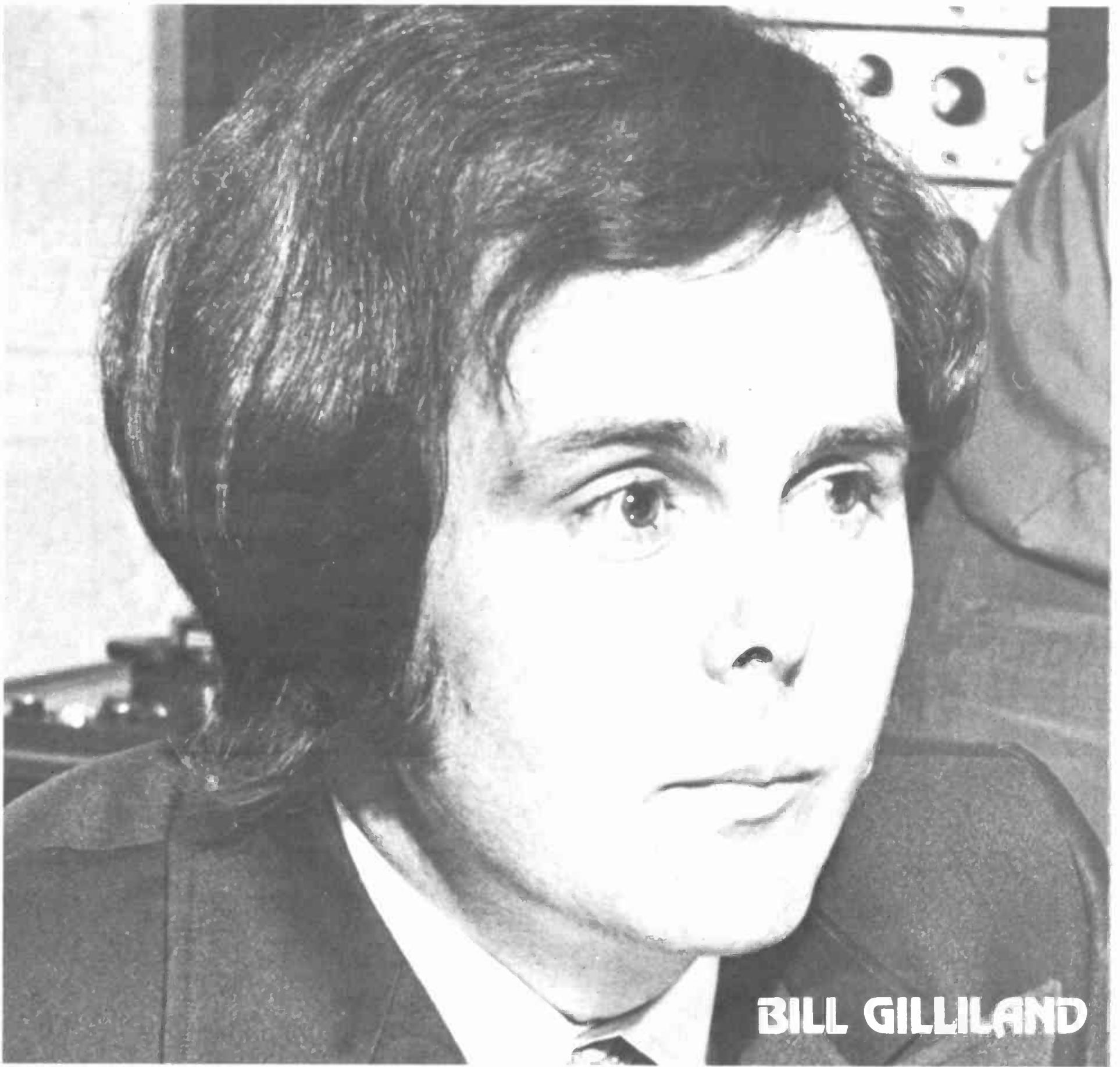
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Western Canada—Area with Vast Potential But It Still Has a Long Way to Go to Grow

No other Canadian market offers the casual onlooker a more confused picture than Western Canada. There are tales of Los Angeles circa 1950, stories of immense riches to be earned on the other side of the mountains, rumors of groups so good they could tear the Jefferson Airplane to pieces.

Some of the more ardent supporters of the Canadian West Coast music scene say it will soon become completely independent of Toronto, the long accepted capital of the music scene in the north country.

Such claims, however, are premature to say the least. A comprehensive study of the West Coast scene in recent weeks has shown that not only has Vancouver yet to gain orbit, but it still has to grow the wings to do it.

Clearly Vancouver is no exception to the Canadian music boom. It is enjoying most of the fruits of the CRTC legislation era, and it has significant potential as a second Canadian music center for the years to come. But there is still a lot of groundwork to be covered in the meantime.

John Rodney of RADA (a company which presses, produces and arranges its own distribution internationally) suggests that Vancouver has been hurt by too much hyperbole. "There has been a lot of talk about many things, and all of it has been premature," Rodney says. "Some of us in Vancouver have been shouting from the rooftops without anything to back it up."

Many people claim that the lack of adequate studio facilities has been the main stumbling block to the long-expected emergence of Vancouver as an important music center. Yet this may be only sour grapes since Terry Jacks of the Poppy Family has been able to carve four international smashes ("Which Way You Goin' Billy?," "That's Where I Went Wrong," "Where Evil Grows" and his own "I'm Gonna Capture You") from a now-defunct 8-track studio in Vancouver. But regardless of Jacks' personal expertise, it would appear that the lack of competitive studio equipment has been a thorn in the side of the West Coast.

Vancouver's biggest rock band, Chilliwack, went to San Francisco recently to cut its new album, the first for A&M. "There just aren't any studios in Vancouver able to get the sound we want," says the group's Bill Henderson.

But it's getting better all the time. There is now one 16-track studio here (Aragon), one planned (Studio 3), and three 8-track operations, as compared to Toronto's four 16's and one 24-track. And Century 21 in Winnipeg is building that city's first 16-track facility.

Jack Herschorn, boss of Aragon (which recently was acquired by Can-Base Industries, a Vancouver development company, thus bringing in large amounts of capital), is one of the most optimistic of all West Coast industryites.

"The emergence of Vancouver is getting closer all the time," he says. "Several acts have signed with major labels in other cities, more than we've ever had before. They'll all have product out shortly, and one or two of them must hit. That will bring a lot of attention."

Herschorn is hoping to draw a lot of attention himself in the near future. His company is currently recording eight separate acts—Songbird, Christian, Elmer Gill, Ram, High Flying Bird, Uproar, Oscar McLollie and Olorenshaw and Hilliard—each of which he intends to place with different labels.

"I think you get better coverage by having a lot of different promotion men working for you. Don't worry—Vancouver is progressing nicely."

Studio 3's Ralph Harding also feels optimistic. "There have been many predictions about Vancouver, and the potential is there. But it's not Nashville North. That sort of talk is ridiculous."

Harding claims that there is a lack of talent and/or money to keep the city's present studios working at capacity. "Van-

couver simply cannot afford a 16-track operation now," he says, "and we're only moving up to 16 to remain ahead of the pack. What we all need is another hit out of Vancouver."

It's coming, says Steve Grossman, owner of PBS Studios and Coast Records, "slowly but surely." Lack of music recording business in the studios is one of the current problems, Grossman feels. "Most of our bread now comes from doing filmtracks."

PBS did the sound for "Carnal Knowledge," and will work with Mike Nichols on another project early in the new year; Vancouver has assumed sudden status as the film capital of Canada in the past year. "Part of our sluggishness here comes from the producers who are not sufficiently self-critical. It applies to all of us. We've all been guilty of finishing a record, knowing it's not good enough, but releasing it regardless."

"Another problem is the lack of really good musicians. The spark just hasn't happened yet. And possibly the most important, it's so hard to relate to the East when you live on the other side of the country. We're all glad to see the arrival of Liam Mullan, who thinks nationally. He's going to provide us with a whole new perspective on just where we stand in the Canadian music industry."

SOS Promotions' Shelly Siegel concurs that national thinking is needed, especially in view of the fact that all of the major labels are headquartered in Toronto or to a lesser extent, Montreal.

"You just can't have 5 million in the East, a million on the prairies and a million in the West. We've got to get together. There's too much petty bickering between studios. We also need a more virile Top 40 radio scene in Vancouver."

"At present, the CKLG-CKVN balance is like CHUM-CKFH in Toronto. One station is way ahead of the other. We desperately need competition between stations."

Vancouver record sales have indeed sunk to a dismal low. RADA's John Rodney says a 3,000 figure on a big hit is "damn good." Rodney says only six stores in the city will stock anything beyond the current top 30, as prescribed by CKLG.

RADA is the only complete self-distributing record company in Western Canada. "We cover it all from finding the artist to putting the product in the stores." So far the company has restricted itself to the MOR and country fields.

"We feel that Vancouver has more chance of developing as a c&w center (a la Nashville) than a rock scene. And there just aren't that many good rock bands to be recorded."

Terry Jacks' personal consultant, Jim Allan, doesn't see Vancouver as a potential rock center. "The people just aren't together enough. I know that Terry often gets frustrated with them."

Jacks, nevertheless, continues to record locally. "Terry has tried London, Los Angeles and Toronto, but he still would rather work on his records in Vancouver. Now that R&D has closed down, we'll be working in future at a new studio, which bought R&D's 8-track equipment and also hired its engineer, Doug Gyseman." One of the partners in the new studios is RADA's Rodney.

Obviously it would be a big boost for Vancouver if Jacks formed his own label with the Poppy Family as its bread and butter act. But Allan doubts if it will happen.

"Terry just has no plans in that direction. There's another year to go on the London contract, plus an option." The Poppy Family is, however, now fully committed to p.a.'s and TV shots—five U.S. and Canada shows have already been taped for fall showing. Jacks is clearly going to draw quite a lot of attention to Vancouver.

Another semi-established artist from Vancouver is Uni's Tom Northcutt, who works closely with the Studio 3 operation in various capacities. Tom's new album, "Upside Downside" was completely re-

corded at Studio 3, and will be released internationally by MCA.

Studio 3's Ralph Harding, meanwhile, has diversified into sheet music and folio production. The new Pacific North Music Distributing Co. handles equipment rental, tape duplicating, as well as music printing.

Following a two-way distribution deal with Hansen Publications in the U.S., Harding says he is now in a position to prepare folios of Canadian songs for the world market. This is a unique position to be in.

While many people expect Vancouver to be the hub of the Western Canadian music industry, there are plans afoot in other centers, Edmonton in particular. The Alberta capital already benefits from the most progressive AM rock station in Canada, and the largest per capita singles sales in the country.

A 16-track studio is scheduled to open next month. It was built by several people involved with the Stax operation in Memphis, and the Stax approach is what Century Two Productions plans for Edmonton, Canada's northern-most major market. Country Two is headed up by the well-known Edmonton musician-writer-singer, Tommy Banks, who will host a weekly half-hour CBC network TV show later in the year.

"With the caliber of musicians available in both rock and standard pop fields, backed up by what is often considered to be Canada's finest symphony orchestra," observes CHED operations manager Keith James, "a lot of people think that Edmonton is a very likely spot for a breakout of heavy production activity . . . of the sort that people expected would come from Vancouver, but hasn't yet."

Wes Dakus is a former Western Canadian star, and the owner of Spane International, a booking agency which handles 100 Alberta groups, and most other Canadian groups when they head west. Dakus also manages and produces a Mercury group called Brahman, and in 1965 was the first agency to book Canadian talent into the West.

Most of his biggest draws are Eastern groups with hit records. Apart from Vancouver's Chilliwack, Dakus sees only four Canadian rock acts able to pack halls across the West. They are Lighthouse, Crowbar, the Guess Who and Mashmakhan. Doctor Music also did well on a recent short tour.

"You must have records out to stand a chance in the three cities I'm booking on a circuit basis—Vancouver, Edmonton and Calgary. The trouble is that there's nobody in the West with any big recording trip happening."

Back in Vancouver, the studios and producers are trying to change that—be it individually or collectively.

SOS Promotions' Shelly Siegel, who works closely with Bruce Allen Talent Promotion, thinks that Americans are taking more notice of Vancouver than other areas of Canada—but for the wrong reasons. "It's virtually impossible for a local promoter to bring a big U.S. or English group into Vancouver. It's all done by big concert companies in Los Angeles who have a stranglehold on the American agents."

Yet another problem is ineffective record distribution operations in Vancouver. Alberta and Saskatchewan—both handled by Arnold Palmer's Joy Music Distributors—are reputed to have much faster distribution arrangements than B.C.

All of the problems relate back to a single issue—growing pains. The awakening of the West Coast music scene has brought about an awareness that yesterday's methods are just not good enough if Vancouver is to emerge as an important music area. Yet most of the people in the Western scene think a change is just a matter of time.

Says Aragon's Jack Herschorn: "We've got the setting, the mountains, the ocean, mild weather. There's an artistic climate in Vancouver. The city has the right setting for becoming a musical town. It's gonna get here with time, but it won't be

overnight. Two or three big hits out of here and we'll be away. But we're going to need more studios."

So Vancouver continues on its quest to find musical stature, essentially unaware that Western Canada has already found more than passing respect by putting Eastern Canada to shame when it comes to acceptance and programming of Canadian product. Western radio stations, with very few exceptions, have done much more for the over-all state of the Canadian music industry than Toronto or Montreal have yet dreamed of. That in itself deserves hearty commendation.

Winnipeg's claim to fame is the Guess Who, who continues as a No. 1 act in Canada and in other countries around the world. The group has splintered off and formed other acts. For example, Randy Bachman has formed Brave Belt and he's also formed a production company called RCB.

The Guess Who signed with RCA after cutting one disk in Canada. They subsequently began cutting their other disks at RCA's Chicago studios. The band is the only Canadian group which has earned seven gold records in America. It has also received two gold albums and two gold singles in Canada.

New to the record company field is Great Western Grammophon owned by Grant Boden and John Robertson. It joins such other labels as Vee and Palace House.

Among the artists working in Winnipeg are Bob Cook, Ken Cooper, Karen Marklinger, Sugar & Spice, Rick Pierson and Brave Belt. "We've always had the talent here," says Century 21's owner John Hildenbrand, "but it never has been explored here before."

Independents

Continued from page C-6

or the ideas, I am afraid we have no confidence at all in the majors."

Aquarius recently placed an April Wine single ("Fast Train") with Big Tree in the U.S. The label also has a forthcoming single by Country Air, which Tarlton claims is "undoubtedly the most expensive single ever produced in Canada."

Tarlton and Flood are also responsible for Mashmakhan, the Montreal group which is released through Columbia.

In addition to these major independents, there is a handful of old school indies (such as Phonodisc and Muslman) which are not active in Canadian content. There is also smaller independents (such as Tamarai Coast), country labels like Rodeo and Damon, and the broadcast producers.

Canada has two main broadcast production companies—CHUM's Much Records and Astra Records, which is owned by a group of members of the Canadian Assn. of Broadcasters.

Much is run for CHUM by Brian Chater, who has been active on the international publishing scene. The label's roster includes Freedom North (which has now broken up as a working act), Pagliaro and the Tote Family.

Much, however, has yet to experience a national hit in more than a year's operation.

Both Much and Astra have suffered in the wake of hostile press criticism of the potential conflict of interest situations arising when a radio station makes records to play for profit on public airwaves. Astra, which was started six months ago, is also without a hit, but has achieved some regional success with songwriter, Rick Neufeld.

The Canadian Radio-TV Commission is understood to be conducting an investigation of broadcast producers, which is expected to throw some light on this somewhat ironic development. The very people who last year were saying that there wasn't such a thing as Canadian talent now want to invest money in it.

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Canada, in her new position as the world's second leading producer of hits for the American market (after England), has consolidated its technical installations to a point where Toronto is now its fastest growing studio center.

Eighteen months ago there was only one 16-track operation in the entire country—Toronto Sound Studios. Toronto now has five 16-track facilities (and a 24-track), Montreal has one 24 and one 16, Winnipeg and Edmonton have 16-track studios under construction, and Vancouver has one operational 16-track machine, with another on the way.

It's a far cry from the days when even an 8-track machine was hard to come by in any Canadian city. So much so that one of Canada's most experienced engineers, Toronto Sound's Terry Brown, confidently says: "The production facilities in Canada are now at least the equal of anything in the U.S. or England." And he's got a near-million seller (the Stampeders' Bell single of "Sweet City Woman") to prove it.

"1971 has been a lot steadier for studios," says Brown, "with more regular record company work, as opposed to the one-shot group things. There's definitely been a big increase. The CRTC (Canadian Radio-TV Commission) created a need for the product with domestic content legislation—and therefore, making records in Canada has become more of a business exercise than just messing around, which is what was happening a couple of years ago.

"None of the Toronto studios has been frantic throughout the summer, but summer is always slow in Canada. Also, it's hard to tell just what is happening with so many new studios opening up. The work is getting spread around a lot more."

Murray Shields, vice president of Eastern Sound (the only 24-track operation in Canada) agrees on that. "I don't think the business in Toronto can support five 16-track studios for at least another year. The CRTC has brought some of the major labels into the Canadian production picture, and I think we've all shown that Canada is capable of turning out better product than the U.S. or U.K.," he says.

Shields, whose engineers include John Stewart (an expatriate Englishman who worked the board on hits by the Bee Gees, Deep Purple and Ashton Gardner and Dyke, including "Resurrection Shuffle"), says that introducing Canada to 24-track was not a premature move. "Twenty percent of our work is done on the 24-track, and of all our business, 75 percent is in records." Among Eastern's international chartmakers are Anne

Toronto Paces Nation's Move To the Recording Studio Field

Murray's "Snow Bird" and Edward Bear's "You, Me and Mexico."

Manta Sound is Toronto's newest studio. Now undergoing various test dates, Manta—which has cost close to \$1 million—opens officially next month. Dave Green, formerly with A&R in New York, has been appointed chief engineer, and was probably responsible for recent sessions with Jack Richardson, who up until the Manta work, has done almost all of his gigs at RCA in Chicago. Green had worked with Richardson on the first Guess Who hit, "These Eyes."

"I'm very impressed with Manta," says Richardson. "It works well. I've got several U.S. acts coming up here to cut, and it's not because of jumping onto the Canadian content bandwagon. We've done Hope for A&M and Mitch Ryder for Paramount at Manta, and both acts enjoyed the Canadian environment."

One of the owners of Manta is Andy Hermant, himself an ex-musician with early Canadian recording experience. He says the original investment was far less than a million dollars. "But it mushroomed. We just wanted to put a good studio together. Then we found that to make the thing pay, we had to expand on our original concept." Manta, located in downtown Toronto, has its own new two-story building.

"What we're hoping," admits Hermant, "is that if anybody flies, we'll all fly."

The two other 16-track studios in Toronto are RCA and Thunder Sound. RCA centers mainly to its own production arm, and is one of Canada's most experienced studios. Thunder Sound attracted more than its one-fifth share of the summer business with a combination of colorful management and heavily discounted studio rates.

Thunder Sound has yet to hear its first big hit single, but it has a nice array of album product on which to build a track record.

With the extremely competitive situation in Toronto, the man most clearly benefiting is the producer and/or record company. There is a different price for every scale of client, with the five major music producing companies—Capitol, Columbia and RCA, along with the independents, Daffodil and True North—virtually able to dictate the rates they want to pay at any studio in town. Their business is, to say the least, keenly sought.

In Montreal the scene is less competitive but equally active. The two major studios are RCA and Andre Perry. The RCA studio has been a bountiful provider of French Canadian hits for many months. The Perry 24-track operation opened two months ago, and cannot yet be evaluated. Perry, however, had an excellent track record with his 8-track facility. The Bell's "Stay Awhile" is one of his credits.

Winnipeg, which has yet to become an important recording center, will have its first 16-track facility—Century 21—in November. The Scully 16-track is awaiting delivery in Los Angeles, and a local building union strike prevented the operation from being operational some months back. Formerly an 8-track outfit, Century 21 is moving to a new building for the 16-track installation.

Further west in Edmonton, a 16-track studio—Century Two (no relation to Century 21)—anticipates opening Nov. 1. The facility has been designed by Welton Jetton, who did the Stax studio in Nashville. The chief engineer, Mike Fawcett, is now being trained by Ron Capone in Memphis. With the large amount of good musicians in the area, Edmonton could become a key Western recording center.

Vancouver has one 16-track studio, Aragon Records, which opened in the middle of the year. "The studio has worked out better than I expected," says president Jack Herschorn. Aragon is fortunate in that it has a large roster of house artists to keep the machines turning in bad weather.

Studio 3 is Vancouver's other well-known facility. Ralph Harding was planning to install 16-track quad-sonic equipment next month. "We've been working two shifts a day all summer," he says, "and in fact, our revenue is running at five times what it was last year."

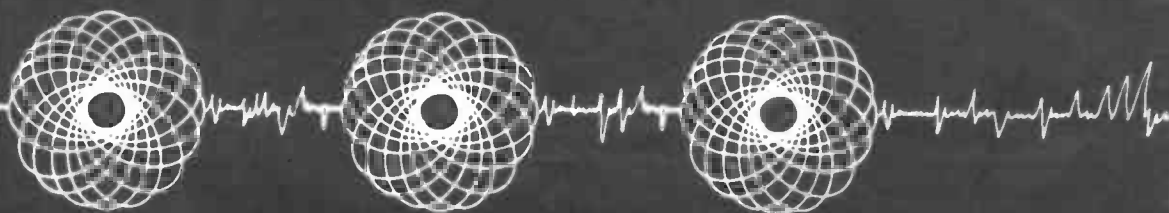
A lesser known Vancouver facility is the 8-track PBS Studios, which has done some rock work but has been primarily involved with film soundtracks recently. PBS was responsible for two of the biggest West Coast hits this year—the Seeds' "My Home Town" and "Country Boy Named Willy" by Spring. "We'll probably go 16-track shortly," says Steve Grossman. One big advantage of PBS is its natural situation, away from the urban sprawl.

With yet another 8-track operation coming soon, Vancouver is rapidly developing into the second most important English recording center in Canada.

All told, the studio scene is one of remarkable growth over a very short period. There have been several rumors of a long-awaited studio-farm out in the country, but in the main, any Canadian producer now finds all he needs readily available at home.

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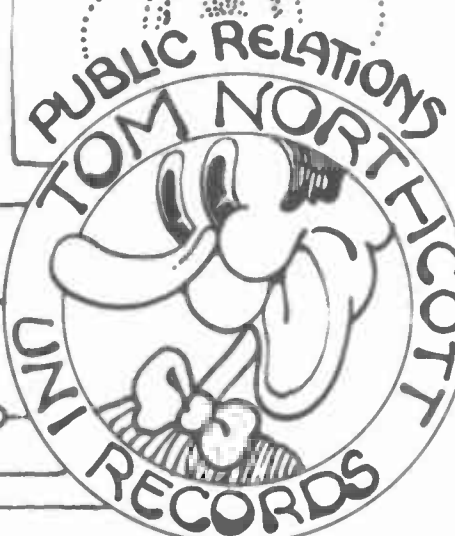
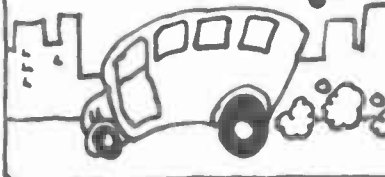
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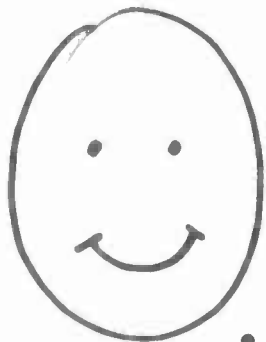
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Rock Music

Continued from page C-8

called "Rock Canada" will be heard across the country on Canadian Thanksgiving (Oct. 11). The only thing missing is television.

The most important rock paper would appear to be Grapevine, which is the only publication with actual national distribution. Although comparatively new, Grapevine has quickly established itself as a foremost voice of the Canadian music consumer and the paper is now reading a U.S. distribution deal.

Grapevine restricts its distribution to record stores and a handful of selected book sellers.

Beetle is the oldest rock paper in Toronto, but it suffers from a totally local outlook, although it claims some U.S. distribution. The other rock publication in Toronto is Pop, which took a dive when its editorial staff left to form Grapevine.

Montreal has a dozen French language pop papers, but several English ventures have failed because of lack of funds.



Skip Prokop, Lighthouse's drummer, set the pace during a Toronto concert.

In Vancouver, there's the Georgia Straight—Canada's oldest underground paper—which is primarily political and has inconsistent rock coverage.

Devotees of Canadian rock will find a book dealing with the subject being published by M. G. Hurtig, Ltd., on Oct. 28. It is called "Axes, Chops and Hot Licks," and it was written by Ritchie Yorke, Billboard's Canadian editor since November 1968.

Another source of Canadian music information is "Rock Canada," a 16-hour radio "rockumentary" assembled for AM syndication by the well-known Edmonton broadcasters—Keith James, Bob McCord and Scott Lonritzo. James is now negotiating U.S. and world syndication rights for "Rock Canada." "The special has been a real mind blower to the U.S. stations which have heard parts of it," says James. "They just can't believe how large a percentage of their programming has been of Canadian origin."

"Rock Canada" includes virtually every Canadian hit that ever was, and interviews with scores of prominent artists. It will be aired Oct. 11, with CKLG, CKXL and CHED already committed to carry it.

Several Canadian rock pilot ideas were submitted to the two TV networks, CBS and CTV, during the summer. But both networks can't understand what all the fuss is about. Unlike other media, they are not Canadian music inclined.

**CKLW Holds Powerful Grasp
On Canadian, American Markets**

Just 12 months ago, Canada's most important rock station was unquestionably CHUM in Toronto. If CHUM charted your record, you could count on moving another 10,000 copies since virtually all rack jobbers in Ontario stock from (and only from) the CHUM 30.

But things have changed remarkably in those 12 months. "Because of the CRTC ruling," remarks Fred Forrell, "the center of the Canadian music scene has moved 240 miles west from Toronto to Windsor."

Forrell is general manager of CKLW Windsor-Detroit, which since the CRTC regulations went into effect Jan. 18 has grabbed all of the limelight as the station which can do the most for the Canadian record maker.

Like it or not, Canadian producers now accept the fact that they stand little chance of getting an American hit without CKLW approval. The station has become the pipeline for records from the north country to spread south. U.S. stations look to CKLW to guide them on the programming of any new Canadian product, with very few exceptions.

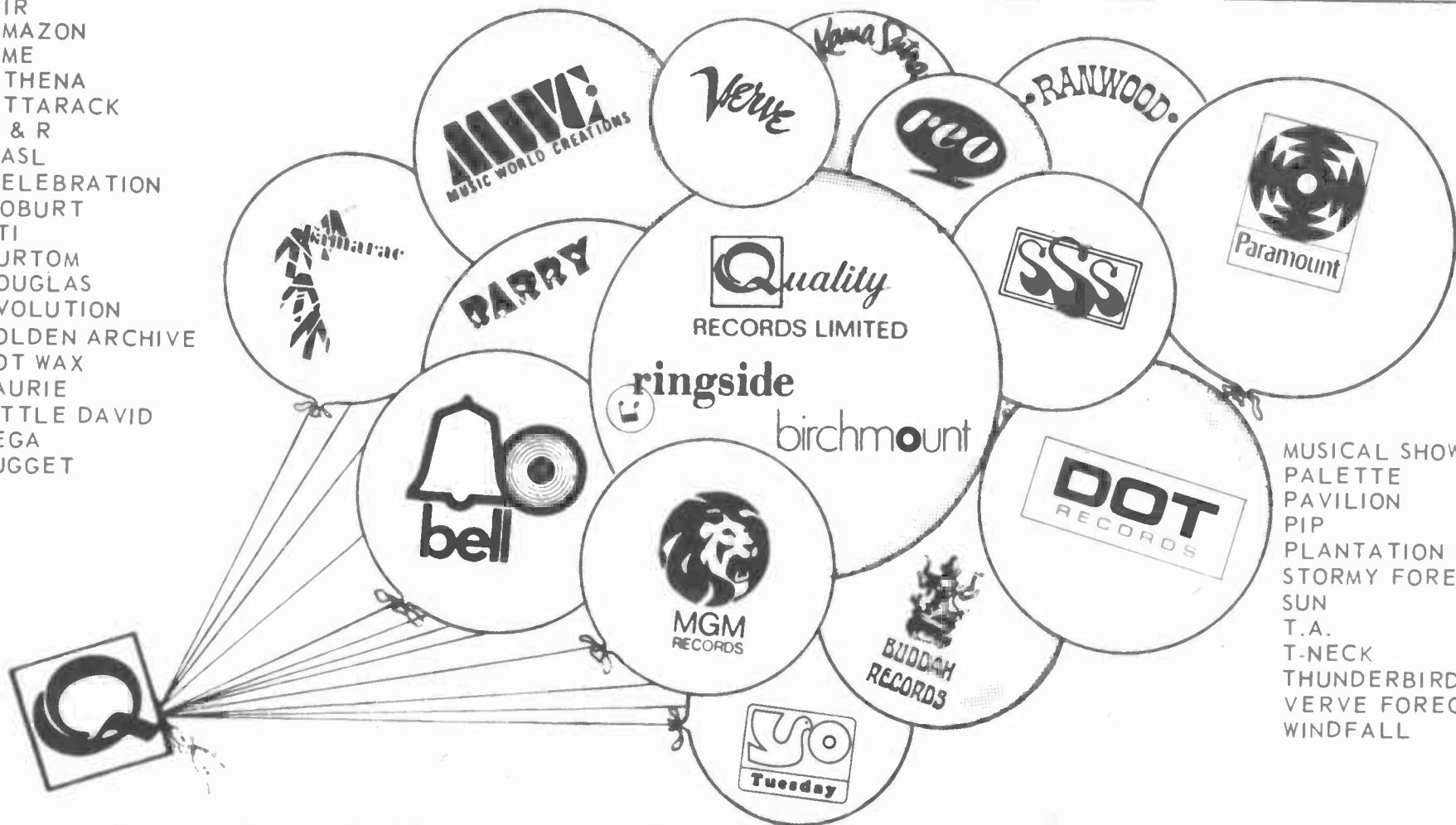
Yet for (or maybe it's because of) all its power, CKLW—which has about 3 million U.S. listeners—does not rate much respect or enthusiasm from the Canadian music industry.

It could be because of the old associations with CKLW. The station has always been regarded as an American station by Canadian promotion men and in fact was primarily U.S.-owned until a CRTC edict that all Canadian radio and TV stations could not be controlled by foreign

Continued on page C-24

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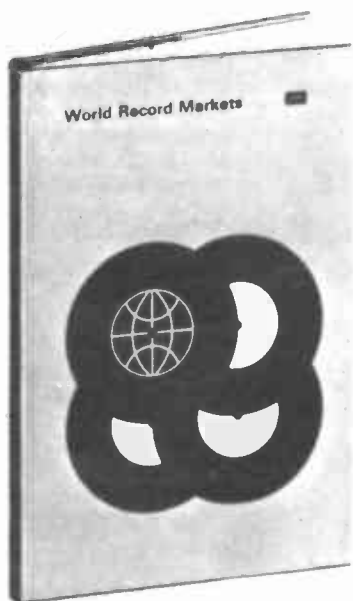
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Local Labels Feverishly Seeks New Acts In Talent Searching

For every Canadian act which has strode onto the world charts recently, there are another three artists struggling to prove that their turn will be next. Although no actual figures are available, it has been estimated that talent signing activity by Canadian record companies is running at least twice as high as last year.

Columbia, which entered the Canadian picture with Mashmakhan's million seller, "As the Years Go By," has signed another half-dozen acts including the Magic Bubble, the Perth County Conspiracy and Allan J. Ryan. Columbia is one of only three majors with a resident a&r director. His name is John Williams.

RCA distributes the Nimbus label, and is also recording Keith Hampshire, the Mercey Bros., Simon Caine and Efrem. Most of RCA's a&r work is directed through Jack Feeney. It is expected that RCA will shortly step up domestic production under the auspices of newly appointed president, Bob Cooke.

Capitol has two international chartmakers in Anne Murray and Edward Bear, plus Canadian distribution of the Daffodil label. A&r director Paul White is also pinning his hopes on Pepper Tree, Tommy Graham, Aarons and Ackley and Gene McClellan, the writer of "Snow Bird."

GRT has enjoyed strong Canadian success with Everyday People, Terry Bush, the House of Commons, Beverly

Glenn Copeland, Uproar, Ronnie Hawkins, Judy Singh and Tommy Banks and Joshua. Its too biggest Canadian acts, both breaking internationally, are Lighthouse and Doctor Music.

MCA is putting its big guns behind Russell Thornberry and Tom Northcott. In the hard rock groove, the label has Montreal's Wizard.

Warner Bros., coming alive under the a&r leadership of John Pozer, has signed Brave Belt, Sun Band, Allen Scardino, Karen Young and others. The label also has Gordon Lightfoot through a U.S. contract.

London is highly active in the leasing field, and also has had huge success with the Poppy Family, Chilliwack and Ginette Reno.

A&M, a newcomer to the scene, but a highly regarded one, has Tundra, Lisa Garber, Terry McManus, the newly signed Chilliwack and a couple of other surprises in the wings.

Polydor has Canadian rights to the Five Man Electrical Band and produces domestically the Bells and Joey Gregorash.

Ampex is another recent addition to the Canadian talent scene, and it has done a fine job with product by Young.

Nimbus 9 leads off with the Guess Who and follows up with Fast Eddy, Homestead, Copperwine and Bonnie Dobson.

Daffodil has Crowbar, which is the hottest new concert group this year. The label also releases the King Biscuit Boy, Christmas, Rip Van Winkle and others.

True North has a flock of album artists, including
Continued on page C-25

CKLW Exerts

Continued from page C-22

sources. There's a story in the industry here that CKLW had never played a Canadian record up until the Guess Who. CKLW certainly does think American in most matters.

Even now, Canadian record companies are reluctant to send their promotion men into CKLW.

U.S. labels with Canadian product advise the Canadians to stay away. "We'll service CKLW," they say, and they've been doing so successfully for years.

Another of the problems between the Canadian industry and CKLW is that the station has shown it will do anything it can to avoid playing genuine Canadian records. With stars and stripes in their eyes, CKLW programmers greet any U.S. disk with vague Canadian connections as a blessing. "If you see a chance for Janis Joplin to qualify as Canadian content, it's like you got up on the right side of bed that morning," admits Forrell. "CKLW tried to pass off Joplin as Canadian content, since two members of her backup quartet were born in Ontario. It was not Canadian.

Says one prominent record producer (who did not wish to be named): "The irony of it is tremendous. CKLW wouldn't do anything for Canadians when they lived here, yet when they go to the U.S. they can't do enough for them. It's as though simply being in America implies sudden expertise."

Even CKLW program director Alden Diehl doesn't contradict such a viewpoint. "One of the real problems of the Canadian record industry," he says, "is the technical sound." Such blanket doubts about anything Canadian do not raise confidence in domestic producers, who depend on CKLW for their livelihood. Even a walk-away No. 1 smash single in Canada only barely covers production costs. The U.S. market is a must for every producer and company in Canada hoping to make money.

CKLW, as a prominent U.S. Top 40 station, has become the pipeline for Canadian hits moving into the American market. As such, the station has been of invaluable assistance in breaking a handful of Canadian disks. But it has also irreparably damaged the chances of others.

"We're not prepared to make a statement about whether we've made the adjustment to Canadian content," declares Forrell.

"We just don't know yet. One thing we do know—CKLW has a chance here to make the CRTC ruling a blockbuster."

The reverse is also true. CKLW also has the power to destroy the Canadian music industry by apathy and discrimination against authentic Canadian product. Only time will tell how the pendulum will swing.



Columbia's Mash Mekhan is welcomed in Japan where over 40,000 persons saw the group perform with Grand Funk Railroad.

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U.S. Underground Press Snubs Canadian Acts Despite Hits

Despite enormously impressive chart gains in the past two years in America, Canada remains relatively undiscovered as a creative force by the American rock press. And regardless of the fact that Canada usually has at least six separate titles on the top singles charts at any time, very few Canadian artists have been accorded any sort of artistic acclaim by the underground media, which bugs everyone north of the border.

Canadians scorn the apparent underground attitude that if an album has chart and sales numbers it automatically signifies a severe artistic failure.

As a result, Canadian producers generally fall into one of two categories—they make records that sell, or they come up with product that is accorded critical raves. And which doesn't sell.

The best example of the former is Jack Richardson, who was responsible for the Guess Who's many hits on RCA. Although the Winnipeg group has sold more than 20 million records in the U.S. (and continue to be one of the hottest acts in North America) they have yet to be taken seriously by the rock press. In most reviews, they are treated as a bubblegum band, churning out tasteless trash for the moronic sub-teen-age market.

Producer Richardson deplors these current editorial policies. "It is ridiculous to attach a void of aesthetic value to any record which happens to be successful with the mass audience," he claims, with rather obvious credibility.

Other Canadian acts with million-selling singles to their credit have been accorded either put downs or total ignorance from the U.S. rock press. The Five Man Electrical Band, Ocean, the Bells, the Poppy Family . . . all have torn up the American charts without as much as one favorable mention from the print media.

There can be no doubting that these acts are hurt by the critical rip offs. Few find vast monetary returns any compensation for the refusal to accept their status as musicians and writers.

"Frankly, I'm amazed by it all," says Frank Davies, producer of Crowbar and the King Biscuit Boy, two of the mere handful of Canadian acts which have received critical approval in the U.S.

"We sit here and watch as all sorts of Canadian acts sell millions of records in the States with commercial Top 40 disks which are rubbished by American critics. Then when some of our own product is released and gets enthusiastic praise from the critics, we can't even get on the charts.

"Of course, all sorts of factors could be involved. All I can say is that it feels really strange to see the Guess Who massacred by the critics and sell a million albums, while we have rave reviews and little sales.

"Naturally I'm pleased to see all these other Canadian disks doing so well. But I am starting to wonder if a bad review or two might not help our chart chances."

Ironically, the Canadian artists who gave up and headed south in the sixties and are now U.S. residents, have been warmly greeted by the rock press. Such artists as the Band, Neil Young, Joni Mitchell, and Leonard Cohen have been the subject of countless inches of artistic approval.

Blood, Sweat & Tears' lead singer, David Clayton-Thomas, is one of the few expatriate Canadians to be panned by the rock press (bear in mind, however, that Thomas fronts a super group, the epitome of rock success).

No doubt there are many varying opinions on this apparent paradox of the rock press' attitude to commercial success. The fact remains, however, that most Canadian acts—whether they are in the U.S. top 10 or not—are getting the sharp end of the critical stick State-side.

Promotion Field

Continued from page C-10

could use a dozen Lee Farley's (Farley is the national promotion director of Quality) to show how it's done. The role of the promotion man is continually changing . . . it requires a real rapport with the Canadian scene to even keep abreast of it. There's a whole new ball game in Canada, and too few executives will accept it."

Mullan also envisages the continued development of the Western market as a growing influence on the national picture. "If the East gets it together as well as the West seems to be doing, the world music scene is going to feel some really incredible things coming out of Canada in the future."

Local Labels

Continued from page C-24

Bruce Cockburn, Luke Gibson, Murray McLachlan and Syriax.

Steel River heads up the Tuesday stable, along with Madrigal, Linda Lane, Houston and Chelsea Wind.

MWC has the Stampede and Christopher Robin. Tamarac has the Cycle. Aquarius issues records by April Wine, Cheeque and Country Air. Coast has the Seeds and Spring. Much has Freedom North and Pagliaro, and Astra has Rick Neufeld and Kurt and Noah.

In addition, AHED's Yorkville Records releases Ocean and the Inner City Mission.

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Billboard's Toronto office recently conducted a survey among top Canadian industry executives on a variety of subjects. Participants include:

1. F. C. Jamieson, president, London Records of Canada in Montreal for 23 years.
2. Ralph Harding, president, Studio 3 Productions Ltd., Vancouver, for 18 months.
3. Jack Richardson, president, Nimbus 9 Productions, Toronto, for 3 years.
4. Brian Chater, vice president and general manager, Much Records, Montreal for 18 months.
5. George Struth, assistant to the managing director, Quality Records Ltd., for 15 years.
6. Ross Reynolds, president, GRT of Canada Ltd., Toronto, for two years.
7. Frank Davies, president, Love Productions Ltd., Toronto for 18 months.
8. Stan Klees, president, Tamarac Records Ltd., Toronto, for eight years.
9. Mike Doyle, vice president and general manager, Astra Records Ltd., Montreal for six months.
10. Greg Hambleton, president, Tuesday Records, Toronto, for one year.
11. Jack Herschorn, president, Herschorn Productions, Ltd., Vancouver, for nine months.

Q: What is the largest single problem facing the Canadian record business today?

Jamieson: "Excessive returns from rack jobbers. They are unable to move the product they order."

Harding: "The size of the Canadian market. Most of the costs in the production of Canadian records are at the same high level that they are in the U.S., a market 10 times as large."

Richardson: "Achieving adequate airplay for Canadian products. This is said in light of the geography of the country, the tight playlist situation, the somewhat negative attitude by some stations in terms of programming Cancon records, and of course, the high cost of promoting new product in the Canadian geography relative to the potential return from the population size."

Chater: "Lack of money for Canadian productions."

Struth: "We feel Canada's present economic situation, and that of the U.S. may possibly hamper the potential development of the domestic recording scene."

Reynolds: "Being able to put the proper promotional effort together, in a market which is geographically large, in comparison to the population, and in a soft economy."

Davies: "The reluctance of Top 40 radio to treat Canadian productions as being of international standard, and therefore relegating them to a local playlist position."

Klees: "Exposure of good Canadian content on radio, lack of a Canadian star system, the absence of young imaginative people in the TV industry."

11 Top Executives Surveyed

Doyle: "Proximity to the U.S. which makes it difficult for new Canadian talent to develop."

Hambleton: "Promotion and distribution of product. Major record companies tend to be distributors only. Indie producers tend to be more concerned with the actual recording of the product, and the responsibility for promotion is sometimes ignored."

Herschorn: "In Western Canada, it's the lack of people with money who have confidence in the industry."

Q: What are two other major problems of major significance?

Jamieson: "Rising costs, and phony hit charts based on American sales."

Harding: "The lack of a professional approach by writers, artists, producers, publishers and record companies, and the continuing selfseeking policies of certain radio stations."

Richardson: "Unevenness of effective distribution by most labels, although I believe some companies—RCA, A&M, etc.—are taking close looks at distribution in an attempt to create truly effective record distribution in all of the marketing regions, and the buying habits of retail outlets which unfortunately are influenced by station charts which are influenced by retail sales. Some degree of positive inter-related interest must somehow be developed for the Canadian aspect of the industry by the retailers, broadcasters and label distributors."

Chater: "Sales in general, singles in particular and lack of good merchandizing and promotion people."

Reynolds: "The relative lack of music media such as underground stations and national consumer music publications, and the fact that too many stations still depend on the single's performance in the trades, rather than upon their own ability to program."

Davies: "The rather amateur attitude of many of the majors towards distribution and promotion."

Klees: "Lack of Canadian control of domestic culture, lack of financing in record production and size of Canada's population."

Doyle: "Lack of exposure outlets for budding talent, and lack of management and proper booking agencies to assist Canadian talent."

Hambleton: "The unwillingness of major rock stations to commit themselves with chart listings on product that has not yet made it in the U.S."

Herschorn: "Lack of experienced personnel, and lack of professionalism in acts and industry people."

Q: Has the CRTC played an important role in your de-

velopment as a true recording company, rather than a mere distributor?

Jamieson: "We have always been a true record company. We have recorded Canadian talent for 20 years. The CRTC has strengthened the situation by forcing radio and TV to expose Canadian talent."

Chater: "It has certainly helped to increase awareness by broadcasters of Canadian product."

Struth: "We have never considered ourselves a mere distributor, as we have promoted Canadian talent for more than a decade."

Reynolds: "The CRTC ruling was only one of a number of factors which influenced our entry into Canadian content."

Davies: "Yes, even though it is now being severely abused."

Klees: "The CRTC has been instrumental in creating the first stages of a new concept in recording in Canada."

Doyle: "Yes. The CRTC regulations, while rather forceful, have helped the potential of Canadian talent."

Herschorn: "It has only made the general public aware of the music industry."

Q: What does the French Canadian market mean to you?

Jamieson: "A special and interesting market."

Harding: "It doesn't mean a thing in B.C. and Toronto doesn't mean much more."

Richardson: "Not too much other than to show that an isolated market can work as far as the development of a local industry is concerned, much more readily than can a market that is as strongly influenced by a same-language neighbor like the U.S."

Chater: "It is a valuable area to increase overall sales."

Struth: "Although our success in this market has been limited, the potential therein is recognized and possibly some time in the future, we will enter into same on a broader scale."

Reynolds: "It is both unique and substantial. We now have a French staff in Montreal and are exploring various aspects of obtaining additional French product."

Davies: "Money but otherwise nothing."

Klees: "Canadian hits that have international success could be covered for the French Canadian market by the original groups. It is still part of the Canadian cultural scene."

Doyle: "About 1/3 of our total projected business but also, living proof that a Canadian record industry is possible."

Hambleton: "Not much."

Herschorn: "Nothing."

Q: What was your most thrilling business achievement of the past year?

Continued on page 39

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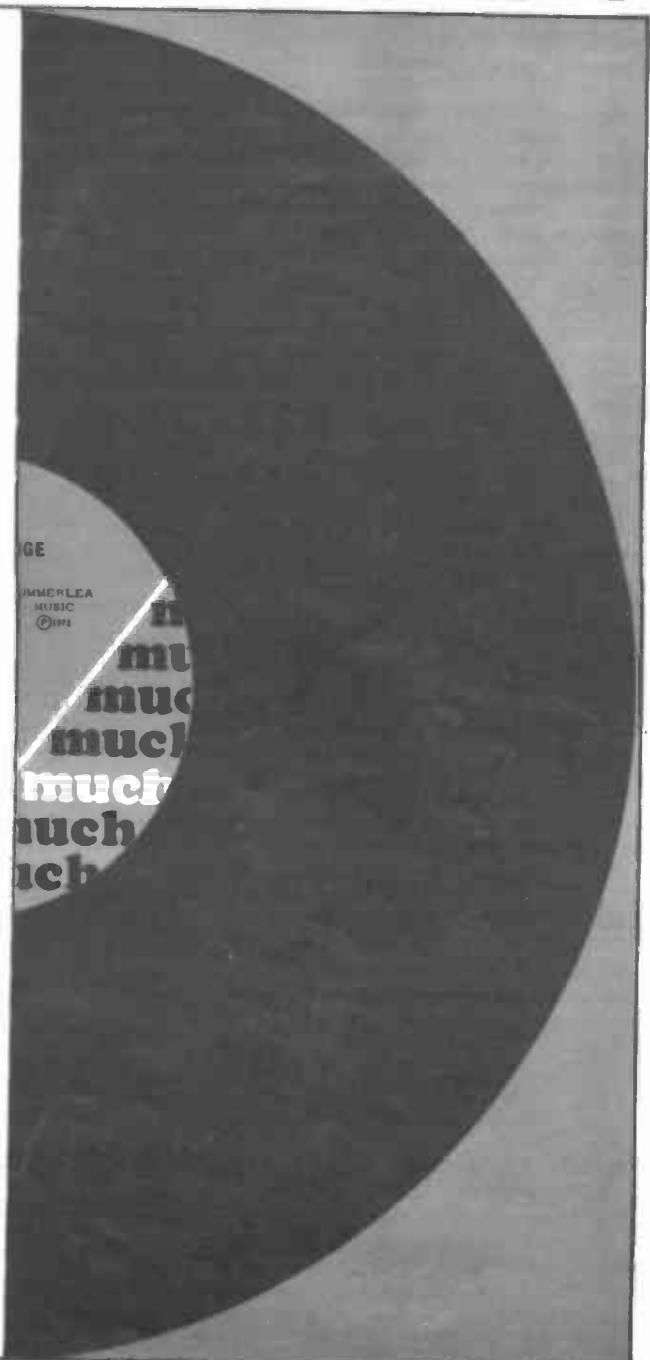
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11 Top Executives Surveyed

Continued from page C-26

Jamieson: "Watching the Poppy Family take off in the U.S. and world markets."

Chater: "Signing of a major artist—Michel Pagliaro—and placing him with a major label worldwide."

Struth: "Receiving a Juno award for the second year in a row for the Top Canadian Content company."

Reynolds: "Seeing the Lighthouse album 'One Fine Morning' qualify for a gold leaf award."

Davies: "The critical acclaim accorded 'Official Music' and 'Bad Manors' by the world's press."

Doyle: "Opening our doors."

Q: What percentage of the product you released last week was Canadian?

Jamieson: "80 percent."

Harding: "100 percent."

Struth: "20 percent."

Reynolds: "In singles, 50 percent."

Davies: "100 percent."

Doyle: "100 percent."

Hambleton: "99 percent of our product is all-Canadian."

Herschorn: "100 percent."

Q: How involved is your company in the international music scene?

Jamieson: "We are an international company and have always been involved."

Harding: "We are deeply involved. 70 percent of our income comes from outside Canada."

Richardson: "Heavily involved. Currently with projects going for Paramount/Mitch Ryder, Warner Bros./Alice Cooper, A&M/Hope, Columbia/Wilderness Road, Mercury/Second Coming."

Chater: "As much as possible."

Struth: "We have leased product from various sources throughout the world, and also have agreements with EMI in the U.K., Bovema in the Benelux areas, and Phillips in territories outside of Canada and the U.S."

Reynolds: "GRT represents a number of independent international labels, as well as product from our parent company—Janus/Chess Checker Cadet. Conversely we are becoming more involved in the development of Canadian talent for the international market."

Davies: "We have our own Daffodil label in Australia and New Zealand, and we are in the process of establishing our label throughout the world. Crowbar and King Biscuit Boy product has been released in almost every country. Since our success with Sinfonias, we have been closely watching the international scene."

Klees: "More and more with each release. Canada is the next logical country to make a noise in the record business, if it isn't happening already."

Doyle: "We have an international agreement that will see our product exposed in every major country of the world."

Hambleton: "Our records are now released in most of the English-speaking markets of the world, and the future of the international scene is unlimited."

Herschorn: "We are dealing direct with the following English and U.S. firms on lease master arrangements: Decca (U.K.), Pye, MAM, Polydor, Phillips, MCA, WB, A&M, and United Artists."

French Canadian

Continued from page C-11

lyrical magnitude to make any impact in Quebec. Most of the kids don't speak English—they get off on the rhythm. That's why acts such as Grand Funk, Led Zepelin and Black Sabbath mean so much here."

CFOX, the former top Montreal rock station (which CHUM unsuccessfully tried to acquire recently), has fired all its air staff, and most people here predict the station will soon drop its oldies format and go all talk.

Gamma's Lazare feels the slump in French Canada began during the fall of last year, at the same time as the two political kidnappings took place.

"Gamma had seven of the CJMS top 30 at the time, and the kidnappings completely killed them all. Kids just didn't buy records for a month, and since then, it has never recovered. The economy hasn't helped either (Quebec has been stricken by chronic unemployment this summer)."

Tarleton agrees. "It's been a tough summer. But we're looking forward to a great winter."

Lazare still believes in the importance of the hit single by a local Quebec act. "It's near impossible to get an act off without a single," he says. "There is still a trend that if it doesn't sound American, it can't be good."

Lazare figures that the growth of French acceptance of English language product is hurting everyone aiming their efforts at the Quebec market. "But where it's hurting most is in France. The stations are playing a lot less product from France these days."

These events are spiced by more than a little irony. At the same time as English Canada is enjoying a production boom, and while Quebec nationalism is at an all-time high, the French Canadian record industry (which for seven years had set an example for the rest of the nation) is going through its worst ever recession.

It worries everyone, but it worries Daniel Lazare for more than self-profit reasons. "There may be a tendency for French Canadians to go back to covering U.S. hits; trying to be super commercial and damn the quality. I think the time has come for more quality from French Canada, but the economic situation makes one less hopeful. I only hope I'm wrong."

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DOMESTIC

• Continued from page 38

Garcia and Wales finished new album "Garcia Wales" on Douglas label. . . . Taj Mahal completed his Columbia label album, "Happy to Be Just Like I Am." . . . Danny Cox, ABC Dunhill is mixing an album. . . . Paul Simon recording a solo album at Columbia. . . . Happy to know that Vicky Cunningham stays on with her endless list of jobs for Bill Graham, including: publicity for FM productions in the Bay Area, publicity for groups managed by Fillmore Corp. and will be doing pr for Bill Graham's Winterland shows this fall. . . . That tells us of course that Graham was successful in regaining his Winterland dance permit. . . . Cal Tjader is putting the finishing touches on his new album, "Agus Dulce," at Fantasy. It will be released the first part of September. . . . Bill Graham productions coming up are: Led Zeppelin, Monday and Tuesday (13-14), Berkeley Community Theatre, and It's a Beautiful Day on Friday and Saturday (17-18) at Winterland. . . . Grunt Records' first album release "Bark" by Jefferson Airplane is out. Grunt's distributor is RCA. . . . Patrice Munsel opened at the Venetian Room at The Fairmont, works through Wednesday (8), to be followed by The Lettermen. . . . Quicksilver is at Pacific High Recording on an album, working title, "The Truth." Also at PHR on albums: Commander Cody, Allen Ginsberg and Judy Collins working on a single of her own and part of a live album. . . . At Wally Heider Recording, Joyous Noise on Capitol to be an album, no title yet.

CINCINNATI

Jade, a new foursome, are sporting their initial single release, "Flying Away," on the General American label. Single was produced by Jim Aumann and Dave Smith, who scored big a season ago with the hefty seller, "The

Wrapper," by the Jagers. A new addition to General American's talent roster is Tommy Sears, whose initial release, "Salvation Train," is due out soon.

Steven I. Monder last week was named assistant to Albert K. Webster, general manager of the Cincinnati Symphony Orchestra. . . . Richard King, former WCKY and WLW personality, returns here Oct. 1 to join the staff of WKRC. King has been doing the drive-time stint at KFMB, San Diego, Calif., the last 13 months. Gary McKee winds up his afternoon jockey stint at WKRC next week to join WQXI, Pacific Southern station in Atlanta.

Jim Scott, popular WSAI deejay, has bowed his new half-hour talent show, "Jim Scott's New Faces," on WCPO-TV. It's spotted each Saturday at 5:30 p.m.

Richard J. Gutman, head of Gayla Records, Sydney, Ohio, in town Friday (27) for a powwow with Harry Carlson, Fraternity Records chief. Gutman and his dad, Whistling Joe, of Major Bowes show fame in vaudeville, have just concluded a 13-week stint on WMVR Radio, Sydney. New on the Gayla label is "If I Never Get to Heaven," which Gutman cut recently in Nashville.

BILL SACHS

NASHVILLE

Ernie Winfree has been named as the new head engineer at Soundsho Studio in Nashville (formerly Nashville Audio Recorders). Winfree was previously at Woodland studios here. . . . Nitro Function has been appearing at Nashville's Electric Circus. The group is led by Jimmy Cox who was formerly with Jimi Hendrix. . . . Joan Baez' new single, "The Night They Drove Old Dixie Down" was co-produced by Norbert Putnam. The single is currently 33 on the charts with a star. . . . "The Taker," one of the cuts off Kris Kristofferson's new LP has harmony provided by Joan Baez. . . . Bud Howell, president of the Nashboro Group, has announced the ap-

pointment of new distributors to handle its entire line. In L.A., Sam and Dave Record Distributors; in Boston, Music Merchants of New England; in Hartford, Conn., Hartford Music Merchants; and for the Nasco label only, Summit Distributors for the Chicago area. Summit currently handles the Nashboro Group's entire label distribution in the Cincinnati market.

The Enterprise soundtrack "Shaft," which was composed and performed by Isaac Hayes and released as a double record set, has become a million dollar LP in just two weeks. Hayes' net album, "Black Moses" will be released sometime in September. . . . Current Don Carroll sessions find him producing Bits & Pieces, a south Georgia rock contingent, and Barry Etris. . . . Buddy Buie and the Studio One rhythm section are finishing work on their own Decca LP, entitled "The Atlanta Rhythm Section," and additionally are working on a new UA single for Dennis Yost and the Classics IV.

The Tams will embark on a British tour soon after completing a hometown engagement at Scarlett O'Hara's Club in Underground Atlanta.

SHIRLEY LEWIS HARRIS

LAS VEGAS

John Rowles had his latest Kapp album, "Saying Goodbyes," released the night of his Flamingo opening. Rowles, represented by Frank Liberman and Associates, has become an equal partner with Kim Wilder McVay in the Duke Kahanamouk Corporation's diversified interests, including a publishing company headed by Sonny Burke. Before a concert tour of Australia, New Zealand and South Africa, Rowles will debut at the Plaza Hotel in New York.

Wayne Cochran, currently at the Flamingo, has a new Epic album due for release this month.

Mac Davis' "I Believe in Music" on Columbia, was released in conjunction with his Sahara opening. . . . Sidre Garcia of the Stardust lounge headlining Bevarlee & Sidre troupe, is writing several songs in collaboration with singer Brenda Lee. The latter is also recording "You're My Man Again," composed by Garcia and Burt Holiday.

Singer Diane Elliott is a new featured member of the cast of Alan Lee's Funny Farm production, headlining the Aladdin. . . . KORK radio and television personality Red McIlvaine headed up the Las Vegas Funmobile journey which completed a 7,600 mile promotional tour, sponsored by the Las Vegas Convention Authority. Value of broadcast time allotted to Las Vegas by radio and TV stations across the nation amounted to \$75,245. The promotion was produced by Adwest Production of Las Vegas.

At United Recording Gladys Knight and the Pips were overdubbing for Motown. Jack Morgan recorded as did local musician Bret Price and Ted Hoffman who is locally producing and writing a rock opera. . . . Louis Bellsen contracted by the Desert Inn for two weeks plus a six-week option. . . . Tony Sandler and Ralph Young opened at the Flamingo. . . . Tony Martin, The Platters and Vin Cardinal opened Thursday (16) in the lounge of the Flamingo. . . . Johnny Mathis opens Sunday (19) at the Sahara. . . . Linda Bennett appeared with Jonathan Winters during his one-week engagement at the Hilton-International. . . . Trini Lopez opens Tuesday (21) at the Desert Inn.

Hirsute Al Hirt and his horn holding forth at the Tropicana while the Supremes opened Thursday (16) at the Frontier. Jerry Vale takes over the Frontier lounge Thursday (23). . . . Joe Simon was in concert at Dusty's Playland. . . . Brenda Lee and Dick Capri are at the Fremont.

Bobby Stevens and the Checkmates selling their new album for \$2 with all proceeds going to the local Press Club Scholarship Fund.

LAURA DENI

A Philadelphia Story; Mud, Talent, Purpose

• Continued from page 34

Springs, N.Y. performed for one hour. The Co-operative was 12 performing members.

The afternoon concert introduced a major P.F.F. discovery, The Johnstons, an Irish reared, London resident folk trio with traditional roots and some right-now material. The Johnstons are Adrienne Johnston, Paul Brady and Mick Maloney. Appearing on several songs with them was Liam Og O'Flynn on the Uilleann pipes—a fine man with the hollows. Some of The Johnstons' best material is contemporary-political, with songs by Peggy Seeger, Ian Campbell, and several salient songs by Chris McCloud. The Johnstons are planning an American tour to coincide with the release this week of their album on Vanguard. The Johnstons are definitely a group to take notice of.

The Saturday evening concert was m.c.'d by Owen McBride with an assist from Gene Shay, Philadelphia disk jockey and a mainstay of the PFFF since its inception. Steve Goodman, a singer-songwriter with a wicked sense of humor and a countrified swing, sounded good and projected a sense of vitality. Kris Kristofferson is producing Goodman's upcoming album on Buddah. The caustic wit of singer-songwriter Patrick Sky is his greatest preservative. Won't somebody buy this guy's irreverent album? His is a rare talent going largely unrecognized.

Once a traditional singer from the Georgia mountains, Hedy West has become highly sophisticated. She's writing songs that might even be considered a bit jaded. Bonnie Raitt may be the next big "Girl" singer. She plays sensational bottleneck guitar and writes a mean lyric. Miss Raitt can sing ballads with grace, but she turns an audience around when she puts down a blues.

"Fat City"—Bill Danoff & Taffy Nivert, offered a well-paced set of their own material. They have a diabolical feeling for present-tense political life-styles, which their more serious or satirical songs reflect. Mr. Danoff accompanies on guitar, and Miss Nivert tinkles a tambourine and takes a lead with one of the best-pitched note-bending kazoo solos in the East. With John Denver, Bill Danoff and Taffy Nivert wrote and recorded the current top single, "Take Me Home, Country Roads."

J.B. Hutto & His Hawks play loud, bottleneck-punctuated Delta-influenced Chicago-beat rhythm and blues. They got large segments of the audience on their feet and dancing, trying, as Mr. Hutto noted, to "add a little bottom to the evening."

Top of the Sunday evening concert was Mike Seeger, John Hartford, Michael Cooney, Bessie Jones, Raun MacKinnon, and the Flying Burrito Brothers.

John Hartford's songs are frequently topical, often biting, and they always hit the target. He picks clean, bluegrass-influenced banjo licks and does weird special effects (grunts and things) with the mike when the spirit hits him. His backup musicians, note elsewhere, are consistently at top level. Dave Van Ronk introduced some new songs he has written. He remains a feisty but clever performer, an excellent blues interpreter, and a wry storyteller.

The Flying Burrito Brothers play foot-taping electric country music. As the concluding act of the Festival, they provided a fitting transition from an almost entirely acoustic flavor to the amplified life the audience has to return to.

Rooster Roars at U.S. Tour Action

NEW YORK—Atomic Rooster, Elektra group, has lengthened its current U.S. tour through early October to play additional personal appear-dates in major cities. A new album, "In Hearing of Atomic Rooster," will be released to catch the tail end of their successful tour.

Seeger, T&V Trio

NEW YORK—Bob Seeger, Capitol rocker formerly of the Bob Seger System, has teamed with Westbound's Teegarden & Van Winkle, to form a new group, STK. The group will release records individually and as STK. Teegarden & Van Winkle will continue to be issued on Westbound and Seeger on Capitol, while Westbound gets STK, with Capitol doing the distribution. The Midwestern group, who will split their live show acoustic-electric, is booked through Diversified Management.

Starr Guest Spots On Moodys Tour

LOS ANGELES—Charlie Starr, the blind singer-guitarist who has been touring with Blood, Sweat and Tears most of the year, now switches to guest artist status on the 12-city Moody Blues tour commencing Sept. 25. Starr's label, Prophecy Records, is setting an extensive array of store displays, print ads and radio spots for the artist's "Tough & Tender" album to coincide with the tour stops.

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HELEN REDDY, second from left, accepts congratulations after her recent opening at the Bitter End, New York. From left to right are: Max Kendrick, Capitol Records' East Coast artists relations manager; Buddy Howe, chairman of the board, CMA; Mauri Lathower, vice president, Capitol a&r; Jeff Wald and Ron DeBlasio, Miss Reddy's managers.

How to Grow in Radio Without Bursting Through the Cabinet

By MEATBALL FULTON, ZBS Media

Editor's Note: This is the first in a series of articles written for and by the readers of Campus News. All comments are invited and will be printed with the least possible editing. If you have a "personal" please send it along. Send all comments to Bob Glassenberg, Billboard Magazine, 165 W. 46th St., New York, N.Y., 10036.

Remember when the Jefferson Airplane came out with "We Can Be Together," and how few stations dared not to cut out that one nasty word? But eventually they became more bold and now lots of stations play it because they know the people that might be offended can't hear the lyrics, anyway. The Airplane did it deliberately to help extend the barriers of radio. That's true. And remember drug lyrics? We wondered how long it would take the elders in the nation to discover them.

I was once the victim of blowing down a barrier. I had played a word over the air at which people really took offense. When I picked up the telephone there was poison bellowing from the receiver. They wanted my hide. And these people who wanted my hide turned out to be nice, college educated, liberal people. And after I had cooled them down and explained there was a reason for playing it—they agreed with freedom of speech, of course, just not with my method—that is actually doing it. What if a child should have heard it?

Well, I began to realize that what had actually happened was that I'd blown down a barrier inside their head and it was painful for them. One single word had so much power. Very interesting.

Another time, while working for a large FM rock station in Philadelphia, during a taped interview with Rosalie Sorrels, she used a word—she said it softly,

with good humor and I left it in the tape. Management flipped. "You can't play that, on the air!" Why not? The FCC, that's why! What kind of 1940's mentality is that?

It took 'em about five years. Maybe in another five they'll realize they still missed the point.

New Culture

We have a whole new culture going on beneath their noses. You may think, well it's not that large. On the contrary, it's extremely large—I'm talking about new values being lived. Compare what your campus looked like three years ago with right now. And it does go deeper than clothing and hair.

Have you ever wondered why radio doesn't have any true guts? It's because people involved in radio, from station owners on down, are some of the most frightened people in the world. Why they do that to themselves is beyond me, but I assume it's the authoritarian, hierarchy "Boss" structure that allows some people to feel very important, but unfortunately it keeps everyone separated from each other. But it's gone on for so long, it is considered efficient and it is reality. Actually, you don't have to wait to get into Big Time Radio to see how scared people keep themselves, now with this Eeeasy Method you too can test your own fright level. For much fear has been passed on through the generations, to you, you know?

First, sit down and think of all the things you can't do on the air . . . all the words, all the excellent material that can't be played because of words—and other stuff too, esoteric material you love but feel the "audience" wouldn't bear. Whatever it is, weird music, plays, whatever. You see, if you want to grow as a broadcaster, then you've got to grow as a person and to do that, you've got to start extending your

own barriers, your own sense of reality, push on those walls. Because radio operates on the clean illusion that they must offend no one. The real creative artists, through the history of good ol' mankind, have always been offensive. Because they're always pushing down someones reality barrier and that person, whose head has solidified into cement gets offended. Obviously.

Well, nothing new has happened in radio in what? Fifteen years? I dunno. And it ain't gonna happen until some of you realize you are artists and radio is your art form, and whatever you, as an artist, choose to put on that canvas is cool. But you've got to be prepared to be snuffed. That's part of the game . . . and it is only a game. Because soon you'll realize that the things you'll want to put on canvas, the air, are honest reflections of what's going on—but you can't be that honest, what about our license?—and the children? and we don't want to offend people. You began to realize how frightened people are—all you're attempting is to be honest and they're really scared, and you'll find that you're scared too. I'm not blaming the government or the establishment, I'm merely blaming every individual person in radio. And that's why it's got to be you and not the other guy, who does it.

Breathing Freely

I'm talking about being able to breathe freely. And then you start breathing freely on the air, with the style of an artist, then make certain that you personally talk to everyone of those offended listeners, if it's at all possible, even if you have to call 'em back. 'Cause when you talk to them, man will you grow. It'll blow every preconception you have about why people get offended. You'll realize that why they're angry is not because they think differently (it's not their outlook on life, their philosophy) it's because you short-circuited one of their conditioning barriers.

On and around the campus there's millions of rational, reasonable, liberal-minded people—they're a lot of fun. 'Cause they'll say, "Well, I agree with what you're trying to do, but I don't agree with your methods." Much better to talk about it, than to try to do it. But it's always the same, you touched on one of the conditioning barriers, and it's usually painful and you have to then be gentle. You'll learn to love your enemy because you'll suddenly see him.

To stretch someone's reality usually means to blow their minds.
(Continued on page 45)

Lehigh Season

BETHLEHEM, Pa. — Wide-ranging performances highlight the Lehigh University 1971-72 season for fine arts. All performances are open to the public.

Performances by the Concentus Musicus Vienna offering an all Bach concert played on original period instruments are scheduled for Oct. 12. Also scheduled for this season are the Philadelphia Brass Ensemble; the Guarneri String Quartet; Ruth Laredo, an American pianist; and the Danzi Woodwind Quintet.

In addition, the National Players will present at least two plays, Franz Kafka's "The Trial," and Moliere's satire "The Miser."

Lehigh's Committee for the Performing Arts has been given special grants by the National Endowment for the Arts. In addition, the Committee has been cited by the Ford Foundation for the excellence of its series.

What's Happening

By BOB GLASSENBERG

What do you know? There is someone out there who finally got around to commenting on the campus session at the Billboard Radio Programming Forum. Thank you, Rob Wunderlich, WAYN, Detroit, for the following letter:

I was unhappy with the college session at the Billboard Forum in Chicago recently, and it's taken me a while to figure out exactly why.

I felt the session, being severely disorganized, lacked direction and tended to evolve into a Glassenberg vs. the multitude polarization. That was sad when unity was what we were after.

They asked if we were doing anything for our audience, and I felt that this is where the session got most diverted.

My station is serving the school merely by being. Where else can a student turn to hear campus news, sports events, mixed with a music format they can't get anywhere else in the city?

Are we teaching anything they asked. Yes, if nothing else, my station is teaching about 60 students what radio is all about . . . giving them their first chance to cue a record, rip the teletype and solder their first dying Ampex. Where else can they gain such experience?

That's what my type of college radio is about, and I got the feeling that the session was talking about somebody else's college radio. I hope that the next time I get together with college broadcasters, we can talk about my type of radio, not about programming Coltrane.

★ ★ ★

Lance Freed of A&M Records is taking a year off to go to Ireland and to study. He is also getting married. We'll miss him and so will A&M. Good Luck.

★ ★ ★

I am still looking for reporters on campuses throughout the nation. Anyone interested should drop me a line at Billboard, 165 W. 46th St., New York 10036. You will receive confirmation through the mail as soon as I can get caught up on all the rest of the work around here.

★ ★ ★

There have been many requests for record service from campus stations across the country in the past few weeks. All of them have claimed to have written letters to proper sources at various record companies. Because it is early in the year, although the year never ends, I will hold off printing the names of the record companies in question. I ask all stations who have written to me to write me once again in about three weeks if service has not been received. Then the ball will start to roll.

★ ★ ★

PICKS AND PLAYS: WREK-FM, Georgia Tech, Atlanta, Geary Tanner reporting: "IF 3" (LP), If, Capitol. . . WEKU-FM, Eastern Kentucky University, Richmond, Hal Bouton reporting: "Tears of Joy," Don Ellis, Columbia. . . WVVS-FM, Valdosta State College, Valdosta, Ga., Bill Tullis reporting: "Street Corner Talking," Savoy Brown, Parrot. . . KSMU, Southern Methodist University, Dallas, Tex., Bill Harwell reporting: "Surf's Up" (LP), Beach Boys, Brother. . . KBTM, WBTM-FM, Arkansas State University, Jonesboro, Dennis Rogers reporting: "Bark" (LP), Jefferson Airplane, Grunt. . . WMOT-FM, Middle Tennessee University, Murfreesboro, Robert Mather reporting: "Child of Mine," Merrilee Rush, Scepter. . . WUOA-FM, University of Alabama, Tuscaloosa, Gatlon Horton reporting: "Wet Willy" (LP), Capricorn.

(Continued on page 45)

Make Colleges Launching Pad, Urges Michigan U. Advisor

ANN ARBOR, Mich.—Today's music industry economics dictate that a group must virtually have a hit record before they are recognized by the rock or pop audience. "With the hit, or two or three hits, the economic stance of the industry makes the artists get greedy quick. It's in and out for the fast buck because there's no telling when the group will fall in the popularity polls," said Peter Andrews, advisor to the University of Michigan and Central Michigan University entertainment committees.

"Any hit for an act will automatically raise their personal appearance price. So we have to shop hard and long for sellable talent. We are trying to build the artists up in this market. Artists who have not really made it elsewhere. I want to set up a launching pad for them. Also, in Ann Arbor, blues sells a great deal, so we can get these artists, who do not charge that much," Andrews said.

"The best assets a college or university has are that they are only looking to break even. They really don't go for the killer-make - all - the - money - possible shows. And also that they can provide their own facilities, which means that they can keep ticket prices down. The schools have the power to reverse the non-artistic, big killing trends in the business. What they lack is the professional knowledge of how to book the

acts. This is where the professionals, the people who know the promoters and the agents, can come in and help," Andrews commented.

Andrews' answer in Ann Arbor is to schedule shows with blues artists and make ticket prices for all shows at least \$1.00 lower than the prices of an outside promoter. He also advertises extensively in the Detroit suburbs whenever possible. "We can draw people from all over, but I will not go outside Ann Arbor if we conflict with a promoter. I cannot step on anyone's toes but I can talk to them and we can work things out together," he said.

Andrews also plans to start a new club in Ann Arbor. "We hope to reverse the trend towards non-artistic shows in large auditoriums with this plan. There will be blues artists booked in the club, which will seat 300. When there is no campus conflict, we will book pop artists in there as well. The major plan is to put aesthetics back into concerts. In fact make that live appearances. All we can do now is try to make the larger auditoriums as comfortable as possible and as artistic as possible. But the small club must survive. Therefore, the new artist must appear before his hit record. This is the reversal and this is what we are aiming for at both the University of Michigan and Central Michigan," Andrews concluded.



SEATRIN leaves for a European Tour and will return by Oct. 1. The Capitol Record group will then begin an extensive campus tour starting with Penn Military College, Chester, Pa., Oct. 8; Muellenberg College, Allentown, Pa., Oct. 9; Dickenson College, Carlisle, Pa., Oct. 15; Cortland State College, Cortland, N.Y., Oct. 16; and the State University of New York, Fredonia; Hamilton College, Clinton, N.Y.; Rider College, Trenton, N.J.; Salem College, Salem, W. Va.; Curry College, Milton, Mass.; Bates College, Lewiston, Me., and Fitchberg State, Fitchberg, Mass., rounding out their October campus dates.

Radio-TV programming

Pioneer Peter Potter Postulates Present Programming Potpourri

By JOHN SIPPEL

LOS ANGELES—Peter Potter, pioneer disk jockey who retired in 1962 after a career that took him from the earliest days of local radio personalities to full network radio and network TV with his "Juke Box Jury," feels radio today is "over-innovated."

He doesn't consider Top 40 formats as radio. "It's a mechanical device for kids that successfully manufactures noise, corruption, innuendo and pseudo entertainment with no kind of direction," Potter said. Today's Top 40 radio personality is forced to be something he really is not. "Why don't they let the guy do his own thing? The 'Big Five' on KLAC were the hottest thing in radio." Potter referred to the period from approximately 1950 to 1958 when the station spotted Dick Haynes, Potter, Bob McLaughlin, Gene Norman and the late Alex Cooper, in that order.

"We doubled and tripled the rating of any local or network station in town. And each one of us picked and played his own music. We all loved and respected the particular music we played. I was the morning man. I would consistently play records that Gene Norman, the night man, never touched and vice versa. We felt we had separate audiences. We didn't need a music director or a program director.

"Each of us had our own staff. I always had at least two girls to help pick music and sometimes three. Look at the crew I had. Ann Folsom is still handling my business affairs. Mary Markham now has her own music licensing clearance business and is active in working with TV shows in securing talent. Betty Breneman now is a radio consultant.

"We tried to sell product and we sold each other. I don't ever

hear any of the kind of cross-plugging on a station that the 'Big Five' continually used. We interviewed important personalities, but we were selective. All of us had a rule about getting a personality on at least a 10-day exclusive. Today, when an artist comes to Hollywood, you see them on a string of TV shows and hear them on many different radio shows within a week. You get sick of hearing the same answers. It loses interest.

MOR Must Prove

"I think middle-of-the-road music has got to prove itself all over again. Sponsors say it doesn't sell. They'll have to get another chance and really go out and prove they can do it," Potter said. "I know I was lucky. I was in on the ground floor. We had a better chance to meaningfully innovate. Today there's a trend to softer music. Some of it is very enjoyable. My ear drums will only take so much pounding. I have to respect music. I feel it's still my life," Potter stated.

Potter broke into radio accidentally. He had come to Los Angeles penniless in 1934, after graduating from the University of New Mexico. He was working in the credit department at Barker Bros., a chain of furniture stores, because "they needed a catcher for their baseball team and I had been varsity catcher in college." He wrote a script to submit to KNX. He personally took his script, "Peter Potter, the Henrietta Flash," to the station and while there he got enmeshed in a mass interview-and-audition of 60 applicants for a nighttime announcer's job on a locally produced country talent show. He got the show when Harry O'Neill, media chief for United Drugs, the sponsor, said he was "just corny enough for the job." Potter had never been in a radio station prior to that time.

In 1936 he became announcer on the "Hollywood Barn Dance," a two-hour Saturday night show which featured Jo Stafford and her sisters; the Sons of the Pioneers; the Farr Brothers and the

Morgan and Crockett Families. He also wrote the show which had such auspicious sponsors as The Saturday Evening Post and Rogers silverware.

In 1938 he asked for a \$5 raise to \$50 per week for his Saturday night and daily shows over KNX. He got fired. The next day he hooked up with "The Smiling Irishman," a major auto dealer who was experimenting with radio advertising. On his first Sunday morning show over KECA, now KFI, working from 9-12 noon, the lot sold a record 67 cars. It was Potter's first show as a disk jockey. The car dealer had come to the station with a pile of records, from which Potter selected his music. Most of the music was from 16-inch 33 r.p.m. electrical transcriptions. He had just a few 78's. (Continued on page 44)

Ohio School Buses Try Stereo Radio Musicasting

McARTHUR, Ohio—The federal government's ruling on busing may prove to be a boon for the record industry if an experimental project in Vinton County here is successful. The Ohio Department of Education has approved a project to provide information and entertainment to Vinton County high school students on school buses. Because the 9,315 residents of Vinton County are spread over a 411-square-mile area, high school students spend an average 1.32 hours each day on the bus. A budget of \$81,500 has been provided to broadcast radio programs to 35 buses through a special sub-carrier of Woub-FM in nearby Athens. The sub-carrier system is the same type used to furnish background music to stores.

Jeth S. Mill, coordinator of federal projects in the Vinton County local school district, has been named project director. His staff will include a program manager,

operations supervisor, and a clerk. Dr. James Anderson of the Broadcast Research Center at Ohio University will consult and assist the project.

The buses will be equipped with an SCA multiplex receiver, so the music can be received in stereo, as well as with a microphone and loudspeaker system to be used when necessary by the bus driver. Speakers will be in the inside roofs of the buses. The programming will emanate from a studio at the McArthur high school and relayed via phone lines to Woub-FM.

Frank M. Krauss, program director of the "Bus Time Utilization for Attitude Development" project is now building a music library and all records should be sent to him at the Vinton County Board of Education, Memorial Building, McArthur, Ohio 45651.

An evaluation of the project will be conducted to determine its impact on the students.

WROL Aims at Future Young Adults

By CLAUDE HALL

KNOXVILLE—"If record men can't get a record or album cut played anywhere else, they should bring it to us," said Johnny Pirkle, veteran of the market and new program director of WROL which he has just switched to a format difficult to put a tag on, but which is targeted to tomorrow's young adult audience.

The former country music station went young adult rock, if you care to call it that, about two weeks ago "with a total of 39 records that I had at home," Pirkle said. He'd been program director of WNOX, the market's leading Top 40 station, the past two years and an air personality at WNOX for a total of seven years. The station changed formats abruptly on a Sunday morning after broadcasting church services and did so with a roar—a Chicago record.

The young adult rock format, which will avoid bubblegum records, including records by such groups as the Partridge Family and

the Osmonds, will hinge one-third on singles, one-third on oldies along the same veins as the current singles, and one-third on current albums. "It's a different kind of radio," Pirkle said. "We'll have a format telling the air personalities when to play one of these three different categories, but the rest will be their responsibility. We'll have a playlist of 30-35 singles and a whole roomful of albums. I've hired all professionals . . . and I'll instill within each man the knowledge of what I want to do as a radio station and they're to go into the studio and do their job." This type of "loosely formatted thing" is extremely different for Pirkle. At WNOX, he admits to running a tight format with a hot clock approach.

He had no ideas of grandeur about his new format. "My game plan calls for me to be No. 4 in a year," he said. He calculates this will happen because WVIK, the local country music station will no longer have any competition for country music fans and will shoot through to lead the market, since Knoxville will now have three rockers vying for the available audience. He felt that the local MOR station, WATE, will give WVIK a tough battle for the leading position in ratings. As for WNOX, Pirkle's former station, "It'll have to settle for No. 3 position. It never fails but when a program director leaves a station, the general manager decides he can program it. I listen now and hear things on the air that I'd fought to keep off the air. As for WKGN, this may sound like an ego trip on my part, but I feel I know Knox-

ville. I feel I can beat WKGN for practice. WKGN doesn't sound like Knoxville; it sounds like WLS or WCFL." So, WROL will come in No. 4, he said.

As a starter, WROL will settle for the University of Tennessee student body, an enrollment of some 20,000. Pirkle will direct programming and promotion at this audience to get some immediate target demographics, but with "hopes the townspeople will identify with us as well."

He said he was willing to recognize the fact "that we're not going to get 200,000 people listening to us next month, but we will become a part of the lift of everyone listening."

The station will definitely not be an MOR station, but will aim at the 20-40 age group and be the type of station these ages "turn on to," Pirkle said. WROL is a 1,000-watt station days, 250 watts at night.

In addition to programming WROL, Pirkle has received a construction permit to build a new radio station in Oakridge, Tenn., a radio station that he hopes to have on the air about the first of the year with its own general manager and staff.

WCAS Changes

CAMBRIDGE, Mass. — WCAS will begin simulcasting the format of its successful FM affiliate — WJIB-FM, Boston—in October. The format of WJIB-FM is wall-to-wall easy listening music. WCAS has been programming oldies. The WCAS staff has been encouraged to seek other employment.

Starr to Miami WINZ; Shaw Hired to Bolster

MIAMI—WINZ will continue to be the oldies station for Miami, but Dick Starr, who has taken over as "consulting program director," will be revamping the station's approach. His first move was to hire Rick Shaw, an air personality who'd been off the air some while, but is a legend in the market. Shaw's television show, off the air for some time, is scheduled to return to the air in mid-September, which should give him considerable impact on the air. "I thought Shaw would be a catalyst for getting the station going," said Starr.

Starr, most recently program director of KYA, San Francisco, once programmed WFUN in the Miami market and admitted that Shaw "beat my head in when I was at WFUN." Rest of air personality roster at WINZ includes Johnny Gilbert, also a former WFUN man; Wayne Shayne, Jim Elliot in afternoon drive, Shaw 6-9 p.m., Joe Conway, then Ira Levy in the all-night slot.

"We'll keep the gold," said Starr, "because oldies are the key to delivering the right type of demographics. Miami is a swinging, loose town. We think we are the MOR station for this market." To some extent, the air personalities will be personalities. "The criteria is to be either informative or en-

tertaining," Starr said. But, at the same time, "we've got to be as much a 'much more music' station as anyone else in the market." He felt that WMYQ-FM was perhaps the major competition.

One of his first projects with the station is to revamp the engineering. For this he has hired Ike (Continued on page 45)

WMBM Serves Black Community

By SARA LANE

MIAMI BEACH—"We are the only soul station in South Florida beaming directly toward the black community," Fred Hanna, program and music director of radio station WMBM, stated. "Our entire programming is geared for the 250,000 blacks in Dade County and the blacks in Broward and Monroe Counties as well as the inhabitants of the Bahama Islands. That's not to say we don't have white listeners; we do, and plenty of them, but we are primarily concerned with our black audience."

While other disk jockeys around the country have been accused of not providing their black audiences with sufficient information on their basic problems, WMBM is, according to Hanna, "totally community-

minded" and serves the community on a 24-hour basis.

Music-wise, the station is strictly soul. "The only thing that makes WMBM different from any other station in the area is our music," Hanna said. "Exclude this and all radio sounds the same. We are a rhythm and blues station playing black artists. We'd lose our identity as well as our audience if we played the pop artists—those are the ones the white stations are playing. Why would I play the Beatles or Blood, Sweat & Tears, for example, when you can hear them one of the other radio stations?"

Hanna explained that WMBM is not trying to reach any particular age group. "We try to reach everyone," but he admitted his audi-

ence is basically a young one from 15 to 35 years old.

Hanna listens to each record as it comes into the station, trying to determine which ones will be acceptable to his audience.

"I try to program records I feel are worthy of being played. The ones with the current sound, for instance. Ninety-nine and a half percent of our music is soul. And almost all by black artists. We do play a few whites ones if they produce a rhythm and blues sound. We played the Osmond Brothers' 'One Bad Apple' and Bobbie Gentry's 'Ode to Billy Joe,' both in the r&b vein."

Current tunes getting heavy airplay are Freda Payne's "Bring the Boys Back Home," "Escap-ism" by (Continued on page 47)

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Vox Jox

Purple Toadstool Award this month goes to Gary Stevens, general manager of KRIZ, Phoenix. One bad ratings book and boom! Program director Dan Clayton, a heavy, is leaving and Gary will try programming the station himself. Here I am, working like hell to build up the program director in both position and image; then Gary, who should know better, decides to go it without one. In my opinion, it can't be done, at the very least, it shouldn't be done.

Country music seems to be doing well in Detroit where WDEE is third in the market 6 a.m.-midnight in the Apr./June Pulse. CKLW is No. 1 with 19, WJR comes in with a 17 and nobody nohow touches J.P. McCarthy in the morning; the guy has a 21 from 6-10. Across the board, WDEE, programmed by John Mazur, has 7, 8, 6 and 3. CKLW has 17, 20, 21, and 14. WABX-FM has 2, 3, 4, 6. WKNR has 3, 3, 6, 5. WRIF-FM has 0, 1, 2, 3. WCAR has 5, 5, 5, 1. WCHB has 4, 4, 5, 10.

★ ★ ★
If you want to hear something dumb, catch the newscasts on KKDJ-FM, Los Angeles. The station is using the present tense, so they talk about people "is killed" when they've been a dead a week and the station throws in "allegedly" enough times so you know they don't even trust the police chief nor really believe news is news. In the latest income statement of Pacific and Southern Broadcasting, which owns KKDJ-FM and WWDJ in New York, the chain stated: In the start-up period of two-and-a-

By CLAUDE HALL
Radio-TV Editor

half months ending June 30, 1971, "the newly acquired WWDJ and KKDJ-FM, as anticipated, have had operating losses before depreciation and corporate overhead totaling approximately \$165,000." The whole chain, however, had gross revenues of \$4,685,379 in the second quarter of 1971, with net income of \$303,065.

★ ★ ★
Rodger Layng has been named program director of KNX-FM, Los Angeles, replacing Jay Stone. Layng had been program director of KOST-FM, Los Angeles. . . . Dave Nuttall, S/Sgt. U.S. Air Force, AFTN-770, APO San Francisco 96310, wants to know if "producers of the Tooth Fairy would consider release for use only on American Forces Thailand Network. My only contact with it was while listening to Larry Lujack, WLS, Chicago, while home on leave in July. It really makes Chickenman a has been!"

★ ★ ★
I just talked to Ted Atkins, program director of KHJ, Los Angeles, who's committee chairman this year of the Bill Gavin Radio Program Conference; he's going to get me some details next week for a full story about the Nov. 11-14 meeting, which will be held at the Roosevelt Hotel, New Orleans. Registration fee is \$100. It's worth it. Send to Bill and Janet Gavin, 114 Sansome St., San Francisco, Calif., 94101. One of the key

speakers already lined up for the Conference this year is Robert Wells, Federal Communications Commissioner. Good man. But, in any case, I'm hoping all you men in Texas, Louisiana, Arkansas, Mississippi, Alabama and Tennessee to take advantage of the opportunity that Bill Gavin is providing and come on down to New Orleans. I intend to be there. Wouldn't miss the opportunity of buying a bag of sandwiches at the Central Grocery Store for anything. Best sandwiches in the world. Going to make an attempt to convert the hamburger king of the world Russ Regan of Uni Records, to sandwiches. Central Grocery Store sandwiches!

Looks as if Joey Reynolds wasn't able to stop everyone after all, for Gwindsound, 7027 Twin Hills Ave., Dallas, Tex. 75231, is back in action selling those record-type station IDs. Just sold WIL, St. Louis, and KMBZ, Kansas City, on the "Get Togethers" series. The service is available exclusive to one station per market with no minimum purchase required. Station selects an appropriate record and advises Gwindsound of their ideas as to personal treatment. Delivery is within two weeks. Concept is a singing personal station identification phrase within a record introduction. You can call Gwindsound at 214-691-1011 for further details.

Lineup at KLAC, Los Angeles country station, will now be Dick Haynes 5:30-9 a.m., Harry Newman until noon, Deano Day noon-3 p.m., Jay Lawrence 3-7 p.m., Sammy Jackson (stolen from KBBQ in beautiful downtown Bur-

Atlanta Citizens Win WGKA Classical Tift

By MILDRED HALL

WASHINGTON — The long battle for preservation of classical music in the sale of Atlanta's WGKA and WGKA-FM was officially won last week by the citizens' Broadcast Good Music Committee—but with two conditions set by the FCC. One involves the propriety of stock ownership in the parent company by banks, and the other demands that the citizens' committee give up the \$6,000 out-of-pocket expenses it would have collected by agreement with new owners, the GCC Communications of Atlanta Inc.

WGKA's new owners have promised to program 90 percent classical music on the AM station and 90 percent "contemporary music" for the FM station, the FCC reported.

The terms of the transfer of WGKA from its original classical-format owners to GCC Communications were the culmination of a four-year fight on the part of the Atlanta citizens' committee to preserve the only classical radio station in the area. The final agreement also required new owners to notify both the FCC and the citizens' committee of any "significant" change in the format.

bank) 7-midnight, and music director Larry Scott in the all-night slot. Leaving the station are Mac Curtis, Gene Weed, and Jimmy Rabbitt.

Al Brady, former program direc-
(Continued on page 45)

The case began in 1968 with challenge of transfer to prospective owners who planned a more "popular" variety of classical music. An appeals court ruling overturned the FCC's grant of the transfer and warned the commission to listen to community appeals for hearing, even minority music appeals. A deal was ultimately worked out with the present owner, the former owners and the citizens' group, eliminating a long evidentiary hearing.

The commission, however, has questioned the whole "troublesome" idea of transferees agreeing to compensate expenses of petitioners. The FCC said it will begin an inquiry to see if the payments should be allowed, and if so, if limits should be placed on them. (In this case, petitioners would recover about \$2,000 a year over a three-year period.) FCC said if it decides the payments are allowable, the WGKA committee can ask again for approval of the agreement.

In the matter of the stock ownership condition, the transfer will be contingent on a rule-making proceeding on how much stock banks can hold in broadcast licenses. The Morgan Guaranty Trust Co. and Bankers Trust Co. of New York own 3.9 percent and 7.5 percent interests, respectively, in GCC Communications' parent company, General Cinema Corp., while also holding as trustee stock more than 1 percent (nominally the allowable limit) in other broadcast multiple owners.

TOP BRITISH D. J. in AMERICA TONY MERCER

His syndicated radio program has been chosen for the dedication day of London Bridge by K.F.W.J. Radio, Lake Havase City, Arizona. Your station could also have this program broadcast weekly.

Contact U.S. Agency
JIM TRAVIS
International Distribution
322 Shin Oak
San Antonio, Texas 78218
Phone (512) 655-0924
1144



The London Bridge Programm was recorded with the co-operation of the Roger Squire Studio London

RADIO-TV Job Mart

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

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

POSITIONS WANTED

ATTENTION PROGRAM DIRECTORS! If you believe in "Much More Music" and limiting your announcers to time and temperature and reading promo cards, don't waste your time with this ad. However, if you are looking for a truly creative and imaginative personality, look no further! Drop-ins and witty comments are nothing new, but when they are wrapped around a warm and sincere style, that is. Currently number one despite being located in two of the top 15 major market metro survey areas. I'm not a clown, and don't go on ego trips. This 10 year pro is looking for a place he and his family can settle down. Box 436, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 10/9

A BIG Voice is meant for Rock. If you're into rock, my talent and your money could be the thing that makes your station COOK. I'm young, 23, with medium market experience and large market talent, able and eager to do HEAVY production. Sorry, I don't scream. I'm wrapped and ready to go. Will consider any reasonable offer. I've been married and own a 3rd. I'm ready now. Ken Sebring, 2915 Mayflower Dr., Lynchburg, Va. 24501 (703) 846-8763. 9/25

Modern Program Director Plus! Country 10 years with top references, major market, experience in all phases, including format, music, sales, supervision, copy writing, promotions, contest, sales packages, and personality air shift. I'll trade my ability to a medium (possibly small) market station that can offer proof of securities for happily married radio pro; trade-outs considered. I am not a morning man and I get the job done with a five-day week. Check my references, move my wife and I into your community and I'll do the rest. I am grateful to the managers who place their confidence in me and gave me the experience that backs this ad. Jack Rodgers, 606-331-7328. 9/18

1st phone Top 40 Jock, with experience as Music Director. I've just come back from four months of Army reserve duty and Uncle Sam just one weekend a month. Currently in Washington, D.C., area. Will relocate anywhere for suitable position. Send for tape and resume to Box 430, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/18

Announcer with 1st phone some experience (MOR-C&W) has ability to write copy—enjoys production—seeks permanent position with personality station where I can learn and grow. I'm married and able to locate anywhere—although my preference is for Western Montana or Vermont. I need a break to show what I can do. Have excellent references. Box 432, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/18

I am interested in getting into Top 40 or MOR. Have third class Broadcast Endors'd License. I've been to school and have had little but some experience. Looking for small market start (station). Will travel or relocate if have to. I hope to be hearing from you. Box 429, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/18

I want to make radio my life. 22—married. Graduated from Los Angeles City College AA Degree in radio broadcasting—1 yr. exp. campus radio 3rd phone. Top 40 or MOR. I know cars, production interviewing and play by play. Tape, resume and photo contact Bob Sky (213) 344-2474, 3300 Newcastle Ave., Encino, Calif. 91316. 9/25

D.J. and salesman to sell during the day and do a night rock show or similar situation, but would like to work with contemporary or modern country format. I am experienced and a proven producer in sales. Mid-western or Western area preferred, but all replies considered. Box 434, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/25

PRODUCTION HEAVY—25, married, daughter, background in news and as jock—now PD at N.Y. State rock-house. Want PRODUCTION ONLY in large Eastern or Midwest market. Six years experience. Box 435, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/25

BROADCAST JOURNALIST: Young with heavy experience. Reporter/Producer with network owned all news/talk station in top ten market; Reporter/Editor with global news service. Desiring position with a heavy news operation either radio and/or television. Salary negotiable. Complete references and detailed resume along with air check sent broadcasters interested in hiring this tell-it-like-it-is journalist. Box 431, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/18

POSITIONS OPEN

Rock and M.O.R. air men. Looking for a job where your ideas and talent will be appreciated? Want good pay in a happy, progressive atmosphere? Lines, bits, or T&T; but pros only. If you're good I need you. Send tape, resume and pic to P.O. Box 2831, Uptown Station, Nashville, Tenn. 37219. se18

National Program Director and Consultant looking for DJs and newsmen for Mid and Far West Markets. C&W, Rock and MOR. Send tapes to Ey Wren, 7075 W. Hampden, Denver, Colo. 80227. 9/18

Wanted: Top Country P.D./D.J. Pro to assume responsibility in maintaining #1 Pulse rating of Radio K-WOW. (Survey pop. 1,010,000, San Gabriel/Pomona valleys) only sincere responsible broadcasters need apply to this bright So. Calif. outlet. Some automation experience considered. Send tape/resume to Jon Wiekstrom, South Mills & Olive, Pomona, Calif. 91766. Ph. (213) 339-3544. 10/9

Morning personality—opening soon for a pro at a Modern MOR Station in medium Eastern City. Must be able to communicate and entertain in highly competitive 6 station market. No time and temperature parrots please. Great opportunity to get in on ground floor of expanding station. Send your tape—references—picture and salary requirements now to Box 433, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/25

SCHOOLS & INSTRUCTIONS

1ST CLASS FCC LICENSE COURSE IN ONLY 4 weeks, or our 6-month broadcast course. Job placement available. Write for free information today. Nashville Broadcasting & Electronics Training Center, 101-D Harris St., Madison, Tenn. 37115; or phone 1-615-865-8891. 10/2

Pioneer Peter Potter Postulates Present Programming Potpourri

• Continued from page 42

Potter recalls that he used a crayon to mark the cuts he wanted on the oversized c.t.'s.

The sponsoring car dealer was so overjoyed he gifted Potter with a used car the next day. Potter was amazed. He immediately went to a record store and bought 300 records. "I had to pay 45 cents each for them. There was a mess of Decca in there: 'Roll Out the Barrel' and a lot of others." The auto dealer moved to KFWB eight weeks later. "He didn't need 50,000 watts. It was my first meeting with the late Harry Maizlish. He was great. The Irishman soon had a second location. We branched out from the Sunday-morning-only show to where I was doing 25 hours per week on maybe 12 different radio stations. They had Radio Central then on Spring St. downtown. I was working from 7 a.m. to midnight. Morning was still our premium time. I was suddenly making \$500 a week. I hired the first jockey, I guess, who helped a disk jockey program his records. And even then I was cueing my own records, running into the newsrooms to clip off the stories for the news break, watching the weather, adlibbing most of the commercials from copy the agency sent me or stuff I'd write. I guaranteed to pay for repair of any car bought that wasn't what I said it was. I never had to pay off. I remember working that Sunday when the Japanese planes hit Pearl Harbor. I tore the story off the wire and broke into my show to do the news shot. The engineer ran in complaining that the station had a rule that such volatile news should be thoroughly cleared before using it."

Wallichs in Promo Role

Potter went into the Army in 1942, where he remained, working primarily in special services, till mid-1944. Immediately after being mustered out, he went back to work for "The Irishman." Potter remembers that this period was the first encounter with record promotion men. "Art Grobart and Joe Perry of Decca were among the first. Glenn Wallichs personally brought me a copy of "Cow-Cow Boogie" by Ella Mae Morse and Freddy Slack still warm off the press. By this time I was doing three hours daily remote from the Music City store at Sunset and Vine. It gave me access to their entire inventory. I felt kinda funny at first doing that remote. People came in and looked at me working. I felt like a dummy in that little booth. I introduced a gimmick, where I'd record an interview with an artist when he was at the station. Then, when I played his latest record, I'd cut into the actual record just before he started his vocal and I'd have us conversing and suddenly he introduced his own record and on it came at the vocal.

"The first people I ever interviewed were all movie stars," Potter said. "When a star was in town, they'd come over with studio executives. They all wanted to be on that Sunday morning show."

Potter did his first regional network radio show in 1946. He got \$1,000 per week plus \$400 expenses for a Chesterfield cigarette-sponsored show. Soon after he

WEZE to LP MOR

BOSTON—WEZE has switched to a strictly album middle-of-the-road format. The station has been programming 32-33 middle-of-the-road singles, but a weekend ago dropped all singles and hit the air Monday morning with its new format approach. Album cuts will be taken from product by Glen Campbell, Ray Conniff and similar artists. The 5,000-watt station broadcasts 24 hours a day.

picked up "Songs of the Stars," a 20th Century-Fox motion picture-sponsored show, daytimes on KMPC, where he spun the favorite records of particular stars in that company's stable. Right after that NBC hired him for his first coast-to-coast network show, "Our Half Hour," in which he hosted a live radio show with big name guests. Show's permanent cast included Martha Tilton and Bobby Sherwood's band.

These three shows continued till 1948, when Chesterfield dropped their show because the introduction of daylight time made it impossible for them to get the entire Mutual western chain. To make up for the slack, Potter signed for his first across-the-board local show. He made the deal with Maizlish at KFWB. Maizlish and Potter were already good friends. Potter had been doing a Sunday show there for six years.

1st 'Juke Box Jury'

On May 15, 1950, Potter did his first TV show, the local "Peter Potter Party," a two-hour nightly music and record-oriented show over KNXT-TV. In order to fill the two hours, Potter and Miss Folsom created a number of minishows within the show. The memorable segment was "Juke Box Jury." Potter got the idea for the video discussion of the merits of new record releases during his Army service. As a special services consultant, many GI's approached him with queries about music that invariably, he said, ended up in arguments about the merits of records. "It was a great time to break such a show. Soul music and rock were just breaking in. The first big rock record I ever played was "Sh Boom" by the Crew Cuts. The late Bob Stern called it to my attention. I didn't like the record at first. But the people loved it and I played what they liked. I also respected Bob's judgment.

"Trying to produce a record discussion show on TV had its problems. Everybody came to me and asked me what I'd do when they were playing the record. But it worked out simply. We just panned the audience and the panel participants. Some of those looks made the show. Seeing people like Cary Grant wrinkling their brows over the music was good entertainment. Berle Adams of MCA was

my agent by then. He helped greatly. I advised any young radio personality to get a good agent. And trust him. I didn't fully trust Berle's judgment at first, but I learned quickly. He made all my deals. And they were all good for me."

Potter moved from KFWB to KLAC in 1951. Don Feddersen had a concept. He wanted to build the "Big Five," a five-disk jockey show from early morning till midnight. Potter feels these were his most successful days. Moneywise, he doesn't divulge what he was making between the many radio shows he did and the local and network TV, but it's believed that he hit a seven-figure income in some of those years.

In 1953 Adams set Potter and "Juke Box Jury" on the ABC-TV network. Potter remembers the crises on TV continually. "During one show that year we had 16 cable breaks." The show lasted just that year.

In 1956, Adams submitted the Potter record show as summer replacement for Jack Benny's radio show on CBS. Potter worked Sunday afternoons through the summer and for three and a quarter years after on the full U.S. and Canadian CBS web.

In 1958, Potter resigned at KFWB, when Mort Hall approached him about becoming program director. Hall had an idea to semi-automate the station. He wanted to phase out the "Big Five" concept. Potter couldn't see it.

Potter stayed in TV with "Juke Box Jury" as a local show until 1961 when he felt he wanted a good, long rest. He had a good thing going in that since 1954, MCA had sold on an annual basis TV rights for "Juke Box Jury," to be produced and aired on BBC-TV. That deal lasted 10 years.

Potter doesn't feel that music will ever make it again on TV as a primary basis for shows because "the cost of music has been priced off the tube." Union scale, he said, is so high that producers can find cheaper ways of bringing new concepts of entertainment to TV.

Looking back, Bill Moore of the Sooner state says he's glad he became Peter Potter. "I know I made a lot of friends and a lot of money. I'm glad I still have the friends."

Letters To The Editor

Dear Editor,

I read with interest my old boss' (Lee Sherwood) remarks on Top 40 radio in the '50s. I don't think anyone remembers it any better than I starting in 1954 with KUDL in Kansas City and on through McLendon's KEEL in Shreveport to program director at WRVM in Rochester and WNDR in Syracuse. The things he remembers, the fun, the wildness are all part of it. The computerization of records now compared to when each of us carried our own playlist of records with us and would fight over the new Platters or Presley etc.

The things I miss of those days besides the free-wheeling are simple things, like not seeing the familiar names in your column... Wayne Stitt (my first idol), Irv Smith, Guy Smith, Pete Tripp, Buddy McGregor, Tom Edwards.

I remember when the 4 Seasons were the Four Lovers and even shriller than today... record hops for \$25 or \$50... all the guys who said Elvis would never make it (we're still trying to find some of them today)... when Shelby Singleton and Margie were just a couple of nice people pushing Mercury Records and would

show you the dozens of cartons of music they had written and stuck under their bed in Shreveport... Jack Sanders... George Hayes... when Gary Owens was a jock with Gordon in Dallas... Jack Elliot... Eddie Clark... Gene Davis.

Those were my days. And if I wait long enough maybe they'll come back... Ed Bonner... Ed Wilson... Sam Babcock... THE Johnny Dark... Al Hart... Don McKee... Johnny Pearson... Lee Vogel.

Tom Adams
970 E. Dayton Circle
Miami

Dear Editor,

I'm writing to get something off my chest that's been bothering me for a long time, and that is, with the record business as important, as lucrative, as it is, why aren't there more competent promotion men in the business?

Long Island has grown in population by leaps and bounds over the last 10 years. In fact, Suffolk County is one of the fastest growing areas in America. The local stations serve literally thousands

(Continued on page 45)

Vox Jox

• Continued from page 43

tor of WINZ, Miami, is now on the air at WWDJ, Hackensack, N.Y., a New York City station. . . . **Scotty Brink**, veteran major market air personality, would be interested in a programming job. He has the qualifications and would make some growing chain a very valuable man. If you'd like to talk to him about a potential position, call 615-292-1230 and leave word; he'll get back to you. . . . **Jay M. Epstein** is the new general manager of WBBF, Top 40 station in Rochester, N.Y. He'd been sales manager at WAKY, Louisville.

★ ★ ★
John Anthony, former program director of WKKE, Asheville, N.C., is looking. Willing to do air show and/or programming. Call 704-252-5712. . . . Just heard that **Bob Hamilton** of tip-sheet fame is trying to consult KUPD, Phoenix. That's my joke of the week. Right, **George Wilson**? . . . The lineup at WXEE, Welch, W. Va., now includes program/music director **Jim Dandy**, **Tim Tam**, **Jerry Shannon**, and **J.J. The Top 40** station needs rock records badly and **Dandy** assures airplay. . . . **Jack Green** has left WCTW, New Castle, Ind. . . . Lineup at KWFR, San Angelo, Tex., includes **Jim Young**, **Steve (Frank Crouch) Cannon**, **Rick Amick**, **Dave Mitchell**, music director **Sylvia Holmes**, and weekend man **Danny Wilson**, who is also news director. Station would like to exchange airchecks with other Top 40 stations in 50-100,000 size markets.

★ ★ ★
Paul Barth at KWIZ, Orange County (Los Angeles area), 704-252-5712, needs an afternoon drive personality for the up tempo MOR station. . . . By the way, I'm glad to pass on information about jobs. If any of you stations need people, drop me a note. . . . **KFAD-FM**, Arlington, Tex. (located between Dallas and Fort Worth), a progressive rock station, now has a lineup that includes **Jamie Alexander**, **Stuart McRae**, program director **Phil Cook**, who does the 6-midnight show; and all-night man **Mike Magruder**. **Dave Thomas**, **Nick Patoski**, and **Pat Patterson** do weekend work.

★ ★ ★
Gary (Dutch Holland) Schaffer is heading back to the Miami area; he'd been doing record promotion work in San Francisco and doing pretty well, except that even record promotion men are having difficulties these days collecting from clients. . . . **Tom Taylor** has replaced **Dave Boliek** as program director at WCHL, Chapel Hill, N.C. **Boliek** has moved into sales at the MOR station. . . . Something I forgot to mention two months ago is that **Dick Cross**, previously at KUGN, Eugene, Ore., is now on KVI, Seattle.

Dick Starr to WINZ

• Continued from page 42

Lee from WAPE, Jacksonville, and "I'm hoping he can make this station sound like a 50,000-watter again."

In regards to music, Starr is tailoring all music for the time of day. He has also eliminated some of the oldies which were not keyed for the market because "they did not fit the market. At the same time, 'Little Black Egg,' a very big oldie for Miami, was not getting the attention it deserved." WINZ will play eight oldies an hour; the position of the oldies during the hour is locked in. Basically, all of the records in a given hour will be picked for the air personalities, but the balancing of the music during that hour will be up to them.

Under his agreement with WINZ, Starr will continue his outside interests, such as producing jingles and syndicated radio shows through PAMS, Dallas.

SEPTEMBER 18, 1971, BILLBOARD

Michael E. Ryan, WTRX, Flint, Mich., is looking for MOR data in order to compile and produce a documentary on the history of middle of the road music. Wants all kinds of information and references. The only thing I can contribute in the way of information is that **Marty Wexler**, who's with Jobete Music, New York, once compiled a hell of a lot of music on tapes from the old days. I'd talk to him, Michael.

★ ★ ★
Ed (Ed Bear) Hoyt has shifted from KONG-FM to the 7-midnight slot on KONG, Visalia, Calif., an MOR station that rocks at night. **Jud (Jud Kelly) Kinsey** has left the station to join KFRE, Fresno, Calif. Rest of KONG staff includes music director **Allan Richard**, **Jim Barton**, and **Craig Scott**. . . . **Rockland Sound**, P.O. Box 383, Tarrytown, N.Y. 10591, will provide oldies on tape, cassette, cartridge, or record dating from 1950 to 1965. Contact **W.H. Smith**. . . . Listening to the tapes entered in the annual Billboard Air Personality Competition, after a few hundred tapes certain things became aware to me. One of them is that it's rather senseless to use terms like "hitbound" on the air. For one thing, I think simple english would be better. Too, I have the feeling that all people don't really understand internal jargon. Just tell listeners, speaking clearly, this it's a record which you and the other air personalities on the station think it a very good record and one that you feel will be a hit throughout the nation. I think this will be much more respectful and better approach.

★ ★ ★
Dale Eichor: Thanks for the note. . . . And I also got a letter from a guy who'd probably get axed if I printed his name, so I won't, but here's some excerpts: "I read with great interest letters from program and music directors complaining about lousy record service. Frankly, I can't complain about record service. We subscribe to RSI for both singles and albums in addition to receiving promotion copies from distributors and several record companies direct. My biggest complaint is having to compete here at the station with salesmen who feel they must buy a sale with free records or who take records to give to neighbors or pad their own collections . . . or secretaries who get to the mail first and therefore get first pickings on records . . . or a boss who doesn't believe in keeping a library on singles, but only albums. The list is endless. It gets bad when you have to ask the deejays to have all promotional copies of records sent to their homes so we can have something new to play. If it seems that I'm hacked off . . . I damned well am. I personally would like to work at a radio station where the music director, the program director, and the deejays have a say in what is played. I would like to see a station where a nice library of music could be found. Don't say: 'If you dislike the station that much—move,' my answer being that with a wife and kids the chance is small. I would if I could get an offer that would justify dragging my family around. But. . . ."

★ ★ ★
Ed Wendling, KRRC, King City, Calif., writes: "An aspect of applying for a new job to a new station that disrupts many an announcer is when the station sends you a rotten form letter saying that 'your sound does not meet our required format' or something to that effect. For god's sake, every day an announcer gets a job at a new format and thus has to change his delivery and practically everything else." . . . **Mike Fenley**, program director of WGNJ, Wilmington, N.C., writes about my stab at radio stations who play all-oldie weekends: "I agree with

you on the point that without the record companies, there would be a tough row to hoe in radio . . . and that radio sells records. However, I think in addition to selling records, we must play what the listener wants to hear. We have had many requests for special all gold weekends and have had great response from those weekends. We engage in selling records five days a week all the time, and seven days a week most of the time. I don't think the record companies have become so greedy that they get upset over a good weekend every once in a while." Lineup at the station includes **Fenley**, **Jay Howard**, **Bob Keefer**, and **Mike Grohman**, with **Joey Moore**, **Elton Kirby**, and **Ron Harrison** helping out on weekends. Last hour of the station's broadcast day is devoted to playing new rock albums and the station needs new album product.

Some of this data, because I was so busy with the Radio Programming Forum, is a touch dated, but anyhowever **Jim Greider** is now with **WHON**, Richmond, Ind. The lineup at his old station **WTOO** in Bellefontaine, Ohio, where he was program director and music director — includes **Johnnie Greene**, **Kerri Grant**, and **Jon Umphres**. The lineup of **WOGM-FM**, the FM affiliate, includes **Morris Carroll**, **Jim Lawrence**, and **Mike Hill**. . . . **Larry Schweizer**, 812-649-4584, 1st ticket, two-years-plus experience, would be interested in a job. Or have you already found one, Larry? . . . Did I ever mention that there's an **Ed Baer** doing a 3-6 p.m. show on **WNAB**, Bridgeport, Conn. Think this is the same **Baer** who worked on **WMCA**, New York. . . . **KDOX**, P.O. Box 1326, Marshall, Tex. 75670, needs Top 40 records, according to **Larry Marrs**.

★ ★ ★
Jim Willett is out of the army and back at **KBST**, Big Spring, Tex., in sales. Once upon a time, **Jim** did the 7-midnight slot at **KRDM** in Colorado Springs, Colo., while at **Fort Carson**. . . . **Gary Moore**, **WKBI**, St. Marys, Pa., is away at school studying for his 1st ticket so he can become the station's engineer. **Al Jordan** is leaving the station to become station manager of **CAM-CUM** Cable TV, Emporium, Pa.; he was **WKBI**'s chief engineer and program director. Air personality roster at the station includes station manager **Johnny Knorr** and music director **Andy Volvo**.

★ ★ ★
Ralph Blank is retiring from **WIND**, Chicago. . . . **Steve O'Brian** is now doing the 9 a.m.-1 p.m. show on **WCBS**, New York; he'd been at **WINZ** in Miami. . . . **Terry White** has joined **KBER**, San Antonio, and is doing the mid-morning shift. . . . **Tom Daren** has just become program director of **WARD**, Johnstown, Pa. The station has moved into new showcase studios and is into a tight, contemporary MOR sound. Staff includes **Jim Daly**, **Daren**, **Dave Smith**, **Al Bird**, and **Tom Knight**. **Daren** had been with **WJAC**, Johnstown.

★ ★ ★
Jim Hanson, 24, with considerable programming and music experience, mostly in Alabama markets, is looking for a job. Call 205-553-1300. . . . **Denny Long** has just moved from **KRSI**, Minneapolis, to **WCCO**, same city, as music director for both the AM station and the upcoming FM operation. Record people: Send all product to **Denny** from now on. Guess the old line station is straightening up. Maybe the jocks won't be allowed to play anything they felt like anymore. I wonder? . . . **The Magnificent Montague**, who did soul radio from **Chicago** to **San Francisco** over the past 15 years, is now doing national promo for **Kent records**, Los Angeles.

What's Happening

• Continued from page 41

KCLC-FM, Lindenwood Colleges, St. Charles, Mo., **Chuck Lackner** reporting: "Surf's Up" (LP), Beach Boys, Brother. . . . **WPGU-FM**, University of Illinois, Champaign, **John Parks** reporting: "Imagine/Oh Yoko," John Lennon, Apple. . . . **WNIU**, Northern Illinois University, De Kalb, **Curt Stalheim** reporting: "Handbags and Gladrags," Chase, Epic. . . . **KRC**, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "Freedom Comes, Freedom Goes," Fortunes, Capitol. . . . **KPGY**, **KPGY-FM**, Iowa State University, Ames, **Ellen Tremier** reporting: "Ride With Me," Steppenwolf, ABC/Dunhill. . . . **WJMD**, Kalamazoo College, Kalamazoo, Mich., **Bill Urton** reporting: "Free Live" (LP), Free, A&M.

★ ★ ★
WNYU, New York University (Downtown), New York, N.Y., **Kingsley Smith** reporting: "Listen to Me," Baby Huey and the Babysitters, Buddah. . . . **WNTC**, **WNTC-FM**, State University of New York at Potsdam: "L.A. Woman" (LP), Doors, Elektra. . . . **WAMU**, American University, Washington, D.C., **Bruce Rosenstern** reporting: "Thirty Days Out" (LP), Thirty Days Out, Reprise. . . . **WKDU**, **WKDU-FM**, Drexel University, Philadelphia, Pa., **Jay Meyers** reporting: "I Ain't Got Time Anymore," Glass Bottle, Avco. . . . **WMUC**, University of Maryland, College Park, **Sheldon Michelson** reporting: "Once There Was a Time" (LP), Ten Years After, Columbia. . . . **WSUA**, State University of New York at Albany, **Keith Mann** reporting: "Live at the Fillmore West" (LP), King Curtis, Atlantic. . . . **WGSU-FM**, State University of New York at Geneseo, **John Davlin** reporting: "Live at the Regal" (LP), B.B. King, ABC/Dunhill. . . . **WTCC**, Springfield Technical Community College, Springfield, Mass., **Peter Flynn** reporting: "Bark" (LP), Jefferson Airplane, Grunt.

★ ★ ★
Radio York, York University, Downsview, Ontario, Canada, **Bruce Heyding** reporting: "Tough and Tender," Charlie Starr, Prophecy. . . . **CHSR**, University of New Brunswick, Fredericton, N.B., Canada, **Noreen Hamm** reporting: "Rain Dance" (LP), "So Long Babbatyne", Guess Who, RCA.

★ ★ ★
KZAG, Gonzaga University, Spokane, Wash., **Larry Duff** reporting: "New Jersey," England Dan & John Ford Coley, A&M. . . . **KLCC**, Lane Community College, Eugene, Ore., **Dave Chance** reporting: "The Night They Drove Old Dixie Down," Joan Baez, Vanguard.

Letters To The Editor

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of people. No longer is the great cloud of Gotham as thick as it once was. We can influence the music tastes of a lot of people, but with rare exception I never see a promotion man in the flesh. **London Records**, **Mickey Wallach** and one or two records, are it for **WGSM**. I must say, I get good record service from **Columbia**, but never the man at the door. The same can be said for **Capitol**, **RCA**, **A&M** and all the rest. . . . They don't seem to care, and I would welcome them with open arms as I have always done. At **WCCC**, Hartford, when they were owned by the great people at **Elektra Records** I was, as I am here, the program and music director, and I had great service. It was a pleasure to see the promotion men. But out here they just don't bother. **WGSM** is a contemporary MOR and we use a lot of product and we get good listener reaction from it. Perhaps someday the record men will wake up to the fact that **Long Island** is worth the trip.

Sincerely,
Jack Bell
Program Director
WGSM
Long Island, N.Y.

Dear Editor:

Thought I would drop you this note to tell you of the organization of a rather unique group of people.

As you know, the all-night jock is usually the forgotten man on a radio station staff. He's the guy who is many times left out on station promotions, usually on the low end of the pay scale, and when he comes to the station during the daylight hours, he may be stopped by the receptionist and told "not just anybody can walk in off the street to talk to the manager."

There are, however, some of us who like the job of being the all-night man. Here in **Houston**, we decided to band together and form

our own organization to be known as **H.A. N. R. A.A.**—The **Houston All-Night Radio Announcers Association**. We hope that we will soon have all the radio stations in **Houston** represented. We plan to meet about twice a month for breakfast and discuss the attributes of our jobs and other related subjects, plus typical BS.

Seriously, we realize that we perform necessary and vital service in broadcasting. We also know that the all-night man is not always the beginner, the has been, or somebody who "isn't good enough" to work any other hours.

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Growing in Radio

• Continued from page 42

If they're fairly open, they'll love you for blowing their minds. If they're not open, they'll want to kill you. Learn several foreign accents or a janitor's shuffle; wear false mustache, beard, or fake nose and glasses when leaving the station after a good show.

Survival

The time is such that, as radio artists, we have to extend consciousness. It's a matter of survival. Extending consciousness on the air means blowing peoples minds, breaking conditioned structure, it doesn't mean telling people how it is. Once the cement is cracked, fresh air can seep in—then they'll see how it is. You don't have to decide for them. Do you see the difference? And the interesting thing is, that when you actually start doing it, you'll start blowing yer own consciousness and in will rush that beautiful sweet pure fresh air, flowing past your own fallen barriers. Ahhhhhh, yes. But, I tell ya—if you think that you can think what it is and know it—ha! Fat chance. Only by doing it, living it, will you know it 'cause you'll be it. And that's it.

Soul Sauce



**BEST NEW RECORD
OF THE WEEK:**

"SHOW ME HOW"

**THE EMOTIONS
(Volt)**

By ED OCHS

SOUL SLICES: At Motown, the stress is on MoWest and the forthcoming shortened single of **Marvin Gaye's** "Inner City Blues." **Martha Reeves & the Vandellas** are also on tap for resurrection with "Bless You," while **Mary Wilson** helms the **Supremes** on "Touch," title tune of their LP. Lead singer of the **Spinners** will solo next. And albums are knocking with **Smokey & the Miracles'** "One Dozen Roses" smash and the **Four Tops'** "Greatest Hits, Vol. 2." Meanwhile on TV, from "Goin' Back to Indiana," jumps the **Jackson Five** with the soundtrack to the show. . . . Stax is to soul movies what Motown is to television, and the trend from short single-type cuts to long cuts, later cut back to single length, is creating a new breed of disk editors as well as film editors. Which brings us back to **Isaac Hayes'** gold-for-sure, "Shaft's Theme" and **Melvin Van Peebles'** "Sweetback's Theme." By the way, A&M, Van Peebles' regular label, will re-release Van Peebles' classic "Lilly Done the Zampoughi" in a two-part single from his "Brer Soul" LP. A&M's got more soul with the **Sisters Love** new one, "This Is Love," produced by **Gene Chandler** for Whatever's Fair Production. The flip, "The Bigger You Love," was produced by **Herb Alpert**. . . . **New Chi-Lites:** "I Want to Pay You Back," on Brunswick from the LP "Booker T. & Priscilla"; "California Girl," on A&M. . . . Next **Ike & Tina Turner** single is shaping up as the Beatles' "Get Back." . . . The success of **Gil Scott-Heron's** "The Revolution Will Not Be Televised" has prompted a personal appearance tour of colleges starting in October. . . . **New Chairmen of the Board:** "Try On My Love For Size," on Invictus. . . . At the Apollo till Tuesday (14): **Honey Cone, Five Stairsteps, Fifth Amendment, Cornelius Brothers & Baby Sister Rose, Simtec & Wylie**. . . . Gold has arrived for **Freda Payne's** "Bring the Boys Home."

★ ★ ★

ON THE HOTLINE: Lizard Records isn't exactly saying, but a few close listens to **Nolan's** "I Like What You Give," **Fredrick the II's** movin' "Groovin' Out on Life" and the label's new "Keep On Keepin' On," by one **N. F. Porter**—and they all begin to have something in common. That the artists are actually **James Brown?** No, but Lizards' **Tom Kennedy** does inform **Soul Sauce** that Nolan's album in preparation will be titled "Nolan Fredrick Porter II." . . . **Album Happenings:** **Dells, "Freedom Means" (Cadet); James Brown, "Hot Pants" (Polydor); Chi-Lites, "Give More Power to the People" (Brunswick); Funkadelic, "Maggot Brain" (Westbound); Rasputin's Stash (Cotillion); Eddie Floyd, "Down to Earth" (Stax); Smokey Robinson & the Miracles, "One Dozen Roses" (Tamla); Wanda Robinson, "Black Ivory" (Perception); The Fuzz (Calla); "The Best of Kool & the Gang" (De-Lite); "Soul to Soul" (Atlantic); Kim Weston, "Kim, Kim, Kim" (Volt); Isley Brothers, "Givin' It Back" (T-Neck); Main Ingredient, "Black Seeds" (RCA); Emotions, "Untouched" (Volt); Eric Mercury, "Funky Rock" (Enterprise); New Birth, "Ain't No Big Thing" (RCA); Jerry Butler, "Sagittarius Movement" (Mercury). . . . **Floyd Smith** of Sound Specialties, Inc. recently signed **Loleata Holloway** to Galaxy with "Bring It On Up" with SSI president **Don Chapman**, and is producing the **Ripples** for Apache, SSI's label. They're based in Chicago. . . . **New Betty Everett:** "I'm A Woman," on Fantasy. **Clarence Carter** produced. . . . **New Intrigues:** "To Make A World," on Yew. . . . **Soul Sauce Picks & Plays:** **Isley Brothers, "Spill the Wine" (T-Neck); Soul Children, "Got to Get Away From It All" (Stax); Chi-Lites, "Have You Seen Her" (Brunswick); Faith, Hope & Charity, "No Trespassing" (Sussex); Center Stage, "Are You There" (RCA); Intruders, "I Bet He Don't Love You" (Gamble); Rasputin's Stash, "Your Love Is Certified" (Cotillion); Otis Leavill, "There's Nothing Better" (Dakar); Rozetta Johnson, "Holding the Losing Hand" (Clintone); Fuzz, "I'm So Glad" (Calla); Kim Weston, "If I Had My Way" (Volt); Luther Ingram, "Love You Until the End" (KoKo); Ann Peebles, "Slipped & Tripped" (Hi); Eddie Kendricks, "I Did It All For You" (Tamla); Notations, "Just You and Me" (Twinight); Frederick the II, "Groovin' Out on Life" (Vulture); Albert King, "Everybody Wants to Go to Heaven" (Stax); Shack, "It's Good to Be Careful" (Volt); Little Milton, "If That Ain't A Reason" (Stax); Jean Knight, "Don't Talk About Jody" (Stax); Patti Austin, "Black California" (Columbia). . . . Atlantic's month-long "Age of Aretha" will feature "Aretha's Greatest Hits" LP and her goldies "Spanish Harlem" and "Bridge Over Troubled Water." . . . **Break-outs:** **Diana Ross, B. B. King, Main Ingredient, Newcomers, 8th Day, Joe Tex, Four Tops, Popcorn Wylie, New Birth, Joe Simon, Ike Hayes, Eddie Floyd**. . . . **Ralph Thompson**, research manager of Motown's sales division, reads **Soul Sauce**. Do you?****

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	3	STICK-UP Honey Cone, Hot Wax 7106 (Buddah) (Gold Forever, BMI)	6	26	32	FEEL SO BAD Ray Charles, ABC 11308 (Arc/Playmate, BMI)	3
2	2	BREAKDOWN, PT. 1 Rufus Thomas, Stax 0098 (East/Memphis, BMI)	6	27	34	GHETTO WOMAN B.B. King, ABC 11310 (Pamco/Sounds of Lucille, BMI)	2
3	1	SPANISH HARLEM Aretha Franklin, Atlantic 2817 (Progressive Trio, BMI)	7	28	31	A NICKEL & A NAIL O.V. Wright, Back Beat 622 (Don, BMI)	4
4	9	MAKE IT FUNKY, PT. 1 James Brown, Polydor 14088 (Dynatone, BMI)	4	29	27	SLIPPED, TRIPPED & FELL IN LOVE Clarence Carter, Atlantic 2818 (Fame, BMI)	6
5	10	IF YOU REALLY LOVE ME Stevie Wonder, Tamla 54208 (Motown) (Jobete, BMI)	5	30	36	I JUST WANT TO CELEBRATE Rare Earth, Rare Earth 5031 (Motown) (Jobete, BMI)	3
6	7	AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI)	11	31	33	(Until Then) I'LL SUFFER Barbara Lynn, Atlantic 2912 (Crazy Cajun, BMI)	8
7	8	TIRED OF BEING ALONE Al Green, HI 2194 (London) (Jec, BMI)	11	32	40	BLACK SEEDS KEEP ON GROWING Main Ingredient, RCA 74-0517 (Ingredient, BMI)	3
8	11	THE LOVE WE HAD (Stays On My Mind) Dells, Cadet 5683 (Chess/Janus) (Chappell/Butler, BMI)	7	33	44	PIN THE TAIL ON THE DONKEY Newcomers, Stax 0099 (East/Memphis, BMI)	2
9	4	SMILING FACES SOMETIMES Undisputed Truth, Gordy 7180 (Motown) (Jobete, BMI)	13	34	43	YOU'VE GOT TO CRAWL (Before You Walk) 8th Day, Invictus 9098 (Capitol) (Gold Forever, BMI)	2
10	12	THIN LINE BETWEEN LOVE AND HATE Persuaders, Atco 6822 (Cotillion/Win or Lose, BMI)	6	35	42	A NATURAL MAN Lou Rawls, MGM 14262 (Berekofsky-Hebb Unifid., BMI)	4
11	14	HIJACKIN' LOVE Johnnie Taylor, Stax 0096 (Groovesville, BMI)	4	36	48	BLOOD IS THICKER THAN WATER Eddie Floyd, Stax 0095 (East/Memphis, BMI)	2
12	15	TRAPPED BY A THING CALLED LOVE Denise LaSalle, Westbound 182 (Chess/Janus) (Ordena/Bridgeport, BMI)	5	37	35	GOTTA GET OVER THE HUMP Simtec & Wylie, Mister Chand 2004 (Mercury) (Cachand/Techbob, BMI)	9
13	16	CALL MY NAME, I'LL BE THERE Wilson Pickett, Atlantic 2824 (Wren, ASCAP)	4	38	38	LUCKY ME Moments, Stang 5031 (All Platinum) (Gambi, BMI)	6
14	19	A PART OF YOU Brenda & the Tabulations, Top & Bottom 408 (Jamie/Guyden) (Dandelion, BMI)	5	39	41	ALL DAY MUSIC/GET DOWN War, United Artists 50815 (Far-Out, ASCAP/Far-Out, ASCAP)	5
15	5	WHATCHA SEE IS WHATCHA GET Dramatics, Volt 4058 (Groovesville, BMI)	12	40	37	WE'RE FRIENDS BY DAY (And Lovers By Night) Whitnauts, Stang 5030 (All Platinum) (Gambi, BMI)	7
16	18	WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax 7105 (Buddah) (Gold Forever, BMI)	7	41	39	MAKE IT WITH YOU Ralfi Pagan, Wand 11236 (Scepter) (Screen Gems-Columbia, BMI)	11
17	6	MERCY MERCY ME (The Ecology) Marvin Gaye, Tamla 54207 (Motown) (Jobete, BMI)	12	42	50	GIVE THE BABY ANYTHING THE BABY WANTS Joe Tex, Dial 1008 (Mercury) (Tree, BMI)	2
18	28	SURRENDER Diana Ross, Motown 1188 (Jobete, BMI)	2	43	—	SLIPPED, TRIPPED & FELL IN LOVE Ann Peebles, HI 2198 (London) (Fame, BMI)	1
19	22	TAKE ME GIRL, I'M READY Jr. Walker & the All Stars, Soul 35084 (Motown) (Jobete, BMI)	6	44	—	MacARTHUR PARK Four Tops, Motown 1189 (Canopy, ASCAP)	1
20	24	SHE'S ALL I'VE GOT Freddie North, Mankind 12004 (Nashboro) (Williams/Excellorec, BMI)	5	45	—	FUNKY RUBBER BAND Popcorn Wylie, Soul 35087 (Motown) (McLaughlin/Ala-King, BMI)	1
21	13	HOT PANTS, PT. 1 (She Got to Use What She Got to Get What She Wants) James Brown, People 2501 (Starday/King) (Cried, BMI)	11	46	—	IT'S IMPOSSIBLE New Birth, RCA 74-0520 (Sunbury, ASCAP)	1
22	20	WEAR THIS RING (With Love) Detroit Emeralds, Westbound 181 (Chess/Janus) (Bridgeport, BMI)	9	47	47	CAN YOU GET TO THAT Funkadelic, Westbound 185 (Chess/Janus) (Bridgeport, BMI)	3
23	17	I LIKES TO DO IT People's Choice, Phil-L.A. of Soul 349 (Jamie/Guyden) (Dandelion, BMI)	12	48	49	S.O.S. Winfield Parker, Spring 116 (Polydor) (Jobete, BMI)	3
24	21	K-JEE Nite-Liters, RCA Victor 74-0461 (Rutri, BMI)	12	49	—	GEORGIA BLUE Joe Simon, Spring 118 (Polydor) (Lowery, BMI)	1
25	30	YOU SEND ME Ponderosa Twins + One, Moroscope 102 (All Platinum) (Miguera, BMI)	3	50	—	BREEZIN' Gabor Szabo/Bobby Womack, Blue Thumb 200 (Tracebob/Unart, BMI)	1



STEVIE WONDER, left, receives the word from ASCAP's Mark Chester that the Motown singer-songwriter had been elected to ASCAP as a songwriter member. The Stevie Wonder Revue was performing in Atlantic City, N.J. when the news arrived.

Letters To The Editor

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Most of us have been in radio for several years, and reached certain heights in our field. And we have come to the belief that "the Night Life Is the Only Life."

Jim Shannon
All Night Jock, and proud of it!

Hal Eisner
All Night Newsman, likewise

P.S.: Please excuse the typing, it's been a long night!!!

Charter Members: Buddy Clark, KIKK-FM; Hal Eisner, KULF; Johnny Goyen, KYOK; Royce Gunn, KXYZ; Jim Shannon, KULF; Johnny Shannon, KILT; Jim Sharon, KYND.

Dear Editor:

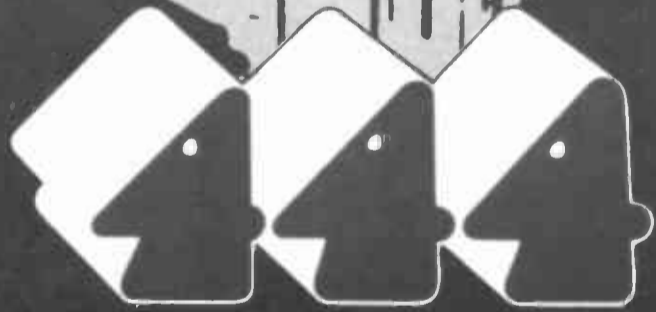
The KHJ "BOSS-TO-GLOSS" story in July 7th's Billboard is just one example of the evolutionary trend of contemporary radio. As Ted Atkins stated in the article, "the audience has become more sophisticated and can distinguish between good and bad music and are more vocal in their opinion about music both to radio stations and the groups that play the music." Never has there been more truth-in-confession spoken at one time about contemporary radio!

Ironically, many Top-40 program directors are doing more or less the same thing Atkins and KHJ are doing but do not want

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IN OUR
BUSINESS,
A LITTLE BETTER
IS A LOT



Because everybody's right in there with a good machine. And if we're going to convince anybody to buy the one we make, we've got to have a slight competitive edge. Here are some of the little edges we've given ourselves for this year. The Rock•Ola 444 for 1971 is a purple explosion of color and light. Just like the fashion industry.

It's got a new and simple flip-down title strip holder assembly for improved cleaning. And flip-down

title strip holders for changing ease. And a spring loaded dome that practically lifts itself for you. It's got integrated circuits and a computerized selection indicator that prints out the number of the record playing. 160 selections, tempered glare-proof glass,

and a modular approach to getting at the guts. Plus a lot of other new features with the operator in mind.

Those are Rock•Ola's little differences for this year. We think you'll agree they're a lot.

ROCK•OLA
THE SOUND ONE

800 North Kedzie Avenue, Chicago, Illinois 60651

Oldie Boom, New Pricing Allows More Disk Buying

• Continued from page 52

They are getting top play. Recordings by the Carpenters are also good revenue records.

Linton does not wait on radio or the trade charts. He bought early on "So Far Away" (Carole King) and is using "Darlin'" (Herb Albert). He also jumped on Tex Williams' "The Night Miss Nancy Ann's Hotel for Single Girls Burned Down."

Linton buys only from South Atlantic, a division of Seeburg. "The special service given by Paul Yoss (manager, record divisions) is far superior to any other in the area. South Atlantic stocks thousands of oldies as well as all the current tunes, thereby helping my job in ordering records. Each and every record that goes out of Atlantic is supplied with a pre-printed strip title.

"A lot of one-stops will not supply pre-printed strips," Linton explained, "nor will they bother to type them up. I'm too busy to have to bother about title strips. I appreciate dealing with a concern that helps me."

Yoss also fills Linton in on the latest recordings and recommends some of the newer selections. "A lot of times I go in somewhat undecided on what current tunes to buy. A quick conversation with Paul puts me on the right track. His judgment on new singles is always sound and he doesn't try to tout me onto a record which he feels isn't good for jukeboxes."

In addition to listening to Yoss' recommendation, Linton is a consistent radio listener to stations which specialize in the Top 40. He also carefully consults the weekly

radio playlists of WQAM and WSRF. "I try to find time to look at the trade charts at least on a bi-weekly basis, but it isn't always possible." His 17-year-old daughter, Linda, also acts in an advisory capacity. "Like most kids her age, she's tuned into what's happening. She knows what's being played, what's being well received and what isn't. She's my barometer to teen music trends."

Because so much of today's music overlaps and doesn't fit into one specific category, Linton feels that each location must be carefully studied so far as demographics is concerned to make sure each record is receiving play accorded its potential. "I like to study my market to furnish individualized programming for each location."

He tries to hold records he buys to a maximum of three minutes' playing time and prefers those running under three minutes, although he acknowledged they're hard to find.

"Lengthy singles just don't make enough profit for the location and I have found that most owners do not like them. There are only so many peak hours, which varies of course from one location to another, and owners want to get as much money out of the box as possible during those prime hours. The long 45's eat up the profits."

All of Linton's locations are priced two for a quarter. "I find they put in just as many quarters as they did dimes," he said.

There have been no complaints since the change (from dime and three for 25 cents). I suppose everyone is so inured to inflationary prices they expect jukebox prices to go up as well as anything else."

Many Criteria Scaled at Meet

• Continued from page 52

vital—length. Always, after announcing the title, Bush reads the time off (including the time on the flip).

Requests (with each man reporting any he has had) are weighed carefully. Equally important is air exposure. Bush works closely with WIRL here, supplying the station with a weekly jukebox popularity list and receiving in turn WIRL's advance picks. It was noted on one record discussed that it had moved from 12 as a WIRL "Hit Bound" to 15 the next week. A quick check of the trade charts (another must criterion) showed a fairly stable climb. Then the voting proceeded, each man ticking off the quantity he wanted and Bush logging it on a master sheet from which one-stop orders are placed.

Often, on criterion overshadows others. One man argued against a new Johnny Cash record, complaining that Cash's track record (a vital criterion) was not good on his route. An artist's guest shot on Johnny Carson (TX exposure) pulled one recording into the buy column. Considering whether a disk might go from country into pop caused a wait vote (this record will be played the next meeting).

Actually, dozens of other minor criteria work into the decisions. As the men pore over the trade magazines, they notice advertisements and make comments about them. Lyric content figures importantly (they listened twice to one recording, noting the story line of an unhappy couple fearing divorce's effects on their children). Sometimes, a record not even bound for the charts and hardly reviewed wins a quick unanimous vote—it has that jukebox sound.

But never do the men allow their own personal tastes to interfere. One record, now zooming up the charts, was described thusly: "It stinks, but it'll play." And the vote was unanimous.

Bush said samples come in from every source — labels, one-stops, even deejays bring them by. His

(Continued on page 55)

Jukebox Push Helps Launch Wisconsin Co.

• Continued from page 52

his records at all levels of the market here — jukeboxes, one-stops, stations and stores.

The result is that "You Were Made for Me"/"Soul Strut" has been notching more action than any local disk effort in recent years, according to one-stoppers and jukebox programmers here.

Poston, who handles the vocals on the single, claims he is finally scoring results in his one-man crusade to develop a "Milwaukee Sound."

Poston credits exposure on jukeboxes in soul spots with a big share of the budding success the Beertown label is experiencing. He views one-stops, jukebox programmers and radio station programmers as necessary targets for his hard hitting promotional efforts.

With three more local artists signed on Sympathy Records Poston has plans to continue his "Milwaukee Sound" quest.

"You have to get out and call on jukebox programmers to make them listen to new releases," said Poston. "Without this kind of personal contact it's too easy for releases by small local labels to get lost in the shuffle."

What's Playing?

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

Arlington Heights, Ill.; Young Adult Tavern

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



Current releases:

"Mr. Big Stuff," Jean Knight, Stax 0088;
"Do You Know What Time It Is?," P-Nut Gallery, Buddah 239;
"I'm Just Me," Charley Pride, RCA 9996;
"I'd Rather Be Sorry," Ray Price, Columbia 45425.

Cadillac, Mich.; Easy Listening Location

William Bryan, programmer,
Bryan Bros. Music Co.



Current releases:

"How Can You Mend a Broken Heart?," Bee Gees, Atco 6824;
"The Night They Drove Old Dixie Down," Joan Baez, Vanguard 35138;
"Chirpy Chirpy Cheep Cheep," Mac & Katie Kassoon, ABC 11306.
Oldies:
"Marie/I'll Never Smile Again," Enoch Light, Project 3;
"Woodchopper's Ball/South Rampart Street," Enoch Light;

Galion, Ohio; Soul Location

Larry Foust, programmer,
Hopkins Music Co.



Current releases:

"Spanish Harlem," Aretha Franklin, Atlantic 2817;
"Smiling Faces Sometimes," Undisputed Truth, Gordy 7180;
"Stick Up," Honey Cone, Buddah 7106.
Oldies:
"Whatcha See Is Whatcha Get," Dramatics, Valt 4058;
"Hot Pants, Pt. 1," James Brown, People 2501.

Kingsport, Tenn.; Soul Location

Ann Smith, programmer,
Coin Machine Dist. Co.

Current releases:

"Mr. Big Stuff," Jean Knight, Stax 0088;
"Easy Lovin'," Freddie Hart, Capital 3115.

Oldie:

"Treat Her Like a Lady," Cornelius Brothers & Sister Rose.

Lafayette, La.; Campus/Young Adult Location

Wilbur Menard, programmer,
Gerald's Novelty Co.



Current releases:

"How Can You Mend a Broken Heart?," Bee Gees, Atco 6824;
"Indian Reservation," Raiders, Columbia 45332;
"Signs," Five Man Electrical Band, Lionel 3213.

Oldie:

"I Hear Those Church Bells Ringing," Dusk, Bell 990.

Madison, Wis.; Campus/Young Adult Location

Lou Glass, operator;
Pat Schwartz, programmer,
Modern Specialty Co.



Current releases:

"Sweet City Woman," Stampede, Bell 120;

"So Far Away," Carole King, Ode '70 66019;

"Do You Know What I Mean?," Leo Michaels, A&M 1262;

"All Day Music," War, UA 50815.

Mankato, Minn.; Campus/Young Adult Location

Barb Walther, programmer,
C&N Sales Co.



Current releases:

"Take Me Home, Country Roads," John Denver, RCA 0445;

"Pitty, Pitty, Patter," Susan Raye, Capitol 3129;

"Chirpy Chirpy Cheep Cheep," Mac & Katie Kassoon, ABC 11306.

Oldie:

"Welcome to My World," Eddy Arnold, RCA 9993.

Milwaukee; Soul Location

Jerry Roth, programmer,
Wisconsin Novelty Co.



Current releases:

"Make It Funky," James Brown, Polydor 14088;

"Call My Name," Wilson Pickett, Atlantic 2824;

"I'll Take Care of You," Ollie & the Nightingales, Memphis 105.

Jazz:

"Mickey Mouse/T-Bone Steak," Jimmy Smith, Verve;

"Candy," Sonny Stitt, Prestige 710.

North Bend, Neb.; Country Location

Ed Kort, operator;
Lois Regibald, programmer,
Kort Amusement Co.



Current releases:

"The Night Miss Nancy Ann's Hotel for Single Girls Burned Down," Tex Williams, Monument 8503;

"No Need to Worry," Johnny Cash & June Carter, Columbia 45431;

"Summer Man," Anne Christine, CME 4634.

Robinson, Ill.; Country Location

Alleta Hanks, programmer,
Hanks Music & Vending



Current releases:

"Easy Lovin'," Freddie Hart, Capital 3115;

"Country Girl With Hot Pants On," Leona Williams, Hickory 1606;

"Early Morning Sunshine," Marty Robbins, Columbia 45442;

"Ko-Ko Joe," Jerry Reed, RCA 1011;

"Mark of a Heel," Hank Thompson, Dot 17385.

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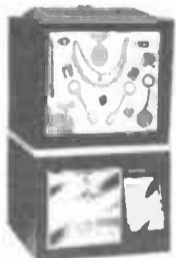
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From The Music Capitals of the World

• Continued from page 56

back-up acts the Leon Russell tour has been signed on a worldwide basis to CBS. The company will release his first album later this month to coincide with his tour with the Yes group. . . . Busy time for Class International with visits to Hamburg, Cologne, Amsterdam and New York. The Agency has now acquired representation of a number of groups, including Brian Auger's Oblivion Express, Duster Bennett, Juicy Lucy and Jackson Heights. Continental trips have resulted in the establishment of Class International (Germany) Limited, run from Hamburg by Hote Werb, formerly with Gig Promotions. In addition, Rod Harrod has returned to the London club scene with artistic control of La Paloma Club and Chalet Suisse, where he is booking American artist for special "in concert" performances. He has also been appointed representative on a worldwide basis for Pama Records and all their subsidiaries.

PHILIP PALMER

MEXICO CITY

Polydor SA has released a new series, Rock Power, featuring product from Buddy Miles, John Mayall, Graham Nash, Black Sabbath and Mandrill among others. . . . La Tinta Blanca, La Tribu, Three Souls In My Mind, Xavier Batiz and other groups appeared at the Woodstock-type festival at Avandaro. . . . Sandro is appearing in Mexico. . . . Spanish singer Nino Bravo is performing in Mexico sponsored by the Casa Domecq wine company. . . . Singer Cesar Costa flies to the U.K. to record an English version of his Mexican hit, "Que Tempos Aqueles Dell Rock and Roll" (Those Old Rock and Roll Times). He will also record an album in Spain, Italy, France as well as the U.K. He records for EMI. . . . Spanish singer Gloria Lasso made her debut in the Quid night club.

RCA plans a major promotion on South American group, Los Iracundos, currently in Mexico for a few months. . . . Gerardo Rodriguez named general manager of Orfeon Records. He was previously in the record distribution arm of the company. Orfeon now has all new personnel with the exception of Paco de la Barrera, who is in charge of the a&r, advertising and promotion departments. The final resignation was from Bernardo de la Garza who headed the promotion department. . . . Under the title, "Offensive Pop '71" CBS introduced rock groups, Los Dinners, La Piel, Los Gitanos, Enigma, Las Moskas, Mario and the

Desafinado 4, Roy Ramos Family, Los Tequila, 39.4 and the Mill St. Depo, to the press and radio executives. Also introduced was singer Sola whose first CBS album includes arrangements by Manuel Alejandro, long associated with Raphael. . . . Raul Ortiz, representative of Mexican singer Jose Jose died following an auto accident. . . . Rock group, La Revolucion de Emiliano Zapata will appear in a film with actress Angelica Maria.

AMSTERDAM

Dutch singer Lenny Kuhr (Philips) and Antillian singer Euson took part in the Polish Sopot Song Festival. . . . Paul Acket has signed Creedence Clearwater Revival for a series of concerts in Holland. They opened at the Amsterdam Concert Hall, Sept. 10. Also appearing with CCR is Tony Joe White. The tour ends on Sept. 27. . . . Dutch pop group Ekseption did a series of benefit concerts in various Dutch cities, together with the Brabant Philharmonic and pianist Louis van Dyke. The net profit from the concerts was handed over to the local Red Cross committees.

Local TROS/TV produced a special program built around Gilbert O'Sullivan, Sept. 2. . . . Dutch group Coby & the Blizzards appeared on local VPRO-TV's "Campus," Sept. 9. . . . A special program on U.S. country-rock group Daddy Longlegs will be filmed by AVRO/TV on Sept. 27. . . . British group the Wood Band at present undertaking a tour of Holland, which commenced Sept. 10 and will finish Oct. 3. . . . Belgian-Italian singer Adamo gave a two-hour concert at Scheveningen, Aug. 27. The show was televised for transmission at a later date. . . . Elvis Presley has been signed by Louis Van Rees to a concert appearance at the Amsterdam Olympic Stadium, during August 1972. Van Rees is said to be paying Presley a fee of \$10,000 for the concert. Presley will also appear in six other concerts in various European countries. . . . African group Osibisa played more live concerts in Holland, Sept. 9-12. . . . CBS artist Dunja Rajter was in Holland (Aug. 30-31) for a local TV appearance. . . . A special pop festival was held in the Rotterdam Ahoy Hall, Sept. 10-11. Among the performing artists were Soft Machine and the Everly Brothers.

Dutch accordionist-orchestra leader-tango composer Malando (Arie Maasland) received a gold disk in recognition of sales in excess of 60,000 of his Philips album "Malando Plays World-Famous"

(Continued on page 59)

Executive Turntable

Richard Jakubowski has been appointed promotion manager of the new Liberty-United Artists Records London field marketing division, and Dave Terrett will be its representative for sales. Jakubowski joined Liberty-UA in March 1970 from the Lintas advertising agency, and has been in charge of the company's tape activities. He will maintain a close connection with this aspect of the Liberty-UA operation, and in his new post will also be responsible for tape product in non-record outlets.

Terrett has been in charge of West End van sales for the company, and is succeeded by Jack Rogers, who moves from the south London sales area. He in turn is replaced by Bob Wye, formerly with the Great Universal Stores sales force.

American-born Nancy Louise Dreher, former editor in Frankfurt (Main) of the Associated Press, has been appointed assistant to the PR manager DGG, Hamburg.

Peter Alexander (not the Austrian singer of the same name), from the U.K. and former Vice-Consul in Munich and information officer for the British Government in Nicosia, took up the position as PR adviser and editor with the company. Michael Mies, formerly with the editorial department of Electrola, was appointed head of the documentation section.

Hilrich Behnke, until the end of last year in charge of DGG's commercial efficiency control, has been appointed managing director of Polydor of India, Ltd., Bombay. Behnke left to take up his new position in India during the middle of July. Shashi Patel, Behnke's predecessor at Polydor of India, has left vacated her position to become the company's chairman of the board. . . . Dr. Ursula Klein, who had been at DGG's head office for six years, latterly in the capacity of manager of the Classical Artist Promotion Department, in Hamburg, left the company on June 30 to take up an appointment as TV and radio producer with SFB ("Sender Freies Berlin") in Berlin. DGG's classical promotion activities are presently being handled by Dr. Klein's former assistant, Silke Zinkeisen.

WALTER MALLIN

Saint-Preux Award

PARIS—AZ artist Saint-Preux has been given a gold disk award for one million sales and an Oscar for the best original music in Japan for his composition "Concerto Pour Une Voix."



RCA RECORDS (U.K.) managing director Ken Glancy, center, seen with the company a&r boss Mike Everett, left, and marketing chief Geoff Hannington, right, at the recent sales conference. Behind the trio are other RCA executives and members of the sales force.

Unofficial Importers Hitting U.K. Market

• Continued from page 1

duce an ordinary sleeve very quickly and this is no ordinary sleeve. After the initial 5,000 from the U.S., we shall be pressing our own copies of the album. This is only to meet the initial demand."

Much of the record companies' initial sales impact can be lost through import sales. Said Hannington: "The unofficial importers only bring albums into the country when they know there is going to be a time-lag between the American and British releases, so we had to take this decision in order to beat them."

"It's difficult to say how many albums the importers would sell if we didn't take this measure, it's probably a limited number because there are only a few shops actually importing, but nevertheless they do cream off the top of the initial sales. And those sales can be extremely valuable from a record company's point of view."

Cost Not Bared

The total cost of RCA's import operation is undisclosed, but the company is paying import duty, freight charges and insurance cover. "We're putting the album out at a normal Victor price, which obviously means we're not going to make much money," said Hannington. "We don't lose money either, however. It's going to be an expensive thing to do, although we do have charter rates instead of the full air-freight charges."

"One of the things we've impressed upon the Americans is the need for simultaneous release dates. It's not fair to the public otherwise. They ought to be able to get an album at the same time as it is released in the States, and without paying the importers' inflated prices." Polydor brought in 20,000 copies of "Four Way Street" by Crosby, Stills, Nash and Young, and Kinney too has been importing major American albums to tie in with American release dates. Said Ian Ralfini, the company's managing director: "We have been importing for two years now. We like to make sure that albums are available as soon as possible—from both the artists' and the public's point of view it's desirable."

"We obviously try to get simultaneous release date with the United States, but if we can't produce the albums in time—which happens occasionally with problems such as separation and so on—we import a limited quantity of albums. We did this with Joni Mitchell, James Taylor and Neil Young—they cost a little more, but it's not a very great increase."

Kinney Imports

The Kinney import operation is handled by the EMI Imports department, which will handle the Elektra catalog in the New Year. The official import companies usu-

ally take material from foreign catalogues which is either deleted or unavailable in Britain, although Kick van Hengel, EMI import manager, suggested that record companies are becoming increasingly aware of the benefits of limited import releases before major American records are available in Britain. "We co-ordinate with the label managers to ascertain whether there's going to be a time-lag with the release. If there is we usually import a limited number of albums," he said.

CBS, however, has aimed at simultaneous American and British release dates. Said Maurice Oberstein, deputy managing director: "We have an excellent service system with the Americans. On the important album releases such as Dylan and Simon & Garfunkel, I feel we have managed to burn the importers' sales figures considerably."

"On albums which are important we have them out within days of the American release—in fact with the last Dylan and Leonard Cohen albums we had the masters cut in Nashville and flown straight over to us."

Import sales on Pendulum, the last album by United Artists' Creedence Clearwater Revival however, were stopped in a joint action by the publishers, Carlin and Burlington. The two companies served injunctions on shops stocking the album.

Commented John Nice, Burlington general manager: "As owners of the copyright we have the right to dictate whether import sales should be allowed. One wouldn't worry if it was specialist jazz albums, but the importers, of course, pick on the hot selling albums." Most unofficial importers avoid copyright payments and publishing companies are within their rights to stop direct importing.

Nice added: "The difficulty is finding the shops importing the albums. Unless we actually check each shop, there is no way of finding out whether they are actually importing a specific album."

"With record companies importing of course, it's a different matter. Then we liaise with the company concerned and importing is done with our permission."

U.K. Decca Profit

• Continued from page 57

much-reduced profit. Record sales in the U.S. to date were at a lower level than the year under review, but August showed an improvement.

Consumer goods turnover for the year in the U.K. stood at \$39,120,000 as opposed to \$27,600,000 in 1970. But overseas turnover, including direct exports, fell in 1971 to \$50,640,000 compared with the 1970 figure of \$54,000,000.

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HITS OF THE WORLD

Billboard

AUSTRALIA

(Courtesy Go Set)

This Week	Last Week	Song	Artist
1	1	EAGLE ROCK	Daddy Cool (Sparmac)
2	5	I DID WHAT I DID FOR MARIA	Tony Christie (MCA)
3	3	HOW CAN YOU MEND A BROKEN HEART	Bee Gees (Spin)
4	2	L.A. INTERNATIONAL AIRPORT	Susan Raye (Capitol)
5	10	DADDY COOL	Drummond (Fable)
6	4	I DON'T KNOW HOW TO LOVE HIM	Helen Reddy (Capitol)
7	9	SWEET SWEET LOVE	Russell Morris (Columbia)
8	6	IT'S TOO LATE	Carole King (A&M)
9	8	LOVE HER MADLY	Doors (Elektra)
10	7	I'LL MEET YOU HALFWAY	Partridge Family (Bell)

BELGIUM (DUTCH)

(Courtesy HUMO)

This Week	Last Week	Song	Artist
1	1	BORRIQUITO	Peret (Supreme)
2	2	AAN MIJN DARLING	Will Tura (Palette)
3	3	MANUELA	Jacques Herb (11 Prov.)
4	4	CO-CO	Sweet (RCA)
5	5	POUR UN FLIRT	Michel Delpech (Barclay)
6	6	VAARWEL EN TOT WEERZIENS	Paul Severs (Start)
7	7	THE FOOL	Gilbert Montagne (CBS)
8	8	TONIGHT	George Baker Selection (Discostar)
9	9	ONE WAY WIND	Cats (Imperial)
10	10	JESUS	Jeremy Faith (Decca)

BELGIUM (FRENCH)

(Courtesy Telemoustique)

This Week	Last Week	Song	Artist
1	1	THE FOOL	Gilbert Montagne
2	2	J'AI TANT BESOIN DE TOI	Horse
3	3	POUR UN FLIRT	Michel Delpech
4	4	CO-CO	Sweet
5	5	I LOVE YOU, JE T'AIME	Frederic Francois
6	6	JESUS	Jeremy Faith
7	7	HERE'S TO YOU	Joan Baez
8	8	YAMASUKI	Yamasuki
9	9	COMME JULIETTE ET ROMEO	Michel Polnareff
10	10	LES ROIS MAGES	Sheila

BRAZIL SAO PAULO

(Cortesy L.B.O.P.E.)

This Week	Last Week	Song	Artist
1	1	IF	Bread (Philips)
2	2	SO QUERO	Evaldo Braga (Polydor)
3	3	THAT'S WHAT I WANT	The Square Set (CBS)
4	4	TOAST MARMALADE FOR TEA	Tin Tin (Polydor)
5	5	BOEMIO DEMODE	Paulo Viniclus (Copacabana)
6	6	ANOTHER DAY	Paul McCartney (Odeon)
7	7	MINHA HISTORIA	Chico Buarque (Philips)
8	8	OH ME, OH MY	B.J. Thomas (Top Tape)
9	9	AMADA AMANTE	Roberto Carlos (CBS)
10	10	HAVE YOU EVER SEEN THE RAIN	Creedence Clearwater Revival (RCA)

BRAZIL RIO DE JANEIRO

(Cortesy I.B.O.P.E.)

This Week	Last Week	Song	Artist
1	1	IF	Bread (Philips)
2	2	OH ME, OH MY	B.J. Thomas (Top Tape)
3	3	AMADA AMANTE	Roberto Carlos (CBS)
4	4	IMPOSSIVEL ACREDITAR QUE PERDI VOCE	Marcio Greick (CBS)
5	5	IT'S TOO LATE	Carole King (Odeon)
6	6	QUEM MANDOU VOCE ERRAR	Claudia Barroso (Continental)
7	7	IT DON'T COME EASY	Ringo Starr (Apple)
8	8	HAVE YOU EVER SEEN THE RAIN	Creedence Clearwater Revival (Liberty)
9	9	FIRE AND RAIN	James Taylor (Philips)
10	10	MINHA HISTORIA	Chico Buarque de Holanda (Philips)

BRITAIN

(Courtesy Record Retailer) *Denotes local origin

This Week	Last Week	Song	Artist
1	1	I'M STILL WAITING	D. Ross (Jobete/Carlo)—Tamlamotown (Deke Richards & Hal Davis)
2	3	HEY GIRL DON'T BOTHER ME	Tams (Lowery)—Probe
3	5	WHAT ARE YOU DOING SUNDAY	Dawn (Carlin)—Bell Tokens/Dave Appell

4	2	NEVER ENDING SONG OF LOVE	New Seekers (United Artists)—Phillips (David MacKay)
5	6	LET YOUR YEAH BE YEAH	Pioneers (Island)—Trojan (J. Cliff/S. Crooks)
6	17	DID YOU EVER	Nancy & Lee (Reprise)—London Tree
7	7	SOLDIER BLUE	Buffy Sainte-Marie (Cyril Shane)—RCA (B. Ste. M./Jack Nitzsche)
8	19	NATHAN JONES	Supremes (Tamla-Motown)—Jobete/Carlin
9	12	BACK STREET LUV	Curved Air (Blue Mountain)—Warner Bros. (Curved Air)
10	8	IT'S TOO LATE	Carole King (Screen Gems/Columbia)—A&M (Lou Adler)
11	4	IN MY OWN TIME	Family (United Artists)—Reprise (Family)
12	11	BANGLA DESH	George Harrison (Apple)—Harrisons
13	10	GET IT ON	T. Rex (Essex)—Fly (Tony Visconti)
14	36	YOU'VE GOT A FRIEND	James Taylor (Warner Bros.)—Screen Gems-Columbia (Peter Ascher)
15	25	I BELIEVE (In Love)	Hot Chocolate (RAK)—RAK (Mickie Most)
16	14	MOVE ON UP	Curtis Mayfield (Carlin)—Buddah (Curtis Mayfield)
17	13	TOM-TOM TURN AROUND	New World (Rak)—Chinichap/Rak (Mickie Most)
18	16	WE WILL	Gilbert O'Sullivan (April/MAM)—MAM (Gordon Mills)
19	31	MAGGIE MAY/REASON TO BELIEVE	Rod Stewart (Mercury)—Kappelman/Rubin Stewart
20	37	COUSIN NORMAN	Marmalade (Decca)—Cairne (Marmalade)
21	26	FOR ALL WE KNOW	Shirley Bassey (United Artists)—United Artists
22	22	CHIRPY CHIRPY, CHEEP	CHEEP—Middle of the Road (RCA)—Flamingo (G. Tosti/I. Greco)
23	50	TWEEDLE DEE TWEEDLE DUM	Middle of the Road (RCA) Sunbury (G. Tosti)
24	28	DADDY DON'T YOU WALK SO FAST	Daniel Boone (Penny Farthing)—Intune
25	9	DEVIL'S ANSWER	Atomic Rooster (G.H. Music/Sunbury)—B&C (Atomic Rooster)
26	39	TAP TURNS ON THE WATER	C.C.S. (Rak)—Rak/C.C.S. (Mickie Most)
27	20	LEAP UP & DOWN	St. Cecilia (Polydor)—Jonjo (Jonathan King)
28	24	WHEN LOVES COMES ROUND AGAIN	Ken Dodd (Melanie)—Columbia (John Burgess)
29	18	HEARTBREAK HOTEL/HOUND DOG/DON'T BE CRUEL	Elvis Presley (Belwin-Mills)—RCA
30	29	AT THE TOP OF THE STAIRS	Formations (Mojo)—Lowery
31	15	WON'T GET FOOLED AGAIN	Who (Fabulous)—Track
32	21	GET DOWN & GET WITH IT	Slade (Polydor)—Barn (Chas. Chandler)
33	42	MOON SHADOW	Cat Stevens (Island)—Freshwater (Paul Samwell-Smith)
34	27	ME & YOU & A DOG NAMED BOO	Lobo (Philips)—Carlin
35	—	ANOTHER TIME, ANOTHER PLACE	Engelbert Humperdinck (Decca)—Leeds/Melanie (Gordon Mills)
36	35	KNOCK THREE TIMES	Dawn (Bell)—Carlin (Tokens, Dave Appell)
37	38	LITTLE DROPS OF SILVER	Gerry Monroe (Chapter One)—Intune
38	23	CO-CO	Sweet (RCA)—Chinichap/Rak (Phil Wainman)
39	45	BACK SEAT OF MY CAR	Paul & Linda McCartney (Apple)—Northern (P&L McCartney)
40	34	THESE THINGS WILL KEEP ME LOVING YOU	Velvelettes (Jobete/Carlin)—Tamla-Motown (Fuqua/Bristol)
41	43	(For God's Sake) GIVE MORE POWER TO THE PEOPLE	Chi-Lites (Julio-Brian) (E. Record)
42	30	MONKEY SPANNER	Dave & Ansel Collins (Technique)—B&C (Winston Riley)
43	44	SWEET HITCH HIKER	Creedence Clearwater Revival (Burlington)—United Artists (Credence)
44	33	BLACK & WHITE	Greyhound (Trojan)—Durham/Essex (Dave Bloxham)
45	—	FREEDOM COME, FREEDOM GO	Fortunes (Capitol)—Cookaway (Cook & Greenaway)
46	49	MY WAY	Frank Sinatra (Reprise)—Shapiro/Bernstein (Don Costa)
47	47	AMAZING GRACE	Judy Collins (Elektra)—Harmony (Mark Abramson)
48	—	REMEMBER	Rock Candy (MCA)—KPM-Zack Lawrence

49	48	CHAIRMEN OF THE BOARD	Chairmen of the Board (Invictus)—KPM (Holland-Dozier-Holland)
50	32	LA-LA MEANS I LOVE YOU	Delfonics (Carlin)—Bell (Stan & Bell)

FRANCE

(Courtesy Centre D'Information Et De Documentation du Disque)

NATIONAL

This Week	Last Week	Song	Artist
1	1	POUR UN FLIRT	M. Delpech (Barclay)
2	2	LE JOUR SE LEVE	E. Galil (Barclay)
3	3	JE T'AIME, JE T'AIME	M. Sardou (Philips)
4	4	SOLEIL	Marie (Pathe-Marconi)
5	5	OH! MA JOLIE SARAH	J. Hallyday (Philips)
6	6	ISABELLE, JE T'AIME	Poppys (Barclay)
7	7	LES ROIS MAGES	Sheila (Carrere)
8	8	ALLO GEORGINA	M. Polnareff (AZ)
9	9	SOUVIENS TOI DE MOI	Marie (Pathe-Marconi)
10	10	NON, NON, RIEN N'A CHANGE	Poppys (Barclay)

INTERNATIONAL

This Week	Last Week	Song	Artist
1	1	THE FOOL	G. Montagne (CBS)
2	2	HERE'S TO YOU	J. Baez (RCA)
3	3	HE'S GONNA STEP ON YOU AGAIN	J. Kongos (Pathe-Marconi)
4	4	WE SHALL DANCE	D. Roussos (Philips)
5	5	JESUS	J. Faith (Decca)
6	6	THERE'S NO MORE CORN ON THE BRASOS	Walkers (Carrere)
7	7	CHIRPY CHIRPY, CHEEP	CHEEP—L. Stott (Philips)
8	8	SHE'S A LADY	T. Jones (Decca)
9	9	HOT LOVE	T. Rex (CBS)
10	10	SYMPHONIE NO. 40 DE MOZART	Waldo de los Rios (Polydor)

HOLLAND

(Courtesy Radio Veronica and Bas Mul) *Denotes local origin

This Week	Last Week	Song	Artist
1	1	BORRIQUITO	Peret (Ariola)—Schalton
2	2	MANUELA	Jacques Herb & the Riwi's (11 Provincien)—Basart
3	3	ONE WAY WIND	Cats (Imperial)—Anagon
4	4	POUR UN FLIRT	Michel Delpech (Barclay)—Dayglow
5	5	BLACK AND WHITE	Greyhound (Trojan Records)—Essex/Basart
6	6	SWEET HITCH-HIKER	Creedence Clearwater Revival (UA Records)
7	7	BLOSSOM LADY	Shocking Blue (Pink Elephant)
8	8	QUE JE T'AIME	Sandra & Anders (Philips)—Dayglow
9	9	WE SHALL DANCE	Demis Roussos (Philips)—Veronica
10	10	RIDERS ON THE STORM	Doors (Elektra)

ITALY

(Courtesy Discografia Internazionale) *Denotes local origin

This Week	Last Week	Song	Artist
1	1	LA RIVA BIANCA, LA RIVA NERA	Iva Zanicchi (Ri-Fi)
2	2	PENSIERI E PAROLE	Lucio Battisti (Ricordi)—Acqua Azzurra
3	3	TANTA VOGLIA DI LEI	I Pooh (CBS)—Tevere
4	4	AMOR MIO	Mina (PDU)—Acqua Azzurra/PDU
5	5	WE SHALL DANCE	Demis (Philips)—Mino/Allo
6	6	TWEEDLE DEE TWEEDLE DUM	Middle of the Road (RCA)—RCA
7	7	DONNA FELICITA'	I Nuovi Angeli (Car Juke-Box)—Chappell
8	8	ERA IL TEMPO DELLE MORE	Mino Reitano (Durlum)—Flumara/Ariston
9	9	CASA MIA	Equipo 84 (Ricordi)—Fono Film
10	10	SEMPRE, SEMPRE	Peppino Gagliardi (King)—Indios
11	11	ERA BELLA	I Profeti (CBS)—April
12	12	AMORE CARO, AMORE BELLO	Bruno Lauzi (Numero Uno)—Numero Uno
13	13	VENDO CASA	I Dik Dik (Ricordi)
14	14	EPPUR MI SON SCORDATO DI TE	Formula Tre (Numero Uno)—Acqua Azzurra
15	15	UNA STORIA COME QUESTA	Adriano Celentano (Clan)—Margherita
16	16	LA BALLATA DI SACCO E VANETTI	Joan Baez (Original Cast)—RCA
17	17	PUT YOUR HAND IN THE HAND	Ocean (Kama Sutra)—Beechwood
18	18	DJAMBALLA	Augusto Martelli (Cinevox MDF)—Cinevox
19	19	COM'E GRANDE L'UNIVERSO	Gianni Morandi (RCA)—RCA
20	20	IT DON'T COME EASY	Ringo Starr (Apple)—Sugar
21	21	SAMBA PA TI	Santana (CBS)—Curci
22	22	SWEET HITCH-HIKER	Creedence Clearwater Revival (America)
23	23	BUTTERFLY	Danyel Gerard (Joker)—Saar
24	24	DIO MIO NO	Lucio Battisti (Ricordi)—Acqua Azzurra
25	25	I AM . . . I SAID	Nell Diamond (Uni)—Melody

JAPAN

(Courtesy Music Labo Co., Ltd.) *Denotes local origin

This Week	Last Week	Song	Artist
1	1	WATASHI NO JYOKAMACHI	Rumiko Koyanagi (Reprise)—Watanabe
2	2	JYUNANA SAI	Saori Minami (CBS/Sony)—Nichion
3	3	MELODY FAIR	Soundtrack (Polydor)—Intersong
4	4	SAYONARA O MO ICHIDO	Kiyohiko Ozaki (Philips)—Nichion
5	5	SARABA KOIBITO	Masaaki Sakai (Columbia)—Nichion
6	6	SUMMER CREATION	Joan Shepherd (Liberty)—J.C.M.
7	7	KINO KYO ASHITA	Junji Inoue (Philips)—P.M.P.
8	8	BUTTERFLY	Danyel Gerard (Polydor)—Watanabe
9	9	OTOKO	Koji Thuruta (Victor)
10	10	MANATSU NO DEKIGITO	Miki Hrayama (Columbia)—Takarajima
11	11	YOKOHAMA TASOGARE	Hiroshi Itsuki (Minoruphone)—Yomluri Pack
12	12	MANCHURIAN BEAT	Rumi Koyama (Union)—Victor, Watanabe
13	13	NATSU NO YUWAKU	Four Leaves (CBS/Sony)—Nihon Television Geino
14	14	BIWAKO SHUKO NO UTA	Tokiko Kato (Polydor)
15	15	AME NO BALLADE	Masayuki Yuhara (Union)—J.C.M.
16	16	MANCHURIAN BEAT	The Ventures (Liberty)—Victor
17	17	DON'T PULL YOUR LOVE	Hamilton, Joe Frank & Reynolds (Stateside)—Toshiba
18	18	SABAKU NO YO NA TOKYO DE	Ayumi Ishida (Columbia)—Geiei
19	19	INDIAN RESERVATION	Raiders (CBS/Sony)—Shinko
20	20	SWEET HITCH-HIKER	Creedence Clearwater Revival (Liberty)

MALAYSIA

(Courtesy Rediffusion, Malaysia)

This Week	Last Week	Song	Artist
1	1	HOW CAN YOU MEND A BROKEN HEART	Bee Gees (Ateco)
2	2	SIGNS	Five Man Electrical Band (MGM)
3	3	GET IT ON	Chase (Columbia)
4	4	FLYING MACHINE	Cliff Richard (EMI)
5	5	DON'T PULL YOUR LOVE	Hamilton, Joe Frank & Reynolds (Dunhill)
6	6	CHIRPY CHIRPY, CHEEP	CHEEP—Middle of the Road (RCA)
7	7	SOONER OR LATER	Grass Roots (Dunhill)
8	8	WAKE ME I AM DREAMING	Love Affair (EMI)
9	9	IT'S TOO LATE	Carole King (A & M)
10	10	INDIAN RESERVATION	Raiders (Columbia)

SINGAPORE

(Courtesy Rediffusion, Singapore)

This Week	Last Week	Song	Artist
1	2	CHIRPY CHIRPY, CHEEP	CHEEP—Middle of the Road (RCA)

2	3	HOW CAN YOU MEND A BROKEN HEART	Bee Gees (Polydor)
3	1	WHERE DO I BEGIN (LOVE STORY)	Andy Williams (CBS)
4	5	DRAGGIN' THE LINE	Tommy James (Roulette)
5	7	NEVER ENDING SONG OF LOVE	New Seekers (Philips)
6	4	BROWN SUGAR	Rolling Stones (Decca)
7	6	IT'S TOO LATE	Carole King (A & M)
8	10	DON'T LET IT DIE	Hurricane Smith (Columbia)
9	—	MY NAME IS THE WIND	Frankie (Columbia)
10	—	TONIGHT	Move (Harvest)

SOUTH AFRICA

Courtesy Southern African Record Manufacturers' and Distributors' Assn.) *Denotes local origin

This Week	Last Week	Song	Artist
1	1	CO-CO	Sweet (RCA)—Phil Wainman, Teal
2	4	HE'S GONNA STEP ON YOU AGAIN	John Kongos (RPM)—Clan, RPM
3	5	YOU	Peter Maffay (Gallo)—Copyright Control, Gallo
4	2	I DID WHAT I DID FOR MARIA	Tony Christie (MCA)—Francis Day, Gallo
5	3	BANNER MAN	Blue Mink (Parlophone)—Clan, EMI
6	6	RAIN, RAIN, RAIN	Gentle People (RPM)—Clan, RPM
7	7	HOLD ON TO WHAT YOU'VE GOT	Peanut Butter Conspiracy (CBS)—MPA, Cyril Shunc, GRC
8	8	LADY ROSE	Mungo Jerry (Pye)—Essex, Lactrec
9	9	ME AND BOBBY MCGEE	Gordon Lightfoot (Reprise)—Combine Teal
10	—	HOW CAN YOU MEND A BROKEN HEART	Bee Gees (Polydor)—Intersong, Abigail, Trutone

SPAIN

(Courtesy of El Musical) *Denotes local origin

This Week	Last Week	Song	Artist
1	1	FIN DE SEMANA	Los Diablos (EMI)—Ritmo y Melodia
2	2	HELP	Tony Ronald (Movieplay)—Canciones del Mundo
3	3	AHORA SE QUE ME QUIERES	Formula V (Philips)—Fontana
4	4	BUTTERFLY	Danyel Gerard (CBS)
5	5	CARMEN	Trebol (CBS)—April
6	6	BORRIQUITO	Peret (Ariola)
7	9	TERRAS LEJANAS	Basilio (Zafiro)—Fontana/Zafiro
8	8	BROWN SUGAR	Rolling Stones (Hispavox)—Essex Espanola
9	10	SING, SING BARBARA	Laurent (Opalo-Movieplay)—Kama Music
10	7	ANOTHER DAY	Paul McCartney (EMI)—EGO

From The Music Capitals of the World

Continued from page 58

Tangos." The award was made by Arao Ohta, of the Japanese Embassy in The Hague, on Sept. 1, just prior to Malando's fourth Japanese concert tour. The tour, which embraces 20 cities, began on Sept. 5 and lasts for five weeks. . . . Rod McKuen was in Holland Sept. 1 for a TV special. . . . Phonogram has released the third Black Sabbath LP, "Masters of Reality" on its Vertigo label. The group's first two albums sold extremely well on the Dutch market. There were advance orders of 3,000 for the third album. . . . Phonogram has acquired exclusive rights for Holland of the Greenwich Gramophone Company. Material by Open Road, the Woods

S. African Firm Hamburg Office

HAMBURG—Said to be the first South African-West German show business setup, Montana-Suedafrika—a publishing, production and promotional concern—has opened an office in Hamburg. The Johannesburg-based Montana S.A. also has offices in Paris, London and Amsterdam.

Band, Day of Phoenix and Samurai will be issued shortly. . . . Basart International has concluded a publishing deal with the Latin-American rock group Xex. The group's first single—"I'll Never Go Back to Georgia," backed with "Bomba"—was produced by John Brands and released in Holland on MCA.

BAS HAGEMAN

Rio Song Festival

Continued from page 56

of England, Piero of Argentina. The Brazilian competition will have 40 entries—23 songs selected on merit and 17 songs to be written by well-known composers. The 23 songs chosen by a committee are by relatively new composers. The well-known composers, chosen by a group of music critics, include Tom Jobin and Chico Buarque de Holanda, Egberto Gismonti, Taiguara and Marcos Vale. The popular, established composers were called on to insure quality and acceptance by the highly critical Brazilian audience.

Sound engineer Adolf Kitzinger promised the latest equipment with an audio table of 24 incoming channels and 4 outgoing.

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.

Rank	Wk. Ago	Wk. Ago	Wk. Ago	TITLE—Artist, Label (Dist. Label) (Pub., Lic.)	Weeks On Chart
1	1	9		THE NIGHT THEY DROVE OLD DIXIE DOWN... 7 Joan Baez, Vanguard 3513B (Canaan, ASCAP)	7
2	3	18		SUPERSTAR 3 Carpenters, A&M 1289 (Skyhill/Delbon, BMI)	3
3	4	4	13	WEDDING SONG (There Is Love) 8 Paul Stookey, Warner Bros. 7511 (Songbirds of Paradise, ASCAP)	8
4	2	3	15	AIN'T NO SUNSHINE 6 Bill Withers, Sussex 219 (Buddah) (Interior, BMI)	6
5	13	21		SO FAR AWAY/SMACKWATER JACK 3 Carole King, Ode 66019 (A&M) (Screen Gems-Columbia, BMI/Screen Gems-Columbia, BMI)	3
6	7	17	23	ALL MY TRIALS 4 Ray Stevens, Barnaby 2039 (CBS) (Ahab, BMI)	4
7	11	13	22	ANOTHER TIME, ANOTHER PLACE 4 Engelbert Humperdinck, Parrot 40065 (London) (MCA, ASCAP)	4
8	8	9	14	CRAZY LOVE 8 Helen Reddy, Capitol 3138 (Warner Bros./Vanian, ASCAP)	8
9	9	10	32	UNCLE ALBERT/ADMIRAL HALSEY 5 Paul & Linda McCartney, Apple 6279 (Maclean/McCartney, BMI)	5
10	5	5	27	SWEET CITY WOMAN 6 Stampede, Bell 45-120 (Corral, BMI)	6
11	6	7	7	SPANISH HARLEM 7 Aretha Franklin, Atlantic 2817 (Progressive Trio, BMI)	7
12	10	11	12	CHIRPY CHIRPY CHEEP CHEEP 8 Mac & Katie Kissoon, ABC 11306 (Intersongs-U.S.A., ASCAP)	8
13	12	12	20	ALL DAY MUSIC 6 War, United Artists 50815 (Far-Out, ASCAP)	6
14	21	34	39	I WOKE UP IN LOVE THIS MORNING 4 Partridge Family Starring Shirley Jones & Featuring David Cassidy, Bell 45-130 (Screen Gems-Columbia, BMI)	4
15	14	14	17	GO AWAY LITTLE GIRL 6 Donny Osmond, MGM 14285 (Screen Gems-Columbia, BMI)	6
16	16	2	1	BEGINNINGS 11 Chicago, Columbia 4-45417 (Aurellus, BMI)	11
17	18	33	33	K-JEE 5 Nite-Liters, RCA 74-0461 (Rutri, BMI)	5
18	22	27	36	LOVING HER WAS EASIER 4 (Than Anything I'll Ever Do Again) Kris Kristofferson, Monument 8255 (CBS) (Skyhill, BMI)	4
19	23	28		TALK IT OVER IN THE MORNING 3 Anne Murray, Capitol 3159 (Almo, ASCAP)	3
20	17	6	5	HOW CAN YOU MEND A BROKEN HEART? 13 Bee Gees, Atco 6824 (Casserole/Warner/Tamerlane, BMI)	13
21	25	39		IF YOU REALLY LOVE ME 3 Stevia Wonder, Tamla 54280 (Motown) (Jobete, BMI)	3
22	20	19	2	IF NOT FOR YOU 14 Olivia Newton-John, Uni 55281 (MCA) (Big Sky, BMI)	14
23	15	15	28	AMANDA 6 Dionne Warwick, Scepter 12326 (Screen Gems-Columbia, BMI)	6
24				NEVER MY LOVE 1 Fifth Dimension, Bell 45-134 (Warner-Tamerlane, BMI)	1
25	24	16	16	WHERE EVIL GROWS 7 Poppy Family, London 148 (Gone Fishin', BMI)	7
26	26			ANNABELLA 2 Hamilton, Joe Frank & Reynolds, Dunhill 4287 (Sunbury, ASCAP)	2
27	33			CALIFORNIA KID & REMO 2 Lobo, Big Tree 119 (Ampex) (Ensign, BMI)	2
28	19	8	3	WHERE YOU LEAD 9 Barbra Streisand, Columbia 4-45414 (Screen Gems-Columbia, BMI)	9
29	30			KO KO JOE 2 Jerry Reed, RCA 48-1011 (Vector, BMI)	2
30	31	40	40	HOW CAN I UNLOVE YOU 4 Lynn Anderson, Columbia 4-45429 (Lowery, BMI)	4
31	29	29	31	A SONG FOR YOU 4 Andy Williams, Columbia 4-45434 (Skyhill, BMI)	4
32	38	38	26	I'D RATHER BE SORRY 7 Ray Charles, Columbia 4-45425 (Buckhorn, BMI)	7
33	36			THE SONG IS LOVE 2 Mary Travers, Warner Bros. 7517 (Paramar, BMI)	2
34	34			SMILING FACES SOMETIMES 2 Undisputed Truth, Gordy 710B (Motown) (Jobete, BMI)	2
35	35			STAGGER LEE 2 Tommy Roe, ABC 11307 (Travis, BMI)	2
36	22	32	18	TAKE ME HOME, COUNTRY ROADS 21 John Denver with Fat City, RCA 74-0445 (Cherry Lane, ASCAP)	21
37				I'VE FOUND SOMEONE OF MY OWN 1 Free Movement, Decca 32818 (Mango/Run-a-Muck, BMI)	1
38	39			I'LL BE WITH YOU 2 Vogues, Bell 45-127 (Razzle Dazzle, BMI)	2
39	40			CHOTTO MATTE KUDASI 2 Sam Kapu, Anthem 51000 (Rachel, BMI)	2
40				BIRDS OF A FEATHER 1 Raiders, Columbia 4-45453 (Lower, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 9/18/71

Classical Music

Distrib and Retailer Unity Is Urged by Col's Frost

NEW YORK — Thomas Frost, Columbia's Masterworks music director, has called for a unified effort by distributors and retailers in behalf of classical music. "Unless serious music is taken more seriously, unless full-line stores proliferate and FM exposure increases, the classical market will flounder aimlessly, instead of growing to its potential," Frost asserted.

"We are confronted by the shocking statistic that the classical share of the market has dropped during the last decade from about 12 percent to about 5 percent. These figures must first of all be interpreted sensibly. When we deal with percentages we are dealing, figuratively speaking, with a pie. And we cannot increase one portion without decreasing another. The fact is that the pop segment has grown way out of proportion to the population growth and the increase in available spending money. It has, in fact, tripled. There is no reason to assume that classical sales would parallel the astronomical growth of pop sales leaving the relative portions of the pie the same. This statistic is, therefore, deceptive—it reflects a tremendous proliferation of pop records rather than a great diminution of the classical segment. In absolute terms—in dollar volume—classical sales have remained static over the last decade for the industry as a whole, and this is the only statistic that need concern us. Why have they not kept up with the population and income growth?"

"The roots of the problem are cultural and economic. Classical music has been exposed less and less on the mass media. It is virtually absent from commercial television, and although it enjoyed a few prosperous years on FM, it has declined rapidly since the 1967 FCC ruling requiring separate programming on AM and FM outlets with a common owner. In the entire country there are only about 20 classical stations. Exposure on educational television is minimal. Our young people, most of which eschew anything connected with the establishment, naturally abhor the formal, stilted atmosphere of the concert hall and similar demeanor of our concert artists. It seems to be difficult for them to identify with the classical scene. With fewer young people joining, and older people passing away, our classical audience is gradually shrinking.

Hard to Stir

"It is extremely difficult to stir up excitement in the classical area.

BERNSTEIN IN OPERA STEP-UP

NEW YORK — Leonard Bernstein will step up his opera recording pace for Columbia Masterworks. Under the new arrangement, Bernstein will record one major opera yearly. "Der Rosenkavalier," featuring Bernstein, the Vienna Philharmonic, Ludwig Christa, Walter Berry and Lucia Popp, is the initial release, set for November, which will kick off the agreement.

This new direction for Bernstein, according to a Masterworks executive, is due to his enamourment with opera and because the conductor has performed on record every important work. He will continue to record, as guest conductor, with the New York Philharmonic as well as with other major orchestras.

Our repertoire is almost static since contemporary music is not being accepted by a large segment of the classical market. We therefore depend on new performers to create new, exciting performances of basically the same repertoire. In the fifties and early sixties there was still some desirable but unrecorded repertoire. Today, there is very little left that will appeal to the majority and it has become too expensive to make records for a minority. Exciting performers are rare. There are more highly proficient performers today than ever before, yet many of them lack the personality and excitement to capture the attention of the public.

The economics of record distribution and the problem of space in retail outlets are not very favorable to classical records. The retailer, being bombarded by product from many distributors, buys classical records very cautiously. He naturally spends most of his money on the "safest" recordings—the big artists, the big repertoire. It puts him in a powerful position of censoring records. Those that he refuses to buy are not available at his store, not displayed, and can be obtained only on special order by him. In most cases it means that the buyer isn't even aware that these records exist. How do you launch a new artist or new repertoire under these circumstances? There are, of course, some full-line record stores, but they are very much in the minority. The 'cherry-picking' of the rack jobbers doesn't help matters. Salesmen knowledgeable in classical music are very rare on the distributor or retail store levels. This means that the classical buyer is in most cases completely on his own, without guidance, not even being able anymore to audition records in stores to find out if he would like to buy them.

Signs of Hope

"There are some signs of hope, however. More and more full-line stores are springing up. It has become obvious that more profit and more dependable profit can be had

through full-line stores that attract a diversified clientele and roughly about five times as many people. A little cultivation of the classical market can apparently form a dependable and stable part of the business. We find at CBS, through our chain of Discount Records, that there has been at least a small increase in classical sales. Some stores sell as much as 45 percent classics. Our distributor sales figures also show an increase over the last two years. This trend can continue only if there is better servicing and cultivation of the classical buyer on the distributor and retail levels."

Amadeo Bows Mozart Works

VIENNA—Amadeo has released the complete four-handed piano works of Wolfgang Mozart. The piano duets, recorded in early 1971, are played by Joerg Demus and Paul Badura-Skoda, and follow a successful concert appearance by the pair at the Vienna Musikverein.

Badura-Skoda, on the occasion of Beethoven's bi-centenary, in 1970, recorded 32 piano sonatas by Beethoven. He also wrote a comprehensive piece of commentary on the subject. During this period Badura-Skoda also performed the cycle of Beethoven sonatas in Mexico City, Chicago, Paris, Vienna and Barcelona. In collaboration with his friend and colleague Demus, he recorded and discussed Beethoven's piano sonatas for the German television network.

The four-LP four-handed piano set is being sold in Austria at the subscription price of \$19. It has also been marketed in Germany and Switzerland, also at subscription price.

Seraphim Marks 5th Yr.

NEW YORK—Seraphim Records, Capitol Records budget line, is marking its fifth birthday by planning an ambitious release project. Plans are to bring more young artists into exposure and to release more "Great Recordings of the Century," including the first LP release of Bruno Walter's "Song of the Earth" of Mahler. Also stepped up will be more issues of connoisseur material from the Angel catalog and more specialized repertoire from EMI.

The first Seraphim release was issued on Sept. 6, 1966, consisted of 20 titles. Heading that release was Sir Thomas Beecham's "La Boheme" with Victoria de los Angeles and Jussi Bjoerling. Other highlight recordings have been the complete recordings of Beniamino

Gigli and the "Beethoven Society" series of Arthur Schnabel, and a comprehensive "Seraphim Guide to the Classics," a 10-record set.

The Seraphim catalog stands at 324 LP records.

'Pinafore' on Phase 4

NEW YORK—For the first time in its history, London Records Phase 4 Stereo line will release a complete operetta package. The two-album set, "H.M.S. Pinafore," features the D'Oyly Carte Opera Company and the Royal Philharmonic Orchestra batoned by James Walker.

A 32-page book with libretto, bio and background material on Gilbert and Sullivan, the operetta composers, are included. Herb Goldfarb, vice president of sales and marketing of London, said that a major all-media push is under way which will continue through Christmas holiday.

According to Dick Bongay, classical promotion manager, the set will be mass-merchandised and sold like other Phase 4 product. "We're looking for a lot of pop sales impact, and the release will go into locations which are pop-oriented. The release is a double LP and will be racked in browser-type locations," he said.

Ellington to Tour Russia

NEW YORK—Duke Ellington & his orchestra embarked Friday (10) on a five-week State Department-sponsored tour of the Soviet Union. This will be Ellington's first tour of the Soviet Union, where he will give 20 concerts.

Opening night is Monday (13) in Leningrad, followed by concerts in Minsk, Kiev and Rostov, and concluding with concerts in Moscow, Oct. 9-12.

Cartridge TV

Cartridge TV Units Dazzle, But Vets Recall Lag

By URSULA SCHUEGRAF

BERLIN—This year's Radio and Television Exhibition ushered in the era of "audiovision" to West Germany.

The Aug. 27-Sept. 5 event drew 250 international exhibitors. For the first time, Japan topped all countries with 22 exhibitors.

Among the main points of interest for the over 150,000 persons who attended the exhibits in 23 halls around the city's Funk-Turm area were cartridge television systems from Philips, CBS EVR, the Telefunken-Teldec video disk and RCA's laser-hologram Selecta Vision system.

Several Super 8mm film cartridge systems were also shown.

The entry on the scene of Japanese electronics firms was something of a sore spot for West German exhibitors, especially in light of the present dollar crisis which concerns Europe as well as Japan. It is expected that the Japanese firms will undersell at all prices in the cartridge TV and regular TV departments. That feeling was an undercurrent mood at the show where CTV systems were introduced with much flair.

The Philips 1/2-inch videotape recorder/player is available in West Germany for about \$700. The Teldec video disk is not yet available. The EVR concept was demonstrated by the West German Bosch Group.

Never before had preparations for the international event been so extensive as

for this year's show because of the arrival on the scene of so many foreign companies.

The mood at the show was definitely that this is the beginning of the era of what the West Germans call "audiovision."

Open Competition

In contrast to previous years, when companies were rather secretive about their new products, this year there was an open, free feeling. Since the end of July, people in West Germany have been made aware of the developing cartridge television field through stories in periodicals and by programs on radio and television about all the CTV systems and prospects for filming in the home.

Exhibitors acknowledged that strong promotional efforts will have to be made by companies in CTV. While West Germany is renowned for its economic status in Europe, it does not always succeed in finding a way of being on the market at the time when an industry is ready, or it expects sales.

Quelle, the Nuremberg postal order delivery firm, has started to deliver film cartridges at low prices, whereas the Teldec video disk has yet to be made available.

In Hamburg, Polymedia, the Deutsche Grammophon-N.V. Philips-owned audio/visual subsidiary, has stated that it will not get into an intensive drive before 1972 or 1973.

With these background facts in mind, the

150,000 persons who came to see TV's and radios were shown a new electronic medium.

Slow to Purchase

The start of business in the audio/visual field reminds local journalists of the early days in West Germany when color TV's and audio cassettes made their debuts. When cassettes were unveiled at the 1965 Radio & TV Exhibition in Stuttgart, people were keen and inspired, but they did not start buying until 1970.

Color TV, which was introduced at the 1967 show, today accounts for less than 25 percent of the sets in West Germany.

What these slow attitudes mean to the CTV field with its high priced equipment is a moot question.

The way the exhibition was set up this year, foreign exhibitors were not isolated in their own areas, but were placed shoulder-to-shoulder with German firms. The result was a truly international flavor in the home electronics field. Visitors were able to make good comparisons of products made in Germany and in other countries.

After two days, visitors seemed to be intrigued by the video disk, but the reality is that business can not start for some time.

Concerning the Philips system, the feeling here is that the hardware and the pre-recorded cartridges are high priced. As of now, the possible buyer of a Philips unit can only take shows off his TV set and videotape them himself for later showing.

There are no shows available.

Berliners seem impressed with the ability to rent entertainment films from the Quelle firm in the Super 8mm concept.

TV-Casts Help

The exhibition was opened by the Lord Mayor of West Berlin, Klaus Schuetz, in a simple ceremony. Two TV stations telecast the opening, obviously helping to draw the massive crowds to the exhibition halls.

On the evening before the opening, a 90-minute TV special, "TV Wonderland," was telecast by the Munich station, ZDF, showcasing Shirley Bassey, Karel Gott and James Last which also boosted the exhibition. Andy Williams appeared in a special segment beamed here by satellite from America.

Still trying in with the show, ARD-TV of West Germany ran a three-hour program featuring 23 artists, but the show's array of talent was too mixed and it did not receive good reviews. It was beamed to 11 other countries.

A number of record companies which are surely to get involved in CTV programming once the market opens up, were present at the show to show off pop and classical disks.

They included Ariola-Eurodis, Munich; Bellaphon, Frankfurt; CBS, Frankfurt; DGG, Hamburg; Electrola, Cologne; Intercord, Stuttgart; Kinney Music, Hamburg; Liberty/UA, Munich; Metronome, Hamburg; MPS, Villingen; Phonogram, Hamburg and Telefunken, Decca, Hamburg.

IPAA's Continental Six Add 1st British Member

LONDON—The International Publishers Audiovisual Assn. (IPAA) has signed its first British member, the Thomson Organization Ltd.

The IPAA was recently formed by six leading European publishing firms with interests in cartridge TV programming.

Thomson has formed a new firm, Thomson Audiovisuals Ltd. for representation in the organization. Thomson Audiovisuals will have an "informal" alliance with the Oxford University Press, which is currently involved in audio/visual developments in England.

The IPAA is the first such organization of its kind and its founding members are Arnoldo Mondadori Editore, Italy; C. Bertelsmann Verlag in association with Gruner and Jahr, West Germany; Editions Rencontre, Switzerland; Librairie Hachette, France; the Bonnier Group in association with

Esselte, Sweden; and Verenigde Nederlandse Uitgeversbedrijven, Holland.

The Thomson Organization Ltd. is controlled by Lord Thomson of Fleet. The company has interests in newspapers, magazines, books and travel activities.

Outside of England, the company has majority shareholdings in publishing companies in West Germany, Spain, Denmark, Australia, New Zealand, South Africa and Malawa, providing an international ability to cull talent and ideas from many sources.

The IPAA was among the companies discussing the cartridge TV medium at the first annual international cartridge TV conference in Cannes, last April.

Its pitch is when six leading international companies get together "something's in the wind." And "when they're talking audiovision, something's really going on."

Where, Oh, Where Has Mein CTV Gone?

LOS ANGELES—The idea of using cartridge television as a professional communications medium has scored solidly with people around the world. But a problem exists. What do you do if you have an idea for programming but you can't get any machines with which to play the shows?

The situation seems compounded in Europe, where in Frankfurt, for example, a company has de-

cidated to show its programming on motion picture film first because it cannot get any CTV players?

Involved in this situation is Ullstein AV, owned by the Springer Group of newspapers and magazine. Springer came up with the idea of placing CTV units in doctors' and dentists' offices.

But it claims it cannot obtain any CTV players, so it plans going with Super 8mm film cartridges, although the company has yet to determine which film system it will go with. Among the cartridge film systems which Springer can choose from are Bell & Howell, in association with Bosch-Bauer, and Agfa plus Kodak which has its own system.

Springer is working with Bell & Howell on the medically oriented programs, with Foto Quelle set to supply the hardware.

The company plans to introduce programming for the medicos first and then offer it to major reading circle clubs, which claim five million members.

AHA Show Exhibits Boost Cartridge TV

CHICAGO—EVR was on display at the recent American Hospital Assn. convention in both software and hardware forms.

Motorola displayed its Mobile EVR system which sells for under \$2,000, including special medical-oriented programs. And two drug firms showed their usage of informational material in EVR cartridge form. They were Davis & Geck and Ayerst Laboratories.

'SESAME STREET' PROBING CTV

NEW YORK—The Children's Workshop, which produces "Sesame Street," has its non-broadcast division analyzing the cartridge television field. The company is taking a hard-nosed look at the feasibility of airing its growing library of educational children's programs in the CTV medium.

The Workshop is already associated with CBS' Columbia Records through the release of an original cast LP plus a series of followup "Sesame" LP's.

The division is headed by Christopher Cerf. Main reason for its reluctance to make an immediate decision on any CTV involvement, is the lack of standards in the new field. As a spokesman observes: "We'll probably not take any positive steps on this matter until the CTV hardware manufacturers set their house in order."

Polygram Spawns Polymedia A/V

HAMBURG—Polymedia is the name of the newly established audio/visual company which plans to enter the industrial and professional business fields with cartridge TV programming.

The company managing director is Dr. Eckart Hass, who explains that once the mass audience market ripens, the firm will move into entertainment programming.

Polymedia is the newest offspring of the Polygram Group which owns Polydor International and N.V. Phonogram International.

Polymedia has avoided aligning itself with any one CTV system, choosing a path based on individual situations and economic considerations. It plans to enter into cooperative ventures with other companies as well as developing its own shows.

Decca Ltd, Flamingo

• Continued from page 10

Hot City with "I Believe in My Life." The records will be released first in the U.K. and one week later in the U.S.

Japan's Electronic Giants Augur CTV Sales Planning

TOKYO—Hitachi plans to offer its EVR player nationwide next month, with an initial production run of 5,000 units. Half of those players are destined for export usage.

Toshiba recently announced it will have its EVR machine on the market in Japan by the end of this year.

Mitsubishi, the third firm licensed to manufacture the CBS EVR system, is now taking advance orders for its machine.

Matsushita has maintained a silence about when it plans coming out with its EVR unit, but it is anticipated that it will join the other three firms and have a unit on the market at a competitive time.

The players which Mitsubishi

are preselling are not made locally. Mitsubishi's Kyoto factory will be the source for its players. The company will have to form a sales organization in order to offer the units nationwide.

Toshiba demonstrated its EVR player Aug. 26, showing the moon landing of Apollo 15 on a special cartridge. It plans to sell parts along with the machines, but has not yet set up a distribution system. Toshiba speaks of production runs of 20,000 units, the largest commitment made by any of the four EVR licensees.

In addition to EVR equipment, Toshiba also has a videotape system which has been available in the English market for several years.

Avco CTV Library Adds Four Programs

NEW YORK—Rembrandt's biblical paintings, as applied to the modern teachings of Christian theology, will be part of a series of visual religious presentations which will be available in the Avco Cartrivision library of videotape cartridges.

The series, which will also include takes on the Berlin Wall, Thailand's changing scene, and the Texas Boys Choir, developed out of a recent agreement between the Radio & Television Commission of the Southern Baptist Convention and Cartridge Television, Inc.

According to Jeffrey Reise, director of programming for Cartridge Television, the Rembrandt segment of the series, narrated by actor John Cunningham, presents a full-color study of the artist's religious works. The program features 110 Rembrandt paintings from 22 museums and private art collections. They show the influence of the Bible and its teachings upon the Dutch artist's life and works.

The program on "Thailand, Goodbye to a Small and Magic Dragon," looks at the internal forces at work in modern Thai-

land through the eyes of an activist artist, a Buddhist monk, a farmer and a Baptist minister.

"Requiem," filmed in West Berlin, probes the significance of the Berlin Wall, as it affects Berliners and the rest of mankind. Through thought-provoking narration and scenes of Berlin, both before and after the war, the film also pinpoints the divisiveness of the Wall in each category of man's social interest.

"A Time of Waking," the program featuring the Texas Boys Choir, is an award-winning glimpse into the world of the adolescent boy. The program explores experiencing the world through participation in an organization like the world-famous choir.

Forms Learpa Pub

WATSEKA, Ill.—Learpa Music has been formed here as a publishing firm. The new firm is headed by Paul Clark, formerly with the White Sisters vocal trio. Learpa will promote the use of new material in the gospel and country music field. Offices have been set up at P.O. Box 299, Watseka, Ill. 60970.



(ADVERTISEMENT)

Beginning with this issue, Find will have a weekly column designed to communi- cate with present and potential Find dealers . . . to keep you informed on Find's progress.

Customer and dealer letters endorsing Find continue to pour in. Typical of these is a dealer letter from Elanor Stewart of Stewart-Sullivan, Seattle, Washington:

"You are offering one of the most interesting concepts that has come up in the record business for a long time and it certainly is one of the most encour- aging ideas to be presented to dealers.

"We are a 'mama and papa' store . . . in business at the same location for 25 years . . . a neighborhood location, located in a small business district with several service stations, a couple of grocery stores, barbershop, tavern, etc. Papa runs the TV/radio/stereo sales and service. Mama runs the record dept. . . . we've seen a lot of changes in 25 years and realize we are practi- cally standing alone as this type of operation in a city in these times.

"We do discount our LP's or we wouldn't sell any at all . . . however, we can't compete with the discount houses on prices. We carry a large selection of 'oldies' and specialize in special orders.

"It gets more discouraging each month as the Phonolog catalog lists record and tapes as being available, but the local distributors mark the orders 'no' because they don't stock it and are not interested in onesy-twosy orders. . . . In my struggle to survive the economic situation in Seattle, it is very frustrat- ing to know there are people who are willing to buy if I could just get the merchandise for them.

"Please add our name to your mailing list."

Another dealer letter in the same vein has just come in from Jim Rock of Caveat Emptor, a dealer in Bloomington, Indiana:

"Hooray! I have just read your editorial announcing the Find service . . . we searched a four-hundred-mile radius for a distributor who carried classical records in the flesh . . . this included Chicago, Indianapolis, Detroit, Cincin- noti, Columbus, Cleveland and Louisville.

"Man, like we got nowhere . . . it turned out that the only remote passi- bility of working with someone who carried classical records was to work through five prime distributors in Chicago and a sixth in Detroit . . . the final blow came when we found that the first prime distributor we contacted didn't even carry a complete classical line of the labels he represented.

"At this point we decided that we would perform a sort of search and destroy tactic to get classical records for our customers. So far we have searched and have been destroyed!

"In any case, you have just won the Caveat Emptor 'good egg of the year' award."

Find has just introduced its first field rep in the Midwest . . . Miles Killoch . . . he is presently working in Indiana and Ohio. His function is to check Find dealers who have signed to participate . . . to answer any questions they might have . . . to sign up new Find dealers . . . to check circulation of Billboard and to check Record Source International with local radio stations . . . Miles is a fore- runner of a notional staff of Find field service reps who will cover the U.S. within the next few months.

More next week . . . if you have any questions re Find you want answered, please contact:

BILL WARDLOW
FIND

9000 Sunset Blvd., Los Angeles, California 213/273-1555

P.S.: If you haven't returned your signed letter of understanding with Find, do it now, as we cannot service you until we have these on file.



Album Reviews



CLASSICAL

VERDI/ DON CARLO (4 LP's)— Domingo/Caballe/Raimondi/ Ambrosian Opera Chorus & Orch. of the Royal Opera House, Covent Gardens (Giulini). Angel SOL 37704

This is a marvelous four-LP set that is a winner all the way. The all-star cast is headed by Placido Domingo as Don, Miss Caballe, Sherrill Milnes, Shirley Verrett and Della Wallis, and all are in top form. Conductor Carli Giulini knows his Don and impresses throughout. Ambrosian Opera Chorus excels. Libretto enclosed.



JAZZ

CHICO HAMILTON (2 LP's)— His Great Hits. Impulse AS 9213-2

Not only are these some of Hamilton's greatest hits, but the tunes feature the first recording sessions ever done formally by Larry Coryell, a guitarist who has gone on to create his own name in the field of improvisational music. Also featured are Gabor Szabo, another musician introduced by Hamilton and Charles Lloyd, a multi- talented wind instrumentalist, who is also publicly known now. "For Mods Only," with Archie Shepp at his only piano record- ing, "Helena" and "Transfusion," are only a small representation of the great tunes on this double LP.

★★★★
4 STAR
★★★★

POPULAR ★★★★★

THE GORDON McLENDON SINGERS—Love Songs . . . for the Good Times. MGM 4776
CATAPILLA—Vertigo VEL 1006
JADE WARRIOR—Vertigo VEL 1007

LOW PRICE POPULAR ★★★★★

HERSCHEL BERNARDI—Fiddler on the Roof. Harmony KH 30757
DORIS DAY—Greatest Hits. Harmony KH 30761

COUNTRY ★★★★★

ERNEST TUBB — One Sweet Hello. Decca DL 75301
JIM RICHARDS—Just Because I'm Not the Man I Used to Be. Princess PR 1115

CLASSICAL ★★★★★

ROSSINI: WILLIAM TELL — Blanc/Guilot/ Gedda/Paris Opera Orch. (Lombard). Sera- phim S 60181
GLAZUNOV RAYMONDA SUITE — Yevgeny Svetlanov Bolshoi Theater Orch. Melodiya/ Angel SR 40172
SCRIABIN: THE ETUDES OP. 8—Viktor Merzhanov. Melodiya/Angel SR 40176
TCHAIKOVSKY: SUITE NO. 3 IN G—Kondra- shin/Moscow Philharmonic Orch. Melo- diya/Angel SR 40175
MUSICA AETERNA AT ALICE TULLY HALL— Various Artists/Musica Aeterna Chamber Orch. and Chorus (Waldman). Decca OL 79437
MOZART: MUSIC FOR WIND INSTRUMENTS —Edo De Waart. Philips 6500 004
ITALIAN CLASSICAL ARIAS — Benjamina Gigli. Seraphim 60182

INTERNATIONAL ★★★★★

THEODORE BIKEL—Silent No More. Star 119

JAZZ ★★★★★

ELVIN JONES — Genesis. Blue Note BST 84369
GRANT GREEN — Visions. Blue Note BST 84373
BILL GAITHER TRIO—Heart Warming HWS 3130
SMITTY GATLIN SINGERS—Skylite LP 6106
CATHEDRAL QUARTET—Everything's Alright. Canaan CAS 9697
MAVEN OF REST—Welcome Aboard. Tempo TL 7024
JIMMIE GARNER & FRIENDS—NRP CLS 101
PRESENTING THE GOSPEL ENVOYS—NRP NR 1310

RELIGIOUS ★★★★★

JIMMY DURANTE—Songs for Sunday. Light LS 5565

CHILDREN'S ★★★★★

ANITA BRYANT—The Orange Bird. Disney- land STER 3991

SPOKEN WORD ★★★★★

DYLAN THOMAS READS THE POETRY OF WILLIAM BUTLER YEATS AND OTHERS— Caedmon TC 1353
RALPH WALDO EMERSON: ESSAY ON EDU- CATION — SELF RELIANCE — Read by Archibald MacLeish. Caedmon TC 1358

LOW PRICE CLASSICAL

CAPRICCIO: PIANO RAG MUSIC/SERENADE IN A/DUO CONCERTANT. Igor Stravinsky. Seraphim 60183

The composer as pianist shows real flavor and zest in these four selections recorded from 1930 to 1934. Especially interesting is the Capriccio for Piano and Orchestra, in which Stravinsky pulls out all his talented skills.

THE SERAPHIM GUIDE TO GERMAN LIEDER —Various Composers/Various Artists. Sera- phim SIC 6072

This three-LP guide to the German lieder is just the right dealer's dish, for it contains much for the lieder buyer to enjoy. Songs are by Beethoven, Brahms, Mozart, among others, and all performed by well-known lieder artists which include Hermann Prey, Nicolai Gedda, Janet Baker, Gerald Moore.

SOUL

SOULIN' SAM COOKE (2 LP's)—Right On. Cherie LP 1001 (Kent)

With equal potential, pop and soul, this deluxe 2-record package with a special 45 disk "Rap Session" with the late Cooke of much sales potency for collectors. His hits featured include "You Send Me," "Summer- time" and "Only Sixteen."

SPOKEN WORD

VICTORIAN POETRY—Read by Max Adrian- Claire Bloom-Allan Howard. Caedmon TC 3004

Max Adrian, Claire Bloom and Allan Howard, three well-known theater performers give this three-LP set the right pace and sent it off with the right emphasis. Readings are all exceptional, including those on Wilde, Tennyson, Houseman and Hardy works. Rep- ertoire is well chosen.

SPECIAL MERIT PICKS

POP

ORIGINAL LONDON PRODUCTION — Fiddler on the Roof. Columbia SX 30742
The imminent release of the film version of "Fiddler on the Roof," has given rise to a proliferation of "Fiddler" recordings, some original, some repackaged. This one, on Columbia Records, features the original cast of the London Production, starring Topol, and is, without doubt, one of the better productions of this classical work.

WARREN SCHATZ—Columbia C 30685
Here is a good balance between slightly hard, and really warm tunes. He has captured a feeling of emotion and sound which seems to be the trend in the market place today. Schatz sounds as if he can sing about himself and others in a high fashion. The harder tunes, such as "The Rise Has Just Begun," can be examined esoterically. The softness of "Good Morn- ing," while it has some various connotative moods. All in all this is a well-balanced LP with some good potential in the pop field.

LALO SCHIFRIN—Rock Requiem. Verve V6- 8891
Schifrin composed, arranged and conducted this ambitious project dedicated to "the dead in the Southeast Asia War." The original music for the Requiem is firmly rooted in jazz and rock and is beautifully performed by the Mike Curb Congregation and an expert instrumental ensemble.

THE 50 GUITARS OF TOMMY GARRETT (2 LP's)—United Artists UXS 79
The exceptional guitarist, Tommy Tedesco, weaves his way through this superb pro- gram of Spanish-oriented standards . . . a two-record set at a low cost. Producer Steve Garrett has included such greats as "Maria Elena," "Yours" and "You Belong to My Heart."

FLEETWOOD MAC (2 LP's)—Black Magic Woman. Epic EG 30632
Fleetwood Mac switched to Epic after go- ing largely unappreciated in the U.S. while enjoying their heyday in Britain. "Shake Your Moneymaker," "Albatross," "Black Magic Woman" and "Long Grey Mare" are among the finest tracks from the group's two Epic LP's repackaged together here, featuring guitarists Peter Green, Jeremy Spencer and Danny Kirwan, plus bass Mc- Vie and drummer Fleetwood. Great for group's fans.

JAMES HENDRICKS—MGM SE 4768
A former member of the Big Three group with Mama Cass Elliot, Hendricks debuts solo on the MGM label with an impressive group of original songs, folk-country and pop-oriented. Best programming cuts with Top 40 and MOR appeal include "Muddy River" and "California's Fine."

CHRIS CONNOR — Sketches. Stanyan SR 10029
It's been quite a while between records for this exceptional stylist, but this one, on Rod McKuen's label, is worth waiting for. She adds her unique feel and sound to some of today's top material and comes off strong in her delivery of "More Today Than Yesterday," "Fire and Rain," "Hi De Ho" and McKuen's own "As I Love My Own."

MICHAELANGELO—One Voice Many. Colum- bia C 30686

Interesting soft folk rock quartet with some heavy cuts for both FM and Top 40 play. Their material, all original, runs the gamut from the poignant ballad "This Bird" to the exceptional instrumental medley "Take It Back/Michaelangelo." A solo by Anel, "It's Crying Outside" is another top cut for play.

BUZZY LINHART—The Time to Live Is Now. Kama Sutra KSBS 2037

Linhart has developed into a sensitive writer/performer with a distinct sense of humor. With the help of Bill Takas and Luther Rix he has produced a casual and entertaining LP whose seemingly improvised scat vocals head the plus column. Outstand- ing examples are "Comin' Home," "Leila," "Friends" and the delightful title song.

LOW PRICE POPULAR

THE POETRY THAT IS ROD MCKUEN—Har- mony KH 30762

These exceptional performances of some of McKuen's best poems were formerly entitled "In Search of Eros." His sales on Warner Bros. and on his own Stanyan label con- tinue heavy, and this LP on Harmony should prove an important chart item as well. Standout poetry includes "The Gentle Touch," "The Love Seeker" and "Eros."

TONY BENNETT—The Very Thought of You. Harmony KH 30758

Tony Bennett's repackaged goodies have that same electrifying quality found in his original material. On this budget-priced record, Bennett who melted thousands of hearts with his unforgettable version of "I Left My Heart in San Francisco," reminisces with such tunes as "Just in Time," "It's Magic," "Laura" and "The Very Thought of You."

COMEDY

CHEECH AND CHONG—Ode SP 77010

Cheech and Chong are method humorists who disarmingly mock the youth culture of which they are active members and their satires on pot, recording sessions, Vietnam utilize contemporary language to the point of absurdity. The two segments, "Dave" and "The Pope: Live at the Vatican" are the funniest. Already a breakout in Los Angeles, the LP should spread to other markets with the anticipated radio exposure.

CLASSICAL

GREAT OPERA DUETS—Caballe, Marti. Angel S36787

Miss Caballe combines her unique talents with those of Bernabe Marti. The result is a fine record of duets such as Puccini's "Tu, Tu Amore! Tu?" from "Manon Lescaut." The highlight here, from Meyerbeer's "Les Huguenots," is "Oh Ciel!" A warm and rich treatment.

SIBELIUS: KULLERVO & INCIDENTAL MUSIC TO STRINBERG'S SWANWHITE — Helsinki Univ. Men's Choir/Kostia/Viitanen Boume- mouth Symp. Orch. (Berglund). Angel SB 3778

Here's the first recording of Sibelius' choral work and there's much to sing about. Raili Kostia and Usko Viitanen star and shine brightly in their roles as do the Helsinki University Men's Choir, who show excellent voices. The Berglund-led orchestra is unflatteringly impressive.

More Album
Reviews on
Page 61

A shameful bribe to get you to consider trading stamps



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BILLBOARD PREDICTS NEXT WEEK'S FASTEST MOVERS

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

- THE NIGHT THEY DROVE OLD DIXIE DOWN . . . Joan Baez, Vanguard
- SUPERSTAR . . . Carpenters, A&M
- IF YOU REALLY LOVE ME . . . Stevie Wonder, Tamla (Motown)
- SWEET CITY WOMAN . . . Stampeders, Bell
- SO FAR AWAY/SMACKWATER JACK . . . Carole King, Ode (A&M)
- RAIN DANCE . . . Guess Who, RCA
- YO-YO . . . Osmonds, MGM
- NEVER MY LOVE . . . Fifth Dimension, Bell
- IT'S A CRYIN' SHAME . . . Gayle McCormick, Dunhill

ACTION Records

NATIONAL BREAKOUTS

SINGLES

THERE ARE NO NATIONAL BREAKOUTS THIS WEEK.

ALBUMS

- JEFFERSON AIRPLANE . . . Bark, Grunt FTR 1001 (RCA)
- ISLE OF WIGHT/ATLANTA POP FESTIVAL . . . Various Artists, Columbia G3X 30805

REGIONAL BREAKOUTS

SINGLES

- BEND ME SHAPE ME . . . Storm, Sunflower 113 (MGM) (Helios, BMI) (Atlanta)
- DAY BY DAY . . . Holly Sherwood, Carousel 30,057 (Bell) Valanda/Cadenza, ASCAP (Cleveland/New Orleans)

ALBUMS

THERE ARE NO REGIONAL BREAKOUTS THIS WEEK.

Bubbling Under The HOT 100

- 101. ALL MY HARD TIMES . . . Joe Simon, Spring 118 (Polydor)
- 102. RUB IT IN . . . Laying Martine, Barnaby 2041 (CBS)
- 103. NEW JERSEY . . . England Dan & John Ford Coley, A&M 1278
- 104. DAY BY DAY . . . Holly Sherwood, Carousel 30,057 (Bell)
- 105. CO CO . . . Sweet, Bell 45-126
- 106. A SONG FOR YOU . . . Andy Williams, Columbia 4-45434
- 107. YOU SEND ME . . . Ponderosa Twins + One, Horoscope 102 (All Platinum)
- 108. BEND ME SHAPE ME . . . Storm, Sunflower 113 (MGM)
- 109. A SONG FOR YOU . . . Jaye P. Morgan, Beverly Hills 9367
- 110. GOODBYE MEDIA MAN . . . Tom Fogerty, Fantasy 661
- 111. DESDEMONA . . . Searchers, RCA 74-0484
- 112. SHE'S ALL I GOT . . . Freddie North, Mankind 12002 (Nashboro)
- 113. I'M COMIN' HOME . . . Tommy James, Roulette 7110
- 114. YOUR MOVE . . . Yes, Atlantic 2819
- 115. DO I LOVE YOU . . . Paul Anka, Buddah 252

Bubbling Under The TOP LP'S

- 201. IAN & SYLVIA WITH DAVID WILCOX . . . Columbia C 30736
- 202. CHEECH & CHONG . . . Ode SP 77010 (A&M)
- 203. PHARAOH SANDERS . . . Thembi, Impulse AS 9206 (ABC/Dunhill)
- 204. MAIN INGREDIENT . . . Black Seeds, RCA LSP 4483
- 205. KENNY ROGERS & THE FIRST EDITION . . . Transition, Reprise MS 2039
- 206. FUZZ . . . Calla SC 2001 (Roulette)
- 207. VALERIE SIMPSON . . . Exposed, Tamla TS 311 (Motown)
- 208. IF 3 . . . Capitol SMAS 820
- 209. BERT KAEMPFFERT . . . Now!, Decca DL 75305 (MCA)

Dear Dealer:

I'd like to FIND The Carter Family's "Keep On The Sunny" in 8-track. Can you please help me?

—A Des Moines Housewife

FIND can do it.

New LP/Tape Releases

Weekly product list includes the most recent LP and tape releases. Listings are in alphabetical order by artist in pop, by composer in classical. Prices are manufacturers' suggested list and subject to change.

Symbols: LP—long-playing record album; CA—cassette; 8T—8-track cartridge; OR—open reel tape.

POPULAR

- | ARTIST, Title | Config., Label, No., List Price |
|--------------------------------------|--|
| A | |
| AIRPLANE, JEFFERSON | Bark (LP) Grunt FTR 1001 ..\$5.98 |
| ANDERSON, LYNN | A Woman Lives for Love (LP) Harmony KH 30760 \$1.98 |
| ANDWELLA | People's People (LP) Dunhill DS 50105 \$4.98 |
| ANGELO, MICHAEL | One Voice Many (LP) Columbia C 30686 ..\$4.98 |
| ART ENSEMBLE OF CHICAGO | Les Stances A Sophie (LP) Nessa N 4 ..\$5.98 |
| B | |
| BAEZ, JOAN | Blessed Are (LP) Vanguard VSD 6570/1 ..\$5.98 |
| BALTIMORE, SIR LORD | SRM 1 613 ..\$5.98
(8T) MCB 1 613 ..\$6.95
(4T) MC4 1 613 ..\$6.95 |
| BE GEES | Trafalger (LP) Arco SD 7003 ..\$4.98 |
| BENNETT, TONY | The Very Thought of You (LP) Harmony KH 30758 \$1.98 |
| BERNARDI, HERSHEL | Fiddler on the Roof (LP) Harmony KH 30757 \$1.98 |
| BEVAN, ALEX | No Truth to Sell (LP) Big Tree 8TS 2006 \$4.98 |
| BIG LUCKY/BIG AMOS/DON HINES | River Town Blues (LP) Hi SHL 32063 ..\$4.98 |
| BLACK DICK For President | (LP) Plain Talkin' PT 2001 (3 LP's) ..\$7.95 |
| BROWN, SAVOY | Street Corner Talking (LP) Parrot OAS 71047 \$4.98 |
| BRYANT, ANITA | The Orange Bird (LP) Disneyland STER 3991 ..\$3.98 |
| BUCKWHEAT | (LP) London PS 595 ..\$4.98 |
| C | |
| CAMPBELL, ARCHIE | Didn't He Shine (LP) RCA LSP 4582 ..\$5.98 |
| CARR, VIKKI | Love Story (CA) Columbia CT 30662 ..\$6.98 |
| CATAPILLA | (LP) Vertigo VEL 1006 \$4.98 |
| CATHEDRAL QUARTET | Everything's Alright (LP) Canaan CAS 9697 \$4.98 |
| CREECH AND CHONG | (LP) Ode SP 77010 ..\$4.98 |
| CLARK, GENE | (LP) A&M SP 4292 ..\$4.98 |
| COLTRANCE, ALICE | Universal Consciousness (LP) Impulse AS 9210 ..\$5.98 |
| CONNOR, CHRIS | Sketches (LP) Stanyan SR 10029 \$5.98 |
| COOKE, SOULIN' SAM | Right On (LP) Cherie LP 1001 (2 LP's) ..\$6.95 |
| D | |
| DAUGHERTY, JACK, & THE CLASS OF 1971 | (LP) A&M SP 3038 ..\$4.98 |
| DAVIS, DANNY, & THE NASHVILLE BRASS | Super Country (LP) RCA Victor LSP 4571 ..\$5.98 |
| DAY, DORIS | Greatest Hits (LP) Harmony KH 30761 ..\$1.98 |
| DURANTE, JIMMY | Songs for Sunday (LP) Light LS 5565 ..\$4.98 |
| E | |
| THE EMOTIONS | Untouched (LP) Volt VOS 6015 ..\$4.98 |
| EVANS, BILL Album | (BT) Columbia CA 30855 ..\$6.98 |
| F | |
| FARINA, MIMI, & TOM JANS | Take Heart (LP) A&M SP 4310 ..\$4.98 |
| THE FIRESIGN THEATRE | I Think We're All Bozos on This Bus (LP) Columbia C 30737 ..\$4.98
(8T) CA 30737 ..\$6.98
(CA) CT 30737 ..\$6.98 |

ARTIST, Title

- | Config., Label, No., List Price |
|---|
| FLEETWOOD MAC |
| Black Magic Woman (LP) Epic EG 30632 ..\$4.98
(8T) EGA 30632 ..\$7.98
(CA) EGT 30632 ..\$7.98 |
| FOUR TOPS' Greatest Hits, Vol. 2 |
| (LP) Motown M 740L ..\$5.98 |
| FREE LEVEL |
| (LP) A&M SP 4306 ..\$4.98 |
| G |
| GAITHER, BILL, TRIO |
| (LP) Heart Warming HWS 3130 ..\$4.98 |
| GARNER, JIMMIE, & FRIENDS |
| (LP) NRP CLS 101 ..\$4.98 |
| GATLIN, SMITTY, SINGERS |
| (LP) Skylite LP 6106 ..\$4.98 |
| GETZ, STAN |
| Dynasty (LP) Verve V6-8802 (2 LP's) ..\$10.96 |
| GOSPEL ENVOYS, Presenting the |
| (LP) NRP NR 1310 ..\$4.98 |
| GREEN |
| To Help Somebody (LP) Arco SD 33-366 ..\$4.98 |
| H |
| HAVEN OF REST |
| Welcome Aboard (LP) Tempo TL 7024 ..\$4.98 |
| HEEP URIAH |
| Look at Yourself (LP) Mercury SRM 1 614 ..\$4.98
(8T) MCB 1 614 ..\$6.95
(4T) MCR4 1 614 ..\$6.95 |
| HERITAGE SINGERS, |
| Come Along With the (LP) Chapel S 5189 ..\$4.98 |
| HOOKFOOT |
| (LP) A&M SP 4316 ..\$4.98 |
| HOUSTON, DAVID |
| Sweet Lovin' (LP) Epic EG 30437 ..\$4.98
(8T) EGA 30437 ..\$7.98 |
| I |
| THE ISLEY BROTHERS |
| Givin' It Back (LP) T-Neck TNS 3008 \$5.98 |
| J |
| JAMES GANG |
| Live in Concert (LP) ABC ABCX 733 ..\$4.98 |
| JEAN, NORMA, Sings |
| LSP 4587 ..\$5.98
(8T) PBS 1808 ..\$6.95 |
| JOHN, BOB |
| The Night Tripper (LP) Arco SD 33 362 ..\$4.98 |
| JOHNSON, PAUL, SINGERS |
| Sing in the 70's (LP) Bridge S 2222 ..\$4.98 |
| K |
| KELLEY, PETER |
| Dealin' Blues (LP) Sire SI 4903 ..\$4.98 |
| KING'S HERALDS |
| Master Designer (LP) Chapel S 5183 ..\$4.98 |
| KOLE, RONNIE, TRIO |
| New Orleans Today (LP) Paula LPS 2209 ..\$4.98 |
| KOOL & THE GANG, The Best of |
| (LP) Delite DE 2009 ..\$4.98 |
| KRISTOFFERSON, KRIS |
| Me & Bobby McGee (LP) Monument Z 30817 \$4.98 |
| L |
| LENNON, JOHN |
| Imagine (LP) Apple (no number) \$4.98 |
| LINHART, BUZZY |
| The Time to Live Is Now (LP) Kama Sutra KSBS 2037 ..\$4.98 |
| LISTER, MOVIE, & THE STATESMEN |
| Put Your Hand in the Hand (LP) Skylite LP 6110 ..\$4.98 |
| M |
| MADURA |
| (LP) Columbia G 30794 (2 LP's) ..\$9.96 |
| MAESTRO, JOHNNY, Story |
| (LP) Buddah BDS 5091 \$5.98 |
| MAIN INGREDIENT |
| Black Seeds (LP) RCA Victor LSP 4483 ..\$5.98
(8T) PBS 1697 ..\$6.95 |
| MALCOLM X, Wisdom of |
| (LP) Mo' Soul MS 8001 (3 LP's) ..\$7.95
(8T) ZA 30743 ..\$6.98 |
| MANNING JOHN |
| White Bear (LP) Columbia C 30741 \$4.98 |
| MARTIN, BONNI |
| Tomorrow (LP) Buddah BDS 5090 \$5.98 |
| McKUEEN, ROD, The Poetry That Is |
| (LP) Harmony KH 30762 \$1.98 |

ARTIST, Title

- | Config., Label, No., List Price |
|--|
| McLENDON, GORDON, SINGERS |
| Love Songs . . . For the Good Times (LP) MGM SE 4776 ..\$4.98 |
| MERCURY, ERIC |
| Funky Sounds Nurtured in the Fertile Soil of Memphis That Smell of Rock (LP) Enterprise ENS 1020 ..\$4.98 |
| MOBY GRAPE |
| 20 Granite Creek (LP) Reprise RS 6460 ..\$4.98 |
| MORRILL, KENT |
| The Dream Maker (LP) Cream CR 5001 ..\$4.98 |
| MOTTOLA, TONY |
| Warm Feelings (LP) Project 3 PR 5058SD ..\$5.98 |
| MOUNTAIN BUS |
| Sundance (LP) Good Records G 101 ..\$4.98 |
| O |
| OGERMAN, CLAUD |
| Music from the Motion Picture "Fiddler on the Roof" (LP) RCA Victor LSP 4583 ..\$5.98
(8T) PBS 1804 ..\$6.95 |
| ORIGINAL LONDON PRODUCTION |
| Fiddler on the Roof (LP) Columbia SX 30742 ..\$4.98
(8T) SA 30742 ..\$6.98 |
| P |
| PATCHETT & TARSE |
| Instant Replay (Two Sides of Football) (LP) Decca DL 75300 ..\$4.98 |
| PERRIN, CHUCK & MARY |
| Life Is a Stream (LP) Sunlight SLT 1 ..\$4.98 |
| PRESLEY, ELVIS |
| Elvis Sings the Wonderful World of Christmas (LP) RCA Victor LSP 4579 ..\$5.98 |
| Q |
| QUINAIMES BAND |
| (LP) Elektra EKS 74096 \$5.98 |
| R |
| RASPUTIN'S STASH |
| (LP) Cotillion SD 9046 \$4.98 |
| REED, JERRY |
| Ko-Ko Joe (LP) RCA Victor LSP 4596 ..\$5.98
(8T) PBS 1820 ..\$6.95
(CA) PK 1820 ..\$6.95 |
| RICHARDS, JIM |
| Just Because I'm Not the Man I Used to Be (LP) Princess PR 1115 \$3.98 |
| ROBBINS, MARTY |
| From the Heart (LP) Harmony KH 30756 \$1.98 |
| ROBINSON, SMOKEY, & THE MIRACLES |
| One Dozen Roses (LP) Tamla T 312L ..\$4.98 |
| ROSSI, STEVE, & SLAPPY WHITE |
| I Found Me a White Man You Find Yourself One! (LP) Roulette SR 42065 ..\$4.98 |
| S |
| SCHATZ, WARREN |
| (LP) Columbia C 30685 ..\$4.98 |
| SCHIFRIN, LALO |
| Rock Requiem (LP) Verve V6-8801 ..\$5.98 |
| SEBASTIAN, JOHN |
| The Four of Us (LP) Reprise MS 2041 ..\$4.98 |
| SHEPP, ARCHIE |
| Things Have Got to Change (LP) Impulse AS 9212 ..\$5.98 |
| SMITH, JIMMY |
| In a Plain Brown Wrapper (LP) Verve V6-8800 ..\$5.98 |
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| Where You Lead (LP) Columbia KC 30792 ..\$4.98
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| SOUNDTRACK |
| Soul to Soul (LP) Atlantic SD 7207 \$5.98 |
| SUPERTRAMP |
| Indelibly Stamped (LP) A&M SP 4311 ..\$4.98 |
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| VALE, JERRY |
| More (LP) Harmony KH 30759 ..\$1.98 |
| VAN PEEBLES, MELVIN |
| Ghetto Songs (LP) A&M SP 4223 ..\$4.98 |
| VARIOUS ARTISTS |
| The First Great Rock Festivals of the 70's: Isle of Wight/Atlanta Pop Fest. (LP) Columbia G3X 30805 (3 LP's) ..\$9.59 |
| W |
| WALES, HOWARD, & JERRY GARCIA |
| Hooterall? (LP) Douglas 5 KZ 30859 ..\$4.98 |
| WARRIOR, JADE |
| (LP) Vertigo VEL 1007 \$4.98 |

ARTIST, Title

- | Config., Label, No., List Price |
|---|
| WELK, JOEY |
| Vintage Ballads to Remember Her By (LP) Palmer PLP 13401 \$4.98 |
| WILLIAMS, BIG JOE |
| Nine String Blues (LP) Delmark 627 ..\$4.98 |
| Y |
| YARDBIRDS Live |
| (LP) Epic E 30615 ..\$5.98
(8T) EA 30615 ..\$6.98 |
| YOUNG, MIGHTY JOE |
| (LP) Delmark DS 629 ..\$4.98 |
| CLASSICAL |
| B |
| BEETHOVEN SYMPHONY NO. 7 IN A |
| Carlo Maria Giulini/Chicago Symphony (LP) Angel S 36048 ..\$5.98 |
| BEETHOVEN: HAMMERKLAVER SONATA NO. 29 OP. 100 |
| Rudolf Serkin (LP) Columbia M 30081 ..\$5.98 |
| C |
| CAPRICCIO: PIANO RAG MUSIC/SERENADE IN A/DUO CONCERTANT |
| Igor Stravinsky (LP) Seraphim 60183 ..\$2.98 |
| COPLAND CONDUCTS COPLAND: APPALACHIAN SPRING/FANFARE FOR THE COMMON MAN |
| Henry Fonda/London Symphony Orch. (LP) Columbia M 30649 ..\$5.98
(8T) MA 30649 ..\$6.98
(CA) MT 30649 ..\$6.98 |
| D |
| DEBUSSY/RAVEL: STRING QUARTETS |
| The Juilliard Quartet (LP) Columbia M 30650 ..\$5.98 |
| DVORAK: CELLO CONCERTO IN B MINOR |
| Dupre/Barenboim/Chicago Symphony Orch. (LP) Angel S 36046 ..\$5.98 |
| E |
| EVERYTHING YOU ALWAYS WANTED TO HEAR ON THE MOOG |
| (OR) Columbia MR 30383 ..\$6.98 |
| G |
| GLAZUNOV RAYMONDA SUITE |
| Yevgeny Svetlanov/Bolshoi Theater Orch. (LP) Melodiya/Angel SR 40172 ..\$5.98 |
| GREAT OPERA DUETS |
| Caballe Marti (LP) Angel S 36787 ..\$5.98 |
| I |
| ITALIAN CLASSICAL ARIAS |
| Benjamin Gigli (LP) Seraphim 60182 ..\$2.98 |
| M |
| MAHLER SYMPHONY NO. 1 |
| Carlo Mario Giulini/Chicago Symphony (LP) Angel S 36047 ..\$5.98 |
| MUSICA AETERNA AT ALICE TULLY HALL |
| Various Artists/Musica Aeterna Chamber Orch. & Chorus (Waldman) (LP) Decca DL 79437 ..\$4.98 |
| R |
| ROSSINI: WILLIAM TELL |
| Blanc/Guilot/Gedda/Paris Opera Orch. (Lombard) (LP) Seraphim S 60181 \$2.98 |
| S |
| SCRIABIN: THE ETUDES OP. 8 |
| Viktor Merzhanon (LP) Melodiya/Angel SR 40176 ..\$5.98 |
| THE SERAPHIM GUIDE TO GERMAN LIEDER |
| Various Composers/Various Artists (LP) Seraphim SIC 6072 (3 LP's) ..\$7.94 |
| SIBELIUS: KULLERVO & INCIDENTAL MUSIC TO STRINBERG'S SWANWHITE |
| Helsinki Univ. Men's Choir/Kostia/Viljanen Bournemouth Symphony Orch. (Berglund) (LP) Angel SB 3778 ..\$5.98 |
| SONGS OF THE RUSSIAN LAND |
| The Soviet Army Chorus & Band (Aleksandrov) (LP) Melodiya/Angel SR 40170 ..\$5.98 |
| T |
| TCHAIKOVSKY: SUITE NO. 3 IN G |
| Kondrashin/Moscow Philharmonic Orch. (LP) Melodiya/Angel SR 40175 ..\$5.98 |
| V |
| VERDI: DON CARLO |
| Domingo/Caballe/Raimondi/Ambrosian Opera Chorus & Orch. of the Royal Opera House, Covent Gardens (Giulini) (LP) Angel SOL 3774 ..\$5.98 |

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

POPULAR	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

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Smug? not likely!

Sure we've got Gordon Lightfoot and Joni Mitchell and Brave Belt and Neil Young. Sure they're Canadian. Sure they sell a lot of records. Sure that's a good reason to be smug. But we're not. We can't afford to be. Because the only way you get that kind of talent is by working at it.

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HOT 100

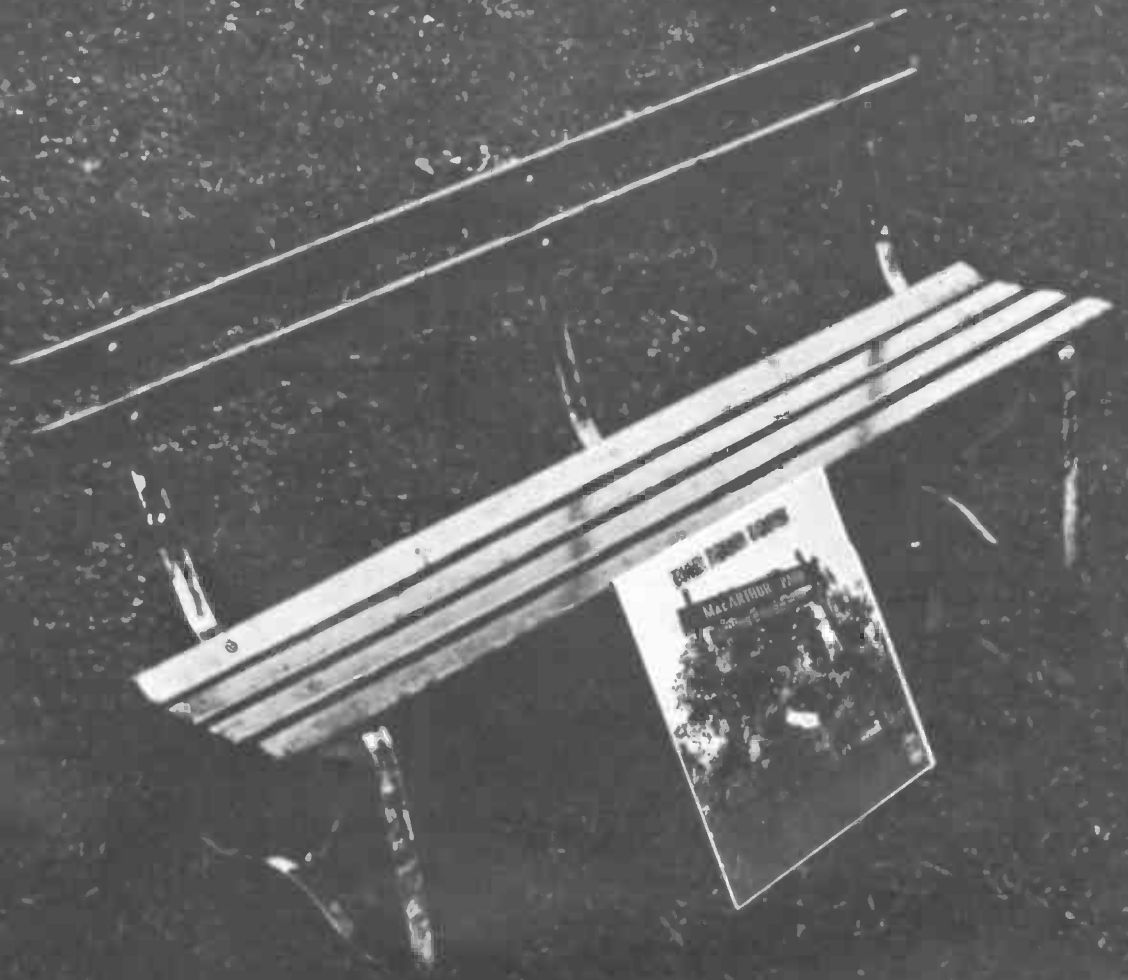
THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	GO AWAY LITTLE GIRL	Donny Osmond (Rick Hall), MGM 14285
2	2	SPANISH HARLEM	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2817
3	4	AIN'T NO SUNSHINE	Bill Withers (Booker T. Jones), Sussex 219 (Buddah)
4	10	MAGGIE MAY/REASON TO BELIEVE	Rod Stewart (Rod Stewart), Mercury 73224
5	5	UNCLE ALBERT/ADMIRAL HALSEY	Paul & Linda McCartney (Paul & Linda McCartney), Apple 6278
6	3	SMILING FACES SOMETIMES	Undisputed Truth (Norman Whitfield), Gordy 7108 (Motown)
7	7	I JUST WANT TO CELEBRATE	Rare Earth (Rare Earth & Tom Baird), Rare Earth 5031 (Motown)
8	12	THE NIGHT THEY DROVE OLD DIXIE DOWN	Joan Baez (Norbert Putnam & Jack Lothrop), Vanguard 35138
9	6	HOW CAN YOU MEND A BROKEN HEART?	Bee Gees (Bee Gees & Robert Stigwood), Atco 6824
10	11	WHATCHA SEE IS WHATCHA GET	Dramatics (Tony Hester), Volt 4058
11	14	STICK-UP	Honey Cone (Greg Perry & General Johnson/Stagecoach Prod.), Hot Wax 7106 (Buddah)
12	17	SUPERSTAR	Carpenters (Jack Daugherty), A&M 1289
13	8	TAKE ME HOME, COUNTRY ROADS	John Denver With Fat City (Milton Okun), RCA 74-0445
14	18	I WOKE UP IN LOVE THIS MORNING	Partridge Family, Starring Shirley Jones & Featuring David Cassidy (Wes Farrell), Bell 45-130
15	16	WON'T GET FOOLED AGAIN	Who (Lambert-Stampe-Cameron), Decca 32846 (MCA)
16	20	DO YOU KNOW WHAT I MEAN	Lee Michaels (Lee Michaels), A&M 1262
17	13	LIAR	Three Dog Night (Richard Podolor), Dunhill 4282
18	9	SIGNS	Five Man Electrical Band (Dallas Smith), Lionel 3213 (MGM)
19	24	TIRED OF BEING ALONE	Al Green (Willie Mitchell & Al Green), Hi 2194 (London)
20	28	IF YOU REALLY LOVE ME	Stevie Wonder (Stevie Wonder), Tamla 54208 (Motown)
21	35	SWEET CITY WOMAN	Stampeders (Mel Shaw), Bell 45-120
22	27	CHIRPY CHIRPY CHEEP CHEEP	Mac & Katie Kissoon (Miki Dallan), ABC 11306
23	23	BANGLA DESH/DEEP BLUE	George Harrison (George Harrison & Phil Spector), Apple 1836
24	26	THE STORY IN YOUR EYES	Moody Blues (Tony Clarke), Threshold 67006 (London)
25	32	SO FAR AWAY/SMACKWATER JACK	Carole King (Lou Adler), Ode 66019 (A&M)
26	19	BEGINNINGS/COLOR MY WORLD	Chicago (James William Guercio), Columbia 4-45417
27	30	MAKE IT FUNKY (Part 1)	James Brown (James Brown), Polydor 14088
28	25	RIDERS ON THE STORM	Doors (Bruce Botnick & the Doors), Elektra 45738
29	33	RAIN DANCE	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0522
30	31	SATURDAY MORNING CONFUSION	Bobby Russell (Snuff Garrett), United Artists 50788
31	15	MERCY MERCY (The Ecology)	Marvin Gaye (Marvin Gaye), Tamla 54207 (Motown)
32	29	IF NOT FOR YOU	Olivia Newton-John (Bruce Welch & John Farrar), Uni 55281 (MCA)
33	34	WEDDING SONG (There Is Love)	Paul Stookey (Jim Mason & Ed Mottau), Warner Bros. 7511

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	43	BREAKDOWN (Part 1)	Rufus Thomas (Tom Nixon), Stax 0098
35	57	THIN LINE BETWEEN LOVE & HATE	Persuaders (Poindexter Bros.), Atco 6822
36	47	THE LOVE WE HAD (Stays on My Mind)	Dells (Chuck Stepney & Chuck Barksdale), Cadet 5683 (Chess/Janus)
37	41	I AIN'T GOT TIME ANYMORE	Glass Bottle (Bill Ramal & Dickie Goodman), Avco 4575
38	40	SURRENDER	Diana Ross (Nickolas Ashtford & Valerie Simpson), Motown 1188
39	44	I'VE FOUND SOMEONE OF MY OWN	Free Movement (Joe Porter), Decca 32818 (MCA)
40	85	YO-YO	Osmonds (Rick Hall), MGM 14295
41	42	ALL DAY MUSIC	War (Jerry Goldstein), United Artists 50815
42	59	TRAPPED BY A THING CALLED LOVE	Denise LaSalle (Crajon Enterprises), Westbound 182 (Chess/Janus)
43	46	MARIANNE	Stephen Stills (Stephen Stills & Bill Halverson), Atlantic 2820
44	36	GO DOWN GAMBLIN'	Blood, Sweat & Tears (Don Heckman, Bobby Colomby & Roy Halee), Columbia 4-45427
45	52	STAGGER LEE	Tommy Roe (Steve Barri), ABC 11307
46	48	WHERE EVIL GROWS	Poppy Family (Terry Jacks), London 148
47	49	STOP, LOOK, LISTEN (To Your Heart)	Stylistics (Thom Bell), Avco 4572
48	58	LOVING HER WAS EASIER (Than Anything I'll Ever Do Again)	Kris Kristofferson (Fred Foster), Monument 8525 (CBS)
49	51	EASY LOVING	Freddie Hart (George Richey), Capitol 3115
50	55	ANOTHER TIME, ANOTHER PLACE	Engelbert Humperdinck (Gordon Mills), Parrot 40065 (London)
51	53	CRAZY LOVE	Helen Reddy (Larry Marks), Capitol 3138
52	39	K-JEE	Nite-Liters (Fuqua III Prod.), RCA 74-0461
53	50	TAKE ME GIRL, I'M READY	Jr. Walker & the All Stars (Johnny Bristol), Soul 35084 (Motown)
54	38	I LIKES TO DO IT	People's Choice (Bill Perry & Rudy Wilson), Phil-L.A. of Soul 349 (Jamie/Guyden)
55	56	CALL MY NAME, I'LL BE THERE	Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2824
56	45	MAGGIE	Redbone (Lolly Vegas & Pete Welding), Epic 5-10670 (CBS)
57	60	ANNABELLA	Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4287
58	62	KO-KO JOE	Jerry Reed (Chet Atkins), RCA 48-1011
59	63	IS THAT THE WAY	Tin Tin (Maurice Gibb & Billy Lawrie), Atco 6821
60	68	A NATURAL MAN	Lou Rawls (Michael Lloyd), MGM 14262
61	61	GIMME SHELTER	Grand Funk Railroad (Terry Knight), Capitol 3160
62	78	MacARTHUR PARK (Part II)	Four Tops (Frank Wilson), Motown 1189
63	65	HOW CAN I UNLOVE YOU	Lynn Anderson (Glenn Sutton), Columbia 4-45429
64	64	THEM CHANGES	Buddy Miles (Robin McBride & Buddy Miles), Mercury 73228
65	66	HIJACKIN' LOVE	Johnnie Taylor (Don Davis), Stax 0096
66	75	ONE FINE MORNING	Lighthouse (Jimmy Ienner), Evolution 1048 (Stereo Dimension)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	71	THINK HIS NAME	Johnny Rivers & the Guru Rem Das Ashram Singers (Johnny Rivers), United Artists 50822
68	54	WAITING AT THE BUS STOP	Bobby Sherman (Bobby Sherman), Metromedia 222
69	89	WOMEN'S LOVE RIGHTS	Laura Lee (William Witherspoon/Stagecoach), Hot Wax 7105 (Buddah)
70	81	BIRDS OF A FEATHER	Raiders (Mark Lindsay), Columbia 4-45453
71	73	ROLL ON	New Colony Six (Sanctuary Prod.), Sunlight 1001 (Twilight)
72	72	CALIFORNIA KID AND REMO	Lobo (Phil Gernhard), Big Tree 119 (Ampec)
73	76	TALK IT OVER IN THE MORNING	Anne Murray (Brian Arherne), Capitol 3159
74	74	DON'T TRY TO LAY NO BOOGIE-WOOGIE ON THE KING OF ROCK AND ROLL	John Baldry (Rod Stewart), Warner Bros. 7506
75	77	ALL MY TRIALS	Ray Stevens (Ray Stevens), Barnaby 2039 (CBS)
76	79	GHETTO WOMAN	B.B. King (Ed Michel & Joe Zagarino), ABC 11310
77	70	I'D RATHER BE SORRY	Ray Price (Don Law), Columbia 4-45425
78	80	GET IT WHILE YOU CAN	Janis Joplin (Paul Rothchild), Columbia 4-45433
79	88	THE YEAR THAT CLAYTON DELANEY DIED	Tom T. Hall (Jerry Kennedy), Mercury 73221
80	86	FEEL SO BAD	Ray Charles (Joe Adams), ABC 11308
81	—	CHARITY BALL	Fanny (Richard Perry), Reprise 1033
82	82	MILITARY MADNESS	Graham Nash (Graham Nash), Atlantic 2827
83	84	HE'D RATHER HAVE THE RAIN	Heaven Bound, With Tony Scotti (Tony Scotti & Tommy Oliver, With Michael Lloyd), MGM 14284
84	87	PIN THE TAIL ON THE DONKEY	Newcomers (Allen Jones), Stax 0099
85	90	SOME OF SHELLEY'S BLUES	Nitty Gritty Dirt Band (William E. McEuen), United Artists 50817
86	91	I KNOW I'M IN LOVE	Chee Chee & Peppy (J. James), Buddah 225
87	—	ONE TIN SOLDIER (The Legend of Billy Jack)	Coven (Mundell Lowe), Warner Bros. 7509
88	—	GYPSIES, TRAMPS & THIEVES	Cher (Snuff Garrett), Kapp 2146 (MCA)
89	—	NEVER MY LOVE	Fifth Dimension (Bones Howe), Bell 45-134
90	—	IT'S A CRYIN' SHAME	Gayle McCormick (Dennis Lambert & Brian Potter), Dunhill 4288
91	—	YOU'VE GOT TO CRAWL (Before You Walk)	8th Day (Greg Perry), Invictus 9098 (Capitol)
92	98	SOLO	Billie Sans (Pat Cusimano), Invictus 9102 (Capitol)
93	93	THAT'S THE WAY A WOMAN IS	Messengers (Mass Prod.), Rare Earth 5032 (Motown)
94	96	CAN YOU GET TO THAT	Funkadelic (George Clinton), Westbound 185 (Chess/Janus)
95	95	HANDBAGS & GLADRAGS	Chase (Frank Rand & Bob DeStocker), Epic 5-10775 (CBS)
96	97	A PART OF YOU	Brenda & the Tabulations (Gilda Woods & Van McCoy), Top & Bottom 408
97	—	IT'S FOR YOU	Springwell (Pink Unlimited & Vinny Testa), Parrot 359 (London)
98	99	SUMMER SIDE OF LIFE	Gordon Lightfoot (Joe Wissert), Reprise 1035
99	100	BLACK SEEDS KEEP ON GROWING	Main Ingredient (Silvester, Simmons & McPherson), RCA 74-0517
100	—	I LIKE WHAT YOU GIVE	Nolan (Gabriel Mekler), Lizard 1008

HOT 100 A TO Z—(Publisher-Licensor)

Ain't No Sunshine (Interior, BMI)	3	Feel So Bad (Arc/Playmate, BMI)	80
All Day Music (Par Out, ASCAP)	41	Get It While You Can (Hill & Range/Ragmar, BMI)	78
All My Trials (A&M, BMI)	75	Ghetto Woman (Pamco/Sounds of Lucille, BMI)	76
Annabella (Sunbury, ASCAP)	57	Gimme Shelter (Abkco, BMI)	61
Another Time, Another Place (MCA, ASCAP)	50	Go Away Little Girl (Screen Gems-Columbia, BMI)	1
Birds of a Feather (Lowery, BMI)	70	Go Down Gamblin' (Blackwood/Minnesingers, BMI)	44
Bangla Desh (Harrisons, BMI)	23	Gypsies, Tramps & Thieves (Peco, BMI)	88
Beginnings (Aurelius, BMI)	26	Handbags & Gladrags (Loveloy, ASCAP)	95
Black Seeds Keep on Growing (Ingredient, BMI)	99	Head 'Em Heave the Rain (Colgems, ASCAP)	83
Breakdown (Part 1) (East/Memphis, BMI)	23	Hijackin' Love (Groovetown, BMI)	65
California Kid and Remo (Ensign, BMI)	72	How Can I Unlove You (Lowery, BMI)	63
Call My Name, I'll Be There (Walden, ASCAP)	55	How Can You Mend a Broken Heart? (Casserolet/Tamarlane, BMI)	9
Charity Ball (Brainstorm/Tinlike, BMI)	81	I Ain't Got Time Anymore (Leeds, ASCAP)	37
Chirpy Chirpy Cheep Cheep (Innersongs-U.S.A., ASCAP)	22	I Just Want to Celebrate (Jobete, BMI)	7
Color My World (Aurelius, BMI)	26	I Know I'm in Love (Kama Sutra/James Bay, BMI)	86
Crazy Love (Warner Bros./Van Jan, ASCAP)	51	I Like What You Give (Lizard, ASCAP)	100
Deep Blue (Harrisons, BMI)	23	I Likes to Be It (Dondillon, BMI)	54
Do You Know What I Mean (Lalrea/Sattwa, ASCAP)	16	I Like to Be It (Dondillon, BMI)	54
Don't Try to Lay No Boogie-Woogie on the King of Rock and Roll (Harrisons, BMI)	74	I'd Rather Be Sory (Buckhorn, BMI)	14
Easy Loving (Blue Book, BMI)	49	I'd Rather Be Sory (Buckhorn, BMI)	14
		I Just Want to Celebrate (Jobete, BMI)	7
		I Like What You Give (Lizard, ASCAP)	100
		I Likes to Be It (Dondillon, BMI)	54
		I Like to Be It (Dondillon, BMI)	54
		I'd Rather Be Sory (Buckhorn, BMI)	14
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		I Likes to Be It (Dondillon, BMI)	54
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AFTER ALL THE
HITS OF THEIR LIVES
NOW COMES...

“MacARTHUR PARK”
FOR
THE FOUR TOPS

M-1189F

Also available in the album “MacArthur Park” M675L



Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

83

LAST WEEK

152

*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

FREDA PAYNE— YOU BROUGHT THE JOY (2:57)

(Prod. Holland-Dozier-Holland) (Writers: Holland-Dozier) (Gold Forever, BMI)—A sure-fire chart topper over her recent smash "Bring the Boys Home" is this driving, funky beat swinger loaded with Top 10 potency—pop and soul. Flip: "And Suddenly It's Yesterday" (2:26) (same) (Gold Forever, BMI). Invictus 9100 (Capitol)

CAT STEVENS—PEACE TRAIN (3:40)

(Prod. Paul Samwell-Smith) (Writer: Stevens) (Irving, BMI)—Followup to his "Moon Shadow" is a more potent commercial rocker with a vital lyric line that has it to bust through into the teens of the Hot 100. Flip: (No Information Available). A&M 2138

DELANEY & BONNIE— ONLY YOU KNOW & I KNOW (3:29)

(Prod. Delaney & Bonnie) (Writer: Mason) (Irving, BMI)—The Dave Mason rhythm number serves as blockbuster material to follow "Never Ending Song of Love" with even more sales impact. Flip: (No Information Available). Atco 6838

LETTERMEN—LOVE (3:05)

(Writer: Lennon) (MacLen, BMI)—The super heavy John Lennon ballad with an equally heavy vocal workout—their most commercial, has it to put them right in the Top 10. One of the finest productions of the week. Flip: (No Information Available). Capitol 6316

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

DAWN—WHAT ARE YOU DOING SUNDAY? (2:34)

(Writers: Wine-Levine) (Pocket Full of Tunes, BMI)—Happy swinger loaded with Top 40 potency and a strong followup to the recent "Summer Sand." Flip: (No Information Available). Bell 45.141

CHAIRMEN OF THE BOARD— TRY MY LOVE ON FOR SIZE (2:55)

(Prod. Holland-Dozier-Holland) (Writers: Holland-Dozier) (Gold Forever, BMI)—Followup to "Chairman of the Board" is a potent blues swinger that will fast top the success of that recent hit. Flip: "Working on a Building of Love" (2:30) (same) (Gold Forever, BMI). Invictus 9099 (Capitol)

CHI-LITES— I WANT TO PAY YOU BACK (For Loving Me) (2:56)

(Prod. Eugene Record) (Writers: Eugene Record) (Jullo-Brian, BMI)—Change of pace from their recent "We Are Neighbors" hit is this funky beat rhythm ballad that will prove a potent pop and soul smash. Flip: "Love Uprising" (2:32) (same) (Jullo-Brian, BMI). Brunswick 55458

JODY MILLER—BABY I'M YOURS (3:09)

(Prod. Billy Sherrill) (Writers: McCoy) (Blackwood, BMI)—The country star broke through equally big pop with "He's So Fine." This fine updating of the Barbara Lewis classic offers all that potency and more. Flip: (No Information Available). Epic 5-10785 (CBS)

THE NEW SEEKERS—TONIGHT (2:53)

(Prod. David MacKay) (Writer: Wood) (Tiflis, ASCAP)—Peter takes the lead of this strong rhythm item with a clever arrangement and vocal workout. Much sales and Top 40 potency here. Flip: "Sweet Louise" (2:47) (same) (Yellow Dog, ASCAP). Elektra 45747

PICKETTYWITCH—SUMMERTIME FEELING (2:30)

(Prod. John MacLeod) (Writers: MacLeod-Redway) (January, BMI)—The British group moves to the Pye label, being introduced in the U.S. with distribution through Bell. Strong Top 40 rhythm item. It should hit here with impact. Flip: "Dreamin'" (2:25) (same) (January, BMI). PYE 65.001 (Bell)

MAMMY BLUE— POP TOPS (3:15)/JAMES DARREN (3:10)

(Prod. Alain Milhaud/Prod. R. Adams) (Writers: Giraud-Trim) (Maxim, ASCAP)—Two distinctive and equally strong commercial readings of the French ballad smash. First is the original hit, emotionally performed and then the Darren treatment that has a strong Top 40 as well as MOR sound. Both should do well here. ABC 11311/Kirshner 63-5015 (RCA)

CLARE—SAUNDERS FERRY LANE (3:16)

(Prod. Brad Miller) (Writers: Tooley-Whitehead) (Two Rivers, ASCAP)—By far one of the finest performed, engineered and produced records of the week; Clare should break through big Top 40 and MOR with all the sales potency of Carly Simon. Flip: "In the Early Early Morning" (Wren, BMI). A&M 1299

WAYNE NEWTON— I AIN'T THAT EASY TO LOSE (3:15)

(Prod. Rick Hall) (Writers: Ware-Sawyer) (Jobete, BMI)—His most commercial entry of late, this Motown rhythm ballad material with a super new sound vocal workout and top Rick Hall production has it all to break heavy Top 40. Flip: "Leaving Ya Going My Way" (2:57) (same) (A.N.N., ASCAP). Capitol 3189

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

JODY MILLER—BABY I'M YOURS (3:09) (See Pop Pick)

SONNY JAMES— HERE COMES HONEY AGAIN (2:32)

(Prod. George Richey) (Writers: James-Smith) (Marson, Inc., BMI)—James comes up with another winning change of pace from his recent No. 1 smash "Bright Lights, Big City" with this ballad beauty of lost love. Much pop appeal as well. Flip: "The Only Ones We Truly Hurt" (2:22) (Kelso Herston) (Writers: James-Smith) (Marson, Inc., BMI). Capitol 3174

LORETTA LYNN & CONWAY TWITTY— LEAD ME ON (2:24)

(Writer: Copeland) (Shade Tree, BMI)—They dueted "After the Fire Is Gone" right to the No. 1 spot. This ballad performance has that same potency. Flip: "Four Glass Walls" (2:10) (Writer: Higgins) (Sure-Fire, BMI). Decca 32873 (MCA)

CONNIE SMITH—I'M SORRY IF MY LOVE GOT IN YOUR WAY (2:13)

(Prod. Bob Ferguson) (Writers: Frazier-Shafer) (Blue Crest, BMI)—Her "Just One Time" put her in the Top 10 and this exceptional ballad, penned by Dallas Frazier and Sangor Shafer, has the same potential. Beautiful performance. Flip: "Plenty of Time" (3:05) (same) (Writer: McLean) (Harvest Time, SESAC). RCA 74-0535

JIM ED BROWN— SHE'S LEAVIN' (Bonnie, Please Don't Go) (3:37)

(Prod. Bob Ferguson) (Writer: Johnson) (Tree, BMI)—Another winning Brown performance of a poignant rhythm ballad that has it to take him right back into the Top 10. Potent entry. Flip: (No Information Available). RCA 74-0509

LIZ ANDERSON— IT DON'T DO NO GOOD TO BE A GOOD GIRL (2:30)

(Prod. Glenn Sutton) (Writer: Anderson) (Greenback, BMI)—Miss Anderson moves to the label with a delightful, commercial piece of rhythm novelty material that should put her back high on the chart. Flip: (No Information Available). Epic 5-10782 (CBS)

JOHNNY PAYCHECK—SHE'S ALL I GOT (2:53)

(Prod. Billy Sherrill) (Writers: Williams-Bonds) (Jerry Williams/Excellorec, BMI)—Another new acquisition by the label is the country star Paycheck. This dynamite rhythm ballad will bring him back with sales impact. Flip: (No Information Available). Epic 5-10783 (CBS)

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

GEORGE KENT—Falling Apart (3:06) (Return, BMI). RICE 5040

VIC AKERS—Put It Off Until Tomorrow (2:45) (Combine, BMI) ROYAL AMERICAN 40

MODDS—Red Red Wine (1:55) (Tallyrand, BMI). PRIZE 98-17

JOANNA NEEL—A Perfect Stranger (3:29) (4 Star, BMI). DECCA 32865 (MCA)

TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

FREDA PAYNE— YOU BROUGHT THE JOY (2:57) (See Pop Pick)

CHAIRMEN OF THE BOARD— TRY ON MY LOVE FOR SIZE (2:55) (See Pop Pick)

CHI-LITES—I WANT TO PAY YOU BACK (For Loving Me) (2:56) (See Pop Pick)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

PEACHES—In My Heart (3:15) (Butler, ASCAP). MERCURY 73234

G.C. CAMERON—Act Like a Shotgun (3:25) (Jobete, BMI). Mowest 5005 (Motown)

JERRY WILLIAMS—Sing for Happiness (3:15) (Helmer, ASCAP). SPINDIZZY 4003 (CBS)

SHIRLEY BROWN—I Ain't Gonna Tell (3:20) (Excellorec, BMI) ABET 9444 (Nashboro)

MARGIE ALEXANDER—Can I Be Your Main Thing (3:15) (Future Stars, BMI). ATLANTIC 2828

CASSIETTA GEORGE—Jesus Love Me, Part I (3:59) (Madelon, BMI). AUDIO GOSPEL 136

JIMMY BRISCOE & THE LITTLE BEAVERS—Why Do Fools Fall in Love (2:35) (Patricia, BMI). ATLANTIC 2822

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

HOT TUNA—Been So Long (3:42) (Prod. Fishbaby) (Writer: Kaukonen) (Fish-Scent, BMI)—A cut from their current hit LP, this driving blues rocker offers much for Top 40 and FM. RCA 74-0528

JEFF BARRY—Sweet Saviour (3:59) (Prod. Jeff Barry) (Writers: Barry-Kim) (Heiress, BMI)—The producer-composer-arranger-performer Barry performs this heavy ballad material on the film soundtrack of the current Troy Donahue flick. Exceptional vocal workout for Top 40 and MOR. Bell 45-140

ROY ORBISON—(Love Me Like You Did) Last Night (3:08) (Prod. Roy Orbison) (Writers: Orbison-Nelson) (Acuff-Rose, BMI)—It's been a while between records for Orbison, but this super rock ballad has it to bring him back to the Hot 100 with impact. MGM 14293

PATRICE HOLLOWAY—That's the Chance You Gotta Take (2:10) (Prod. Danny Janssen, Bob Engeman & Clarence McDonald) (Writers: Singleton-Baer-Morris) (Green Apple/Tarca, BMI)—The sister of Brenda Holloway turns in a vocal workout in this blues swinger, her label debut. Equal soul potential as well. Capitol 3176

RONNIE STOOT—Let Your Love Shine (3:12) (Prod. Glen Spreen) (Writer: Kooper) (Sea Larks Ent./Joans Bqnes, BMI)—Easy beat rhythm item is loaded with Top 40 potential. TMI 9002 (CBS)

WEEKEND—Everyday (2:50) (Prod. Kenny Gorka & Rich Sargent) (Writers: Wood-Ryan) (Equant/Roslyn, BMI)—Fresh sounding rock group with an easy beat rhythm item that offers much potency for Top 40 and the Hot 100. Janus 168

NOTE TO RADIO & RECORD COS

LOS ANGELES—All records (singles and LP's) for review should be sent to Record Review Dept., Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069. All radio stations, please send station lists to the Charts Dept., Billboard, at the same California address.



**"Some Kind of a Summer"
the new single
by Some Kind of a Singer.**

TRINI LOPEZ

**Some Kind of a Performer, too.
Trini opens Sept. 21 at the
Desert Inn in Las Vegas.**





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



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet.)

POP

Billboard

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

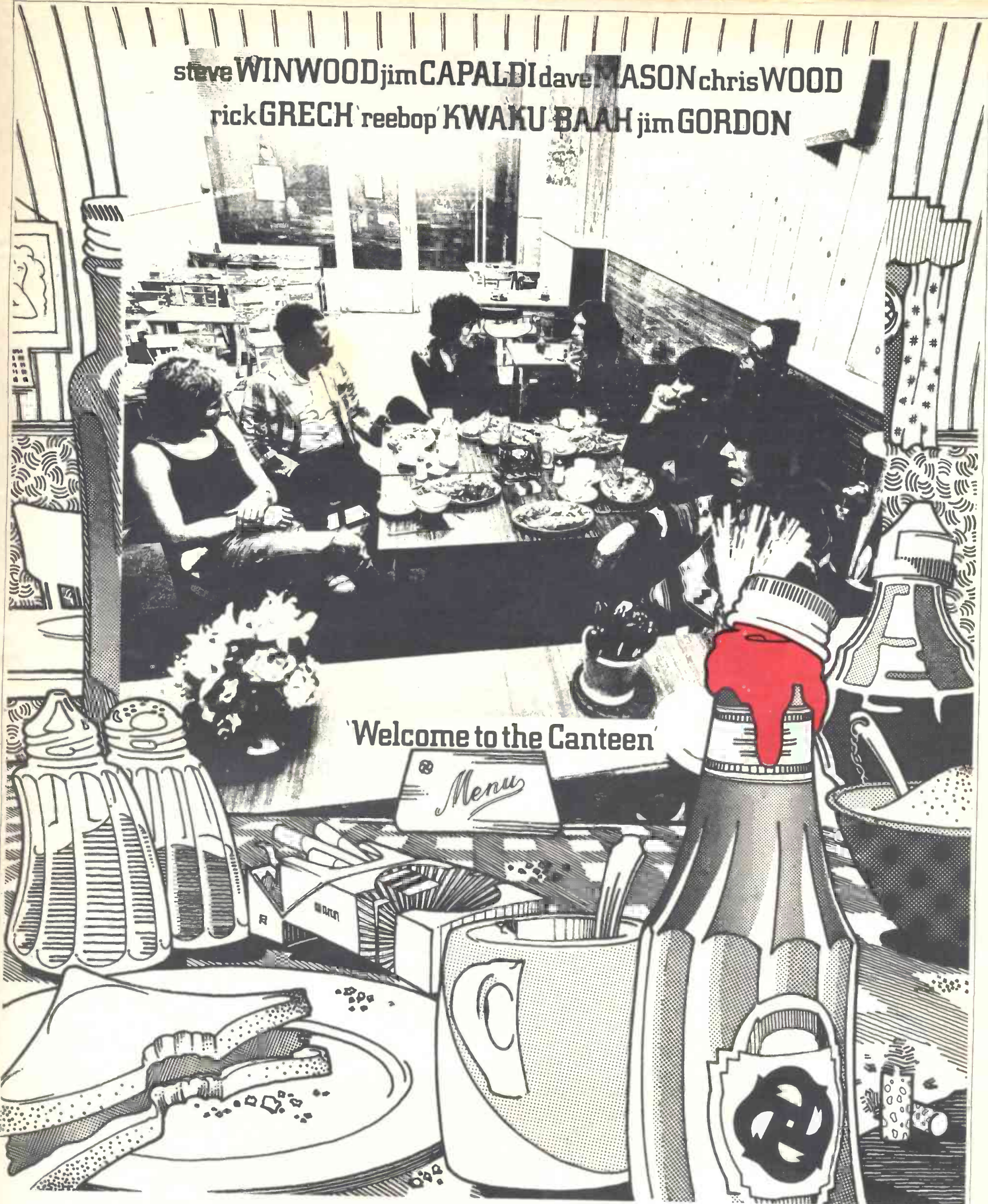
THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	CAROLE KING Tapestry Ode SP 77009 (A&M)	24
2	2	MOODY BLUES Every Good Boy Deserves Favour Threshold TMS 5 (London)	5
3	3	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609	14
4	4	WHO Who's Next Decca DL 79182 (MCA)	6
5	5	PAUL & LINDA McCARTNEY Ram Apple SMAS 3375	16
6	7	CARPENTERS A&M SP 3502	16
7	6	JAMES TAYLOR Mud Slide Slim & the Blue Horizon Warner Bros. BS 2561	20
★	11	SHAFT Soundtrack/Isaac Hayes Enterprise ENS 2-5002 (Stax/Volt)	5
★	16	BLACK SABBATH Master of Reality Warner Bros. ES 2562	3
10	10	MARVIN GAYE What's Going On Tamla TS 310 (Motown)	15
★	13	PARTRIDGE FAMILY Sound Magazine Bell 6064	4
12	9	JETHRO TULL Aqualung Reprise MS 2035	19
13	8	JESUS CHRIST, SUPERSTAR Various Artists Decca DKSA 7206 (MCA)	44
14	14	DONNY OSMOND MGM SE 4782	11
15	15	JOHN DENVER Poems, Prayers & Promises RCA Victor LSP 4499	23
16	12	ROLLING STONES Sticky Fingers Rolling Stones COC 59100 (Atco)	18
17	17	ALLMAN BROTHERS BAND At Fillmore East Capricorn SD 2-802 (Atco)	9
18	19	ARETHA FRANKLIN Aretha Franklin Live at Fillmore West Atlantic SD 7205	16
19	20	CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902	22
★	32	TEN YEARS AFTER A Space in Time Columbia KC 30801	4
★	37	LEE MICHAELS 5th A&M SP 4302	16
22	24	JONI MITCHELL Blue Reprise MS 2038	12
23	18	DOORS L.A. Woman Elektra EKS 75011	20
24	25	KRIS KRISTOFFERSON The Silver Tongued Devil & I Monument Z 30679 (CBS)	8
25	26	CAT STEVENS Tea for the Tillerman A&M SP 4280	33
★	—	JEFFERSON AIRPLANE Bark Grunt FTR 1001 (RCA)	1
27	27	BLACK SABBATH Paranoid Warner Bros. WS 1887	31
28	29	RARE EARTH One World Rare Earth RS 520 (Motown)	10
29	23	EMERSON, LAKE & PALMER Tarkus Cotillion SD 9900	12
30	28	IKE & TINA TURNER What You Hear Is What You Get/ Live at Carnegie Hall United Artists UAS 9953	11
31	34	CHICAGO TRANSIT AUTHORITY Columbia GP 8	123
32	33	DEEP PURPLE Fireball Warner Bros. RS 2564	5
33	22	BLOOD, SWEAT & TEARS B S & T 4 Columbia KC 30590	11
★	65	ENGELBERT HUMPERDINCK Another Time, Another Place Parrot XPAS 71048 (London)	2
35	30	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	30

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	35	GRAND FUNK RAILROAD Survival Capitol SW 764	21
37	39	CARPENTERS Close to You A&M SP 4271	53
38	40	THE MOTHERS Fillmore East—June 1971 Reprise MS 2042	5
★	49	JAMES BROWN Hot Pants Polydor PD 4054	3
40	21	STEPHEN STILLS II Atlantic SD 7206	10
41	31	GUESS WHO Best of RCA Victor LSPX 1004	23
42	45	BILL WITHERS Just as I Am Sussex SXBS 7006 (Buddah)	13
★	62	CHI-LITES (For God's Sake) Give More Power to the People Brunswick BL 754170	5
★	147	JAMES GANG Live in Concert ABC ABX 733	2
45	46	UNDISPUTED TRUTH Gordy GS 955 (Motown)	9
46	41	PARTRIDGE FAMILY Up to Date Bell 6059	25
47	47	TEMPTATIONS The Sky's the Limit Gordy GS 957 (Motown)	20
48	51	CHICAGO Columbia KGP 24	84
49	50	SANTANA Abraxas Columbia KC 30130	50
50	52	CHICAGO III Columbia C2 30110	34
51	42	PAUL STOOKEY Paul And Warner Bros. WS 1912	5
52	43	JACKSON 5 Maybe Tomorrow Motown MS 735	21
53	53	GUESS WHO So Long, Bannatyne RCA LSP 4574	5
54	58	OSMONDS Homemade MGM SE 4770	13
55	57	CURTIS MAYFIELD Curtis Live Curton CRS 800B (Buddah)	17
56	36	RAIDERS Indian Reservation Columbia C 30768	14
57	59	ROBERTA FLACK Chapter Two Atlantic SD 1569	56
58	48	LEON RUSSELL & THE SHELTER PEOPLE Shelter SW 8903 (Capitol)	17
59	63	DIANA ROSS Surrender Motown MS 723	7
60	61	JAMES GANG Thirds ABC/Dunhill ABX 721	23
61	56	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	80
62	38	BURT BACHARACH Close to You/One Less Bell to Answer A&M SP 3501	14
★	190	NEW RIDERS OF THE PURPLE SAGE Columbia C 30888	2
64	54	ANDY WILLIAMS You've Got a Friend Columbia KC 30797	4
65	68	THREE DOG NIGHT Naturally Dunhill DS 50088	41
66	55	ELTON JOHN 11-17-70 Uni 93105 (MCA)	16
67	67	THE PARTRIDGE FAMILY ALBUM Bell 6050	47
68	66	SLY & THE FAMILY STONE Greatest Hits Epic E 30324 (CBS)	46
69	44	CHASE Epic E 30472 (CBS)	20
70	60	JEAN KNIGHT Mr. Big Stuff Stax STS 2045	5

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	69	CHARLEY PRIDE I'm Just Me RCA LSP 4560	9
72	77	EMERSON, LAKE & PALMER Cotillion SD 9040	33
73	73	BUDDY MILES Them Changes Mercury SR 61280	63
74	74	EDDIE HARRIS & LES McCANN Second Movement Atlantic SD 1583	17
75	75	GODSPELL Original Cast Bell 1102	7
76	83	RAY PRICE I Won't Mention It Again Columbia C 30510	15
77	78	JANIS JOPLIN Pearl Columbia KC 30322	34
78	76	NEIL YOUNG After the Gold Rush Reprise RS 6383	53
79	72	VIKKI CARR'S LOVE STORY Columbia C 30662	11
80	80	OSIBISA Decca DL 75285 (MCA)	12
81	70	GRAHAM NASH Songs for Beginners Atlantic SD 7204	14
★	118	KING CURTIS Live at Fillmore West Atco SD 33-359	5
83	71	CARLY SIMON Elektra EKS 74082	22
84	84	ALICE COOPER Love It to Death Warner Bros. WS 1883	27
85	94	GRAND FUNK RAILROAD Live Album Capitol SWBB 633	42
86	87	JIMI HENDRIX Cry of Love Reprise MS 2034	29
87	79	LONDON HOWLIN' WOLF SESSIONS Chess CM 60008 (Chess/Janus)	5
88	64	GLADYS KNIGHT & THE PIPS If I Were Your Woman Soul SS 731 (Motown)	19
89	89	DELLS Freedom Means Cadet CA 50004 (Chess/Janus)	4
90	90	ATOMIC ROOSTER Death Walks Behind You Elektra EKS 74094	12
★	—	ISLE OF WIGHT/ATLANTA POP FESTIVAL Various Artists Columbia G3X 30805	1
92	98	TOM CLAY What the World Needs Now Is Love Mowest MW 103-L (Motown)	4
93	100	JOHN BALDRY It Ain't Easy Warner Bros. WS 1921	12
94	85	HENRY MANCINI & HIS CONCERT ORCHESTRA Mancini Concert RCA LSP 4542	8
95	96	DONNY HATHAWAY Everything Is Everything Atco SD 33-332	17
96	91	JR. WALKER & THE ALL STARS Rainbow Funk Soul SS 732 (Motown)	9
★	133	KRIS KRISTOFFERSON Me & Bobby McGee Monument Z 30817 (CBS)	2
98	92	GORDON LIGHTFOOT Summer Side of Life Reprise RS 2037	17
99	82	ELVIS PRESLEY Love Letters From Elvis RCA Victor LSP 4530	13
★	189	BEACH BOYS Surf's Up Reprise RS 6453	2
101	102	ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt)	42
102	95	ELTON JOHN Tumbleweed Connection Uni 93096 (MCA)	35
103	108	STEPPENWOLF Gold/Their Greatest Hits Dunhill DSX 5099	29
104	109	CAROLE KING Writer Ode SP 77008 (A&M)	21
105	105	MOODY BLUES On the Threshold of a Dream Deram DES 18025 (London)	120

(Continued on page 72)

steve WINWOOD jim CAPALDI dave MASON chris WOOD
rick GRECH reebop KWAKU BAAH jim GORDON



'Welcome to the Canteen'

A BIG, JUICY ONE, WITH EVERYTHING ON IT.

ON UNITED ARTISTS RECORDS & TAPES.
L.P.-UAS-5550/8-TRACK-U-8323/CASSETTE-K-0323



South & Midwest Sales Spurt

Chicago

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two factors: "Many stores, particularly the independent outlets, the 'head' shops, have discontinued singles, so our volume in LP's is way up. Secondly, the price increases of LP's from the \$4.98 to \$5.98 list price has increased our gross. Our tape inventory is up 15 percent, but 8-track is outselling cassette six to one.

Veteran Westside dealer Andy Anderson, however, reports that the shift away from singles by shop after shop has increased his singles business. "Our singles are up, at least 15 and maybe 25 percent. It's really by default." Overall, his Record Center business is up 10 to 20 percent, with much of it in non-chart albums, such as Franklin McCormick's "The Torch Is Burning" on Liberty. "There's a big swing to nostalgia and record collectors are coming out of the walls. I just received a flyer, listing a certain single by the Coasters, worth \$500.

Up Slightly

Priscilla Williams, who manages two stores on the South Side in the heart of black neighborhoods, said her business was up "slightly." She credited tighter management.

Marshall Frankel of Pan American Dist., essentially a Latin American music wholesaler, said much business in Latin product is keyed to summer migrant farm labor and that only in the last month has business spurred. Our peak season usually is summer due to the laborers. It was slow in July but in the past month picked up 10 to 20 percent. Our biggest volume is in LP's, but singles and tapes are holding their own.

Jack Rose, executive with the two giant Rose Discount stores, said that business is up 20 percent. He said tapes remain constant. "Actually, the 20 percent is a ratio of everything we sell. Our complete store inventory is still the key to our increasing sales."

Tape Sales Good

Tape specialist outlets, both in the city and downstate, report continued moderate to good sales. Herb Levin of the eight metropolitan Stereo City store chain cited a special opening library of prerecorded cassette and a player deal as reason for his success. William Curtis, who owns Stereo Village stores in Peoria and Canton, Ill., said tape sales "are double" over a year ago at the Canton outlet, which was recently expanded. Like tape retailers elsewhere, Curtis has closed poor volume outlets and is expanding his two main stores. His main problem was getting delivery on new tapes. Majority of his sales are 8-track.

The switch from singles to tapes by some dealers and the de-emphasis of singles by others will eventually create "a catastrophic situation," according to Anderson. "Dealers are cutting down from \$10,000 and \$5,000 singles inventories to \$500 and running a very

tight inventory at that. Many are stocking singles according to radio play lists. Each week they return singles which dropped off the lists. Thus, their returns are running 80 percent or nearly as much as when they had huge inventories. This trend is good for dealers like us who will stock singles in large volume. But it has led to a very bad situation when one-stops and distributors feel these increasing returns."

Walter Gardner, Gardner's One-Stop, a leading supplier of soul music, reported business up "at least 5 percent" over last year at this time, with more emphasis on albums than singles. "Shaft" has been a very good seller for us, as have Marvin Gaye's LP's, Aretha's "Live at Fillmore East" and the new James Brown Polydor album. The Undisputed Truth single and a few others have been a help."

Los Angeles

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Art Grobart, head of the 10-store Discount Record Center chain, urged that dealers here take a page from the book of Manhattan dealers, who, he pointed out, in the past year have upgraded their pricing. "Surely they've got their leaders in the ads, but they've brought their prices up where they can make some money. And there are fewer big-discounted LP's in their ads.

Lee Hartstone, president of Integrity Entertainment Corp., parent of the 12-store Wherehouse tape/record retail chain, said that he could not accurately gauge business in that the firm was just closing its first year in retail. "I feel we are maybe 5 percent off of our projections, but we can't measure it accurately. Perhaps we set our sights too high." He said that he felt a number of late spring and early summer follow-up albums by major artists were disappointing, accounting for some of the business drop. Sale of tape recorders and phonographs up to a \$250 list were strong, he said. Special promotions, featuring pricing and backed by strong consumer advertising, assisted this sale, he stated.

The Music City retail chain, which has stores here and in Arizona, noted an increase, according to Ethan Caston, vice president, records and tape. Caston would not give percentages, but he said he felt the gain was slight. This area's retailers stock only a minimal number of singles, with reports indicating from 40 to 100 maximum on display. All retail chiefs stated that singles were slightly down for the period.

New York

• Continued from page 1

undertaken. It's very expensive," he pointed out, adding that Korvette's might be one of the only operations that could afford that kind of advertising. "But it's part of Korvette's new move to utilize television to sell records and tapes."

"Our sales have been rather consistent with sales previous to the President's price freeze announcement," said George Levy of Sam Goody's Records. "This is due to the fact that we have been running special all label sales to bring in the kids who are in town getting ready to go to school for the fall. We also aim the sale at the kids returning from camp. August and September are the usual months for this," Levy said.

Sam Goody felt that the price freeze had nothing at all to do with the record business. "The only people to be affected are the foreign companies sending records into this country. And most of those already retail for \$6.98 so these companies should be able to absorb the difference. It's no big deal," Goody concluded.

Nashville

• Continued from page 1

Knoxville. Morrison gives a strong comparison since he distributes in 14 states. Only in Tennessee is the tape increase so sharp. The other 13 states are up, but not on the same scale.

Carlock said that July and August, two traditionally good months, show a marked increase in sales of all recorded product. The fact that they are higher (by as much as 10%) than a year ago is considered even more important.

Individually, Carlock said, "all product has picked up, and the market is in much better shape than it was in the late spring. The singles that are on the top charts are very strong, but there still is little or no market for the "average" single. Nonetheless, the sales of singles as a whole are firmer.

"People are stocking more LP's, and the small dealer is healthier. The money situation definitely is much better, and the weeding-out process appears to be over.

Carlock has had strong sales through the Sears stores, which he has been handling now for nine months. The other two big department stores here, Harvey's and Cain-Sloan, are racked by Sounds of Atlanta and Handleman. Both report increased sales over three months ago on all product, again with emphasis on tape.

Morrison said the sales of all product are up from three months ago, and that his summer month sales are well up over a year ago. His tape sales in Tennessee have gone way up, but he still is heavily affected by tape pirates in other areas, which he said need a law comparable to that of Tennessee. "It would help sales everywhere," he said.

Looking ahead, Morrison said he anticipated the last quarter sales of this year would be extremely heavy. "From all indications, it will be a real big quarter for us," he said. He agreed that the economic slump in recorded product is behind us.

Geldbart: Rise

Jack Geldbart, immediate past president of NARM and operator of ABC Distributors in Atlanta, also notes a sharp rise in tape product, both in the past year and especially in the recent months. He attributes much of this to continued acceptance of tape product, which now constitutes some 40 percent of his business. While tape has hurt the LP product slightly, there has been very little overall decline in the album sales.

Singles, he said, are still good business for him, especially in the South. "I was one of the racks who held on to the singles business," Geldbart said, "and it has paid off well." Although his sales have been relatively consistent, his singles are, indeed, up in the past three months.

In Charlotte, N.C., Joe Voynow of Bib Distributors, said tape sales in the past three months are "superb" despite the growth of bootleggers in the Carolinas. "I think the public is reverting to the legitimate product, having been burned with bad bootleg tapes," he said. Voynow also said his singles and LP's sales have picked up considerably in recent months, and now can be classified as "very good."

Voynow does not distribute in Tennessee, so can make no comparison of tape sales there. But he said that there are more bootleggers than ever before in both North and South Carolina, and he has had to battle to show the increase he has had. He, as the others, feels the economic picture for recorded product is bright again.

Studio Track

• Continued from page 4

geles, while **Canned Heat** is being produced by Skip Taylor for UA Records. Jennifer Warren is in for Warner Bros. with Jim Gordon producing and to quote one Bob Abrams, "Alex Richman worked on her latest for the Blue Peacock label under the supervision of Jeff Cheen."

★ ★ ★

There are lots of people in at Heider's in Los Angeles but no one's talkin.' That's the reason people go there, secrecy. Jane at Heider's in San Francisco threw me a few crumbs though. Pappa John Creach is producing and recording his own LP for Grunt Records, the Jefferson Airplane's new label. We can guess who the sidemen are. And the **Doobie Brothers** are in for Warner Bros. Also in are **Brewer and Shipley** for Kama Sutra.

★ ★ ★

D.B. Sound Studios, Silver Spring, Md., had the **Honey Cones** for Hot Wax Records with Greg Perry producing the Invictus artists, the **Chairmen of the Board** cutting their new LP. Also in was

Joy Wagon Promo

• Continued from page 8

Joy Wagon dates include: Notre Dame Univ. (Sept. 10), Phoenix (12), Santa Monica (16), Seattle (17), Walla Walla (18), Flagstaff (23), St. Louis (24), Carnegie Hall (25), Chicago (26), Madison, New Jersey (Oct. 2), Washington, D.C. (3), New Orleans (12), Frostburg, Md. (15), Albany, N.Y. (22), Virginia Beach (23), Charlottesville (24), Cleveland (29) and Denver (30).

Top Pop Writer

• Continued from page 3

Baird ("Born to Wander") and Eddie Reeves ("Don't Change Me").

The awards panel was T. Edward Hambleton, managing director, APA-Phoenix; Father Norman O'Conner, Associate Justice Haydn Proctor and William B. William, WNEW radio personality.

\$3 Mil in Counterfeit Tape Grabbed in N.Y.; 12 Arrested

• Continued from page 1

(RIAA) which worked closely with the district attorney's office to crack the case, the defendants, 10 men and two women, will be charged with felonies as well as misdemeanors.

"This," he said, "is a breakthrough for us, as defendants in similar cases in the past were charged only with misdemeanors, an offense that carried just a token punishment."

Assistant district attorney Roy Kulcsar said the raids were a major breakthrough by his office in its efforts to crush an operation that annually defrauds the record industry of at least \$150 million in sales, and cited various segments of the legitimate recording industry for their cooperation in helping to make the raids and arrests possible.

Kulcsar also said he hoped the inclusion of felony charges against the defendants would bring home the seriousness of the situation, and the government's "no-nonsense" approach to handling it.

Raids were carried out at the plant and warehouse occupied by Premier Albums, 38-01 23 Ave., L.I. City, where 250,000 tapes were found, and at a Hudson River pier at 37th Street, where several truckloads of allegedly bogus tapes were seized.

The rest of the merchandise was

the **Masked Man** (Harmon Bethea) cutting some material.

★ ★ ★

Thelma Houston did some vocal overdubs at the Record Plant East for Motown Records with Hal Davis producing and Roy Cicala engineering.

★ ★ ★

Columbia's Chicago Studio has been looking for rock groups to cut so they can begin making Chicago a recording center. How about that? Columbia Chicago was where Chase cut their current single, "Get It On," and their LP as well. Wonder what would happen if Teo went out there?

Grass Roots' Manager

• Continued from page 3

cure employment for acts, are regulated by law. The West Coast branch of the Conference for Personal Managers has long been trying to get separate definition of their occupation into the California Labor Code . . . exactly because of the potential contract loopholes revealed by situations like the Maiman case.

Many personal managers, perhaps even the majority, do not operate in California with any licenses. The reason for this is that most working acts also have exclusive booking agency contracts which would not allow them to sign with another party possessing an artists' manager license. Also, artists' managers are forbidden by law to accept more than a 10 percent commission, while personal managers who specialize in concentrating their time on lesser clients, can charge as high a commission as the artist agrees to pay.

Legally, and as stated in the standard personal management contract, the manager is only supposed to advise and counsel in career matters. Any attempt to seek employment for the client would put the manager in illegal conflict with the officially sanctioned profession of booking agent. But obviously, any active manager would tend to get deeply involved with all phases of his client's career, helping line up engagements even though he can't collect any booking commissions above the agent's 10 percent.

found at All-Boro Records and Tapes in Farmingdale, N.Y., and at a tape warehouse and retail outlet operated by a carwash in Bethpage, N.Y. Also raided was the penthouse office occupied by Premier Albums and its subsidiary companies, Tapex, Inc., and Premco, Inc..

Those arrested included, Billie Dove Dopson and Fay Cook of Manhattan; Lawrence Abosch of Brooklyn; Michael Javits of Plainview, N.Y.; Jack Barrett of Jeanette, Pa.; David Guinaugh of Port Washington, N.Y., and Murray Schulman, Whitestone, N.Y.

Phil Landwehr and George Kurtz, both of Premier Albums, and Del Green, the owner of All-Boro, surrendered voluntarily to the district attorney's office.

Kulcsar said that the raid broke up one of the largest counterfeiting rings in the New York area, and promised that investigations by his office will continue indefinitely.

Among those recording industry associations which worked with the district attorney's office and the RIAA in cracking the case were the International Tape Association, the NARM Association, and the GRT Corp.

Just three months ago detectives from the District Attorney's office also raided 14 Manhattan stores and seized 15,000 allegedly counterfeit or pirated recordings.

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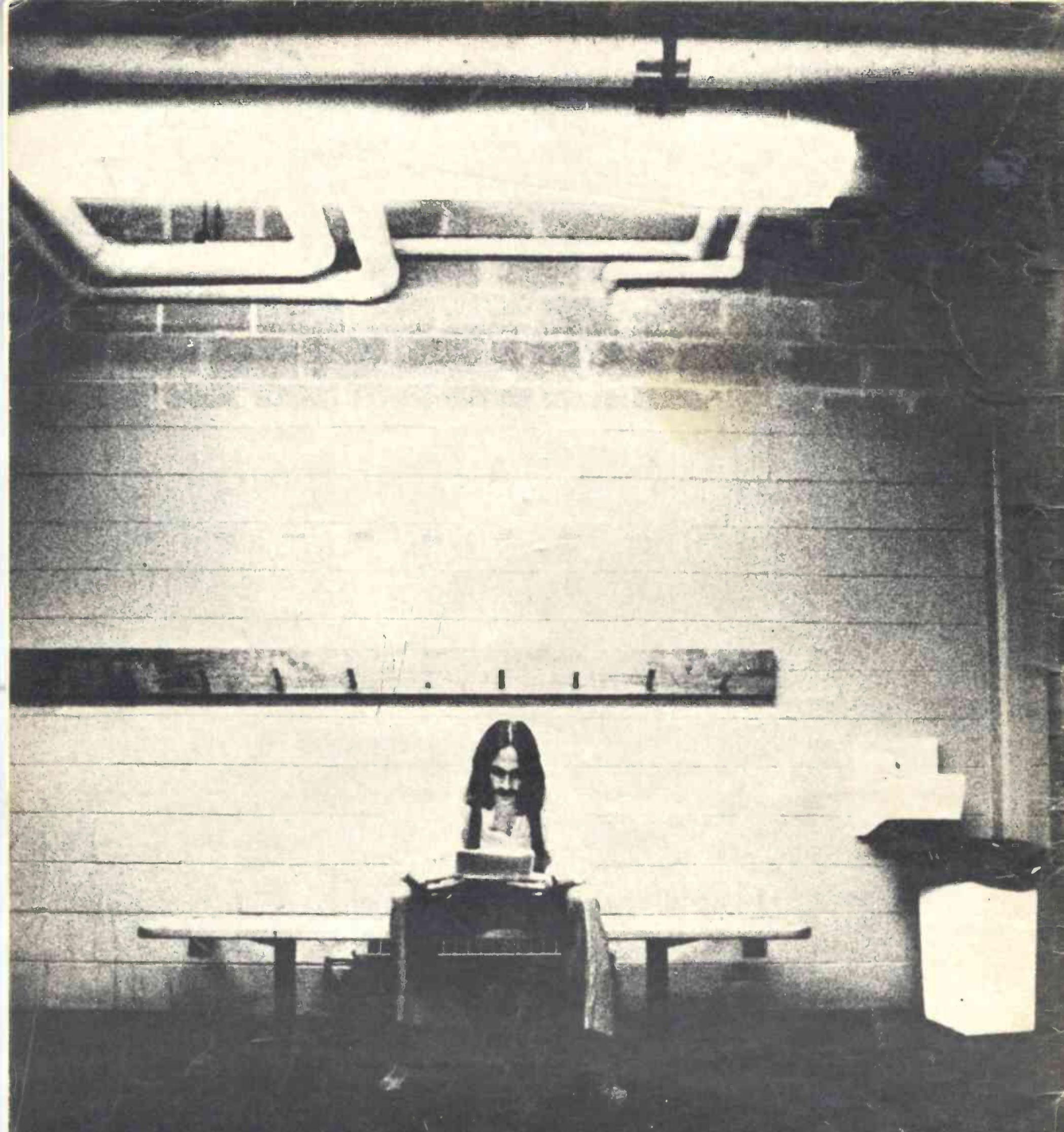
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**James Taylor's new single is
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on Warner Bros. (WB 7521)**

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also available as an Ampex-distributed tape.